

Catharsis

curated by Ikponmwosa Avan-Nomayo

November 17, 2022 - January 14, 2023

Catharsis

Rafael Baron, Wonder Buhle Mbambo, Hamid Nii Nortey, Oliver Okolo, Evita Tezeno

curated by
Iyke Avan-Nomayo

Eduardo Secci is pleased to announce the group show involving Rafael Baron, Wonder Buhle Mbambo, Hamid Nii Nortey, Oliver Okolo, Evita Tezeno, in the Gallery space in Milan, in Via Olmetto on November 17, 2022. The exhibition curated by Ikponmwosa Avan-Nomayo run until January 14, 2023.

“Catharsis is traditionally characterized as the emotional discharge resulting from experiencing distressing feelings. Still, a broader understanding of catharsis is required to investigate it as a component of aesthetic systems. If you look attentively, you will notice that art and the concept of catharsis are inextricably linked” like says the Curator Ikponmwosa Avan-Nomayo.

The Group Show combines the works of five outstanding artists, from paintings to collages, to generate a melting pot of emotions and aesthetic expressions via art. The exhibition, communicate diverse sociological concerns and gains, and one pertinent issue these days is conflict and resolutions. Materiality gives artists the creative freedom to explore concepts and styles without worrying about academic correctness, trends or conventional image finishes.

In this new body of works, **Raphael Baron** mostly portray black people in situations of power, beauty, love, affection and high self-esteem, in a kind of playful way, in situations that art history has denied us. He present portraits of ordinary and working class people, people who are part of his social circle, who are part of the history and construction of my country and of the city where he was born and live, Nova Iguaçu, a peripheral city belonging to the Baixada Fluminense area, in the outskirts of Rio de Janeiro.

Wonder Buhle Mbambo, intends his artistic practice as a space between his inner soul, his dreams and his identity. He communicates his views from where he is standing as a black youth in South African society and the world at large. South Africa is in a moment of self-realization; reflecting and embracing its cultural diversities, whilst rewriting its stories through the lenses of young people who are curious, like himself.

Hamid Nii Nortey, in his works are characterized by his signature cross hatching technique which he applies onto the skins of his figures. Contrasting the artist’s broad and smooth Impressionist colour palette, the close-knit parallel lines, varying in spacing and width, create a rough, loose organic texture, conveying the at once visual and tactile qualities of natural skin.

Oliver Okolo’s paintings and drawings often start from Western art-historical reference points, recasting works from Vermeer and Michelangelo with Black subjects. He refers to his practice as “classical contemporalism,” a term meant to reflect his blending of classical and contemporary styles.

Evita Tezeno’s collage paintings employ richly patterned hand-painted papers and found objects in a contemporary folk-art style. Her work depicts a cast of characters in harmonious everyday scenes inspired by her family and friends, childhood memories in South Texas, personal dreams and moments from her adult life — and influenced by the great 20th century modernists Romare Bearden, Elizabeth Catlett, and William H. Johnson —scenes of joy animate her vision of a Black America filled with humanity.

Catharsis

Rafael Baron, Wonder Buhle Mbambo, Hamid Nii Nortey, Oliver Okolo, Evita Tezeno

a cura di
Iyke Avan-Nomayo

Eduardo Secci è lieta di annunciare la mostra collettiva che coinvolge Rafael Baron, Wonder Buhle Mbambo, Hamid Nii Nortey, Oliver Okolo, Evita Tezeno, nello spazio della Galleria a Milano, in via Olmetto il 17 novembre 2022. La mostra, curata da Ikponmwosa Avan-Nomayo, durerà fino al 14 gennaio 2023.

“La catarsi rappresenta tradizionalmente un processo emotivo di liberazione da sentimenti dolorosi. Tuttavia, per poter investigare la catarsi quale componente integrante dei sistemi estetici ne è necessaria una comprensione più ampia e profonda. Ad una riflessione più attenta, l’arte e il concetto di catarsi sono inestricabilmente legati. La realizzazione di un’opera d’arte ha uno fine artistico, tra cui la catarsi”, come afferma il curatore Ikponmwosa Avan-Nomayo.

La mostra collettiva combina le opere di cinque artisti di spicco, dai dipinti ai collage, per generare un crogiolo di emozioni ed espressioni estetiche attraverso l’arte. La mostra comunica diverse problematiche sociologiche e guadagni, e un tema pertinente di questi tempi è quello dei conflitti e delle risoluzioni. La materialità dà agli artisti la libertà creativa di esplorare concetti e stili senza preoccuparsi della correttezza accademica, delle tendenze o delle finiture convenzionali delle immagini.

