

The background of the entire page is an abstract artwork. The upper portion features a palm frond rendered in dark, textured strokes against a warm, orange-brown background. The lower portion contains various circular and organic shapes in shades of brown, tan, and black, creating a layered, collage-like effect.

# **COLLECTIVE MEMORY, NATIONAL MEMORY**

**CURATED BY PHS ASSAKO ASSAKO**

**VISUAL ART EXHIBITION CATALOG**



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**CURATED BY: DR. PHS ASSAKO ASSAKO**  
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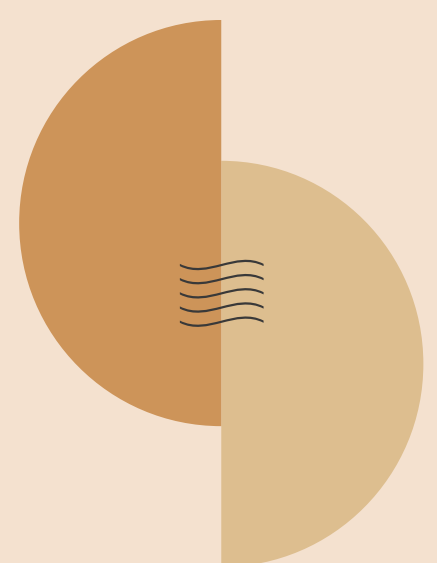
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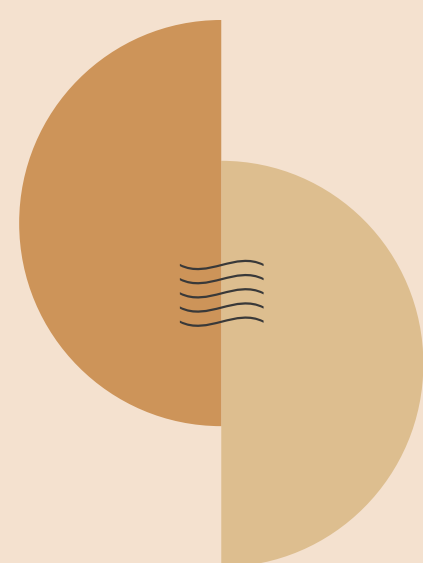
partners and collaborators



# I-INTRODUCTION

Introduction by Dr. PHS Assako Assako





# INTRODUCTION

What is the meaning of the nation for today's society and how is it lived? What are its landmarks, the elements of the collective memory that characterises it? What are the challenges facing this nation? The exhibition explores the world of artists and reflects a sensitive and conceptual introspection of the collective memory expressed in their aesthetic production. It brings into dialogue two levels of the language of visual representations relating to national and collective memory: that of the artists, and that of the critical interpretation of a set of images considered by a group of young researchers in art history and the visual arts as likely to give a reading of the different aspects of national and collective memory. The images selected in the framework of the Image Library Workshop and presented in this exhibition are part of a research process that echoes the transnational and interdisciplinary project "Exploring Visual Cultures", one of the main objectives of which is the consolidation of cultural bases through education, which is essential for sustainable development and global citizenship. Artistic action and works are part of this education in that they show the totality of the dimensions of reality taken one the others, albeit in an experience of confusion (Baumgarten).

Intentionality, which is one of the fundamental conditions of any artistic approach, draws its content from human and socio-cultural experiences that participate in one way or another in the consolidating national and collective memory. These experiences are linked to emotions, history, fantasies, skills, beliefs, ways of life and thought, which art uses as a channel of confrontation and a space for meditation. Works of art thus have the advantage of questioning collective and national memory in several dimensions: personal and subjective sensitivity, cultural experience and any other experience relating to the development of man in his environment.

The idea of national and collective memory through artistic fancy and artists' imagination runs through the whole human experience. It is rooted in each person's perception of the world and in the ways in which this vision is shared with a group, a community, a nation and a world. That is the experience that we share through this exhibition: drawings, paintings, sculptures, videos, objects of design, hammerings, assemblages, photographs, monuments which evoke our fears, our hopes, our dreams, the values to which we are attached, the actions that we find repugnant and the objects that symbolise them, the intrigues of our lives, those of the Cameroonian nation and perhaps of humanity. The poetry of stylistic diversity to translate the delicacy of the stitches that give shape to the harmony of a nation and which builds the foundation of memory.

The intensity of the dialogue to which the artists invite us transcends the superficial and takes us to the most extreme corners of our experience and consequently the experience of a nation:

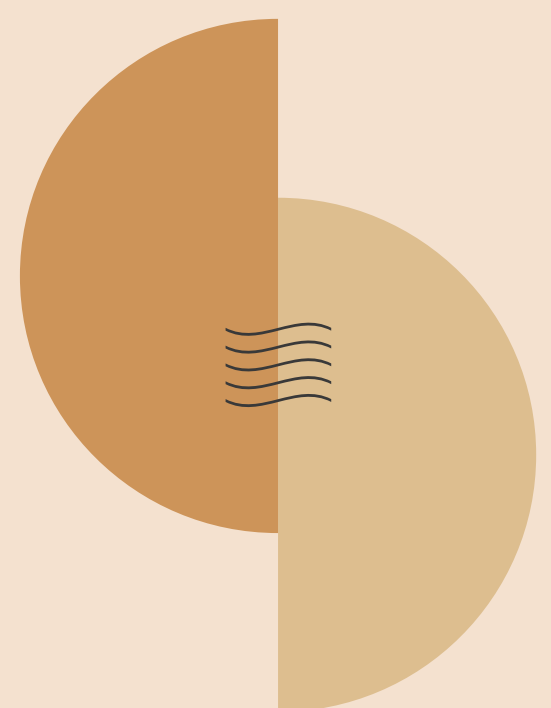
"The communities living on the Cameroonian territory are heirs to a common history of colonisation. This history has forged sociocultural, symbolic, emotional, political and identity ties that are characteristic of the nation and which E. Renan (1882) calls the 'fusion of populations'. These links determine the raw material of the national collective memory. Thanks to the sociocultural sedimentation of these links, it will be more difficult to envisage a deconstruction of the unitary nation rather than seeking to overcome the obstacles to its consolidation. The real denial of the Cameroonian nation would imply the questioning of the historical heritage and the servile restoration of a pre-colonial environment. The position opposed to the denial of this nation and its unity is one that would seek to find relevant answers to the historical challenges for the prosperity of contemporary society.

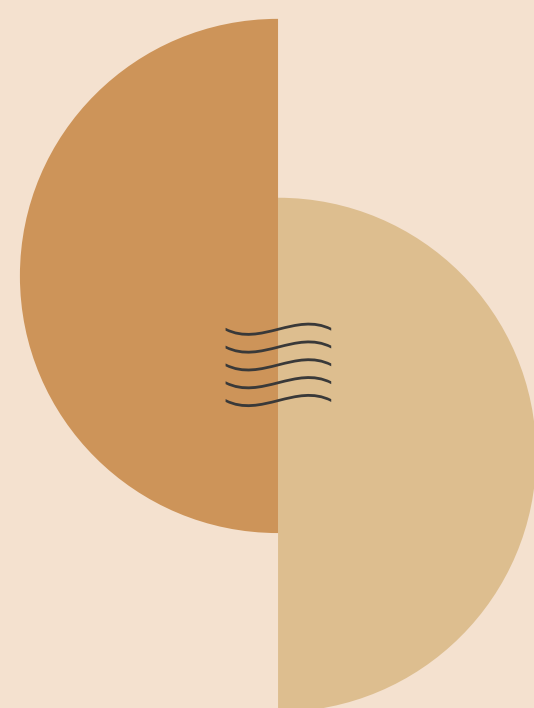
**PHS Assako Assako**



# II- ARTISTS AND CONTEMPORARY MEMORY

artworks of the exhibition and biographies of the artists





# JOSEPH FRANCIS SUMEGNE

A SCULPTOR, PAINTER, UPHOLSTERER, PROPS MAKER, JOSEPH FRANCIS SUMEGNE WAS BORN IN BAMENDJOU IN CAMEROON ON 30TH JULY 1951. IL VIT ET TRAVAILLE À YAOUNDÉ. HE LIVES AND WORKS IN YAOUNDÉ. HIS INTEREST IN ART WAS BORN FROM THE ENGRAVINGS AND TATTOOS HE OBSERVED ON HIS GRANDMOTHER'S WHEN HE WAS A CHILD. IN 1976, HE BEGAN PAINTING, SCULPTURE, JEWELLERY, BASKETRY AND WEAVING. ALONG THE WAY, HE MET ARTISTS SUCH AS MARTIN ABESSELO AND RÉNÉ TCHEBETCHOU WHO HELPED HIM TO DEVELOP HIS ARTISTIC UNIVERSE.

SUMÉGNÉ'S ARTISTIC UNIVERSE IS A CONCEPT THAT CELEBRATES THE BODY IN MOVEMENT, FACIAL EXPRESSIONS, DETAIL, ACCURACY, PATIENCE AND THE DIVERSITY OF MATERIALS. IN HIS TECHNICAL PROCESS, THE ARTIST FOLLOWS THE GRAPHIC SCHEME LINKED TO THE DRAWING OF THE BODY. THIS CONSISTS RESPECTIVELY IN DEFINING A GEOMETRICAL LOGIC, CARVING OUT A SKELETON, THE MUSCLES AND POSSIBLY THE CLOTHING. THIS PROCESS IS A SKILFUL ARRANGEMENT OF SMALL AND LARGE FORMS WHICH HE CALLS THE "JALA'A"JALA'A". IN TECHNICAL TERMS, JALA'A IS THE EXPLOITATION OF "DEGREE ZERO VOLUME" IS THE EXPLOITATION OF "DEGREE ZERO VOLUME", THE SMALLEST VOLUME CONSCIOUSLY USED FOR A SCULPTURE. HIS WORKS CONSIST OF SCRAP PIPES, COPPER WIRE, RUBBER, PLASTIC, METAL OR JEWELLERY. THIS ABILITY IS WEAVING WITH A THOUSAND TRICKS. HE CONSTANTLY PUSHES BACK THE POSSIBILITIES OF MATERIAL, COLOUR, TEXTURE, VOLUME, DRAWING OR FORM. TO FREE THE FORM FROM THE BACKGROUND, TO UNDERLINE CONTRASTS, TO HIGHLIGHT THE LIGHT-DARK RELATIONSHIP, THE TONALITIES GIVE A PICTORIAL DIMENSION TO HIS SCULPTURE. THIS ABILITY TO SUBMIT MATERIALS, TO PAINT WHILE SCULPTING, TO TRANSCEND POSSIBILITIES CALLS FOR A CAPACITY TO SURPASS ONESELF, A RITUALISED FRAMEWORK FULL OF EXPERIENCE. HENCE HIS DEFINITION OF ART AS LOVE, RITUAL AND WORK. THIS DEFINITION MAKES "JALA'A" A PHILOSOPHY, AND LIKE ANY PHILOSOPHY, IT IS A TECHNOLOGY OF THINKING. THROUGH THE DIVERSITY OF MATERIALS, THE ARTIST ALSO PROVIDES A CRITIQUE OF THE CONSEQUENCES OF INDUSTRIAL OVERPRODUCTION AND A FRAMEWORK IN WHICH HE MATERIALISES HIS FREEDOM OF EXPRESSION AND PROPOSES A NEW VISION OF AFRICA. THE MONUMENT "LA NOUVELLE LIBERTÉ" WHICH IS CRITICAL OF THE CRISES OF THE EARLY 1990S, WAS ERECTED ON 16 JULY 1996 AT THE DEIDO ROUNDABOUT IN DOUALA, AND "LA NOUVELLE TRADITION DE L'EUQUIRFA" OF 1992 PERFECTLY ILLUSTRATE THIS VISION.



SUMÉGNÉ, WHOSE WORK REVEALS MORE DEXTERITY AND DOCTRINE, HAS BROUGHT HIS WORLD VIEW TO THE INTERNATIONAL LEVEL IN COUNTLESS EXPERIMENTS. AMONG OTHERS, HE PARTICIPATED IN THE BIENNALE DAK'ART IN 1998. HE FEATURES AMONG THE AFRICAN ARTISTS WHO ARE PART OF THE FAMOUS TRAVELLING EXHIBITION AFRICA REMIX-CONTEMPORARY OF A CONTINENT BETWEEN 2004 AND 2007, AT THE MUSEUM KUNST PALAST,DÜSSELDORF, THE CENTRE POMPIDOU, THE MORI ART MUSEUM, TOKYO AND THE JOHANNESBURG ART GALLERY (JAG). IN 2008 HE WAS PRESENTED AT THE SONSBECK INTERNATIONAL SCULPTURE EXHIBITION IN ARNHEM IN THE NETHERLANDS. HIS WORK IS PART OF THE COLLECTIONS OF LA FONDATION BLACHÈRE OR THE ROYAL ONTARIO MUSEUM (ROM) IN CANADA.



**"NOUVELLE TRADITION DE L'EQUIRFA",1992**  
**MIXED MEDIA (PLASITIC, WOOD, RUBBER AND COPPER) 77 X 60 CM /EP : 16 CM**

# HERVÉ YAMGUEN

HERVÉ YAMGUEN WAS BORN ON 17 JUNE 1971 IN DOUALA, WHERE HE LIVES AND WORKS. A PAINTER, DRAFTSMAN, SCULPTOR AND POET, HE HOLDS A BACCALAUREAT G2 (GCE A LEVEL) IN ACCOUNTING AND A DIPLOMA IN DECORATIVE ARTS OBTAINED IN 2001 ÉCOLE DES ARTS DÉCORATIFS DE STRASBOURG (ESAD) IN FRANCE. YAMGUEN'S WORK IS INSPIRED BY ARTISTS AND WRITERS SUCH AS MATISSE, PICASSO, HENRI MICHAUD, AND SURREALIST POETS. HE ALSO EXPRESSES HIMSELF THROUGH PHOTOGRAPHY, PERFORMANCE OR INSTALLATION. TALKING OF YAMGUEN'S WORK, WHICH INVOKES A FORM OF IRRATIONAL ARTISTIC IMAGINATION, IS TANTAMOUNT TO TALKING ABOUT THE CERCLE KAPSIKI COLLECTIVE, WHICH HAS INFLUENCED AN ENTIRE PERIOD IN THE HISTORY OF ART AND HAS BEEN INVOLVED IN THE UNCONVENTIONAL FORMATION OF VISUAL ARTS IN CAMEROON.

GENERALLY SPEAKING, YAMGUEN'S PICTORIAL PROCESS FAVOURS WATERCOLOUR RENDERINGS. HE PROPOSES AN IMAGINARY WORLD THROUGH THE STAGING OF HALF-HUMAN AND HALF-VEGETABLE CREATURES IN VISUAL ENVIRONMENTS THAT ARE NEARLY IRRATIONAL AND IMPROBABLE. FIVE SPECIFIC ELEMENTS STAND OUT IN THE ARTIST'S IMAGINATION. THE FIRST IS THE CARICATURAL ASPECT OF THE CHARACTERS. THE SECOND IS POULTRY SOMETIMES ASSOCIATED WITH FREEDOM OR PEACE. IT IS UNDOUBTEDLY AN AFFIRMATION FOR HIM TO FREE HIMSELF FROM CONVENTIONS, FROM THE PREVAILING POLITICAL-SOCIAL AND ECONOMIC STAGNATION. THE RESEMBLANCE OF THESE BIRDS WITH THE COP IN YAMGUEN GIVES THEM AN ADDITIONAL TEMPORAL DIMENSION. TIME MANAGEMENT WHEN WE KNOW THAT THE COP'S SONGS CAN HELP INDICATE TIME IN THE COURSE OF A DAY. THIS POSSIBLY SUGGESTS THAT THINGS MUST BE DONE AT THE RIGHT TIME AND ON TIME. THE THIRD IS THE FACE, AN IMPORTANT ELEMENT IN IDENTIFICATION WHICH VERY OFTEN BEARS DISTINCTIVE SIGNS, EXPRESSIONS, EMOTIONS, MEMORIES AND ENCAPSULATES IN ITSELF SEVERAL VALUES. IT IS THE MATRIX IN WHICH THE SENSE OF IDENTITY SHIMMERS. IT REGULATES THE GAME OF SEDUCTION AND SETS THE NUANCES OF BEAUTY OR UGLINESS. THE SINGULARITY OF A YAMGUEN'S FACE CAN REFER TO THE INDIVIDUAL, CONSCIOUS OF HIMSELF AND RELATIVELY MASTER OF HIS DESIGNS IN A SOCIO-CULTURAL CONTEXT. THE LAST ONE IS THE FANTASTIC AND PREDATORY BESTIARY THAT CAN REFER TO MULTIPLE FORMS OF DOMINATION. THE ARTIST RAISES SEVERAL ISSUES IN HIS WORK USING SOME METAPHOR PLAY. YAMGUEN'S WORK IS MORE IN LINE WITH A SOCIOLOGICAL POSTURE THAT IS NURTURED BY SOCIAL FACTS, SPIRITUALITY, URBANISATION, CURRENT POLITICAL CRISES AS WITH THE WATERCOLOUR SERIES "CAMEROUN" OF 2020.

HIS WORK HAS BEEN EXHIBITED IN SEVERAL SETTINGS AROUND THE WORLD. IN 2019 AT THE ALSO KNOWN AS AFRICA (AAKA) ART AND DESIGN FAIR WITH THE GALERIE MAM. IN 2020, HE PARTICIPATES IN THE WORLD BANK EXHIBITIONS "TODAY" AT THE NATIONAL MUSEUM OF CAMEROON AND "KAMERUN" AT OH GALLERY.





CAMEROUN 1 & 2, 2020  
ACRYLIC ON PAPER, 29,7 X 21CM



# SALIFOU LINDOU

SALIFOU LINDOU IS A CAMEROONIAN PAINTER AND DRAFTSMAN. HE IS ONE OF THE BEST-KNOWN ARTISTS ON THE CONTEMPORARY ART SCENE BOTH NATIONALLY AND INTERNATIONALLY. HE EXPRESSES HIS SENSITIVITY ON TOPICS RELATING TO FEAR, UNCERTAINTY OR DESPAIR USING REPRESENTATIONS OF SCENES OF DAILY LIFE. ACCORDING TO HIM, A LARGE PART OF THE POPULATION, INCLUDING HIMSELF, LIVES IN THIS STATE OF MIND AND IS LOOKING FOR A BETTER LIFE. USING PAPER, STEEL, LEATHER OR METAL SHEETS, HE DEPICTS BOTH SOLID AND FRAGILE TRAITS IN THE FORM OF INTERTWINED LINES AND CURVES. HIS CHARACTERS WITH IRREGULAR TRAITS ARE THE RESULT OF HIS MANIPULATION OF THE MATERIAL AND HIS TINKERING OF THE LINES, WHICH TRANSLATE THE IDEA OF A LIFE SO DIFFICULT TO LIVE. LINDOU, AS HE SAYS HIMSELF, LIKES TO EXPRESS HIMSELF FREELY BY MANIPULATING FORMS AND EXPLORING VARIOUS MATERIALS IN ORDER TO INVENT SCENES. THE CROSSED AND ENTANGLED LINES THAT MAKE UP HIS CHARACTERS AS WELL AS THE LAYERS OF DILUTED PAINT RANDOMLY APPLIED GIVE THE IMPRESSION OF A STYLE THAT IS BOTH FIGURATIVE AND LYRICAL ABSTRACT. THIS STYLE, BOTH FIGURATIVE AND LYRICAL ABSTRACT, GIVES HIS WORKS AN EXPRESSIVE AS WELL AS A REMARKABLE ALLURE.

BORN IN 1965 IN FOUMBAN, CAMEROON, SALIFOU LINDOU LIVES AND WORKS IN DOUALA. IN THE EARLY YEARS OF HIS LIFE, WHICH SPENT HE SPENT IN HIS HOMETOWN CALLED THE CITY OF ARTS, LINDOU OBSERVED MASKS AND STATUES IN THE CRAFTSMEN'S WORKSHOPS AND IN THE PALACE MUSEUM WITH HIS PARENTS. HE BUILT HIS PROFESSIONAL EXPERIENCE WITHIN THE CLUB KAPSIKI OF WHICH HE IS A MEMBER. HE STARTED PRESENTING HIS WORKS TO THE PUBLIC FOR THE FIRST TIME AROUND THE 1990S. HE HAS PARTICIPATED IN IMPORTANT INTERNATIONAL ART EVENTS AND HAS ALSO BEEN SELECTED FOR NUMEROUS ARTIST-IN-RESIDENCE. IN 2008 AND 2010 HE PARTICIPATED IN THE JOBOURG ART FAIR CONTEMPORARY ART FAIR IN SOUTH AFRICA. IN 1998, HE WAS PART OF THE OFFICIAL SELECTION OF DAK'ART ARTISTS AT THE BIENNALE DE L'ART CONTEMPORAIN AFRICAIN IN DAKAR, SENEGAL. IN 2014, HE PRESENTED HIS WORK DURING HIS THREE-WEEK ARTIST-IN-RESIDENCE AT THE ERFORS HEADQUARTERS OF THE FRANS MARSEREEL CENTURUM, AN ART CENTRE IN KASTERLEE, BELGIUM. IN 2002, HIS WORKS WERE ALSO EXHIBITED AT THE IFAN MUSEUM OF AFRICAN ART IN DAKAR, SENEGAL... MOST RECENTLY IN JUNE 2020, HE PARTICIPATED IN THE GROUP EXHIBITION ORGANISED BY THE WORLD BANK IN COLLABORATION WITH THE MINISTRY OF ARTS AND CULTURE OF CAMEROON AT THE NATIONAL MUSEUM IN YAOUNDÉ.





