

Art of
Contemporary
Africa

AO

CA

Memory in Motion: Identities, Materials and Resonances

Curated by Gilles Yoro (Felin Light)

Memory in Motion brings together a group of contemporary African artists whose practices engage memory not as a fixed archive, but as a living, generative force. Across diverse geographies and mediums, the exhibition considers how identities are continuously formed through processes of accumulation, rupture, translation, and renewal.

At its core, the exhibition proposes that memory is not simply something we inherit—it is something we actively construct. It exists in a state of flux, shaped by personal experience, collective histories, and cultural transmissions that traverse time and space. In this sense, memory becomes both material and method: a site of inquiry through which artists negotiate belonging, displacement, and transformation.

Materiality plays a central role in these explorations. The artists assembled here treat materials not as neutral supports, but as charged carriers of meaning. Reclaimed wood, found objects, layered pigments, and hybrid techniques function as repositories of lived experience—bearing traces of time, labor, and prior use. These materials evoke the fragile yet resilient nature of memory itself: something that can be eroded, reconstructed, and recontextualized across generations.

Artists such as Gerald Chukwuma and Mederic Turay embed memory directly into surface and form, transforming discarded or everyday materials into intricate visual languages that speak to histories of use, value, and transformation. In parallel, Mwass Githinji and Ayanda Mabulu engage the political dimensions of memory, interrogating systems of power, representation, and the enduring legacies of colonial and postcolonial conditions. Their works foreground memory as a contested terrain—one shaped by both visibility and erasure.

Other practitioners, including Opa Bathily, Kebe Ibrahim Bemba, and Kenof Franck Kemkeng Noah, draw from spiritual and symbolic traditions, activating ancestral knowledge within contemporary contexts. Through ritualistic forms, coded iconographies, and vernacular references, their works suggest that memory is not only historical, but also metaphysical—circulating through belief systems, oral traditions, and embodied practices.

The exhibition further expands into the poetic and introspective registers of memory. In the works of Ange Arthur Koua, Ndabuko Ntuli, Alexis Daniel Onguene Tassi, and Dieudonne Djiela Kamgang, memory unfolds as an intimate and affective experience. Through abstraction, gesture, and figuration, these artists articulate identities that resist fixity—shaped instead by migration, urbanization, and the complexities of global exchange.

As curator Gilles Yoro (Felin Light) notes, the materials and forms present in the exhibition operate as metaphors for memory itself—fragile yet enduring, constantly built and rebuilt across time. The symbolic languages that emerge from these works offer points of access into layered cultural narratives, inviting viewers to engage with the multiplicity of African identities beyond singular or static definitions.

Ultimately, Memory in Motion is not concerned with resolving memory into a coherent narrative. Rather, it embraces its contradictions, discontinuities, and resonances. It asks: what do we choose to carry forward, and what is left behind? How do objects, surfaces, and gestures hold and transmit memory? And in what ways can contemporary art reframe our understanding of identity as something perpetually in motion?

In this space, memory is not a destination, but an ongoing process—one that reverberates across bodies, materials, and time.



Alexis Daniel Onguene Tassi

AKOUNYE (eat well), 2025

Acrylic on Canvas

120 x 104 cm

(C009994)



Alexis Daniel Onguene Tassi

Behind the Cliches, 2025

Acrylic on Canvas

110 x 130 cm

(C009992)



Alexis Daniel Onguene Tassi

Garyland, 2025

Acrylic on Canvas

158 x 130 cm

(C009993)



Alexis Daniel Onguene Tassi

The Test of my Chosen One, 2024

Acrylic on Canvas

130 x 160 cm

(C009991)

Ange Arthur Koua

Ivorian, b.1989

Born in 1989 in Côte d'Ivoire and trained in painting at the Abidjan School of Fine Arts, Ange Arthur Koua quickly moved away from this medium, which he found too limiting. He became interested in textiles, particularly denim, which he cuts, glues, sews, bleaches, and paints to create tapestries, installations, sculptures, and works on paper.

His use of this material for his characters is no accident: denim is the universal textile of globalization. The use of disparate pieces of collected fabric symbolizes the fragmentation of these people's destinies. Ange Arthur Koua's ethnic background influences his work: the Akan people (of eastern Ivory Coast) strongly believe in the existence of the soul (wawô) and its immortal nature, which remains in a garment that has been worn. Thus, the history and lived experiences of these people are imbued in his works. Ange Arthur's work focuses on the human condition.

