



AFRICA2

UNIVERSE2

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A project by Primo Giovanni Marella

Primo Marella Gallery is pleased to present the exhibition Africa Universe 2, the sequel of Africa Universe, a monumental show divided in three chapters, inaugurated in September 2019.

Entirely dedicated to Contemporary African Art, Africa Universe 2 is an important project focused on some of the most interesting Contemporary African Artists. Among historical pieces, you will find brand new artworks created by the artists during this complicated period, which are translated in their personal, but at the same time universal experiences, with first-class artistic languages and ways of expression.



AFRICA UNIVERSE 2

Africa Universe 2 is The prosecution of a monumental project started two years ago: Africa Universe.

At that time we wrote:

"We have recently recognized and become conscious of the 'Africa Universe' – a kaleidoscopic universe able to speak to the whole world, even if built from complex visual and cultural codes. Once on the margins of the mainstream narratives, today, the work of African artists is featured in the evolving discourse of contemporary art. From publications to bienales and exhibitions in the most prestigious museums, from academic research to new curatorial methodologies and programs, from auction houses to commercial art galleries – the world's attention has been focused on Contemporary African Art."

Now, more than ever it exemplify the reality.
Africa is gaining more and more recognition in the art world.

Our experience on this research path started more than a decade ago with our first exhibition on Africa contemporary art: *Africa assume art position!* In 2010.

At that time the Global attention was completely focused elsewhere, and the artistic scene of the African continent was not this prolific.

We are proud to see that many of the emerging artist we selected and presented at that time, such as Joël Andrianomearisoa for example, are now artists well known internationally.

The exhibition Africa Universe 2 is another milestones on the same path. We wanted to focus on the most interesting African contemporary artists, balancing the selection between established and emerging artists.

To show how the "*old guard*" is now backed by a fertile group of young energetic fellows. Among historical pieces, has been exhibited brand new artworks created by the artists during this complicated period, the 2020, a year that will be part of the Global History. These works are translated in personal, but at the same time universal experiences.

Due to the Italian COVID-19 restrictions, we presented Africa Universe – Part II firstly in an online format, something completely new, but unavoidable to reach out to all of the public around the world, even if not phisically, at least virtually. Secondly, once allowed, physically.

This catalogue is fruits of the efforts we all put together to record this difficult but incredible year.

By all means we hope you will enjoy it with all your might.

Silvia Perego

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 disturb, 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 for me. To have my own atelier was a real 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 realise 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. The 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.

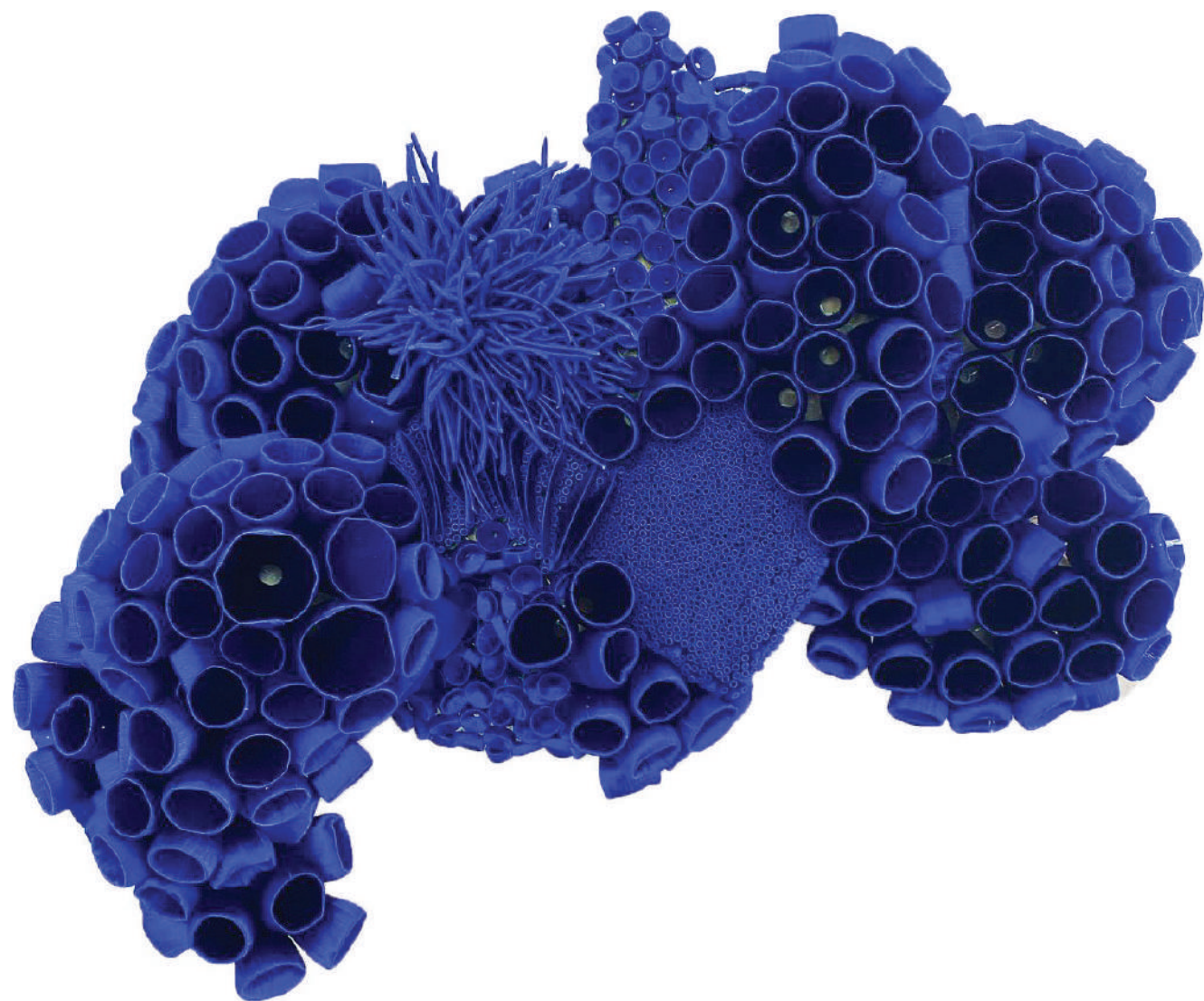
While I work with waste, I always think of its previous life, and its energy.

My work is very organic. It grows like cells. Each alveoli (bottle covered with silk) is a cell. Every alveoli is created by itself, then they are put together and they accumulate 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. It is not a controlled work.

Being part of the African contemporary art fair, is a real confrontation 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 even so, I was born in Morocco! I'm half Spanish and I have a very big spiritual connection with Asia. But 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, Africa. I am very excited about that new me and I hope that my future works will consider that new part of me.

– G.S.

Mèr(e), Origine du Monde

Ghizlane Sahli uses the word 'alveoli' to describe the tips of plastic bottles, which she meticulously wraps with vegetable silk thread assisted by craftswomen, to form modular units she assimilates to the cells of living organisms. The alveoli became one of the marks of her sculpture precisely because the artist turned them into a rule of work, a kind of accretionary measure of composition, inspired by the growth of organic forms. Practically speaking, the alveoli method does apply a reproduction principle at the very heart of her creative process, so that the cyclic repetition of the gesture composes with the spatial repetition of the forms, towards an equilibrium which the work alone holds the secret.

During her first formal attempts, Sahli's work has appeared more as an inventory of our coexistence with objects, and less as a disguised ecology that would align her indiscriminately among the artists of Recycled Art. In her most recent iteration, 'Mèr(e), Origine du Monde' new variations support the artist's interest in the idea of the metamorphosis of matter. This notion underpins the transformations taking place within the very subject she deals with.

Among these variations, Ghizlane Sahli started with a change in chromaticity, such that the silk now glows with an electric blue, as opposed to the vivid red that dominated the previous compositions. This way, the splenic grasp that characterized 'Histoires de Tripes' is now replaced with a feeling of serenity and a sense of calm. Then she introduces new materials. The gesture that lined the cone-shaped alveolar modules with silk is now supplemented here and there with objects that this same gesture—which has since gained autonomy—leaves uncovered according to its own law. Copper wire, transparent plastic tubes, pieces of used CDs, wool, burns from fire, or even ink dyeing, are all part of a meticulously orchestrated internal metamorphosis. In fact, a keen observer of Sahli's work might question the meaning of these variations