**COLLINES ROUGES (TRIPTYCH), 2018**  
**MIXED MEDIA (ACRYLIC AND COLLAGE) ON CANVAS, (65 X50CM) X 3.**



# HAKO. HANKSON

HAKO, WHOSE REAL NAME IS GASTON HAKO, IS ONE OF THE PROLIFIC CAMEROONIAN ARTISTS OF THE 1960S GENERATION. HE PAINTS ON CANVAS USING MAINLY OIL AND ACRYLIC. HIS SOURCES OF INSPIRATION ARE RITUAL OBJECTS SUCH AS MASKS, STATUETTES, TOTEMS AND MANY OTHERS THAT CAN BE SEEN IN HIS WORKS. THESE DIFFERENT SOURCES OF INSPIRATION REFER TO CHARACTERS FROM THE TALES AND PRAISES OF HIS ANCESTORS AND THUS MARK THE CONTOURS THAT SEPARATE THE PROFANE AND THE SACRED. HIS WORK IS ESSENTIALLY BASED ON THE DUALITY BETWEEN TRADITION AND THE PRESENT TIME. ACCORDING TO HIM, WE MUST QUESTION THE "ASHES" OF OUR PAST AND THROUGH HIS WORKS, HE INVITES THE PUBLIC TO DRAW FROM THEM ESSENTIAL ELEMENTS OF CULTURAL IDENTITY IN ORDER TO REDEFINE OUR FUTURE AS AFRICANS. HIS REPRESENTATIONS WITH A SYMBOLIC STYLE IN WHICH WE CAN OBSERVE FANTASTIC AND STRANGE CHARACTERS WITH PARTICULAR HAIRSTYLES GIVE HIS WORKS AN ASPECT THAT IS MYSTERIOUS AS WELL AS EXPRESSIVE.

BORN IN BAFANG, CAMEROON, IN 1968, HAKO GREW UP IN AN ENVIRONMENT OF ART AND OTHER FORMS OF CULTURE. HIS FATHER WAS NOT ONLY ONE OF THE VILLAGE NOTABLES, BUT ALSO A SCULPTOR AND MUSICIAN AT THE ROYAL PALACE. HAKO WAS THEREFORE SURROUNDED BY A COLLECTION OF ARTS OBJECTS AND INHERITED HIS FATHER'S SKILLS. ALTHOUGH HE HOLDS A DIPLOMA IN AUTOMOTIVE MECHANICS, HE DECIDED TO DEVOTE HIMSELF TO PAINTING AS A PROFESSION. HAKO HAS PARTICIPATED IN SEVERAL EXHIBITIONS BOTH IN CAMEROON AND ABROAD. THE MOST IMPORTANT ONES ARE THOSE PRESENTED AT GALERIE LE SUD IN ZURICH, SWITZERLAND IN 2020, IN DAKAR IN OH GALLERY AND IN ABIDJAN AT THE DONWAHI FOUNDATION IN 2019, AT THE FRENCH INSTITUTE IN COTONOU IN 2017, IN CANNES, FRANCE IN 2006 AND IN 2005 IN BENIN. THERE HAVE ALSO BEEN MAJOR EXHIBITIONS SUCH AS "FOUILLES ARKÉOLOGIC" AND "GRAND POPO" AT THE DOUALA' ART SPACE IN 2004 AND "NUANCES DÉLICATES" AT THE FRENCH CULTURAL CENTRE IN DOUALA IN 2008. HAKO HAS ALSO PARTICIPATED IN SEVERAL OTHER COLLECTIVE EXHIBITIONS IN SENEGAL AND PORTUGAL. TODAY HE HAS ALSO OPENED AN ART CENTRE: THE "IN AND OFF ART CENTRE", TO WELCOME CHILDREN AND ARTISTS BOTH FOR TRAINING AND ARTIST-IN-RESIDENCE IN DOUALA, CAMEROON.





COLLINES ROUGES (TRIPTYCH), 2018  
MIXED MEDIA (ACRYLIC AND COLLAGE)  
ON CANVAS, (65 X50CM) X 3.



COLLINES ROUGES (TRIPTYCH), 2018  
MIXED MEDIA (ACRYLIC AND COLLAGE)  
ON CANVAS, (65 X50CM) X 3.



# DIEUDONNÉ FOKOU

DIEUDONNÉ FOKOU IS A CAMEROONIAN SCULPTOR, PAINTER AND SILKSCREEN ARTIST. HE CREATES HIS WORKS WITH RECYCLED MATERIALS USING PRINCIPALLY THE TECHNIQUES OF WELDING AND ASSEMBLY. AS HE SAID HIMSELF, HE LIKES TO EXPERIMENT WITH VARIOUS MATERIALS; AND FROM THESE, HE FINDS PLASTIC AND AESTHETIC SOLUTIONS TO GIVE A SHAPE TO HIS WORKS. THROUGH THE REPRESENTATION OF MALE AND FEMALE PORTRAITS, HE EXPRESSES HIS SENSITIVITY FOR HUMAN IDENTITY, PEACE AND JUSTICE. HIS CARICATURED CHARACTERS AND THE DIVERSITY OF MATERIALS HE USES GIVE HIS WORKS A HETEROGENEOUS NATURE THAT IS EXPRESSIVE AS WELL AS IMPRESSIVE.

BORN IN BAMENDJOU, CAMEROON, IN 1971, DIEUDONNÉ FOKOU STUDIED ART WITH TWO GREAT CAMEROONIAN VISUAL ARTISTS. FIRST IN THE WORKSHOP OF JEAN KOUAM TAWAJDE, AND LATER IN THAT OF JOSEPH FRANCIS SUMEGNE IN YAOUNDÉ. HIS WORKS ARE SUBJECT TO NUMEROUS EXHIBITIONS IN MAJOR ARTISTIC VENUES AROUND THE WORLD. THE MOST IMPORTANT PLACES WHERE THEY ARE EXHIBITED ARE, FOR EXAMPLE, THE UNIVERSITY OF MICHIGA MUSEUM IN THE UNITED STATES, THE LANDES MUSEUM IN HANOVER, GERMANY, CIPCALAB IN YAOUNDE, AND DOUALA'ART IN DOUALA, CAMEROON. HE HAS ALSO PARTICIPATED IN MANY EXHIBITIONS BOTH IN HIS HOME COUNTRY AND ABROAD. HE HAS EXHIBITED HIS WORKS AT THE MAXANARART GALLERY IN BIARRITZ AND AT THE GÄNGEVIERTEL, HAMBURG IN GERMANY.

FOKOU IS ALSO A LAUREATE OF SEVERAL PLASTIC ARTS COMPETITIONS. IN 2018, HE WON THE MOVEMENT PRIZE AT THE 10TH GRAND BAZ'ART INTERNATIONAL MARGINAL ART FESTIVAL IN GISORS, ALSO IN FRANCE. IN 2017, STILL IN FRANCE, HE RECEIVED THE PUBLIC PRIZE AT THE 21ST EDITION OF MARCHÉ D'ART DE LA PERRIÈRE IN FRANCE. IN 2006, HE WON THE 2ND PRIZE IN THE ICCPPC INTERNATIONAL COMPETITION AND THE 1ST PRIZE IN THE SCULPTURE CATEGORY AT THE 18TH ART COMPETITION OF THE CPS OF MBALMAYO (CAMEROON) IN 2005. HE CURRENTLY LIVES AND WORKS IN YAOUNDÉ IN HIS STUDIO AT MESSASSI NEIGHBOURHOOD.



**COLLINES ROUGES (TRIPTYCH), 2018**  
**MIXED MEDIA (ACRYLIC AND COLLAGE) ON CANVAS, (65**  
**X50CM) X 3.**



**COLLINES ROUGES (TRIPTYCH), 2018**  
**MIXED MEDIA (ACRYLIC AND COLLAGE) ON CANVAS, (65**  
**X50CM) X 3.**



# JEAN MICHEL DISSAKE

DISSAKE IS ONE OF CAMEROON'S LEADING PAINTERS, SCULPTORS AND ENGRAVERS. HE IS ATTRACTED BY NATURE AND SAYS HE ENTERS IN COMMUNION WITH IT. HE FINDS IN IT A SOURCE OF FORMAL INSPIRATION AND EXPRESSES SENSITIVITY THROUGH THE REPRESENTATION OF ABSTRACT TWO-DIMENSIONAL WORKS WHOSE FORMS ARE SIMILAR TO THOSE OF PLANTS. HIS WORK HAS A VERY SPECIAL TECHNICAL CHARACTER. HE USES RECYCLED MATERIALS, CREEPERS AND PAINT AND RESORT TO SEVERAL TECHNICAL MODALITIES TO CREATE HIS WORKS. IN HIS WORK, DISSAKE RECONCILES, IN A HARMONIOUS AND BALANCED WAY, THE DIFFERENT MATERIALS HE USES IN TERMS OF BOTH FORM AND COLOUR. HE SUMS UP HIS TECHNIQUE UNDER THE NAME OF "PICTOSCUPTURE" WHICH, ACCORDING TO HIM, MEANS THE POINT OF INTERSECTION BETWEEN PAINTING AND SCULPTURE. THIS ABILITY TO COMBINE DIFFERENT MATERIALS USING MIXED TECHNIQUES AND THE PHYTOMORPHIC FORMS HE CREATES GIVE HIS WORK AN EXPRESSIVE AS WELL AS IMPRESSIVE APPEARANCE.

BORN ON JULY 19, 1983 IN YAOUNDE, JEAN MICHEL DISSAKE COMES FROM THE LITTORAL REGION OF CAMEROON. AS THE SON OF AN ARCHITECT, HE HAS CERTAINLY BEEN INFLUENCED BY HIS FATHER'S WORK SINCE HIS CHILDHOOD. HOWEVER, WHILE STUDYING IN THE FACULTY OF SCIENCE AND MANAGEMENT AT THE UNIVERSITY OF DOUALA, HE MET THE PAINTER FRANÇOIS EPOH WHO OFFERED HIM TWO BRUSHES AND GOUACHES, AND THUS WAS BORN HIS INTEREST IN ART. HE WAS TRAINED IN THE WORKSHOPS OF JOËL MPAH DOOH IN BONENDALE PAMBA IN BALI, DOUALA. TODAY HE HAS MANY EXHIBITIONS AT THE NATIONAL AND INTERNATIONAL LEVEL. HE EXHIBITED HIS WORKS IN 2015 AT THE SCHOOL OF ARTS AND DESIGN IN MARSEILLE, FRANCE; IN 2020, AT DOUALA ART IN DOUALA; IN 2019, AT THE FRENCH INSTITUTE IN CAMEROON IN YAOUNDE; IN 2011, AT THE YAOUNDE THEATRE LABORATORY (OTHNI). HE ALSO PARTICIPATED IN 2008 EBOGAS EXHIBITION AT THE CENTRE DE LECTURE ET D'ANIMATION CULTURELLE (CLAC) IN YAOUNDE, AND EXHIBITED IN 2009 AT THE LORAGA BONAPRISO GALLERY AS WELL. IN ADDITION, DISSAKE HAS BEEN SELECTED FOR MANY ARTIST-IN-RESIDENCE IN CAMEROON AND ABROAD. IN MARCH-APRIL 2017 HE HELD A CREATIVE ARTIST-IN-RESIDENCE AT SCRAP EXCHANGE (CAMERON GALLERY) DURHAM, NORTH CAROLINA, USA. IN FEBRUARY 2019 HE HELD THE TEACHING RESIDENCY TALK N.C STATE UNIVERSITY N.C STATE





"MUKA", 2020,  
MIXED MEDIA (ALUMINIUM, ACRYLIC AND SHEET METAL) 65 X 55 CM



"MÉMOIRE", 2020,  
MIXED MEDIA (ALUMINIUM AND SHEET METAL) 202 X



# JEAN JACQUES KANTE

JEAN JACQUE KANTE IS ONE OF CAMEROON'S BEST-KNOWN NATIONAL AND INTERNATIONAL PAINTERS. THROUGH ABSTRACT AND FIGURATIVE REPRESENTATIONS, HE EXPRESSES HIS SENSITIVITY FOR PEACE, SHARING AND LIVING TOGETHER. HE USES PREFERENTIALLY OIL PAINTING AND RECYCLED MATERIALS. HIS PREOCCUPATIONS AS AN ARTIST ARE AT THE SAME TIME FORMAL, CHROMATIC AND TECHNICAL. HIS WORK REVEALS A GREAT SEARCH FOR COLOUR. HIS STYLE IS BOTH GEOMETRIC AND POETIC, GIVING HIS WORKS AN IMPRESSIVE AND EXPRESSIVE ALLURE.

BORN ON JUNE 26, 1972 IN BAFOUSSAM, CAMEROON, JEAN JACQUES KANTE GREW UP IN BATIÉ, THEN IN BAFOUSSAM WITH HIS PARENTS TILL HE LEFT FOR MÉLONG THEN MBALMAYO WHERE HE TOOK UP HIS ARTISTIC TRAINING AT THE IFA AROUND 1993. HE WAS TRAINED BY TÉTANG YAKOUBOU, WALTER MANTEGAZZA, JEAN KOUAM TAWADJE. SINCE 1993, HE HAS PARTICIPATED IN SEVERAL COLLECTIVE EXHIBITIONS SUCH AS THAT OF THE IFA IN SARONNO IN ITALY AT THE ARTEMONDO GALLERY IN 1996; THE FESTIVAL OF ARTS AND CULTURE IN EBOLOWA (1998); "COLLECTIVE" IN DOUALA AT THE ESPACE DOUAL'ART (2000); "AESTHETICS OF THE REDUCED FORM" IN YAOUNDÉ (2001); "MBALMAYO CONNECTIONS" AT THE GALERIE AFRICRÉA IN YAOUNDÉ (2002); "THE LAST PICTURES SHOW" AT THE UNESCO PALACE IN PARIS (2006); "THE LAST PICTURES SHOW" AT THE CIVIC CENTER IN LAGOS (2009); "RAVY" AT THE GOETHE INSTITUTE IN YAOUNDÉ (2010); "HERITAGE AND CREATIVITY" AT THE MUSEUM OF CIVILIZATION IN DSCHANG (2013); "THE PLACE OF THE HUMAN" AT THE ESPACE DOUAL'ART IN DOUALA (2016); AND "TODAY" AT THE NATIONAL MUSEUM IN YAOUNDÉ (2019). HIS CAREER HAS ALSO BEEN MARKED BY NUMEROUS PERSONAL EXHIBITIONS. "ART-KEO" AT THE NATIONAL MUSEUM IN YAOUNDE (2007); "LES POLYMORPHES" AT THE FRENCH CULTURAL CENTRE (CCF), NOW AS FRENCH CULTURAL INSTITUTE (IFC) IN YAOUNDE (2009); AT OTHNI IN YAOUNDE (2016).

AS AN ARTIST OF INTERNATIONAL RENOWN, KANTE ALSO PARTICIPATES IN NUMEROUS ART COMPETITIONS, OF WHICH HE HAS ALSO BEEN A LAUREATE ON SEVERAL OCCASIONS. IN 1996, HE WAS THE WINNER OF THE ART COMPETITION "LE SILENCE" LAUNCHED BY THE FRANÇOIS ANTOINE ASSOUMOU FOUNDATION IN YAOUNDÉ (1ST PRIZE). HE ALSO WON THE 1ST PRIZE IN THE ART COMPETITION "RELATIONSHIP BETWEEN MAN AND GOD" LAUNCHED BY THE SPC IN MBALMAYO IN 1998. IN 1999, HE WON THE SECOND PRIZE IN THE "HUMAN RIGHTS AND FREEDOM" COMPETITION LAUNCHED BY THE SPC. IN 2004, HE ALSO PARTICIPATED IN THE ART COMPETITION "CAMEROONIAN CULTURAL DIVERSITY" LAUNCHED BY MINCUL (MINISTRY OF CULTURE) AND WON THE 2ND PRIZE. IN 2012, HE WON THE THIRD PRIZE IN THE "CONTEMPORARY ART" COMPETITION ORGANISED BY THE MUSEUM OF CIVILISATIONS OF DSCHANG. BESIDES, HE IS ALSO A TEACHER OF PLASTIC ARTS, PRIMARILY AT THE IFA, AND ALSO AT THE IBA IN NKONGSAMBA. HE HAS DEVELOPED THE CONCEPT "ART-KEO" COMING FROM THE WORD ARCHAEOLOGY AND WHICH HE RECONSTRUCTS THE TIME OF THE PRESENT FOR THE FUTURE. HE CONTINUES TO DEVELOP HIS CONCEPT ON THE QUESTION OF "DIFFERENCE" AS A TOOL OF WEALTH AND VALUE THROUGH HIS SERIES ENTITLED POLYMORPHES. HE CURRENTLY LIVES AND WORKS IN YAOUNDÉ.





POLYMORPHE, 2009  
 MIXED MEDIA (ACRYLIC AND PLASTIC) ON CANVAS, 170 X120 CM



DANSE COMMÉMORATIVE, 2020  
 ACRYLIC ON CANVAS, 170X120CM



## **A M O U G O U J E A N F A U S T I N ( M A N F A U S T )**

JEAN FAUSTIN AMOUGOU OR "MAN FAUST" LIVES AND WORKS IN YAOUNDÉ. HE IS A GRADUATE IN PUBLIC ART WITH A DEGREE IN MONUMENTAL SCULPTURE AND ALUMNI FROM THE CHINA ACADEMY OF ART. IN 2009, HE WAS BRONZE MEDALIST IN SCULPTURE AT THE 6TH FRANCOPHONE GAMES IN BEIRUT-LEBANON AND PARTICIPATED IN THE DAK'ART BIENNIAL IN 2018. HE TOOK PART IN THE "EXHIBITION" WHICH MARKS THE VISIT OF THE PRESIDENT OF THE ITALIAN REPUBLIC AND AT THE RAVY (RENCONTRES D'ARTS VISUELS DE YAOUNDÉ) IN 2016. IN 2017, HE EXHIBITED AT THE FRENCH CULTURAL INSTITUTE OF YAOUNDÉ. HE HAS ALSO TAKEN PART IN A NUMBER OF INTERNATIONAL ARTIST-IN-RESIDENCE. TODAY, HE IS THE PROMOTER OF THE SME MANFAUST'ART AND TEACHES SCULPTURE AT THE UNIVERSITY OF YAOUNDE I (FALSS-APH), AND IS A CONSULTANT AT THE PFAC (PARTENARIAT FRANCE AFRIQUE ET CO-DÉVELOPPEMENT).

HIS UNIVERSE EXPLORES THE AESTHETICS OF THE PETUNIA IN A GLOBAL WAY. THE PETUNIA IS A TYPE OF HERBACEOUS PLANT THAT CAN REACH ONE METRE IN HEIGHT AND IS CHARACTERISED BY THE DIVERSITY OF ITS BRIGHT COLOURS. IT IS RECOGNISED AS A SYMBOL OF UNDISCLOSED LOVE OR RESENTMENT. FOR ITS CHROMATIC DIVERSITY, THE ARTIST USES IT AS AN ELEMENT TO PROMOTE THE HARMONIOUS UNIFICATION OF SEVERAL DIFFERENT SYSTEMS. THIS IS CHARACTERISED IN HIS WORK BY THE MULTICOLOURED AND CONCENTRIC REPETITION OF CERTAIN GEOMETRIC FORMS, THE RECTANGLE BEING WIDELY REPRESENTED. THE USE OF SIMULTANEOUS CONTRASTS THROUGH BRIGHT, PURE AND DISSONANT COLOURS EMPHASIZES THE SENSITIVE CHARACTER OF THE WORK. THESE RECTANGULAR SHAPES MAY EVOKE THE CULTURAL DIVERSITY PROMOTED BY THE ARTIST. THEY HIGHLIGHT THE SYMBOLIC VALUE OF THE CIRCULAR FORMS WHICH RECALL A CERTAIN GLOBALISATION OF PARTICULARITIES. THE VIRTUAL ABSENCE OF INTELLIGIBLE FORMS HERE MARKS THE ARTIST'S TASTE FOR LINEAR GEOMETRISATION AND THE SPECIAL GEOMETRISATION OF COLOURS IN SHAPES. MATERIALS USED BY MANFAUST INCLUDE WOOD, PLASTIC, STONE OR METAL. MANFAUST IS IN A CROSSBREEDING PROCESS BASED ON IMPROVISATION AND INTUITION IN A MODERNISM THAT ADVOCATES GLOBALISATION AND THE DIVERSIFICATION OF SENSITIVE PERCEPTIONS.