In questo nuovo corpo di opere, **Raphael Baron** ritrae per lo più persone di colore in situazioni di potere, bellezza, amore, affetto e alta autostima, in una sorta di modo giocoso, in situazioni che la storia dell’arte ci ha negato. Presenta ritratti di persone comuni e della classe operaia, persone che fanno parte della sua cerchia sociale, che sono parte della storia e della costruzione del mio Paese e della città in cui è nato e vive, Nova Iguaçu, una città periferica appartenente alla Baixada Fluminense, nella periferia di Rio de Janeiro.

Wonder Buhle Mbambo intende la sua pratica artistica come uno spazio tra la sua anima interiore, i suoi sogni e la sua identità. Comunica il suo punto di vista da dove si trova come giovane nero nella società sudafricana e nel mondo in generale. Il Sudafrica si trova in un momento di auto-realizzazione; riflette e abbraccia le sue diversità culturali, riscrivendo le sue storie attraverso le lenti di giovani curiosi, come lui.

Hamid Nii Nortey, nelle sue opere, si caratterizza per la tecnica del tratteggio incrociato che applica sulla pelle delle sue figure. In contrasto con l’ampia e morbida tavolozza di colori impressionista dell’artista, le linee parallele ravvicinate, che variano in spaziatura e larghezza, creano una texture organica ruvida e sciolta, trasmettendo le qualità visive e tattili della pelle naturale.

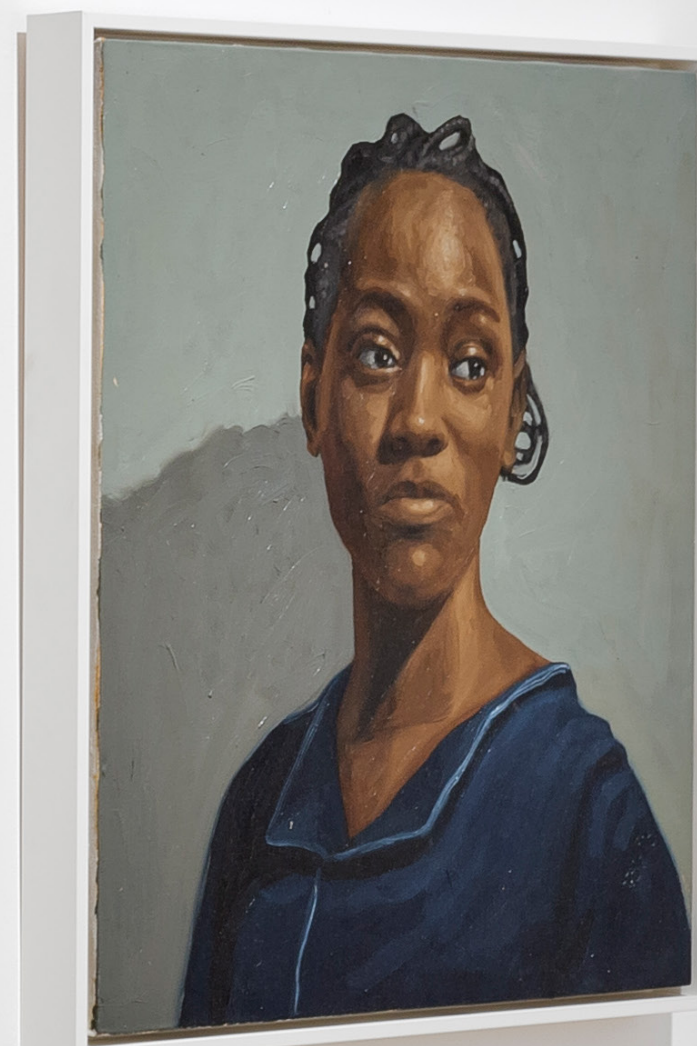
I dipinti e i disegni di **Oliver Okolo** partono spesso da punti di riferimento della storia dell’arte occidentale, rifacendo opere di Vermeer e Michelangelo con soggetti neri. Si riferisce alla sua pratica come “contemporealismo classico”, un termine che riflette la sua fusione di stili classici e contemporanei.

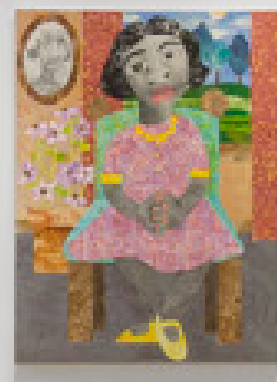
I dipinti a collage di **Evita Tezeno** utilizzano carte dipinte a mano con motivi ricchi e oggetti trovati in uno stile di arte popolare contemporanea. Le sue opere ritraggono un cast di personaggi in armoniose scene quotidiane ispirate alla sua famiglia e ai suoi amici, ai ricordi d’infanzia nel Texas meridionale, ai sogni personali e ai momenti della sua vita adulta - e influenzate dai grandi modernisti del XX secolo Romare Bearden, Elizabeth Catlett e William H. Johnson -. Scene di gioia animano la sua visione di un’America nera piena di umanità.