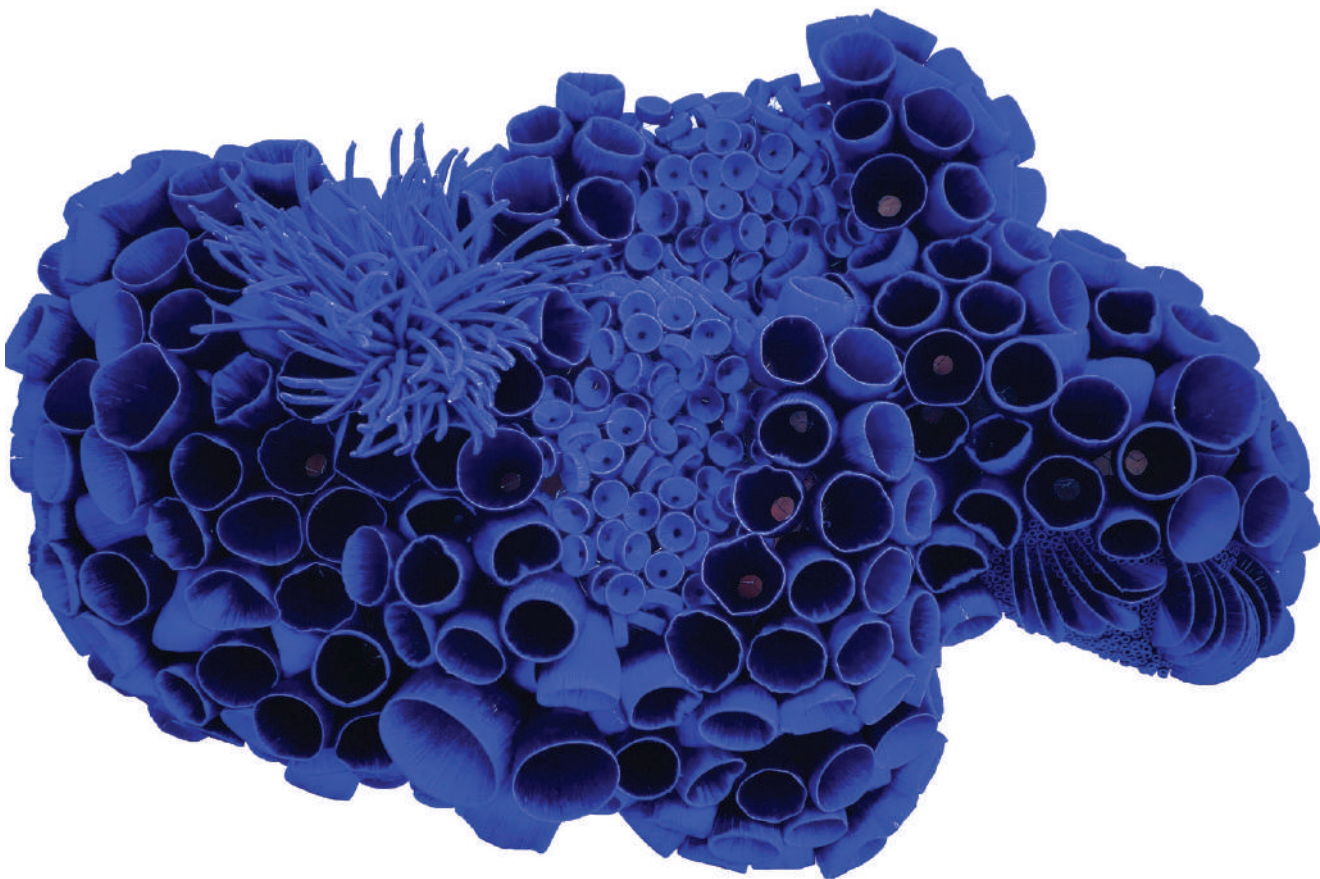
Ghizlane Sahli
La Mer(e), Origine du monde...0015, 2020
Mixed media
105 × 120 × 34 cm

Private Collection

in relation to previous exhibitions or, conversely, be left with a feeling of déjà-vu, thus risking being misled as to the intention behind the pieces on display. Yet, given the visibly punctilious work of all her hands, it is the sign and not the material that needs to be examined, the measurement and not the quantity, it is time that is at stake. In other words, Ghizlane Sahli's work alludes to the fact that what presided over her work previously, continues to prevail today. That all the discontinuities within her work, whether small or large, are underpinned by the same impetus, by the same circular, meditative and infinite gesture. In short, that the introduction of new materials testifies to a desire to encompass new parts—animal here, mineral there—into a unifying whole. What appears to the eye as a renewal of form actually conceals a larger order.

By naming this series 'Mèr(e), Origine du Monde' Ghizlane Sahli, operates a change of scale within the very topic of her work. Her research used to carry on the infinitely small; it now turned into an exploration of the infinitely large. The visions of guts, cells, and human bodies evoked by her previous 'Histoires de Tripes' have given way to the vastness of great marine ensembles. It would be difficult to avoid the feeling of immersion in front of the seashell white in her pieces; or at the sight of some her tree-like vivid shapes, whilst being mesmerized by the floating undulation of some strange underwater-like outgrowths.

As a storyteller, Ghizlane Sahli reminds us how much the symbolism of the sea is linked to that of the mother, namely through homophony and the 'maternal' acronym of 'M.o.m' ('Mèr(e), Origin du Monde') which she establishes as a titling principle for her experiments.



Ghizlane Sahli
La Mer(e), Origine du monde...0016, 2020
Mixed media
90 × 120 × 34 cm

Private Collection

Abdoulaye Konaté

1953 Diré (Mali)

A symphony of colours, a wide deep research through symbol and essence, this is the path Abdoulaye Konaté is crossing in his latest works. It's impossible to look at his artworks remaining emotionless. Konaté's joyful compositions bring us in a universe filled with symbols, in an atmosphere charged of significances. Even if the political issue is cast aside, his language is unchanged, always strong, substantial, stripped of every unfoundamental decoration, forged to speak of Human and Nature through a simple medium, such as the colour. The language of colours is made of extrinsic impressions but also internal affections. Following the Islamic culture there's this liminal faculty, proper of the soul, that intermediates the perceptions between the external and the unintelligible world. The colours are the words of living nature that allow communications but also interpretations. Three colours first: white, black and red. Magnetar poles connecting the inner substance of every ancient symbolism about colours. In Africa the colour is a religious symbol, full of significances and power.

The antithesis of black and white, darkness and light, the absence and the knowledge, the earth and the sky is always balanced with the brightful red, the blood flowing in every human being.

«Different dying as medium for knowing the other and for acting on him. The colours have the role of enhance the energy or power of either textile and individual». In Africa white is the colour of the dead, but his function is to "defy" death, a good omen. Black is the chaos, is the origin, but being origin means being cradle of generation, cradle of possibilities, nest of fertility. Red is power, is blood and its overflowing life. It is the symbolic pulse of every existence, memory of tribal sacrifices and prophecies.

Some hints on Abdoulaye Konaté's chromatic world can be experienced following the path of two different African countries towards independence. These steps unveil colour- red consistency and substance through National flags.

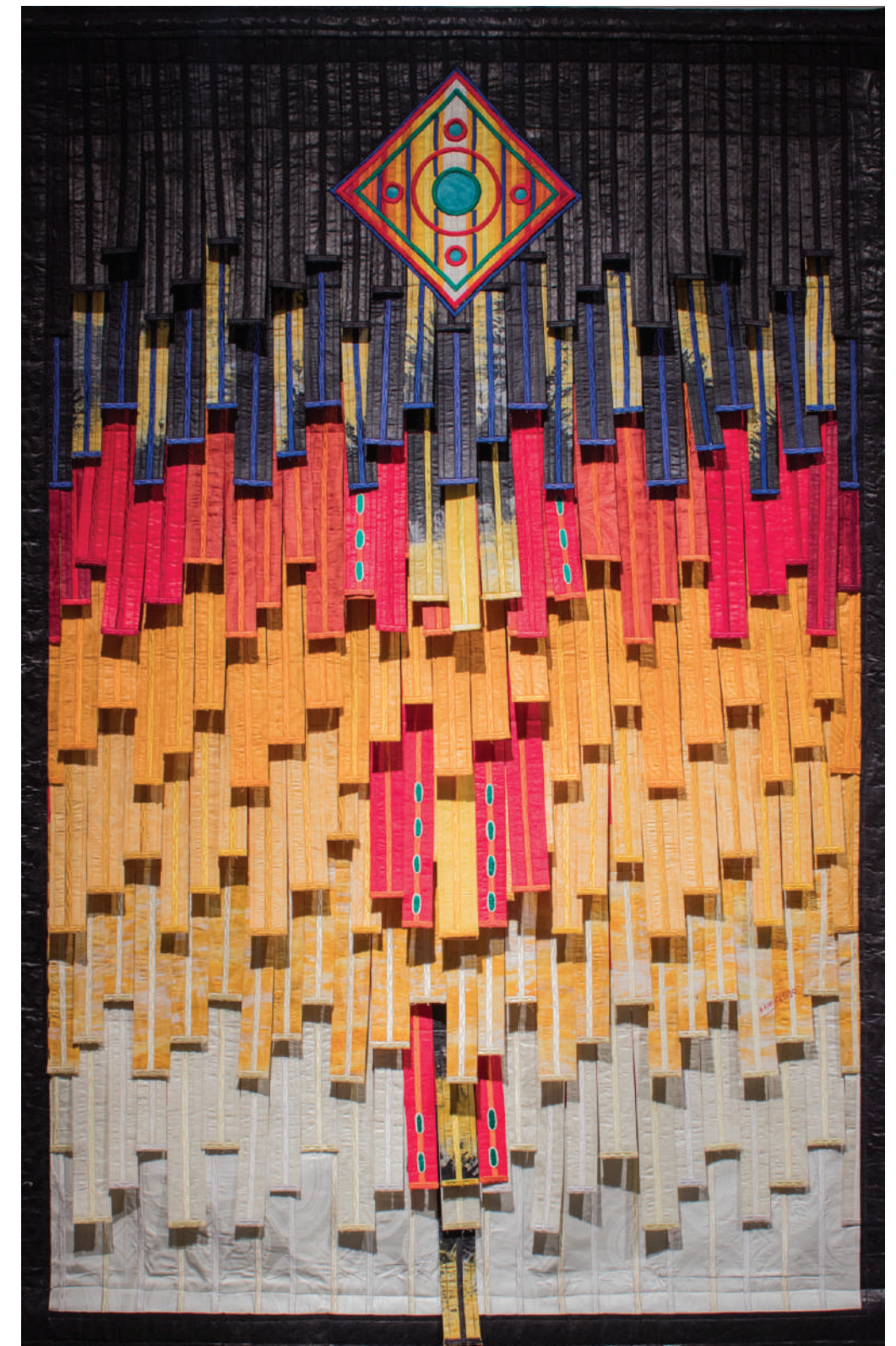
Liberty and union have been symbolized for the first time in Ghana national flag in 1958 with a black star laying on three "panafrican colours": red, yellow, green (same colours as the Malian flag and other National flags in Africa).

Colors that are so important in Abdoulaye Konaté creations. Black as liberty. Red as required sacrifice to independence. Yellow as sun and prosperity. Green as nature and hope.

Following this symbolic path of colours on African flags, in 1994 in South Africa, the current flag was chosen to represent the country's new democracy after the end of Apartheid. This flag adds blue and white to the other four colours. Blue as sea and rivers. Blue as water, medium for life and white for peace and justice.

Deepening our research through Konaté colours, yellow recalls also the golden desert, the Sahel, a strip of land running across Africa that marks every man living there. Rather than evading from the African colourism, Abdoulaye Konaté blissfully embraces this world pigmentation, unveiling for us a wide Baudelairian universe.

