

LA SFINGE NERA II  
DAL MAROCCO AL MADAGASCAR

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THE BLACK SPHINX II

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FROM MOROCCO TO MADAGASCAR



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## THE BLACK SPHINX II

*This exhibition - and this book – depart from where the research path of The Black Sphinx had been interrupted exactly one year ago. As narrated by Mario Appellius in his homonym book: La Sfinge Nera, at the beginning of the 20s - in the first post war period - following the traces of the expedition of few European researchers, the African territory was crossed from north to center and finally to South.*

*Proceeding in our artistic research - already started for the first part of the exhibition – we have identified few brilliant and young artists who will be presented in this second chapter. It is very interesting to see how, after only one year since our last appointment, new and surprising experiences have already appeared in the new scenario of contemporary African art.*

*An incredible news has been the extraordinary research carried out by young women in the area of North Africa, where the attention given to political, religious and social issues is still insufficient. In particular, the sensitivity shown by artists in addressing issues related to the female identity – core topic of our exhibition - it seemed particularly interesting and worthy to be addressed, especially considering that our artists come from countries where the role of women is still subordinated to that of man.*

*Yesmine Ben Khelil’s works that talk about borders and changing geographies (Tunisia), the history and the costume narrated by Amina Zoubir (Algeria), Ghizlane Sahli’s artistic elaboration and fascination for the female body and its organs (Morocco), the violence suffered by young women who are not respected simply because of their sex (Marie-Claire Messouma Manlanbien, Ivory Coast), the patient art of recovering and recycling plastic materials in order to make them still usable and attractive for artistic purposes (Ifeoma U. Anyaeji, Nigeria); all these different artistic expressions bring a remarkable air of novelty to the exhibition and show a new and interesting attitude expressed by contemporary art on the African continent.*

*In addition, we also have the opportunity to see the beautiful artworks of Houda Terjuman and Yassine Balbzioui (Morocco). A light and elegant artistic expressions that find their position in-between the pictorial and the conceptual research.*

*Further south in Angola, Januario Jano gives us proof of his artistic qualities. He presents an ambitious photographic installation based on his own performance, dominated by a dark background on which the paleness of a white tunic and the red of a rope distinctly emerge from the scenes.*

*In the meantime, Troy Makaza from Zimbabwe, continues his material research on which to build the new african esthetic identity previously affirmed by Moffat Takadiwa in our former exhibition.*

*As in the first chapter, the journey ends in Madagascar where we find the only “junction” artist: Joël Andrianomerisoa with his abstract and poetic tapestries made with great elegance and aesthetic research, in the respect of the great handmade tradition of his country.*

*See you soon dear Mario.*

Primo Giovanni Marella

*Each of the interpretation that I gave about the theme of The Black Sphinx made me reflect and lose myself inside an image on which I feel I have no longer control. Every unconscious image has an intrinsic power that, like a dream, should get rid of any interpretations in order to reveal ambiguous and mysterious contents. All the versions of the same image are tributes that the artist pays to the Idea, the center of contents continuously transforming. The repetition of the same image is a practice that is often banned in order to look for originality, even though broadly used through all history of art as a way to get deeper on some subjects.*

*How many versions of the Maddalena or Venus and Adonis have been painted by Tiziano? Or how many Salomé paintings by Gustave Moreau exist? The latest version of The Black Sphinx has been made with a simple material: charcoal. Working with charcoal allows me to focus solely on the Idea, on the subject, without worrying about technical aspects.*

*The struggle to breath life in a inert material like charcoal is a violent one, made with rugs, hands, brushes, sandpaper. It's a fight that makes the vision coming out from a hazy fog, like a revelation, an apparition. Every pointless detail in the image has faded away, leaving space to the big and heavy black volume of the semi-human beast, lying above the monolith in an apocalyptic, dim and misty atmosphere, hiding inaccessible secrets that will keep on haunting me.*

Alessandro Sicioldr



Alessandro Sicioldr, *The Black Sphinx*, 2018  
Charcoal on paper, cm 50 x 70

# Ghizlane Sahli

1973, Meknes (Morocco)

Trained in architecture in Paris, she moved to Marrakesh in 2005, where she currently lives and works.

*I am a visual artist today and I had to take a different path to get where I am. At the beginning, I was wondering why it took me so long to finally become my real me. Finally, I understood that each step was very important, and each “different life” has given me an important part of me.*

*I first started by studying architecture, which was a childhood dream. I’m very involved with the volumes, spaces and the way we approach and live inside of buildings. I can feel very disturbed, if I think a wall should be elsewhere...*

*Then, I opened an embroidery studio, where I was working with artisans during several years. Textile and embroideries have always been a big passion. Having my own atelier was a great achievement. I learned so much, surrounded by great artisans. I’m very lucky to have been born in a country where that art form is magnificent. Morocco has so many ways to work with silk and this art is still alive and very popular. Usually the artisans are very specialized, it is hard to make them do something a bit different from what they are used to. I have developed a very good relationship with a few of them, and I love working with them. We are very complementary. I try to use their millenary expertise to realize my very contemporary ideas.*

*Working with waste is the newest part in my work, I am fascinated by the universality of that material. I always have this idea in mind: a big hand taking the human body and shaking it to clean it from all the “pollution” received by religion, education, culture, gender and keep just the very inner and wild part of it. This is how I imagine my work. Just the inner part: emotions. To transform the matter that is supposed to end up as the worst part of humanity: waste, and to give it a second life as a piece of art full of emotions, is a real challenge for me.*

*While I work with waste, I always think of its previous life, and its energy. My work is very organic. It grows like cells. Each alveoli (bottle covered with silk) is a cell. Each alveoli is created separately, then they are assembled by knotting on a matrix (the mesh) to form the artwork. The essence of this work is created by the addition of all the energy of each alveoli an it is not a controlled work.*

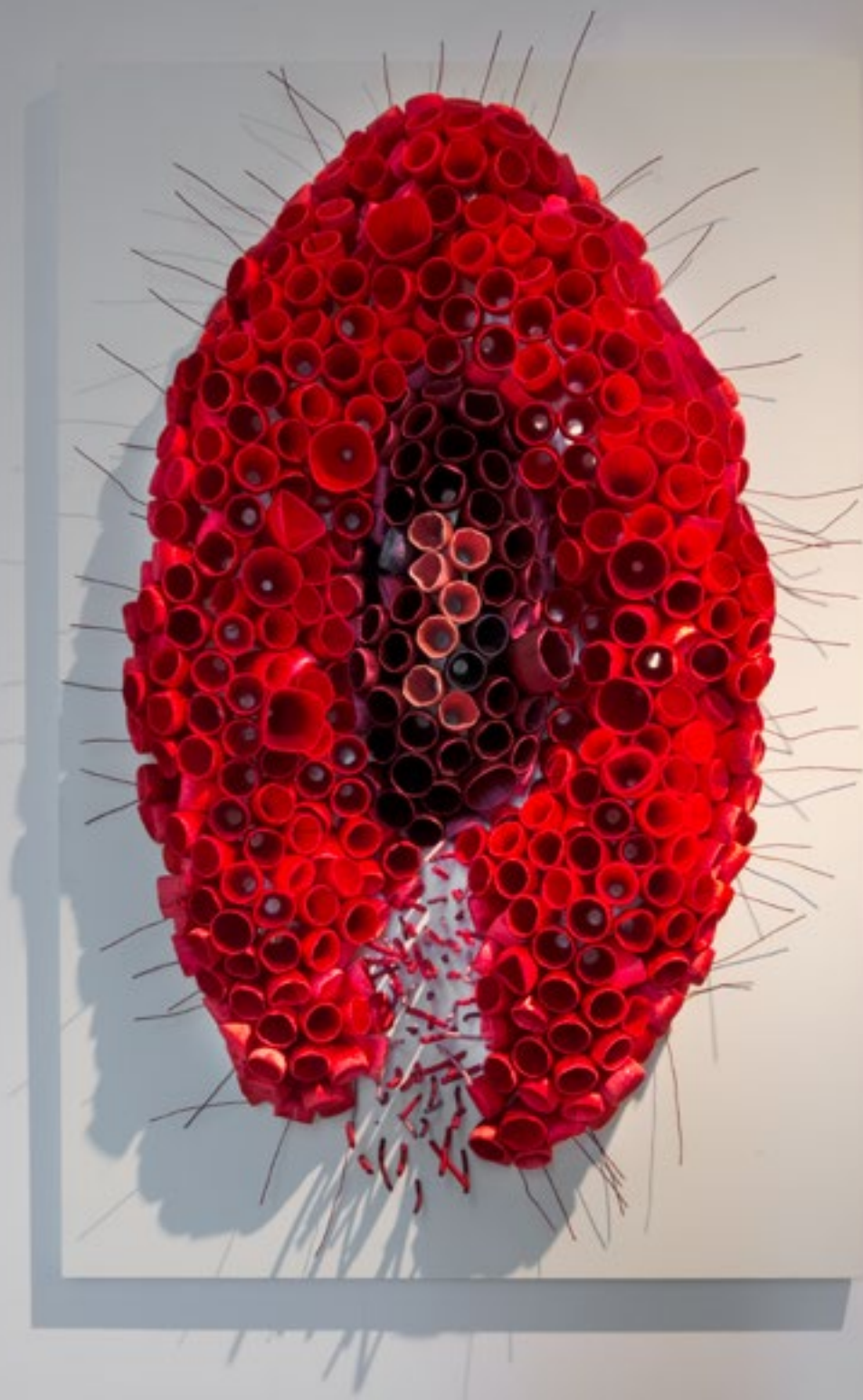
*Being part of the African contemporary art fair, is a real challenge for me. I don’t like to be confined in a group of people considering just one part of what they are. I see myself as a human being and citizen of the world but I was born in Morocco! I’m half Spanish and I have a very big spiritual connection with Asia however I have never felt African. I am very intrigued about how 1.54 art fair made me really think about my African part. It is really interesting because suddenly I realised that I belong to that big and beautiful continent and I am very excited about that new me and I hope that my future projects will develop considering this appartenance.*

