

JANUARIO JANO | PORTFOLIO

Lives and works in London, Lisbon and Luanda.

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STATEMENT /

Januario Jano’s practice reflects on the ideas of home and self, constantly challenging the norms through explorations of historic and contemporary narratives within the context of the growing interdependence of the world’s economies, cultures, and populations.

Enthralled with the hypothesis of a delicate balance between fiction and reality, galvanised to explore the relationship between humans and non-humans in time and space. In this context, the role of the body is pivotal, and its multidimensional representation occurs within the framework of proverbial globalisation and cross-cultural interaction.

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IMBAMBAS: Unsettled Feelings Of An Object and Self | Solo exhibition | Kristin Hjellegjerde Gallery | London | UK
Curated by Kristin H and Tolla Sloane



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IMBAMBAS: UNSETTLED FEELINGS OF AN OBJECT AND SELF

Solo exhibition at Kristin Hjellegjerde Gallery
London | UK | 07 January - 07 February 2022
Curated by Kristin H and Tolla Sloane

Vibrant strips of fabric and thread are assembled into graphical textile compositions that hang alongside cracked monochromatic portraits and photographs of lush landscapes and stark architectural details printed onto cotton sheets. Angolan artist Januario Jano's first solo exhibition with Kristin Hjellegjerde Gallery entitled Imbambas: Unsettled Feelings of Object & Self takes its departing point from the term imbambas (from the Kimbundu language) which refers to things such as furniture and luggage that have an intrinsic and uncanny relationship to the body and self. While the artworks are aesthetically diverse incorporating different materialities and contexts, they share a powerful physical presence that resonates through time and space to present a profound contemplation of the object's role in the construction and reinforcement of cultural identity.

Jano's artistic investigation is typically ignited by a question relating to notions around his own conflicted and prescribed identities in relation to his cultural heritage and wider questions around colonial subjectivities. This investigation drives an in-depth process of research in which the artist refers to multiple archives, including his own photographs and an archive that documents photographs taken by a missionary group from the US who came to Luanda (where Jano grew up) and built churches around the city. "The presence of the church is heavy where I come from," explains the artist. "To me, these buildings refer back to the hybrid identity of my people while also commenting on the perverse process of colonisation, which I still find unsettling." This latest series of work features a photographic triptych entitled SDC 004 in which the facade of a church is juxtaposed alongside an image of lush, green fern leaves and a photograph of a figure standing within a desolate building, dressed in a white colonial costume. The photographs are printed onto cotton rag, connoting a strong bodily presence both in terms of its universal relation to clothing and to historical labour, specifically the cultivation of cotton in Africa. By employing cotton as his canvas, Jano reclaims the textile cultures lost to Portuguese colonial practices - which were designed to homogenize and accelerate assimilation into colonial 'order' via Christianity and extractive wage labour - while also reflecting on his complex heritage and the culture of the Ambundu people.

Elsewhere, Jano invites a more intimate perspective. The work entitled Nap Nap (Imbamba), for example, depicts a pair of shoes abandoned at the edge of a tent. The leather of the shoes in the photograph holds the shape of their owners' feet, conveying an absent or spectral presence, which is further complicated by the artist's own relationship to the object. While Jano took the photograph in Egypt, the dynamic, scattered position of the shoes recalls the artist's fond memory of his grandfather leaving his shoes near, but "never on" the doormat. By printing the image onto white cotton, Jano once again points to a bodily presence while also leaving space for the viewer to form their own relationship to both the represented object (the shoes) and the artwork.

In a similar way, the larger textile works, in which the artist creates abstract collages composed of cloth, rope and printed photographs, have a dual relationship to the body in the sense that they function as both deconstructed clothing and 'Mponda' - traditional belt-like cotton bags used to store daily items as well memories as represented by notes and photographs. Stitched together in bold graphical compositions, the fabrics appear taut, baggy and folded; they're diverse in colour, texture and opacity once again reflecting a sense of hybridity while also playing with depth and spatiality. This engagement with negative space is fundamental to Jano's practice and extends to the rooms in which the work is presented. He sees his works as not only interacting with and thus, activating the space, but also making visible its intrinsic materiality. In this way, the space becomes - like the Mponda, shoes, fabric or churches - both an object with its own form, character and context as well as a container for the artworks and our bodies.

As such, the exhibition not only presents a series of uniquely striking artworks, but also curates an experience of the uncanny in which the viewer is invited to consider how the objects that we use, wear and carry bear relationship to cultural histories and hierarchies.

By Millie Walton

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UNTITLED (M008), 2021
Mixed textile, calico, transfer onto unprimed canvas, rope, wool, collage, hand sewing
180 x 200 cms

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AMBAKISTA (M009), 2021
Transfer onto unprimed canvas, acrylic, wool, calico, hand sewing
113 x 204 cm

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SDC 004 (DEONTOLOGICAL CLOTH), 2021
Baryta on 100% cotton rag
52 x 75 x 2 cm each
Ed. 01/3 + 2 AP

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TROUXA: VICTORIA, 2021
Mixed textile, rope, glass beads, foam, fresh cloth, mixed objects, crochet, calico, spray paint, and wire

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SYSTEM 002, 2021
Casted round metal bar, wool, wire, objects, crochet, rope, canvas, attached photograph

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UNTITLED (M0010), 2021
Transfer onto unprimed canvas, acrylic, wool, calico, hand sewing
112 x 180 cm

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AXILUANDA IV (M0011), 2021
Mixed Textile, transfer onto unprimed canvas, acrylic, wool, calico, hand sewing
91 x 195 cm

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NAP NAP (IMBAMBA), 2021
Baryta on 100% cotton rag + Textile
48 x 56 x 5 cm
Ed. 01/3 + 2AP

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Kassanje | Public Project | Sculpture | Fontelo Woods | Viseu | Portugal
Organized by Poldra Project



Steel Galvanised tubes, Colour acrylic
Size: 560 x 600 x 800 cm
Ed. Unique

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KASSANGE

Public Project | Sculpture at Fontello Woods
Viseu | Portugal | 2021 - Present
Organized by Poldra Project
https://poldra.com/en/art/kassanje-2021-januario-jano-en/

The faith in the virgin
Pity and fear of forgotten souls under the polarized sky,
Tear drops, sweat and blood
Denude the possessions of soil.