The syncretism of symbols, the disclosed synesthesia, the unwavering chromatic seduction, all competing in a playful experience for the spectator, bringing him in a textile world full of allegories related by materials, density of colours, rhythm and vital impulses. Color is only one of the infinite enchanted symbols in Abdoulaye Konaté's universe.



Abdoulaye Konaté
Composition en jaune, 2020
Textile
174 × 113 cm



About *Lutte contre HIV*: what is the relation between the human-shaped character in the textile and the box on the ground? Is there any relationship with *Les Boutouns d'Amour*, that you made exactly 10 years later?

This artwork was made on the occasion of an international exhibition devoted to raise consciousness about the AIDS pandemic. At that time, people were very afraid of this sexually transmitted disease.

The work is comprised of different elements:

- A big white cotton canvas, featuring a character from behind, with a green scarf covering the neck as symbol of hope
- A box black outside and white inside. Inside the box a white blanket lies folded on one side, featuring the logo of AIDS, on the other side hundreds of condoms not expired are there to be taken by the public – a statement that calls for active interaction and regular care.
- Serigraphs are an important element of the installation that enriches the top and a portion of the inside of the box.
- Boxes are generally put on the ground. All dangerous pandemics as Plague, Tuberculosis, Leprosy and AIDS caused serious dramas to society. I strongly believe that any sick person, without any distinction, needs for love more than anyone else.

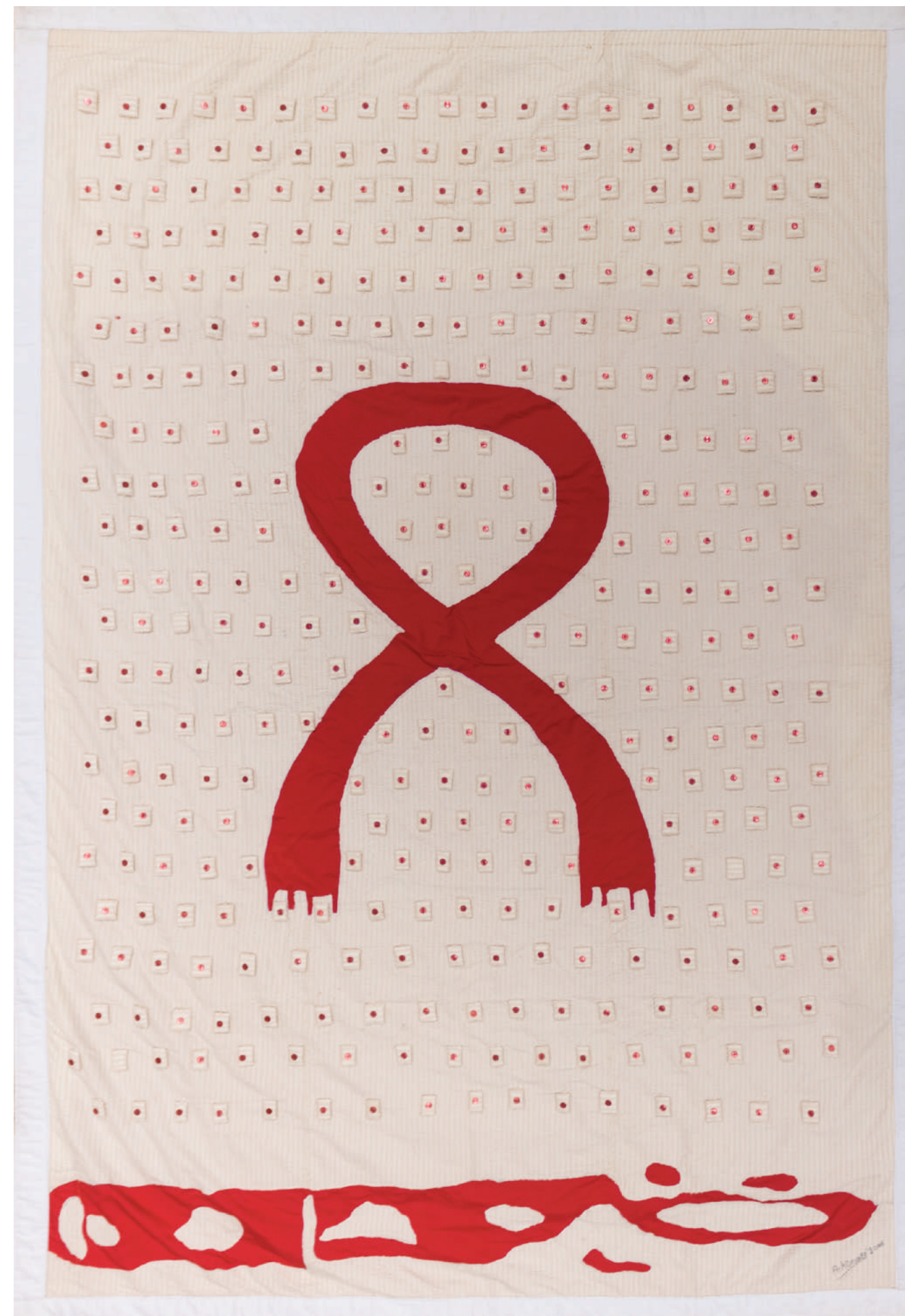
– A.K.

Abdoulaye Konaté
Lutte contre le HIV, 1995
 Textile and suitcase containing three screenprints and a blanket
 434 × 238 cm





Abdoulaye Konaté
Les boutons d'amour, 2005
Textile
246,5 × 163,5 cm





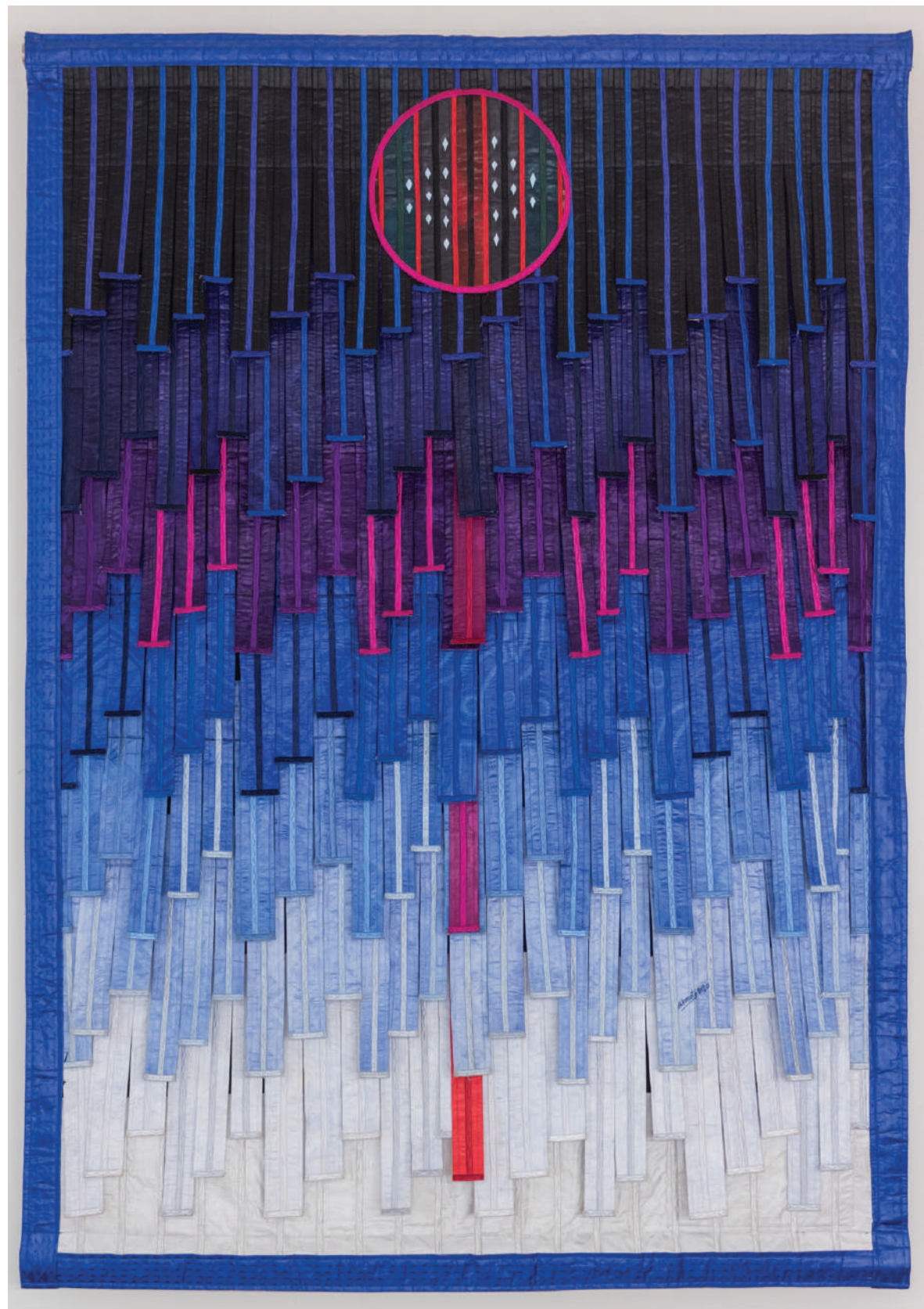
Abdoulaye Konaté
L'intolérance, 1998
Textile
232,5 × 403,5 cm



