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# Galerie Barbara Thumm

## Art Basel Miami Beach 2024

### Booth B18

Roméo Mivekannin  
Kaloki Nyamai  
Carrie Mae Weems  
Teresa Burga  
María Magdalena Campos-Pons  
Peter Bonde  
Elyla  
Mukenge/Schellhammer



# Roméo Mivekannin

\*1986, Bouaké, Côte d'Ivoire



## Roméo Mivekannin

Roméo Mivekannin (\*1986, Bouaké, Côte d'Ivoire) is a multidisciplinary artist challenging the boundaries between painting, sculpture, and installation. His diverse background includes training as a cabinetmaker, studying Art History and Architecture, and writing a novel. Informed by his academic knowledge and his family's experience with colonization, he (re)creates compositions from European iconography and challenges them, taking classical paintings and photographs and substituting the subjects' faces with self-portraits. Mivekannin incorporates archival material to expose the colonial gaze in those underrepresented or unspoken (non-dits), basing his work on the "memory of history," literally and figuratively. His canvases, like palimpsests, bear various layers of content beyond the visual, as he uses old bedsheets and kitchen towels and soaks them in elixir baths following voodoo practices, a spiritual belief born in the Kingdom of Dahomey.

Roméo Mivekannin has participated in exhibitions worldwide including the 15th Sharjah Biennial (2023) and the Dakar Biennale (2022), the Musée d'Art Roger Quilliot (2024), Kunstmuseum Basel (2024), Völklinger Hütte (2024), among others. His works are in various collections, including Cité de la Musique, Musée National du Quai Branly, Collection Leridon, Sharjah Foundation, Fondation Zeitz, and Galerie Nationale d'art contemporain du Bénin. He will present his works in upcoming exhibitions at the Louvre-Lens Museum, Collezione Maramotti, and other international venues.

Mivekannin lives and works between Toulouse, France, and Cotonou, Benin, while pursuing a Doctorate at the École Nationale Supérieure d'Architecture de Montpellier, France.



**Roméo Mivekannin**  
**Camille after Claude Monet**

2023

Acrylic and elixir bath on canvas

200 x 150 cm

RMi/P 3

€35.000,00 excl. VAT



**Roméo Mivekannin**  
**Kimono blanc after George Hendrik Breitner**

2023

Acrylic and elixir bath on canvas

131 x 124 cm

RMi/P 21

€25.500,00 excl. VAT





**Roméo Mivekannin**  
**Woman in Turkish dress, after Jean-Etienne Liotard**

2023  
Acrylic and elixir bath on canvas  
235 x 203 cm  
RMI/P 24

€44.000,00 excl. VAT











**Roméo Mivekannin**  
**Young woman with peonies, after**  
**Frédéric Bazille**

2023

Acrylic and elixir bath on canvas

134 x 167 cm

RMi/P 25

€30.000,00 excl. VAT



**Roméo Mivekannin**  
**The Models of Art History, Les Demoiselles**  
**d'Avignon after Pablo Picasso I**

2022

Acrylic and elixir bath on canvas

265 x 247 cm

RMi/P 27

€52.000,00 excl. VAT



**Roméo Mivekannin**  
**The Models of Art History, Les Demoiselles**  
**d'Avignon after Pablo Picasso II**

2022

Acrylic and elixir bath on canvas

257 x 250 cm

RMi/P 28

€51.000,00 excl. VAT

Art Basel Miami Beach 2024 Booth B18







**Roméo Mivekannin**  
**D'après Vallotton, Femme Africaine**

2024

Acrylic and elixir bath on canvas

171 x 127 cm

RMi/P 30

€30.000,00 excl. VAT









**Roméo Mivekannin**  
**D'après Vallotton, Nu Couché Sur un Tapis Rouge**

2024  
Acrylic and elixir bath on canvas  
141 x 159 cm  
RMI/P 33

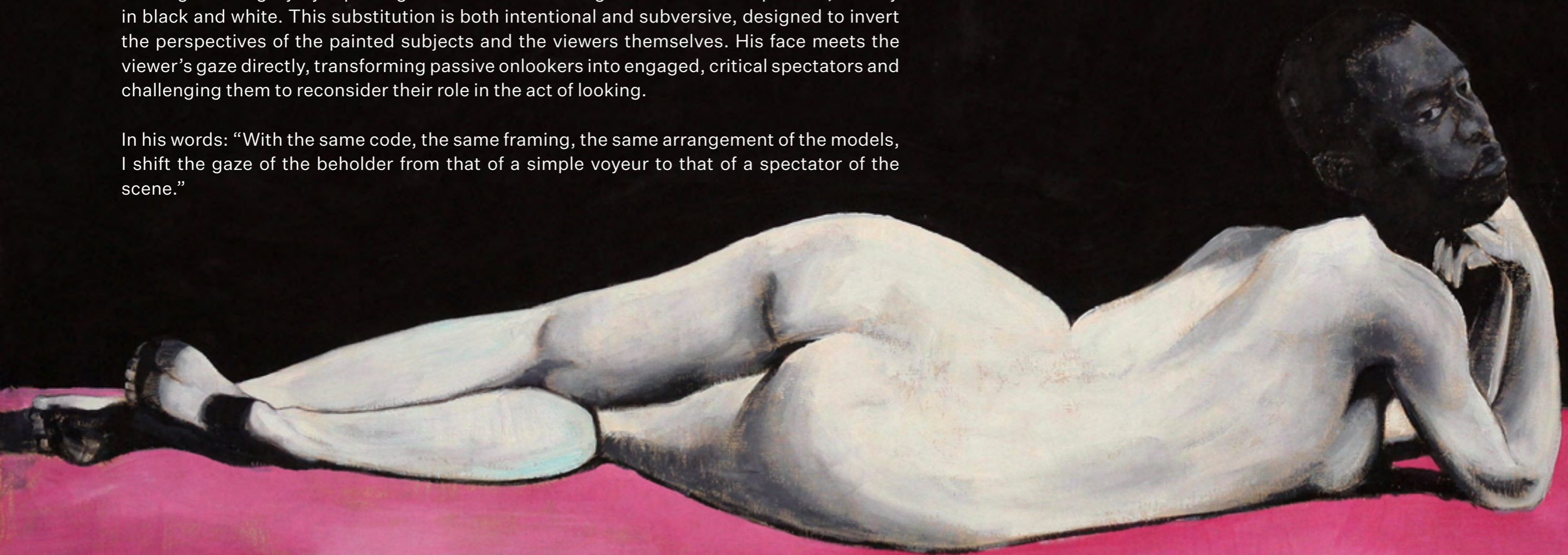
€30.000,00 excl. VAT



## Roméo Mivekannin About the works

Roméo Mivekannin critically examines his personal history and the essentializing lens through which Western art has traditionally viewed African and other non-European subjects, especially in the Art History canon. His work often revisits pieces that center on female models, ranging from Orientalist paintings to portrayals of African and European women. In these works, he explores how European painters—such as Félix Vallotton, Pablo Picasso, Frédéric Bazille, Jean-Etienne Liotard, George Hendrik Breitner, Claude Monet, and Antonio Fabrés—objectified, fetishized, and sexualized their models. Mivekannin’s process begins with closely observing certain artworks, asking questions like: What is truly being shown? What intention and context lie beneath the surface? He then reinterprets the original imagery by replacing the faces of certain figures with his own portrait, usually in black and white. This substitution is both intentional and subversive, designed to invert the perspectives of the painted subjects and the viewers themselves. His face meets the viewer’s gaze directly, transforming passive onlookers into engaged, critical spectators and challenging them to reconsider their role in the act of looking.

