

RESILIENCE, AN APTITUDE

IVÁN ARGOTE

YOUNES BABA-ALI

SHIRAZ BAYJOO

EIRENE EFSTATHIOU

MICHÈLE MAGEMBA

CORINNE SILVA

YONAMINE

Cécile Bourne-Farrell, curator

Opening 7.03.20
10.03.20 > 11.04.20



Yonamine, *Made in Zimbabwe*, 2019, Photographic images, variable dimensions - detail (Courtesy the Artist)

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A day doesn't go by without us speaking about the resilience of human beings in the face of injustice, climate change or migration. Resilience is what allows us to go beyond ourselves, to believe in justice and to go beyond the agreed and the conforming, the beautiful and the ugly.

Applied to any place or situation, resilience is the ability to face and absorb disturbances and constraints in micro and mega events in our lives. Human beings constantly need to adapt their functioning and their attitude when confronted with disturbances, in order to begin and manage the recovery process.

Artists face these challenges by anticipating them often with new propositions, shining a new light on the situation, allowing us to reflect, adapt and even change. Artists have the capacity to look differently at their peers and at the desperation with which certain human beings spend their lives fighting, crossing continents and seas, or rebuilding themselves in the face of loss and the need to exist.

This exhibition project addresses the capacity of resilience, which is present at the core of every human being and allows everyone to live in the present, to exceed it, as well as to share it. There are infinite ways to be resilient and each of the seven artists have their own way of sharing their aptitude to be resilient.

Iván Argote invites us to walk on words and Corinne Silva proposes to observe bullet impacts in the bark of trees in Sarajevo, while Eirene Efstathiou draws the way insurgents were hiding during the Greek civil war. Michèle Magma develops visual strategies to counter-act the damages of colonialism in Congo and Shiraz Bayjoo reveals to us haunted places in Mauritius. Still present today, savage capitalism is usurping natural sources as much as it is imposing its own values. Younes Baba-Ali and Yonamine operate on a poetic level to resist the alienation post-colonial countries are going through.

- Cécile Bourne-Farrell

Cécile Bourne-Farrell lives in London since 2013. She collaborates in the setting up of residences, programs and exhibitions for King's College War Studies Department. She is curator for Arts Cabinet, London (UK), the SUD2017 triennial, Douala (CM); «Puxar Pela Lingua», Air 251, Cascais (PT) and «Mare Medi Terraneum», Es Baluard, La Palma (SP). She initiated the program of the New Patrons for the Fondation de France in Spain, she teaches at the Paris School of Art and writes regularly for reference works on her contemporaries.

IVÁN ARGOTE

Born in 1983 in Bogotá (CO), lives and works in Paris (FR)

Iván Argote proceeds by using language to question our relationship to history and to appeal to our imaginations. To do this, he offers strategies that use subversive humour, which generates spaces for dialogue and resilience.

Step over the words, play with them, say them out loud. To follow the words by walking on them is already a way to step sideways in the white cube space of the gallery. The artist offers the opportunity to wander and therefore to experience public space together in a different way.

Shows (selected) : 2019 - *Juntos Together*, ASU Art Museum, Tempe (US) 2018 - *The street. Where the World Is Made*, MAXXI (IT) 2017 - *Sobreexposicion*, Espacio de Arte Contemporaneo (UY) 2016 - *Hors Pistes festival*, Centre Pompidou, Paris (FR) & Malaga (SP) • **Collections (selected)** : Centre Pompidou (FR) - CNAP (FR)- FRAC Occitanie (FR) - Museum of Contemporary Art of Barcelona (SP) - Cisneros Fontanals Art Foundation (US) - Palm Springs Art Museum (US) - Kadist Foundation (US) - MUNTREF (AR).

YOUNES BABA-ALI

Born in 1986 in Oudja (MA), lives and works between Brussels (BE) and Casablanca (MA)

By a sleight of hand, Younes Baba-Ali creates a reference to the value of raw materials causing the seizing of people and territories. Faced with this situation, resilience remains very precarious, while the stones keep shining.

Minerals have never been such a coveted commodity since ancient times. Objects of speculation and spoliation, they are more than ever the bitter fruits of wild capitalism. Whether in the DRC or at Carlin Trend, minerals are subject to trade and fantasies. Presenting them uncut, the artist diverts their uses, giving them another value by including them in a game of slingshot. A way to resist the yo-yo of the markets, while also participating in it. This work, originating at the Lubumbashi biennale, was produced in situ for the gallery window.

Shows (selected) : 2019 - SongEun Artspace, Seoul (KR) 2018 - *Commissions*, KANAL - Centre Pompidou, Brussels (BE) 2017 - *The Absent Museum*, WIELS Art Center, Brussels (BE) 2016 - *Indisciplines*, Palais de Tokyo, Paris (FR) 2015 - *Traces of the Future*, MMP+ Marrakech Museum for Photography and Visual Arts, Marrakech (MA) 2014 - *Digital Africa : The Future is Now*, Southbank Centre, London (UK) • **Collections** : Kanal - Pompidou Center (BE), Mu.ZEE (BE).

SHIRAZ BAYJOO

Born in 1980 in Mauritius (MU), lives and works in London (UK)

Through his photographs, Shiraz Bayjoo conveys the atmosphere of interiors still bearing witness to the colonial era of Mauritius Island. He thus illustrates the resilience of an history that relies on fetishes to better resist oblivion.

During French and British colonial rule, Mauritius was at the heart of the slave trade as a strategic trading port, attracting Chinese and Arab merchants and trafficking slaves from India, East Africa and Madagascar. These images of «Île de France» are part of an eponymous film, which presents the textured soundscapes emanating from these interiors. Shiraz Bayjoo highlights surfaces and objects that have aged in the tropics and are still evoking the different lives and ownerships these merchants' houses went through.

Shows (selected) : 2019 - Sharjah Biennial (AE) - *Nous sommes sur tous les ponts*, FRAC Réunion, Piton Saint-Leu (RE) 2018 - *Representation Remembrance and the Memorial*, Monash University, Melbourne (AU) - Dakar Biennale (SN) 2017 - *Surface to Horizon*, Clarke House, Mumbai (IN) 2016 - *Rome being the center*, Arte Operativa, Rome (IT) - 2015 - *Ile de France*, SAW Video, Nicholas St Ottawa (CA) • **Collections** : Gouvernement of the United Kingdom (UK), Sharjah Foundation Collection (AE).

EIRENE EFSTATHIOU

Born in 1980 in Athens (GR), lives and works in Athens (GR)

Working like an archaeologist, Eirene Efstathiou investigates the images of the past and present, layer after layer. In the project "Kiafa Revisited", she invests the physical and mental borders strategically operated by insurgents to survive the Greek Civil War (1946- 1949). The lithographs are based on archival documents as well as present-day photographs of landscapes and artefacts discovered during a hike that the artist took in the Grammos mountain range in northern Greece, the site of the final battle of the civil war. The project also examines how accounts of and about the civil war persist in contemporary public discourse. To give visibility to these narratives is to become resilient against forgetting and trivializing history.