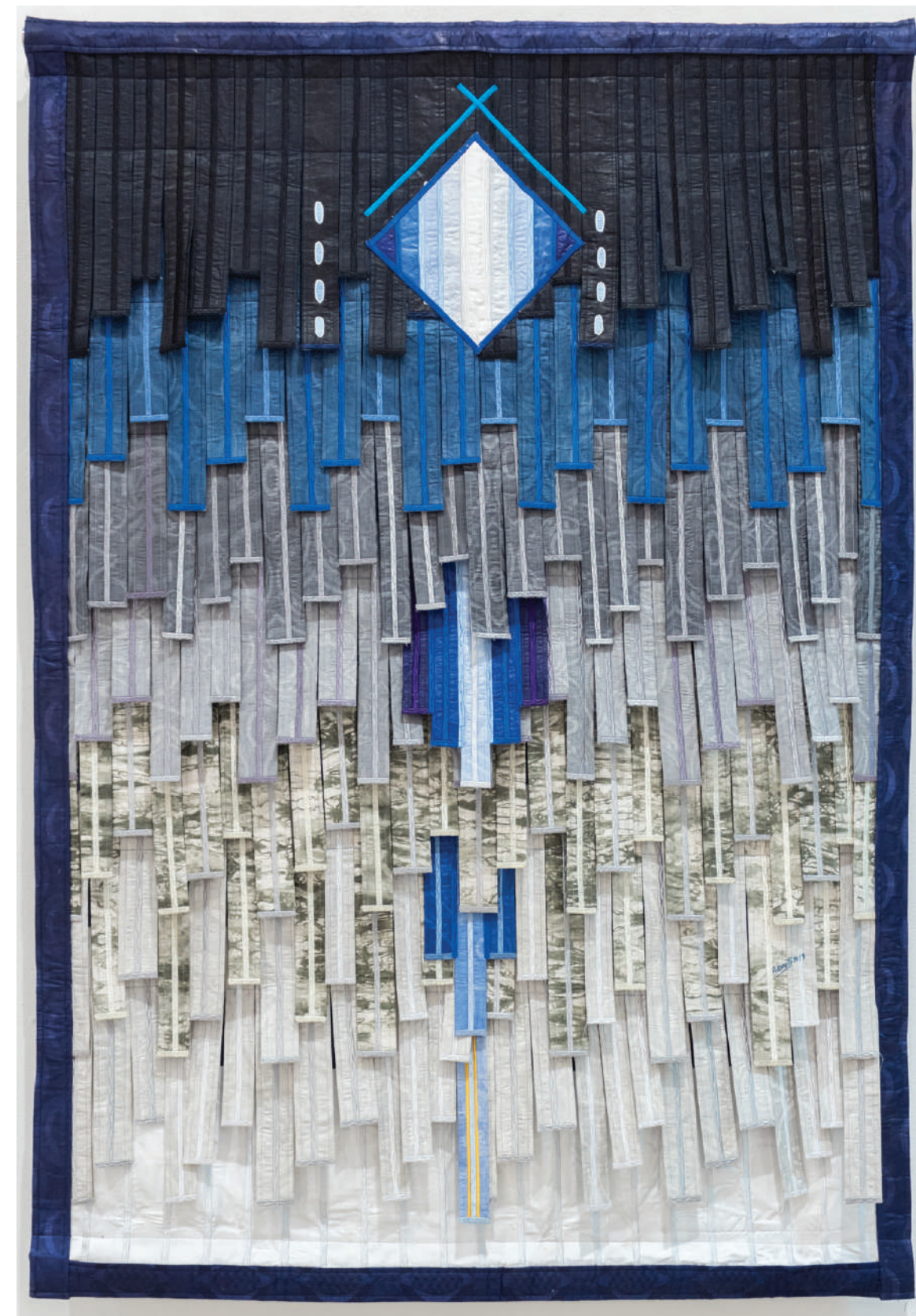
Intolerance is a relevant subject matter resonating into your work. Let's talk about the evolution of this concept through your practice, from the first appearance to the very last artworks: has it changed somehow or is it more like a fix and immutable alert to human nature?

Tolerance is a fundamental element within a society. Nevertheless, today intolerance is common practice. Intolerance is multifaceted: remember that when we talk about it, we address political, religious, economic, social, cultural aspects. A person who is intolerant is a person without soul and who has lost his spirit. In my life and in my practice as an artist, I feel the constant need to be aware that we still live into a world permeated by intolerance.

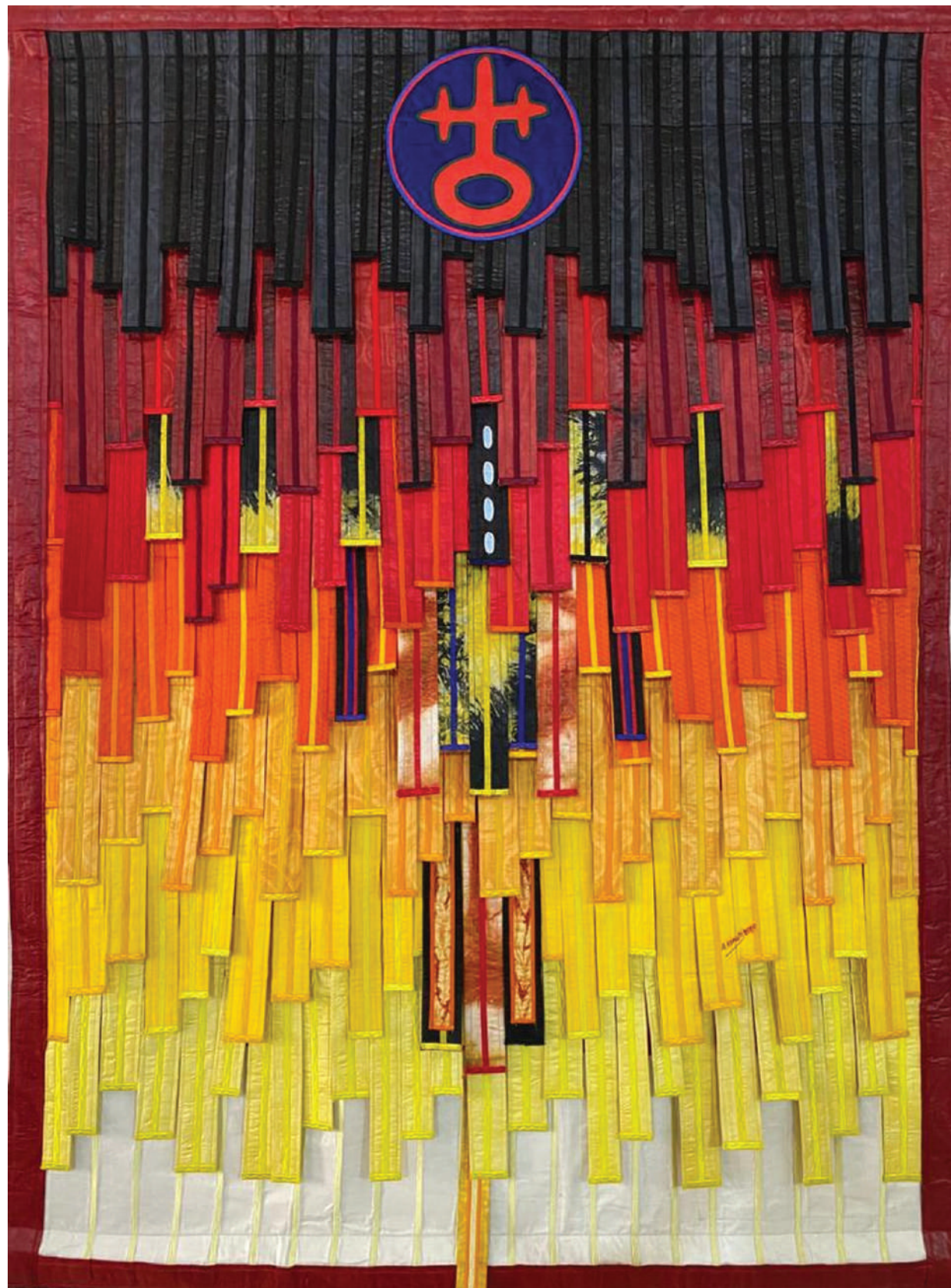
- A.K.



Abdoulaye Konaté
Composition bleue au cercle avec points, 2020
 Textile
 161 × 113,5 cm



Abdoulaye Konaté
Composition en bleu au losange, 2019
 Textile
 164 × 115 cm



Abdoulaye Konaté
Composition signe Fondation, 2020
Textile
160 × 118 cm

*Can't you see that Allah sends water from the clouds,
then gives birth to flowers of different colors
(Quran)*

Born in 1953 in Diré, as a teenager Abdoulaye Konaté moved to Bamako (in the Mandé language, Bambara group "crocodile pond"), the ancient capital of the great medieval empire of Mali, extended from the Atlantic to the Sahara.

Center of Mandinga culture Bamako is known for the artistic and cultural influence that was able to exercise in the Niger region which later became the capital of French Sudan. Here that Konaté attended the National Institute of Art before going to Havana, Cuba, where he was a pupil of Wilfred Lamm, an artist of Afro-Asian origin intimately linked to André Breton.

"My art wants to be an invitation to tolerance between peoples... it is in the combination of opposing and complementary forces that the balance of the universe resides" (A. K.); His vocation towards an art capable of stimulating universal tolerance and harmony in the belief, as Iba N'Diaye (Senegalese painter) said, of a substantial unity of creation, "there is no dividing line among human creations", clearly transpires in works such as "Necrologie annoncée d'un fanatisme religieux" and "Intolérance", a large 4 x 12 meter artwork formed by an assembly of shreds of clothes and fabrics randomly piled up and suspended on a red background like a bloodbath, denunciation of the racial hatred that in 1994 led to the genocide between Hutu and Tutsi in Rwanda, an artwork of such an expressive power comparable to Picasso's Guernica.

Returning to Mali Konaté is inspired by the manden artistic tradition in which a great role is played by craftsmanship, objects of use, musical instruments, jewels, brightly colored cotton clothes, often enriched with bells that are made to ring in the belief that they are equally hear from the living and the dead, "les parfums, les couleurs, les sons se répondent" (Baudelaire); between the sixteenth and nineteenth centuries a third of the Mandinkas were deported to the American cotton plantations in a condition of slavery as testified by the film based on the novel "Mandingo", directed by Richard Fleischer and produced by Gino De Laurentis in 1975 with a setting in Falconhurst, a town in Tennessee where black people were trained to fight to amuse white people.

Konaté recovers the processing of fabrics, in particular cotton, an emblematic material of life and death, transforming it from a symbol of slavery into a sign of liberation and brotherhood.

