

THE BLACK GHOST

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THE BLACK GHOST

The Black Ghost exhibition aims at highlighting the innovative and strong attitude of the most interesting African artists of the new generation to paint towards a new figurative direction, where the characters – mainly black people – become the real protagonists of short stories, involved in extraneous circumstances and visions.

The power of storytelling through portraiture turns into a vehicle for interrogating ideas of cultural heritage and identity.

Most of the times, characters are depicted as flat shapes, with little width, thin lines, almost as they were emptied bodies. If it wasn't for the presence of human traits, i.e. eyes, nose and lips, they would be pure shadows.

Sometimes these artists self-portray, sometimes they represent real people they know, some other times they paint just imaginary characters. In any case, the figures are always wrapped in an unsettling atmosphere, which leads to the idea that these figures with human looks are in fact inhuman, unreal and spectral.

They might even be figures from fantasy, maybe ghosts. They could be black ghosts.

This way of painting, new to many, is becoming much common across the community of African artists belonging to the new wave of painters. Despite the different countries of origin, such as Nigeria, Cameroon, Ghana, Uganda, Senegal, Angola, Congo, Kenya, Ethiopia, etc., the members of this new group prefer to make portraits of people they are close with or well-known public figures they somehow esteem. The stories depicted in their artworks come from the everyday life or domestic scenes, always well framed and delimited on the canvas, in which the characters move slowly, with an incredulous gaze, sometimes even resigned.

The protagonists of the scenes rarely touch each other nor interact, they are seldom drawn as happy or enthusiast. Rather frequently the circumstances are neutral or a little sad, with almost no jolts for viewers.

The stories are always rebus, with elements here and there to let the spectators imagine a story that often is not understood and therefore remains only in the artist's mind. Will it be an event set in reality or simply a fantastic and visionary story?

However, undoubtedly the paintings come from the artists' dreams, visions, they are born out of nowhere, with a few jolts of fantasy similarly, maybe, to their existence. They may be visions coming from their psyche linked to memories from childhood and adolescence, set in places that have not much to offer, scenes that appear extremely simple, common and ordinary to our eyes, but that maybe are special for them. Perhaps this is due to the fact that these artists' past life in their motherland offered them even a worse reality than the one they depict.

From another perspective, some artists, among those we have called into question, use primitive figures, inspired by graffiti, of tribal imprint in their works, and why not, even in Basquiat (evidently a model and tutelary deity, source of inspiration), other times they paint African characters with completely altered forms and traits, in the forms and somatic contents, in a pictorial construct that is anything but figurative, extremely artifact and rambling. In painting there is the idea of extremely unreal and imperfect figures, such as zombies, in the disarticulation of expressions, such as, and therefore also, of Black Ghosts.

For some, the figure of the black character protagonist of his work is outlined on Neto by white segments and symbols, as a sort of signage on the body, which allows a night vision, or an identification of characters between the real and the unreal, arising from a fantastic vision, you will ally with situations that are perhaps real, present but perhaps absent. They too are black ghost.

Someone surrounds and delimits the shape of the character in his work, with multicolored paper collages, creating a garment, a wrapper, to the null, black, that is behind it. And this form that emerges behind, is the character of African origin, the protagonist in his presence and absence of the work. There is no construction and definition of the features of the body, but essentially the envelope that contains it, the ornaments, and the nature that replaces human features emerge, as if the human being were a minor part of the painting, or not existed, or existed but only in the now and in transparency. Among the artists belonging to this "circle", we have selected some who seem to us most representative to well explain the spirit of The Black Ghost exhibition, having been able to personalize and make their practice very identifiable and recognizable, differently from others acting more anonymously.

When we gathered these artists to announce the planning of the group show and told them that The Black Ghost would have been the title, they all welcomed the project instantly, with enthusiasm and without asking for further explanations.

When we told them the exhibition title, they already knew exactly what works they needed to make; they already knew they belonged to The Black Ghost.

- Primo Giovanni Marella



VITSHOIS MWILAMBWE BONDO

Born in 1981, Kinshasa, DRC

Living and working in Kinshasa, DRC

Vitshois Mwilambwe Bondo, the prominent figure of the emerging Congolese painting, presents collage on canvas and installations that question the deep meaning of contemporary society, with particular focus on the themes of globalization, intercultural dialogue and the power violently exercised by the strong on the weak ones.