Inspired by historical events and the importance of cultural representation, the artwork examines relationship dynamics in time and space.

This sculpture operates as a converged space for all living species. Despite its power and dominance representation, it attempts to shift the hierarchical system embedded, allowing an in-depth examination of how spaces and structures could influence and shape relationships, considering its socio-cultural and ecological importance.

Within the sculpture, there is an element of inclusiveness, which allows the inhabitants of humans and non-humans to activate the space in a non-hierarchical order. The psychological implications that the space presents would manifest themselves in uncertainty, anxiety, directionlessness, and hopelessness. That would create a state of constant flux by guiding the viewer's perception in a profound reflection of its past, present, and future. The cathedral usually represents the Christian power, fetishized as the elevated sacred space, has its subtext of love to oppress and dominate.

Examining the role of these buildings, and their function within the Western culture in relation to African culture, the cathedral has been a catalyst for conceiving this work.

By Januario Jano

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Kassanje | Public Project | Sculpture | Fontelo Woods | Viseu | Portugal
Organized by Poldra Project



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APOKALYPSIS: LOVELESS SOULS

Group Perfomance – UNFOLDING at Goldsmiths CCA
London | UK | 9th October 2021
Curated by Rita Aktay and Wan Yi Sandra Lam
https://goldsmithscca.art/channel/performance-unfolding/

APOKALYPSIS - LOVELESS SOULS

Reflecting on the historical production of imposed culture embedded into objects. Inspired by the “book of revelations”, Apokalypsis - Loveless Souls questions the object’s dominant role in space and time.

The performance operates as a seductive tool to engage the audience in a non-compromised, non-formal and non-linear form while encouraging them to explore feelings and possibilities of production of public sculptures.

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ARQUIVO MESTRE
Solo exhibition at Jean-Claude Maier Gallery | Frankfurt | Germany
Curated by Mahret Ifeoma Kupka



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ARQUIVO MESTRE

Solo exhibition at Jean-Claude Maier Gallery
Frankfurt | Germany | 18 May - 14 August 2021
Curated by Mahret Ifeoma Kupka

Those who don't know their history
wander blindly and obliviously through the present
and stumble along their way to the future.
– Maria-Gracia Latedjou

Januario Jano (b. Luanda) engages in his artisticwork with processes of memory and cultural identity. Living between Lisbon, London and Luanda, the artist interweaves traditional Ambundu practiceswith pop cultural elements in his performances, large-scale textile works, photo and video installations.

Arquivo Mestreis is Januario Jano first solo exhibition in Germany. Specially produced for the exhibition, the works offer a stark aesthetic experience, while also inviting to a deeper exploration. Every look, every listening promises a new discovery, another clue to something previously hidden: the chirping of birds greets the visitors inside the exhibition. No living animals, but sound recordings of long-extinct species emanate from loudspeakers.

For the sound installation *Dusky Dorky – Looking for Dodo*, Januario Jano delved into the sound archive of the British Museum in London, known for its extensive collections of displaced colonial items. The warbling becomes a ghostly voice that tells of past times, a *Kazumbi*, a spirit from another world, as in the Ambundu's traditional belief system. In the museum, the birdcalls become archive material: documented, inventoried, forcibly removed from their natural environment.

Kazumbi is also the title of the exhibited video work. Januario Jano moves on the screens to rhythmic breathing sounds, as if caught by a strange force. He wears a white dress, one that his grandmothers might have also worn back in colonial times. Not a traditional garment, but rather one in the fashion of the colonial rulers, reminiscent also of clerical garments. The clothing of the white man, of the white woman, was a first step in the process of cultural assimilation, a step away from one's own narrative, from collective memory, away from the *Mponda*, as the belt-like cotton bags are called, in which Ambundu women preserved their stories.

Jano's textile works appear to be an expansion of the space itself: lengths of fabric, pockets, bulges, patterns, printed shapes and photographs, colourful seams and threads form an inverted *Mponda*. No linear narrative, but rather memory as it functions: entangled, jumping, dragging, meandering, sudden, constantly shifting with the overlapping of other narratives.