GS

Histoires de Tripes 003, 2018  
Silk embroideries on plastic, cm 80 x 40 x 40







*Histoires de Tripes 026, 2018*  
Silk embroideries on plastic and wood panel, cm 183 x 120 x 26

In “Histoires de Tripes”, Ghizlane Sahli invites us to an inner and organic journey, on a universal theme and allows us to transcend what would normally exclude humans from seeing “Universality”, and its sophisticated and complex mechanism. A universality that the artist cultivates on several levels: first of all by the choice of her materials – plastic bottles, the wire mesh which supports them or the silk which covers them and that could come from any part of the globe. But also, by that of the message: Ghizlane Sahli does not claim or condemn anything, for her, belonging is a fragmented prison and identity a notion far too complex to confine or freeze without risking alienation. To this, she consciously substitutes the exploration of what is most fundamental and common to man, his primitive origin, cleansed of all the stigmas that make it a distinction or belonging whether cultural, social, religious, geographical, racial or gender.

It is in this stripped and wriggling playground, that only a vital pulse continues to pace, that the artist strives to give substance to her subject. It all starts with the collection of thousands of plastic water bottles, which she cleans and cuts into cells, which she will then cover with sabra threads (vegetable silk) and then hangs on a shaped metal mesh shape. During a process in which the “definite” meets the “indefinite”, the artist likes to imagine that these *alveoli* represent cells, which, by clinging to this metal membrane, form a living and organic matter. A mechanism that sometimes escapes her, with a desire for surrender, expected and confessed. Just as she abandons herself to the stories of these collected bottles, each of which by its origin, the hands that have palpated it, the lips that have touched it, tells its own story and brings its singular resonance.

As many sensory elements that Ghizlane Sahli welcomes in her work. She says, “It’s all these energies, good or bad - depending on what everyone has experienced that day – somewhere, that dictate the form of the final work, which I do not control. Something that is done and which takes place, like an exchange, without me being there to control because there are things that are done and others not, it’s a little like life.”

Mouna Anajjar



*Histoires de Tripes 023, 2018*  
Silk embroideries on plastic and wood panel, d. cm 120





*Histoires de Tripes 022 - triptych, 2018*  
Silk embroideries on plastic and wood panel, cm 150 x 243









*Histoires de Tripes 024, 2018*  
Silk embroideries on plastic and wood panel, cm 120 x 183



# Yesmine Ben Khelil

1986, Tunis (Tunisia)

*Geographical maps are subjective representations of the world yet presented as objective and universal. In my opinion, their reappropriation implies challenging the way in which the cartographic seizures were made. In fact this malleable material - paper – and these objects – maps – enable me to refer to several centuries of violent history, conquests and dominations and to wonder about how the actual accepted understanding of geography, has been imposed on us, shaping our brains.*

*If this violent history does not appear on these delicate pastel colored maps, it's by digging inside - as if I incising a body - that I try to reveal its anomalies.  
Maps become as nets of scars which let glimpse their entrails.*

YBK







*Le monde est couleur menthe à l'eau, 2018*  
Collage on paper, cm 90 x 180





Le monde est couleur menthe à l'eau, 2018  
Collage on paper, cm 120 x 160





# Amina Zoubir

1983, Algiers (Algeria)

## Figure oubliée #Kahena

This work shows the face of a hero of the Algerian pre-colonial history, a berber queen called Kahena, priestess and witch, warrior from *Aures* who fought the *Umayyads* during the Islamic expansion in North Africa in the seventh century.

This forgotten figure of contemporary history is considered as one of the first feminist before the Middle Ages and one of the first warrior queens of history. Some authors consider her as Jewish or Christian.

This sculpture questions the inherent perception of the female body by the Arab and Maghreb imaginary.

The device of this sculptural act shows and stands Kahena's face as the emblem of the Algerian pre-colonial history, however, the device has conceded elevation as allegory of clearing the historical female figure, inaccessible track of learning the history of the Maghreb.

*Figure oubliée #Kahena*, 2014  
Plaster & painting, color white, cm 22 x 14 x 10







*This is time of Happiness, 2013*  
Colour green neon, cm 20 x 140 x 10





### **This is time of Happiness**

The significance of the phrase refers to the Arab Spring events (end of 2010 - 2011) and to the current time of crisis.

After the revolution in Arab countries up to the query linked to the consequences of an Islamic autumn, does the green color of Islam generate the light of happiness?

The artist approaches to this phenomenon with derision and humor to defuse a difficult situation which she is trying to take distance from.



### Escape from the body

This work questions the ambivalency of the profane and sacred spaces in Algeria when the environment issues are sensitive for the common living.

The intention of the work is to question the established belief by picturing a woman praying alone during the day in a place where men usually drink alcohol at night near a signboard saying "Protecting the cleanliness of the environment is a civic duty".



*Escape from the body - diptych, 2012*  
Photography Inkjet printing on fine art paper Hahnemuhle matt 350g, cm 80 x 120 each







### Last Pop Dance before Darkness

The video traces the body movements of the dancers, acrobats and virtuosos accompanying the Algerian Pop singers in unpublished scenes, witnessing the beginnings of modernity in dance disappeared today in Algeria.

It is through a selection of video clips of the 80's marked out by announcements of musical concerts and theatrical and cinema shows, that a bright space of time is emerging, allowing to realize the freedom of the bodies and of diversity and the proliferation of musical categories as *Chaabi*, *Kabyle*, *Malhun*, *Houzi*, *Gnawi*, *Wahrani*, Pop, Rock, *Rai* and Rap.

Music and dance of the 80's are diligent of singular creativity to the Algerians, they share their desire and their pleasure of life, until the destiny of the bodies and spirits is buried by Islamic fundamentalism, giving rise during the 1990 to several assassinations of irreplaceable cultural actors like the fratricidal event who saw Azzedine Medjoubi, Tahar Djaout, Abdelkader Alloula killed, indiscriminate and destructive terrorism of the freedoms of bodies and minds.

This filmic video pays tribute to them and invites us to relive a sweet utopia of the last pop dance before the blackness of feelings.

To watch the entire video:  
<https://vimeo.com/219289742>  
psw: POP80DZ



*Last Pop Dance before Darkness*, 2014-2016  
VHS transfer to HD PAL 16:9, archives 1980-1989 Algeria, colour  
Duration 30'





## Muscicapidae

This iconographic installation gathers fragments of vinyl records collected by the family of the artist who composes them with some identity photos of Algerians, friends and family members.

Amina Zoubir's will is to catalog, testify, reveal and repair the image of the most famous singing nightingales of Algeria, Morocco, Tunisia and Egypt, ignored or unknown for the most part by the younger generations.

Some of them have disappeared during the civil war of the 1990s in Algeria include Rachid Baba Ahmed, Cheb Aziz, Lounès Matoub and Cheb Hasni.

The installation creates poetic links between individual and collective narratives. It questions the musical imaginary in accumulated images and exposes the creative abundance of the 60's to the 80's in North Africa, displaying the will of the singers to radiate after independence to produce an economy of happiness. It's time for nostalgia and miracles, it's time for the development of African singers and those who listen to them, whose resilience will persist thanks to our duty of memory.

*Muscicapidae*, 2016  
Silver print on paper RC Mat Fuji Crystal Archive Velvet  
Installation of 15 pieces, cm 66,5 x 80 each







# Ifeoma U. Anyaeji

1981, Benin City (Nigeria)

Ifeoma U. Anyaeji is a Nigerian-based artist, born in Benin City, more specifically in the South-eastern (*Igbo* speaking) part of the country.

Growing up in a society fuelled by the dualities of excesses and repression, where art was yet to be accepted as a “decent” profession, Ifeoma decided to take-up art as a full-time career exploring her boundaries, as a female artist beyond the conventions of her initial academic training in painting. She later went on to pursue her earlier interest in sculpture and engaging further her passion for *Up-cycling* (the concept of repurposing discarded objects), an interest stimulated by the constant environmental problems she encountered around her community, particularly from non-biodegradable plastic bags and bottles which were in abundance.

While experimenting with these environmental pollutants, engaging possible processes of object remaking and reuse especially with non-conventional art making techniques and traditional craft processes, Anyaeji developed a style of up-cycling she calls “Plasto-Art” - an eco-aesthetic process using discarded non-biodegradable plastic bags and her crafting skills in a receding traditional Nigerian hair plaiting technique called Threading -.

With threading she creates three-dimensional forms, usually sculptures and installations that reference architectural forms, domestic spaces, furniture and the human body.