In his words: “With the same code, the same framing, the same arrangement of the models, I shift the gaze of the beholder from that of a simple voyeur to that of a spectator of the scene.”





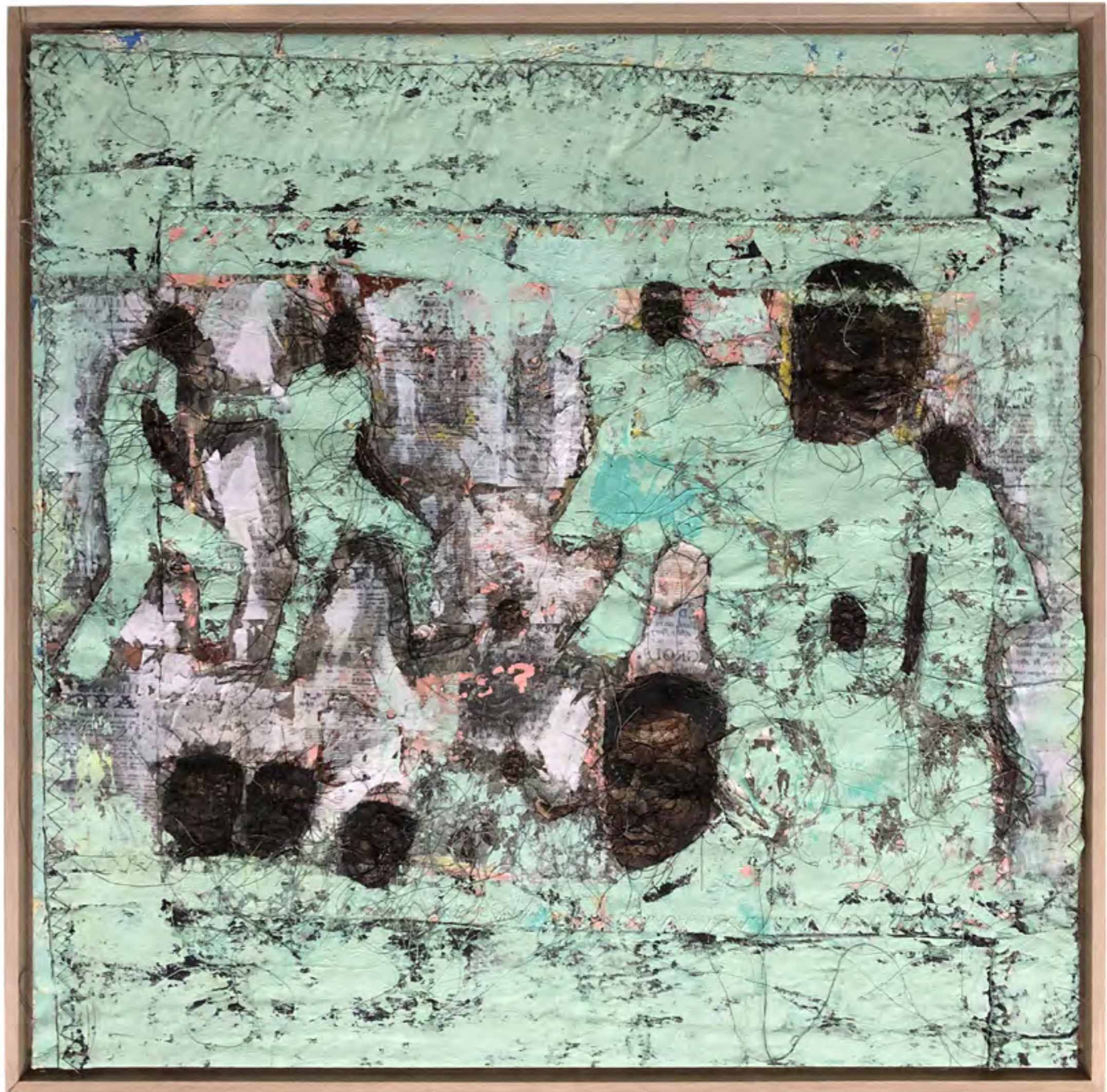
# Kaloki Nyamai

\*1985, Kitui, Kenya

Kaloki Nyamai (\*1985, Kitui, Kenya) presents a distinctive fusion of traditional and contemporary perspectives in his artistic practice. Through his large-scale paintings and mixed media installations, Nyamai engages in complex visual storytelling that delves into the interpretation of historical narratives within a contemporary context. His work draws on ancestral stories of the Kamba people in Kenya, alongside reflections on daily life in Nairobi. He embeds the Kikamba language into the titles of his pieces, weaving traditional stories into his compositions. By integrating historical and pre-colonial imagery, Nyamai foregrounds cultural narratives that bridge the past and present, offering a nuanced perspective on African identity and heritage.

Nyamai has shown his work internationally at the Stellenbosch Triennale in South Africa (2020), the Dakar Biennale (2022), the Venice Biennale (2022), the Völklinger Hütte (2024), the Norval Foundation (2024), and the upcoming Sharjah Biennial (2025), among other venues in Africa, Europe, and the Americas.

Kaloki Nyamai lives and works in Nairobi, Kenya.



**Kaloki Nyamai  
Nichao Ende**

2024

Textured layers of paint with image transfer  
and collage on stiched canvas

140 x 140 cm

KNy/P 43

€50.000,00 excl. VAT





**Kaloki Nyamai**  
**Matuko ni mavika**

2024

Textured layers of paint with image transfer  
and collage on stiched canvas

140 x 150 cm

KNy/P 44

€50.000,00 excl. VAT











**Kaloki Nyamai**  
**Twekala vaa nginya endee**

2024

Textured layers of paint with image transfer  
and collage on stiched canvas

140 x 140 cm

KNy/P 46

€50.000,00 excl. VAT





**Kaloki Nyamai  
Munuka**

2024


Textured layers of paint with image transfer  
and collage on stiched canvas

150 x 150 cm

KNy/P 48

€50.000,00 excl. VAT





## Kaloki Nyamai About the works

Nyamai's work draws inspiration from the ancestral stories of the Kamba people in Kenya, narratives that his mother and grandmother shared with him during his childhood. Each title is written in the Kikamba language, adding yet another layer to the multiple narratives underlying his works. His portraits blend figurative and abstract motifs, depicting men, women, and children whose bodies and clothing are intricately embedded into the canvas. He captures a range of scenes from daily life in Nairobi, portraying communal spaces, intimate moments, public gatherings, and political uprisings. In his earlier series, Nyamai explored themes of social and political chaos and its aftermath, and now he offers glimpses into alternative possibilities of existence. Utilizing techniques like braiding, stitched rope, collage, and yarn woven over acrylic paint and photo transfers, Nyamai layers past and present, alluding to the mending of historical wounds in Kenyan society. These are some of Nyamai's newest works and will be shown for the first time at the fair.