Shows (selected) : 2019 - *When the Present is History*, DEPO, Istanbul (TR) 2018 - *The truth is always something else*, Galleria Nazionale, Rome (IT) 2017 - Documenta 14 : *Antidoron* - EMST Collection, Fridericianum Museum, Kassel (DE) 2016 - *The Equilibrist*, cur. G. Carriou-Murayari and H. Christoffersen, Benaki Musuem, Athens (GR) • **Collections** : National Museum of Contemporary Art (GR), Dakis Joannou Collection (GR), National Bank of Greece Collection (GR), Biddeford Public Schools (UK), Deutsche Bank Collection (NL).

MICHÈLE MAGEMA

Born in 1977 in Kinshasa (CD), lives and works in Tours (FR)

Michèle Magema operates via performative transmissions, moving images, drawings and literature. She draws from her personal history to create links to the universal post-colonial experience, which is still struggling to face its bitter consequences.

Invited by C. Järdegar of the Stockholm University of the Arts, Michèle Magema worked on photographic archives produced between 1890 and 1930 by Swedish missionaries in the Belgian Congo. These documents highlight the truncated history of her grandparents, considered «advanced» in the social scale of the colonial period. The artist's resilience translates into her redrawing of these patriarchal and matrilineal lines on wood and paper, as a way to inscribe a past that continues to bleed into the present generations. Michèle Magema questions her own capacity for resilience in the face of her individual memories and opts to incisively redefine its contours.

Shows (selected) : 2019 - *Fiction Congo*, Museum Rietberg, Zürich (CH) 2018 - *Congo Stars*, Opening Africa Museum, Permanent Collection, Brussels (BE) 2017 - *Lucy's eye*, CAAM, Las Palmas de Gran Canaria (SP) 2016 - *Entre deux / Michèle Magema « dessins et installations*, Galerie des Chapelains, Nevers (FR) • **Collections :** Sindika Collection (AO), Dokolo Collection (AO), Tervuren Contemporary Collection (BE), Artothèque Villeurbanne (FR).

CORINNE SILVA

Born in 1976 in Leeds (UK), lives and works in London (UK)

Corinne Silva perceives the landscape in interrelation with culture, politics and botany, favouring people and materials.

Here, she reflects upon bullet holes still visible in the bark of trees in Sarajevo. As the artist points out: "The trees on the front line of Sarajevo are some of the only trees that remained in the city after the siege from 1992 to 1996. The trees on the front line remained intact for two reasons: they provided shelter from snipers to those trying to cross the open space, and they were in a position far too vulnerable for anyone to consider taking the time needed to cut them down for firewood. However, while the area has changed, the trees still bear traces of the conflict. With the help of Sead Vojnikovic, Professor of Forestry at the University of Sarajevo, I learned to read the trees, to see how the bullets entered them, the shape of the trunk around a bullet or the scars in the bark caused by shrapnel. I was told that the metal lodged in the trees could be picked up by a metal detector, like those still used to clear the countless land mines from the surrounding forests."

Shows (selected) : 2020 - *Visual Rights*, Open Eye Gallery, Liverpool (UK) 2019 - *Leave No Stone Unturned [Remuer la terre]*, Le Cube, Rabat (MA) 2018 - *Metageography 3: Orientalism and Dreams of Robinson*, Zarya Center for Contemporary Art, Vladivostok (RU) 2017 - *ReGeneration3*, Lishui Art Museum, China (CN) 2017 - *In/Visible Cities*, 198 Contemporary Arts & Learning, London (UK) • **Collections :** A.M. Qattan Foundation, Ramallah (IL), Institut Valencia d'Art Modern (SP), Imperial War Museum (UK).

YONAMINE

Born in 1976 in Luanda (AO), lives and works between Harare (ZW) and Lisbon (PT)

Yonamine reinvents the archaeology of our present by declining plural and sometimes ephemeral gestures on materials as diverse as a canvas or mere tree leaf.

When someone needs to have a projector but it is out of their reach, they can only build it themselves. Acting in resilience may also mean drawing on a tree leaf to resist the savage capitalism that is establishing itself on the continent. Will those leaves be the next targets of the global economy or will they remain African? So many outstanding questions highlighted by Yonamine, an artist who lives in Zimbabwe, one of the African countries most absorbed by the Chinese economy.

Shows (selected) : 2019 - *Voice of the Voiceless*, Cristina Guerra Contemporary Art, Lisbon (PT) 2018 - *Indivíduo. Cidade. Metamorfose*, Jahmek Contemporary Art, Luanda (AO) 2017 - *Daqui pra Frente*, Caixa Cultural Rio de Janeiro, Rio de Janeiro (BR) • **Collections :** Centre Pompidou (FR), The Frank-Suss Collection (UK), Banco Internacional de Crédito (PT), Ellipse Foundation Contemporary Art Collection (PT), Leal Rios Foundation (PT), Norlinda and José Lima Collection (PT), PLMJ Foundation (PT), SD Collection (AO), Banco Privado de Angola (AO).

RESILIENCE, AN APTITUDE

ABOUT THE ARTISTS



Ivan Argote, Exhibition view of «JUNTOS TOGETHER», solo show, cur. Julio César Morales at ASU Art Museum, Tempe (US), 2019

Born in 1983 in Bogotá (CO)
Lives and works in Paris (FR)

Iván Argote was raised in a politically committed family having experienced the Colombian riots of the 70s and 80s. This commitment he witnessed in his youth strongly influences his work: protestation, civil disobedience, resistance are at the core of his practice. Iván Argote's projects explore the relationship between history, politics and the construction of our own subjectivities. His films, sculptures, collages, and public space installations tend to raise questions about how we relate to others, to the state, to heritage and traditions. His artworks are critical, sometimes anti-establishment, and deal with the idea of bringing affects to the politics, and politics to the affects in a strong and tender tone. Iván Argote's work does not lack of humour; by using absurd or worrying situations, the artist tries to make sense. Painted, moulded, engraved or sprayed, words are running on his artworks, often presented as architectural pieces. The use of concrete gives him a freedom of surfaces and shapes needed to create structures that are both monumental and poetical.

SHOWS (SELECTED)