*Sit with me*, 2013  
Mixed media, cm 100 x 54 x 76





**Sit with me** is an interactive piece whose form and textural aesthetics objectifies and amplifies the traditional Nigerian hairstyle known as “Threading”, reinforcing its utility from a receding pre-colonial, nonetheless conventional, hair architecture and anthropomorphic form to a functional, non-body yet organic piece. The elongated cuboid-shaped base is created with Plasto-yarns, which are discarded but cleaned non-biodegradable plastic bags, all threaded with “Owu” (thread), while the legs are made from used non-biodegradable plastic bottle and found wood. The undulating topography of the work gives an illusion of discomfort. However, the actual experience of sitting on it offers a therapeutic affect. Each yarn is a soft pad quite similar to the ergonomic puffs on a massage chair or the soft compressions of a regular hand kneading. Sit with me is a social statement about the absence of simple human gestures such as physical conversati ons, whether intimate or not, and how technology and the ‘social media’ frenzy is quickly obliterating such communal activities, which besides the purpose of communication, also serves as therapy sessions. Thus, with every installation the work stands as a representation of me, as the viewer’s conversational friend giving psychotherapeutic gestures of relaxation and pause akin to normative intimate interactions between persons. Hence, my invitation to the audience to “sit with me” even in the absence of my physical body.

**A no m’eba, ma na anọ họ mu eba (I am here but I am not here – Presence, absence)** The Igbo title of this sculpture is a play on words directed at geological placement and belonging socio-culturally - just like the displaced objects and techniques that I sculpt with. This installation comprises of found objects and threaded used plastic bags and bottles. The arrangement of the burnt chair has been reconfigured to become two - one without a sit and the other without the back rest both conjoined by a plastic bottle. It is symbolic to our contemporary cultural assimilation, whether by deliberate association or imposition. The abstract imagery of the tapestry is created entirely from Plasto-yarns, with most parts closely sewn together in circular motions and undulating lines, and a few loose yarns left hanging. A mirror is deliberated buried in-between the yarns with the intention to reflect the image of the viewer as a representation of the artist. In most cases the artist, as an individual, is rarely recognized, as much as the work itself, even when the art is supposed to be an extension of the artist. The visibility of the artist, which like discarded objects in today’s contemporary societies, even when physically present, is treated like an expendable commodity - ‘unseen’ as an emotional entity and carrier of knowledge or worth. As an artist, I have observed that the imposing paradigms on skin colour or cultural placement on gender as social and political indicators of identity has always and is still contradictory to any colonial description of these same colours under the principles of art. Therefore my presence as a ‘black’, female, ‘anonymous other’ is most likely to be perceived not because of what I have to offer as whom I am, but what I have to offer in accordance with what is expected from me by Western prescriptions.

*A no m’eba, ma na anoho mu eba (I am here, but I am not here - presence, absence), 2016*  
Mixed media, cm 131 x 216 x 84

is a beckoning to communal relationship between identities, principles and our varied modes of being and existing. In today's fast paced world, overridden by technology and computer apps that dictate emotions, social interaction and responsibility, the culture of human contact especially via simple but effective physical gestures of love and connection such as sitting down together, is almost non-existence. It is symbolic to the first motion towards acceptance, building togetherness by extending and encouraging friendship and love, in traditional Igbo gestures as well as other Nigerian ethnicities - beckoning or inviting someone (friend / stranger) to "Wele Oche" (or Sit down with me). Wele Oche also represents a royal presence, taking my place as an ambassador of my culture. It is one of my many thrones (a continuing series), where each chair places me in places of reverence, opportunity, recognition and the likes. Spaces where I may not be opportune to occupy as a 'royalty' and heiress to my Nigerian and Igbo heritage.

IU.A



*Wele Oche (Take a seat)*, 2017 - 2018  
Mixed media, cm 304 x 89 x 91



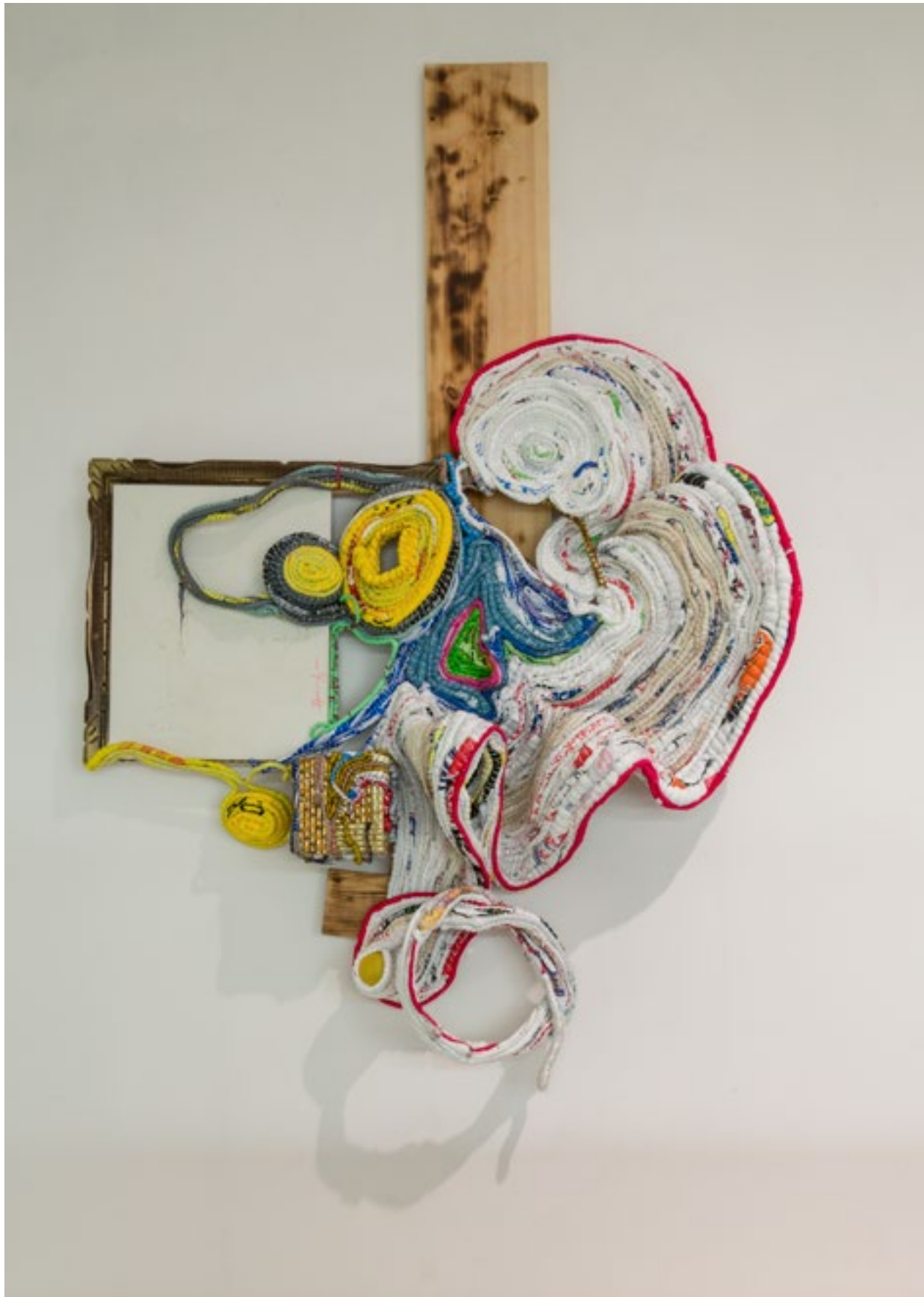


*Umu Ada (The children of the first daughter)*, 2016  
Mixed media, cm 203 x 199 x 166

*In a nostalgic longing to stay in touch with my roots, finding a place of worth for some of my lived cultural experiences, I often realize the homogeneity between the environmental statement projected in my work and our daily human and material dealings via activities of racial integrations, objectifications and value-placement, irrespective of any geographical location or political climate. It is from one of such reflections that the sculptural installation, **Umu Ada**, was born.*

*The work, Umu Ada (Children of the first daughter), is an interactive installation comprising of five traditional totem-like sculptures, created primarily from discarded non-biodegradable plastic bags (sourced from around the community), found objects and reclaimed wood with varied heights and lengths. Each four standing totem form is in two sections. A wooden base that symbolizes strength and structure and an organic figurative upper crafted to replicate the elegance and sophistication of a particular female body - a first daughter (known as “Ada”, in Igbo) - and her symbolic role in any Nigerian Igbo family as the peacemaker. The fifth laying wooden base represents the entertaining musical instrument known as ekwe drum, while the pedestals signify the different geographical locations an Ada has come from. Every Ada is an ‘object’ of pride to her family. A pride she endeavors to manifest aesthetically and socially in the way she carries and keeps herself. She is recognized as the custodian of her family’s values (and means - most times expressed in very elaborate traditional coiffure and dressing). Umu Ada is a commemorative display of a traditional female peer-group meeting, referred to as “Umuada” (daughters of the land) in Igbo culture. This is one of the unique customary groups in Eastern Nigeria where members, usually comprising of young and old women, married or not, all from a particular clan, village, town or state, meet to discuss as well as intervene in general community issues, policies, share opinions, resolve problems, provide resolutions on either domestic, political, religious and other matters that pertain to the female gender and their expected roles in society from adolescent to womanhood. It is a form of traditional feminist camaraderie. In the wake of a rapid disappearance of such important socio-cultural activities, in order to be part of global and more Western values, I have attempted to recreate (though not a standard setup) a scenario from my own past experience of being an Ada in my community, or witnessing the activities of another; including the influence from these activities in my development as a woman, replicating some of the aesthetics involved, such as preparing one’s hairdo and outfits in anticipation for such gatherings, the playing of traditional music instruments for entertainments in the meetings and the acknowledgment of where each woman comes from via introductory role-calls. While the convergence of Umuada may be restricted to a specific culture, every female viewer who interacts with this work becomes adopted as part of the children (Umu) of this Ada (Ifeoma) and is allowed to mark herself in the landscape as an extension of what the group stands for. Likewise, male viewers become stand-in for their female relations.*