# Carrie Mae Weems

\* 1953, Portland, Oregon, US

Carrie Mae Weems (b. 1953, Portland, Oregon, US) is a widely influential American artist whose work gives voice to people whose stories have been silenced or ignored. Investigating history, identity, and power, she finds connections between personal experience and the larger structures and institutions that shape our lives. Over the course of forty years, she has built an acclaimed body of work using photographs, text, fabric, audio, digital images, installation, and video. Since the 1980s, Weems' work has been seen around the world, and she has inspired a generation of artists with her poetic and original approach to storytelling. Throughout her career, Weems has exposed the belief systems that have maintained the status quo. Her expansive practice has often overlapped with activism and education; in addition to her solo work, she has led collective public art projects, multi-disciplinary performances, and taught at various universities in the United States. Weems has recently held solo exhibitions at Barbican Art Gallery in

London, Württembergischer Kunstverein Stuttgart (WKV), Kunstmuseum Basel, Fundación MAPFRE, and many more. She has been featured in major exhibitions at museums and biennials including the Metropolitan Museum of Art in New York, Völklinger Hütte, the Museum of Modern Art in Warsaw, the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Solomon R. Guggenheim Museum, Centro Andaluz de Arte Contemporáneo, the Sharjah Biennial, Dakar Biennial, Havana Biennial, and more. She has received numerous awards, grants, and fellowships, including the U.S. State Department's Medal of Arts, the Hasselblad Award, a MacArthur "Genius" grant, and the Congressional Black Caucus Foundation's Lifetime Achievement Award, among many others. Her work is in the collections of the Metropolitan Museum of Art, the Museum of Fine Arts Houston, the Museum of Modern Art New York, the Museum of Contemporary Art Los Angeles, and The Tate Modern, among others.

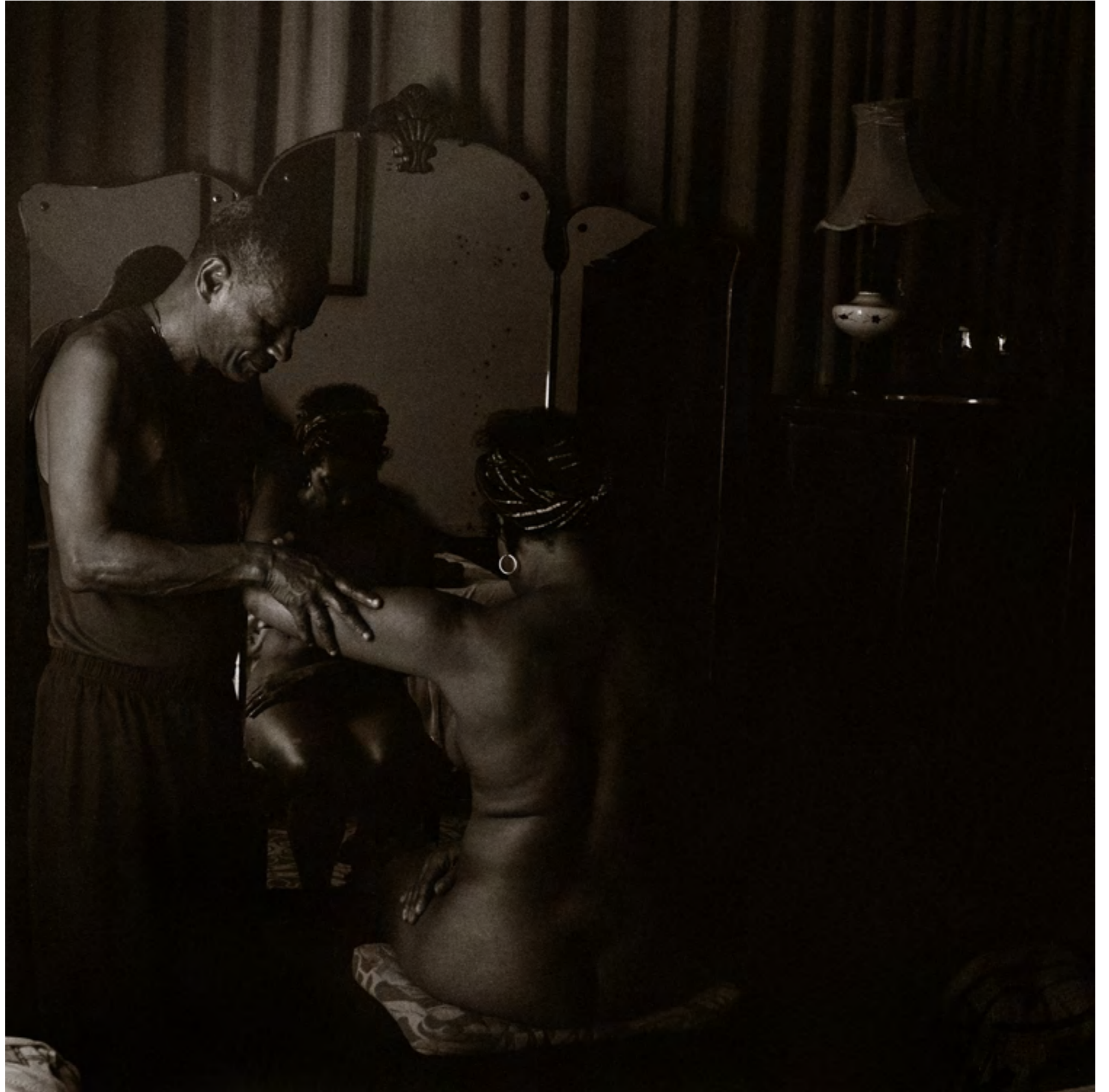
Weems lives in Syracuse, New York, and is currently the Artist in Residence at Syracuse University.



**Carrie Mae Weems**  
**Laying on of Hands**

2002  
Gelatin silver print  
framed: 79 x 79 cm  
Edition 1/8 + 2 AP

€50.000,00 excl. VAT





**Carrie Mae Weems**  
**After Courbet**

2002

Gelatin silver print

52,5 x 52,5 cm

Edition 2/8 + 2 AP

€50.000,00 excl. VAT






**Carrie Mae Weems**  
**Listening for the Sounds of Revolution**

2002  
Gelatin silver print  
framed 71 x 71 x 3,8 cm  
71 x 71 x 3,8 cm  
Edition 1/8 + 2 APs

€50.000,00 excl. VAT



Carrie Mae Weems  
Listening for the Sounds of Revolution, 2002  
After Courbet, 2002  
Laying on of Hands, 2002