- 2020 Solo exhibition, cur. Pilar Tompkins Rivas, Artpace, San Antonio (US)
Collectionner au XXI^e siècle : de leur temps (6), ADIAF, Collection Lambert, Avignon (FR)
- 2019 *Frieze Sculpture 2019*, cur. Claire Lilley, The Regent's Park, London (UK)
Poéticas de la Emoción, cur. Érika Goyarrola, CaixaForum Barcelona, CaixaForum Zaragoza, CaixaForum Sevilla (ES)
La ciudad imaginada, cur. Johanna Caplliure, IVAM (Instituto Valenciano de Arte Moderno), Valencia (ES)
Juntos Together, cur. Julio Morales, ASU Art Museum, Tempe (US)
A point of view, in situ installation made for Desert X 2019, cur. Matthew Schum, Salton Sea - Coachella Valley (US)
- 2018 *Ternura Radical*, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires (AR)
The street. Where the World Is Made, MAXXI, Rome (IT)
Dancing with gravity (Site specific installation) MALI - Museo de Arte de Lima, Lima, (PE)
- 2017 *Sobreexposicion*, Espacio de Arte Contemporaneo, Montevideo (UY)
L'éloge de l'heure, CID - Centre d'innovation et de design au Grand-Hornu, Hornu (BE)
First Day of Good Weather - Latin American Art, cur. Sandino Scheidegger, Sies + Höke, Düsseldorf (DE)
- 2016 *Roarr*, (outdoor sculpture), cur. Florence Parot, Hotel Bristol, Paris (FR)
Strengthlessness (outdoor sculpture), cur. Brian Kepple, The Standard Hotel, New York (US)
Hors Pistes festival, cur. Géraldine Gomez, Centre Pompidou, Malaga (SP) & Paris (FR)
- 2015 *Between the Pessimism of the Intellect and the Optimism of the Will*, 5th Thessaloniki Biennale, cur. Katerina Gregos, Thessaloniki (GR)
Artistes à la une, Palais de Tokyo, Paris (FR)
Cómo-lavar-la-loza-coherentemente, cur. Santiago Rueda, NC-Arte, Bogotá (CO)
- 2014 *Activissime !*, cur. Alba Benavent & Lucía Piedra, EspaiDos - Sala Muncunill, Barcelona (ES)
Utopian Days - Freedom, cur. Haily Grenet, Martin Schulze & Jeongsun Yang, Total Museum of Contemporary Art, Seoul (KR)
- 2013 *AB Studios*, with Pauline Bastard, cur. Pilar Tompkins, 18th Street Arts Center, Los Angeles (US)
Traduction-Tradition-Trahison, cur. María Inigo Clavo & Anna Raimondo, Cube Independent Art Room, Rabat (MA)
- 2012 *There's a hole in the sky*, cur. Tom Polo, Campbelltown Arts Centre, Sydney (AU)
Sin heroísmos, por favor, cur. Tania Pardo, CA2M, Madrid (ES)

IVÁN ARGOTE

PRIZES (SELECTED)

- 2017 Future Generation Art Prize, PinchukArtCentre, Kiev (UA)
- 2015 CIFO Cisneros Fontanals Foundation Prize, Miami (US)
- 2013 First Prix - Audi talents awards Art contemporain, Paris (FR)
- 2011 Prix Sam Art Projects, Paris (FR)
- 2008 First Prix - Create the «Canal +» ad, Canal +, Paris (FR)
- 2005 First Prix - National Salon of Young Art, Guerrero Arts School, Bogotá (CO)



Ivan Argote, Exhibition view of «STRENGTHLESSNESS» at Museo de Arte de Zapopan, Mexico (MX), 2017

COLLECTIONS

Centre Pompidou, Paris (FR)
CNAF - Centre national des arts plastiques, Paris (FR)
Fonds municipal d'art contemporain de la Ville de Paris, (FR)
FRAC Occitanie, Toulouse (FR)
Museum of Contemporary Art of Barcelona (ES)
Museo de Arte Contemporáneo de Castilla y León (ES)
Cisneros Fontanals Art Foundation, Miami (US)
Palm Springs Art Museum (US)
Kadist Foundation, San Francisco (US)
MUNTREF, Buenos Aires (AR)
Colección de Arte del Banco de la República, Bogotá (CO)



Younes Baba-Ali, Kamikaze, 2013, Mixed media, variable dimensions - installation

Born in 1986 in Oujda (MA)

Lives and works between Brussels (BE) and Casablanca (MA)

Younes Baba-Ali produces an unconventional and critical work, which he likes to bring to the public space or to places uncommon to art practice. As a sharp observer, he aims to question society, institutions and above all, his spectators. As a free thinker he holds a mirror up to society and confronts it with its ingrained habits and dysfunctions. The artist's work often assumes the form of a readymade, but underneath its facade of simplicity, there is a complex exercise in balance at work. Younes Baba-Ali measures and mixes technology, objects, sound, video and photography with political, social and ecological issues. The resulting installations discreetly coerce the unsuspecting viewer into taking a stand. The artist does not shy away from controversy and is often forced to negotiate with his environment in order to assert his artistic practice and his right to exist. His art is always context-specific and really takes shape in dialogue with the audience. This interventionist practise, at times disruptive, confronts the viewer with himself and his environment. Younes Baba-Ali presents people dilemmas and taboos to prompt a reaction, transforming the spectator into his accomplice.

SHOWS (SELECTED)

- 2019 SongEun Artspace, Seoul (KR)
Jerusalem, cur. Hans de Wolf, Cultuurtoren VUB, Brussels (BE)
Médiatine, cur. Catherine Husson, CWB, Paris (FR)
Material Insanity, cur. Janine Gaëlle Dieudji & Meriem Berrada, MACAAL, Marrakech (MA)
Enter : Short Cut, cur. Mieke Mels, Mu.ZEE, Ostende (BE)
- 2018 *Digital Imaginaries - Africas in Production*, ZKM, Karlsruhe (DE)
Digital Imaginaries : Premonition, cur. Fiona Rankin-Smith & Tegan Bristow, Wits Art Museum, Johannesburg (ZA)
Invisible, cur. Alya Sebti, IFAN Museum, in the framework of the 13th Biennale of Contemporary African Art, Dakar (SN)
Commissions, cur. Bernard Blistène & Yves Goldstein, KANAL - Centre Pompidou, Brussels (BE)
- 2017 *Stealing from the West*, cur. Ekaterina Degot, Academy of Arts of the World, Cologne (DE)
The Absent Museum, cur. Dirk Snauwaert, WIELS Art Center, Brussels (BE)
Génération Flash, cur. Younes Baba-Ali & Meriem Berrada, Fondation Alliances, Casablanca (MA)
- 2016 *Vu'Cumprà / Paraboles*, BOZAR, Kunstenfestivaldesarts, Brussels (BE)
Indisciplines, cur. Devrim Bayar, Christophe Slagmuylder & Stephanie Pecourt, Palais de Tokyo, Paris (FR)
- 2015 *Marseille Résonance*, cur. Samar Khedy, MuCEM, Marseille (FR)
Tomorrow's Morocco, cur. Valérie Boucher & Victor Hugo Riego, Musée d'Ixelles, Brussels (BE)
Traces of the Future, MMP+ Marrakech Museum for Photography and Visual Arts, Marrakech (MA)
Monographies Art 10+5, cur. Solange Wonner, La Médiatine, Brussels (BE)
- 2014 *Brussels Background*, cur. Hicham Khalidi, MAAC, Brussels (BE)
Between us, cur. Sabrina Amrani, Etopia, Zaragoza (ES)
Digital Africa : The Future is Now, cur. Christine Eyene, Southbank Centre, London (UK)
- 2013 *Augmented Spatiality*, cur. María Andueza, Konstapoteket, Stockholm (SE)
Carte Blanche, Ker Thioissane, Dakar (SN)
- 2012 *A5x2*, cur. Nancy Suarez & Mehdi-Georges Lahlou, MAAC, Brussels (BE)
Travail, mode d'emploi, cur. Charles-Olivier Gohy, Centrale for Contemporary Art, Brussels (BE)

YOUNES BABA-ALI

- 2011 *Elektronen und anderen Lügen*, cur. Katharina Dunst, Haus für elektronische Künste, Basel (CH)
Ile Flottante, cur. Valentina Barbagallo & Tiziano Perugini, Abadir, Catania, Farm Cultural Park, Favara (IT)
- 2010 *R22-Bruxel o'Ndra*, cur. Abdellah Karroum, BOZAR, Brussels (BE)
Flowers, Animals, Urbans, Machines, cur. Abdellah Karroum, Appartement 22, Rabat (MA)
Nature et Paysage, cur. Mohamed Rachdi, Art Space of Société Générale, Casablanca (MA).