Catharsis

curatorial text by lyke Avan-Nomayo

Catharsis is a collaborative project that combines the works of five outstanding artists, from paintings to collages, to generate a melting pot of emotions and aesthetic expressions via art. The exhibition catharsis provides a lens to analyze the parallels and variances in our diverse experiences by gathering varied ingredients from each artist's bowl of knowledge and innermost experience. It creates a collage of deeply embedded imagery that capture time, emotion, and subjectivity in a way that grasps the nuances of our human experience.

Catharsis is traditionally characterized as the emotional discharge resulting from experiencing distressing feelings. Still, a broader understanding of catharsis is required to investigate it as a component of aesthetic systems. If you look attentively, you will notice that art and the concept of catharsis are inextricably linked. The execution of an artist's work has an artistic purpose, including catharsis, yet an artist's charge or brief is formed by societal variables (Baxandall 1985; Griswold 1987). Subjectivity is affected by social and practical variables, limits, and influences throughout production, dictating how much the artist's objective is accomplished and examining how the artist's catharsis interacts and shapes the content of the work. Over time, art's communal and individual production stems from foundational motivations. All of this falls under the category of emotional contributions.

As an outcome, this show covers a wide range of topics that these artists feel passionate about, encompassing transcultural and multicultural identity, spirituality, recollection, contemporary architecture, societal prejudice, and ancestry.

Evita Tezeno's compositions are inspired by her childhood. Evita, who works primarily with handmade paper, embodies the experiences and essence of life in the numerous personas she rebirths via her creations. Evita's practice exemplifies mastery of retrospection as a mirror through which to study and link contemporary subject themes. She accomplishes this magnificently with the use of solid and vibrant patterns.

Hamid Nii Nortey's bright and colorful images are a testament to the African continent's rapidly changing modern environment. Hamid's paintings use a variety of fascinating tones to capture life and times against the backdrop of urban scenes that are significantly under-represented in the exposition of contemporary Africa. Hamid combines tradition with current culture, creating the groundwork for what many sense will be a new wave for Afrofuturism.

The works of **Oliver Okolo** express the strength and confidence of African society. Oliver dives deep into history to build fresh narratives in the portrayal of black ancestry and anecdotes by depicting his figures in robust and grandiose postures. He discloses essential facts about his personal and communal reality while challenging socio-cultural and political assumptions.

Rafael Baron's work is a vehicle through which he provides a remark on societal concerns prevalent in his culture by examining and portraying individuals as a method of opening up a discourse. His bold, elegant strokes and patterns express the essence of human emotions. Rafael's goal with this work is to create feelings in his viewers, leading to dialogues and reexamination.

Wonder Buhle Mbambo elicits emotions and symbols profoundly rooted in his origin by pulling inspiration from lineage, customs, and family. He uses them as a visual language to address various subjects, including culture, heritage, family, community and social healing, and spirituality. His use of the floral theme, which dates back to his ancestral culture, links his past and present while acting as a communicative and therapeutic symbol.

Navigating through this diverse selection of works reveals a dance of uniqueness and collectiveness expertly combined to elicit emotions deep inside us and provide insight into the sentiments these artists have poured forth to make these works—a catharsis from both ends.

Catharsis

testo a cura di lyke Avan-Nomayo

Catharsis è un progetto collettivo che raccoglie le opere di cinque strabilianti artisti che spaziano dai dipinti ai collage dando vita attraverso l'arte a un intreccio di emozioni ed espressioni estetiche. La catarsi offre una lente attraverso cui analizzare le affinità e le diversità delle nostre esperienze mettendo insieme la ricchezza di conoscenze di ciascun artista e le loro più intime e profonde esperienze. La mostra dà vita a un collage di immagini profondamente intrecciate, in grado di catturare tempo, emozione e soggettività così da afferrare le sfumature della nostra esperienza umana.