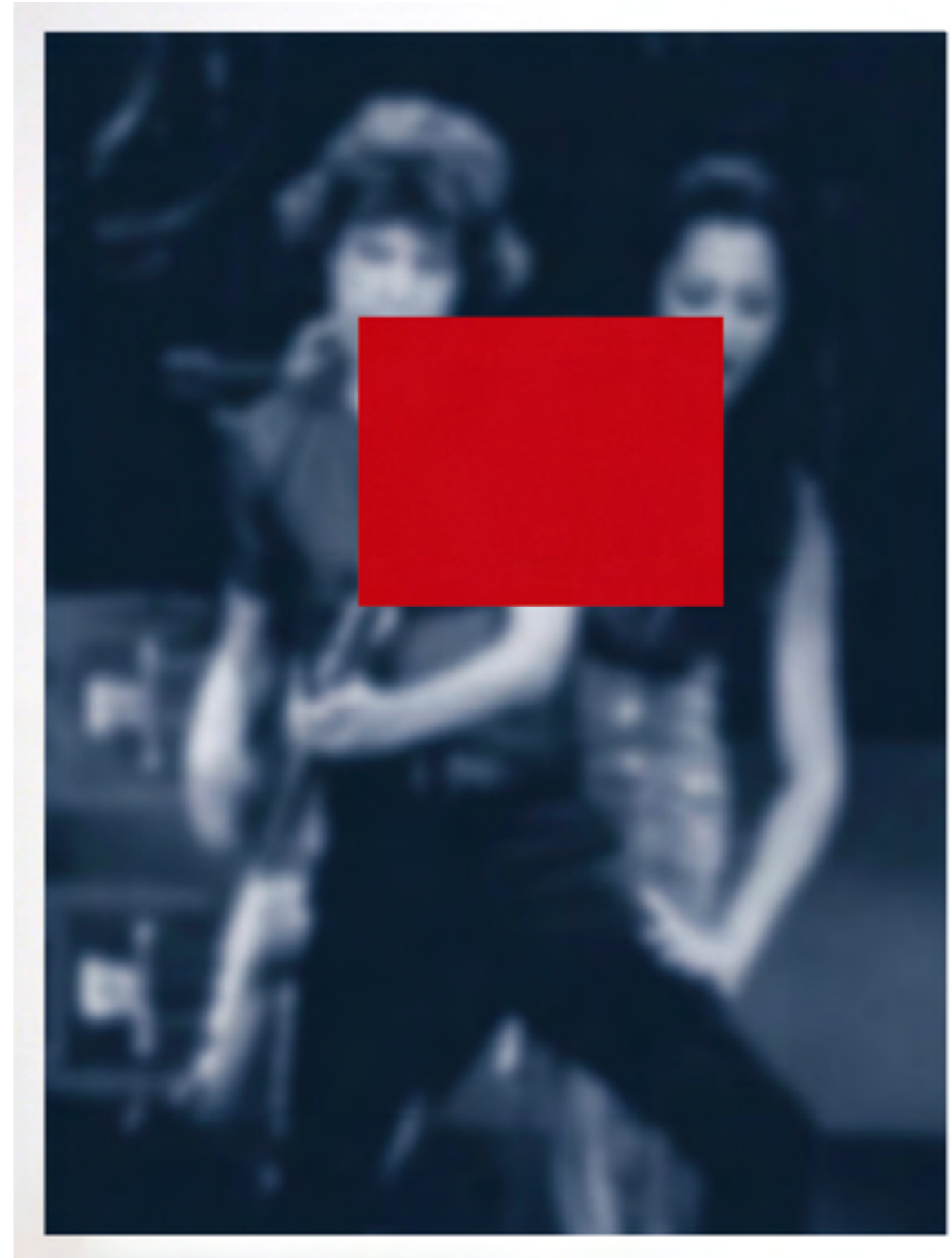
African-American artist Carrie Mae Weems creates „visual poetry“ with her photographic work, exploring themes like race, class, identity, and social injustices. In her series *Dreaming in Cuba*, she inserted herself into everyday-life scenes in the backdrop of Cuban social landscape and revolution on the island during her visit in the early 2000s. The artist encountered many settings, from art centers and private houses to governmental buildings and sugarcane fields. Her compositions juxtapose layers of history, merging personal presence with broader narratives of labor, community, and the enduring impact of Cuba’s revolutionary past. In *Listening for the Sounds of Revolution*, she leans alone over the balcony of a colonial government building, overlooking the streets and urban setting. *After Courbet* portrays her along workers on a sugarcane field, under the scorching sun, on a break from their work. In a more intimate setting, *Laying on of Hands* presents Weems sitting on a chair with her bare back against the camera, while a man grasps her arm. These instants, captured on camera, reflect instants of Weems’ experience in the island and serve as testimony of the passing of time and the reverberations of the past in the present.



**Carrie Mae Weems**  
**Blue Notes (Basquiat): Who's Who or a Pair of Aces #1**

2014  
Archival pigment print with silkscreen color Blocks  
Framed 39 x 31 x 2 inches / 99,06 x 78,74 x 5,08 cm  
Edition 1/5 + 2AP  
CMW/PH 186

€85.000,00 excl. VAT



**Carrie Mae Weems**  
**Blue notes (Mick and Lisa Fischer)**

2014  
Archival pigment print with silkscreen color Blocks  
Framed 39 x 31 x 2 inches / 99,06 x 78,74 x 5,08 cm  
Edition 1/5 + 2AP  
CMW/PH 188

€85.000,00 excl. VAT

Carrie Mae Weems

Blue notes

(Mick and Lisa Fischer), 2014

(Basquiat): Who's Who or a Pair of Aces #1, 2014

The Blue Notes series features portraits of black pop culture figures. In these works, Weems critiques society's erasure of black artists; usually regarded as mere backdrops on the arts and often melted into oblivion, she puts these figures on the spotlight. Weems presents blue-tinted, grainy and blurry photographs of African-American artists whose faces she intentionally covers with blocks of vibrant, solid colors. For (Basquiat): Who's Who or a Pair of Aces #1, Weems used an original image of a portrait of Jean-Michel Basquiat, taken by Andy Warhol in 1982. And, in (Mick and Lisa Fischer), the artist highlights Fischer's crucial role in Jagger's career, yet the lack of recognition she got in comparison with him.

"WEEMS: I'm really glad you hit on the idea that there's this sort of primary color blocking out the image; in part it's absolutely meant to do that. I often think about people living behind walls and veils of color that block us from knowing who they are, from accessing them, from equity, from equal rights, etcetera. There's Lisa Fischer who's with Mick Jagger, who was really the anchor for the Rolling Stones ... These are extraordi-

nary artists who laid down the template so that these men could actually do what they do. They used their bodies, they used their voices, and they used their brilliance. And those men used them specifically for that purpose. Mick Jagger would not be Mick Jagger without Lisa Fischer holding down those notes, because he really can't sing, but he is a great performer. Not to take anything away from him, but they went to those women because they knew they needed some badass singers. [laughs] So they weren't stupid. But now often we don't know who those women are. Of course this work fits into the "Slow Fade to Black" [2010] and "Colored People" [1989-1990] series. How can we use color to obscure, color to reveal, color to laugh at, and color to love? It's complicated. It's not just one thing about blackness. It's a more complicated thing about vitality and richness of color. What happens when you mix colors? Then you get something new, something more dynamic, something more interesting. I'm interested in those ideas, which lead me to ideas of color theory, color practice. The work is always playing with levels of idea and meaning, it's never just about race. That would be really fucking boring."\*

**\*Excerpt from an interview with Tess Mayer ("Carrie Mae Weems and a Shifting Stage", Interview Magazine, November 4, 2016)**