FAIRS (SELECTED)

- 2017 The Others Art Fair, Turin (IT)
- 2015 Art Brussels, Brussels (BE)
 Artissima, Turin (IT)
- 2012 Just Mad, Madrid (ES)
- 2011 Marrakech Art Fair, Marrakech (MA)
- 2010 Kunststart 10, Bolzano (IT)



Younes Baba-Ali, *Italianisation*, 2016, series of 4 photographs, digital print on Baryta paper, 150x150 cm

COLLECTIONS

Kanal – Pompidou Center, Brussels (BE)
 Mu.ZEE, Ostende (BE)



Shiraz Bayjoo, installation view at the Sharjah Biennial (AE), 2019

Born in 1980 in Mauritius (MU)
Lives and works in London (UK)

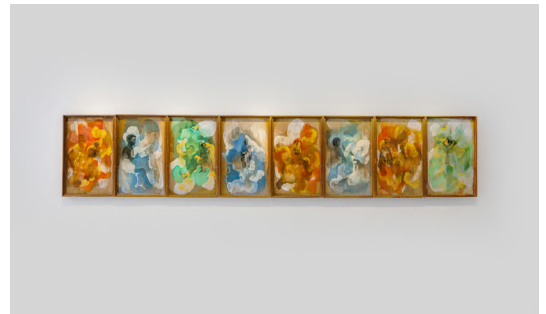
Shiraz Bayjoo's practice addresses ideas of nationhood as well as the exploration of identity and histories through the use of photographs and artefacts stored in public and personal archives. Investigating the legacy of European colonialism, his work explores the complex histories and relationships of migration and trade, and delves into the challenge of authoring collective identity in the post-colonial world. He is currently interested in exploring the social and historical contexts of the colonization of the oceans, which were largely treated as a resource for human control. Shiraz Bayjoo works with painting, photography, video and installation. He frequently uses archival sources - objects, materials, images and sounds - as a premise of his multimedia installations, which include nineteenth century maps, paintings based on surveys and photographs of the Indian Ocean.

SHOWS (SELECTED)

- 2020 *Dhaka Art Summit*, Dhaka (BD)
- 2019 *Nous sommes sur tous les ponts*, FRAC Réunion, Piton Saint-Leu (RE)
14th Biennale of Sharjah, Sharjah (AE)
Searching for Libertalia, New Art Exchange, Nottingham (UK)
- 2018 *4th Biennale de Casablanca*, Casablanca (MA)
Representation Remembrance and the Memorial, Monash University, Melbourne (AU)
13th Biennale de Dakar, Dakar (SN)
21st Biennale of Sydney, Sydney (AU)
Ephemeral Coasts, Glynn Vivian Art Gallery, Wales (UK)
- 2017 *Ed Cross Fine Art*, London (UK)
Surface to Horizon, Clarke House, Mumbai (IN)
- 2016 *Edge Effects*, Mauritius (MU)
Ile de France, ICAIO, British Council, Mauritius (MU)
Opensource video festival, London (UK)
Rome being the center, Arte Operativa, Rome (IT)
The Averard Hotel, London (UK)
- 2015 *Ile de France*, SAW Video, Canada (CA)
A land of extraordinary quarantines, Greenlease gallery (US)
Ile de France, 198 Gallery, London (UK)
Homelands, Artsadmin, London (UK)
Ile de France research residency and exhibition, INIVA, London (UK)
- 2014 *Gasworks Fellowship*, Mauritius (MU)
Partage, French Institute, Mauritius (MU)
Interchange Junctions with Yinka Shonibare, London (UK)
- 2013 *Bayjoo + Vandy*, London Newcastle project space, London (UK)
Oakley Project Space, London (UK)
- 2010 *Whitechapel Gallery Artist in Residence*, London (UK)
Illuminating Cultures, Tate Britain, London (UK)
- 2009 *Workforce: Artist Shiraz Bayjoo employs the public*, INIVA, London (UK)
Off the Map, INIVA, Rivington St, London (UK)
- 2008 *Liquid Cities*, Brooklyn Micro Museum, New York (US)
- 2007 *Oulond*, Oulou, Finland (FI)
- 2005 *In Between*, Proud Gallery, London (UK)
- 2001 *New Contemporaries*, St. David's, Cardiff (UK)

FAIRS (SELECTED)

- 2018 African art fair Lounge commission, Somerset House, London (UK)
Ed Cross Fine Art, London Art Fair (UK)
- 2015 Multiplied Art Fair, Christies, London (UK)
- 2014 Art Apart Fair, Singapore (SG)
- 2013 Multiplied Art Fair, Christies, London (UK)



Shiraz Bayjoo, *En famille*, 2015, Acrylic, resin and photographic transfer on wood, 47.5 x 30.5 cm each

RESEARCH PROJECTS

- 2018 Monash university, Melbourne (AU)
- 2017 Courtauld Institute, London (UK)
- 2016 Mahatma Gandhi Institute, Mauritius (MU)
- 2015 University of Ottawa, Ottawa (CA)
Kansas City Art Institute, Kansas (US)
University of Missouri, Missouri (US)
- 2014 Mahatma Gandhi Institute, Mauritius (MU)
Whitechapel gallery education, London (UK)
- 2010 Tate Britain education, London (UK)

COLLECTIONS

Gouvernement of the
United Kingdom (UK)
FRAC Réunion (RE)
Sharjah Foundation Collection (AE)

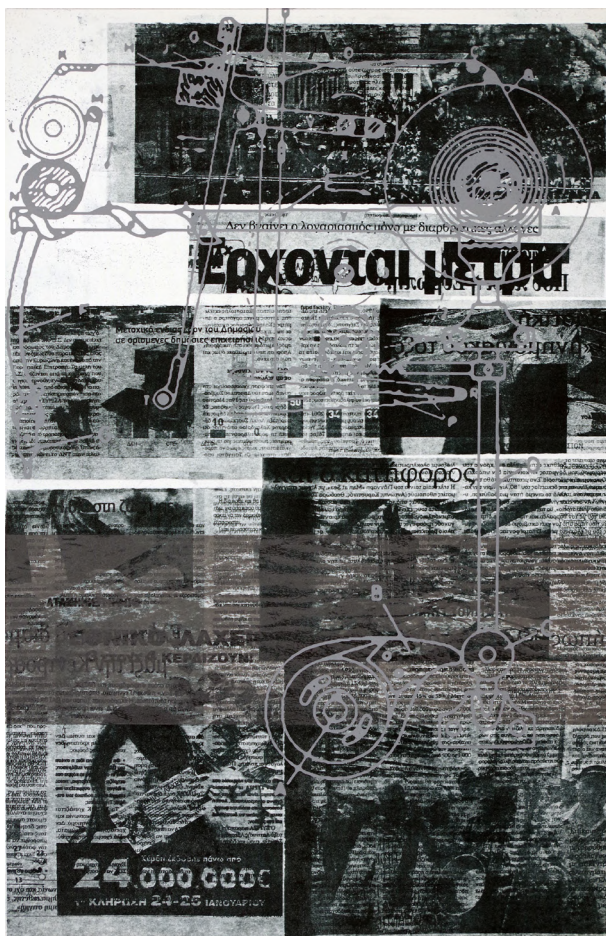


Eirene Efstathiou, Exhibition view of «Politics of Discontent» at Irène Laub Gallery, Brussels (BE), 2018

Born in 1980 in Athens (GR)
Lives and work in Athens (GR)

Working in a variety of different media from printmaking and painting, to small scale installations and performance, Efstathiou's studio practice begins with compiling archival source material, as well as material drawn from deliberate wanderings in the urban landscape, as a way to re-narrate minor histories. The works' engagement with the source material seeks to open up a space for exploring the way found images are evocative beyond their role as illustrations or 'the news', and how these minor histories are inscribed on the fabric of the city, in this way performing an informal, idiosyncratic, and humanist archaeology of the present and recent past. Eirene Efstathiou attempts to learn about the density and legibility of the frenetic present, by observing past events. The questions raised in her work transcend the anecdote and speak of a common history.