Konaté's works have a modular structure based on cotton lamellas joined together to form compositions full of energy, positive will, joyful compositions in which the recovery of the past joins the cultural and social themes of the present (Konaté is the founder and director of CAMM, Conservatory of Arts and Crafts of Bamako). The representation can be figurative or purely geometric, "the relationship between

abstract and figurative is perhaps the most casual element... it is born and is characterized differently in each work at the very moment of its creation”.

The expressive force is due to the language of color, so much so that it has been said that Konatè paints with fabrics as Matisse drew by cutting out colored paper with scissors; the colors build the story, give the work its originality and its sacredness; they are the typical colors of Africa that we find in most of the national flags, the antithesis of black and white, darkness and light, absence and knowledge, is always balanced by a bright red like the blood that flows in every living being.

In Africa white is the color of the dead but its function is also to defeat death, black is chaos, the origin but also the cradle and nest of fertility, red is the power, the blood and at the same time a sign of bursting vitality; black like freedom, red like sacrifice, yellow like sun and golden desert, green like nature and hope, blue like sea and rivers, white like peace and justice, harmony of colors that, like a musical symphony, tells the story of a past and hopes of a future.

Konatè works on his great compositions by spreading them horizontally on the ground like murals or "wall sculptures", repeating a cherished gesture to the traditions of the Australian aborigines; his is a writing with which he composes messages on the relationship between religion and power, on war conflicts, social conflicts, AIDS, the defense of nature, calls for awareness of the great themes of the present without forgetting the past.

Abdoulaye Konatè is one of the most representative contemporary African artists, in 2004 he participated in Africa Remix, in 2005 at the exhibition at the Center Pompidou, in 2007 at Documenta 12 Kassel, he was present as a protagonist in all subsequent international exhibitions of African art, in 2010 had a retrospective anthological exhibition at the Dakar Biennale, in 2017 one of his monumental works was exhibited at the Arsenale of the 57th Venice Biennale; his works are part of the permanent collection of numerous museums and public and private collections, including the Metropolitan Museum of New York, the Smithsonian Institute of Washington, the National Museum of Mali, the National Gallery of Dakar, the Afrika Museum and the Stedelijk Museum of Amsterdam.

*Extracted and translated from LIBRO IV, 5 - AFRICA, c,
ABDOULAYE KONATE',*

Riccardo Grassi



Abdoulaye Konaté
Le rouge et le noir (au cercle), 2020
Textile
213 × 152 cm



Ifeoma U. Anyaeji

1981, Benin City (Nigeria)

Ifeoma U. Anyaeji is a Nigerian neo-traditional artist born in Benin City. Growing up in a society fueled 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 non-conventional art making and 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 art she calls “Plasto-Art”. This is an eco-aesthetic process of remaking, where she transforms her primary medium - used non-biodegradable plastic bags and bottles - by applying her crafting skills in a receding traditional Nigerian hair plaiting technique called Threading, combined with traditional basketry and fabric weaving techniques. Using this technique, with an experimental approach to object-making that most often excludes anticipated conventions, Ifeoma creates very conceptually complex and organic sculptures and installations, with intricate textures and colours, that reference architectural forms, domestic spaces and furnishings, reiterations of cultural experiences, and discourses about the human body. And by spontaneously engaging the “old”, she questions the implications of modernity’s: consumptive systems of mass accumulation and waste generation, definitions of cultural assimilation and attitude to value, the expiration-date syndrome, and colonial orientations on beauty, authenticity, and newness.

By imbuing mundane materials, marks and processes with surprising significance and intricate design, her work is transformed into extraordinary visual poetry with textures of vibrations and pulsations that allow the viewer a freedom of imagination, interpretation and emotional response. Her use of obsessive repetition shows affinities with the concerns of African traditional textile weaving and hair braiding techniques, and seeks to resurrect gender-categorized craft and decorative art as viable means of artistic expression, as well as political and subversive potential. She inventively combines her materials to form bold compositions that demonstrate persistent experimentation and mastery of technique that go beyond accepted boundaries of the medium, while weaving together personal and collective experiences that celebrates openness to the world and to diversity. Allusions and metaphors abound as she weaves together personal and collective memories with reflections on universal experiences that celebrates openness to the world and to diversity.

Ifeoma U. Anyaeji

Kù fa àkùpè (Fan them), 2019-2020

Discarded plastic bags (Plasto-yarns) and bottles, twine, acrylic sheets, and found objects

200 × 130,8 × 28,5 cm









Growing up as an artist, I have always been intrigued by the intricacies of traditional craft processes and the use of non-conventional materials as art mediums. I also envisioned creating forms that communicate with and integrate elements from my environment, using the language of lines to replicate and transcribe societal and political occurrences and my experiences of nature. These visions and interests still abound, continuously shaping my existence and creative attitude to life. Now identifying as a Neo-traditional artist, my creative practice is about the transitions of African culture, within a globalized society, particularly Nigerian traditional aesthetics and cultural environmental ideologies. Such as material and non-material object reuse and repurposing – an ideology that focuses on formulating “new values” and extending the significance for objects assumed to have lost their “newness”.

As a visual artist my primary media are discarded non-biodegradable plastic / polyethylene bags and bottles which are two main global environmental pollutants, especially in my home country Nigeria. Using a concept I developed, called Plasto-art 1 (coined from the words plastic and art), I repurpose these bags and bottles with a receding traditional Nigerian hair-plaiting technique, called Threading 2 (also known as Ikpa Owu – in Igbo language). I visually express the narrative of this domestic object’s possible transition from discarded to the aesthetic or functional – an evolution from redundancy to utility while retaining the hair craft’s technique or object’s physical state. The aesthetic metamorphoses of these discarded plastic bags, first crafted into Plasto-yarns, are usually in form of very instinctive, conceptual, and sometimes complex yet organic sculptures, characterized by lines, circles and loops, with installations that reference domestic spaces, furniture, architectural forms, reiterations of my cultural experiences, and discourses about the human body. Thematically, there is interplay of symbolic ideas drawn from traditional folklore, fashion, music and poetry. Through these sculptures and installations I examine modern and contemporary portrayal of value and value systems most times formed by elements that uphold social abnormalities such as compulsive material excessiveness. Furthermore, I constantly reflect on the implications of our modernity’s: consumptive systems of mass accumulation, waste generation or social attitude to value and the expiration-date syndrome, cultural assimilation and colonial orientations on beauty, authenticity and newness. In addition to metaphorically and spontaneously engaging these “old” plastic objects, I try to emphasize the potency of traditional crafting methodologies, highlighting the mark of the hand through supposedly menial obsolete techniques such as Threading and loom weaving. This is evident in my repetitive physical manipulation of the ubiquitous materials. My works are sculpted to encourage multiple interpretations from the viewer, with the aim to convey the importance of value preservation while, hopefully, stimulating a positive catalytic collective response towards eco-cultural issues. Furthermore, it joins other similar aesthetic practices interested in probing the psychological and material appreciation of African (and minority) cultures in post-colonial contemporary societies. Noting reductive effects of the very politicized historical study and archiving of the continent including today’s compulsory ethnic assimilations, disguised as globalization, on the composition of our varied identities, whether gender or racial oriented.

Ifeoma U. Anyaeji
Nwee ndidi... maka o ga-adi mma (have patience, for it will be well), 2019-2020
 Discarded plastic bags (Plasto-yarns) and bottles, twine, acrylic sheets, repurposed wood and found objects.
 251,5 × 160 × 26,7 cm

Private Collection

Amani Bodo

1988, Kinshasa (Congo)

The artist Amani Bodo, son of the well-known artist Pierre Bodo, started painting at the age of 10 years. In 2020 Primo Marella Gallery presented the exhibition Africa Universe. Chapter 3, The art of storytellers. The continuation of the tradition: from Chéri Cherin (1955, Democratic Republic of the Congo) to Amani Bodo, the third part of a group show, entirely dedicated to Contemporary African Art. This chapter was focused on the artists who have been associated with the School of Popular Painting from Kinshasa. This artistic movement, initially practiced on sacks attached onto the canvas and displayed on the streets, was born in the seventies of the 20th century in the capital of the Democratic Republic of the Congo. The movement was described by the founding artists as something that comes from the people and is for the people, thus expressing their interest in the imaginary deriving from daily life and popular culture. The nature of Popular Painting, mainly figurative and descriptive, is visceral and complex as it criticizes, often with a vein of cynicism and irony, the social and political life of the African community. Amani Bodo takes his cue from the popular life of his native land. However, unlike Chéri Cherin, Amani Bodo deviates from the representation in comics style in favour of metaphorical and allegorical painting, rich in symbolism. The artistic language of Amani Bodo is decidedly more innovative and evolved than that of his masters, being characterized by a deeper psycho-intellectual analysis and by a peculiar technique, even more complex and detailed, called in lingala “Mwangisa”, a sort of “dripping” on the canvas. Working on a scheme with predetermined measures, his approach to painting is almost scientific because, Amani Bodo does not use words to explain history, as in a comic. On the contrary, the artist creates enigmatic images, often surrealistic, which must be read and resolved directly by the observer.

Amani Bodo
Tout flatteur vit aux dépens de celui qui l'écoute, 2019
acrylic on canvas
186 x 136 cm





Amani Bodo
 Connexion mondiale, 2020
 Oil on canvas
 150 x 200 cm

Private Collection

Transformation de la chenille au papillon

The theme of metamorphosis must be taken in the sense of going beyond the form. The body is often understood as an entity to be redefined and art has the ability to give it new images. The transformation from caterpillar to butterfly is in a sense hybrid because it contains the new and the old in reference to a model. The body becomes a channel. The body is subject to transition from one state to another. Everything in the life of a human being is metamorphosis. Human life is metamorphosis.

Amani Bodo
Transformation de la chenille au papillon (la métamorphose à l'émergence), 2020
Oil on canvas
150 × 110,5 cm





Les oiseaux. Quelles technologies pour nourrir la planète?

By 2050, up to 10 billion people could live on Earth. To be able to feed and maintain everybody we'll need new technologies, to create, supervise and control all agricultural activities that will serve the universal sustenance. To do this, we will have to exploit the brain, which is the database, the archive of all information, the input that can generate and devise a better and winning solution to protect the human being and nature, exploiting the new technological tools available.