MANFAUST, THE VARIOUS CLICHÉS OFFERED BY THE HUMAN THEATER, 2020,  
SCULPTURE-MIXED MEDIA 92 X 23 X 23 CM

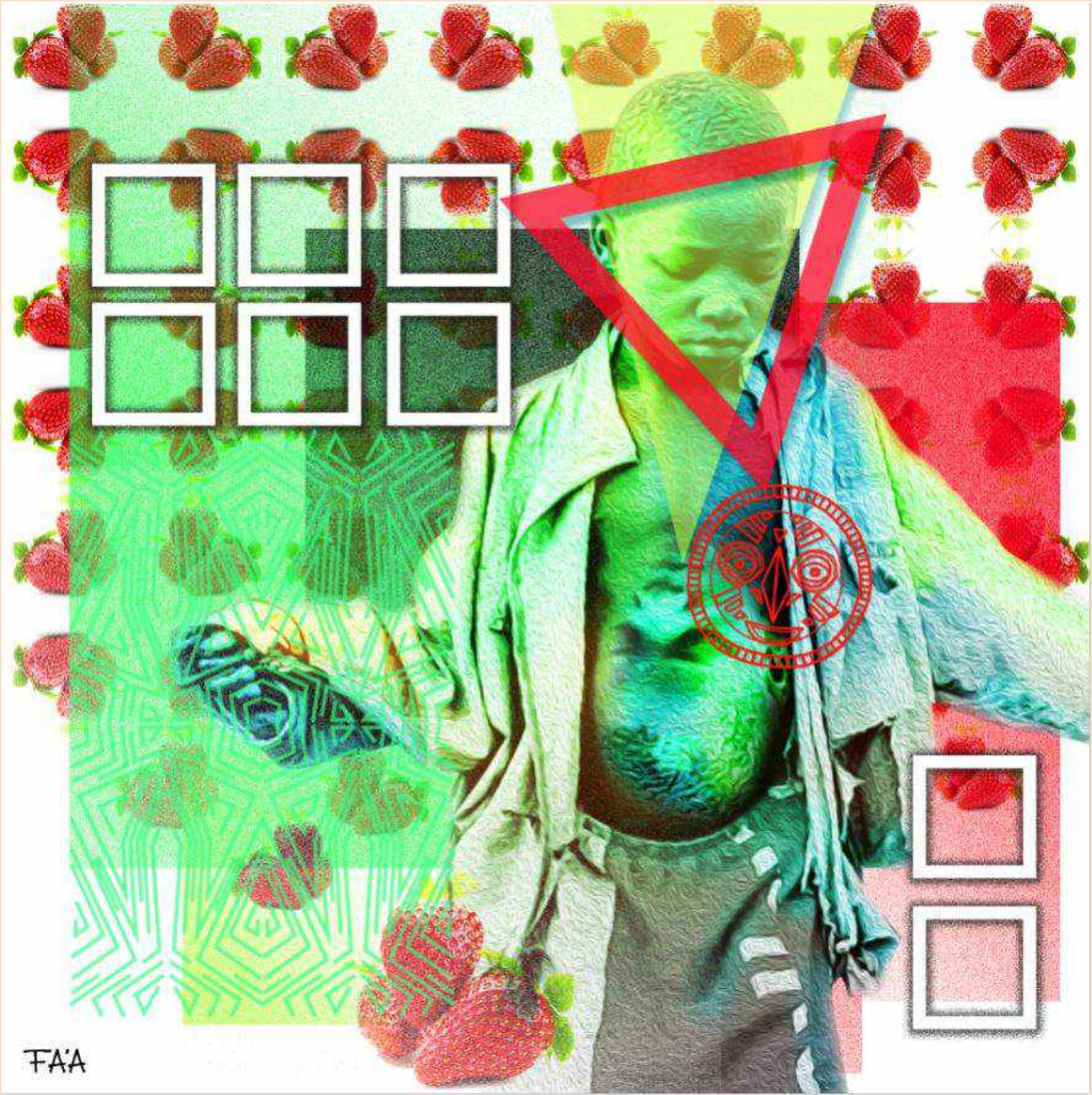
## GUILLAUME ALBERT FOGOUM (FA' A)

LIVING IN DOUALA, FA'A IS AN ARTISTE WHO USES BOTH ACRYLIC, CANVAS PAINTING AND DIGITAL PAINTING. AFTER HIS TRAINING AT THE L'INSTITUTE DE FORMATION ARTISTIQUE (IFA) OF MBALMAYO, HE LEARNED ABOUT GRAPHIC DESIGN AND TRAINED IN TUNISIA IN 3D ANIMATION MODELING.

HIS WORK IS DISTINGUISHED BY HUMAN FIGURATION, THE USE OF THE SQUARE SHAPE AS A GRAPHIC PATTERN, A CHEERFUL AND VARIED CHROMATIC. HE GENERALLY DEALS WITH DEHUMANIZATION AND PARTICULARLY THAT INFLECTED ON CHILDREN. HIS 2019 WORKS OF ART FRAISE ET CERISE DEALS WITH CHILD LABOR IN BOTH URBAN AND RURAL SETTING. THIS SERIES MAINLY DEALS WITH THE EXPLOITATION OF CHILDREN IN THE PRODUCTION OF NATURAL JUICES LOVED BY MANY CAMEROONIAN.

FA'A HAS PARTICIPATED IN MANY EXHIBITIONS, ONE OF THE MOST IMPORTANT OF WHICH IS THE ONE WITH BICEC IN 2015.





CERISE 01, 2019  
DIGITAL PAINTING, 65 X 65CM

CERISE 01, 2019  
DIGITAL PAINTING, 65 X 65CM





## ROSTAND GAËL POKAM

ROSTAND POKAM IS A CAMEROONIAN PAINTER. HE EXPRESSES HIS SENSITIVITY FOR THE CRITICISM OF CONTEMPORARY SOCIAL PHENOMENA THROUGH THE REPRESENTATION OF SCENES OF URBAN DAILY LIFE. HIS PREOCCUPATIONS AS A PLASTIC ARTIST ARE MAINLY ABOUT COLOUR WHILE HIS WORK IS FIGURATIVE. THROUGH A CHROMATIC RESEARCH, HE IS ABLE TO ASSOCIATE ELEMENTS, CREATE DEPTH, HARMONISE AND BALANCE COMPOSITION WITH NUMEROUS COLOUR CONTRASTS. THE CHROMATIC RESEARCH THAT CHARACTERISES HIS WORK GIVES HIS WORKS AN EXPRESSIVE AS WELL AS IMPRESSIVE NATURE.

BORN IN YAOUNDÉ IN 1984, POKAM RECEIVED HIS ARTISTIC TRAINING AT THE MBALMAYO INSTITUTE OF ARTISTIC TRAINING AND AT THE UNIVERSITY OF YAOUNDÉ I. HE HAS ALSO MATURED HIS TRAINING THROUGH NUMEROUS WORKSHOPS AND ARTIST-IN-RESIDENCE IN COMICS, PHOTOGRAPHY, DIGITAL ART, AND CULTURAL MANAGEMENT. SINCE 2005, HE HAS PARTICIPATED IN NUMEROUS COLLECTIVE EXHIBITIONS IN CAMEROON AND ELSEWHERE. THE MOST IMPORTANT ARE THOSE HE MADE AT THE AURORA STUDIO GALLERY IN HOUSTON IN THE UNITED STATES IN 2013; IN VENICE IN ITALY IN 2015; AT THE BRITISH COUNCIL IN YAOUNDE 2005; AT THE NATIONAL MUSEUM OF CAMEROON IN 2006, AT THE NOVOTEL HOTEL IN NJAMENA IN CHAD, IN 2014. IN 2017, HE PARTICIPATED IN THE FIRST COLLECTIVE EXHIBITION OF THE NATIONAL GALLERY OF CONTEMPORARY ART OF CAMEROON IN YAOUNDE. IN ADDITION, POKAM IS A PERMANENT MEMBER OF SEVERAL RESEARCH AND PROFESSIONAL GROUPS (UDAPCAM, GRAP-AFRICA, KAMERA, SOCADAP...). HE IS ALSO THE MANAGER OF THE INTERIOR DESIGN AND VISUAL CREATIONS COMPANY MOK STUDIO.





WAKA WAKA, 2020, OIL ON CANVAS, 80, 5 X 80,2 CM.

TROC PLACE, 2020, OIL ON CANVAS 93 X 92,5 CM.





## WANKO CUBART

W. CUBART, WHOSE REAL NAME IS JEAN RÉNÉ WANKO, IS A CAMEROONIAN PAINTER AND GRAPHIC DESIGNER. HE IS SENSITIVE TO THE URBAN ENVIRONMENT. HE IMMORTALISES AND IMAGINES THE CITY AT THE SAME TIME. HIS CONCEPT "AFRICAN CITIES OF THE FUTURE" IS THE IDEA ON WHICH HIS ARTISTIC WORK IS ESSENTIALLY BASED. HE REPRESENTS HIS FUTURE VISION OF AFRICAN CITIES AND MAINLY THOSE OF HIS COUNTRY THROUGH SCENES SUCH AS PUBLIC AVENUES, MARKETS, CROSSROADS AND PLACES KNOWN TO ALL. HIS PAINTINGS ARE IMPRESSIVE THROUGH VIVID LAYERS OF PAINT LAID FLAT IN COMPOSITIONS THAT PERFECTLY ILLUSTRATE DEPTH. THE CONTRASTS OF COLOURS THEMSELVES AND THE CHIAROSCURO IN WHICH HIS CHARACTERS, BUILDINGS AND STREETS ARE IMMERSED GIVE HIS WORKS AN EXPRESSIVE AND INTERESTING NATURE.

BORN IN 1966 IN BAFOUSSAM, WANKO STARTED MANIFESTING INTEREST IN ART AT A VERY EARLY AGE AND PRODUCED A FEW MURALS IN THE HOMES OF DIGNITARIES IN WEST CAMEROON. HE LEFT BAFOUSSAM IN 1982 FOR DOUALA WHERE HE MATURED HIS TRAINING IN THE WORKSHOPS OF THE FOLLOWING ARTISTS: NYÉ VICTOR, NYA DELORS, KANGANYA VICKING AND FRANÇOIS BÉMA. HE LEARNS FROM THESE ARTISTS: COMICS, GRAPHIC DESIGN AND PAINTING. TODAY HE IS ONE OF THE MOST FAMOUS AND RESPECTED ARTISTS ON THE NATIONAL ART SCENE. WANKO HAS EXCELLED GREATLY IN COMICS AND HAS BEEN THE WINNER OF SEVERAL COMPETITIONS. IN MAY 2014, HE WAS AMONG THE WINNERS OF THE "COLOR OF AFRICA" SCHOLARSHIP. IT IS THANKS TO THIS HONORARY DISTINCTION THAT HE WAS ABLE TO TAKE PART IN A CREATIVE RESIDENCY IN COPENHAGEN, DENMARK THAT SAME YEAR. HE WAS ALSO A FINALIST IN THE FIRST AFRICAN COMIC BOOK COMPETITION ORGANISED BY A CULTURAL INSTITUTION BASED IN ANTANARIVO, MADAGASCAR. IN 1985, HE WAS A LAUREATE OF THE AFRICAN COMMUNITY COMPETITION IN DOUALA. HE WAS ALSO AWARDED THE PRIX DE LA JEUNE RÉVÉLATION 87 AT THE CAPLIT PLASTIC ARTS FESTIVAL AT THE MINISTRY OF INFORMATION AND CULTURE IN YAOUNDÉ. IN 1995, HE WON THE PRIZE IN THE "TIME OF AN ACCOUNT" COMPETITION ORGANISED BY THE FRENCH CULTURAL CENTRE IN DOUALA. HE WAS ALSO NOMINATED ARTIST OF THE YEAR AT SQUAT'TART TWO IN 2002 IN DEIDO THANKS TO HIS INSTALLATION WORK ENTITLED "INTROSPECTION". WANKO CURRENTLY LIVES AND WORKS IN DOUALA.





AKWA TOWN 3, 2020, ACRYLIC ON CANVAS, 130 X 125 CM

NEW LIBERTY 3, 2020, ACRYLIC ON CANVAS, 170 X 130 CM





## WILFRIED MBIDA

WILFRIED MBIDA WAS BORN IN 1990 IN NKONGSAMBA IN THE MUNGO DEPARTMENT AND CURRENTLY RESIDES IN DOUALA. HE HOLDS A DEAPH AND A MASTER'S DEGREE IN PLASTIC ARTS WITH Q SPECIALISATION IN PAINTING (DESAP). SHE HAS DONE NUMEROUS ACADEMIC AND PROFESSIONAL INTERNSHIPS WITH SEVERAL ARTISTS SUCH AS HERVÉ YOUNBI AND JEAN JACQUES KANTÉ. SHE HAS PARTICIPATED IN SEVERAL GROUP EXHIBITIONS INCLUDING ONE IN TOULOUSE, FRANCE; CHEMINEMENT AT THE CONTEMPORARY ART GALLERY OF YAOUNDÉ; ART 2017 IN DOUAL'ART, THE RENCONTRES DES ARTS VISUELS DE YAOUNDÉ (RAVY) IN 2018. THE NEW ART EXCHANGE SOUNDS LIKE HER, IN ENGLAND; BANDJOUN STATION; AND ARTUELLES INTERFERENCE IN 2020 AT THE ANNIE KADJI GALLERY.

GENERALLY SPEAKING, WILFRIED MBIDA'S WORK IS PART OF THE PRESERVATION AND ENHANCEMENT OF COLLECTIVE MEMORY AND ITS INFLUENCE IN CERTAIN EXPRESSIONS OF POPULAR CULTURE. TO DATE, HIS WORK HAS REVOLVED AROUND COMPLEMENTARY MOMENTS IN HIS CREATIVE PROCESS. THE FIRST DRAWS ITS INSPIRATION FROM THE RHYTHMS, RITES AND TRADITIONS IN AFRICA IN GENERAL AND IN CAMEROON IN PARTICULAR. THESE ARE TWO-TIERED COMPOSITIONS, MOST OFTEN PAINTED WITH ACRYLICS AND PHOSPHORUS. THE MOTIFS ARE OFTEN REPRESENTED IN A CIRCULAR STRUCTURE AND SOMETIMES WITH RELIEF. SHE MAINLY EXPRESSES HER SENSITIVITY FOR DANCE THROUGH REPRESENTATIONS OF TRADITIONAL DANCE SCENES. ACCORDING TO HER, RHYTHMS, ETHNOCENTRIC VIBRATIONS AND LOCAL MUSIC ARE DISAPPEARING AND DROWNING IN THE OCEAN OF THE GLOBAL VILLAGE. HER COMPOSITIONS, IN WHICH WE CAN SEE CHARACTERS IN DANCE POSTURE IN A FANTASTIC UNIVERSE, GIVES HER WORKS AN EXPRESSIVE NATURE. THIS CAN BE SEEN IN HER WORK LE BIKUTSI CREATED IN 2020. THE SECOND MOMENT IS ANCHORED IN THE CREATION OF A GRAPHIC ALPHABET INSPIRED BY THE ABBIAS. SHE PUTS OR WRITES MESSAGES IN IT. WE COULD CALL THIS ALPHABET "ABBIAGLYPH". THIS OTHER ASPECT OF HER WORK HIGHLIGHTS THE IMPORTANT ARTICULATIONS OF THE TRADITIONAL DANCES OF CENTRAL OR SOUTH CAMEROON CALLED "ESSANI".





LE PORTEUR DE PHOTO, 2020,  
MIXED MEDIA (ACRYLIC AND PHOSPHORUS), 175 X 150 CM

L'ARRIVÉE, 2020,  
MIXED MEDIA (ACRYLIC AND PHOSPHORUS), 175 X 150 CM





# DIEUDONNE ASSIGA NDONO

DIEUDONNÉ ASSIGA WAS BORN ON 18 JULY 1986 IN BÉLABO IN THE EASTERN, REGION OF CAMEROON, AND CURRENTLY LIVES AND WORKS IN YAOUONDE. HE COMPLETED HIS TECHNICAL STUDIES IN CARPENTRY IN THE 4TH YEAR AT THE CETIC OF NSAM-EFOULAN IN YAOUNDÉ IN 2006. FASCINATED BY ART SINCE HIS CHILDHOOD, HIS MEETING WITH ABIASSI NYADO-M'PO (KNOWN AS THE HOLY FATHER), A TOGOLESE DRAFTSMAN AND FILMMAKER LIVING IN CAMEROON LEAD HIM TO START LEARN ART DRAWING. IN 2007, HE TOOK UP A FILM TRAINING COURSE AT THE CRTV'S CENTRE DE FORMATION PROFESSIONNELLE DE L'AUDIOVISUEL (CFPA) IN YAOUNDÉ WHERE HE DISCOVERED THE "CHINESE SHADOW", A MAJOR CHARACTERISTIC OF HIS WORK.

ALTHOUGH INK AND ACRYLIC APPEAR FROM TIME TO TIME, ASSIGA'S WORK IS CHARACTERISED BY THE USE OF PEN ON PAPER. HE USUALLY DEPICTS FULL-LENGTH PORTRAITS AND SCENES OF LIFE WHERE THE DETAILS OF THE FACE ARE DEFINED BY SHADOWS. HIS TECHNICAL APPROACH DEVELOPS A LINEARISED AESTHETIC ON THREE LEVELS. THE SUBJECT LINE, INSPIRED BY WATER WAVES ALLOWS HIM TO QUESTION THE REINCARNATED PERMANENCE OF THE SELF IN MATTER. HE ALWAYS USES IT ON THE BODIES OF HUMAN FIGURES. THE COMPLEMENTARY LINE, INSPIRED BY MICHELANGELO'S HATCHED DRAWINGS, ALLOWS HIM TO UNDERLINE THE COMPLEMENTARITY OF HUMAN BEINGS. IT IS MATERIALISED IN OBJECTS RESULTING FROM HUMAN INVENTIVENESS SUCH AS CLOTHES, BENCHES OR HOUSEHOLD UTENSILS. THE ACCESSORY LINE DRAWN FROM FINGERPRINTS ALLOWS HIM TO SHOW THE UNIQUENESS OF MAN ON THE ENVIRONMENT. ASSIGA USES THE LATTER ON NATURAL ELEMENTS. WHILE SOME WORKS ARE IN COLOUR, THE PREDOMINANCE OF BLACK-AND-WHITE MOSTLY UNDERLINES THE DUALITY OF GOOD – EVIL. ASSIGA'S WORK IS A QUESTIONING OF THE IMPACT OF MAN IN HIS SOCIO-CULTURAL AND ENVIRONMENTAL CONTEXT, AS HIGHLIGHTED IN HIS 2019 WORK "BACK TO THE ROOTS".

IN MARCH 2011, HE WILL HOLD A SOLO EXHIBITION AT THE IFA IN MBALMAYO, WHICH WILL SHOW HIS WORK TO THE PUBLIC FOR THE FIRST TIME. ON THE OCCASION OF THE OFFICIAL VISIT OF THE PRESIDENT OF THE ITALIAN REPUBLIC SERGIO MATTARELLA TO CAMEROON IN MARCH 2016, HE IS AMONG THE ARTISTS SELECTED FOR THE EXHIBITION IN HIS HONOUR AT THE IFA OF MBALMAYO. BETWEEN 2015 AND 2017, HE PARTICIPATES SEVERAL TIMES IN THE CAMEROON INTERNATIONAL HANDICRAFT EXHIBITION (SIAC) WHERE HE WAS AWARDED PRIZES IN MANY EDITIONS (A SECOND PRIZE TWICE AND A FOURTH PRIZE). IN 2017, HE PARTICIPATED MANY TIMES IN THE EXHIBITIONS OF THE FREE ACADEMY OF FINE ARTS (LABA) IN DOUALA, ORGANISED BY THE EMBASSY AND CONSULATE OF ITALY IN CAMEROON.





**“RETOUR AUX SOURCES” 2020,  
MIXED MEDIA (INK, PEN AND ACRYLIC) ON CANVAS , 150 X 74 CM**



# AURELIE DJIENA

BORN IN 1993 IN WEST CAMEROON, AURÉLIE DJIENE LIVES AND WORKS IN DOUALA. HOLDER OF A MASTER'S DEGREE FROM THE INSTITUTE OF FINE ARTS (IBA) OF THE UNIVERSITY OF DOUALA IN NKONGSAMBA, SHE ATTENDED THE WORKSHOPS OF HERVÉ YOUNBI, JEAN JACQUES KANTÉ AND KRISTINE TSALA. SINCE HER STUDIES, SHE HAS BEEN INTERESTED IN PAINTING, INSTALLATION, PHOTOGRAPHY AND VIDEO.

INSPIRED BY VASARELLY AND YAACOV AGAM, HER PICTORIAL WORK MIXES WEAVING AND ACRYLIC ON CANVAS. HER WORK IS CHARACTERIZED BY THE REPETITION OF SQUARE OR RECTANGULAR GEOMETRICAL SHAPES REMINISCENT OF DAMIEN. THEY EVOLVE IN A KIND OF UNDULATING AND KINETIC ABSTRACTION. SHE USES THE BASKETRY AND WEAVING TECHNIQUES PASSED DOWN TO HER BY HER PARENTS, WHO WERE BASKETMAKERS THEMSELVES. CIRCULAR OPTICAL ILLUSIONS AND DISTORTIONS ARE ALSO A DISTINCTIVE FEATURE OF HER UNIVERSE. THEY DENOTE HER INTENTION TO DECEIVE OR DIRECT PERCEPTION. THIS OBSESSION IS MEANT TO TELL US THAT THE PERCEPTION WE HAVE OF A THING IS MADE UP OF THE FRACTAL MODULES OF ITSELF. IT IS COMMON TO SEE COLOURED POLYGONS BUT, ON THE WHOLE, WHITE AND BLACK ARE THE TONAL COLOURS THAT DOMINATE ITS CHROMATICISM. THEY ARE TONAL CONTRASTS THAT UNDERLINE DIVERGENCES. THESE OPPOSITIONS THROUGH WEAVING INDICATE THAT, AGAINST ALL ODDS, UNITING IS THE BEST THING TO DO. TOILE DE VIE“, A POLYPTYCH OF 10 PIECES CREATED IN 2019 AS PART OF THE” DISCOVERY PRIZE” OF THE GOETHE KAMERUN INSTITUTE, IS THE INCARNATION OF THIS CAUSE FOR WHICH AURÉLIE DJIENA IS COMMITTED.