SHOWS (SELECTED)



Eirene Efstathiou, *How things are made 8*, 2017, Ink on paper mounted on screen printed paper, 35,5 x 55 cm

COLLECTIONS

National Museum of Contemporary Art,
Athens (GR)

Dakis Joannou Collection, Athens (GR)
Biddeford Public Schools, Biddeford Maine,
Percent for Art, as part of the Maine Arts
Commission (US)

Collection of National Bank of Greece (GR)
Deutsche Bank Collection (NL)

FAIRS (SELECTED)

2019 Drawing Now, Paris (FR)

2017 Art On Paper, Brussels (BE)

2011 Art Nova, Art basel Miami (US)

2001 Boston printmakers Biennial, Boston
University (US)

2019 *Anatomy of Political Melancholy*, cur. Katerina Gregos,
Athens Odeon, Athens (GR)
ACHROME, Irène Laub Gallery, Brussels (BE)
When the Present is History, DEPO, Istanbul (TR)
A.O. – B.C. an audiovisual diary, State of Concept,
Athens (GR)

2018 *Politics of Discontent*, cur. Jonathan Sullam, Irène
Laub Gallery, Brussels (BE)
The truth is always something else, Galleria
Nazionale, Rome (IT)

2017 *DESTE Prize Winners*, Cycladic Musuem, Athens (GR)
Regarding the continuity of disrupted images, Irène
Laub Gallery, Brussels (BE)

2016 *The Equilibrist*, cur. G. Carriou-Murayari and H.
Christoffersen, Benaki Museum, Athens (GR)
I Draw, I Learn Greece, Eleni Koroneou Gallery,
Athens (GR)

2014 *Reverb: New Art from Greece*, Grossman Gallery, co-
curated with Evita Tsokanta, SMFA, Boston (US)
No country for Young Men, BOZAR, Brussels (BE)

2013 *Memories of the Present*, Mot International, Brussels
(BE)

2012 *Vanishing Point*, cur. K. Nikoun G. Notti, E. Tsokanta,
Action Field Kodra, Thessaloniki (GR)

2010 *Customer/Value/Service*, Project Room at the
National Museum of Contemporary Art, Athens (GR)
The pertual Dialogue, Andrea Rosen Gallery, New York
(US)
Looking forward, Southeastern European
Contemporary Art, Portkoritsa (ME)

2009 *Paint-id, Contemporary Painting in Greece*, cur.
Sotirios Bahtsetzis, Biennale: 2, Macedonian Museum
of Contemporary Art, Thessaloniki, Greece - Alex
Mylonas Museum, Athens (GR)

EVENT

2017 Documenta 14 : *Antidoron - EMST Collection*,
Fridericianum Museum, Kassel (DE)

PRIZES

2013 Scholarship for Grad Study, Onassis Foundation,
Athens (GR)

2009 6th Deste Prize, Deste Foundation, Athens (GR)

2003 Albert Henry Whitin Traveling Scholarship, School of
the Museum of Fine Arts, Boston MA (US)



Michèle Magma, Exhibition view of «Fiction Congo» at Museum Rietberg, Zürich (CH), 2019

Born in 1977 in Kinshasa (CD)
Lives and works in Tours (FR)

Michèle Magma is an interdisciplinary artist, working mainly with video, performance, photography and drawing. Her artworks focus on articulating a permanent exchange between individual stories, collective memory and History. Walking the line between the limits of personal experience and shared collective anxieties, she draws on her own stories and souvenirs to approach themes such as feminism, sociology, politics, and mythology. The exploration of her feminine identity, displaced through time and memory, reflects the image of a woman completely detached from exoticism. Michèle Magma, who left Kinshasa for Paris when she was six years old, situates herself within an intermediate zone between North and South. She questions the world through a perception hybridized by her culture of origin and her country of adoption. The artist often presents a critical view of the multi-layered forms of exploitation and oppression in Africa and underlines the relations between continuous violence, natural resources and corruption.

SHOWS (SELECTED)

- 2019 *Fiction Congo*, Museum Rietberg, Zürich (CH)
The garden of forking paths, Galerie OVO & GaleriaSaroLeon, Tapei (TW)
Young Congo Biennale, Transition, Kinshasa (CD)
Dr. Fox Medecin.e non conventionné, L'atelier des Vertus, Paris (FR)
Tramway Film Festival, Glasglow, Slotland (UK)
Congo Stars, Kunsthalle Tübingen (DE)
Kokela, PhillipsGalery, Antwerpen (BE)
- 2018 *Congo Stars*, cur. Barbara Steiner, Opening Africa Museum, Permenent Collection, Tervuren (BE)
L'arrosier, On Colors/ Michèle Magma, Nevers (FR)
I'm What I'm, cur. Julie Creen, IciGallery, Paris (FR)
- 2017 *UD (Salon Urbain de Douala)*, cur. Cécile Bourne-Farell, Doual'art Art Space, Douala (CM)
Afriques capitales, cur. Simon Njami, Gare Saint-Sauveur, Lille (FR)
Lucy's eye, cur. Orlando Britto, CAAM, Las Palmas de Gran Canaria (ES)
- 2016 *Entre deux / Michèle Magma « dessins et installations*, Galerie des Chapelains, Nevers (FR)
- 2015 *Michèle Magma CCF - 4 th Lubumbashi Biennial*, Lubumbashi (CD)
- 2013 *Still fighting ignorance & intellectual perfidy vidéo art from Africa*, cur. Kisito Assangni, Pori Museum (FI)
- 2012 *Africa Africa*, Contemporary Art Center, Meymac (FR)
Sureel Congo Kinshasa la ville des images, Art Museum of History and Culture, Dortmund (DE)
- 2014 *Interstices*, Galerie Saro Léon, Las Palmas de Gran Canaria (ES)
Where we're at : Other voices and gender, Summer of Photography, cur. Christine Eyene, BOZAR, Brussels (BE)
- 2011 *Michèle Magma the triptych*, Jean-Marc Patras Gallery, Paris (FR)
- 2008 *Flow*, Studio Art Museum in Harlem, New York (US)
- 2007 *Overseas stories*, Doual'art, Douala (CM)
Africa remix, National Art Gallery, Johannesburg (ZA)
Global Feminisms, Brooklyn Museum, Brooklyn (US)
- 2006 *Biennale de la Havane*, Havane (CU)
- 2005 *Africa remix*, Centre Pompidou, Paris (FR)
- 2004 *Der soziographische blick 1.1 - Michèle Magma*, Kustraum Innsbruck, Innsbruck (AT)
Biennale de Dakar, Dakar (SN)