Body parts take shape on the canvas from the combination of different images cut out of African and international fashion magazines. According to Vitshois, such compositional technique is a way to re-create the human body and to re-imagine and re-build the society in which we are living. By repositioning the human figure in the middle of the painting activity, the artist portrays a belly full of consumables: a variation on the theme of "we are what we eat" where the emerging figure is a man who feels exonerated from the responsibility of being a thinker.

The theme of identity is also at the heart of Vitshois Mwilambwe Bondo's artistic reflection. It is not a geographically defined identity: "It is not a continental identity that needs to be sought - explains the artist - or the unity and the relevance of this artistic production, but rather the identity in its transcendence due to the constant contact with other cultures and continents and the internal transformations suffered by contemporary societies".

Art for Vitshois is firstly an experimental space where you can blend together all the different media - painting, installation, performance, collage - that become magnifying glasses on international political, social and economic issues.

My art is an expression of resistance to homologation, the creation of a uniform world, as well as a reaction to the confusion of aesthetic codes and cultural references.

- V. M.B

The conflict is another basic theme: his work is also a reflection on the dominance of a few powerful men who apply arbitrary justice according to their needs, mostly economic ones, neutralizing the weak ones with the use of violence and war.



Vitshois Mwilambwe Bondo
Queen Nanny, 2022
Collage and acrylic on canvas
250 × 250 cm





Vitshois Mwilambwe Bondo
Alien and avatar, 2016
 Acrylic and collage on canvas
 189,5 × 189,5 cm



KELECHI NWANERI

Kelechi Charles Nwaneri, born in 1994, Lagos, is a self-taught, mixed-media artist. Living and working in Lagos state, Nigeria.

Nwaneri obtained his Bachelor's degree in Agricultural Extension from the University of Nigeria in 2015. Nwaneri focuses on discussing issues around mental health, psychology and social values with his work. Inspired by the events occurring in his environment, he creates art with surrealistic imagery that is often allegorical, but also is based on real experiences.

The use of indigenous symbols (including mainly Adinkra, Uli, Nsibidi) and sometimes foreign symbols, mystical, metaphysical and allegorical imagery are major characteristics of his style of work.

Kelechi Nwaneri's idiosyncratic paintings blend traditional West African iconography with elements of Western art history, resulting in fantastical worlds full of hybrid creatures and vivid patterns. Nwaneri, whose style has been described as "contemporary surrealistic," references issues such as mental health and social values in his hometown of Lagos.

His compositions feature a range of Indigenous African symbology (including Adinkra, Uli, and Nsibidi) alongside other mystical and metaphysical images, creating dreamlike scenarios that are deeply rooted in the concerns of contemporary Nigerian life. Humans and animals merge throughout his canvases, and symbols often coat his figures' skin.

Nwaneri has exhibited in London, Lagos, Dubai, Berlin, and New York, among other cities. His works have been acquired by the Arthur Lewis Collection, the Africa First Collection, and the Embassy of Spain in Abuja, Nigeria.

Kelechi Nwaneri
No title yet, 2022
Oil on canvas
155 × 145 cm







Kelechi Nwaneri
No title yet, 2022
 Oil on canvas
 120 × 150 cm



Kelechi Nwaneri
No title yet, 2022
 Oil on canvas
 120 × 129 cm

CRISTIANO MANGOVO

Cristiano Mangovo is an Angolan artist, born in Cabinda, 1982.
Living and working in Lisbon, Portugal.

Cristiano Mangovo graduated in Fine Art Painting at the Academy of Fine Arts in Kinshasa, Democratic Republic of Congo, in 2007. Over the years he has participated in numerous international art fairs and has exhibited both individually and in group exhibitions in different countries such as Angola, Portugal, France, Italy, South Africa, South Africa, Zimbabwe, Democratic Republic of the Congo, Luxembourg and the United States. During his career, which was also marked by additional training in urban scenography and performance, he obtained several prizes and awards, such as the Mirella Antognoli Argelá (2014) from the Italian Embassy, and the ENSA Art - Alliance Française award (2014). In 2018 he received the first prize of ENSA Art, as the best visual artist in Angola.

In his paintings a multifaceted work is recognizable, marked by continuous experimentation with new techniques and different materials, while maintaining evident distinctive features that distinguish him from his Angolan "colleagues". Painted in an expressionist style, his works reveal surrealist features with deformed human figures having disfigured faces that often represent a reflection of the character and sentiment of the subject represented.