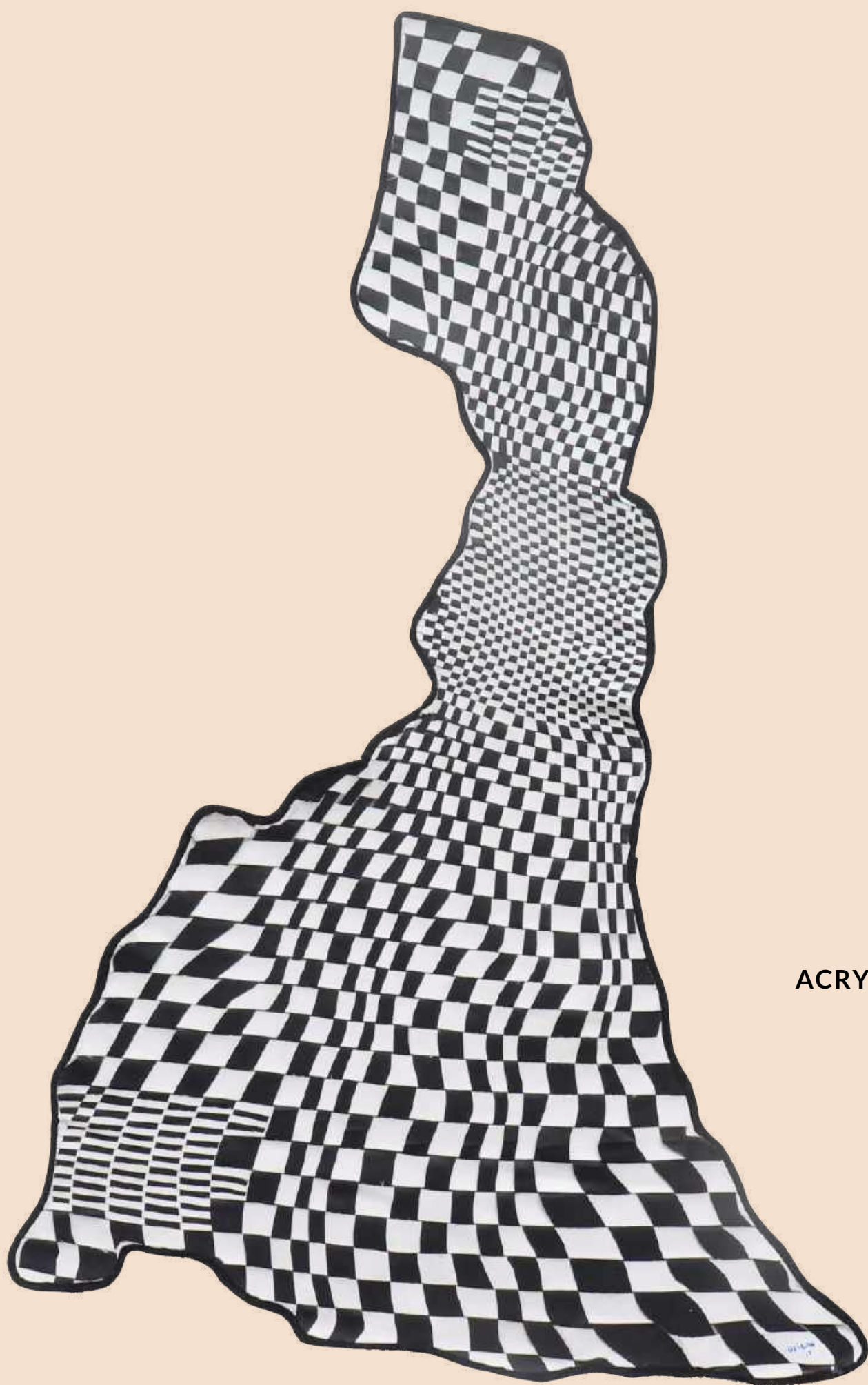
AURÉLIE DJIENA WAS ONE OF THE 30 ARTISTS IN THE EXHIBITION "TODAY" ORGANISED BY THE WORLD BANK IN 2019. STILL THE SAME YEAR, SHE PARTICIPATES IN THE “DOUALA ART FAIR”. (DAF), DOUALA CONTEMPORARY ART FAIR. SHE WAS AWARDED A SCB CAMEROON SPECIAL WOMEN'S PRIZE AT THE 4TH EDITION OF THE FESTIVAL SALON URBAIN DE DOUALA (SUD) 2017 WITH HER WORK “SYMPHONIE QUOTIDIENNE”



RESERVE DU FARO, 2019,  
ACRYLIC AND WEAVING ON CANVAS, 100 X 82 CM



PARC DE WAZA, 2019,  
ACRYLIC AND WEAVING ON CANVAS, 102 X 68 CM





# CHARLES ONGOLO

CHARLES ONGOLO WAS BORN IN THE 90S IN YAOUNDE WHERE HE ATTENDED NURSERY, PRIMARY AND SECONDARY SCHOOL. HE HOLDS A CERTIFICATE OF PROFESSIONAL APTITUDE IN DECORATION FROM THE INSTITUTE OF ARTISTIC TRAINING (IFA) OF MBAMAYO.

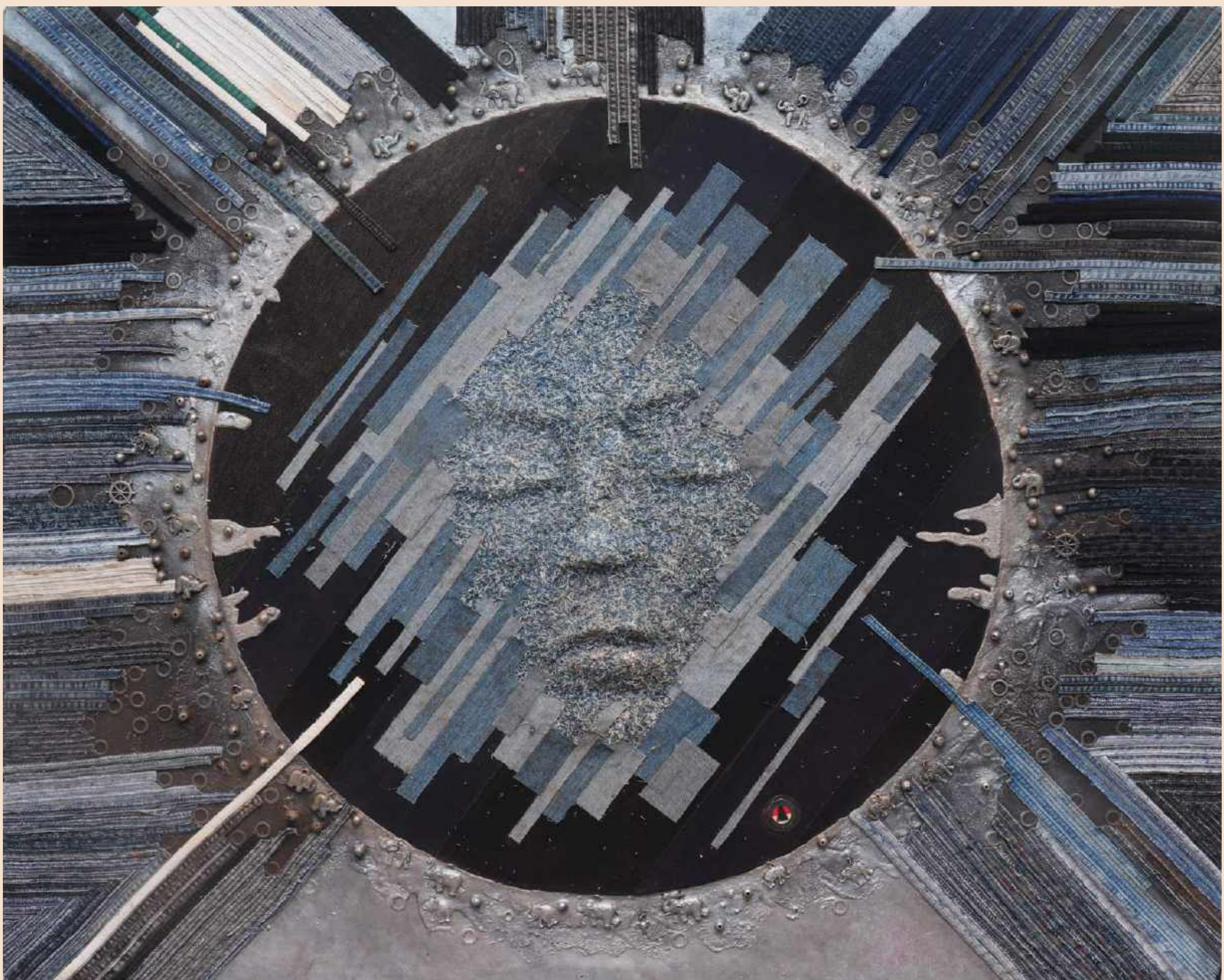
HE CURRENT LIVES IN YAOUNDE. HE BUILDS A UNIVERSE THAT COMBINES VARIOUS PICTORIAL, SCULPTURAL, CERAMIC, COLLAGE, WEAVING AND ACCESSORY TECHNIQUES. THE RASTA THINKING THAT FRAMES HIS UNIVERSE IS SET AS A MILESTONE IN HIS CONCEPT OF "SPIRIT-ARTS". SINCE 2017, HE HAS BEEN DEVELOPING HIS ARTS AROUND A PICTORIAL AND SCULPTURAL UNIVERSE THAT INVOLVES THE USE OF COLLAGE JEANS ON CANVAS. IN THIS PROPOSAL, CIRCULAR FORMS ARE PREDOMINANT. HE CUTS THE JEANS FABRICS INTO STRIPS THAT HE ROLLS UP TO VARIABLE SIZES. HE THEN GLUES THESE SHAPES TOGETHER, GROUPING THEM CONCENTRICALLY BY ZONE. AS THE MAJORITY OF THE JEANS ARE BLUE, IT IS NOT SURPRISING THAT THIS COLOUR IS PREDOMINANT. BUT THAT WOULD DIMINISH THE VALUE OF THIS ORIENTATION. IN THIS WORLD, COLOUR MOST OFTEN SPEAKS OF SPIRITUALITY, AND BLUE IS A ACCURATE FOR IT. HE QUESTIONS AND EXPERIMENTS WITH CIRCULAR RELIEF, SHADOW AND LIGHT WITHOUT SPARING ANY EFFORT. IT IS ALSO ABOUT THE RELATIONSHIP BETWEEN PEOPLE. THE MASK IS ALSO VERY PRESENT IN ONGOLO'S WORKS. THE MASK IS THE SET OF ARTIFICES USED TO CONCEAL THE APPARENT REALITY AND HE USES THIS MEANING TO DEAL WITH THE QUESTION OF SOCIAL MASKS. THE EYE ALSO APPEARS AS A CHARACTERISTIC OF THIS ARTIST. IT IS THE MARK OF ERUDITION, AN INVITATION TO RESEARCH AND OBSERVATION. FACED WITH PROPOSALS SUCH AS UNE LARME ET UNE PENSÉE (A TEAR AND A THOUGHT) DATING FROM 2020, ONE IS AS IF SUBJUGATED BY AN ABSTRACT QUESTIONING THROUGH GEOMETRISATION.

IT IS IN THE FRAMEWORK OF HIS PROGRAMME DEDICATED TO THE ABSTRACTION THAT ONGOLO PRESENTED SOME WELL RECEIVED WORKS IN A COLLECTIVE EXHIBITION AT DOUAL'ART IN 2020. HE EXHIBITS AT THE INSTITUTE OF ARTISTIC TRAINING (IFA) IN MBALMAYO IN 2018 AND 2019. HER SPIRIT-ARTS SPACE ORGANISED NUMEROUS EXHIBITIONS FROM 2017 TO 2018.





"UNE LARME", 2020,  
MIXED MEDIA (ACRYLIC, PLASTER AND JEANS COLLAGE) ON CANVAS, 150,5 X 120,5 CM



"UNE PENSÉE", 2020,  
MIXED MEDIA (ACRYLIC, PLASTER AND JEANS COLLAGE ) ON CANVAS, 150,5 X 120,5 CM



## M A R I E F R A N C I N E D O N G M O

MARIE-FRANCINE DONGMO WAS BORN IN FONGO-TONGO IN WEST CAMEROON WHERE SHE DID HER PRIMARY, SECONDARY AND UNIVERSITY STUDIES. IN 2015 SHE OBTAINED HER PROFESSIONAL MASTER'S DEGREE IN VISUAL ARTS AT THE INSTITUTE OF FINE ARTS IN FOUMBAN. SHE CONTINUED TO TRAIN IN THE WORKSHOPS OF ARTISTS SUCH AS PASCAL KENFACK, BARTHELEMY TOGUO OR HERVÉ YOUMBI. SHE HAS PARTICIPATED IN EXHIBITIONS SUCH AS "DIALOGUE(S)" AND "WOMAN POWER" IN BANDJOUN STATION, THE LAST PICTURE SHOW IN LAGOS, OR ART2020 IN DOUAL'ART.

HER JOURNEY IN ARTISTS' STUDIOS GAVE HER THE MASTERY OF THE TECHNIQUE OF ACRYLIC ON CANVAS. HER UNIVERSE IS CHARACTERISED BY PORTRAITS OF IDLE CHILDREN, THE USE OF TEXTS, WEAPONS OF WAR OR EDGED WEAPONS AND FLOWERS. THERE ARE USUALLY TWO LEVELS. THE CAST SHADOWS OF THE SAD CHILDREN SHE PAINTS OFTEN SHOW THAT THEY ARE EXPLOITED AGAINST THEIR WILL LIKE CHILD SOLDIERS. THE ARMS ARE OFTEN WEAPONS. THE FLOWERS THAT CURL UP ARE MEANT TO PROCLAIM A CEASEFIRE AND PEACE. HER TONAL UNIVERSE REVOLVES BETWEEN COLD TONES AS IF TO APPEASE THE VIOLENCE SHE WANTS TO SHOW AND WARM TONES TO ACCENTUATE OR ALERT TO THE GRAVITY OF THE PROBLEM SHOWN. SHE LIVES NEAR THE YAOUNDÉ SCHOOL OF WAR, AND IT IS NOT SURPRISING THAT THIS MAY HAVE INFLUENCED SOME OF HER WORKS, SUCH AS THE SERIES AUTOMATE 1 AND 2 OF 2019. IN HER PROPOSALS, SOCIAL DEHUMANISATION IS DEPICTED AS A CONSEQUENCE OF WARS IN AFRICA. FOR HER, CONSIDERING AND TREATING THE HUMAN BEING AS AN ANIMAL THROUGH ALL KINDS OF PHYSICAL, VERBAL AND PSYCHOLOGICAL VIOLENCE IS A SERIOUS SOCIAL PROBLEM WITH SERIOUS PROPORTIONS, BECAUSE THE VIOLENCE SUFFERED MODIFIES THE BEHAVIOUR OF THE VICTIMS AND PREDISPOSES THEM TO COMMIT VIOLENCE IN TURN. AS SHE QUESTIONS HERSELF ON THE REASONS FOR HUMAN CRUELTY TOWARDS HIS FELLOW HUMAN BEINGS, SHE IS CONCERNED ABOUT THE STATE OF PEOPLE TRAUMATISED BY ANY SITUATION.





"AUTOMATE 1", 2019, ACRYLIC ON CANVAS, 120 X 110 CM

"AUTOMATE 2", 2019, ACRYLIC ON CANVAS, 120 X 110 CM





# YVES RAYMOND KONO

KONO IS A CAMEROONIAN PAINTER. HE USES PAPER AND CANVAS AS A MEDIUM AND HIS FAVOURITE MEANS IS ACRYLIC. THROUGH THE REPRESENTATION OF ALLEGORICAL SCENES, THE ARTIST FINDS VISUAL SOLUTIONS TO EXPRESS HIS SENSITIVITY FOR EDUCATION, POLITICS, HEALTH. IN HIS WORK, HE OPERATES VARIATIONS AND TRANSFORMATIONS ON THE HUMAN FIGURE AND OBTAINS SILHOUETTES OF FANTASTIC CHARACTERS WITH PURE AND BRIGHT COLOURS. THIS SET OF FANTASIES IN THE ARTIST'S WORK GIVES HIS WORKS AN EXPRESSIVE AS WELL AS REMARKABLE CHARACTER.

BORN IN 1987, YVES KONO BECAME PASSIONATE ABOUT ART AT A VERY YOUNG AGE. AFTER OBTAINING HIS BACCALAUREAT (GCE A LEVEL) IN 2010, HE BEGAN HIS ARTISTIC TRAINING IN THE STUDIO OF THE PAINTER, SILKSCREEN ARTIST AND SCULPTOR NDEFFO GUILA IN YAOUNDE THE SAME YEAR. DURING HIS TRAINING, HE LEARNED DRAWING, PAINTING AND SILKSCREEN PRINTING. HE LATER ENROLLED AT THE UNIVERSITY OF YAOUNDE I, IN THE PLASTIC ARTS AND ART HISTORY COURSE. IN 2014, AFTER OBTAINING HIS BACHELOR'S DEGREE, HE STARTED HIS PROFESSIONAL LIFE. KONO HAS SINCE THEN PARTICIPATED IN MANY EXHIBITIONS, FAIRS AND FESTIVALS IN CAMEROON. IN 2020, HE WAS ONE OF THE ARTISTS SELECTED TO PRESENT THEIR WORKS ON THE ONLINE PLATFORM ART AND ABOUT AFRICA, ON THE OCCASION OF THE EVENT ART: AN ESSENTIAL NEED. IN 2013, HE PARTICIPATED IN THE ART POWER FESTIVAL AND "NEW STYLE" AT OTHNI IN YAOUNDE. HE ALSO TOOK PART IN THE ART POWER FESTIVAL AT THE MOUNTAIN HOTEL IN BUEA IN 2015 AND IN 2016. IN 2017. IN 2018, HE EXHIBITS AT THE FRENCH INSTITUTE IN CAMEROON IN YAOUNDE, AND RECENTLY AT A GROUP EXHIBITION AT QUARTIER MOZART IN YAOUNDE.



MY LORD, 2020,  
ACRYLIC ON CANVAS, 135 X 135 CM



"DÉSACRALISATION DU TRÔNE", 2020,  
ACRYLIC ON CANVAS, 135 X 135 CM



# LAURIANE YOUNGANG

LAURIANE YOUNGANG IS A PAINTER AND CERAMIST WHO LIVES AND WORKS IN YAOUNDÉ. BORN IN DOUALA, CAMEROON IN 1994, SHE BECAME PASSIONATE ABOUT DRAWING AT A VERY YOUNG AGE. AS AN INTROVERTED, DRAWING (INSPIRED BY THE MANGA AESTHETICS) HAS BEEN, SINCE CHILDHOOD, THE MEANS TO EXPRESS HERSELF. SHE REALLY STARTED HER LIFE AS AN ARTIST IN 2015 WHEN SHE ENTERED THE INSTITUTE OF ARTISTIC TRAINING (IFA) IN MBALMAYO FROM WHERE SHE OBTAINED A BACHELOR'S DEGREE IN CERAMICS. SHE IS CURRENTLY PREPARING A MASTER'S DEGREE IN PLASTIC ARTS AT THE UNIVERSITY OF YAOUNDE I.

THE QUESTION OF VALUING AFRICAN WOMEN IN SOCIETY IS OFTEN RAISED IN LAURIANE YOUNGANG'S WORK. HER PICTORIAL TECHNIQUE IS LIMITED TO ACRYLIC ON CANVAS AND HER CERAMICS IS MORE EVOCATIVE OF MATERIALS SUCH AS CERAMICS OR PLASTIC. FOR HER PAINTINGS SHE USES ACRYLICS, PEARL RELIEFS, VERTICAL LINES, HORIZONTAL LINES, OBLIQUE LINES, SINUOUS LINES, CONCENTRIC AND COLOURED CIRCLES. THEY ARE MOSTLY PORTRAITS OF AFRICAN WOMEN. HER COLOURS ARE OFTEN COLD AND VIVID. HER SUBJECT MATTER REVOLVES AROUND FEMINISM IN A SOCIETY WHERE PHALLOCRACY STILL REIGNS. LAURIANE IS AN ARTIST WHOSE WORK IN THE PROCESS OF EXPERIMENTATION IS AT THE CROSSROADS OF DRAWING AND LOZENGE EFFECT. HER WORKS ALSO FEATURE INSECTS: THE FLY CAN REFER TO THE INNER DECREPITUDE OF WOMEN, WHILE THE BEE CAN REFER TO WORK WELL DONE AND THE PROTECTIVE ASPECT OF AFRICAN WOMEN TOWARDS THEIR COMMUNITY. IT CAN ALSO REFER TO THE NOURISHING ASPECT AND THE QUEEN STATUS OF THE WOMEN. THE BUTTERFLY IS THE ICONOGRAPHIC EMBODIMENT OF THE DEEP DESIRE OF WOMEN AND OF YOUNGANG IN PARTICULAR TO ENJOY MORE FREEDOM. THE FORTUNE-TELLER, HABIBI ET LA POÉSIE DES ÂMES ACHIEVED IN 2020 EMBODY YOUNGANG'S AMBITIONS.

YOUNGANG PARTICIPATED IN SEVERAL EXHIBITIONS, INCLUDING A PERSONAL EXHIBITION IN 2015 AT OTHNI AND COLLECTIVE EXHIBITIONS SINCE 2015. IN 2017, SHE PARTICIPATED IN THE EXHIBITION "SUR L'ESPLANADE DES RENCONTRES" AT THE LIBRE ACADÉMIQUE DES BEAUX-ARTS (LABA) IN DOUALA. IN 2018, SHE PARTICIPATED IN THE FIRST EDITION OF DOUALA ART FAIR AND IN THE TENTH EDITION OF THE RAVY (YAOUNDE VISUAL ARTS MEETINGS). IN 2019, SHE PARTICIPATED IN THE SECOND EDITION OF DOUALA ART FAIR, AND IN THE COLLECTIVE EXHIBITION AT THE RESTAURANT LA TERRASSE "EXTASE".





**"HABIBI", 2020,  
ACRYLIC ON CANVAS, 103 X 85 CM**



**"LA POÉSIE DES ÂMES", 2020,  
ACRYLIC ON CANVAS, 103 X 85 CM**



# JOEL NGASSI

NGASSI ANDRÉ JOËL WAS BORN ON DECEMBER 27, 1988, IN MBALMAYO, ABOUT 50 KILOMETRES FROM YAOUNDE, CAMEROON. HE LIVES AND WORKS BETWEEN THESE TWO CITIES. HE HOLDS A BACHELOR'S DEGREE IN PLASTIC ARTS FROM THE INSTITUTE OF ARTISTIC TRAINING (IFA) IN MBALMAYO. IN 2012, NGASSI OBTAINED HIS DEGREE IN PLASTIC ARTS AND ART HISTORY AT THE UNIVERSITY OF YAOUNDE I.