MICHÈLE MAGEMA

RESIDENCIES

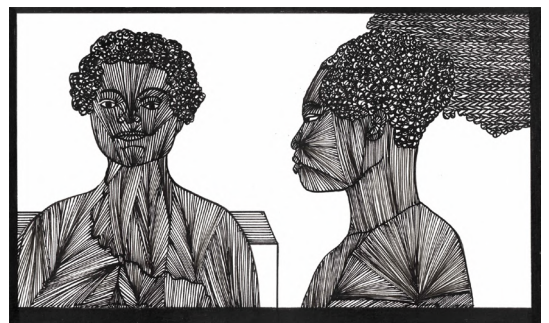
- 2009 Cité Internationale des Arts, Paris (FR)
- 2002 Kaywon University, Seoul (KR)



Michèle Magma, *FREEDOM*, 2011,

PRIZES (SELECTED)

- 2014 Yango Biennale IFAA Prize, Kinshasa (CD)
- 2004 Dak'Art Award, Dakar (SN)



Michèle Magma, *Evolve*, 2019, Mixed media, variable dimensions - installation

COLLECTIONS

- Sindika Collection (AO)
Dokolo Collection (AO)
Tervuren Contemporary Collection (BE)
Artothèque Villeurbanne (FR)



Corinne Silva, Exhibition view of «Leave No Stone Unturned» at Le Cube, Rabat (MAR), 2019

Born in 1976 in Leeds (UK)
Lives and works in London (UK)

Through a practice spanning photography, video and installation, Corinne Silva engages with questions of landscape in relation to colonial practices, knowledge transmission, mythology, trauma and resistance. She disrupts prevalent Western modes of the visualisation of landscape, understanding it as a complex interrelation of culture, geography, politics and botany, living beings and inanimate matter. While Corinne Silva's work is informed by historic precedents in landscape photography, she seeks a visual language that privileges fragmentation and interrelationships rather than an all-encompassing overview, responding to place in an embodied and subjective manner to create new narrative possibilities that disrupt traditional modes of perception. Collaboration is important in Corinne Silva's practice and she has been working on various research projects with other artists, writers, botanists, farmers and activists.

SHOWS (SELECTED)

- 2020 *Visual Rights*, cur. Gary Bratchford, Open Eye Gallery, Liverpool (UK)
- 2019 *Leave No Stone Unturned [Remuer la terre]*, cur. Clelia Coussonnet, Le Cube, Rabat (MA)
- 2018 *Habitar el Mediterráneo*, cur. Pedro Azara, Institut Valencià d'Art Modern, València (ES)
NEW:DEFENCE, cur. Gemma Padley Coalhouse fort, Essex (UK)
Visible Justice, cur. Max Houghton and David Birkin, London College of Communication, London (UK)
Metageography: Orientalism and Dreams of Robinson, cur. Nikolay Smirnov, Zarya Center for Contemporary Art, Vladivostok (RU)
- 2017 *ReGeneration3*, Lishui Art Museum, China (CN)
Plant / Lives, collaboration with Eva Sajovic, Darat al Funun, Amman (JO)
Metageography: Space Image Action, cur. Nikolay Smirnov & Olga Jürgenson, Pushkin House, London (UK)
- 2015 *Garden State*, Ffotogallery, Wales and The Mosaic Rooms, London (UK)
ReGeneration3, Museo Amparo, Puebla (MX)
ReGeneration3, Musée de l'Elysée, Lausanne (CH)
In/Visible Cities, 198 Contemporary Arts & Learning, London (UK)
- 2014 *Gardening the Suburbs*, Makan Art Space, Amman (JO)
My Sister Who Travels, Mosaic Rooms, London (UK)
- 2012 *Uneven Development*, with Jason Larkin, Brighton Photo Biennial (UK)
- 2013 *I See Europe! Kunstbezirk*, Fotosommer Stuttgart (DE)
- 2011 *Flash Forward Festival*, Toronto (CA) & Boston (US)
Open Here, Hereford Photography Festival (UK)
- 2010 *Noorderlicht International Photofestival*, Leuwarden (NL)
Journeys out...Journeys, with Mariele Neudecker, Leeds Art Gallery, Leeds (UK)
Manifesta 8 Paralelos, Murcia (ES)
- 2009 *Wandering Abroad*, Leeds Art Gallery, Leeds (UK)
Between the Hallucinatory and the Real, University of Brighton (UK)
- 2008 *Croydonisation*, Museum of Croydon, London (UK)
Róisín Bán, Leeds City Museum, Leeds (UK)
Format Festival, Derby (UK)
- 2007 *Journeys of Change*, Imperial War Museum, London (UK)
- 2006 *North By North West*, Dean Clough Galleries, Halifax (UK)

RESIDENCIES

- 2016 Darat al Funun, The Khalid Shoman Foundation, Amman (JO)
- 2015 Aktuelle Architektur Der Kultur (AADK), Murcia (ES)
- 2014 Kaunas Photography Gallery, Lithuania (LT)

PRIZES

- 2019 i i-Portunus Artist Mobility Award, Creative Europe programme of the European Union
- 2018 Paul Mellon Centre for Studies in British Art research support grant, London (UK)
- 2012 FOAM Paul Huf Award, Amsterdam (NL)
Mack First Book Award finalist, London (UK)



Corinne Silva, Installation view of «New Defence», 2019

COLLECTIONS

- A.M. Qattan Foundation, Ramallah (IL)
Institut Valencià d'Art Modern, València (ES)
Imperial War Museum, London (UK)



Yonamine, Exhibition view of «Union Jacking. Voice of the Voi\$eLess» at Cristina Guerra Contemporary Art, Lisbon (PT), 2019

Born in 1976 in Luanda (AO)

Lives and works between Harare (ZW) and Lisbon (PT)

Yonamine, influenced by very diverse contemporary art and music spheres, examines the colonial relationship between Portugal and Africa. His works - paintings, photographs, graffiti, drawing, assemblages, collages, moving images, performances, and spoken words - resonate with the contemporary world culture. As in post-colonial discussions, where it is crucial to understand the history in order to move forward, we need to acknowledge the background issues informing his practice to fully understand his artistic discourse. Yonamine's work reinvents and updates past or present archaeologies, building a process of accumulation and creating a random but systematic fragmentation that reflects our contemporary fragmented identities. His multimedia installations are both personal diaries and explorations of African history and politics.