He explores the relationships humans have with their environment and fellow humans, as well as life experiences. He explores North-South relations through the complex themes of the movement of people and goods, the search for identity in a progressive yet unequal world, cultural traditions and the loss of values, capitalism that produces as many desires as it does waste, consumerism that consumes individuals, social and societal inequalities, humanity's resilience in adapting to an often hostile environment, and its tenacity in striving to rise above its circumstances to aspire to a better life, despite obstacles and disillusionment. Ange Arthur is a storyteller of small tales that reveal the major issues of our modern age



Ange Arthur Koua
DREAM, 2023
Mixed Medium
200 x 225 cm
(C009404)

\$ 25,236.00



Ange Arthur Koua
Iconoclaste, 2021
Mixed Medium
180 x 150 cm
(C009400)

\$ 19,236.00



Ange Arthur Koua

Juste pour l'Oscar (Just for the Oscar), 2023

Mixed Medium

100 x 120 cm

(C009401)

\$ 8,736.00



Ange Arthur Koua

Le marchand de l'ombre (The Shadow Merchant), 2023

Mixed Medium

1450 x 110 cm

(C009402)

\$ 10,236.00



Ange Arthur Koua
Mami Wata, 2023
Mixed Medium
280 x 210 cm
(C009405)

\$ 28,000.00



Ange Arthur Koua

Never Stop progressing, 2023

Mixed Medium

148 x 110 cm

(C009403)

\$ 10,236.00

Dieudonné Djiela Kamgang

Cameroonian, b.1997

“A people who do not know their history, their origin and their culture are like a tree without roots.” – Marcus Garvey

Dieudonné Djiela Kamgang is a contemporary artist based in Douala, Cameroon, where he lives and works. He holds a Master’s degree from the University of Fine Arts in Douala.

Kamgang’s practice centers on youth and the vital importance of historical and cultural awareness in shaping future generations. His work interrogates the notion of restitution—both cultural and symbolic—while emphasizing the enduring role of traditional heritage in contemporary development. Drawing on the philosophy of Sankofa, he invites viewers to reconnect with their roots as a foundation for building the future.

A recurring subject in his work is the child, whom he portrays as a bearer of legacy and a cornerstone of society. Kamgang elevates his young subjects to the status of “heirs,” emphasizing their dignity, presence, and potential. Through carefully composed facial expressions, poised gestures, and majestic stances, he creates images that convey both strength and continuity.

Working primarily in painting, Kamgang employs layered compositions enriched with vibrant color and intricate patterns. His canvases are often adorned with motifs inspired by Ndop fabric, a visual symbol of prestige and cultural identity. His artistic influences include Kehinde Wiley, Namsa Leuba, and Hervé Youmbi, whose explorations of identity, representation, and heritage resonate strongly in his approach.

Dieudonné Djiela Kamgang has participated in numerous international exhibitions and art fairs, including Art X Lagos and ARCO Lisboa.



Dieudonne Djiela Kamgang

L'inventaire, 2024

Acrylic on Canvas

287 x 205 cm

(C009705)

€ 12,000.00



Dieudonne Djiela Kamgang

Ma mfo Baoule, 2022

Acrylic & Screen Print on

Canvas 130 x 120 cm

(C009702)

€ 3,000.00



Dieudonne Djiela Kamgang

The Oath of Heirs II, 2025

Acrylic & Screen Print on

Canvas 61 x 153 cm

(C009701)

€ 3,000.00



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Dieudonne Djiela Kamgang
The Oath of the Heirs I, 2025
Acrylic & Screen Print on Canvas
61 x 153 cm
(C009703)

€ 3,000.00



Dieudonne Djiela Kamgang

True Beauty, 2024

Acrylic on Canvas

387 x 205 cm

(C009704)

€ 13,000.00

Gerald Chukwuma

Nigerian, b.1973

Gerald Chukwuma (b. 1973) is one of Nigeria's fastest rising contemporary artists noted for his intricately crafted wood-slate sculptures. Using a multitude of techniques, his unique approach to burning, chiseling, and painting common materials captures a richly layered history imbedded with personal and political meaning. The use of traditional Uli and Nsibidi symbols links his work to the Nsukka art tradition which expanded and modernised the Igbo cultural aesthetic. Meanwhile, the transformation of object into highly detailed artworks roots him firmly in the contemporary moment of rapid environmental and ecological change.