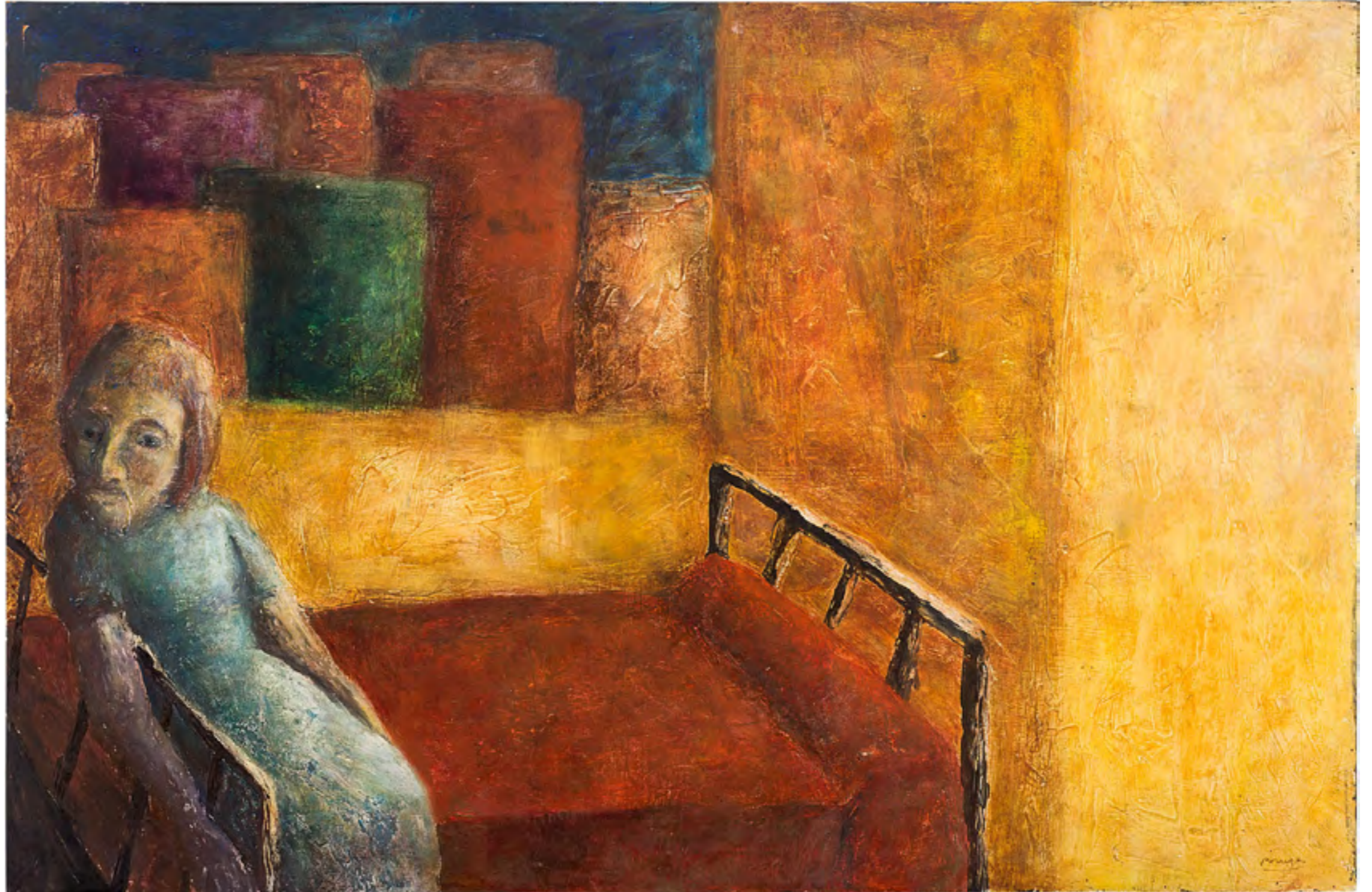


# Teresa Burga

\* 1935, Iquitos, Peru – † 2021, Lima, Peru

## Horizontal figurative scene with a woman sitting on the bed), 1965

This early painting by Teresa Burga provides a glimpse into her style before her shift toward conceptual art in the 1970s. Painted in 1965, it belongs to a series depicting women's daily lives and their interactions with their surroundings. In this piece, a woman sits on the edge of a bed in a small, intimate room, her expression subtle yet distant, as if looking away from something outside the frame. Behind her, a window shows buildings rising against a night sky, but, upon closer inspection, the image could be a painting within the painting, adding an ambiguous layer to the woman's confinement in this space. Burga's use of warm colors, together with her play of light and shadow, creates a sense of depth, inviting the viewer into this private, introspective moment. Her brushstrokes are bold and textured, with blurred and grainy edges that lend a dreamlike feeling to this scene.



**Teresa Burga**  
**Untitled (Horizontal figurative scene**  
**with a woman sitting on the bed)**

1965  
Latex and oil on Masonite  
81 x 122 cm  
Tbu/P 6

€180.000,00 excl. VAT

**Teresa Burga**  
**Untitled (ca !)**

1966

Mixed media, collage and acrylic on Masonite

122,2 x 91,5 x 5 cm

Tbu/P 17

€220.000,00 excl. VAT









## Teresa Burga Untitled (ca !)

Teresa Burga began exploring conceptual and pop art through various media in the late 1960s. This mixed-media collage exemplifies her innovative at the time, showcasing her pioneering use of electronic systems and motifs in art-making. The piece consists of a grid-like arrangement of rectangular fragments interspersed with clippings from newspapers and magazines, blending geometric abstraction with figurative elements. Four male faces emerge within the composition, embedded in patterns that combine shapes with elements from texts. Burga incorporated words from printed sources—such as „electricity“ and „lights“—along with numbers and letters that appear almost encoded. She also included photographs of men with machines, likely a nod to her fascination with technology and systems.

An abstract artwork featuring large, expressive brushstrokes in teal and purple on a brown background. The strokes are thick and layered, creating a sense of depth and movement. The overall composition is dynamic and textured.

# María Magdalena Campos-Pons

\*1959, Matanzas, Cuba

María Magdalena Campos-Pons (b. 1959, Matanzas, Cuba) works with performance, painting, photography, video, music, and sculpture. Campos-Pons explores themes of identity, race, gender, diaspora, and spirituality in her work, impelled by her transcultural African, Chinese, and Hispanic heritage.

With an artistic career spanning over four decades, Campos-Pons draws from her personal experience to narrate the process of identity construction, from her own exile moving from Cuba to the United States, as well as her ancestors', who arrived to the island from Africa and China. Her oeuvre interweaves personal experiences that tackle universal and collective testimonies at the same time, addressing historical themes such as the African and Chinese diaspora in the Caribbean. Campos-Pons uses her art as a medium for storytelling, engaging all senses through her performances and installations, always guided by her conviction of art's healing power.

Campos-Pons' works have been exhibited at the Museum of Modern Art in New York, the Museum of Fine Arts Boston, the Whitney Mu-

seum, the Smithsonian National Portrait Gallery of Art, the Guggenheim Museum, the Breda Photo Festival, Völklinger Hütte, and Kunstmuseum Basel, among other venues worldwide. She has been part of multiple biennials, including Dak'Art, the Venice Biennial, the Havana Biennial, the Sharjah Biennial, the Johannesburg Biennial, the Diriyah Biennial, and the upcoming São Paulo Biennial. Her retrospective exhibition titled "Behold" has been touring the United States since 2023, presented at the Brooklyn Museum, Duke University's Nasher Museum of Art, the Frist Museum, ending at the J. Paul Getty Museum in 2025.