SHOWS (SELECTED)

- 2019 *Union Jacking. Voice of the Voiceless*, Cristina Guerra Contemporary Art, Lisbon (PT)
- 2018 *Indivíduo. Cidade. Metamorfose*, Jahmek Contemporary Art, Luanda (AO)
- 2017 *Them or Us!*, Galeria Municipal do Porto, Porto (PT)
Chibuku Disco, Yonamine and Friends, Njelele Art Station, Harare (ZW)
4th Ural Industrial Biennial of Contemporary Art -New Literacy, National Center for Contemporary Arts, Yekaterinburg (RU)
15th Istanbul Biennial - Istanbul Biennial, Istanbul (TR)
Daqui pra Frente, Caixa Cultural Rio de Janeiro, Rio de Janeiro (BR)
- 2016 *Ain't no Saint*, Cristina Guerra Contemporary Art, Lisbon (PT)
Paradoxes of the Ivory Tower: painting and pictorial elements in the Norlinda and José Lima Collection, Oliva Creative Factory, São João da Madeira (PT)
Portugal Portugueses, Museu Afro Brasil, São Paulo (BR)
- 2015 *4th Encounters Beyond History: LUTA CA CABA INDA*, José de Guimarães International Arts Centre (CIAJG), Guimarães (PT)
Arte contemporânea na Coleção Sindika Dokolo, You Love Me, You Love Me Not, Municipal Gallery Almeida Garrett, Porto (PT)
- 2014 *31a São Paulo Biennial, Bienal de São Paulo*, São Paulo (BR)
RE - MOVE, Fundação Arpad Szenes – Vieira da Silva, Lisbon (PT)
- 2013 *No Fly Zone. Unlimited Mileage*, Berardo Museum - Collection of Modern and Contemporary Art, Lisbon (PT)
Luz Veio, Elinga Teatro, Luanda (AO)
- 2012 *100 Artworks, 10 Years: A Selection from the PLMJ Foundation Collection*, Fundação Arpad Szenes – Vieira da Silva, Lisbon (PT)
Só China, Cristina Guerra Contemporary Art, Lisbon (PT)
- 2011 *Fluxus - African Contemporary Art*, Ex Chiesa Dei Santi Carlo E Agata, Reggio Emilia (IT)
Arte Lusófona Contemporânea, Galeria Marta Traba - Fundação Memorial da América Latina, São Paulo (BR)
The Last First Decade, Ellipse Foundation, Alcoitão (PT)
4 Cidades, Círculo de Artes Plásticas de Coimbra, Coimbra (PT)
- 2010 *SOSO arte contemporânea africana*, São Paulo (BR)
ZonaMaco, project room, Mexico City (MX)
Luanda, suave e frenética 2, MAM - Museu de Arte Moderna da Bahia, Salvador (BR)
Group Show, Museu Nacional de História Natural, Luanda (AO)
29th São Paulo Biennial, São Paulo (BR)

YONAMINE

RESIDENCIES (SELECTED)

- 2018 *Artistic residency*, Delfina Foundation, London (UK)
- 2012 *Reichsparteitagsgelände* (DE)
Bundanon Trust, Cambewarra (AU)
Artistic residency, Cali, Juanchaco (CO)
- 2010 *Take a look, PARQ magazine intervention*, Lisbon (PT)
- 2008 *Artist residency Muehleketete*, MuzArt – Museu Nacional de Arte, Maputo (MZ)
- 2007 *Artist residency*, ZDB, Lisbon (PT)



Yonamine, *Made in Zimbabwe*, 2019, photographic images, variable dimensions (Courtesy the Artist)

COLLECTIONS

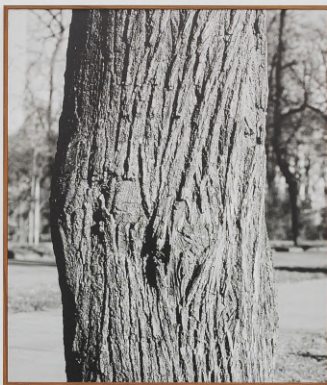
Centre National des Arts Plastiques, Centre Pompidou, Paris (FR)
The Frank-Suss Collection, London (UK)
BIC, Banco Internacional de Crédito, Lisbon (PT)
Ellipse Foundation Contemporary Art Collection, Alcoitão (PT)
Leal Rios Foundation, Lisbon (PT)
Norlinda and José Lima Collection, São João da Madeira (PT)
PLMJ Foundation, Lisbon (PT)
SD Collection, Sindika Dokolo African Contemporary Art, Luanda (AO)
BPA Collection, Banco Privado de Angola, Luanda (AO)

RESILIENCE, AN APTITUDE

ARTWORKS

CORINNE SILVA

Title : The Score / *Tilia platyphyllos*



Year : 2020

Medium : Work on paper

Description : Giclée print on Baryta paper

Size : 111 x 129,2 cm

Edition : Ed. 1/3 + 1 AP

CORINNE SILVA

Title : The Score / *Tilia platyphyllos*



Year : 2020

Medium : Work on paper

Description : Giclée print on Baryta paper

Size : 50 x 64 cm

Edition : Ed. 1/3 + 1 AP

EIRENE EFSTATHIOU

Title : Kiafa Revisited 1



Year : 2019

Medium : Drawing

Description : Lithograph and serigraph on paper

Size : 44 x 60 cm

Edition : Unique

EIRENE EFSTATHIOU

Title : Kiafa Revisited 2



Year : 2019

Medium : Drawing

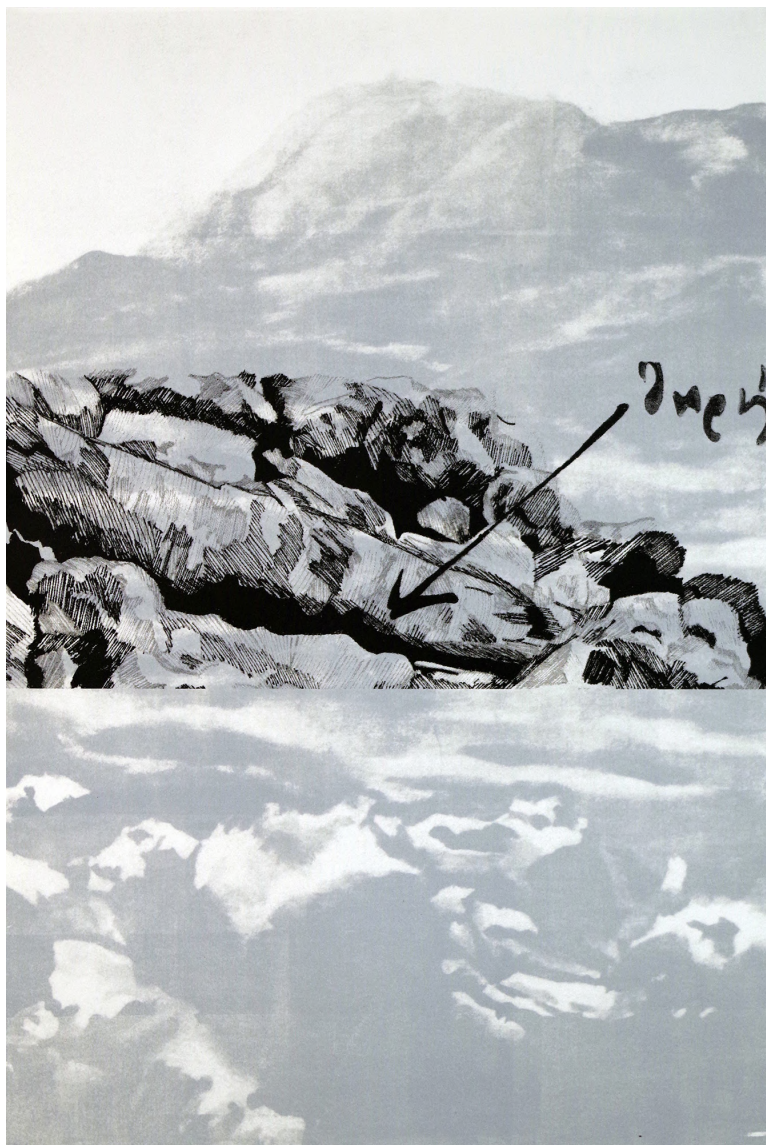
Description : Lithograph and serigraph on paper