In his work spanning paintings, sculptures and collage, Chukwuma explores migration as a constant process of transformation and reinvention. Considering the implications of globalisation on his local community, Chukwuma transforms everyday materials to render new stories of Nigeria's socio-political landscape. The artist is drawn to the movements of people through voluntary and forced migration as a vital stage in the progress of our collective humanity. This sense of optimism imbues his work with playfully illustrative characters drawn from a wide variety of visual forms present in Nigeria's deep cultural history.

Typical of the artist's detail driven approach, these works interweave a personal intimacy, the artist hand-crafts work, but they refer to global context of time, trade and travel. Some works appear as aerial views of road networks and urban landscapes, however upon closer inspection the surface appear to be collaged images constructed from sim-cards sourced from local communities. These are the very same communities that appear in the woodcarvings as symbols of urban societies galvanised by the realities of globalisation and coloured by internal and external conflicts.



Gerald Chukwuma

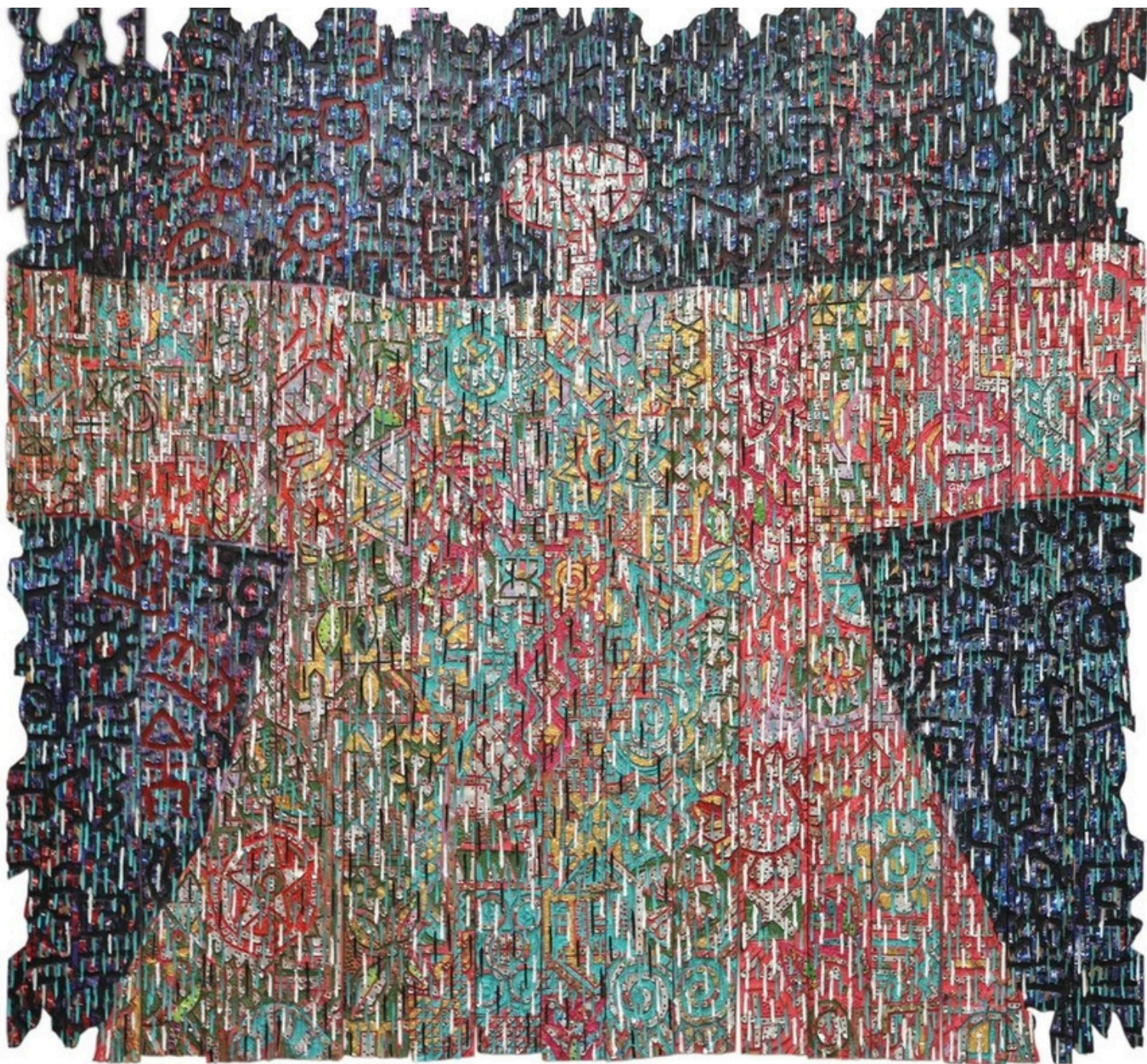
FACE ME, 2024

Mixed Media

62 x 57 in

(C007910)

\$ 25,000.00



Gerald Chukwuma

\$ 32,000.00

FREEDOM IN THE RAIN 2026

Mixed Media

78 x 84 in

(C007913)



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Gerald Chukwuma

\$ 30,000.00

THE ICE, THE WATER AND THE FIRE, 2025

Mixed Media

50 x 100 in

(C007911)



Gerald Chukwuma

WHAT GOES AROUND, STAYS AROUND, 2026

Mixed Media

75 x 84 in

(C007912)

\$ 32,000.00

Ibrahim Bemba Kébé

Malian, b.1996

Ibrahim Bemba Kébé (b. 1996, Bamako, Mali) is a visual artist whose work explores questions of identity, memory, and the persistence of West African traditions within contemporary life. Rooted in a deep engagement with cultural inheritance, his practice reflects on how ancestral knowledge, oral histories, and symbolic systems continue to shape present-day realities. He approaches these themes with a sensitivity to both personal and collective narratives, creating works that resonate across temporal and geographic contexts.