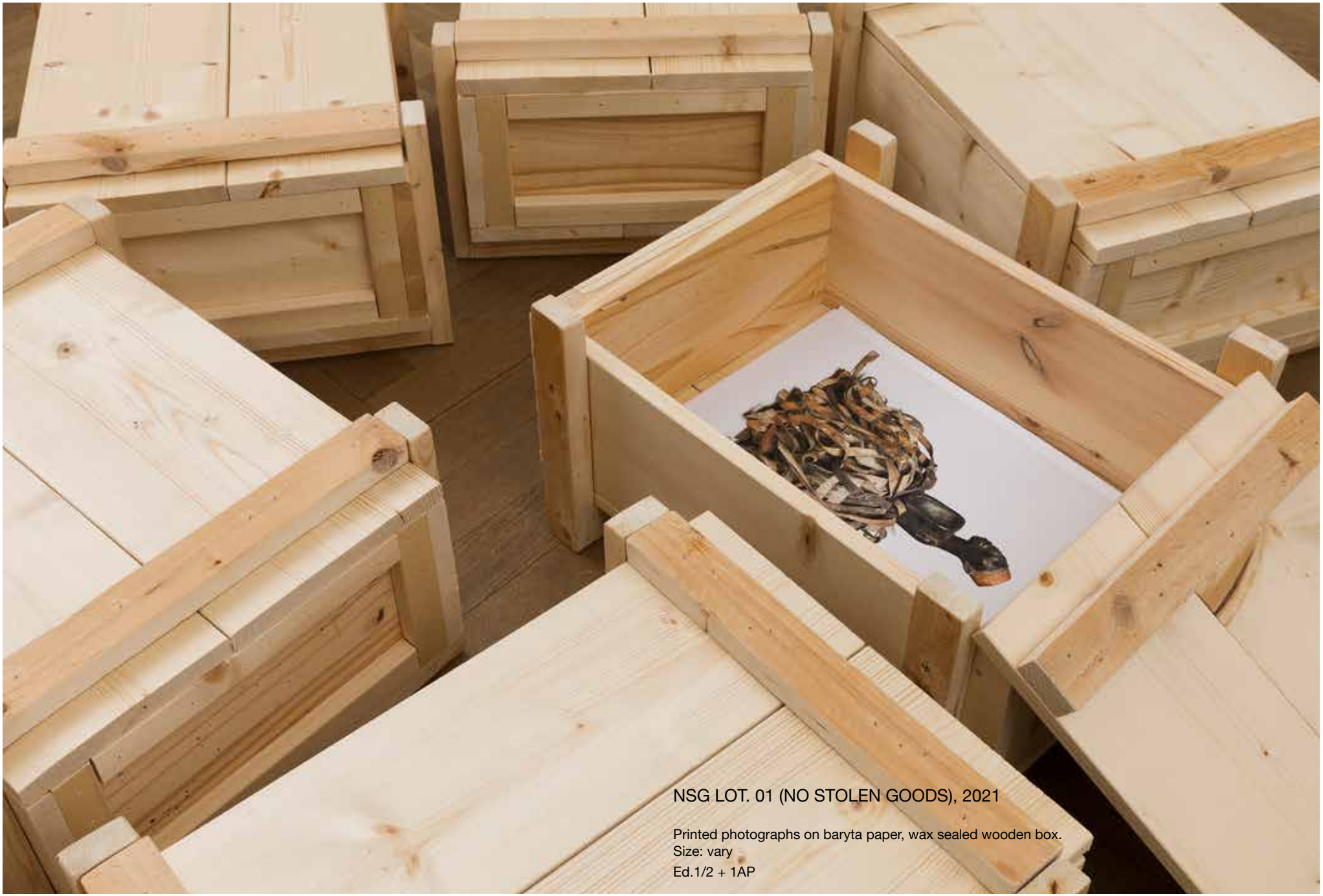
With *Arquivo Mestre*, Jean-Claude Maier Gallery contributes to highly topical debates on memory, privilege of interpretation, multiperspectivity and cultural identity. How can the Global North live its responsibility in post-colonial times? To what extent does colonialism still affect global interactions today? How might a coexistence on eye-level become conceivable?

Jano's photographic works reveal traces of colonial violence. Christian crosses served the conquerors as markers of successful missionary work, i.e. also the displacement of indigenous cultural practices, traditions, and crafts. At Praça De Escravos, the 'Square of the Slaves', people were enslaved under the cross. Not *Stolen Goods* is an installation in six parts, consisting of transport crates and photographs showing objects from Angola which were looted during colonial times, and which find themselves today in European museums. Were they transported in such crates? Will they be returned in these same boxes, or does only their photographic documentation, their digital alias remain?

It is estimated that over 80% of Africa's cultural heritage is held in museums and private collections outside the continent. A young generation of Europeans, descendants of African origin, is increasingly raising questions, among others, about a shared cultural identity beyond alienation and whitedominance culture. Through artistic works, myths and stories of their ancestors are reawakened and fused with contemporary daily life, creating new hybrid realities that can no longer be divided into a here and there.

By Mahret Ifeoma Kupka

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NSG LOT. 01 (NO STOLEN GOODS), 2021

Printed photographs on baryta paper, wax sealed wooden box.
Size: vary
Ed.1/2 + 1AP

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SDC 001 (DEONTOLOGICAL CLOTH), 2021

Print on baryta cotton fine art paper rag
50 x 200 x 2 cm
Ed. 1 / 4 + 2AP

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SDC 003 (DEONTOLOGICAL CLOTH), 2021

Print on baryta cotton fine art paper rag
30 x 150 x 2 cm
Ed. 1 / 4 + 2AP

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KAZUMBI, 2021 (FILM INSTALLATION)

Dual channels
3 : 03”
Ed. 1/3 + 2AP

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PRAYER, 2019

Inkjet on 100% cotton fine art paper rag
44 x 58 x 3 cm
Ed. 1 / 4 + 2AP

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PROCRASTINATION I (INSTALLATION), 2021

Print on baryta cotton fine art paper rag, objects, candles and wooden shelf
Vary (cm)
Ed. 1 / 3 + 2AP

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AXILUANDA II (M006), 2021

Mixed textile, transfer, collage, stitches, hand sewing, acrylic paint and rope.
190 x 130 x 10 cm

Ed. Unique

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AXILUANDA III (M007), 2021

Mixed textile, transfer, collage, stitches, hand sewing, wool.
190 x 130 cm
Ed. Unique