Cristiano Mangovo finds inspiration, for the creation of his works, in the contemporary African society. In a continuous confrontation with the political climate, (where Europe is seen as a sparkling ideal of superiority, wealth, perfection and progress compared to Africa)
The artist creates his works showing, through his bright colors and distorted images, the different aspects, in continuous evolution, of the society in which he lives. The aim is to overwhelm the viewer, infusing him with stimuli and information. Among the issues most dealt with: environmental protection, women's rights, poverty, slavery, war, consumerism, urban planning and everyday life in general.

This strong sensitivity towards the society, that surrounds him, originates from the personal story of the artist who, as a child, to escape the Angolan civil war, took refuge for many years in Kinshasa, the place where he began to paint and study, immediately demonstrating dexterity and skill towards the brush and the canvas. The act of painting becomes a therapy, a cure for the artist: the paint spread on the canvas is a magical act, an act of total freedom.

Cristiano Mangovo
The Girl with Fish. Or Perpetual Pisces, 2022
Acrylic on canvas
170 × 140 cm





All the characters I paint, the animals too, have two mouths, which for me is a way of defending freedom of expression, what we have had to fight in Africa, on the part of women in particular and the people in general. With my travels around the world and my curiosity to use the internet, I realized that this fight to achieve freedom of expression is not just a task of an artist from the African continent, obviously almost all nations suffer from it. The distortion part represents resilience, sometimes living, touching a stone, screaming, eating bread, requires effort and sacrifice from the human being, full of hope without losing faith.

- C. M.

Cristiano Mangovo
Celebration, 2022
 Acrylic on canvas
 140 x 170 cm
 Private Collection





Cristiano Mangovo
Reflecting, 2022
Acrylic on canvas
200 × 250 cm

HAKO HANKSON

Born in 1968, Bafang, Cameroon

Living and working in Douala, Cameroon

Born in 1968 in Bafang, Cameroon, Hako Hankson now lives and works in Douala. A self-taught artist, Hako, whose real name is Gaston Hako, was promised a completely different future. However, he chose painting and the elements that forged his youth. With a diploma in car mechanics, he could not help decorating his classrooms from the time he was in primary school.

Hako Hankson's approach is to help and learn from his peers. Through sharing and exchange since his artistic beginnings, he has created a reception centre and a place of residence for visual artists facing difficulties. This structure, called In and off art center, was inaugurated in 2013 by his own means.

Hako grew up under the influence of the art and culture of the sources of his country. His father, the first notable of his village, was one of the greatest notables of Cameroon in addition to being a sculptor and musician at the Royal Palace. Hako was therefore brought up surrounded by objects of initiation rites: masks, statuettes, totems etc. used by his father.

Hako Hankson's work is a true ode to the past and myths of ancient African civilizations. The artist transcribes, with legitimacy, the history of ancestral rites by giving them a contemporary resonance. He grew up surrounded by distant beliefs, lulled by songs, a dialect, a poet in the manner of Homer, Hako Hankson's frescoes substitute for the spoken word and have a real didactic function.

Skirting the fine line between profane and sacred, it is a rare world that is made accessible to the greatest number. These open windows on the past are reminders to allow the actors of the present not to commit past mistakes.

It is precisely to define this new Africanity that the artist places himself as the intermediary of an invisible, secret world and uses emblematic visual elements of world-renowned artists, yet foreign to his country and its customs. Africa is known for its transmission through orality, a heritage of intangible storytelling and singing.

Moreover, in this very codified world that is the court, one cannot speak of songs without mentioning dance, puppet theater, "icons" or mysterious rites, trance by evocation, ceremonies ...

Through his painting, the artist glorifies and stylizes the black aestheticism by mixing temporalities with bright colors without falling into the vulgarity or the cliché of a very colorful African painting.