Amani Bodo
Les oiseaux. Quelles technologies pour nourrir la planète?, 2020
 Oil on canvas
 131 × 125 cm

Le rêve du président

"The character in the painting is me.
This is a dream, it is an illusion, it is a desire.
But reality is another thing.
Everyone has a dream.
Life doesn't offer us everything we want.
Life never gives anything away.
You have to work to achieve your dreams.
Just like a poor man who dreams of becoming President of the Republic and who, with pants hanging over his shoulders and slippers on his feet, dreams and imagines that he wears an elegant suit."



Amani Bodo
Le rêve du président, 2019
Oil on canvas
138 × 108 cm





Amani Bodo
Le coeur du monde est tortueux par-dessus tout, 2020
 Oil on canvas
 150 x 200 cm

"It is from the heart that come bad thoughts, murders, adulteries, fornications, thefts, false testimony, insults ect. It is also from the heart that good thoughts come, peace, joy, temperance, gentleness, love ect."

The culprit is our heart.

A journalist recounts a horrible murder, and concludes his article thus:

"How far will the decline in the inhuman have to go so that we finally realize that it is time to be clear about the reality of our society? On the reality of our blindness? "

And if we recognize this decline, where does it come from and how are we concerned?

The culprit is our heart.

It is from the heart that all good and bad thoughts come. There is certainly a lot of goodwill, laudable efforts to try to slow down the development of evil and its consequences. We are happy to recognize them. But do not think that there is any possibility of improving the natural state of the human heart.

- A. B.



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. Much of his work is sparse, monochromatic, with splashes of colour as outliers. Thematically he often centres on the concept of sentimentality, which, he said, "means everything and it means nothing".

Urban space is a primary interest as well. The 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. « I need to be surprised by images. The situation has to be completely staggered. I do not consider myself as a photographer ; I am someone who makes images, » he says. Andrianomearisoa's work is potent because it points to many things, but it is also blank space. "People say my work is very dry," he said, "it's dry because when you enter the space it's black and it's white and the light and everything, but actually you are a part of the work, especially your feelings are a part of the work which is very important for me."

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, » Andrianomearisoa says. 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. Andrianomearisoa said, "I'm not only talking about art, I think taste can be very important for memory, a fragrance can be very important, an object can be very important, people can be very important." As a consequence, his works are monochrome installations created with soft, brittle and often ephemeral materials such as paper and fabric.



Joël Andrianomearisoa
Untitled, 2020
Textile
122 x 70 x 3 cm



Installation view – Joel Andrianomearisoa
special project for Untitled ART Miami Beach 2019
Miami, Florida

it is neither a painting, a sculpture nor an architectural assemblage ... it is an installation that has different elements that refer to architecture, painting and sculpture but also to love, desire, loss, despair, hope

– J. A.

Born on 6 July 1977 in Antananarivo, Madagascar, "city of a thousand warriors", ancient capital of the kingdom Merina, a fashion and design student, at the age of 21 Joël Andrianomearisoa came on a trip to Europe to present the new textile products of Madagascar to Magasin Printemps of Paris and obtains the cover of Revue Noir, a magazine specialized on contemporary African art.

With a scholarship from the French Government he attended the Ecole Spéciale d'Architecture in Paris for five years, where in 2000 he met and became friends with Pascale Marthine Tayou, a Cameroonian artist who will play a pivotal role in his destiny. With Tayou he participates in a group exhibition at the Art Gallery NSW in Sydney and at the ARC of the Museum of Modern Art of the City of Paris where Joel presents a living performance, then transformed into a photographic garment, with ten young people sensually covered by geometric fragments of black fabric, first appearance of that color that will become the icon of his artistic work.

From then on Joël will no longer be an architect or a fashion craftsman but an artist who, with paper and silk, is capable of creating images and spaces evocative of his own land and history.

In 2001 he participates in the Archi - Couture exhibition at the Sorbonne Chapel; in 2002 he was invited by Massidi Adiatou, an Ivorian choreographer, to prepare together with Abdoulaye Konatè the set-ups and costumes of over 1,500 figures (musicians, singers, dancers, sportsmen) for the CAN ceremonies (Coupe Africaine du Football des Nations); Once famous (he exhibits at the Hamburger Bahnhof in Berlin, at the Center Pompidou and at the Galeries Lafayette in Paris, at the MAXXI Museum in Rome, at the Smithsonian Institute in Washington among others), Joël feels the need to create a nest in the heart of France, in Magnat - l'Etrange.

Magnat - l'Etrange is a small town of only 237 inhabitants of the Creuse Department in the New Aquitaine region, a village immersed in the greenery of the Millelaghi Natural Park where Joël Andrianomearisoa takes refuge in the short intervals between the continuous movements from France to Madagascar, land of origin where he continues to work and live.

I remember the emotion I felt the first time I saw Joël's works, a tactile attraction, with a a passional component and a subtle psychological involvement; the charm of the shapes and colors from which luminous, musical vibrations emanate, transmits a sense of mystery. A sentiment lies behind his layers, it is the memory of a distant land, a

meeting of cultures, a past and a present.

Joël uses papers, silks and other fabrics that come from the traditional clothes of his country such as lamba, a typical garment of Madagascar, used during the day as a dress, at night as a blanket and again as a shroud, telling the story of the body it wraps with folds.

"I like its flexibility that allows all combinations through wrapping, weaving, cutting ... the fabric carries with it a language that can go far ..."; the fabrics bring the music of a distant land (*Chanson de ma Terre Lointaine*), the colors take on a symbolic value ("white is presence, black is mystery, red is passion"), the shades of black are the expression of a polyphony that far from being minimalist, it conveys emotions, an aesthetic pleasure, a sense of fragility and mystery

"Je suis un peu contre cette idée de comprendre tout, Je pense qu'il faut juste s'e-mouvoir de temps en temps" (J. A.).

2019 was Joel's magical year, the one of his definitive affirmation.

In May, in the magnificent setting of the Arsenale, he entirely created the pavilion for Madagascar's first national participation at the 58 Venice Biennale with an installation made of black papers and variable-sized sounds, a floating, dreamlike, highly emotional waterfall: "I have forgotten the night"

"Je ai oublié la nuit dans l'attente du 7e jour qui nous reunirà le temps d'une rencontre ou pour toujours ... baiser blanc pour les désirs noirs" (J. A.);

Joël Andrianomearisoa's lyricism has become poetry.

But 2019 is not just the year of Venice and the Biennial.

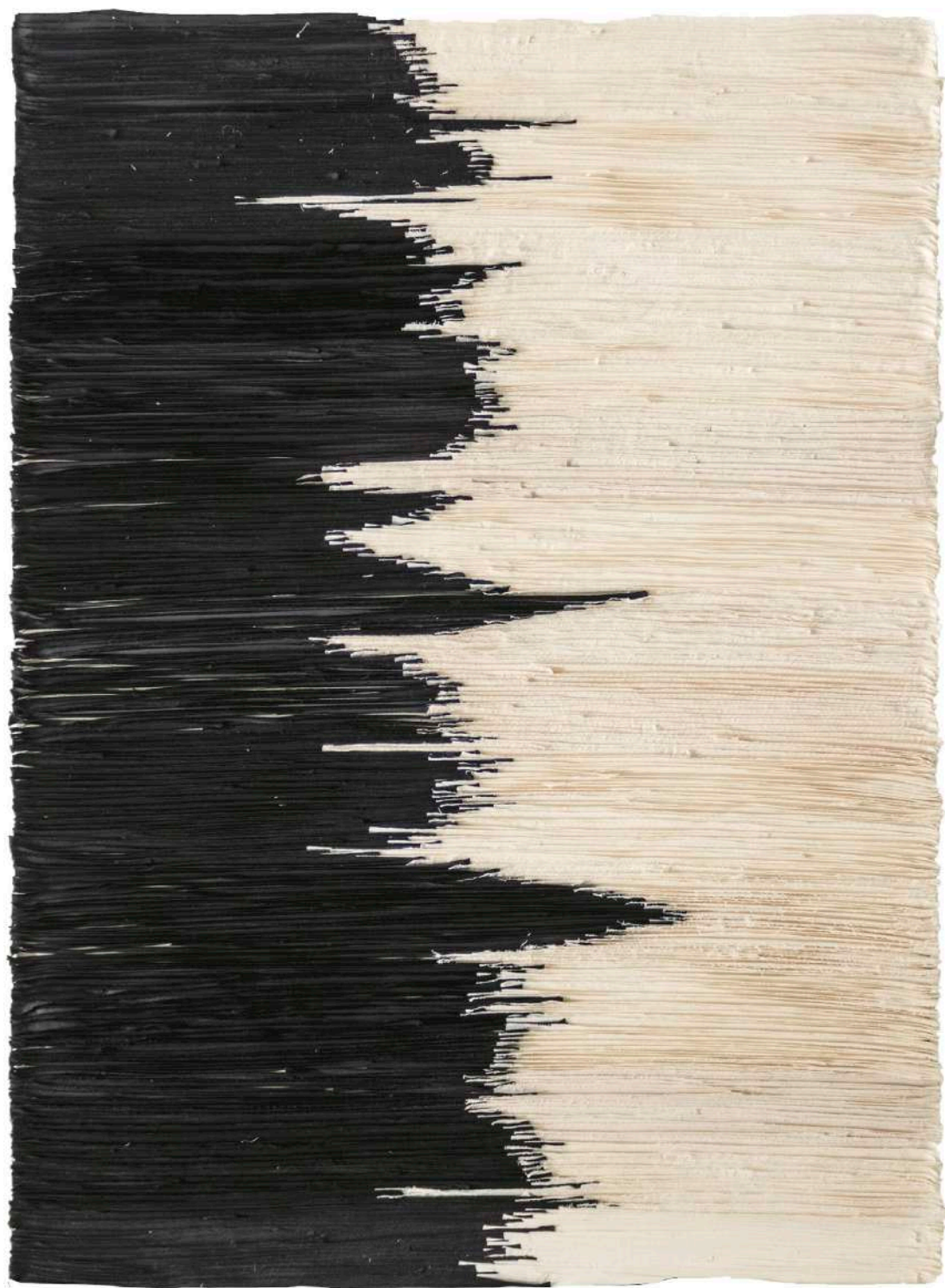
Joël participates in *The Enconteurs*, a section of Art Basel Hong Kong reserved for large-scale sculptures and architecture, with the installation *The Cartographies of Desire - The Space between us*, cited in the critics and on the covers of important international art magazines, formed from thin sheets of black silk paper punctuated by luminous fluorescent scans; at Art Basel Miami, in *Frieze*, at the Lyon Biennial, at the Expo and at the International Architecture Biennial in Chicago alongside artists of the caliber of Anish Kapoor and Tony Cragg, at Dallas Contemporary and Kubatama, "Solidarity", the largest exhibition of post-colonial African art organized in Scandinavia, set up in the Vestfossen Kunstartlaboratorium in Oslo where 18 African artists have exhibited including Abdoulaye Konaté and Mabunda.