He trained at the Balla Fasséké Kouyaté Multimedia Arts Conservatory in Bamako, where he developed a multidisciplinary approach that brings together painting, sculpture, and the use of recycled materials. Through this synthesis, he constructs a visual language that is both poetic and critical, drawing on ritual practices, cosmogonic structures, and spiritual imaginaries. His works often suggest layered worlds in which material and immaterial dimensions intersect, inviting reflection on cycles of transformation, transmission, and renewal.

Kébé's work has been presented at major international art platforms, including AKA – Also Known As Africa in Paris, 1:54 London, Arco Lisboa, and the Investec Cape Town Art Fair in 2025 and 2026 with THIS IS NOT A WHITE CUBE gallery. In 2025, he made his solo international debut with the exhibition *When The Sky Split Open* in Lisbon, a body of work that further expanded his exploration of myth, fragmentation, and reconstruction. He has also participated in collective exhibitions across North Africa and in Marrakech, contributing to an expanding presence within contemporary African and diasporic art scenes.



Ibrahim Bemba kebe
Memory in the Abyss,
2025 Acrylic on Canvas
144 x 140 cm
(C009211)

€ 4,310.00



Ibrahim Bamba kebe
Raising the Spirit Animal,
2026 Acrylic on Canvas
140 x 153 cm
(C009212)

€ 5,310.00



Ibrahim Bemba kebe

€ 5,310.00

The Aftermath, 2026

Acrylic on Canvas

142 x 160 cm

(C009210)



Ibrahim Bemba kebe

Watcher of the depths, 2025

Acrylic on Canvas

72 x 140 cm

(C009213)

€ 2,810.00

Kenof Franck Kemkeng Noah

Cameroonian, b.1992

Franck Kemkeng Noah, also known as KeNof, is a young Cameroonian visual artist born in 1992 in Yaoundé. After completing his secondary education at the Institut de Formation Artistique (IFA) in Mbalmayo and his higher education at the Institut des Beaux-Arts de Fomban (IBAF) in Cameroon, he received a scholarship to study at the University of Picardy Jules Verne in Amiens, France, where he earned a master's degree in fine arts.

He currently lives and works in France. A prince of the Fonsa-Toualachiefdom, a Bamileke group located in the western highlands of Cameroon, he draws his inspiration from his traditional culture, which he absorbed from childhood. He paints, sculpts, and enjoys creating complex works to express the iconographic universe of his ancestral culture. Franck's work blends realism and imagination. He explores the notions of interculturality. He draws inspiration from Oswald De Andrade's reflections on the Brazilian Anthropophagy Manifesto and from the work of artists such as Hervé Youmbi and Étienne Martin to develop and enrich his artistic discourse and expression. To date, Kenof has participated in numerous solo and group exhibitions.