Hako Hankson
The rites of Tragedy, 2022
 Acrylic and ink on canvas
 160 × 300 cm



Hako Hankson
Headdress of Virgin and the Queen, 2022
 Acrylic and ink on canvas
 165 × 200 cm





Hako Hankson
Ornamentation and attraction, 2022
 Acrylic and ink on canvas
 165 × 200 cm



Hako Hankson
Star of Liberty, 2022
 Acrylic and ink on canvas
 165 × 200 cm

FREDERICK OKAI TETTEH

Born in 1979, Ghana

Living and working in Canada

Frederick O. Tetteh was born in 1979 in Ghana, and he currently lives and works in Canada. In 2000 he pursued a course in Engineering drawing at Accra Technical University, Ghana, in 2007 he got a BA Degree in Nursing from the Presbyterian University College, Agogo, Ghana, and later on, in 2018, he attended the George Brown College, Canada.

He never attended any professional fine art school, but his university studies, specifically the anatomy classes, and his polytechnic education inspired him to pursue an artistic career as an artist.

His artistic practice consists in using a visual form of storytelling via portraiture and semi abstract figurative figures to address the relationship among aesthetics, identity and cultural heritage, precisely his African origins. As a matter of fact, through his art, Tetteh aims to traverse the dual identity he occupies as a Ghanaian living in Canada.

Tetteh uses a unique technique, which makes him one of the most promising emerging Ghanaian artists. In fact, he uses the fumage to create the skins of the characters of his works.

This technique consists in using a source of heat, such as a lamp, to create smoke and then using the smoke to impress images on the canvas.

This lively fumage/smoke effect is something otherwise unachievable through paint. To finalise the artwork, the artist also uses finger painting, a technique that helps to convey a very distinctive effect to the complexion of the figures.

In an interview, the artist told he usually paints from his imagination and life experiences, precisely often he takes inspiration from the memories of his childhood that he spent living in a Ghanaian fishing community among fishers.

Furthermore, oftentimes, he uses photographs of close friends and relatives living their daily struggles to address all people's difficulty of facing life challenges as a sort of social and cultural art. Also, using photographs of real people helps to give a clearer idea of what the African culture really is like.





In Fredrick Tetteh's artworks black and blue are two of the most recurring colours. According to the artist, this is because these colours convey a sense of energy and boldness and, to him, they also symbolise confidence and peace. Moreover, the characters depicted in his artworks are always people of colour who he knows and esteems. He depicts them in order to pay homage.

Tetteh takes inspiration not only from nature and the world that surrounds him, but also from some emerging artists and old masters, such as Rembrandt, Ernst, Odd Nerdrum and his friend Amoako Boafo.

In fact, by comparing these artists' works and Tetteh's, the influence is rather visible: for instance, to make their paintings they used a thick impasto as Tetteh usually does. Though, Tetteh's artistic practice keeps changing and witnessing his development is truly amazing.

Frederick Tetteh
Dipo: initiation into womanhood, 2022
 Acrylic and fumage on canvas
 140 × 120 cm



Frederick Tetteh
Noir Melancholia, 2022
Oil and fumage on canvas
120 × 73 cm





Frederick Tetteh
Seeking Knowledge, 2021
 Mixed media and Fumage on canvas
 157 × 124 cm



Frederick Tetteh
Epitome of woman 1/100, 2022
 Mixed media and fumage on Archival Paper
 106 × 60 cm

ARIM ANDREW

Born 1989 Kampala, Uganda
Living and working in Kampala, Uganda

Arim was inspired from an early age to draw by his older brother who is an animator and illustrator. So although he studied Social Sciences at university, he determined to make art his full time career.

His work has concentrated on hyper-realistic metaphoric portraiture, juxtaposing satire with social commentary in ways that connect the popular culture and politics in Africa with the classical portrait painting tradition.

The artist's participation in 'Surfaces 2017' (A biannual conceptual development workshop by Afriart Gallery Kampala) has propelled his practiced development, towards telling stories in a broader political-social narrative that can be situated in a global context.

His debut solo exhibition 'A Portrait of Power, Control and Authority' 2018 is a testimony to this wide-ranging approach to his subject-matter.

An avid reader of comic books, Arim's favorite book is Hellspawn, an American published Comic book that is described as atmospheric with the often disturbing subject matter. That inspiration from the book can intricately be felt through his works.

Andrew Arim makes large lifelike oil paintings with lion heads on human bodies. They are men who wear officer uniforms, fancy suits or papal clothing. In his work, he questions authority, power and control in Ugandan politics, religion and society.

Arim explains that children are also concerned with power and status. They want to become a child soldier or star soccer player or emigrate to America; the beginning of the African brain drain. But of course they just want to play in the first place ...