*Extracted and translated from LIBRO IV, 5 - AFRICA, b, 2019:
JOEL ANDRIANOMEARISOA A VENEZIA E MILANO*

Riccardo Grassi



Joël Andrianomearisoa
Untitled, 2020
Textile
185 x 135 cm



Joël Andrianomearisoa
Untitled, 2020
 Textile
 181 x 132 cm

Private Collection



Installation view
 1-54 Contemporary African Art Fair 2020
 Marracash, Morocco



Joël Andrianomearisoa
Labyrinth of passions, 2020
Textile
176 × 291 × 4,5 cm

22ND BIENNALE OF SYDNEY

NIRIN

14 MARCH – 8 JUNE 2020

NIRIN at the Museum of Contemporary Art Australia (MCA) is a complex and resilient site in understanding the history of Australia under British occupation/invasion since 1770, when then-Lieutenant James Cook claimed Australia for the British Empire. Since 1991, the MCA has resided within this Art Deco-inspired building, replacing the Maritime Services Board. The importance of this history allows for a complex intervention throughout Levels 1 and 3 here at the MCA.

Justifying contemporary artworks alongside historical objects allows opportunities to question and re-tell historical legacies from a Sydney trajectory. Archives, objects and history paintings (here referred to as POWERFUL OBJECTS) are placed throughout the exhibition. These help to uncover forgotten histories or show alternative ways of viewing contemporary life, taking us on a trail to new realities and possibilities.

ARTISTS

LEVEL 1

15 Screens
Tony Albert and SEED
Joël Andrianomearisoa
Dantson Baniwa
Eric Bridgeman
Itja Njama (Many Hands) Art Centre
Kulmoeanga Stone Maka
Nogginja Marawil
Mayunkali
Elkura Chihuelaf Nehuelpon
Erikan Ogien
Victoria Santa Cruz
Ahmed Umar

LEVEL 3

15 Screens
Joël Andrianomearisoa
Huma Bhabha
Itja Njama (Many Hands) Art Centre
Jes Fan
Aizi Hazara
Tarek Lekhrissi
Mishack Masamu
Zanele Muholi
Pedro Wonsamini

Joël Andrianomearisoa
THERE MIGHT BE NO OTHER PLACE IN THE WORLD AS GOOD AS WHERE I AM GOING TO TAKE YOU, 2020.
Installation view for the 22nd Biennale of Sydney (2020)
Photograph: Zan Wimberley.



Joël Andrianomearisoa
THERE MIGHT BE NO OTHER PLACE IN THE WORLD AS GOOD AS WHERE I AM GOING TO TAKE YOU, 2020
Installation view for the 22nd Biennale of Sydney (2020)
Photograph: Zan Wimberley.



Joël Andrianomearisoa
Installation view *Serenade is not dead*, 2020
Dallas Contemporary,
Dallas, Texas



Joël Andrianomearisoa
Untitled, 2020
 Textile
 120,5 × 72,5 cm



Joël Andrianomearisoa
Untitled, 2020
 Textile
 119 × 72,5 cm

Januario Jano

1979, Luanda (Angola)

Januario Jano is a multidisciplinary artist, who has completed his undergraduate degree at the London Metropolitan University in 2005 and he is attending a MFA in Fine Arts at the Goldsmith University, in London.

His multidisciplinary research comprises painting, textile, performance, sound installation, video and photography, allowing him to develop relevant bodies of works and work rituals

Januario Jano explores the opposing notions of modern pop culture and traditional practices through performance, photography, video, textile and installations. The chosen media are part of a more articulate vocabulary used by the artist to create his grammar: material defines since the beginning the outcome of the work either on an aesthetical point either on the narrative. The body plays a pivotal role as the main motif and leads the way to link between the present and past to build up the historical narrative.

Living and work between Luanda, London and Lisbon - three totally different cities, representing at a glance the past, the present and the future - has a direct effect because each place puts selected seeds: Luanda is the mother country and is functional to get what he needs to develop the narratives and to explore the physical, emotional and rational connection to it; London and Lisbon give him the speed to get things done and feeds him with different ideas and inspirations.

2019 Januario Jano continuing strongly developing his practice and with a new body of work, he has marked presence in this year's edition 1:54 Contemporary African Art Fair in Marrakech, after his successful debut at the London edition and also at Artissima Art Fair in Turin last year. His debut presence at Miart Art Fair in Milan following by his solo exhibition with the gallery in Switzerland titled Broken Bodies part of his new body of work, Januario Jano also will be present at ARCO Lisbon and also has been included on a group exhibition where he is going to present his most recent performance "Homo Supper".

He is also one of the Angolan's artists included in one of the most important books (Atlantica: Contemporary Art from Angola and its Diaspora) produced by Hangar Books with Essays and texts by art critic, curators, art historians such as Paul Goodwin, Paula Nascimento, Ana Balona de Oliveira, Gabi Ngcobo, Nancy Dantas, Nadine Siegert and many others.

Januario Jano
Specter, 2019
Detail









Januario Jano
Untitled, 2019
Body: Mixed media - (Tape, Plastic Film, Polyester fiber fillings, French Plaster Bandedge, Acrylic and Spray paint, Sawing, Mix Fabric, Sleeping Bag, Socks, Leggings and Upholstery)
Ball: Fabric, Stich, Wool, Polyester fiber coil, Upholstery.
Variable dimensions



Installation view - Januario Jano
special project for Artissima 2019
section Present Future
Turin, Italy



Amina Zoubir

1983, Algiers (Algeria)

The concepts developed through Zoubir's artworks request the notions, the positionings and the tensions of language of the human being/animal/object bodies and its articulation in urban/rural/ fictional spaces. Her installations, drawings, videos, sculptures, photographs, land art are textual and contextual interventions on materials: wax, wood, metals and wall, reveal and deconstruct a behavioral allusion of the unconscious and the imagination of individuals, evolving in a predetermined space according to the sociocultural, ethnopsychical and political contexts. The intention of the created images tries to embellish this moment of distance of the ordinary. A moved and poetic look on the body, articulated by spaces favoring the positioning of who look is looked.

The wax sculptures refer to the thoughts evolving in a given space according to socio-cultural, ethno-psychic and political contexts. The esthetic developed in Zoubir's research and artistic practice examine social and historical thoughts through the Maghrebi poetics and mythology in North Africa. The sentences engraved by Zoubir on wax material argue the struggle of individuals to improve their human conditions, Zoubir enlightens different mental territories by working to mark a translucent wax material which leave the light cross the poetics of the catchwords like "Give us back our sun, humanity, dignity", " Like anybody I would like to live" which refers to the complexity with which any individual grounds its physical and mental identity and the question about how humanity is constructed, those sentences are bridges that connect the artist's research and artworks esthetics. Zoubir's request the positioning and the tensions of the claim slogans as textual and contextual interventions on wax materials, which reveal and deconstruct the imbalance of thoughts by thwarting the established order and by lifting the dissimulation of the imagination. "It is essential to know from where you are speaking in order to imagine where you want to go and to give yourself the means to exist" arguing about the enlightenment of individuals in their society and positions in a global changing world.



Amina Zoubir
Like anybody I would like to live, 2019
wax sculpture
49 × 29 × 5 cm



Installation view
1-54 Contemporary African Art Fair 2020
Marracash, Marocco



Amina Zoubir
We can not impede a star from shining, 2019
wax sculpture
49 × 29 × 5 cm

The artwork is a composition of three words : AFRIQUE - FRIC - COLOR

- 1. AFRIQUE (french word meaning the continent Africa)
- 2. FRIC (french word meaning money)
- 3. COLOR (english word for Color)

The word illuminates and reflects the role of industrialization present on the African continent. Amina Zoubir’s bright work addresses the concept of progress and happiness of individuals by linking in a compound word, the anagram of money, the African continent and the color yellow, color of the sun, the party and the joy, it allows to enliven a disturbing and obscure universe to make it shine.

It is true that yellow is a warm and stimulating color but it is a color associated with traitors, adultery and lies like that of an obsolete industrialization which not enriched hardly the African. Yellow is a color that mixes contrasts and refers to the utopia that crosses the African continent. Africa, money and yellow color are written as the Coca-cola brand, as a sign of American happiness transformed into an African dream.

From then on the word sends back subsequently to the consumption of works of art in the African societies. How do we consume art today will undoubtedly indicate the level of understanding of society and its progress, to allow the emancipation of the individuals which makes up her.



Januario Jano
Specter, 2019
Ink-jet on 100% cotton fine art paper rag
108 × 105 cm

Private Collection

Troy Makaza

1994, Harare (Zimbabwe)

Troy Makaza's surreal works, woven from painted silicone strings, inhabit the space on both side of painting and sculpture, creating a threadlike spider web. His broader examination of the fluid and in-flux relationships between the sexes in contemporary Zimbabwe bound together powerful metaphors for social and intimate spaces, where traditional values and liberal attitudes are no longer assured.

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 con-temporary 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.

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 21st 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.