She founded the projects Intermittent Rivers in Matanzas, Cuba, Engine for Art Democracy and Justice at Vanderbilt with Vanderbilt and Frist University, and When We Gather. She has been awarded multiple recognitions, including the McArthur "Genius" Grant in 2023.

Campos-Pons currently resides in Nashville, Tennessee, where she teaches at Vanderbilt University.

**María Magdalena Campos-Pons**  
**Miasma #2**

2020

From the series: Miasma

Mixed media on archival arches paper

Work size 76 x 57 cm

Framed 83,5 x 64 x 2,5 cm

mcp/DR 5





**María Magdalena Campos-Pons, Miasma #3**

2020

From the series: Miasma

Mixed media on Arches Rives BFK archival paper

Work size 76 x 57 cm, framed 83,5 x 64 x 2,5 cm

mcp/DR 6

€25.000,00 excl. VAT



**María Magdalena Campos-Pons, Miasma #4**

2020


From the series: Miasma

Mixed media on Arches Rives BFK archival paper

Work size 76 x 57 cm, framed 83,5 x 64 x 2,5 cm

mcp/DR 7

€25.000,00 excl. VAT



## María Magdalena Campos-Pons All Miasma works

In her Miasma series, Afro-Cuban artist María Magdalena Campos-Pons explores the fluid and ever-evolving nature of identity, portraying it as a collection of fragments that adapt and interact with the surrounding environment. The artist reimagines the term „miasma“ — once used to describe a toxic blend of vapors— as a metaphor for the intricate relationship between cultural heritage, personal experiences, and global events. Through the shapes and colors in her work, Campos-Pons weaves together personal and collective narratives, expressing a sense of resilience in the face of chaos.



# Peter Bonde

\*1958, Copenhagen, Denmark

Danish painter Peter Bonde's (\*1958, Copenhagen, Denmark) practice blends inspiration from Abstract Expressionism and Conceptual Art with a contemporary approach. His abstract and colorful compositions explore the power and function of mass-circulated imagery, the fragility of memory, and personal archives. Bonde was part of the 1980s "De Unge Vilde" (The Wild Youth), a group of artists who attended Copenhagen's Royal Academy of Art between 1976 and 1982. His career expanded internationally and he represented the Danish Pavilion at the Venice Biennale in 1999 (with Jason Rhoades), to later showcase his works in Danh Vo's installation at the Biennale in 2019.

The artist continues to experiment and to create works that oscillate between painting, sculpture, and installation. He employs a unique technique, using ultra-reflective mirror foil instead of blank canvases,

which underscores his belief that no artistic creation emerges from nothing. Instead, he builds upon existing traditions and incorporates additional elements as his process develops.

Peter Bonde graduated from the Royal Danish Academy of Art in 1982 (Copenhagen, Denmark). He taught at said institution (1996-2005) and the Fuenen Art Academy (1994-1996). Bonde has exhibited at the Sorø Kunstmuseum, Martin Asbæk Gallery, and David Pestorius Projects, among other venues. His works are part of major private and public collections in Denmark and elsewhere such as the Danish National Gallery, ARoS, Trapholt Museum for Moderne Kunst, Esbjerg Art Museum, Elgiz Collection in Turkey, Kunstmuseum Wolfsburg and Axa Northern Stern in Germany.

Bonde lives and works in Copenhagen, Denmark.