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EXHIBITION REVIEW / FRIEZE

Januario Jano's Elegy to Angola's Stolen Land

At Jean Claude Maier, Frankfurt am Main, the artist samples from institutions that continue to hoard his native country's heritage, connecting the dots between Christianity and the Angolan textile cultures lost to colonial practices

The title of Januário Jano's first solo exhibition in Germany, 'Arquivo Mestre', translates from Portuguese as 'the master('s) archive' or 'master file'. Concerned with colonial subjectivities and their wider implications – particularly in Angola, where the artist was born – the show skilfully connects the seemingly unrelated dots between Christianity gained and textile cultures lost, the opacity of restitution and processes of extractivism, environmental degradation and ecological transformation. Ambient birdsong offers a welcome respite from the urban cacophony outside. Nevertheless, Dusky Dorky – Looking for Dodo (2021), the looped sound installation playing near the entrance of Jean Claude Maier gallery in Frankfurt, might have seemed unexceptional were it not for its backstory: all the contributors to the avian choir that fills the gallery are now extinct. Compiled from the British Museum sound archives, this ghostly warble finds its counterpoint in the installation NSG Lot. 01 (No Stolen Goods) (2021), which comprises six wax-sealed wooden boxes containing photographs of Angolan heritage that was looted during colonial times. By hiding these images from view, Jano reflects on how various European institutions, such as the British Museum, continue to hoard these items.

In the ancestral belief system of the Ambundu of Angola, the kazumbi is a mostly benevolent spirit that occupies the human body. Jano's dual-channel video installation Kazumbi (2021) shows the artist lying prone on the floor, his body moving intermittently, as if entranced. A white dress, similar to the ones Portuguese colonialists required Angolan women to wear as a symbol of 'civilization', can be glimpsed under the loosely draped black cloth that covers the artist's almost-lifeless body. At the far end of the gallery, visible through propped-open doors in the two dividing walls, is Prayer (2019) – a series of seven images, hung in the form of a large cross, showing the artist in the process of removing the dress. In some pictures, he stands almost naked against a dark background. In others, he is solemnly backing away from the garment, which is now discarded on the floor in front of him, a jumbled mound of contrasting white cloth.

Throughout his practice, Jano conveys meaning through textiles. Axiluanda I (M005) and Axiluanda II (M006) (both 2021), for instance, are textile-based works in which silkscreen-printed photographs, collage, hand sewing, acrylic paint and rope converge and deftly extend into the room. In these works, Jano returns to the textile cultures lost to Portuguese colonial practices, which were designed to homogenize and accelerate assimilation into colonial 'order' via Christianity and extractive wage labour. This latter theme is also present in one of the three images that make up SDC 002 (2021), which shows a colonial official, standing elevated on a felled tree on a logging site, giving instructions to locals, presumably workers. Another image depicts details from Lisbon's Monument to the Discoveries (1960), which celebrates Portuguese explorers of the 15th and 16th centuries. In between the two, a psychedelic digital collage of deep-green foliage alludes to how the natural environment – like the image itself – became invariably caught between labour exploitation and extractivist practices, which transformed stolen land into colonies and sustained the longest-standing empires well into the late 20th century.

Jano's work reveals the 'master archive' or 'master file' as a dynamic, paradigmatic repository of normalized systems and codes: the functioning 'body' commonly referenced in phrases such as 'heart of empire'. In 'Arquivo Mestre', the artist not only dissects this body to reveal its contents but facilitates an edifying examination of the things that sustain it.

By Eric Otieno Sumba in EU reviews , exhibition reviews | 23 June 21

/

FRIEZE

The 5 Best Exhibitions to See in Europe this July 2021

The title of Januário Jano's first solo exhibition in Germany, 'Arquivo Mestre', translates from Portuguese as 'the master('s) archive' or 'master file'. Concerned with colonial subjectivities and their wider implications – particularly in Angola, where the artist was born – the show skilfully connects the seemingly unrelated dots between Christianity gained and textile cultures lost, the opacity of restitution and processes of extractivism, environmental degradation and ecological transformation. – Eric Otieno Sumba

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ARQUIVO MESTRE SELECTED PRESS

FRIEZE
Review
https://www.frieze.com/article/januario-jano-arquivo-mestre-2021-review

Top 5 Best exhibition to see in EU July 2021
https://www.frieze.com/article/best-five-exhibitions-eu-july-2021-review

Art Africa magazine
https://artafricamagazine.org/januario-janos-arquivo-mestre-at-jean-claude-maier-gallery/

TIQUE
https://www.tique.art/exhibitions/arquivo-mestre-januario-jano/

TSA Art Magazine
https://thesoleadventurer.com/arquivo-mestre-by-januario-jano-at-jean-claude-maier-gallery-frankfurt/

GRIOT
https://griotmag.com/it/elegia-di-januario-jano-alla-terra-rubata-dangola/

C& (Contemporary And)
https://contemporaryand.com/fr/exhibition/januario-jano-arquivo-mestre/

Contemporary Art Daily
https://www.contemporaryartdaily.com/project/januario-jano-at-jeanclaude-maier-frankfurt-am-main-19454

ON ART
https://www.onart.media/en/events/januario-jano-presents-arquivo-mestre-at-jean-claude-maier-gallery-in-frankfurt-am-main-until-august-15-2021/

Youtube
https://www.youtube.com/watch?v=YXvgsO9bxzM

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AROUND THE TABLE
Group exhibition at No 20 Art Centre | London | UK
Curated by Tessa Carr



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AROUND THE TABLE

Group exhibition at No 20 Art - Centre Of Contemprary Arts
London | UK | 07 May - 26 June 2021
Curated by Tessa Carr

No 20 Arts is delighted to present AROUND THE TABLE, a group show featuring artworks by Camilla Hanney, Lauren-Marie Haywood, Januario Jano, Jocelyn McGregor, Anna Perach, and Loreal Prystaj. From kitchen counters to the dining room table and home decor, this exhibition brings together a group of artists who have found inspiration in domestic spaces, within which we have all spent many long hours over the past year. In the artworks presented here, boundaries blur between the body, the space it inhabits, and the food it consumes.