NGASSI HAS TWO MAIN MEDIA THAT SHOW THE BREADTH OF HIS TECHNIQUE: ACRYLIC ON CANVAS AND DIGITAL PAINTING. BE IT IN DIGITAL OR CANVAS, HE LIKES TO USE SEVERAL COLOURS IN THE SAME REGISTER AS JEAN JACQUES KANTÉ, THE RESPECT OF ANATOMY, DETAIL AND PRECISION, THE METAMORPHOSIS BETWEEN MAN AND NATURE. SINCE 2017, THREE ELEMENTS HAVE SYSTEMATICALLY APPEARED IN HIS WORK: THE HAND THAT CAN REMIND US OF GIVING AND RECEIVING OR MUTUAL HELP. THE HAND CAN ALSO REFER TO WORK, EFFORTS TO BE MADE IN A COLLECTIVE CONSTRUCTION OF THE WORLD. THE SPIRAL WHICH CAN REFER TO THE NOTION OF CYCLE OR REPETITION. THIS MOTIF COMES TO MIND IN THE COURSE OF PEELING AN ORANGE. THE STRUCTURE OF THE ELEMENTS IN HIS CANVASES MOST OFTEN SUGGESTS THESE REALITIES IN THE SENSE THAT THE ELEMENTS ARE INTERMINGLED IN A REPETITIVE LOOP. THE LAST RECURRING ELEMENT IN HIS WORK IS THE FLOWER OR PLANT WORLD. FOR THE ARTIST IT REPRESENTS A BRIDGE THAT HE WANTS TO CREATE BETWEEN MAN AND NATURE. IT IS AN INVITATION TO RECONNECT IN A PROFOUND WAY WITH NATURE. THE WORK "UN MAL POUR UN BIEN ET RENAISSANCE: SE REDÉCOUVRIR" PRODUCED IN 2020 ILLUSTRATES THIS REALITY. IT IS PERHAPS ALSO A METAPHOR OF THE FRAGILITY OF EACH HUMAN BEING, OF THE BEAUTY OF THE HUMAN BEING AND THE FRAGILITY OF THE HUMAN BEING THAT NGASSI TENDS TO AWAKEN.

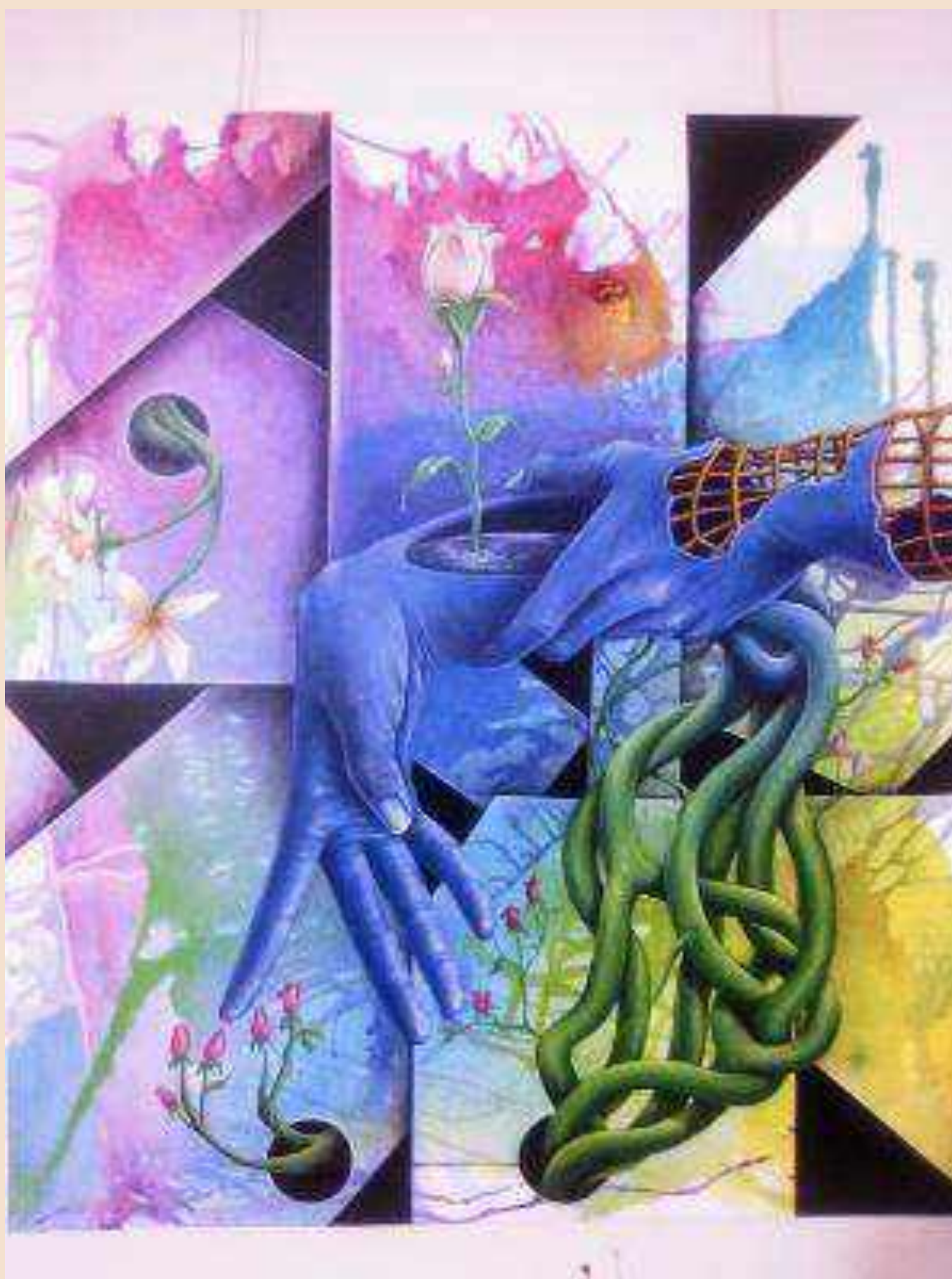
NGASSI WORKED ON INNOVATIVE VIDEO GAME OR CARTOON PROJECTS THAT HAVE BEEN APPROVED INTERNATIONALLY. THESE INCLUDE AMONG OTHERS KIRO'O GAMES OR JREPAR. HE HAS TAKEN PART IN THE COMPETITION "JEUNES ARTISTES D'AVENIRS" IN THE ASSOCIATION "ARBUSTES" AND EXHIBITED AT THE SALON D'AUTOMNE DE PARIS THE (PARIS AUTUMN FAIR) IN 2019.





**“UN MAL POUR UN BIEN”, 2020,  
ACRYLIC ON CANVAS, 100 X 90 CM**

**“RENAISSANCE : SE REDÉCOUVRIR”, 2020,  
ACRYLIC ON CANVAS, 100 X 90 CM**





## WANKWINI ALAIN WANKWINI

ALSO KNOWN AS MARCOS, ALAIN WANKWINI IS A DRAWING ARTIST. PHOTOGRAPHS OF DAILY LIFE SCENES TAKEN BY HIMSELF OR COLLECTED IN MAGAZINES AND ON THE INTERNET ARE A SOURCE OF INSPIRATION FOR HIS WORK. HE ORGANISES, RESTRUCTURES AND REINTERPRETS THESE PHOTOGRAPHED SCENES ACCORDING TO HIS VISION. THE ARTIST FINDS VISUAL SOLUTIONS TO EXPRESS HIS SENSITIVENESS FOR PEACE, WORK AND SHARING THROUGH REPRESENTATIONS OF BOTH URBAN AND RURAL MARKETS, WEDDING AND PLAY SCENES. HE DRAWS MAINLY ON PAPER USING BIROS, PENCIL, INK AND FELT-TIP PENS. THE SOLID LINE, THE BRIGHT LIGHT AND THE DETAIL OF THE FORMS REPRESENTED BY THE ARTIST BRING OUT THE PRECISE AND REALISTIC NATURE OF HIS WORK. THIS PRECISE NATURE AS WELL AS DETAILS OF THE FORMS GIVE HIS WORKS AN ASPECT THAT IS BOTH EXPRESSIVE AND IMPRESSIVE.

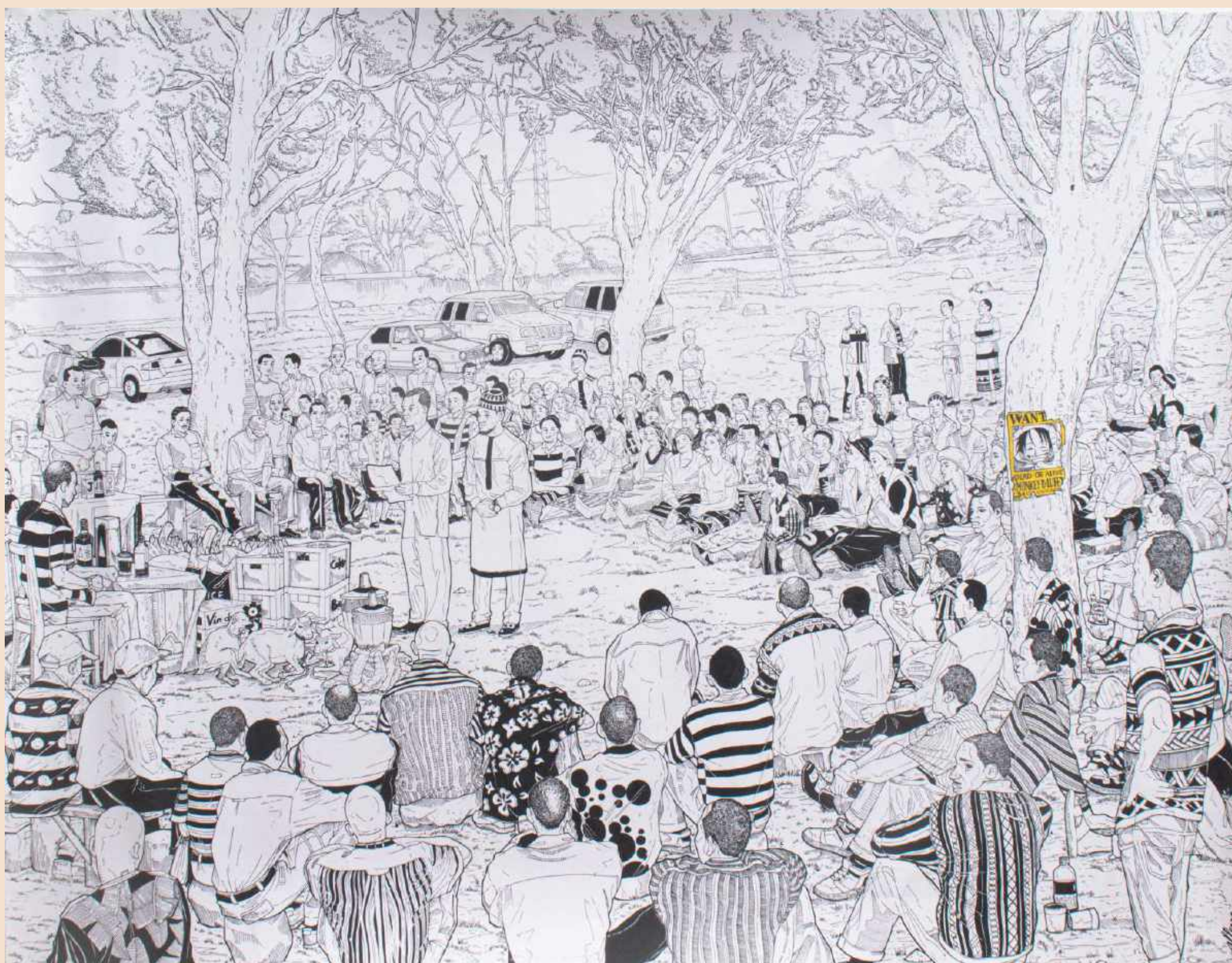
BORN IN BAMENDA, IN THE NORTH-WEST REGION OF CAMEROON IN 1993, WANKWINI ALAIN W. HAS BEEN INTERESTED IN ART SINCE HIS EARLY CHILDHOOD. AFTER OBTAINING HIS GCE A LEVEL CERTIFICATE AT THE COLLEGE OF ART SCIENCE AND TECHNOLOGY (CAST) IN B BAMBILI, ENCOURAGED BY HIS FAMILY, HE DECIDED TO PURSUE HIS STUDIES IN ART AT THE UNIVERSITY OF YAOUNDÉ I, WHERE HE OBTAINED A BACHELOR'S DEGREE IN PLASTIC ARTS AND HISTORY OF ART IN 2017. IN 2018, HE PARTICIPATED IN HIS FIRST EXHIBITION DURING THE JOURNÉES ARTISTIQUES ET CULTURELLES (JAC) ORGANISED BY THE ASSOCIATION DE PROMOTION ARTISTIQUE ET CULTURELLE (APAC) IN NGOUMOU. HE ALSO PARTICIPATED IN THE COLLECTIVE EXHIBITION ON THE THEME "NATION INTROSPECTION" LAST AUGUST IN QUARTIER MORZART IN YAOUNDE. ALAIN WANKWINI CURRENTLY LIVES AND WORKS IN YAOUNDE.





UNTITLED, 2019,  
MIXED MEDIA (INK AND COLORED PENCIL), 55 X 68 CM

"L'UNION", 2019,  
TECHNIQUE MIXTE (INK, GLITER AND COLORED PENCIL), 84,5 X 65 CM





## ROMÉO LIONEL NZEGANG TEMWA

ROMEO TEMWA IS A CAMEROONIAN PAINTER. HE WORKS WITH VARIOUS MEDIUMS SUCH AS ACRYLIC AND INKS AND HIS SUPPORTS ARE CANVAS AND PAPER. HE EXPRESSES HIS SENSITIVITY ON ISSUES RELATED TO THE MECHANISMS OF THE MANIPULATION OF MAN THROUGH THE MEDIA. HE DESCRIBES THE MEDIA AS A MEANS OF MANIPULATION OF PUBLIC OPINION. HE DEPICTS SCENES IN WHICH WE CAN SEE CHARACTERS WITH WAVY, BROKEN, DILUTED AND UNSTABLE CONTOURS IN LIGHT AND TRANSPARENT COLOURS GIVING HIS WORKS A SYMBOLIC AND DREAMLIKE CHARACTER. BOTH THIS METAPHYSICAL AND SYMBOLIC STYLE OF HIS COMPOSITIONS GIVES HIS PAINTINGS A MYSTERIOUS AS WELL AS AN EXPRESSIVE ASPECT.

BORN IN 1993 IN BAFOUSSAM, TEMWA IS ORIGINALLY FROM THE FAR NORTH REGION OF CAMEROON. HIS PASSION FOR ART FROM A YOUNG AGE LED HIM TO ENROL AT THE FINE ARTS INSTITUTE OF FOUMBAN AFTER GRADUATING FROM HIGH SCHOOL IN 2011. HE OBTAINS HIS PROFESSIONAL DIPLOMA IN FINE ARTS AND ART HISTORY IN 2014. IN 2015, HE WAS A LAUREATE OF THE CSC (CAMEROON STUDENT CHALLENGE) AND THE SAME YEAR AND THE FOLLOWING YEAR, HE IS ELECTED BEST DRAFTSMAN AT THE IBAF AWARDS. HE BEGAN HIS PROFESSIONAL CAREER WORKING WITH ARTISTS SUCH AS DAVID NKOT AND HERVÉ YOUNBI AND PARTICIPATED IN SEVERAL GROUP EXHIBITIONS: LE SUD 2017 OFF, COMPETITION JEUNESSE ESPOIRS 2017 AND MANY OTHERS.





THE VIEWERS, 2019,  
MIXED MEDIA (ACRYLIC AND INK) ON CANVAS, 130 X 120 CM.



JEU DE DAMNÉS, 2019,  
MIXED MEDIA (ACRYLIC AND INK) ON CANVAS, 130 X 120 CM.



## YVES STEPHANE ONDOA ONANA

KNOWN AS OOYS, YVES ONDOA IS A CAMEROONIAN SCULPTOR AND PAINTER WHOSE WORK IS QUITE REMARKABLE. HE IS SENSITIVE TO SUBJECTS RELATED TO SYMBOLISM, THROUGH REPRESENTATIONS OF HUMAN FIGURES AND MASKS. HE IS FASCINATED BY NATURE AND FINDS IN IT A SOURCE OF FORMAL AND TECHNICAL INSPIRATION THROUGH THE ELEMENTS SUCH AS EARTH, FOLIAGE, ROOTS, ANIMALS ETC. IN HIS WORK HE DEVELOPS TEXTURES AND DEFORMATION OF THE FORMS HE REPRESENTS. THESE DIFFERENT TEXTURES AND DEFORMATIONS OF THE ELEMENTS IN HIS WORK GIVE HIS WORKS AN EXPRESSIVE CHARACTER AS IT IS IMPRESSIVE.

BORN IN 1988, IN MBALMAYO, YVES ONDOA IS ANIMATED BY A LOVE FOR ART FROM A VERY YOUNG AGE. HIS PARENTS DETECTED AN ARTISTIC FIBRE IN HIM, ENCOURAGED HIM AND OFFERED TO ENROL HIM AT THE IFA (INSTITUTE OF ARTISTIC TRAINING) IN MBALMAYO. HE ACCEPTED WITH ENTHUSIASM AND FOLLOWED HIS TRAINING. HE OBTAINED IN 2014, AFTER GRADUATING FROM THE IFA, A BACCALAUREAT AF1 OPTION CERAMICS. HE INTEGRATED VERY QUICKLY THE PROFESSIONAL WORLD AND NOW HAS SEVERAL GROUP EXHIBITIONS. IN 2018, HE EXHIBITED AT GACY (NATIONAL GALLERY OF CONTEMPORARY ART) IN YAOUNDÉ THIS YEAR; AT COTCO ART IN DOUALA. IN 2016, HE ALSO PARTICIPATED IN THE EVENT KRIBI FESTIV'ART IN KRIBI. HE ALSO EXHIBITED AT THE ITALIAN EMBASSY, AND ITALIAN CULTURAL CENTER IN 2012). HIS FIRST SOLO EXHIBITION WILL TAKE PLACE IN MARCH 2013 AT THE PRESTIGE HOTEL IN YAOUNDÉ. THE SECOND TOOK PLACE IN MAY 2016 AT THE HOST FRANKO IN YAOUNDÉ. MOST RECENTLY IN JUNE 2020 AT THE RESTAURANT LA TERASSE IN YAOUNDÉ 2.





“ESPRIT MOSAÏQUE”, 2020,  
MIXED MADIA (ACRYLIC, CARDBOARD, PEN,  
PENCIL, COLLAGE)  
ON PAPER, 92 X 65,5 CM



“MAQUILLAGE”, 2020,  
MIXED MADIA (ACRYLIC, CARDBOARD, PEN,  
PENCIL, COLLAGE)  
ON PAPER, 55 X 43 CM



## JEAN PAUL MOUYONG ONOBIONO

PAUL ONOBIONO IS A PAINTER. HE DISTINGUISHES HIMSELF THROUGH HIS SENSITIVITY TO SUBJECTS RELATED TO SUFFERING, WAR, SLAVERY AND SOCIAL INJUSTICE. HE IS INSPIRED BY THE PHOTOGRAPHS HE COLLECTS ON THE INTERNET AND THOSE HE MAKES HIMSELF. HE REINTERPRETS THEM ONE BY ONE AND REPRESENTS GENRE SCENES SUCH AS SCENES OF DOMESTIC WORK AND MARKET IN WHICH PEOPLE FROM LOWER SOCIAL CLASSES APPEAR. INFLUENCED BY THE WORKS OF SALIFOU LINDOU, PAUL ONOBIONO, AS HE SAYS HIMSELF, FINDS THROUGH THE WORKS OF LINDOU A TECHNICAL INSPIRATION. HIS MEDIA ARE PAPER AND CANVAS AND PASTELS, INK, PENS AND ACRYLIC ARE HIS PREFERRED MEDIA. THE VIBRANT LINES AND HER LAYERS OF PAINT IN PASTE FORM GIVE HER CHARACTERS BOTH A STATIC AND DYNAMIC CHARACTERISTIC.

BORN IN 1996, IN BIKOK, ONE OF THE DISTRICTS OF MEFOU AND AKON, PAUL ONOBIONO HAS BEEN PASSIONATE ABOUT ART SINCE HE WAS A CHILD. AFTER OBTAINING HIS BACCALAUREAT A4 SERIES OPTION SPANISH AT THE BILINGUAL HIGH SCHOOL OF NDIKINIMEKI IN THE DIVISION OF MBAM AND INOUBOU, HE DECIDES TO CONTINUE HIS STUDIES IN FINE ARTS AND ART HISTORY AT THE UNIVERSITY OF YAOUNDÉ I. IN 2017, HE OBTAINS A DEGREE IN FINE ARTS AND ART HISTORY AND DEVOTES HIMSELF TO HIS PROFESSIONAL CAREER. SINCE THEN, HE HAS PARTICIPATED IN SEVERAL EXHIBITIONS, COMPETITIONS, AND FAIRS. IN 2018, HE TOOK PART IN THE EXHIBITION " SOCIÉTÉ DE CONSOMMATION, DÉSORDRE URBAIN ET POLLUTION " AT THE NATIONAL GALLERY OF CONTEMPORARY ART IN YAOUNDÉ AND IN 2017. IN 2020, HE WAS PRESENT IN A GROUP EXHIBITION AT THE QUARTIER MOZART IN YAOUNDÉ. THE SAME YEAR, HE IS EXHIBITED BY THE ASSOCIATION RESTART AT THE RESTAURANT LA TERRASSE ALSO IN YAOUNDÉ. HE ALSO PARTICIPATED IN THE NATIONAL COMPETITION OF FINE ARTS JEUNES ESPOIRS AND PRESENTED HIS WORKS DURING THE EXHIBITION AT DOUAL'ART IN 2018. PAUL ONOBIONO CURRENTLY LIVES AND WORKS IN YAOUNDÉ.