La catarsi rappresenta tradizionalmente un processo emotivo di liberazione da sentimenti dolorosi. Tuttavia, per poter investigare la catarsi quale componente integrante dei sistemi estetici ne è necessaria una compren-sione più ampia e profonda. Ad una riflessione più attenta, l'arte e il concetto di catarsi sono inestricabilmen-te legati. La realizzazione di un'opera d'arte ha uno fine artistico, tra cui la catarsi. Tuttavia, la commissione o la proposta di un'artista è formata da variabili sociali (Baxandall 1985; Griswold 1987). La soggettività è condizionata da variabili sociali e pratiche, da limiti e influenze che percorrono l'intero processo di produzio-ne, che stabiliscono quando l'obiettivo dell'artista sia stato raggiunto e che esaminano in che modo la catarsi dell'artista interagisce e modella il contenuto dell'opera. Nel corso del tempo, la produzione artistica comune e individuale nasce da motivazioni sostanziali. Tutto ciò ricade sotto la categoria dei contributi emotivi.

Come risultato, la mostra abbraccia un ampio ventaglio di temi che appassionano questi artisti, e che com-prendono l'identità transculturale e multiculturale, la

spiritualità, la memoria, l'architettura contemporanea, il pregiudizio sociale e il ripercorrere le origini.

Le opere di **Evita Tezeno** si ispirano alla sua infanzia. Evita, che lavora principalmente con carta artigianale, mette in scena le esperienze e l'essenza della vita nei numerosi individui che l'artista fa rivivere attraverso le sue stesse creazioni. La pratica artistica di Evita esemplifica la maestria della retrospezione come uno spec-chio attraverso cui studiare e simultaneamente collegare tematiche contemporanee. L'artista resce a raggiun-gere questo obiettivo magnificamente con l'utilizzo di motivi vibranti e densi.

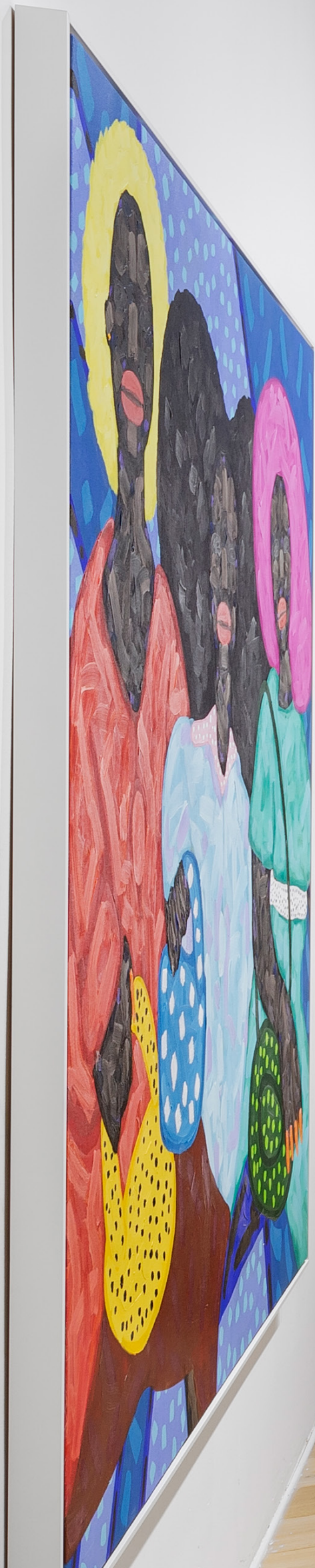
Le immagini dagli accenti luminosi e colorati delle opere di **Hamid Nii Nortey** esaltano il moderno mondo del continente africano in rapida evoluzione. I dipinti di Hamid sono caratterizzati da un turbinio di affa-scinanti cromatismi che catturano la vita e i tempi sullo sfondo di scene urbane che sono spesso sotto-rap-presentate nella esposizione dell'Africa contemporanea. Hamid fonde tradizione e cultura moderna, creando il terreno per quella che molti ritengono sarà una nuova ondata di Afrofuturismo.

Le opere di **Oliver Okolo** sono percorse dalla forza e dalla sicurezza della società africana. Oliver si immerge nella storia per costruire una nuova narrazione nel ritrarre gli antenati neri e gli aneddoti raffigurando i suoi personaggi con portamenti alteri e imponenti. L'artista svela i fatti essenziali sulla sua realtà personale e comunitaria mentre mette in discussione le convinzioni socio-culturali e politiche.

L'opera di **Rafael Baron** è un mezzo attraverso cui l'artista fornisce un punto di vista sulle principali inquietudini sociali nella sua cultura, esaminando e rappresentando gli individui come uno strumento per lanciare un dibattito. Le sue pennellate e i motivi audaci ed eleganti esprimono l'essenza delle emozioni umane. L'obiettivo di Rafael è riuscire attraverso le sue opere a suscitare emozioni nello spettatore che portino a un dialogo e a un riesame della realtà.