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*In the same moments of reflective experiencing, the work **Etiti, Etiti (Center, Center)** was sculpted in response to some of those questions that I ask my self every now and then. Questions like: Where is my location? Where am I centered and why am I caught in the world's quick bid to usurp or discard my distinctiveness for the "new" (a global mash up)? Etiti Etiti became a reassuring symbol for me to always see myself as an integral part (at the center) of any society, irrespective of where, and a royal representative, in my own right, of who I am, where I am from and what I stand for – hence the creation of throne-like pieces like Wele Oche and Oche Onodu.*

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*Etiti Etitti (Center, center), 2016  
Mixed media, cm 207 x 127 x 27*



*A preview into my thoughts, as I constantly update my understanding of what it is I do as a maker of aesthetical and non-aesthetical things in the hope that I am effecting a positive catalytic change somewhere...*

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*Ututu echi*, 2017  
Mixed media, cm 140 x 15 x 68,5



# Marie-Claire Messouma Manlanbien

1990, Paris (France)

Marie-Claire left Ivory Coast because of the war in 2004 and currently she lives and works in Paris where she graduated with a DNSEP and DNAP from the ENSAPC Art School National Superior of Paris.

Marie-Claire is a Storyteller of poetry and she creates new shapes inspired by different elements of Traditional Matrilineal of Akan Institutions of Ivory Coast and Ghana. This elements are used to weigh the value of things.

The artist creates poetic narrations, ephemeral in perpetual renewal, her sculptures are «Witnesses» and «traces» of a true story or just a made up story.

In making sculptural shapes based on procedures of Creolization and playing with differentiated 'zones', in order to derive her novel material from them, she creates totems. The modulations of the installations are in movement in each exhibition, such as a game of «cards with naked bodies, stripped of rules».

Marie-Claire is interested in the complex relations between the modern life, the popular culture and the different traditional and specific practices of the different countries.

*#No Name*, 2016  
Sculpture, volume rafia, resin, copper, rope, rafia and razor blades  
Variable dimension







Installation view at the Irish Biennale in 2018: 38<sup>th</sup> EVA International, Limerick, Ireland

The Installation *#No name*, 2016 borne from the artist's research on violence against women and female forms.

Disposed on the wall like a hunting trophy, this piece took inspiration from the gang rape occurred in New Delhi in 2012<sup>1</sup>. The public actively participates to this installation turning around the work, reading the various lines of poems, scattered in different places: left or right, horizontal, vertical, in corners or in the surface and visible to everybody.

A number of recent events made her react and these events bring her to deepen the discourse on the fate of women and the femininity in various shapes and forms where the ornament, the word, the storytelling, the poetry, and the traces of discomfort interact each other to better explain the feeling of oppression caused by current events.

Messouma's sculptural language signifies a shrine; she honours the mundane subjugated female victims of misogynist violence (ex. excision). Her 'poems' are traces of true stories rather than pure imaginary worlds. Marie-Claire works on the idea of creating slices of life which have the female world as their main subject.

Each artwork is thought to create an active role in the viewer who is lead to reflect on the real and deeper importance of things, *"my research consists to experiment, to research and to visually recreate female world counterpoising it to male word"*.

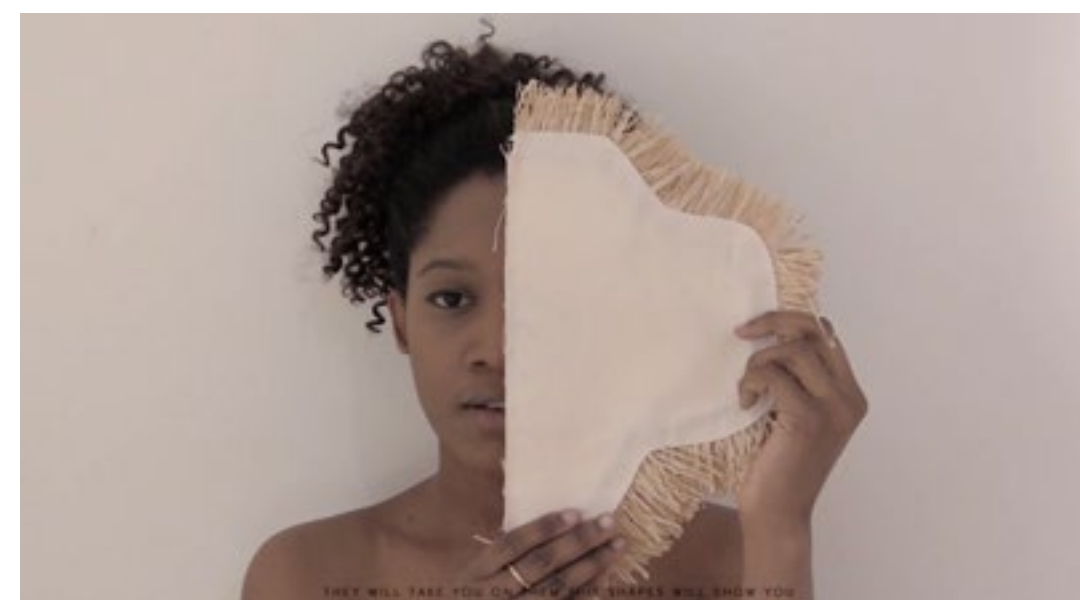
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<sup>1</sup> New Delhi, December 16, 2012, 9 pm: Jyoti Singh Pandey, a 23 years girl, physiotherapy student, is on the bus taking her (and a male friend) home. A gang approach and brutally rape, beat and torture her. After 13 days of agony she will die cause internal injuries. Before dying she was able to explain all the details of the assault to the police. During the interrogatory, Mukesh Singh, one of the rapist, asserted: "She was out during the night, a good girl has only to stay home doing house works. She had not to resist to the rape, she had to stay calm and permit it [...] A woman is much more responsible of a rape than a man. Men have the right to teach this lesson".



#Mater7, *Garden Ladies*, 2016 - 2017,  
Rice paper, rafia fiber (sewing), Installation variable dimension









The abstract ink drawings on Japanese paper open like books on the floor and on the wall. Framed by raffia fringe, they revel in their yonic sensibility. Their imagery is at once floral and vaginal, a riff on Georgia O’Keeffe and Judy Chicago that links folded paper, drawn folds and the folds of the labia in an intimate installation (ArtForum, Summer issue 2017 – The politics of everyday life).

*«Maker of shapes»: not as a demiurge, but based on procedures of creolization, playing «with differentiated zones, in order to derive her novel material from them. This work derives its sources from the so-called hegemonic cultures, the equivalent of what are called ‘base languages’ in linguistics and the caribbean creole, Agni, Akan from Ivory Coast and Ghana, polynesian cultures. This area of synthesis has the appearance of objects activated within performative and film arrangements, or else left motionless elements of a still life applied to the self-portrait.*

*#Mater7 - Garden ladies, 2016-2017 installation shows sculptures like small islands. Inspired to female sexual organ, they derive their shapes from the djoyôbwé, instruments used for weighing gold among the Akan of Ghana and Ivory Coast bequeathed in accordance with a matrilineal system.*

*This sculpture are like encouragements to make journeys. The works change meaning at the whim of random installations, a game of «card», stripped of rules.*

*The dimensions of this sculptural installation are variable. I worked around the ideas of window on worlds, islands, female worlds, female Flora imaginary. I created the installation #Mater7, Garden Ladies in relation to the excision. My research is to testify violence towards women.*

M-CMM

*The Installation #Mater4, Murs aux dames, 2016 is an invitation to travel through syncretic shapes from different cultural origin. Inspired by the «yobwé» Akan traditional objects from the Ivory Coast institution, used to weigh the value of things. Yobwés inspire me to create my sculpture and installations. The Yobwés pieces come from a matriarchal Akan culture: they are objects, gifts, treasures and precious objects I inherited from women of my family.*

*The pieces I create give to see mixtures, metissages and syncretism, process of creolization. My installations give to see declinations of new shapes inspired to the yobwé, made with various occidental modern materials like plaster, polyurethane resin and bands of copper and aluminium, where my poetry are engraved. My poetry are about the ideas of matrilineage, travel and things of the order of treasure and precious. My writings are also a way of talking about women. One shape may hide more shapes. At each exhibitions, the modulation and the positioning of the shape can change. The modulation of the different part of the sculptures are renewed. The sculptures are composed of different shapes. Each shapes can overlap, they cross each other to finally give to see news sculptures. It is like an assembly game without any rules.*

*In this way I try to create a poetic narration in an environment where the elements are connected, like a rhizome.*

*In my installation the public is a participant because people turn around the sculptures to read the various lines of poems. Sometimes the lines of poems are written: upside or on the spot, up or down, left or right, horizontal, vertical, in the surface of the sculpture and visible to everybody.*

M-CMM



#Mater4, *Murs aux dames*, 2016  
Wood, polyurethane resin, brass ribbon and soil, installation variable dimension



# Houda Terjuman

1970, Tangeri (Morocco)

In an attempt to trace the cultural and family origins of the artist, who lives and works in Morocco, one ends up making a long trip to the Middle East and Europe, in the years of wars, in the stories of love and abandonment.