GREEN CUP, 2019,  
MIXED MEDIA (ACRYLIC AND OIL) ON PAPER, 70,5 X 50 CM



"SNIF", 2020,  
MIXED MEDIA (ACRYLIC AND OIL) ON PAPER, 90 X 65 CM



# STEVE ELOÏC KENNE KENGNE

FROM HIS ARTIST NAME, KENN IS A PAINTER AND DRAFTSMAN. HE DEALS WITH THEMES RELATED TO SOCIAL LIFE AND EXPRESSES HIS SENSITIVITY THROUGH REPRESENTATIONS OF DAILY LIFE SCENES AND GENDER. ACCORDING TO HIM, HIS SCENES ARE INTENDED TO REMIND THE PUBLIC OF THE IMPORTANCE OF THE HUMAN BEING WITH REGARDS TO HIS DEVELOPMENT IN SOCIETY. HE WORKS EXCLUSIVELY ON PAPER AND WATERCOLOUR IS HIS PREFERRED TECHNIQUE. HIS APPROACH IS BASED ON THE COLLECTION OF PHOTOGRAPHS FROM EVERYDAY SCENES IN MAGAZINES AND ON THE INTERNET OR EVEN MADE BY HIMSELF. HE REPRODUCES THEM BY SELECTING PRECISE ELEMENTS THAT HE DECORATES WITH PATTERNS AND COLOUR PLAY INTUITIVELY. HATCHING AND DOTS ARE PLASTIC ELEMENTS ON WHICH HE RELIES TO REPRESENT HIS SHAPES. THE ASSOCIATION OF THESE DIFFERENT GRAPHIC ELEMENTS IN HIS WORK GIVES HIS WORKS A RATHER EXPRESSIVE CHARACTER.

KENNE KENGNE STEVE E. WAS BORN IN 1995 IN BAFFOUSAM, CAMEROON AND HAS HAD A PASSION FOR ART SINCE HE WAS YOUNG. HE OBTAINED A BACCALAUREAT D IN 2012 AT THE BILINGUAL HIGH SCHOOL OF BALENG IN THE WEST REGION OF CAMEROON. HE THEN DECIDED TO PURSUE HIS STUDIES IN FINE ARTS AND HISTORY OF ART AT THE UNIVERSITY OF YAOUNDÉ I. IN 2017, HE OBTAINED A BACHELOR'S DEGREE IN FINE ARTS AND HISTORY OF ART AND SINCE THEN, KENN HAS BEEN DEVOTING MOST OF HIS TIME TO THE CREATION OF HIS WORKS. TODAY, HE IS AT HIS FIRST EXHIBITION.





**"LE PEIGNE", 2020,  
MIXED MEDIA (ACRYLIC, PEN AND PENCIL) ON PAPER, 65**



**"LA BROUETTE", 2020,  
MIXED MEDIA (ACRYLIC, PEN AND PENCIL) ON PAPER, 46 X 33 CM**



# IBRAHIMA NIANG

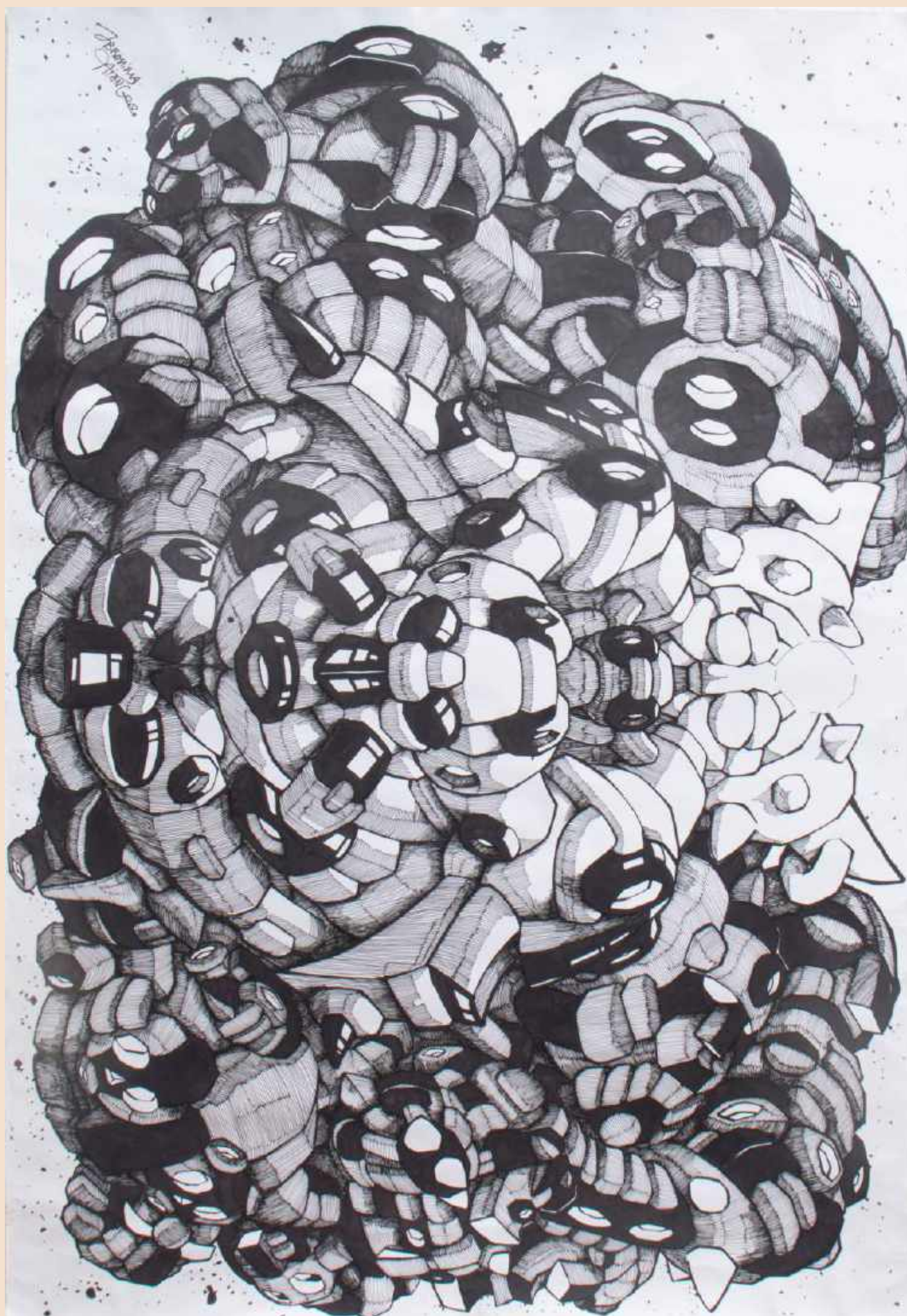
NIANG SYLLA EL HADJ IBRAHIMA, KNOWN AS IBRAHIMA NIANG IS A SECRET, HUMBLE, JOKING AND HARD-WORKING ARTIST INVESTED FOR LIFE IN AN UNFATHOMABLE QUEST FOR THE MYSTERIES OF MASSIVE FEATURES. HE WAS BORN ON OCTOBER 6, 1991, IN DAKAR, SENEGAL. HE LIVES AND WORKS IN YAOUNDÉ. HE HOLDS A BACCALAUREAT OPTION GERMAN IN 2011 FROM THE LYCÉE GÉNÉRAL LECLERC IN YAOUNDÉ AND A DEGREE IN PLASTIC ARTS AND HISTORY OF ART AT THE UNIVERSITY OF YAOUNDÉ I IN 2017. HE HAS BEEN PURSUING HIS SELF-TRAINING FOR MORE THAN SIX YEARS AT THE PLASTIC ARTS CLUB OF THE SAME UNIVERSITY AND SHARES HIS KNOWLEDGE AS A COACH IN DRAWING TECHNIQUES.

IBRAHIMA NIANG'S WORK, OF ILLUSTRATIVE DRAWING ON PAPER AND COMICS IS NOT LIMITED TO AN ANATOMICAL ANALYSIS OF THE BODY; IT IS A MIXTURE OF SCIENCE FICTION (SF) CLOSE TO THE "DARK FANTASY". IT IS A DARK AND VIOLENT UNIVERSE WHERE HEROISM IS GIVEN MEANING IN AN APOCALYPTIC WORLD. IN HIS AESTHETIC AMBITION, THE HARDNESS OF THE BLACK AND WHITE TONES IS EXPRESSED BY MASSIVE LINES. THE STABILITY AND UNIQUENESS OF THE PARALLEL LINES MAGNIFY THE RAW STRENGTH. THE CHARACTERS ARE ALMOST ALWAYS MOVING IN IMPROBABLE POSTURES. IN ADDITION TO HUMAN BEINGS, HIS CREATURES ARE INSPIRED BY BETIS FAN BETI STATUARY AND AFRICAN MASKS THAT HE ROBOTISES. THE COSTUMES OF HIS CHARACTERS ARE REMINISCENT OF THOSE OF THE COSMONAUTS. FOR NIANG OUR CULTURES ARE TO BE PRESERVED BUT ADAPTED TO THE CHANGING WORLD. CULTURE ET COMMUNAUTÉ OF 2020. NIANG'S WORK OFTEN PRESENTS THE BODY AS A ' MASSIVE ALMOST ALL "MASSIVE ALMOST ALL" WHOSE PARTS ARE DIFFICULT TO IDENTIFY. THE SCENE IN THE FOREGROUND ALMOST ALWAYS ABSORBS ALL THE SPACE DEDICATED TO THE SUBJECT REPRESENTED SO IT IS DIFFICULT AND RARE

TO SEE LANDSCAPES. IT RARELY EXCEEDS TWO LEVELS AND MOST OFTEN TAKES PLACE ON A PLANET CORNER THAT REVEALS THE CELESTIAL DOME. SHADOW AND LIGHT ARE NEVER DEGRADED. THEY ARE FRAGMENTED. IN NIANG'S WORK, SHADOW IS UNDERLINED BY A SUCCESSION OF PARALLEL LINES THAT FRAGMENT THE LIGHT, WHICH, ITSELF, IS A WHOLE.

FROM 2018 TO 2019, IBRAHIMA NIANG EXHIBITED AT THE INSTITUTE OF ARTISTIC TRAINING (IFA) IN MBALAMAYO, THE ALTERNATIVE MUSEUM OF ARTS (AMA) AND SPIRIT-ARTS IN YAOUNDÉ.





**"CULTURE", 2020,  
INK ON PAPER, 95,2 X 65,4 CM**

**"COMMUNAUTÉ", 2020,  
INK ON PAPER, 92 X 65,5 CM**





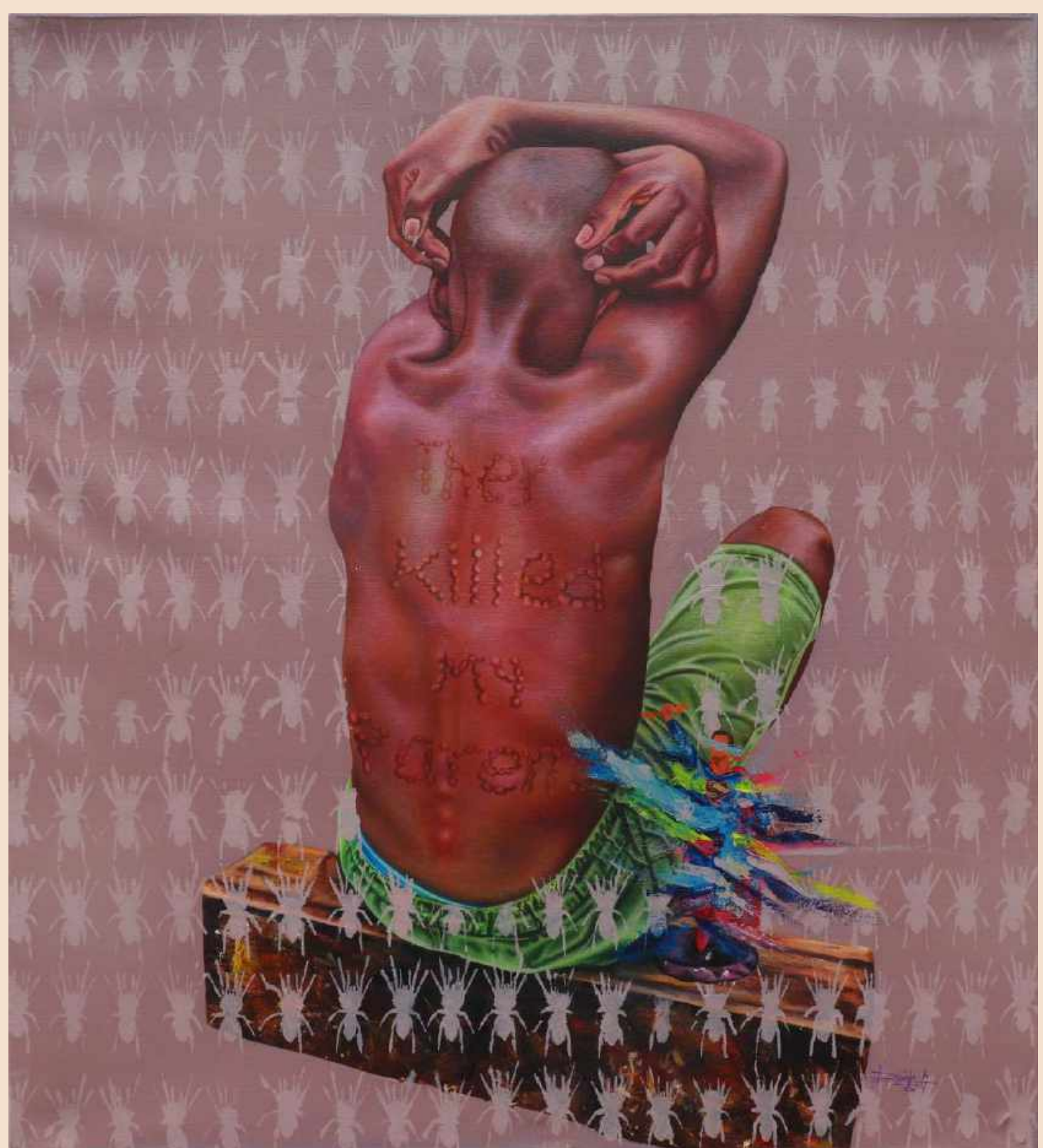
## DIEUDONNE DJIELA KAMGANG

DIEUDONNÉ DJIELA KAMGANG WAS BORN ON MAY 21, 1997, IN NJOMBE, CAMEROON. HE IS A STUDENT OF THE INSTITUTE OF FINE ARTS OF NKONGSSAMBA AT THE UNIVERSITY OF DOUALA AND HOLDS A DIPLOMA OF STUDY IN FINE ARTS (DEAP). PASSIONATE ABOUT PAINTING, HE IS CAPTIVATED BY THE WORKS OF ARTISTS WILEY KEHINDE, STEPHEN YOUNG SCOTT AND CÉSAR BIOJO. HE CONTINUES HIS APPRENTICESHIP IN THE STUDIO OF JEAN DAVID NKOT. "ILS ONT BRULÉ NOTRE MAISON ET THEY KILLED MY PARENTS" PRODUCED IN 2020, ARE ILLUSTRATIVE OF HIS WORK IN CONSTRUCTION. HE USES THE TECHNIQUE OF ACRYLIC AND SILKSCREEN ON CANVAS. HE PAINTS PORTRAITS OF CHILDREN WITH FLEUR-DE-LYS MOTIFS IN LIGHT BACKGROUNDS. THE COLOURS ARE VIVID AND PASTEL. IN HIS CREATIONS, THE ARTIST ILLUSTRATES IN HIS OWN WAY THE PSYCHOLOGY OF CHILDREN IN PRECARIOUS SITUATIONS RESULTING FROM DOMESTIC VIOLENCE. HE HAS PARTICIPATED IN SEVERAL COLLECTIVE EXHIBITIONS.





ILS ONT BRULÉ NOTRE MAISON, 2020,  
ACRYLIC ON CANVAS, 100 X 90CM



THE KILLED MY PARENTS, 2020,  
ACRYLIC ON CANVAS, 100 X 90CM



## HENRI STÉPHANE ONDOUA NSOM

HENRI STÉPHANE ONDOUA NSOM, KNOWN AS SHON ONDOUA, LIVES AND WORKS IN YAOUNDÉ. HE WAS BORN ON JUNE 23, 1993, IN ABAM IN THE SOUTH CAMEROON REGION. IN 2015, AFTER THREE YEARS OF TRAINING IN FINE ARTS AND ART HISTORY (APHA) AT THE UNIVERSITY OF YAOUNDÉ I AND AT THE FINE ARTS CLUB OF THE SAID INSTITUTION, HE LEAVES FOR DOUALA. FROM 2018 TO 2019, HE IS AN ILLUSTRATOR FOR THE COLLECTIVE LEGENDS BASED IN DOUALA WHICH PRODUCES THE COMIC BOOK MULEMA. CURRENTLY, HE IS AN ILLUSTRATOR AT AFRIC'EDUC.

SHON ONDOUA OFFERS AN EXPERIMENTAL APPROACH TO CONSTRUCTION THAT INKS HIS WORLD IN THE AESTHETICS OF MANGA. IN A WHIRLWIND OF TERRIFYING CREATURES, FROM MOVING PLANTS TO INFERNAL POSTURES, HE IS PART OF THE DARK FANTASY. HE INVESTS HIMSELF IN VISUALISING TORTUOUS CATHARSIS WITH THE INTENTION OF CONSTRUCTING A MYTHOLOGY. HIS TECHNIQUE MIXES PENCIL, INK AND ACRYLIC IN STROKES THAT EMBODY A CERTAIN RAGE AND ANGER. IT IS A DESIGN FEAT THAT ILLUSTRATES THE AMOUNT OF PEOPLE AND CREATURES TO TELL A STORY IN A SINGLE IMAGE. MORALLY, HIS WORK IS A PROPOSAL THAT DEALS WITH THE DILEMMA BETWEEN GOOD AND EVIL IN THE FACE OF DEATH. IN HIS IMAGINATION, THE BESTIARY FROM OTHER DIMENSIONS SEEMS TO BE DRIVEN SOLELY BY THE DESIRE FOR BLOOD AND DESTRUCTION. HE





“HAUT RELIEF”, 2020, MIXED MEDIA (PENCIL, INK, ACRYLIC) ON PAPER, 65 X 52,5 CM

“LABYRINTHE”, 2020, MIXED MEDIA (PENCIL, INK, ACRYLIC) ON PAPER, 82 X 64,5 CM





## PROJECT SCREAM OF RUDY PETGANG

CRIS IS ONE OF THE VIDEO OF THE PROJECT "MÉMOIRE SENSIBLE" WHICH IS A COLLECTIVE VIDEO INSTALLATION IN THE PROGRAM "VISITING PROFESSOR" AT LIBRE ACADEMIE DES BEAUX-ARTS (LABA), CONDUCTED BY THE ARTIST TIZIANA MANFREDI IN FEBRUARY 2020. "MÉMOIRE SENSIBLE" EVOKES IMAGINARY WHICH COMES ALIVE IN EMPTY SPACES OF NEW BUILDING OF THE LABA. THESE VIDEOS TALK ABOUT THE CAPABILITY OF PRESERVING THE HISTORICAL PAST TRACES, THE PRESENT REALITY WHILE PROJECTING ITSELF IN THE FUTURE OR ELSEWHERE. IN THESE SPACES, BODIES MOVE, IMAGES TAKE SHAPE, SIGNS EMERGE, RISE FROM THE GROUND, FALL FROM CEILINGS, EMBODY IN RAW MATERIAL. FACING THESE ANIMATED IMAGES, ANYONE COULD READ AND CONSTRUCT ITS PERSONAL INTIMATE NARRATION. THESE ARE EVOCATIVE VISIONS THAT QUESTIONS AT THE SAME TIME OUR COLLECTIVE MEMORY, OUR LIFE SPAN, OUR INTIMACY WHILE BRING THEM ALIVE IN OPEN SPACES FOR VIEWERS.

CRIS IS AN IDEA OF GAËTAN BORIS L. NGALEU AND OF RUDY PETGANG ALSO ASSURING THE DIRECTION AND THE EDITING. IN THIS VIDEO OF 40 MIN, 17 SEC, WILLIAM MENGUE HALF-NAKED, PLAYS AN ANGUISHED PERFORMANCE AND DANCE. CRIS ILLUSTRATES THE FRUSTRATION AND THE POPULATIONS ANGER TOWARD THIS POLITICAL INSTABILITY IN THE NORTH-WEST AND THE SOUTH-WEST (NOSO) CAMEROON THAT WAS QUALIFIED AS "ANGLOPHONE CRISES".

THE BODY OF THE PERFORMER MOVES CROSSING EMPTY SPACE AND ARTIFICIAL BACKGROUND COMPOSED BY ARCHIVES OF LOCALS' MEDIA. ITS MOVEMENTS SHOW THROUGH HIS DANCED GESTURES, HIS RAGE, ANGER AND SADNESS HE FEELS FACING THIS SITUATION LEAVING LOTS OF VICTIM.

AT THE CAMERA FRANCIS N. TIEMANI FODJO. THE DARK BROWN TONE THAT DOMINATES EVOKES THE MORBID CHARACTER OF THE CONFLICT IN THIS REGION. THIS VIDEO IS NOT ONLY AN EXTERIORIZATION OF THE NEGATIVE FEELINGS OF THE POPULATIONS. IT'S ALSO A MANIFEST IN FAVOR OF PEACE IN NOSO.





CRIES, 2020, VIDÉO HD, DURÉE 04'17 SEC, COULEUR, SON.