The lion is the king of the jungle, the head of the food chain. Mighty men behave exactly the same way. They want to control everything and often behave hypocritically.

- A. A.





Arim Andrew
Not title yet, 2022
 Oil on canvas
 129,5 × 99,5 cm



Arim Andrew
Not title yet, 2022
 Oil on canvas
 159,5 × 139,5 cm



BIOGRAPHIES

VITSHOIS MWILAMBWE BONDO (RDC, 1981)

Selected Exhibition:

2022
The Black Ghost, Primo Marella Gallery, Milan, Italy
Dialogues: Vitshois Mwilambwe Bondo, Eddy Kamuanga, Gosette Lubondo and Alexis Peskine
2020
Africa Universe 2, Primo Marella Gallery, Milan, Italy
2018
The Black Sphinx II, Primo Marella Gallery, Milan, Italy
2016
AFRIK’EXPO, Libreville, Gabon
Strange, Primo Marella Gallery, Milan, Italy
What about Africa? What about it?, Witteveen, Visual art center in Amsterdam, The Netherlands
2015
Biennale de Lubumbashi, DR Congo
Moengo Art festival
Suriname Triennial, Moengo, Suriname
2013
United Nations Revisited, Kunstraum Künstlerhaus Bethanien, Berlin, Germany
2012
MONDO, Museum für Kunst und Kulturgeschichte, Dortmund, Germany
Solo Show, the French Institut, Kinshasa, Congo
Africa, Africa, Abbaye Saint-André, Centre d’Art Contemporain, Meymac, France
2011
Banian Exhibition, TCG Nordica Kunming, China
2010
Africa Assume Art Position!, Primo Marella Gallery, Milan, Italy
The French Cultural Center, Pointe Noire, Congo
Accents d’ingéniosité, Bicici, Ivory Coast;

KELECHI NWANERI (NIGERIA, 1994)

Selected Exhibition:

2023
Kristin Hjellegjerde Gallery, Berlin, Germany
2022
Finding Balance, Kristin Hjellegjerde Gallery, London
Enter Art fair, Kristin Hjellegjerde Gallery, Denmark
2021
Myths at Kristin Hjellegjerde Gallery, Berlin

Untitled Miami 2021, Kristin Hjellegjerde Gallery
Facing the Sun, Kristin Hjellegjerde Gallery, Schloss Görne, Germany
Stop. Listen, CFHILL Gallery, Stockholm, Sweden
2020
Modern Marks at Ebony Curated, Cape Town, South Africa
All the Days and Nights, Kristin Hjellegjerde Gallery, London
Latitude Art fair online, Ebony Curated
2019
STASIS, SMO Contemporary Art Gallery, Temple Muse, Victoria Island Lagos, Nigeria
SECRET GARDEN, ODA gallery, Fransccheek, Western Cape, South Africa
2018
Ode to mankind, Artyrama Gallery, CFAO building, Victoria Island, Lagos, Nigeria
Spanish Festivals and traditional celebrations, Thought Pyramids Gallery, Maitama, Abuja, Nigeria
2016
Exploring the Goldmine Inherent in Nigerian Creative Industries. (NAFEST), Nigeria.

CRISTIANO MANGOVO (ANGOLA, 1982)

Selected Exhibition:

2022
The Black Ghost, Primo Marella Gallery, Milan, Italy
O Sistema, Galeria Insofar, Lisbon, Portugal
Biennale Dakar, Black Rock, Senegal
Reflect #2, Museum of African Art of Belgrade, Belgrade, Serbia
2021
Human and na- ture, Afikaris Gallery, Paris, France
2020
Detour, Maple DR, Beverly Hills, United States
Pontes de Encontro, Club Militar, Macau, China
2019
Latitudes Art Fair, Nelson Mandela Square, Johannesburg, South Africa
Mines and Ruins, Documentation Center of the Central Building, Campo Grande, Lisbon, Portugal
Africa Universe, Primo Marella Gallery, Milano, Italia
Arco Lisboa art fair, Africa in Focus, Lisbon, Portugal
Surroundings, Ainori Gallery, Lisbon, Portugal
In- vestec Cape Town Art Fair 2019, Cape Town, South Africa
2018
On the Streets of Lisbon, Ainori Contemporary Art Gallery, Lisbon, Portugal
Being City, TINAWC Gallery (This is Not a White Cube), Bank Económico, Luanda, Angola
Untitled 01, TINAWC Gallery, Bank Económico, Luanda, Angola
Arte Mirabilis, UCCLA (Union of Portuguese Capital Cities), Lisbon, Portugal
2017
Riches of Africa, Portuguese Cultural Center, Camões Institute, Luanda, Angola
100 Protection, First Floor Gallery Harare, Harare, Zimbabwe