The condition of the contemporary world is that of cultural miscegenation; multiculturalism takes on, in the theoretical perspective of the scholars of Cultural Studies, an entirely positive character, a new force that helps to reorganize the social spaces in new forms of society, to structure new practices, to problematize new theories of self-representation and of the border. As a way to overcome disciplinary boundaries and of the diktats that each culture requires the individual, such condition, of escape from the space given, assumes an uprooting and displacement into another place that has reverberations on the individual.

Whether fleeing from war or going away to look for work, to build a life that may satisfy wants and needs, the departure means the loss of contact with one's homeland. In the condition of exile, man becomes an uprooted tree like in the story told by Houda Terjuman and the exhibition *Terre et racines* turns into the story of a distressful and painful process of stability retrieval in the floating and liquid space of the contemporary.

Sculpture, as Heidegger reminds us, is a function which creates space that becomes a place for dwelling and negotiation of identity processes in the confrontation with otherness. The artist could not but choose the three-dimensional medium of sculpture to decline through the three phases - that of uprooting and exile and therefore of suffering, that of negotiation in the contact with each other, and thus of dwelling, that of resilience and peace and thus of resting - the stages of a process that involves individuals, communities and the world.

The tree and the biological systems are a metaphor for the cultural condition that, once eradicated, becomes multi-rooted transforming its practices, resisting and reacting to external pressures in order to become on the surface a root that extends in several directions, rather than having the pretense of fastening to the depths of the soil.

Hyper-connected, heterogeneous and multifaceted field of consistency is the rhizomatic proceeding of the movements of deterritorialization and reterritorialization - to use the words with which Deleuze and Guattari discuss methods and worlds - to the point where the individual/tree that gives up binary logic of stability/grounding, and the cultural exclusiveness of this perspective, finds nourishment and hence rest.

Maria Giovanna Mancini

*Uprooted Home*, 2017  
Sponge, wire, brass and plaster, cm 90 x 35 x 35





*Uprooted migration*, 2018  
Sponge, wire, brass and plaster, cm 80 x 33 x 33



*Unwritten melody*, 2018  
Sponge, wire, brass and plaster, cm 90 x 35 x 45



*I think that seeing scenes that evoke an experience allows us to become aware of them, and then move forward. The loneliness, the fear, the pain, but also resilience as the capacity of recovery, forgiveness and serenity are also layers of life that can be shaped through sculpture.*

*The sculptures are small stories that you can look at, touch, feel. Everyone can recognize a personal journey in them. The different stages of life inspire me pictures and memories. Clichés of a collective memory that I try to give back in my work. Painting limited my attempt to express these feelings.*

Houda Terjuman interviewed by Maria Giovanna Mancini



# Januario Jano

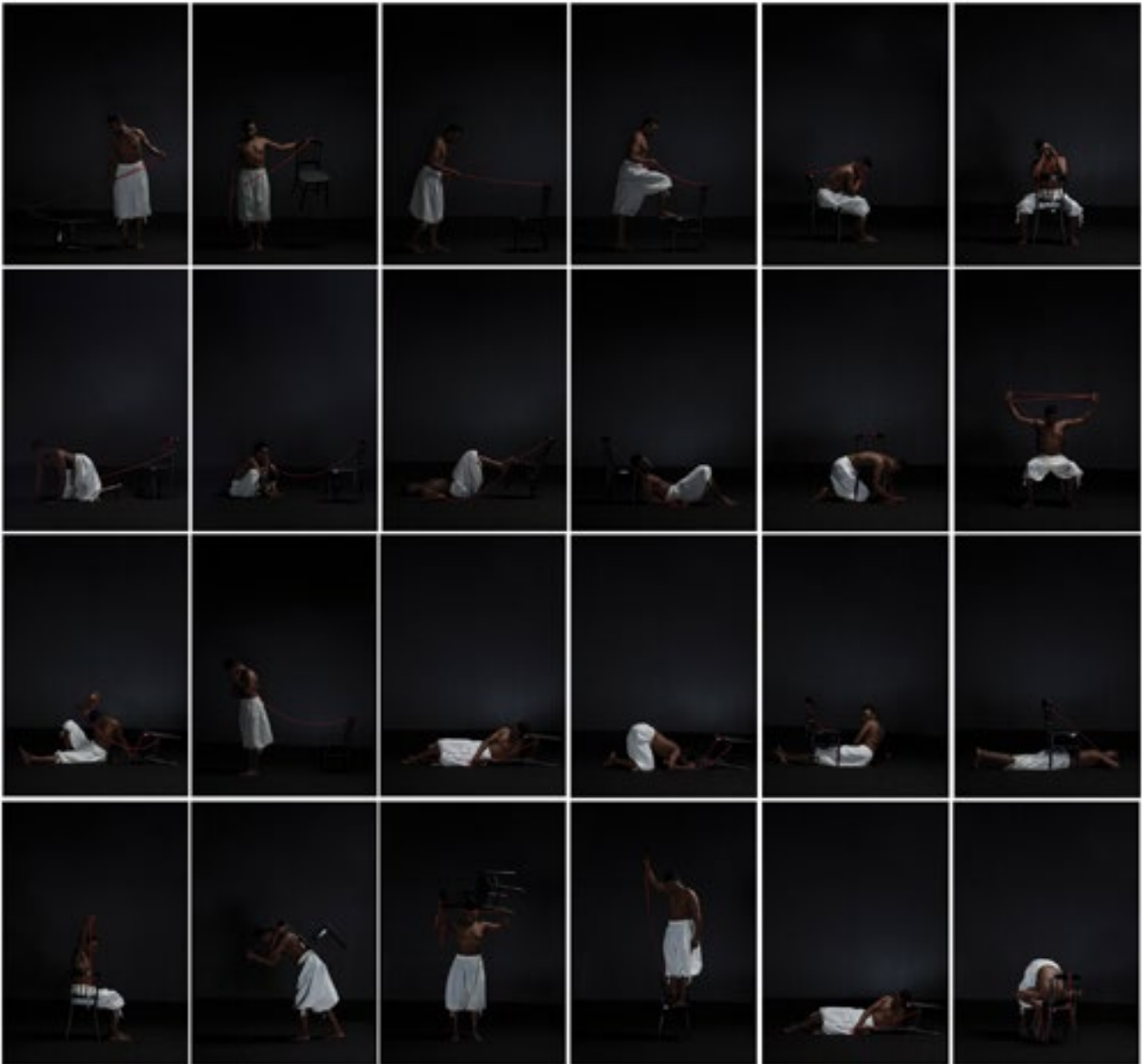
1979, Luanda (Angola)

The body becomes the element of mediation, escaping the perfect knot made of belongings, the red line establishes a connecting point between the past and the present, between reality and fiction. Visible but discreet, this line connects a diversity of the 24 pieces of the artwork *Ilundu* — times, energies, autobiographical stories, stories of other people — without omitting their specificities. The character’s outfit and position, all dressed in white, represent the tragic figure of ‘Mestre Tamoda’<sup>1</sup>, used here to tackle assimilation through language, when a refined accent and effort to use polished language can be seen through the lens of colonization’s traumas. The white outfit also makes us reflect about the chapter on transatlantic slave trade from Angola, another part of history that has been blurred.

<sup>1</sup> Uanhenga Xitu, “Mestre” Tamoda (1974)