His work was selected and featured in the exhibition "On the Road to the Chiefdoms of Cameroon..." at the Musée du Quai Branly Jacques-Chirac in April 2022. Similarly, in 2023, he was invited by the Museum of Texas Southern University in Houston, Texas, for an exhibition of his work and an artist residency where he collaborated with students. His most recent solo exhibition, "Succession," held in June 2025, was marked by the presence of Chief Fonsa Touala. Kenof continues his artistic work in preparation for new exhibitions. He has one of his works on display at the Smithsonian Institution's National Museum of African American History and Culture.

In May 2026, he will participate in a group exhibition at the Caen Memorial in France.



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Kenof Franck Kemkeng Noah

€ 3,956.00

The Arrest - His Majesty - The Transmission, 2025

Acrylic on Canvas

94 x 74 cm

(C009303)



Kenof Franck Kemkeng Noah
The Arrest - It was Destiny I, 2025
Acrylic on Canvas
200 x 160 cm
(C009301)

€ 9,856.00



Kenof Franck Kemkeng Noah
The Arrest - Sacred Places III, 2025
Acrylic on Canvas
200 x 160 cm
(C009302)

€ 9,526.00

Médéric Turay

Ivorian, b.1979

Born in 1979 in Abidjan, Côte d'Ivoire, Médéric Turay is a multidisciplinary artist known for his expressive mixed media paintings and installations. Drawing on Afrofuturism, African spiritual cosmologies, and global pop culture, Turay creates densely layered works that explore themes of transformation, resilience, and ancestral memory.

His practice is distinguished by a vivid use of color, fragmented forms, and symbolic iconography, resulting in a visual language that is both deeply personal and politically resonant. Through his work, Turay navigates the intersections of past, present, and imagined futures, offering powerful reflections on identity and continuity.

Turay has exhibited internationally across the United States, Europe, and West Africa, and is regarded as a leading voice in the contemporary Ivorian art scene.



Mederic Turay

\$ 11,000.00

Sacred totems series 3 , 2026

Oil, oil sticks, acrylic, coffee ,burlap, walnut ink on ceramic

144 x 52 cm

(C006396)



Mederic Turay

Sacred totems series 4, 2026

Oil, oil sticks, acrylic, coffee, burlap, walnut ink on ceramic

144 x 52 cm

(C006397)

\$ 11,000.00



Mederic Turay

\$ 25,300.00

Talking Totems "war victims", 2026

Oil, oil sticks, acrylic, coffee, burlap, walnut ink on ceramic

250 x 180 cm

(C006395)

Mwass Githinji

Kenyan, b.1995

Mwass Githinji is a contemporary Kenyan artist whose practice is rooted in a lifelong relationship with mark-making. His earliest “studio” was the earth itself—sticks dragged through soil, chalk pressed against his mother’s classroom chalkboard—an intuitive, playful beginning that continues to inform his work today. Known for working on black canvas, Githinji embraces the surface for its resistance and depth, building emotionally charged figurations through layered applications of oil pastels, coffee, oils, and other unconventional materials.

Born Benard Mwangi Githinji and raised in a village near Nakuru, his childhood was shaped by fireside myths, old newspapers, dog-eared storybooks, and a boundless imagination. His affinity for dark surfaces traces back to evenings spent inside empty classrooms after school hours, where chalkboards became vast, nocturnal spaces for invention. These formative moments—working with limited tools but unlimited curiosity—remain central to his visual language.

Githinji began formal training at the Buruburu Institute of Fine Arts in 2015, though financial constraints prevented him from completing the diploma. Undeterred, he pursued an independent path, dedicating himself to years of experimentation and self-directed study. This process-driven approach has become a defining feature of his practice, allowing material, gesture, and emotion to guide each work.

He currently works from Studio 1.6, his third-floor studio in Kikuyu town on the outskirts of Nairobi, overlooking a dense forest alive with birds and insects. Named after the Fibonacci golden ratio, the studio reflects his ongoing search for balance, harmony, and organic structure. The space functions as both sanctuary and site of inquiry—a place to paint, reflect, learn, and contend with the occasional paper wasp, whose persistence has subtly entered his personal mythology.