OitaArt, Galeria Baag, Lisbon, Portugal: Kaluandando, Soap Factory, Luanda, Angola
Luuanda, Hangar, (Center for Artistic Research), Lisbon, Portugal
Representation of the human figure in art in Angola, Banco Económico, Luanda, Angola
2016
What direction?, Cultural Center Brazil-Angola, Luanda, Angola
2015
Guiadores, Dr. António Agostinho Neto Memorial, Luanda, Angola / Open Studio No.
2016
Cité Internationale des Arts in Paris, Paris, France
Arte confusão, Portuguese Cultural Center, Camões, Luanda, Angol
2014
13th Exhibition of Fine Arts, Pierrefitte Cultural Center, Paris, France.

HAKO HANKSON (CAMEROON, 1968)

Selected Exhibition:

2022
The Black Ghost, Primo Marella Gallery, Milan, Italy
Sur la route des réfugiés, OFF Biennale de Dakar, OH GALLERY, Dakar, Sénégal
Biennale de Dakar, Sénégal
2021
Réalisme ornirique: habiter le réel, OH GALLERY, Dakar, Sénégal
2020
Galerie Le Sud, Zurich, Suisse
Exposition Kamerun, OH GALLERY, Dakar, Sénégal
2019
Initiation, Fondation Donwahi, Abidjan, Côte-d'Ivoire
Initiation, OH GALLERY, Dakar, Sénégal
Space in between, avec This Is Not A White Cube, Lisbonne, Portugal
2018
Renaissance, OH GALLERY, Dakar, Sénégal
Artual Gallery, Abidjan, Côte-d'Ivoire
Galerie Mokolo, Douala, Cameroun
2017
La nature dans la ville, Institut Français de Cotonou, Bénin
LA-BAS, esplanade des rencontres, Douala, Cameroun
2016
Traces du passé et poussières de cendre, Espace Doual'art, Douala, Cameroun
2015
Cameroun une vision contemporaine, The World Bank Act 5, Yaoundé, Cameroun
Togetter for the future, In and Off Art Center, Douala, Cameroun
2014
Lignes du cœur, Maison de la Coopération Alle- mande, Yaoundé, Cameroun
Traditions et contemporanéité, Espace doual'art, Douala, Cameroun

2013
Jonction, Carré des Artistes, Doua- la, Cameroun
2012
Ombres et esprits, Espace doual'art, Douala, Cameroun
Douala, Portraits, Espace doual'art, Douala, Cameroun
2011
Benskin, Centre Culturel Français, Yaoundé, Cameroun
Initiation, Coopération Allemande, Yaoundé, Cameroun
2010: Cité Otentic, Bonapriso-Douala, Cameroun

FREDERICK OKAI TETTEH (GHANA, 1979)

Selected Exhibition:

2022
The Black Ghost, Primo Marella Gallery, Milan, Italy
2021
Frederick Okai Tetteh - special project, Primo Marella Gallery, Milan, Italy
2020-2018
Joseph Brant Hospital Charity Annual Arts Exhibition, Art Gallery of Hamilton Annual Art sales
2000
Osu Street Carnival and Arts Show, Alliance Francais Arts.

ARIM ANDREW (UGANDA, 1989)

Selected Exhibition:

2022
The Black Ghost, Primo Marella Gallery, Milan, Italy
2020
Playing to the Gallery, Afriart Gallery
2019
Afriart Gallery at ART X Lagos 2019, Afriart Gallery
2018
'A portrait of Power, Control and Authority
2018', Afriart Gallery, Kampala, Uganda
Kampala Art Biennale, Kampala, Uganda
2017
'Surfaces 2017', Afriart Gallery, Kampala, Uganda
2013
CSO (Civil Society Organisation) Fair, Hotel Africana, Kampala
2012
Solo Exhibition, Nommo Gallery, Kampala
2011
East African Art Biennale, Dar es Salaam, Tanzania; 2010 Kyambogo University Gallery, Kampala

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