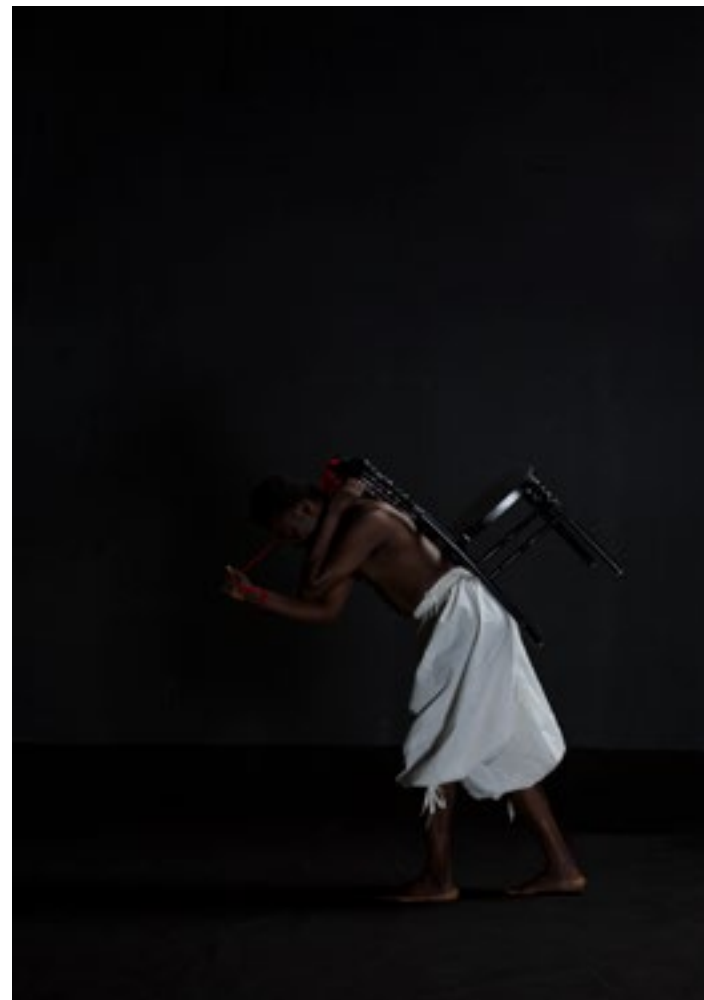
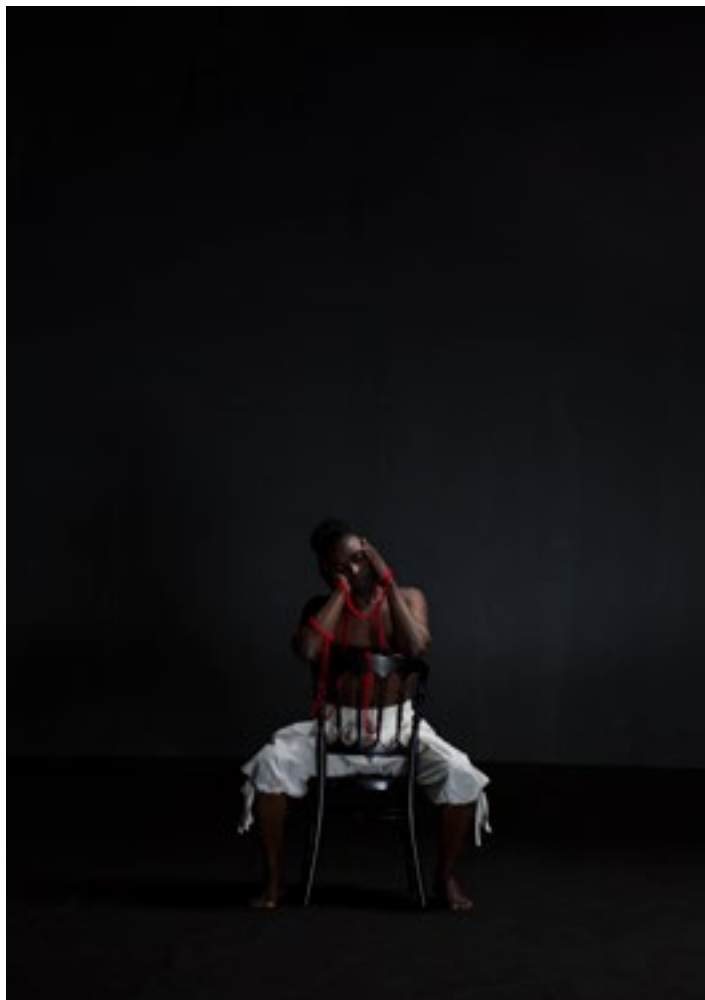
Paula Nascimento

This work speaks about the manifestation of the sacred Angola’s *Ambundu* ethnic group (*Bantu* society), represented by what carries out the traditional gestures linked to the belief in supernatural spirits, showing that things are not what they pretend to be but rather manifestations of an apparition from the hereafter. On the other hand the work reflects also the artist relationship with the father of the artist as it illustrates a moment of initiation. *Ilundu* refers to a person who has the power, bear the secrets and the wisdom of *Bantu* philosophy, he is the one who transmit the rituals of wisdom during religious ceremonies. Januario used the de-construction process with photography as a form of representation, to let the past, present and future to coexist.



*Ilundu (01/24), 2017*  
Ink-jet on 100% cotton fine art paper rag, cm 36 x 26 x 3 each





*Ilundu (13-15-16-24), 2017*  
Ink-jet on 100% cotton fine art paper rag, cm 36 x 26 x 3 each





Let us begin with the expression “Ambundulando”<sup>1</sup> which, as the word’s phonetics suggest, is a transition, a constant movement. This is exactly the starting point for the research that motivates this project — a journey in which the artist proposes a reflection about memory and its vicissitudes and about its role in the construction of personal and collective identity.

In search of his roots, and trying to understand the past, Januário Jano critically plunges into aspects of Angola’s recent history, more particularly into elements of Ambundu culture, originally from the region around Luanda. This process of historical research takes place simultaneously with a search for references and memories of the artist’s family history.

The ever-present body of these series assimilates symbolic characters. The point of departure for this journey, the video *Musseke*, where the ritual of producing “musseque” flour is reproduced and deconstructed, is metaphorically the element that activates the personal memory as well.

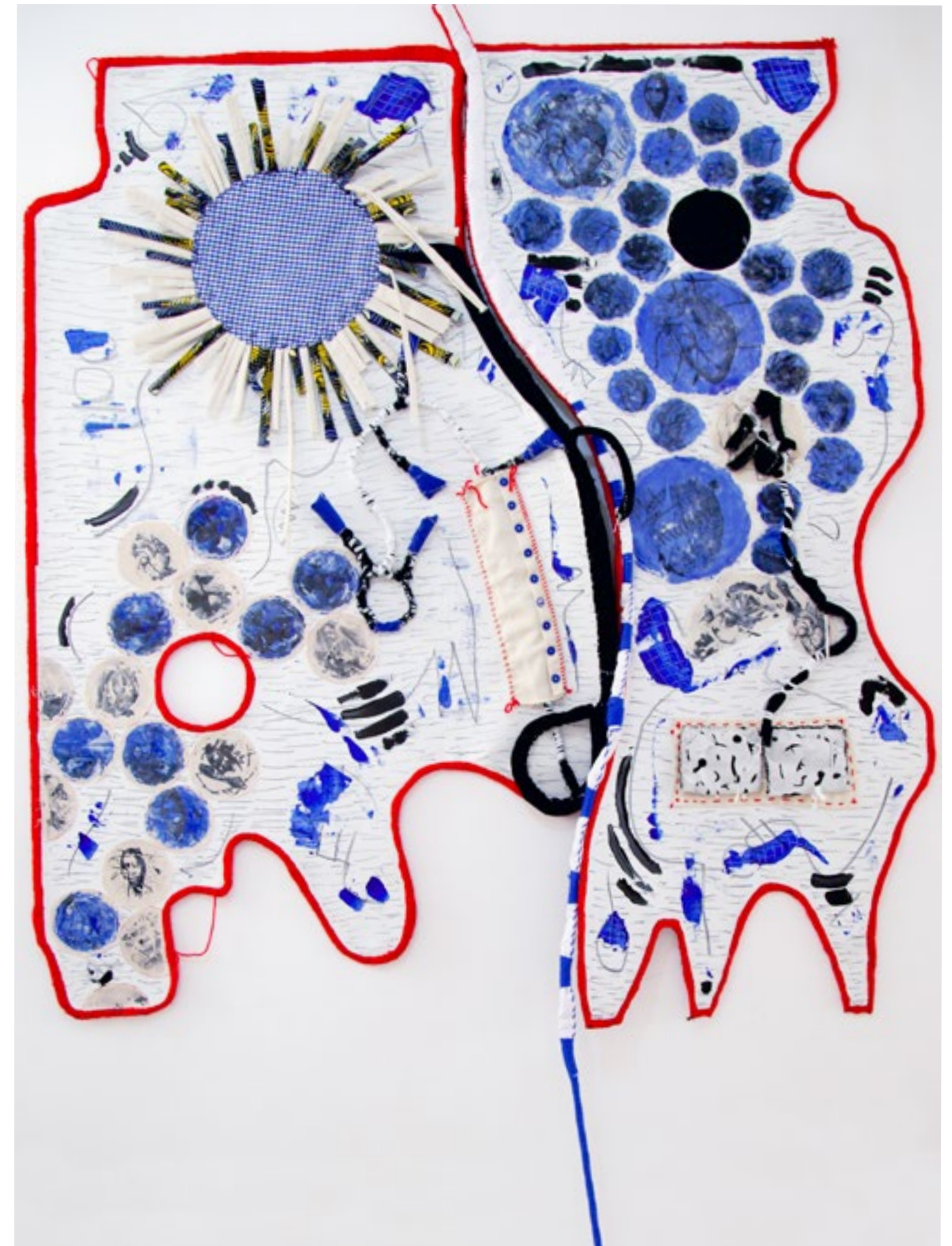
But the action of diving into *Ambundu* culture neither takes place in a linear fashion nor does it follow laid out paths. It is not about a visual representation of a given culture, as in the way the *Tchokwé* culture has been explored, but about analyzing a visual language rooted in research methods that cross, appropriate and superimpose episodes of the personal history, literary references, historical and anthropological research. This amalgamation of references works as meta-data in the construction of a narrative which is presented as a personal ethnology.

*Ambulando* does not provide us with answers, but with a search path towards a personal identity and a proposal to understand and/or discover a collective identity. While suggesting a reflection about contemporary art as a mechanism and method for developing new aesthetic and visual languages and discourses, it hints at new possibilities of dialogue between the past and the present.

Paula Nascimento

1 “Ambundulando” is a wordplay that joins together “Ambundu” and “deambulando”, which literally means “wandering” in Portuguese.