Drawing from African storytelling traditions, global philosophies, and the influence of historical and contemporary artists, Githinji’s work examines the complexity of the human spirit. Vulnerability sits at the core of his practice, particularly the fragility of the inner child and the emotions we suppress or leave unspoken. Through expressive line, fluid curves, and distorted anatomy, his paintings become mirrors—fragments of shared humanity meant to be encountered, discussed, and questioned.

Githinji has exhibited widely across Africa, Europe, Asia, Australia, and the United States. His work has been shown at the Nairobi National Museum, Red Hill Art Gallery, CICA Museum (Korea), Aqua Art Miami, and international art fairs including Affordable Art Fair (Singapore) and The Other Art Fair (Sydney). His 2025 solo exhibition *Beasts and Petals* at Red Hill Art Gallery drew critical attention for its exploration of strength, memory, and vulnerability. His practice has been featured in *Business Daily Africa*, *Africa Art News*, and other regional publications.

In November 2025, his work will be presented at The Melrose Gallery in Johannesburg, marking an important expansion into the broader African market. He continues to collaborate with curators, institutions, and collectors globally while developing new bodies of work that deepen his investigation of human complexity.



Mwass Githinji

The Esoteric Knight, 2026

Oil Pastels & Oil Paint on

Canvas 76 x 150 cm

(C009808)

\$ 4,400.00



Mwass Githinji

\$ 4,500.00

The Predicaments of Eve ,
2026 Oil Pastels & Oil Paint on
Canvas 90 x 120 cm
(C009809)

Ndabuko Ntuli

South African, b.1975

Ndabuko Ntuli (b. 1975, KwaZulu-Natal) is a self-taught South African artist, musician, and traditional healer. Influenced by his grandfather, a sculptor, Ntuli transforms discarded materials—such as plastic bottle caps and tin—into intricate sculptures that reflect Zulu cultural aesthetics and themes of environmental consciousness.

His work has been featured in exhibitions like Umlayezo kaMkhulu Wami ("Message from My Grandfather") at The Melrose Gallery, where he also performed original music and poetry . Beyond visual art, Ntuli has released six albums in the Maskandi genre and practices as a sangoma, using bone throwing for divination.

Ntuli's art challenges perceptions of value and waste, turning everyday trash into meaningful cultural expressions. His works have been exhibited both locally and internationally, including at The Melrose Gallery and various art fairs .



Ndabuko Ntuli
uNdlunkulu I, 2026
Mixed Media
89 x 64 x 68 cm
(C008165)



Ndabuko Ntuli
uNdlunkulu II, 2026
Mixed Media
86 x 58 x 66 cm
(C008166)