## PROJET NEKANG & REALITE SERIE OF TAMBA FILS

DURING THE PERIOD OF PROPOSITION OF THE STUDENT OF LIBRE ACADÉMIE DES BEAUX-ARTS (LABA) DE DOUALA UNDER THE THEME COLLECTIVE MEMORY, TAMBA FILS INVITES US IN HIS PHOTOGRAPHIC STROLL WITH THE RITES "NEKANG PE-MOUGOUM" AND THE SERIES OF PICTURE "RÉALITÉ 01 ET 02". NEKANG IN THE WEST REGION OF CAMEROON IS A CEREMONY CONSISTING IN PURIFYING, BLESSING AND INITIATING YOUNG MEN OF THE KINGDOM INTO MYSTICISM. IT IS ALSO A SYMBOL RECONCILIATION AND OUT WARD OPENNESS. IT USUALLY CONCERNS A HUNDREDS OF CHILDREN FROM SIX TO FIFTEEN YEARS APPROXIMATELY, COMING OUT OF THE BAMOUGOUM GROUP. IN THEIR COMING OUT IN A SORT OF CHOIR PROCESSING, THE YOUTH HAVE TO PLAY WITH SPECIFIC GESTURE, THE SMILE, THE WAY OF LOOKING, ALL HAVING A CAPITAL IMPORTANCE. THIS PRACTICE IS DONE EVERY TWO YEARS AND ENDS AS A FESTIVAL. THE HORNS, ONE OF THE OBJECTS ASSOCIATED TO THIS RITE UNDERLINES THE IMPORTANCE OF THE MASCULINE TRUTH. THE PLANT THAT THEY SHAKE UNDERLINES THE PEACEFUL CHARACTER OF THESE YOUNG MEN.

RÉALITÉ 01 SPEAKS OUT OF CHILDREN VICTIM OF THE NATUREL DISASTER OF BAFOUSSAM ON THE 29 OCTOBER 2019 WHICH UP TILL TODAY HAS FOUND NOTHING IN FAVOUR OF THE VICTIMS. IT A LANDSLIDE WHICH OCCURS IN THE QUARTER GOUATCHIÉ DURING 10PM. IT BROKE DOWN 11 HOUSE AND CAUSES FORTY DEATHS APPROXIMATELY. RÉALITÉ 02 PRESENT THE GRIEF OF A MAN NORTH-WEST AND THE SOUTH-WEST WAR (NOSO). WITH THE USE OF ACRYLIC IN TECHNIC CLOSE TO SERIGRAPHY, THE FACES, THE TEXTS, THE PLACES OR THE WORDS HELPS TO REVEAL THE DRAMATIC CHARACTER OF THIS SITUATION.





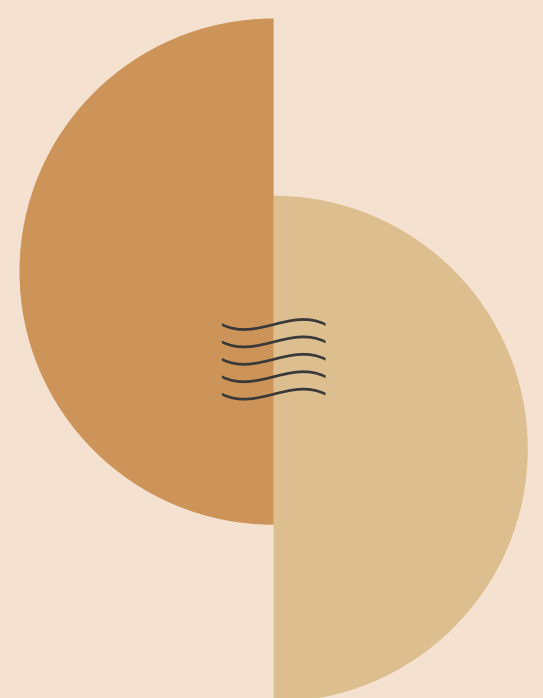
NEKANG, 2020, PHOTOGRAPHY



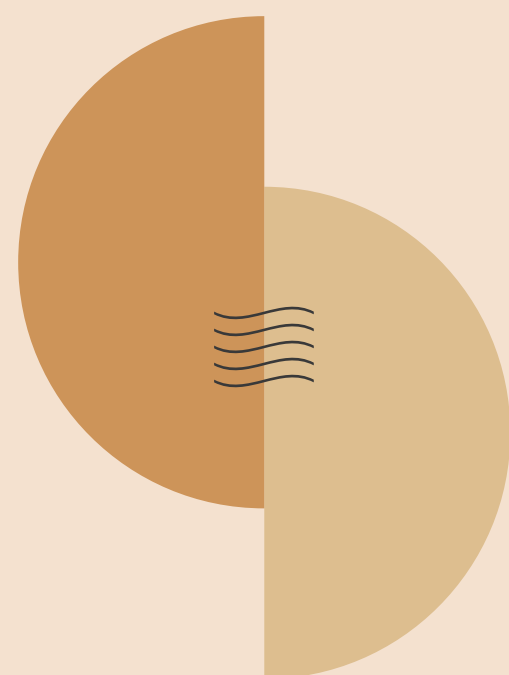
REALITY 01, 2020, ACRYLIC AND WEAVING ON CANVAS, 60 X 45 CM



# III- VISUAL IMAGES AND THE COLLECTIVE MEMORY









## The world looks to Douala

Many years ago, in various places around the world images started to be thought of as not only expressing ideas (conceptions), but also as shaping our perception of the world. This influence of images should not be underestimated, because they contribute to shaping ideas, attitudes and behaviour, i.e. all our actions in the world. Conceptions are, for example, (pictorial) notions we have about our past and our future. They are imaginations about the place, the country, the continent where we live, ideas about the world. What we believe, what we mourn and what we hope for, we think about it not only in relation to the media of language, action or music, but above all in pictures.

By "we", here, I mean us as human beings. In this context it is particularly important that we do not only have our own, individual worlds of images. Groups, communities, societies, states, regions in particular are defined by collective imageries - in the collective memory and in the collective ideas of what is and where it should go.

In a globalized world, we must communicate about such imageries if we want to live together peacefully and work together towards a more just and sustainable future. That is why I am very pleased that the project "Exploring Visual Cultures" ([www.explore-vc.org](http://www.explore-vc.org)) bring together artists, art historians, experts in visual culture and teachers from all over the world to address the issue of collective imageries. Where can we discover similarities as well as differences in the visual worlds between groups, cultures, countries? What can we learn from them? This is what "Exploring Visual Cultures" deals with. The project is also going to develop materials that contribute to an exchange between the participating partners.

The images that are at the center of the project come from a wide variety of sources: from traditional and contemporary art, graphic design, the mass media; they are influenced by designed products as well as by illustrations or social media. I am therefore very pleased that Prof. Dr. Paul-Henri Souvenir Assako Assako is collaborating with "Exploring Visual Cultures". He can make the voice of Cameroon heard in the network of "Exploring Visual Cultures". He does this in a unique way, what we can see here. Together with a group of young artists and art historians he developed this exhibition, which will open on October, 20th 2020 in LABA Douala, and he has produced this catalogue. This is the first time that artistic production and theoretical reception, that pictorial and linguistic examination of the collective pictorial memory have come together in one room.

The exhibition and catalogue will therefore be groundbreaking in the international project "Exploring Visual Cultures".

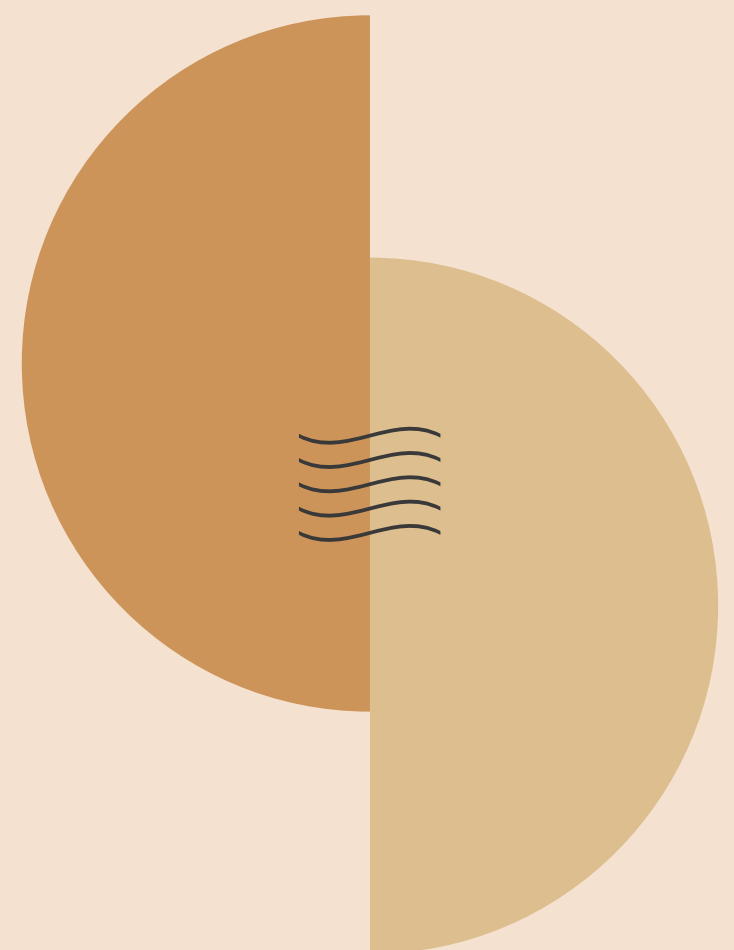
Munich, September 9, 2020

Ernst Wagner



# WHAT IS THE CAMEROONIAN NATIONAL AND COLLECTIVE MEMORY?

Through the Cameroonian national and collective Memory





# STATE OF BELIEFS



TITLE: CLÉMENT ATANGANA, PRESIDENT  
OF THE CAMEROON,  
ICONIC FIGURE AT THE 2018'S  
PRESIDENTIAL  
YEAR OF REALISATION: 2018

A CHARACTER THAT IS ICONIC AND EMBLEMATIC AS SINGLE SUBJECT IN AN IMAGE OR AS AN ACTOR NOT PLAYING A ROLE BUT HAVING INTERFERENCE WITH THE EFFECTS OF MONITORING ACTIONS, OPENED UP BY THE COLLECTIVE OF HIS SPHERE OF TIME FRAME , THIS GET A SUBJECT OF DISCUSSION IN POLITIQUE DES ANALYSES AND LES ANALYSES DE LA POLITIQUE , AN EVENT TO MONITORED AND STORE AS A THEORY TO BE AIMED FOR REFORMS

VANEC LEGNIDA,  
STUDENT OF LABA  
APRIL 2020

# ARMOIRIES DU CAMEROUN



THE FIRST OF JANUARY AND DECEMBER 31, 1960, TWO MAJOR DATES FOR THE ETHICAL UNDERSTANDING OF THE VALUES ON WHICH THE CAMEROONIAN HAS REGISTERED. LET US MAKE A SMALL DETOUR EIGHT YEARS BACK IN TIME BEFORE THIS ICONIC DATE, AT THIS MOMENT WHICH IS DECEMBER 17, 1952, RUBEN UM NYOBE ADDRESSES A FOUNDING SPEECH AND NOTICED, BY THE PRECISION AND CLEAR-SIGHTEDNESS OF WHAT HE ASPIRES TO FOR CAMEROON. HOWEVER, RUBEN UM NYOBE WILL NOT BE ABLE TO READ HIS SPEECH IN ITS ENTIRETY IN FRONT OF THE MEMBERS OF THE UN, DUE TO LIMITED AUDIENCE TIME. FAR FROM THE LYRICISM OF CERTAIN INDEPENDENCE FIGHTERS OF THE MOMENT, RUBEN UM NYOBÈ SETS THE CONDITIONS FOR THE INDEPENDENCE OF A REUNIFIED CAMEROON THROUGH A TEN-YEAR "SCHOOL PROGRAM" DESIGNED TO TRAIN AND PREPARE FUTURE CAMEROONIAN ADMINISTRATIVES UNDER THE SUPERVISION OF THE UNITED NATIONS. THIS STORY HAS EXISTENTIAL TIME, ILLUSTRATES A JOURNEY RICH IN BLOOD AROUND THE CHANGES MADE ON THE CAMEROONIAN COAT OF ARMS DURING ALL THESE YEARS. EACH EMBLEM AT A SPECIFIC MOMENT GAVE ACCESS TO A WINDOW OF ANALYSIS AND IDEOLOGY THAT ONLY THE HIGH PLACES COULD UNDERSTAND, OF THE STAR TILTING FROM RIGHT TO LEFT TO FINALLY RETURN TO ITS CENTER.

VANEC LEGNIDA,  
STUDENT OF LABA  
APRIL 2020



# MEGALITHES



VIEW OF A SPECIAL Y-SHAPE FRONTAL STONE FROM WANAR, UNESCO WORLD HERITAGE SITE

MEGALITHS AND RUPESTRE ART CONSTITUTE THE FUNDAMENTAL ELEMENTS OF LOCAL PATRIMOINE IN CAMEROON AND HAVE BECOME TODAY A SUBJECT OF RESEARCH AND TRAINING, PARTICULARLY AS THEY WERE THOUGHT TO HAVE DISAPPEARED. BY THEIR CULTURAL AND RITUAL VALUE, THESE STANDING STONES RECALL FAMOUS ANTHROPOMORPHIC SCULPTURES DISCOVERED IN OTHER REGIONS OF AFRICA: MINTADI AND ZAÏRE, POMTA IN GUINEA WITH THE KISSIS', AKWANSHI, WHICH WERE VERY CERTAINLY THOUGHT TO HAVE DIED OR DISAPPEARED, YET WE FIND THEM ACTIVELY PRESENT IN CAMEROON AND ARE PART OF AN INTENSIVE SOCIAL, SPIRITUAL, RELIGIOUS AND POLITICAL LIFE IN THE KINGDOMS OF THE GRASSLAND SECTORS OF THE NATION. HENCE THE WORSHIP OF GODS HAS REMAINED HERE BECAUSE OF THE PRESENCE OF THESE MEGALITHS, THOUGH IN A WEAKER MEASURE.

GABRIELLE DJIWAT,  
STUDENT IN HISTORY OF ART  
APRIL 2020

# L'ARBRE A PALABRE



CATEGORY: PUBLIC ART  
AUTHOR: FRÉDÉRIC KEIFF (FRENCH PLASTIC ARTIST)  
TITLE: L'ARBRE À PALABRA  
TYPE: INSTALLATION  
SIDE: 700 × 500 CM

INITIALLY DESIGNED TO REPLACE THE OLD DOUALA PALAVER TREE, A HUGE BAOBAB TREE LOCATED IN THE BONABÉRI DISTRICT, WHICH FELL IN 1993, THE PROJECT HAD TO BE REVISED IN ITS INSTALLATION PROCESS BECAUSE OF THE SYMBOLIC SIGNIFICANCE OF THE INSTALLATION. TRADITIONALLY, AROUND THE PALAVER TREE, THE VILLAGE CHIEF AND THE COUNCIL MEMBERS (= THE NOTABLES) SIT TOGETHER TO MAKE THE MOST IMPORTANT POLITICAL AND SOCIAL DECISIONS CONCERNING THE COMMUNITY, IT IS HERE THAT THE VALUES OF THE TRADITION WERE ORALLY TRANSMITTED THROUGH THE GENERATIONS.

GABRIELLE DJIWAT,  
STUDENT IN FINE ART  
APRIL 2020



# IDENTITE ET UNIVERSALITE



CATÉGORIE : MASQUE CAGOULE DE PARADE FUNÈBRE  
TITRE : MASQUE ÉLÉPHANT TSO  
TYPE : CAGOULE  
DIMENSIONS : À COMPLÉTER  
ANNÉE DE CRÉATION : ESTIMER LA PÉRIODE DE CELUI-CI  
TECHNIQUE : MIXTE (COUTURE, BRODERIE, PERLAGE ET ASSEMBLAGE SUR TISSUS)

CONSIDÉRÉ COMME L'UN DES MASQUES LES PLUS REPRÉSENTATIFS ET POPULAIRES DU CAMEROUN, DE PAR SON ORIGINALITÉ, SA CRÉATIVITÉ INTERPRÉTATIVE, SON CARACTÈRE FORMEL, CHROMATIQUE ET SYMBOLIQUE IMPRESSIONNANTS, RECONNUS, ACCEPTÉS ET ADOPTÉS PAR PLUSIEURS CAMEROUNAIS. C'EST LE CAS DE CERTAINS SUPPORTS DE SENSIBILISATIONS CONTRE LE COVID19 AU CAMEROUN (RÉALISÉS PAR L'ARTISTE VISUEL FRED EBAMI) ET BIEN D'AUTRES SUPPORTS DE COMMUNICATION, DE DÉCORATION, DE REVÊTEMENT ET D'HABILLEMENT, LE MASQUE ÉLÉPHANT TSO EST AUJOURD'HUI UNE VÉRITABLE SOURCE D'INSPIRATION DE PLUSIEURS ARTISTES PLASTICIENS/VISUELS CONTEMPORAINS CAMEROUNAIS OU NON. IL EST BIEN CONNU AUJOURD'HUI ET FAIT OFFICE D'IDENTITÉ DU CAMEROUNAIS LAMBDA.

VANINA KAPE  
ÉTUDIANTE EN HISTOIRE DE L'ART  
AVRIL 2020

# POUVOIR ET ART SACRE



CETTE ŒUVRE CONSIDÉRÉE COMME UNE MANIFESTATION SPIRITUELLE POLITIQUE ET RELIGIEUSE DU PEUPLE KOM ET COMME UN PRÉCIEUX MORCEAU NATIONAL DE L'ART CAMEROUNAIS, EST ÉGALEMENT LE TÉMOIN MATÉRIEL D'UN SAVOIR-FAIRE ARTISTIQUE ANCESTRAL ET DE LA RICHESSE DU PATRIMOINE ARTISTIQUE ET CULTUREL DU CAMEROUN QUI MÉRITE D'ÊTRE CONSERVÉ ET VALORISÉ.

LEVI BETSOGO  
ÉTUDIANTE EN HISTOIRE DE L'ART  
SEPTEMBRE 2020



# 1990, VICTOIRE HISTORIQUE

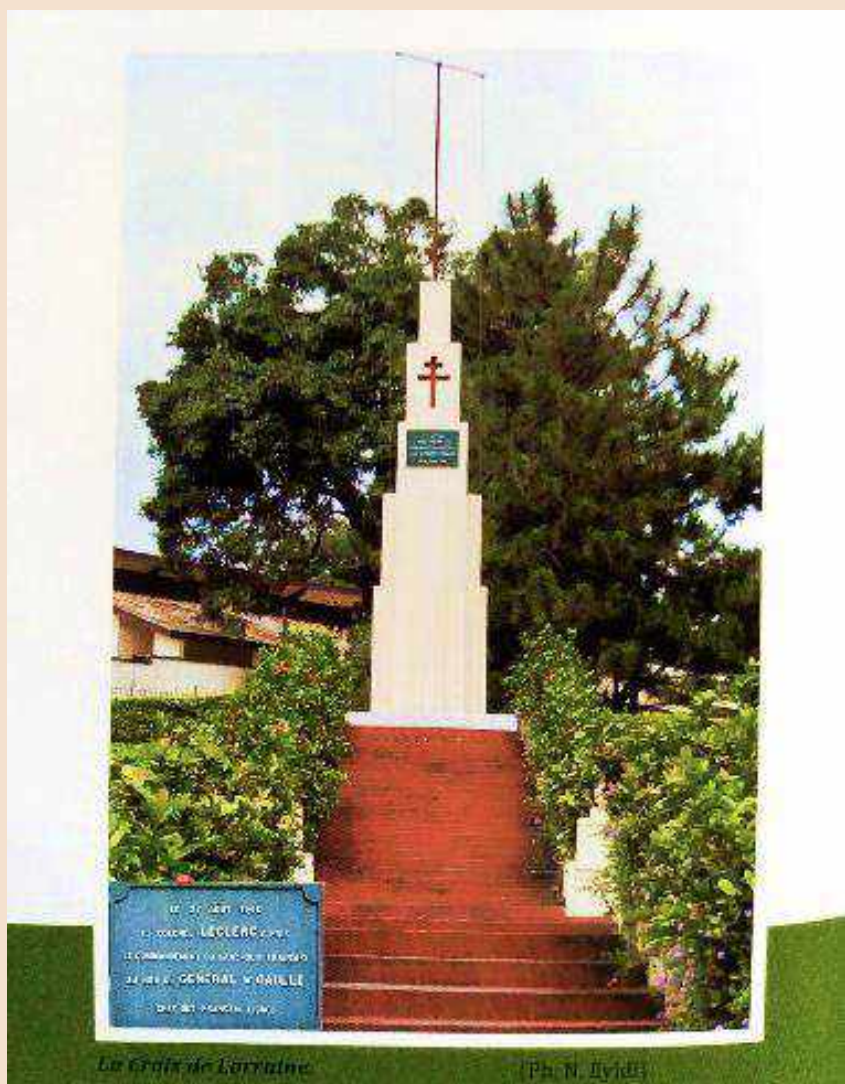


CATÉGORIE : ART NUMÉRIQUE,  
PHOTOJOURNALISME  
AUTEUR : NON DÉTERMINÉ  
ANNÉE : 1990  
TYPE : PHOTOGRAPHIE  
GENRE : PHOTOJOURNALISME  
CAMEROUN 1 - 0 ARGENTINE, COUPE DU  
MONDE DE FOOTBALL 1990, MATCH  
D’OUVERTURE, 2ÈME MI-TEMPS, 66MIN.09  
SEC.  
SOURCE DES IMAGES :  
[HTTPS://FR.FIFA.COM/NEWS/TOUT-EST-  
DANS-TETE-1055350](https://fr.fifa.com/news/tout-est-dans-tete-1055350)

CETTE IMAGE ICONIQUE QUI A FAIT LE TOUR DU MONDE, RELATE LA VICTOIRE QUI A DONNÉ DU ZÈLE AUX LIONS INDOMPTABLES DU CAMEROUN JUSQU’EN QUART DE FINAL DU MONDIAL DE 1990. LE CAMEROUN DEVIENT AINSI LA PREMIÈRE ÉQUIPE AFRICAINE À ATTEINDRE CE STADE DE LA COMPÉTITION. C’EST DONC UN DEVOIR DE MÉMOIRE DE PRÉSERVER CETTE PHOTO QUI AU-DELÀ DE SON CONTEXTE HISTORIQUE PRÉSENTE DES CARACTÉRISTIQUES ESTHÉTIQUES CERTAINES.