*Mponda*, 2018  
Fabrics, sawing, collage, transfer, buttons and acrylic, cm 178 x 130







Musseke, 2017  
Ink-jet on 100% cotton fine art paper rag and embroidery cloth, cm 45 x 32 each





*Memories are the most insightful things that can take you backwards or forward,  
it gives you real perspective of who you are.*

JJ

*Untitled, 2017*  
Transfer, wool and acrylic, cm 183 x 86

# Troy Makaza

1994, Harare (Zimbabwe)

At barely 24 years old Makaza has been active internationally for a number of years. Having been mentored by senior artists such as Wycliffe Mundopa, Moffat Takadiwa and Gresham Tapiwa Nyaude, as well as First Floor Gallery Harare, since leaving art school, Makaza, is perhaps the purest case study of an emerging contemporary artist from Africa whose practice has never had to conform to any external ideology or imported idea of Africa in any way to succeed. While he trained like most of his peers at the National Gallery Visual Art studio in found object sculpture and rudiments of painting, he opted to invent his own medium, which spoke more closely to his culture as a young Hararean in the 21<sup>st</sup> century, as much in tune with to international hip-hop hits as he is with traditional Zimbabwean lore. Through experimentation, Makaza came up with silicone infused with ink and paint, which he is able to mould, paint, weave and sculpt.

In his recent works, Troy has reflected on the cataclysmic events of November 2017, which saw the end of the 37-year rule of Robert Mugabe and the interplay between the military and people's peaceful protest in bringing about the change. While abstract, his works pick up on and merge the colours of military fatigues and those of every day clothing as ruminations on what it meant and what it will mean for Zimbabwe going forward.

A conversation on colour, line and form with  
Io Makandal & Troy Makaza, Layla Leiman, 2016

*Plausible Deniability II*, 2016  
Silicone infused with paint, cm 80 x 70







*Camo (Division of labour) - Part 6, 2018*  
Silicone infused with paint, cm 260 x 195



*The medium is very intimately connected to my work on a number of levels. First of all, it combines a traditional art medium with a novel one. This is something that I am really conscious of doing as a contemporary Zimbabwean artist – bridging tradition with contemporary practice. Secondly, this medium allows me to move between sculpture and painting and to disrupt categories set up by people who are not us, so in a way it is me asserting my right as an artist to determine how I am seen and not allow myself or my content to be categorised. My subject matter is equally fluid moving between abstraction and figuration because neither category is in fact pure and the formality of these definitions don't make sense to me.*

TM

*Today's problems*, 2017  
Silicone infused with paint, cm 110 x 90







*Camo (Division of Labour) Part 1, 2017*  
Silicone infused with paint, cm 150 x 340









*Narrative X*, 2018  
Silicone infused with paint, cm 137 x 90



# Yassine Balbizoui

1972, Marrakech (Morocco)

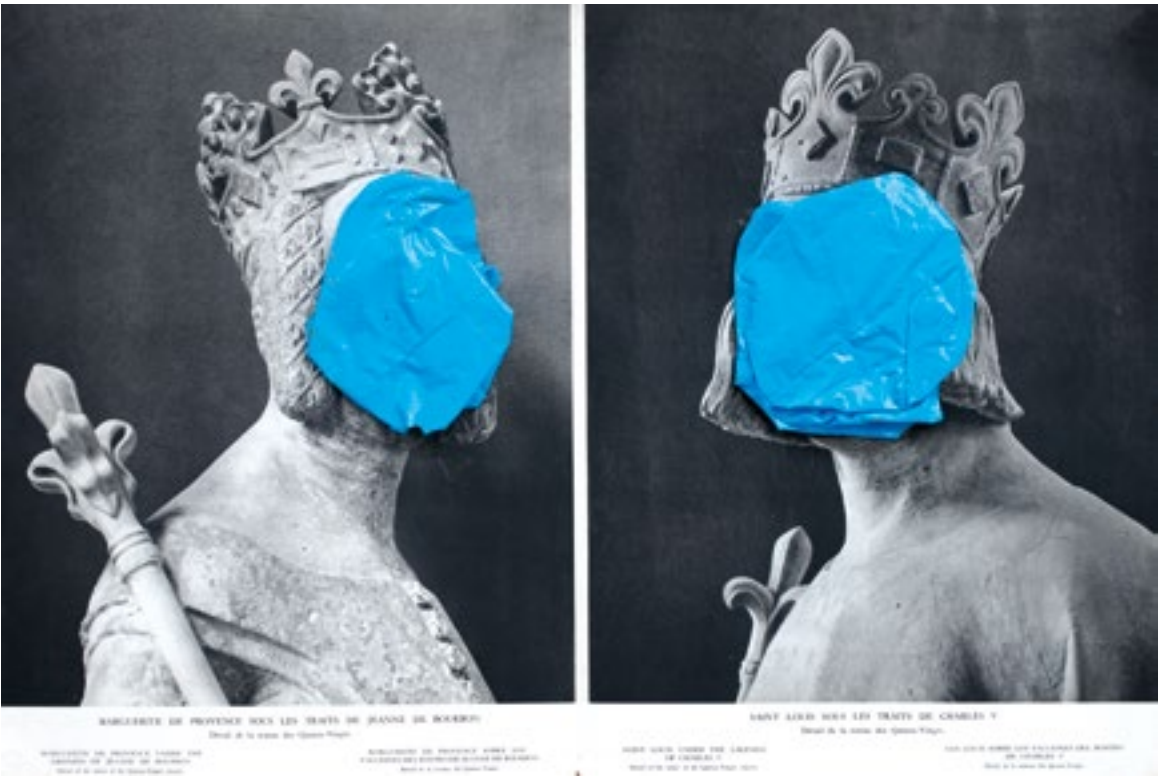
Yassine Balbizoui is a Moroccan multidisciplinary artist. Born in 1972, he followed various artistic courses in the 90s and holds several degrees: Ecole des Beaux-Arts in Casablanca (Morocco) and in Bordeaux (France). Then, in 2001 and 2002, he studied arts and media as part of the “education abroad program” at the University of Berkeley, California.

The work of Yassine Balbizoui is developed around different axes: he is essentially a painter in a neo-Expressionist way. In his generous universe he represents the human animality -most often under cover of the mask- and he use derision, a certain sense of parodie, idiocy and grotesque. The everyday life -under his unusual vision- is his principal source of inspiration, but also the world of cinema Z-series and horror movies, theater and dance, tales and legends. Everything is conducive to feed his insatiable imagination. In perpetual research, he also develops works on various mediums like drawings, videos, ceramics and performance.

Yassine Balbizoui has exhibited his work all over the world for fifteen years: in France, Paris, and in particular in 2014-2015 at the Institut du Monde (Morocco) in the inaugural exhibition of the Mohammed VI Museum in 2014, but also in Casablanca, Rabat, Essaouira; Germany (Iwalewa Haus Bayreuth, Stuttgart, Berlin); the Netherlands (Amsterdam); Mexico; Italy (Cagliari, Sardinia, Milan) and Bamako, Mali. His career is punctuated by numerous artistic residencies in various places of creation abroad, including Trident Space in Hyderabad, India and recently l’Appartement 22 in Rabat.

Marie Deparis-Yafil

Untitled, 2012  
Mixed media and collage, cm 42 x 61 each







Untitled, 2012  
 Mixed media and collage, cm 42 x 61

*Ready to ride, 2018*  
Acrylic on canvas, cm 190 x 190







*The girl with many points of view/ Kitchenfight/ I got few points, 2018*  
Acrylic on canvas, d. cm 160 each

# Joël Andrianomearisoa

1977, Antananarivo (Madagascar)

Andrianomearisoa is always on the edges. He does not approach his work in a direct way, but places it at the edges of the desires of whomever discovers it. His work comes down to a question of posture. In every piece he aims to find various shades of colors as well as various attitudes of them. Each color and its attitude do not exclude the rest, if every color can embody a wave of emotions, it also gives the artist freedom to deconstruct the structure of the work. Black, milestone in the work of the artist, is the link of this accumulation of variety and overlapping. Black is handled by the artist as a color of infinite possibilities and shades. This color is designed, tested, constantly challenged, reinterpreted and renewed, to become one and, at the same time, a thousand different colors.

He listens to the pulses of life with more generosity than they are given, and finds a way to be present in the world dans le nu de la vie, in the nude of life. Coming across his artworks always give a deep touching feeling and a strong intensity. Thematically he often centres on the concept of sentimentality, which, he said, “means everything and it means nothing”.

Urban space is a primary interest: noises, smells, images, lights and incessant movement that generate city life compose his universe without imprisoning him in a specific geographical space. His images take viewers to places even the artist does not expect to be. Andrianomearisoa’s work is potent because it points to many things, but it is also blank space.

To compose a work, the artist needs a basic frame. Then the experiments begin, the manipulations that outline the project. «The work arises from various manipulations that lead me to the final result. When I set up an installation, I do not imagine its finality. I know the elements that compose it, but in the instant I set them up I discover something else. And that is when the work makes sense». His poetic virtuosity lies in his capacity to seize this moment of signification, when nobody can tell beginning from end. The materials he chooses, so the psychical approach with art and then artwork, has a strong meaning too.