**Peter Bonde**  
**UNTITLED (BLANK) #2**

2024

Oil on mirror foil

130 x 115 cm

PBo/P 10

€16.000,00 excl. VAT







**Peter Bonde**  
**UNTITLED**

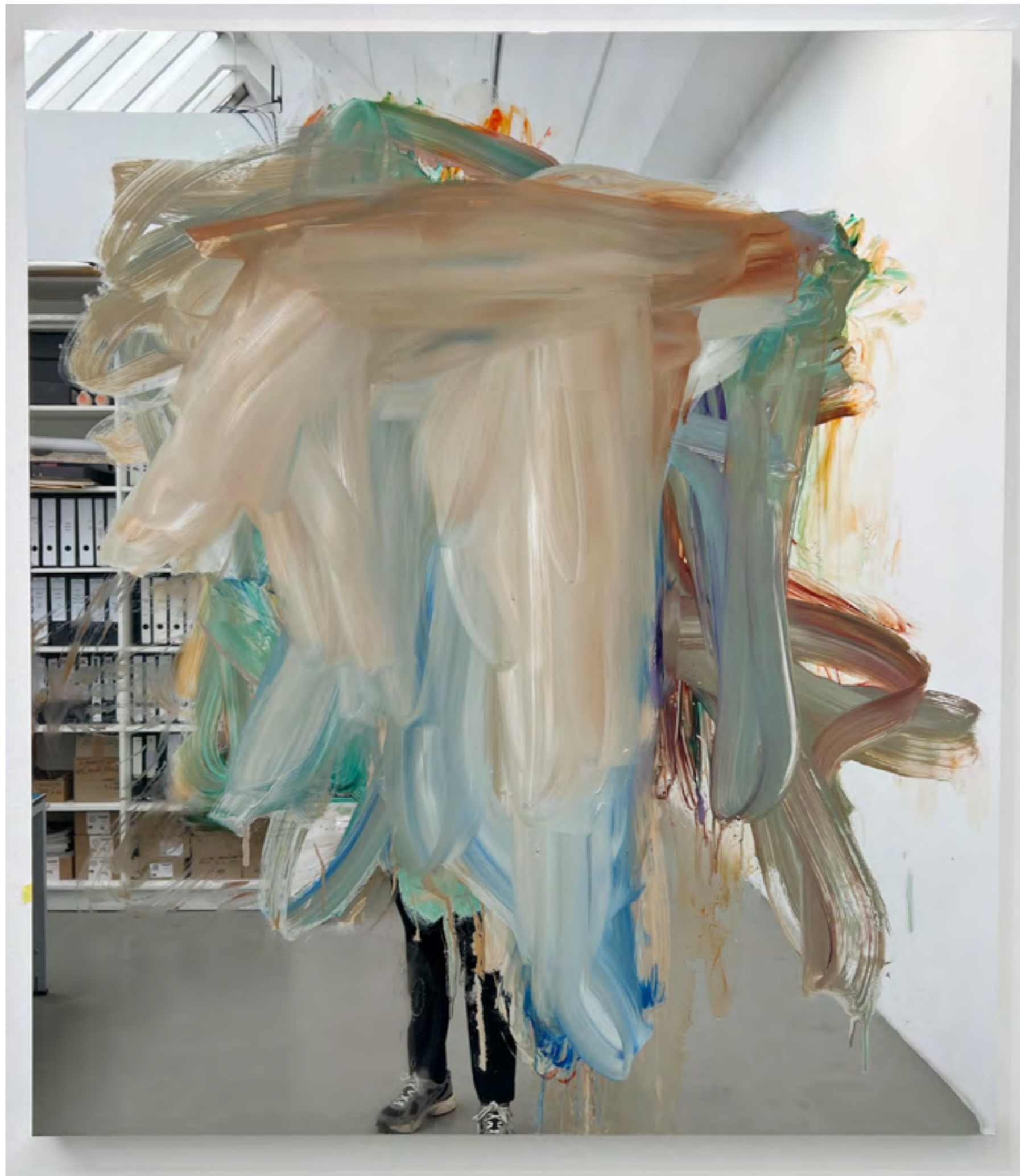
2024

Oil on mirror foil

130 x 115 cm

PBo/P 15

€16.000,00 excl. VAT



**Peter Bonde**  
**UNTITLED (BLANK)**

2024

Oil on mirror foil

130 x 115 cm

PBo/P 27

€16.000,00 excl. VAT







## Peter Bonde About the works

Peter Bonde uses ultra-reflective mirror foil instead of blank canvases, painting over the reflective surface with oil through fierce brushstrokes that seem to explode from within and create a dynamic interplay of light and color. He intentionally avoids concealing the whole surface, leaving parts of the reflective material uncovered, which allow the works to capture snippets of their surroundings and glimpses from the viewers. Bonde's compositions, though abstract, vividly evoke the strokes and color palettes of Nordic and other European artists. For instance, Per Kirkeby's richly textured canvases and depiction of nature translates into Bonde's abstract landscapes. Similarly, Edvard Munch's "Self Portrait with the Spanish Flu" influenced Bonde's compositions, inspiring his use of colors and brushwork. Such references, often subtle and sometimes more explicit, result in a compelling bridging of art historical traditions with a contemporary twist.



# Elyla

\*1989, Chontales, Nicaragua

Elyla (b. 1989, Chontales, Nicaragua) is a multi-disciplinary artist and activist working with video and photo performances, installations, experimental theatre, performative sculpture, and site-specific performance art interventions. They are informed by Mesoamerican indigenous cultures and current social issues. Their name comes from the terms “him-and-she” in Spanish (El-y-la), reflecting their interest in challenging the colonial gender binary system. They identify as a “cochonx chontalli barro-mestiza.” “Cochón” is a term used in Nicaragua to refer to dissident sexualities, while “Chontalli” derives from the Nahuatl name of Elyla’s birthplace, the land of the indigenous Chontal people, and can be translated as „queer, foreigner, outsider.“ Additionally, they coined the term “barro-mestiza” to honor their relationship with land and nature (barro=mud or soil) and to acknowledge the political identity and ethnocultural syncretism associated with the colonial concepts of “mestizaje/mestizo”. Elyla also takes inspiration from cultural traditions such as dances, rituals, and carnivals and investigates the colonial traces embedded in them, looking to understand history while simultaneously creating pathways to new futures. Thus,

the artist re-imagines new rituals and transmutes their meaning, often in conjunction with the exploration of queer politics and ethics within spirituality, collective consciousness, and the ancestral realm.

Elyla’s work has been shown at the latest Venice Biennale, the 3rd Toronto Biennial, the IX/X Biennial of Nicaragua, IX/X Central American Biennials, XII Biennial of Havana, the Hemispheric Institute of Performance and Politics, the Museo de Arte Contemporáneo de Panamá, among others. They have been awarded numerous prizes and residencies, including the 2024 Moving Narratives Mentorship Award Cohort by the Prince Claus Fund, the Seed Award in 2021, and an Artist Protection Fund Fellowship at Bucknell University in 2020. Elyla’s works are part of international collections such as the Cisneros Fontanals Art Foundation, the Ortiz-Gurdián Art Foundation, KADIST video art collection, and private collections worldwide.

Elyla is currently pursuing a Master of Arts at the Basel Academy of Art and Design FHNW in Switzerland.

**Elyla**  
**From the series ,Prayer for Tending Death'**

2024

Fine art inkjet print on Hahnemühle photo rag paper

Image size 165 x 100 cm

Edition 1/5 + 2 AP

Ely/PH 28

€7.000,00 excl. VAT



**Elyla**  
**From the series ,Prayer for Tending Death'**

2024

Fine art inkjet print on Hahnemühle photo rag paper

Image size 165 x 100 cm

Edition 1/5 + 2 AP

Ely/PH 29

€7.000,00 excl. VAT







**Elyla  
Ofrenda**

2020  
Video, sound  
05:04 min  
Edition 2/3 + 2 AP  
Ely/V 2

€12.000,00 excl. VAT





**Elyla**  
**Mirroring Lengger Gallogallina**  
**(Espejo Lengger Gallogallina)**  
**A trans-oceanic decolonial ritual**  
**for ancestral corpo-divinities**

2024

Video, sound, performance

5:13 min

Edition 1/5 + 2 AP

Ely/V 8

€10.000,00 excl. VAT







## Elyla

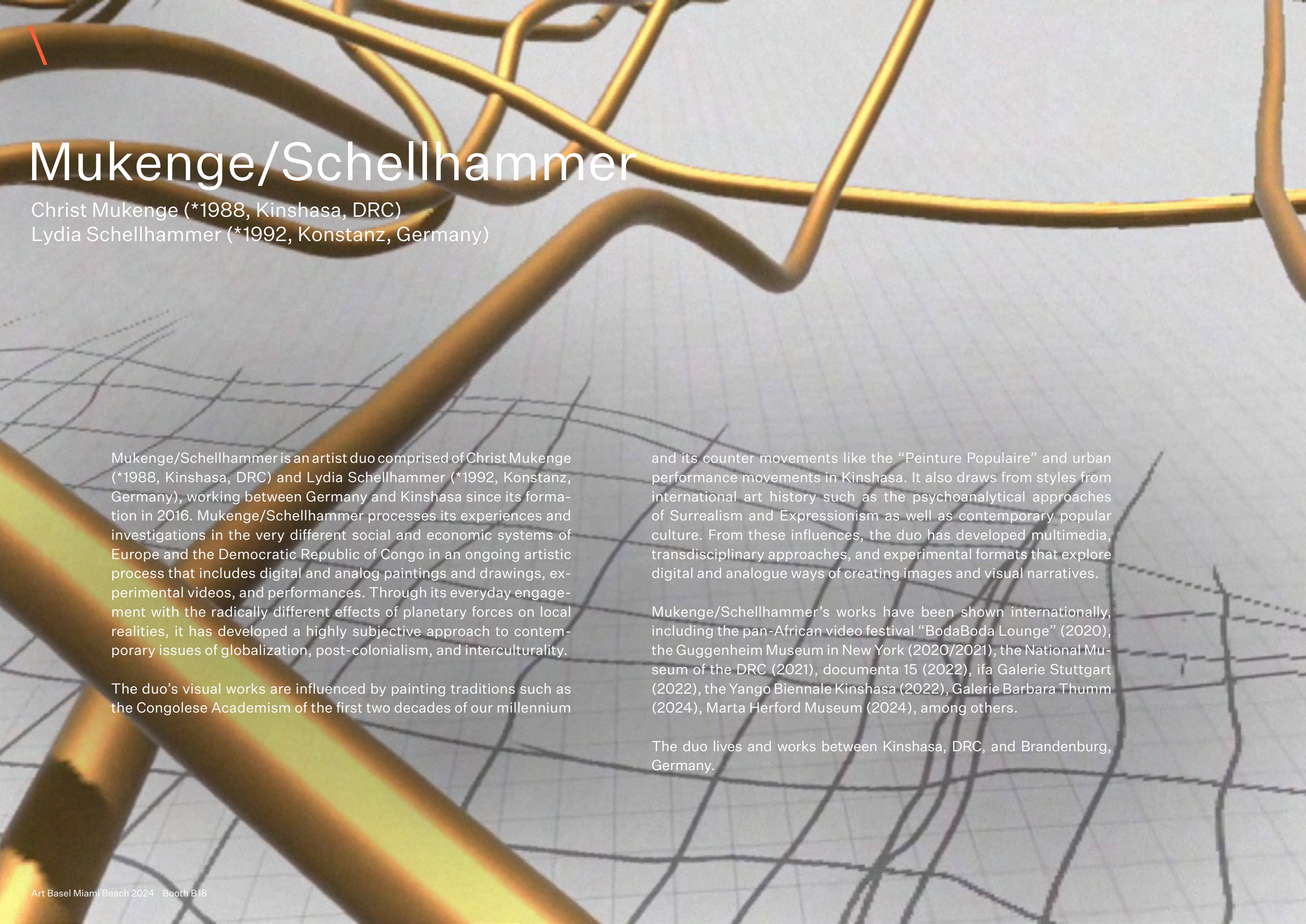
The two photographs come from a video from Elyla's larger project „A Prayer for Tending Death (Una Oración Para Acompañar la Muerte, 2024),” which consists of installation and multimedia works inspired by the popular tradition of cockfighting in Nicaragua and Latin America. Though not direct video stills, the photographs offer intimate, close-up moments from scenes in the film, depicting the artist tending to animals in two distinct, contrasting settings. In one of them, Elyla appears dressed as a „macho,” embodying the tough-guy persona while in the other, they are dressed as a woman, a way to celebrate their chochona (queer) identity. In both scenes, they gently hold and caress a rooster, an animal often associated with masculinity, which becomes the symbolic and formal device through which a quasi-alchemical process is activated whereby gender and societal norms are subverted. An “alquimia marica,” as expressed by the artist, a means to transmute matter and convert violence into pleasure, aggression into affection, hatred into love.