Troy Makaza
Untitled, 2020
Silicone infused with paint
180 × 70 cm



Troy Makaza
Untitled, 2020
 Silicone infused with paint
 120 x 70 cm



Troy Makaza
Untitled, 2020
 Silicone infused with paint
 110 x 80 cm





Troy Makaza
Untitled, 2020
 Silicone infused with paint
 170 x 70 cm



Vitshois Mwilambwe Bondo

1981, 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
Untitled, 2020
Collage and acrylic on canvas
200 x 200 cm



Vitshois Mwilambwe Bondo
Portrait, 2013
 Collage and acrylic on canvas
 150 × 150 × 4 cm



Vitshois Mwilambwe Bondo
Untitled, 2014 - 2015
Collage and acrylic on canvas
50 × 50 × 4 cm

BIOGRAPHIES

GHIZLANE SAHLI (Morocco, 1973)

Selected Exhibitions

- 2019

Africa now, MO.CA, Brescia
BISO Biennale de Sculptures de Ouagadougou, Ouagadougou
Africa Universe, Primo Marella Gallery, Milan
Africa Universe, Primae Noctis Art Gallery, Lugano
Paper Positions, Sakhile&Me, Frankfurt
Histoires de Tripes-Last chapter, Sakhile&Me, Frankfurt
Histoires de Tripes- chapter III, Primae Noctis Gallery, Lugano
Histoires de Tripes-Chapter II, Sulger Buel Gallery, London
- 2018

The Black Sphinx II, Primo Marella Gallery, Milan
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

ABDOULAYE KONATE' (Mali, 1953)

Selected Exhibitions

- 2021

Abdoulaye Konaté , The Diffusion of Infinite Things” , Standing Pine, Nagoya, Japan
- 2020

Idéogrammes, signes, symboles et logos, Zeitz MOCAA, Cape Town
Couleurs d’âme, Blain|Southern New York, US
"Global(e) Resistance” at Centre Pompidou, Paris
14th Dak’Art Biennale of Contemporary Art 2020, Dakar, Senegal
- 2019

Africa Universe, Primo Marella Gallery, Milan & Lugano
Hier est la mémoire d’aujourd’hui at L'Espace Commines, Paris, FR (forthcoming)
Boundless Encounters: The 3rd Hangzhou Triennial of Fiber Art, Hangzhou, CN (forthcoming)
On the Spiritual Matter of Art, MAXXI Museo nazionale delle arti del XXI secolo, Rome, IT (forthcoming)
KUBATANA: An Exhibition with Contemporary African artists, Vestfossen Kunstlaboratorium, Oslo, NO
Lend Me Your Dream / Prête-moi Ton Rêve, Le Studio des Arts Vivants, L'Artorium, Casablanca, MA
Museum of Black Civilizations, Dakar, SN; The Contemporary Arts Rotonde, Abidjan, CI; Lagos, NG; Cape Town, ZA;
African Union Headquarters, Addis-Abeba, ET; Rabat, MA
La construcción de lo posible, 13th Havana Biennial, CU
- 2018

Textile in Art, The Red Door Gallery, Lagos, NG
African Civilizations: Continuous Creation of Humanity, Museum of Black Civilizations, Dakar, SN
New Materialism, Bonniers Konsthall, Stockholm, SE
African Metropolis. An imaginary city, MAXXI, Rome, IT
Ravelled Threads, Sean Kelly Gallery, New York, US
Talisman in the Age of Difference, Stephen Friedman Gallery, London, UK
Pulling at Threads, Norval Foundation, SA
Mobile Worlds or The Museum of our Transcultural Present, Museum für Kunst und Gewerbe Hamburg, DE
The Liar’s Cloth, Grimm Gallery, Amsterdam, NL Dak’art Biennale de l’Art Africain Contemporain, Dakar, SN
- 2017

57th Venice Biennale, Arsenale, Venice, Italy
Metropolis Afrique Capitales, Grand Halles de la Villette, Paris, France
Vers le Cap de Bonne Espérance, Gare Saint Sauveur, Lille, France
- 2016

Abdoulaye Konaté, Primae Noctis Gallery, Lugano, Switzerland
Abdoulaye Konaté, Arken Musem, Copenhagen, Denmark
Abdoulaye Konaté et le Mali, Effage, Dakar, Senegal
- 2015

Abdoulaye Konaté, Norrköping Konstmuseum, Norrköping, Sweden
Abdoulaye Konaté, Primo Marella Gallery, Milan, Italy
Southern Panoramas, 19th Festival Contemporary Art Festival, Videobrasil
Sao Paolo, Brasil
- 2014

Abdoulaye Konaté Solo Show, Le Manège, Centre Culturel Francais, Dakar, Senegal
The Divine Comedy, Museum für Moderne Kunst, Frankfurt, Germany
The Divine Comedy, National Museum of African Art, Smithsonian Institute,Washington, USA

IFEOMA U. ANYAEJI (Nigeria, 1981)

Selected Exhibitions

- 2020

Nzuko Umuada, nke abo (the Second Meeting of the daughters of the land)
- 2019

Ezu hu ezu – In(complete), BALTIC Centre for Contemporary Art, Gateshead, United Kingdom
- 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
A no m’eba... (I am here..., Presence, Absence), Galerie d’Art LSB, 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, MO, USA

JOËL ANDRIANOMEARISOA (Madagascar, 1977)

Selected Exhibitions

- 2020

Africa Universe 2, Primo Marella Gallery, Milan
We Were So Very Much in Love. Musée d’art Roger Quilliot, Clermont- Ferrand, France.
This Evening The Night Doesn’t Want to End. Ce Soir La Nuit Ne Veut Pas S’arrêter. Domaine de Chaumont-sur-Loire, France.
NIRIN, 22nd Biennale of Sydney, Sydney, Australia
Serenade is not dead. Dallas Contemporary. Dallas, USA
- 2019

Africa Universe, Primo Marella Gallery, Milan
I have forgotten the night. Madagascar Pavilion. 58th Biennale di Venezia. Venice, Italy.
Cartography of desires, the space between us. Encounters Art Basel. Hong Kong, China.
Blue take me to the end of all loves. Primo Marella Gallery. Milan, Italy.
Tomorrow, tomorrow. Those are words. You love flowers. How about tomorrow? Sabrina Amrani Gallery. Madrid, Spain.
Le printemps. Muse. Monaco.
- 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 (Cupola), 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

AMANI BODO (Congo, 1988)

Selected Exhibitions

2020	AFRICA UNIVERSE Chapter 3, Primo Marella Gallery, Milan
2019	AFRICA UNIVERSE Chapter 1, Primo Marella Gallery, Milan
2018	AKAA Art Fair, Paris, France Kinshasa Chroniques, Musée des arts modestes, Sète, France Congo paintings, Musée africain de Namur, Namur, Belgique
2016	Amani Bodo, Tambola malembe, Espace Texaf-Bilembo, Kinshasa, RDC
2014	Kin-Babi, Cécile Fakhoury Gallery, Abidjan
2011	JapanCongo Garage Center for Contemporary Culture, Moscow, Russia JapanCongo Magasin Grenoble, France
2010	Africa? Una nuova storia, Complesso del Vittoriano, Roma, Italy
2007	Yambi, Centre Wallonie, Brussels
2005	15 ans de transition, Hotel Memling, Kinshasa
2003	Regard sur la transition Hôtel Memling, Kinshasa

JANUARIO JANO (Angola, 1979)

Selected Exhibitions

2020	London Grads Now, Saatchi Gallery, London Public notice: an exhibition, Peer, London Leap of Faith, No-No, Lisbon
2019	Africa Universe Chapter 3, Primo Marella Gallery, Milan Africa Universe Chapter 2, Primo Marella Gallery, Milan Broken Bodies, Primae Noctis Art Gallery, Lugano, Switzerland Taxidemia Do Futuro, curated by Paula Nascimento and Bruno Leitao Africa Now! cures by Stelva Artist in Residency, Moca-Brescia, Italy
2018	Africa Universe Chapter 1, Primo Marella Gallery, Milan Africa! Grieder Contemporary, Zurich-Switzerland The Black Sphinx II, Primo Marella Gallery, Milan, Italy The Black Sphinx II, From Morocco To Madagascar, Primae Noctis Gallery, Lugano, Switzerland 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 Triennial, 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

AMINA ZOUBIR (Algeria, 1983)

Selected Exhibitions

2020	Lahore Biennale, Second edition, Lahore, Pakistan
2019	Time To Shine Bright, Algerian Pavilion, Biennale d'Arte di Venezia, Venice Biennale LOOP Festival 2019, Barcelona, Spain, screening at The Under Film Pol & Grace Art Hub Barcelona Africa Universe, Primo Marella Gallery, Milan, Italy BISO Biennale, Biennale Internationale de Sculpture de Ouagadougou, Burkina Faso, Cairo Biennale, Eyes East Bound, 13th edition at the Palace of Arts Cairo Egypt Lumières d'Afriques, Musée d'Art Contemporain Mohamed VI, Rabat, Maroc Artdanthé, 21e édition du Festival des arts, Les Rendez-vous Contemporains de Saint Merry, group show, Paris
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 Coast Still fighting ignorance & intellectual perfidy, video art from Africa, IWALEWAHAUS, Universitat Bayreuth, Germany
2015	Exposition d'art contemporain, Et autres identities, Pavilion Vendôme, Mairie de Clichy, France Something Else, OFF Biennale Caire, Darb1718, Egypt
2014	Time is Love 7th edition, Torrance Art Museum, Torrance, California, USA

TROY MAKAZA (Zimbabwe, 1994)

Selected Exhibitions

2020	Africa Universe Chapter 2, Primo Marella Gallery, Milan
2018	The Black Sphinx II, Primo Marella Gallery, Milan 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, 2015, First Floor Gallery, Harare, Zimbabwe

VITSHOIS MWILAMBWE BONDO (Kinshasa, 1981)

Selected Exhibitions

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 Kunstlerhaus 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
2009	French Cultural Center, Pointe Noire, Congo Licht aan Zee AA, Kunsthal 52, Den Helder, Netherlands
2008	Open studio, Rijksakademie Van beeldende kunsten, Amsterdam, Netherlands
2007	Kinshasa – Lubumbashi, MAMAC, Lieges, Belgium Musée de Louvain –la–Neuve, Belgium



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Published on the occasion of

AFRICA2
UNIVERSE

December 2020 - February 2021
Primo Marella Gallery - Milan

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