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UNTITLED (M004), 2021

Mixed textile, transfer, collage, stitches, hand sewing and rope
180 x 206 x 6 cm
Ed. Unique

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FILM MUSSEKE, 2017

Single or Dual Channel
8 : 49”
Ed. 1/2 + 1AP

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REDIRECTING
Group exhibition at Tree Art Museum | Beijing | China
Curated by 229 Scribbles



MPONDA, 2020

Mixed textile, ties, wire, transfer, dye, sttich, hand sewing
230 x 270 x 50 cm
Ed. Unique

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REDIRECTING

Group exhibition at Tree Art Museum
Beijing | China | 01 January - 21 January 2021
Curated by 229 Scribbles

The exhibition aims to explore, on a specific time axis, relationships between not only the process of change and connection, but also the content of experience and the form, in the register of artistic production. Through this exploration, the exhibition studies different artists' perspectives, memories, and formations of self-identity in a particular time and space.

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DEPARTURE
Group exhibition at Jean-Claude Maier Gallery | Lisbon | Portugal
Curated by Januario Jano



CEREMONIAL II, 2018

Inkjet on 100% cotton fine art paper rag
205 x 61 x 2 cm (41 x 61 x 2 cm each)
Ed. 1/4 + 2AP

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DEPARTURE

Group exhibition at Jean-Claude Maier Gallery
Lisbon | Portugal | 01 January - 21 January 2021
Curated by Januario Jano

The exhibition showcases a roster of 10 upcoming contemporary artists, most of them featured in the most-talked about exhibition "London Grads Now" at Saatchi gallery in 2020.

The artists:
Alice Marcelino, Giles Thackway, Henriques Lazaro, Jaime Welsh, Januario Jano, Lorena Gutierrez Camejo, Rafael Perez Evans, Rebeca Romero, Olga Ulmann

Although the path be tortuous and slow,
Although it bristles with a thousand fears,
To the hopeful eye of youth, it still appears
A lane by which the rose and hawthorn grow
We hope it may be, would that we might know;
Would we might look into the future years. - TS Eliot

Undeniably the current time has proved to be a sort of catalytic agent of the non-physical interaction; we have been pushing back to such a point where we barely question our relationship with physical matter, thus, could we solely rely on the memories of these conditions and accept the virtual reality? This could be, and, in fact, already feels catastrophic. We adhered the great importance to the material culture, to its very essence of materialistic representation, somehow it might seem that we need it to survive, to maintain the sanity of mind, for our sensorial and multidimensional interaction with objects - to be able to touch it, feel it on our skin not only observe its digital representation.

After all, we are tactile and sensory creatures. In this resource-driven society dominated by the electrified visual content-based, instant, digital language, now-now demand of social media aesthetic, the sublime, the screen-based electronic devices are becoming an extension of us, allowing us to project to the digital realm in multiple dimensions seeking for salvation and the need to create a new social structure that feeds on the idea of nature "coalition" in relation to the destructive anthropocentric current state, while not giving in to doomsday scenarios but one of survival for humans and non-humans.

To reach the point of a new arrival we are ought to set high goals where our achievements serve as an example for the future generations, we endure the journey though to set forth in any direction is one of the most challenging tasks.

For many departure means taking on a physical journey; in the framework of the present exhibition, we unveil what this journey, fueled by uncertainty, disorientation and confusion, means for the emerging artists, whether they abandon ideas and places where they belonged before the global pandemic and how the latter shaped their current practice.

Standing upon the shore of all we know
We linger for a moment doubtfully. - TS Eliot.

Text by Januario Jano

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LONDON GRADS NOW
Group exhibition at Saatchi Gallery | London | UKI
Goldsmith University Group curated by Januario Jano



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LONDON GRADS NOW

Group exhibition at Saatchi Gallery
London | UK | 03 September - 21 January 2021
Goldsmiths University Group curated by Januario Jano

Saatchi Gallery is delighted to announce that it has reopened to the public on Thursday September 3rd, 2020 with 'London Grads Now.'. This thought-provoking exhibition showcases works by graduating students from London's leading fine art schools including; Royal College of Art, UCL: Slade School of Art, Goldsmiths: University of London, UAL: Chelsea College of Arts, UAL: Wimbledon College of Arts, UAL: Camberwell College of Arts and UAL: Central Saint Martins.

Following the unprecedented cancellation of graduation shows across London due to COVID-19 restrictions, Saatchi Gallery with the generous support of Kristin Hjellegjerde Gallery, invited students and lecturers to organise an exhibition that would enable graduating students to showcase their works safely within international-quality gallery spaces. Through an incredibly collaborative effort London Grads Now. will bring together under one exhibition over 150 graduating artists and more than 200 works.

Saatchi Gallery, which transitioned to a charitable organisation in 2019 and relies upon private donations and public support, has a strong commitment to expanding and improving the knowledge and passion for the arts, particularly contemporary art. London Grads Now. is a key part of that ongoing commitment.

MFA graduate and curator of the selected works from UCL: Slade School of Art, Victoria Cantons, refers to her artists as "fresh graduates who provide a snapshot of the exciting ideas, explorations and discussions that are occurring in art today. The work is important as a reflection of the experience we're going through now."