*Labyrinth of passions (the green process)*, 2018  
Textile, cm 120 x 70





*Labyrinth of passions, 2018*  
Textile, cm 120 x 70



*Labyrinth of passions, 2018*  
Textile, cm 120 x 70





*Labyrinth of passions*, 2018  
Textile, cm 130 x 180





BIOGRAPHIES

GHIZLANE SAHLI (Morocco, 1973)

Selected Exhibitions

- 2018 Tripe Stories, David Bloch Gallery, Marrakech, Morocco  
L’Or, MUCEM, Marseille, France
- 2017 Genesis, institut francais, Rabat, Morocco
- 2016 Incubation, Riad Denise Masson, IFM, Marrakech Biennale, Morocco  
Arkane, Anciens abattoirs de Casablanca, Morocco  
The Cave, Kech’collective, Marrakech Biennale, Morocco
- 2015 Women and Religions, l’Uzine, Casablanca, Morocco  
Lights, Tazi Foundation, Casablanca, Morocco
- 2014 Metamorphosis, Dar Bellarj, Marrakech, Morocco  
Féminim Pluriel, Dar Bellarj, Marrakech, Morocco  
Pimp my garbage, Zbel Manifesto, L’Blassa, Marrakech Biennale, Morocco

YESMINE BEN KHELIL (Tunisia, 1986)

Selected Exhibitions

- 2018 Homage à Abdel Aziz Gorgi exposition TALAN, Palais kheireddine Musée de la ville de Tunis, Tunisia
- 2017 Dak’Art Biennale, Dakar, Senegal
- 2016 History of haunting, L’escalier B, Bordeaux, France  
Nanjing International Festival, Baijia Lake Museum, Nanjing, China  
Reenchantement, Dakar Biennale, Dakar, Senegal  
Effervescence, Institut des cultures d’Islam, Paris, France  
3ajel/le temps reel, Exposition Talan, Tunis, Tunisia  
DDessin, La petite collection, Paris, France
- 2015 Réminiscences, exposition Talan, Tunis, Tuni
- 2014 Turbulence project Imago Mundi, Luciano Benetton Collection, Italy
- 2013 Heads, Hope contemporary Gallery, La Marsa, Tunisia  
Young little monsters, Hope Contemporary Gallery, La Marsa, Tunisia  
Hands, Hope Contemporary Gallery, La Marsa, Tunisia
- 2011 Arab Springs - 9eme Rencontres de Bamako, Bamako, Mali

AMINA ZOUBIR (Algeria, 1983)

Selected Exhibitions

- 2018 African Metropolis, An imaginary city, Maxxi, Rome, Italy  
Dak’Art Biennale, Dakar, Senegal
- 2017 Afriques Capitales: Vers le Cap de Bonne Esperance, Gare Saint Sauveur, Lille, France  
El Iris de Lucy, cur. Orlando Brito Jinorio, CAAM, Centre Atlantique d’Art Moderne, Spain
- 2016 Lumières d’Afriques, exposition d’art contemporain africain, Fondation Donwahi Abidjan, Ivory Cast  
Still fighting ignorance & intellectual perfidy, video art from Africa, IWALEWAHAUS, Universitat Bayreuth, Germany
- 2015 Exposition d’art contemporain, Et autres identities, Pavillon Vendôme, Mairie de Clichy, France  
Something Else, OFF Biennale Caire, Darb1718, Egypt
- 2014 Time is Love 7th edition, Torrance Art Museum, Torrance, California, USA
- 2013 Cinémathèque de Tanger, vidéos Prends ta place / Un été à Alger, Tangeri, Morocco
- 2011 Collage-Vidéo FEMLINK, topic Wonder, vidéo In what world do you want to be born?, TAC, Eindhoven, The Netherlands

IFEOMA U. ANYAEJI (Nigeria, 1981)

Selected Exhibitions

- 2018 Traveling group exhibition till 2020· Plastic Entanglements: Ecology, Aesthetics, Materials, Palmer Museum of Art, Chazen Museum of Art, Smith College Museum of Art, Jordan Schnitzer Museum of Art, USA
- 2017 Les Éclaireurs – sculpteurs d’Afrique (collection Fondation Blachère), Palais des Papes, Avignon, France  
Courtyard Project · Swirl Bin, FOFA Gallery, Concordia University, Montreal, Quebec, Canada
- 2016 A no m’eba... (I am here..., Presence, Absence), Galerie d’Art LSB, Montreal, Quebec, Canada
- 2015 Owu, Skoto Gallery, Chelsea, New York, USA
- 2014 La Parole aux Femmes (Women Speak Out), Fondation Blachère, Apt, France
- 2013 Plasto-yarnings: a conversation with plastic bags and bottles, Alliance Française, Nairobi, Kenya
- 2012 Now I’m born this way will you still see me as..., Lewis Center, Washington University, St. Louis, USA

MARIE-CLAIRE MESSOUMA MANLANBIEN (France, 1990)

Selected Exhibitions

- 2018 SOFT POWER. Transpalette, Bourges, France  
ArtBall 2018, Amreaf Health Africa, A/D/O Institut of design, New York, USA  
38th Biennale EVA International · Curator: Inti Guerrero, Limerick, Irland
- 2017 Trame(s) à la Galerie Épisodique Paris, France  
Exposition, YGREC ENSAPC Galerie, Les Grands Voisin, Paris, France
- 2016 61<sup>st</sup> Salon de Montrouge · Commissaire artistique: Ami Barak et Marie Gautier, France
- 2015 La before, Musée du Quai Branly: théâtre Claude Lévi-Strauss « KANAK – l’Art est une parole, paris, France
- 2012 Donne moi de l’art · La maison de l’Afrique, France

HOUDA TERJUMAN (Morocco, 1970)

Selected Exhibitions

- 2018 Migracion y Raices, Casa Arabe, Madrid, Spain
- 2017 MR Art Gallery, Madrid, Spain
- 2016 Roots, Taghazout, BayAgadir, Morocco  
Merchants of dreams, Viborg Kunsthall, Denmark
- 2015 1914-2014: cent ans de creation, Musee Mohammed VI d’art contemporain, Rabat, Morocco  
Femmes et religion, Bibliothèque Nationale du Royaume, Morocco
- 2014 Etre nee quelque part, Galerie fan-dok, Rabat, Morocco

JANUARIO JANÓ (Angola, 1979)

Selected Exhibitions

- 2018 Dak’Art Biennale, Dakar, Senegal  
ARTES MIRABILIS · UCCLA, Lisbon, Portugal
- 2017 AMBUNDULANDO, curated by Paula Nascimento and Suzana Sousa, Portuguese Cultural Center, Luanda, Angola  
Luanda Triennale, organized by Sindika Dokolo Foundation, Luanda, Angola  
Lagos Art Biennial, Lagos, Nigeria
- 2016 FRAGMENTATION 1.0, Gallery of Economic Bank, Luanda, Angola
- 2015 POP ORGY, PROJECT SEEDS OF MEMORY, Milan, Italy



**TROY MAKAZA** (Zimbabwe, 1994)

Selected Exhibitions

- 2018 Right at the Equator, Depart Foundation, Los Angeles, USA
- 2017 Another Antipodes, PS Art Space, Fremantle, Australia  
FNB Joburg Art Fair, First Floor Gallery Harare, Johannesburg, South Africa
- 2016 Bound Together solo, First Floor Gallery Harare, Harare, Zimbabwe
- 2015 But He’s Got No Clothes On, Commune 1 Gallery, Cape Town, South Africa  
Harare No Limits, Harare International Festival of the Arts, First Floor Gallery, Harare, Zimbabwe

**YASSINE BALBZIOUI** (Morocco, 1972)

Selected Exhibitions

- 2018 Dak’Art Biennale, Dakar, Senegal
- 2017 E-moi, Al Maaden Museum of African Contemporary Art, Marrakech, Morocco
- 2016 Porcellanographie: Future traces (solo show), Iwalewahaus, Bayreuth, Germany  
Dak’Art Biennale, Dakar, Senegal
- 2015 Utopia (solo show), Trident space and Kalakriti Gallery, Hyderabad, India  
Côte à côte, EXMA · Exhibiting and Moving Arts · Centro sperimentale per le arti e le culture contemporanee, Cagliari, Italy
- 2014 Where Are We Now?, 5th Biennial of Marrakech, Morocco
- 2013 BijlmerAir, CDK Zuidoost, Amsterdam, The Netherlands

**JOËL ANDRIANOMEARISOA** (Madagascar, 1977)

Selected Exhibitions

- 2018 African Metropolis, An imaginary city, Maxxi, Rome, Italy  
Solo show (tba), Fundação Leal Rios, Lisbon, Portugal  
Hello World, Hamburger Bahnhof Museum, Berlin, Germany  
The geometry of the angle as point of no return to dress the contemporary, Primae Noctis Art Gallery, Lugano, Switzerland  
Joël Andrianomearisoa & Abdoulaye Konaté, Richard Koh Fine Art, Kuala Lumpur, Malaysia  
All things been equal, Inaugural show, Zeitz Mocaa, Cape Town, South Africa
- 2017 The White Hunter, Frigoriferi Milanesi Art Center For Contemporary Art, Milan, Italy  
Metropolis Afrique Capitales, Grand Halles de la Villette, Paris, France  
A L’horizon de Mes Jours Troubles, Galeries Lafayette, Paris, France  
Le la tour du monde, Galeries Lafayette, Paris, France  
Chanson de ma terre lointaine, Primo Marella Gallery, Milan, Italy  
Sentimental Products, Nouveau Réalisme Show, Musée les Abattoirs, Toulouse, France
- 2016 The labyrinth of passions, Kaunas in Art, Contemporary Art Festival, Mykolas Zilinskas Art Museum, Kaunas, Lithuania  
Dak’Art Biennale, Dakar, Senegal
- 2015 The Divine Comedy, National Museum of African Art, Washington DC, USA
- 2014 The Divine Comedy, MMK, Frankfurt, Germany  
Political Patterns, Seoul Museum of Art, Seoul, South Korea
- 2013 Sentimental, Maison Revue Noire, Paris, France
- 2010 Africa Assume Art Position!, Primo Marella Gallery, Milan, Italy



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