Size : 44 x 60 cm

Edition : Unique

EIRENE EFSTATHIOU

Title : Kiafa Revisited 3



Year : 2019

Medium : Drawing

Description : Lithograph and serigraph on paper

Size : 44 x 60 cm

Edition : Unique

EIRENE EFSTATHIOU

Title : Kiafa Revisited 4



Year : 2019

Medium : Drawing

Description : Lithograph and serigraph on paper

Size : 44 x 60 cm

Edition : Unique

EIRENE EFSTATHIOU

Title : Kiafa Revisited 5



Year : 2019

Medium : Drawing

Description : Lithograph and serigraph on paper

Size : 44 x 60 cm

Edition : Unique

EIRENE EFSTATHIOU

Title : Kiafa Revisited 6



Year : 2019

Medium : Drawing

Description : Lithograph and serigraph on paper

Size : 44 x 60 cm

Edition : Unique

EIRENE EFSTATHIOU

Title : Kiafa Revisited 7



Year : 2019

Medium : Drawing

Description : Lithograph and serigraph on paper

Size : 44 x 60 cm

Edition : Unique

EIRENE EFSTATHIOU

Title : Kiafa Revisited 8



Year : 2019

Medium : Drawing

Description : Lithograph and serigraph on paper

Size : 44 x 60 cm

Edition : Unique

IVAN ARGOTE

Title : Camino: Here We Are Juntos



Year : 2019

Medium : Sculpture

Description : Concrete, wood and steel

Size : 9 x 217 x 110 cm

Edition : Unique

MICHELE MAGEMA

Title : Cultiver les champs à la suédoise



Year : 2020

Medium : Installation

Description : Indian ink on paper and prints on Hahnemühle paper (12 parts)

Size : Variable dimensions

Edition : Unique

MICHELE MAGEMMA

Title : Cultiver les champs à la suédoise : Famille congolaise - Bois 2



Year : 2020

Medium : Drawing

Description : Indian ink and painting on wood

Size : 20 x 30 cm

Edition : Unique

MICHELE MAGEMA

Title : Cultiver les champs à la suédoise : Homme triste - Bois 1



Year : 2020

Medium : Drawing

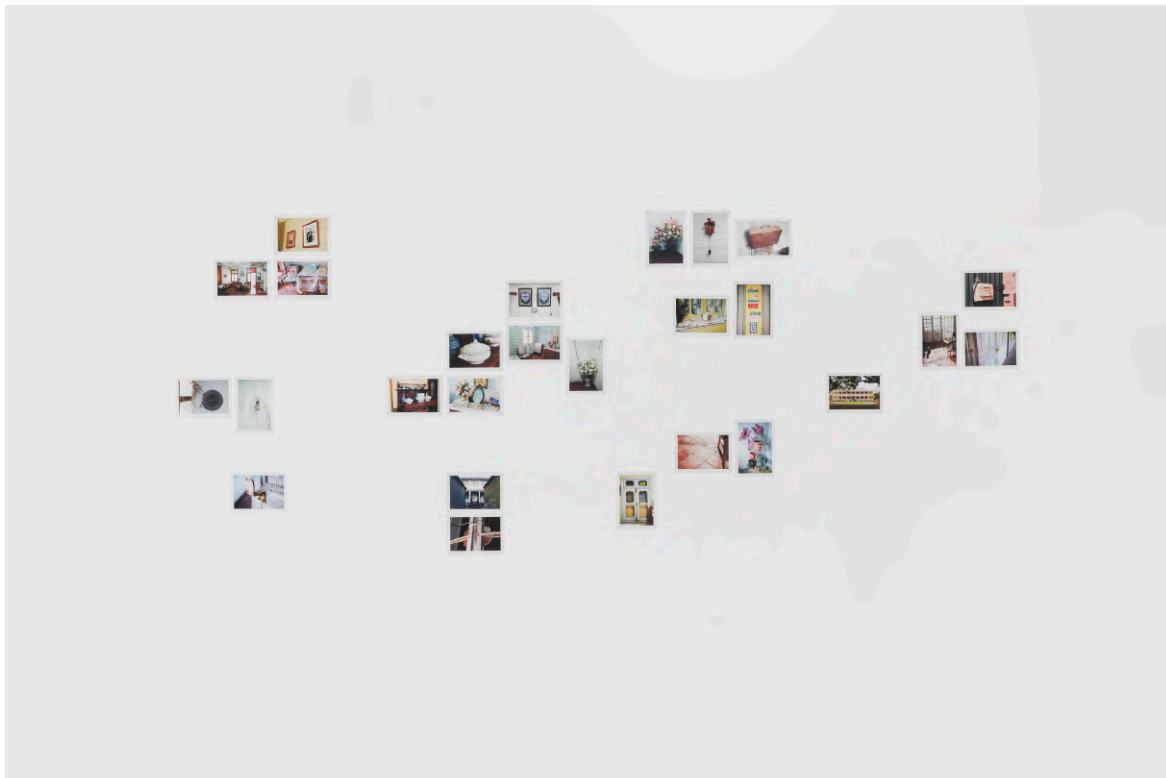
Description : Indian ink and painting on wood

Size : 30 x 20 cm

Edition : Unique

SHIRAZ BAYJOO

Title : Ile de France Series 2



Year : 2018

Medium : Work on paper

Description : Archival pigment on Hahnemühle paper

Size : 10.16 x 15.24 cm (26 pieces)

Edition : Ed. 3/6

YONAMINE

Title : Do it yourself



Year : 2019

Medium : Installation

Description : Metal box, foam and handmade projector

Size : 75 x 22 x 16 cm

Edition : Unique

YONAMINE

Title : Made in Zimbabwe



Year : 2019

Medium : Work on paper

Description : Print on Hahnemühle paper

Size : 30 x 30 cm (each)

Edition : Unique

YOUNES BABA-ALI

Title : Coffret de survie 1



Year : 2020

Medium : Mixed Media

Description : Slingshot and raw minerals from Katanga

Size : 30 x 40 x 6 cm

Edition : Unique

YOUNES BABA-ALI

Title : Coffret de survie 2



Year : 2020

Medium : Mixed Media

Description : Slingshot and raw minerals from Katanga

Size : 30 x 40 x 6 cm

Edition : Unique

YOUNES BABA-ALI

Title : Coffret de survie 3



Year : 2020

Medium : Mixed Media

Description : Slingshot and raw minerals from Katanga

Size : 30 x 40 x 6 cm

Edition : Unique

YOUNES BABA-ALI

Title : Coffret de survie 4



Year : 2020

Medium : Mixed Media

Description : Slingshot and raw minerals from Katanga

Size : 30 x 40 x 6 cm

Edition : Unique

YOUNES BABA-ALI

Title : Reçu de moyennant



Year : 2020

Medium : Work on paper

Description : Digital print on paper

Size : 30 x 40 x 6 cm

Edition : Ed. 1/10 + 2 AP

IRÈNE LAUB GALLERY
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We would like to thank the artists and their respective galleries for their generous participation.