The exhibition was curated by Mandy Franca (curator of selected works from Royal College of Art), Victoria Cantons (curator of selected works from UCL: Slade School of Art), Januario Jano (curator of selected works from Goldsmiths, University of London), Juan Bolivar (curator of selected works from UAL: Chelsea College of Arts, UAL: Wimbledon College of Arts and UAL: Camberwell College of Arts), and Mazzy-Mae Green & Greta Voeller (curators of selected works from UAL: Central Saint Martins). Graphic design graduates from UAL: Central Saint Martins, Abbie Lilley and Lili Phillips designed all promotional materials of London Grads Now.

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AFRICA UNIVERSE I CHAPTER 1| JANUARIO JANO - “ANTHROPOCENE”
Group exhibition at Primo Marella Gallery | Milan | Italy
Curated by Gallery Team



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AFRICA UNIVERSE | CHAPTER 1

JANUARIO JANO: “ANTHROPOCENE”

Group exhibition at Primo Marella Gallery
Milan | Italy | 26 September - 13 November 2019
Curated by Gallery Team

Primo Marella Gallery is pleased to present the exhibition Africa Universe. Chapter 1, Januario Jano: “Anthropocene”, the first part of a group show, entirely dedicated to Contemporary African Art. The exhibition will include the work of artists such as Joël Andrianomearisoa, Ifeoma U. Anyaeji, Amani Bodo, Abdoulaye Konaté, Troy Makaza, Cristiano Mangovo, Marie-Claire Messouma Manlanbien, Cameron Platter, Ghizlane Sahli and Amina Zoubir.

Africa Universeis a monumental project divided in three chapters - exhibitions, which Primo Marella Gallery will host in the following months. Each show is dedicated to a particular artist and the first chapter of this artistic journey will start with the work of Januario Jano (1979), a multi-disciplinary Angolan artist. In his paintings, installations, photographs and performances, Jano explores the opposing notions of modern pop culture and traditional practices: “Research is at the center of my artistic practice. My interest is in the concepts of home and self, inspired by my background and globalization”.

The human being and the notion of the body play a crucial role in his artistic research through which he tries to connect the present and the past in order to build a sort of historical narrative. “Objectifying the body is one of the core element predominant in my practice, hence the need to re-live the past seems to be associated with the creation of identity consists of multiple factors including gender, race, ethnicity, class, and sexuality. Seduced with the parallel between fiction and reality as the work itself has this ambivalence to it, that creates the intersection to exploring the subjects around the body and its representation occur within the increasingly globalized and cross-cultural dimension”, that dimension that is our current geological era, the human-influenced epoch, the “Anthropocene”.

In support of this exhibition, Primae Noctis Art Gallery in Lugano will present the same project, including other works of participating artists in order to further stimulate the public discourse about Contemporary African Art and its caleidoscpic universe.

In addition, we are glad to announce that many of the artists involved in the Africa Universe exhibition will be also participating in the show AFRICA NOW, which will open at the MO.CA in Brescia, starting from November 15th, 2019.

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UNTITLED (BROKEN BED 01), 2019

Mixed fabric, rope, bed wooden leg, steal, bedding, transfer, dye calico, sttich, hand sewing, found images.
224 x 180 x 50 cm

Ed. Unique

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HOMO SUPER, 2020 (PERFORMANCE)

Milan - Italy
Act. 2

First presentation at Rua da Madalena for the group exhibition Space in Between by This Is Not A White Cube gallery, Lisbon - Portugal. 2019

The second presentation at the group exhibition Africa Universe I at Primo Marella Gallery, Milan - Italy. 2020

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UNTITLED, 2019

Mixed textile, rope, wooden piece, steel, transfer, sttich, hand sewing, collage
230 x 270 x 50 cm
Ed. Unique

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ILUNDU, 2017

Ink-ject on 100% cotton fine art paper rag
36 x 36 x 3 cm (each)
Ed. 1/3 + 2AP

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SPECTRE, 2019

Ink-jject on 100% cotton fine art paper rag
102 x 104 x 3 cm
Ed. 1/4+2AP

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OTHER BODIES, 2019

Mixed media
210 x 60 x 40 cm
Ed. Unique

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SPACES IN BETWEEN
Group exhibition by This Is Not A White Cube Gallery | Lisbon | Portugal
Curated by Gallery Team



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SPACES IN BETWEEN

Group exhibition at Rua da Madalena by This Is Not A White Cube Gallery
Lisbon | Portugal | 17 May - 30 May 2019
Curated by Gallery Team

Installed in a palace in “ruins” in downtown Lisbon, the exhibition aims to reinforce the participation of THIS IS NOT A WHITE CUBE at ARCO Lisboa 2019, whose focus will be on African research, creation and collecting.

With African artists from different geographical and professional backgrounds, the exhibition, divided into three sections, aims to highlight works and practices that focus on an anti-racist, feminist, diasporic, and reinvention politics, inhabiting architectural, identity and memory spaces- affective and imaginary.

The in-between spaces of the world, inhabited by the marginalized whose narratives are constantly in the aim of politics of aestheticization and erasure, take a center stage.

“The artists here today, inhabiting said spaces, explore dimensions of being that vary from one another but still reflect on the same issues. The intimate person and its identity or the multiple identities and their code-switching abilities within the generalized existence of post-colonial socio-racial traumas. The usage of the body not only as a mediator for the violence occurred in the destruction of spaces and the memories that reside within them, but the body as language as an instrument of resistance and disruption, creating new memories from the lack of. Collective memory forming and reforming, surpassing the inability of open discourse and endless creation of myths.

These margins in between are centers for those who have the audacity to look further.”