YVES XAVIER NDOUNDA NDONGO,  
ACTEUR CULTUREL,  
AVRIL 2020

# THE CALL



CATEGORY : FINE ARTS ( HISTORICAL MONUMENT)  
TITLE : THE CROSS OF LORRAINE”,  
YEAR : 1940’S,  
REFERENCE : EYIDI (FOUND IN A BOOK TITLE “YAOUNDÉ  
UNE VILLE, UNE HISTOIRE” OF JEAN- MARIE ESSONO),

THE PRESENTATION AND INTERPRETATION OF THIS HISTORICAL MONUMENT IS NOT ONLY A PROJECT BUT A CALL ON THE REEDUCATION OF OUR VALUES IN OUR COUNTRY. WHEN WE TALK OF COLLECTIVE MEMORY, WE ASPIRE TO WHAT BINDS US TOGETHER AS ONE, PEACE-WORK-FATHERLAND, WHAT MADE US WHO WE ARE TODAY, WHAT WE INTEND TO CHANGE FOR THOSE COMING AFTER US WITHOUT DESTROYING WHAT WE HAVE OF VALUABLE NOW.

BIAKOP DJATENG ROSELYNE  
STUDENT IN FINE ARTS  
APRIL 2020



# HONOUR OR HORROUR



CATEGORY: FINE ARTS (MONUMENT)  
AUTHOR: UNKNOWN (SURELY A MEDICAL ADMINISTRATIVE PROJECT)  
TITLE: EUGENE JAMOT  
TYPE: SCULPTURE  
YEAR OF REALISATION: UNKNOWN  
DIMENSION: 470CM HEIGHT, 180CM SIDE, 140CM BACKWARD AND 63CM FRONTWARD  
MATERIAL: BETON  
TECHNIC: LOW AND HIGH RELIEF SCULPTURE

IN NOVEMBER 1931, DURING HIS JOURNEY BETWEEN FRANCE AND CAMEROON, COLONEL JAMOT WILL BE LANDED BY FORCE IN DAKAR AND KEPT UNDER WATCH. THE MINISTER OF OUTRE-MER TERRITORIES HELD HIM PERSONALLY IN CHARGE FOR THE SERIOUS THERAPEUTIC ACCIDENT THAT TOOK PLACE IN BAFIA WHERE ONE OF HIS ADJOINS ADMINISTERED A TREATMENT TO APPROXIMATELY 1000 PEOPLE WHO BECAME BLIND.

BAMBO IDRISU WAINUM,  
STUDENT IN FINE ARTS  
MARCH 2020

# LIKE THE MVETTE PLAYER



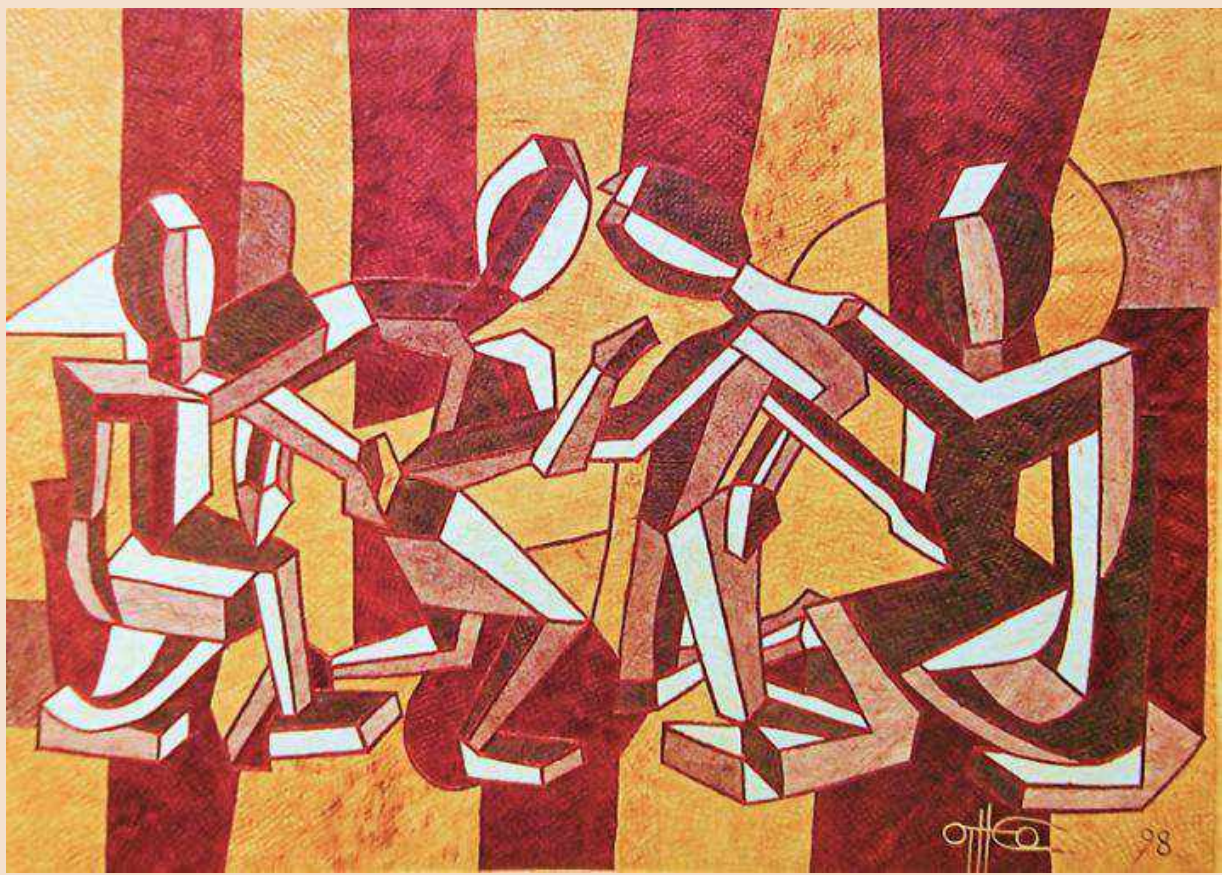
CATEGORY: FINE ARTS  
AUTHOR: SPEE NZANTE  
TITLE: STORY TELLER PLAYING CORA  
TYPE: PAINTING  
YEAR OF REALISATION: 2000  
DIMENSION: 73X56CM  
TECHNIC: OIL PAINT ON CANVAS

FROM 1976 TO 1982, HE WILL STUDY FINE ARTS IN NIGERIA AND IVORY COAST AS AN ADOLESCENT. BY THIS POINT, HE WAS ALREADY RECOGNIZED AS AN ARTIST WITH GREAT TALENT AND HIS WORKS WERE SOLD INTERNATIONALLY. IN SPITE OF HIS RISING REPUTATION, SPEE NZANTE WILL DECIDE TO RETURN IN BAMENDA WHERE HE WILL CREATE THE SPEE ARTS CENTER. HE TRAINED SOME YOUTHS (ANGU WALTERS, EVANS ELAD, NDOFOA, FUHNITANG ROGIER ETC.).

BAMBO IDRISU WAINUM,  
STUDENT IN FINE ARTS  
MARCH 2020



## MEDIUM PRESTIGE

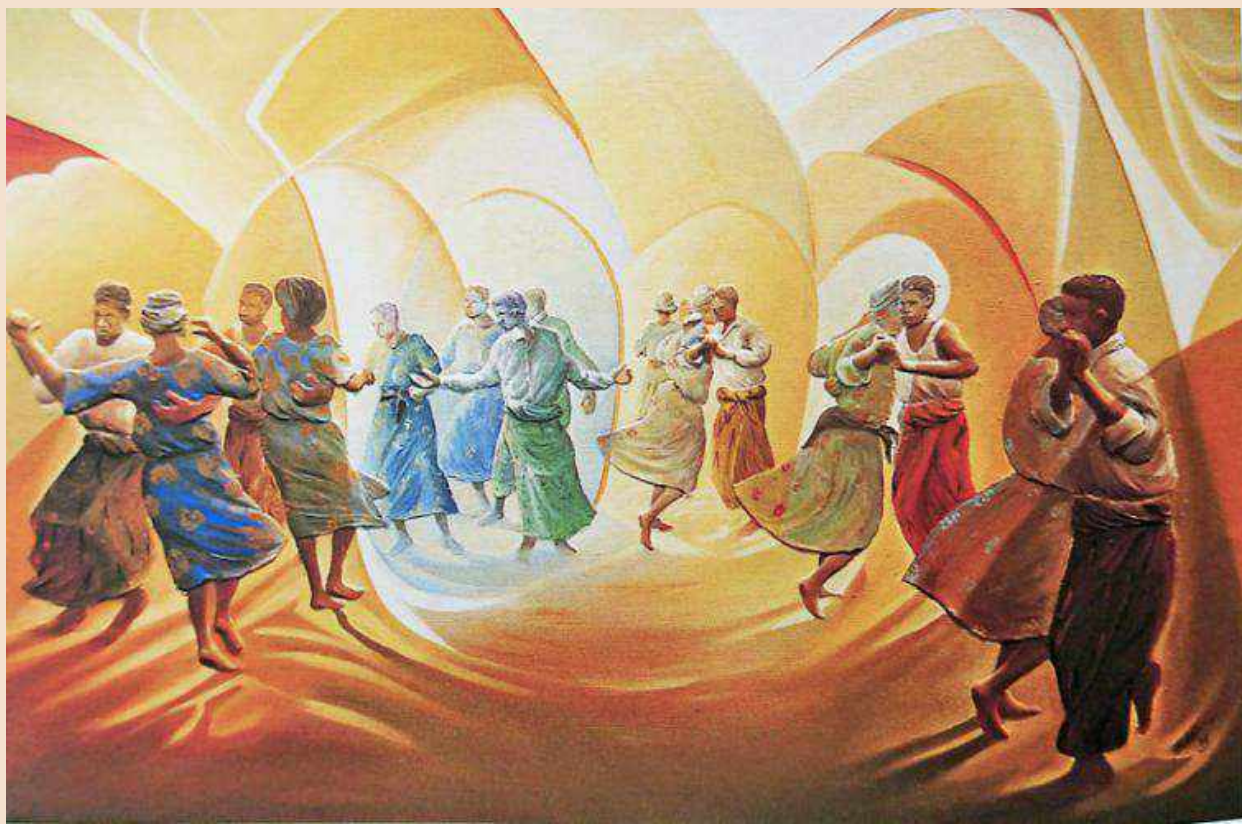


AUTEUR : ONDIGUI ONANA THÉODORE DIT OTHÉO  
CATÉGORIE : IMAGE ARTISTIQUE-POPULAIRE-  
CULTURE  
TITRE : JOUEUR DE BALAFON  
ANNÉE : 1998  
TYPE : PEINTURE  
LIEU : DOUALA ‘COLL.SUZANNE ET JAMES  
ONOBIONO)  
TECHNIQUE : COLLAGE SUR OBOM  
DIMENSIONS : 136 X 105 CM  
SOURCE : NICOLAS BISSEK, LES PEINTRES DE  
L’ESTUAIRE, ED. KARTHALA, 1999

ERIGÉ AU RANG D’OBJET ESTHÉTIQUE PRESTIGIEUX, L’ÉCORCE D’ARBRE D’OBOM EST UN MÉDIUM UTILISÉ PAR PLUSIEURS ARTISTES PLASTICIENS CAMEROUNAIS. LE JOUEUR DE BALAFONS D’OTHÉO EST ICI UN EXEMPLE D’OEUVRE PICTURALE RÉALISÉ AVEC LADITE ÉCORCE. PROVENANT D’ESSENCE D’ARBRE PRÉCISE TEL QUE L’ANTIARIS, L’OBOM EST UN DES ÉLÉMENTS DU PATRIMOINE CULTUREL BANTU QUE L’ARTISTE MET EN VALEUR À TRAVERS SES OEUVRES.

ONANA AMOUGUI JUSTE CONSTANT,  
ÉTUDIANT EN HISTOIRE DE L'ART  
MARS 2020

## PASSION & IDENTITY



AUTEUR : EMATI  
CATÉGORIE : IMAGE ARTISTIQUE-POPULAIRE-  
CULTURE  
TITRE : LES DANSEURS D’AMBASSI  
ANNÉE : 1998  
TYPE : PEINTURE  
LIEU : DOUALA ‘COLL.PARTICULIÈRE)  
TECHNIQUE : HUILE ET SCIURE DE BOIS SUR TOILE  
DIMENSIONS : 100 X 70 CM  
SOURCE : NICOLAS BISSEK, LES PEINTRES DE  
L’ESTUAIRE, ED. KARTHALA, 1999

ENRICHIE PENDANT LA PÉRIODE COLONIALE, LES POPULATIONS LOCALES VONT Y INTRODUIRE DE NOMBREUX PAS DE DANSES D’INSPIRATION ALLEMANDE. CELLE-CI SERA GÉNÉRALEMENT ALORS ACCOMPAGNÉE DE LA MUSIQUE MAKOSSA ET LES DANSEURS SE VÊTIRONT DES TENUES TRADITIONNELLES SAWA. DURANT LES ANNÉES 1920-1930, L’AMBASSI SE RÉPENDRA DANS TOUT LE CAMEROUN POUR DONNER NAISSANCE À L’ASSIKO. DANS LES ANNÉES 1960, LA DANSE SERA POPULARISÉE PAR SALLE JOHN GÉNÉRALEMENT APPELÉ « ROI DE L’AMBAS-BAY ».

ONANA AMOUGUI JUSTE CONSTANT,  
ÉTUDIANT EN HISTOIRE DE L'ART  
MARS 2020



# DESPOTE JUSQU’AUBOUTISTE



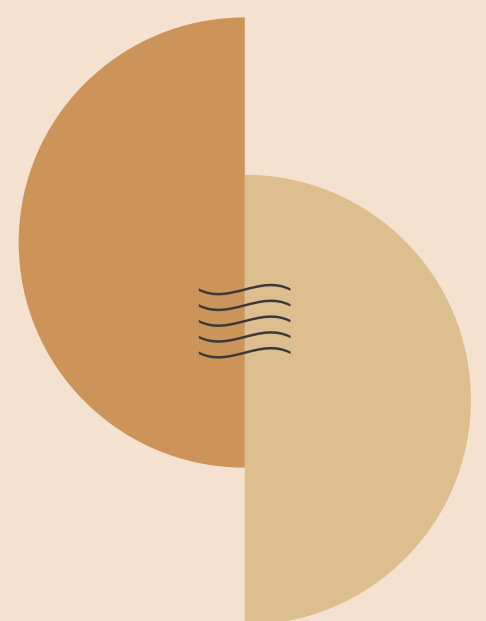
LIÉE À LA DÉNONCIATION CONSCIENTE OU INCONSCIENTE, IL Y A TOUJOURS UNE INTENTION MORALISATRICE DANS LA CARICATURE, HEUREUSEMENT COMPENSÉE PAR SON CARACTÈRE DIVERTISSANT ET MOQUEUR. POUR AUTANT, IL FAUT S’EN MÉFIER CAR LA DÉFORMATION DES TRAITS D’UN PERSONNAGE CONNU OU LÉGENDAIRE EST UN EXCELLENT ARTIFICE POUR FACILITER SON IDENTITÉ PLUS QUE DE LE CARICATURER.

YVES XAVIER NDOUNDA NDONGO,  
CULTURAL ACTOR,  
APRIL 2020

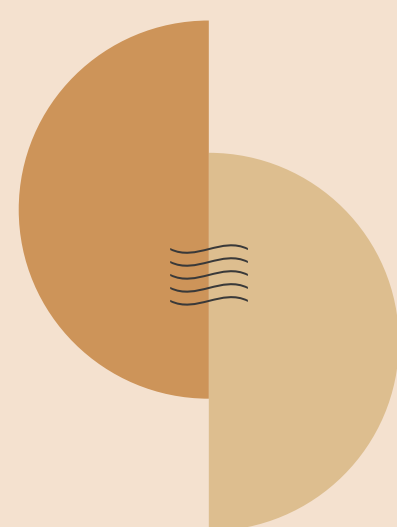


# ACKNOWLEDGEMENTS

This visual Art Exhibition has been made possible thanks to the support of:









SPECIAL THANKS TO:



ITALIAN AGENCY FOR DEVELOPEMENT  
COOPERATION



AFRO FASHION ASSOCIATION



AKADEMIE DER BILDENDEN MUNSTE  
MUNCHEN



EXPLORING VISUAL CULTURE AND DR.  
ERNST WAGNER ;



**ARTISTS ;**

**VISITING PROFS:**

**TIZIANA MANFREDI;  
MICHELLE FRANCINE NGONMO**

**CURATORIAL TEAM :**

**DJIWAT GABRIELLE ;  
NDOUNDA NDONGO YVES XAVIER ;  
BIAKOP ROSELYNE ;  
ONANA AMOUGUI JUSTE CONSTANT ;**

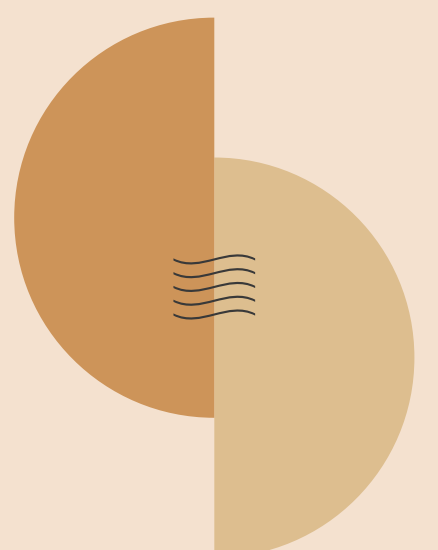
**ICONOTECH WORKING GROUP :**

**DJIWAT GABRIELLE ;  
NDOUNDA NDONGO YVES XAVIER;  
BIAKOP ROSELYNE;  
ONANA AMOUGUI JUSTE CONSTANT;  
NJOH BAHÉL ;  
BETSOGO LÉVI;  
KAPE VANINA;  
TCHANDEU JOSUÉ;  
LEGNIDA VANEC;  
OWONA JOSEPH;**

**ADMINISTRATIVE AND PEDAGOGICAL TEAM OF LABA DOUALA :**

**NKEN EDITH ALBERTINE;  
BALLA OWONA BENOIT;  
MBIDA ZANGA JULIEN;  
MAYEGA MARTIN.**

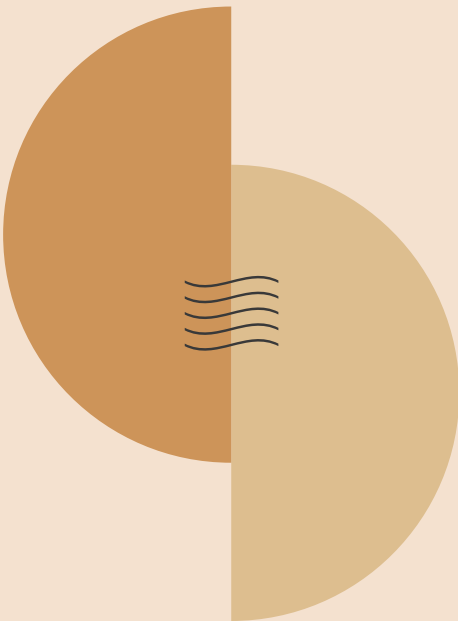
**STUDENTS OF LABA DOUALA;**



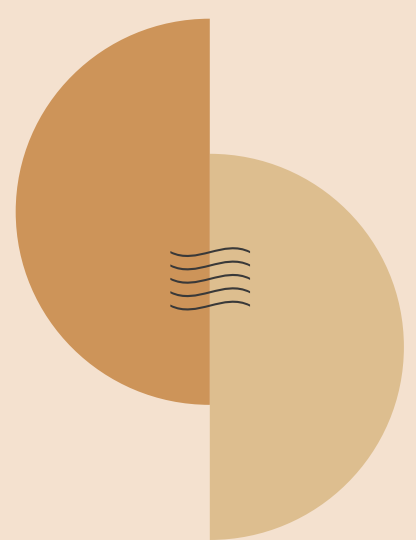


# PARTNERS

Gratitude and appreciations for their support to our partners:







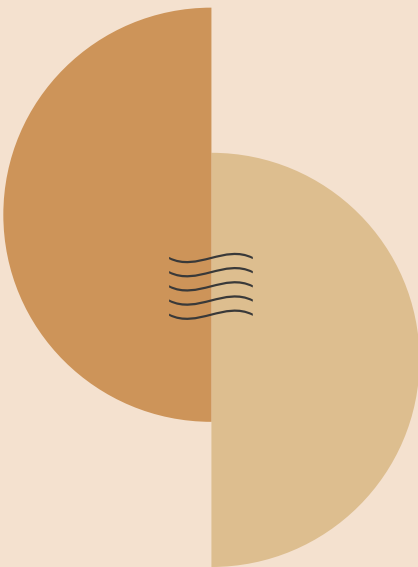




AFRO FASHION ASSOCIATION AND ITS FOUNDER & PRESIDENT  
NGONMO MICHELLE FRANCINE



EXPLORING VISUAL CULTURE AND  
DR. ERNST WAGNER ;







## PROMOTING ART AND CULTURE: CAPACITY BUILDING, SOCIAL BUSINESS AND EDUCATION IN CAMERON

[WWW.COEWEB.ORG](http://WWW.COEWEB.ORG)  
[WWW.PROGETTICAMON.IT](http://WWW.PROGETTICAMON.IT)