Amadou Opa Bathily

Malian, b.1987

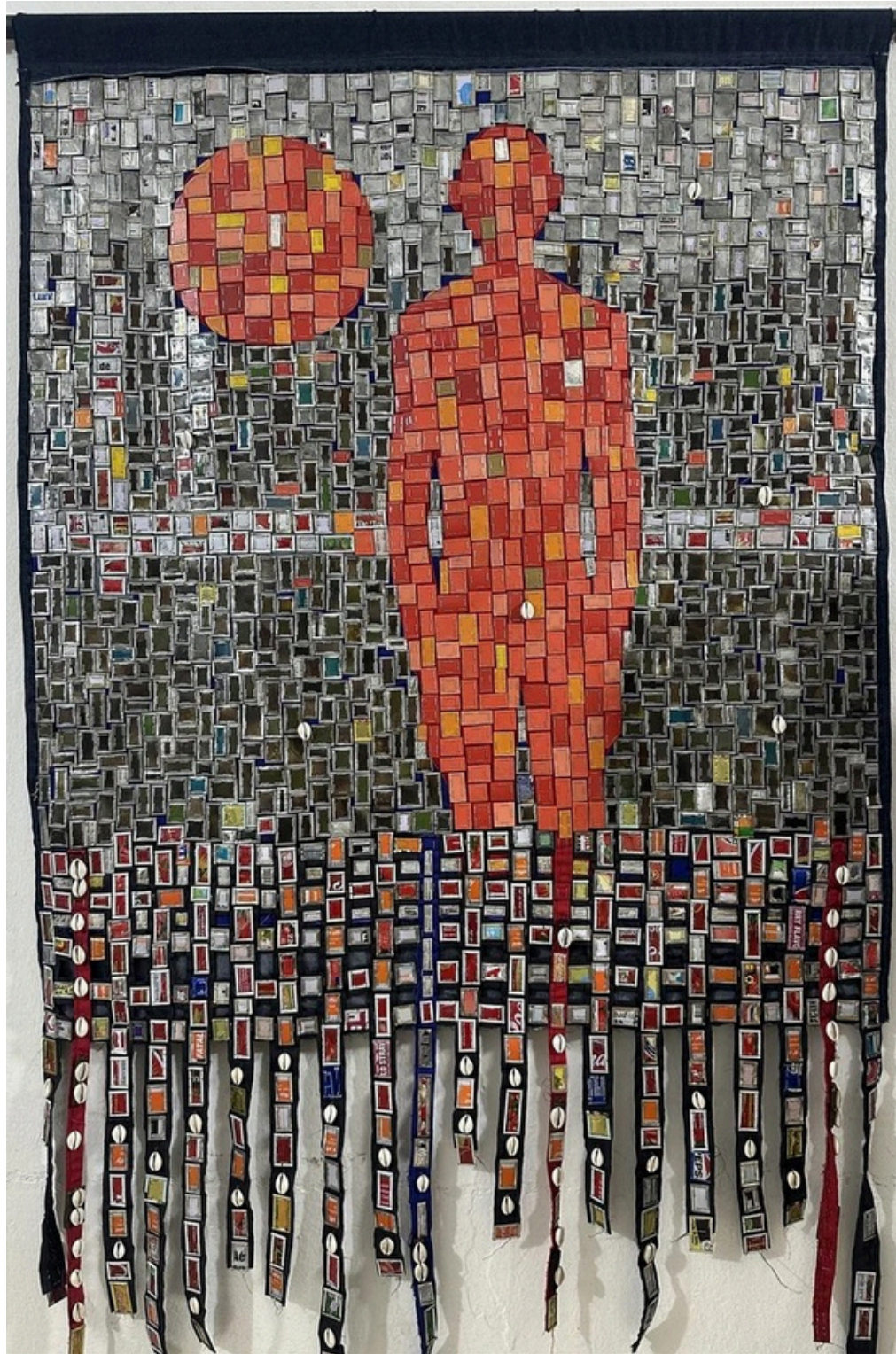
Born on April 2, 1987, in Bamako, Mali, Amadou Opa Bathily is a multidisciplinary artist whose practice spans painting, sculpture, and installation. He trained at the National Institute of Arts (INA) and the Conservatory of Arts and Multimedia Trades Balla Fasséké Kouyaté (CAMM-BFK) in Bamako, graduating top of his class in 2015.

Bathily's artistic journey began at an early age in the Atelier "Miria," a recycling art workshop where he first experimented with a wide range of materials, particularly metals such as tin cans. This formative experience fostered a lasting sensitivity to materiality and transformation.

His academic training further expanded this foundation, enabling him to develop a distinctive approach to both hard and soft materials—including metal, fabric, and leather. Central to his practice is an exploration of the relationship between material and maker: for Bathily, materials possess both strength and malleability when guided by creative intent and technical control.

His work is characterized by a dynamic energy and a tactile engagement with surfaces and forms, reflecting a balance between resilience and flexibility. Through this process, he continually redefines the expressive possibilities of everyday materials.

Bathily has participated in numerous group exhibitions and artistic residencies in Mali and internationally, including the "Interference" exhibition in Tunisia, dedicated to light-based art. He was also a member of the second cohort of the "Kôrè-Qualité II" program at the Kôrè Cultural Center in Ségou and received the Talent Prize of the National City in 2017. Today, Amadou Opa Bathily continues to develop a multidisciplinary body of work that pushes the boundaries between materials, forms, and artistic expression.



Opa bathily

\$ 10,480.00

La Sentinelle des Mares, 2025

Mixed Medium, Tissue, Fragments of the soul, metal & plastic 105 x 168 cm

(C009618)



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Opa bathily

\$ 10,960.00

Le Gardien du Temps Suspendu , 2025

Mixed Medium, Tissue, Fragments of the soul, metal & plastic

100 x 150 cm

(C009617)

AOCA | Art of contemporary Africa
Minnesota Street Projects
1275 Minnesota street
Dog Patch
San Francisco

Contact:
Craig Mark
Director USA operations
+1 (628) 629 8175
Craig@aocaart.com

Clint Strydom
Director International operations
+27 795 277 906
Clint@aocaart.com

www.aocaart.com

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