Text by André Cunha

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SENHO: PLACE OF MEMORY, 2017

Ink-ject on 100% cotton fine art paper rag + boxed mixed medium
168 x 362 x 5 cm
Ed. 1/3 + 2AP

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BIO /

JANUARIO JANO, (Luanda - Angola)

Januario Jano is an interdisciplinary artist who works across sculpture, video, photography, textile and sound installations, and performance. He holds an MFA in Fine Art from Goldsmiths University and his practice is substantially research-based.

Januario's work has been exhibited internationally and is included in notable private and public collections. His commitment to cultural and social engagement led him to establish Pés Descalços, a cultural and philanthropic collective focused on developing and promoting artistic and cultural projects in Angola. The collective complements the need for intervention in a sustained and grounded manner to enhance the current cultural reinvention taking place in that country. Since 2012, Januario has also been the driving force to help rewrite Angola's next chapter, from civil war-torn state to innovation hub with the launch of TEDxLuanda, which he organizes and curates.

This year Januario's started with a solo exhibition Imbambas: Unsettled Feelings of an Object and Self at Kristin Hjelledjerde gallery in London seleted to the Top 5 best exhibitions to see in London in January according to FAD magazine, shortlisted for The Norval Sovereign African Art Prize and The Queen Sonja Print Award. In 2021 Januario's first major solo exhibition at Gallery Jean-Claude Maier in Frankfurt, curated by Mahret Ifeoma Kupka, the exhibition has been reviewed on major art platforms and was named a "Top 5" best exhibition to see in the E.U. by Frieze magazine. Januario's work was also featured in a group show at the Tree Art Museum in Beijing. In addition, Januario was selected for the Vantage Point Sharjah 9 project by the Sharjah Foundation, also performing at Goldsmiths CCA in London, and was one the selected artists for Poldra 2021, a sculpture park project in Viseu, Portugal. He also participated in a "Masterclass" at Circuit by Braga Media Arts 2021 in Braga, Portugal.

In 2020 Januario participated in several group exhibitions both as artist and curator, including the London Grads Now at Saatchi Gallery in London, Departure in Lisbon and many others. In addition, he was one of the speakers at the Loeries Creative Week 2020 in Johannesburg, South Africa.

Januario has been the recipient of multiple awards, including the Art Laguna Prize in 2016, Business for Art prize in Venice, and received a grant from the Foundation Gulbenkian for the "180 artists to the south" residency program run by the Hangar Center in Lisbon.

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CV /

EDUCATION

2018 - 2020 MFA Fine Art, Goldsmiths University, London, UK
2002 - 2005 BA (Hons) Design Studies, London Metropolitan University, London, UK

SELECTED SOLO EXHIBITIONS

2022 IMBAMBAS: Unsettled Feelings of an Object and Self, Kristin Hjellegjerde Gallery, London, UK
2021 ARQUIVO MESTRE, curated by Mahret Ifeoma Kupka, Jean-Claude Maier Gallery, Frankfurt, Germany
2019 BROKEN BODIES, Primae Noctis Art Gallery, Lugano, Switzerland
2017 AMBUNDULANDO, curated by Paula Nascimento and Suzana Sousa, Portuguese Cultural Center, Luanda, Angola
2016 KWIKA: LOVE OR HATE, curated by Sonia Ribeiro, Galerie Thorigny, Paris, France
FRAGMENTATION 1.0, curated by Sonia Ribeiro, Gallery of Economic Bank, Luanda Angola

SELECTED GROUP EXHIBITIONS

2022 THE NORVAL SOVEREIGN AFRICAN ART PRIZE FINALISTS EXHIBITION, curated by , Norval Art Foundation, Cape Town, South Africa
2021 VANTAGE POINT SHARJAH 9, Sharjah Art Foundation, EAU
REDIRECTING, curated by 229 Scribbles, Tree Art Museum, Beijing, China
NEW ERA FOR HUMANITY, curated by Negarra A. Kumudu, Marvilla Art District & Movart Gallery, Lisbon, Portugal
AROUND THE TABLE, curated by Tessa Carr, No 20 Arts, London, UK
REDIRECTING, curated by 229 Scribbles, Tree Art Museum, Beijing, China
2020 AFRICA UNIVERSE II, curated by gallery team, Primo Marella Gallery, Milan, Italy
DEPARTURE, curated by Januario Jano, Jean-Claude Maier Gallery, Lisbon, Portugal
LONDON GRADS NOW (FLATTEN THE DREAM: THE EXIT), Goldsmiths University group exhibition curated by Januario Jano, Saatchi Gallery, London, UK
TOMORROW: LONDON (ONLINE), curated by gallery team, White Cube Gallery, London, UK
2019 TAXIDERMIA DO FUTURO, curated by Paula Nascimento and Bruno Leitão, National Museum of Natural History, Luanda, Angola
AFRICA UNIVERSE I, curated by gallery team, Primo Marella Gallery, Milan, Italy
AFRICA NOW! curated by Stelva Artist in Residency, Moca-Brescia, Italy
2015 UNORTHODOX, curated by Jens Hoffman and Kelly Taxter, The Jewish Museum, New York, USA

SELECTED PROJECTS:

2021 POLDRA PROJECT, Public Sculpture, Fontelo Woods, Viseu, Portugal
LOERIES CREATIVE WEEK 2020, Johannesburg, South Africa
BMA LAB: MASTERCLASS, Braga Media Arts, Braga, Portugal
TALK - Gnration, Braga, Portugal
2018 DAKAR BIENNALE, Dakar, Senegal
LAGOS ART BIENNIAL, Lagos - Nigeria
2017 LUANDA TRIENNIAL, Luanda, Angola
2014 AFRICA NOW BY DESIGN INDABA, curated by Paula de Nascimento and Stefano Rabolli Pansera, Cape Town, South Africa