For the video-performance “Mirroring Lengger Gallogallina,” Elyla collaborated with Otniel Tasman, an artist and a Lengger Lanang dancer from Central Java, Indonesia. A long-established practice, Lengger dance involves cross-dressing and incorporates precisely executed elements combining the feminine and masculine, transgressing prescribed gender norms. The piece presents the two protagonists engaged in a fight turned game of seduction. Their movements turn into a dance, in which they incorporate elements like fire, offerings, and flowers. The choreography thus references elements of traditional dance performance from two greatly removed geographical regions which nonetheless converge through their shared colonial past.

Therefore, the piece converges Elyla's long-standing research on carnivals and dances, as well as an ancestral trans-Pacific kinship embodied by the chicken, a species brought to the Pacific Coast of the Americas by Polynesian travelers well before 1492.

Elyla's interest in dance is transversal to their practice and a common element in their works. For instance, their earlier video-performance “Ofrenda (Offering)” (2020) was inspired by “El Baile de las Negras,” a traditional dance often performed in indigenous celebrations in the region of Monimbó, Nicaragua. The mask, which Elyla wears in the video, is a key symbol of this practice and was later adopted by rebel groups and the queer community in the country. Elyla describes the video: “This mask was intervened with clay, my own blood, needles, and feathers (...) ‘Offering’ deals with the process of decolonization of mestizaje in my own lived experience. Mestizaje could be understood as an identity label born out of colonial imposition in Mesoamerican territories where bodies whose diverse identities are anchored in ancestral wisdom have to go through a process of decolonization in order to build the community that we want, based in our politics and desire. This process can be very painful and difficult; for me, pain, as an offering, is about the sacred cleansing of the soul. This action is not only for me but to honor the path of my Chontal ancestors in Nicaragua.”

The two photographs and “Mirroring Lengger Gallogallina” video were featured in Elyla's latest solo show, “Ya-bunanma-m-a-ta-ta: WHAT I SEE WHEN I DREAM,” at Galerie Barbara Thumm (2024), while “Ofrenda (Offering)” was most recently shown at the 3rd Toronto Biennial of Art, “Precarious Joys,” in 2024.



# Mukenge/Schellhammer

Christ Mukenge (\*1988, Kinshasa, DRC)

Lydia Schellhammer (\*1992, Konstanz, Germany)

Mukenge/Schellhammer is an artist duo comprised of Christ Mukenge (\*1988, Kinshasa, DRC) and Lydia Schellhammer (\*1992, Konstanz, Germany), working between Germany and Kinshasa since its formation in 2016. Mukenge/Schellhammer processes its experiences and investigations in the very different social and economic systems of Europe and the Democratic Republic of Congo in an ongoing artistic process that includes digital and analog paintings and drawings, experimental videos, and performances. Through its everyday engagement with the radically different effects of planetary forces on local realities, it has developed a highly subjective approach to contemporary issues of globalization, post-colonialism, and interculturality.

The duo's visual works are influenced by painting traditions such as the Congolese Academism of the first two decades of our millennium

and its counter movements like the "Peinture Populaire" and urban performance movements in Kinshasa. It also draws from styles from international art history such as the psychoanalytical approaches of Surrealism and Expressionism as well as contemporary popular culture. From these influences, the duo has developed multimedia, transdisciplinary approaches, and experimental formats that explore digital and analogue ways of creating images and visual narratives.

Mukenge/Schellhammer's works have been shown internationally, including the pan-African video festival "BodaBoda Lounge" (2020), the Guggenheim Museum in New York (2020/2021), the National Museum of the DRC (2021), documenta 15 (2022), ifa Galerie Stuttgart (2022), the Yango Biennale Kinshasa (2022), Galerie Barbara Thumm (2024), Marta Herford Museum (2024), among others.

The duo lives and works between Kinshasa, DRC, and Brandenburg, Germany.

**Mukenge/Schellhammer  
Transmediale Landschaft I**

2024

Synthetic fabric, acryl, wood, screen, VR Video: 3:30 min


65 x 47 cm; tail: 149 cm

MuSc/S 12

€15.000,00 excl. VAT







## Mukenge/Schellhammer Transmediale Landschaft I

In their current series of works, the duo Mukenge/Schellhammer explores visual translation processes between analog and digital spaces and the possibilities of painting as a medium in the post-digital age. In *Transmediale Landschaften I*, the installation combines painting, video, and sculpture. In this case, the artists generated digital paintings using virtual reality programs and then project them back into analog space. The images expand three-dimensionally into the virtual field, imitating the characteristics of digital painting, such as spatial dimension, animation, and movement, in the analog scope. The duo explores the changes, additions, or even omissions that are transferred into the work during said translation process. The result is an interweaving of painterly, digital, and real spaces in a sculpture-like object, that almost resembles an unknown creature. This piece was most recently on view in the exhibition „Zukunft ist“ at the KFZ - Kunst für Zukunft in Radolfzell am Bodensee, Germany in 2024.



# Galerie Barbara Thumm Booth B18

Galerie Barbara Thumm

Markgrafenstrasse 68  
D 10969 Berlin  
Fon +49 30 283 903 47

@galerie\_barbara\_thumm  
#galeriebarbarathumm

info@bthumm.de  
www.bthumm.de