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SELECTED ART FAIRS

2021 June Art Fair, Basel - Solo presentation
2019 ARTISSIMA, Turin, Italy - Solo presentation
1-54 Contemporary African Art Fair, London, UK
BEIRUT Art Fair, Beirut, Lebon
ARCO LISBOA, Lisbon, Portugal
MIART, Milan, Italy
AKAA, Paris, France
2018 Cape Town Art Fair, Cape Town - Solo presentation

SELECTED RESIDENCIES

2019 (WFY) WORLD YOUTH FORUM, Sharm El Sheikh, Egypt
2017 HANGAR CIA - 180 ARTISTS OF THE SOUTH, supported by Calouste Gulbenkian Foundation, Lisbon, Portugal

COLLECTIONS

V&A – Victoria and Albert Museum - UK
The Marino Golinelli Collection - Italy
Damian Grieder Collection - Switzerland
Economic Bank of Angola - Angola
BFA Bank Angola Collection - Angola
Portuguese National Archive - Portugal
Private Collections (Angola, UK, France, USA, England, Portugal, Brazil, South Africa, Italy, Hong Kong, Germany)

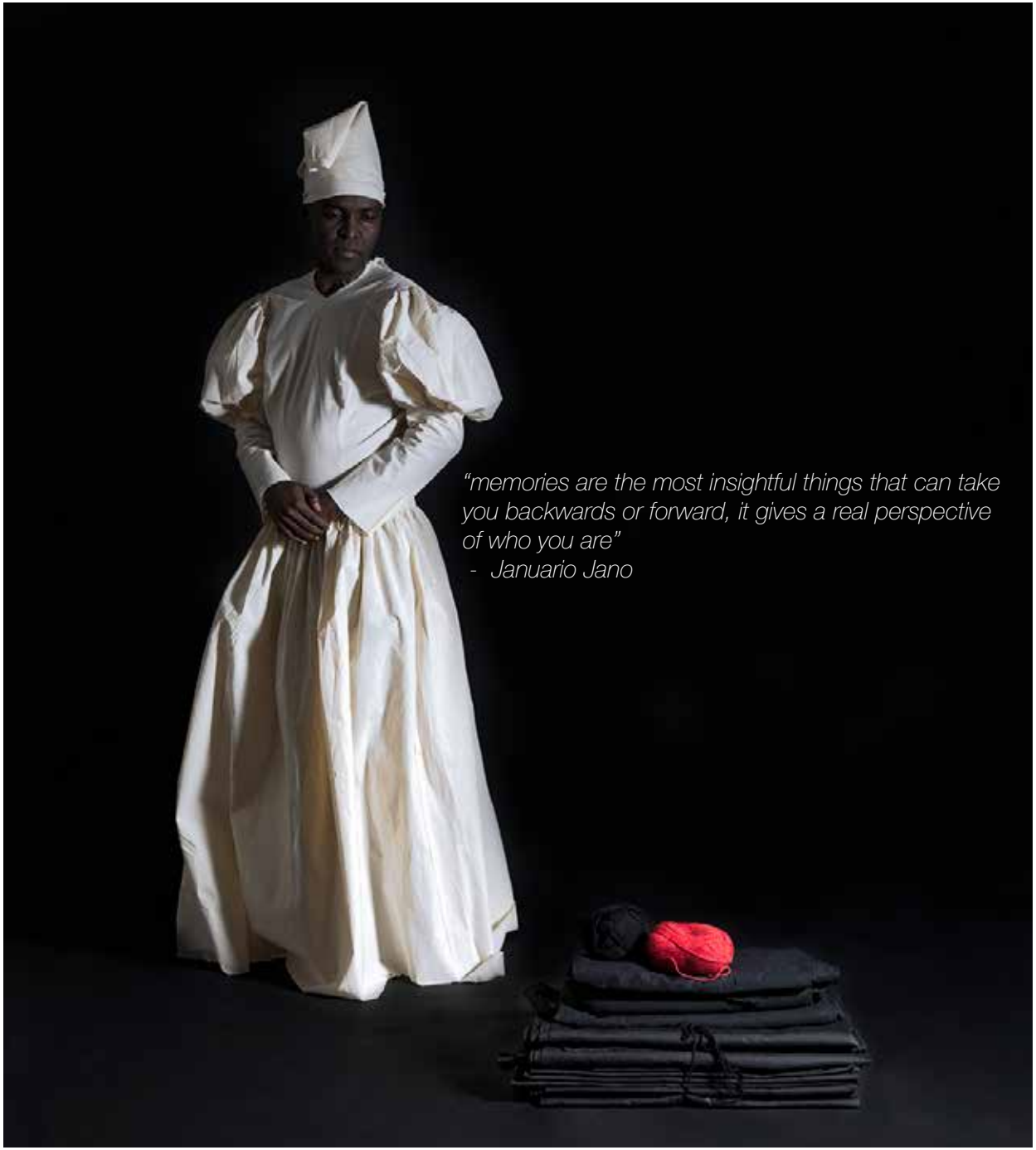
SELECTED PUBLICATIONS

ATLANTICA: Art Contemporary From Angola and It's Diaspora, Hangar Books
PROTOCOLLUM: Global Perspective on Visual Vocabulary, Dickers bach Kunstverlag

AWARDS

QUEEN SONJA PRINT AWARD, (Shortlisted)
THE NORVAL SOVEREIGN AFRICAN ART PRIZE, (Shortlisted)
LAGUNA ART PRIZE, Business for Art, Venice, Italy (Awarded)

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JANUARIO JANO
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