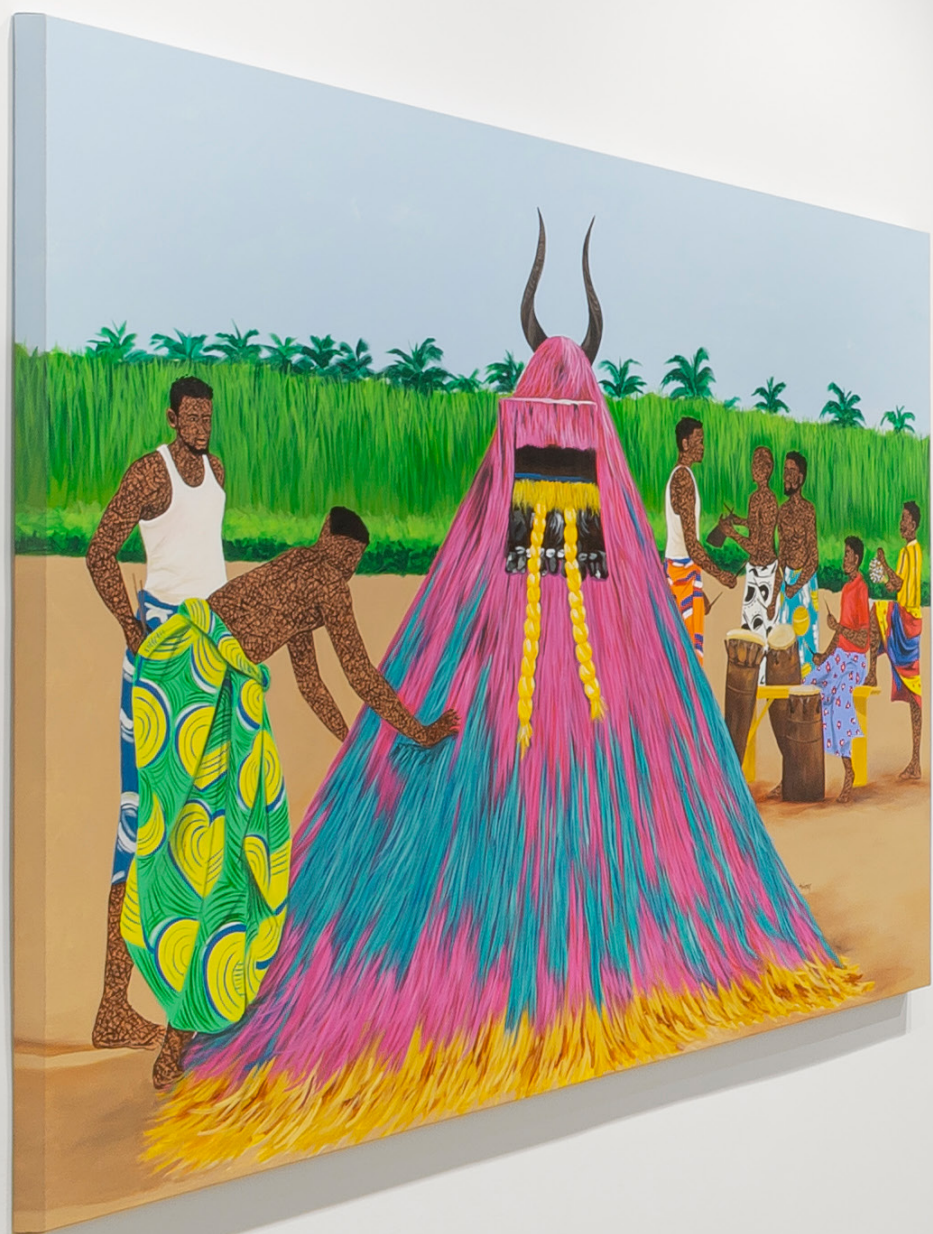
Wonder Buhle Mbambo evoca emozioni e simbologie profondamente radicate nelle sue origini traendo ispi-razione dal suo lignaggio, dai costumi e dalla famiglia. Li utilizza come un linguaggio visivo per affrontare svariati temi, tra cui la cultura, la tradizione, la famiglia, la comunità, la guarigione sociale e la spiritualità. Il ricorso al tema floreale, che risale alla sua cultura ancestrale, collega passato e presente dell'artista e al contempo rappresenta un simbolo comunicativo e terapeutico.

Navigare attraverso questa diversa selezione di opere rivela una danza di unicità e collettività sapientemente combinate che suscitano emozioni nel nostro profondo e aiutano a comprendere i sentimenti che questi artisti hanno riversato sulle loro opere: una catarsi tutto tondo.

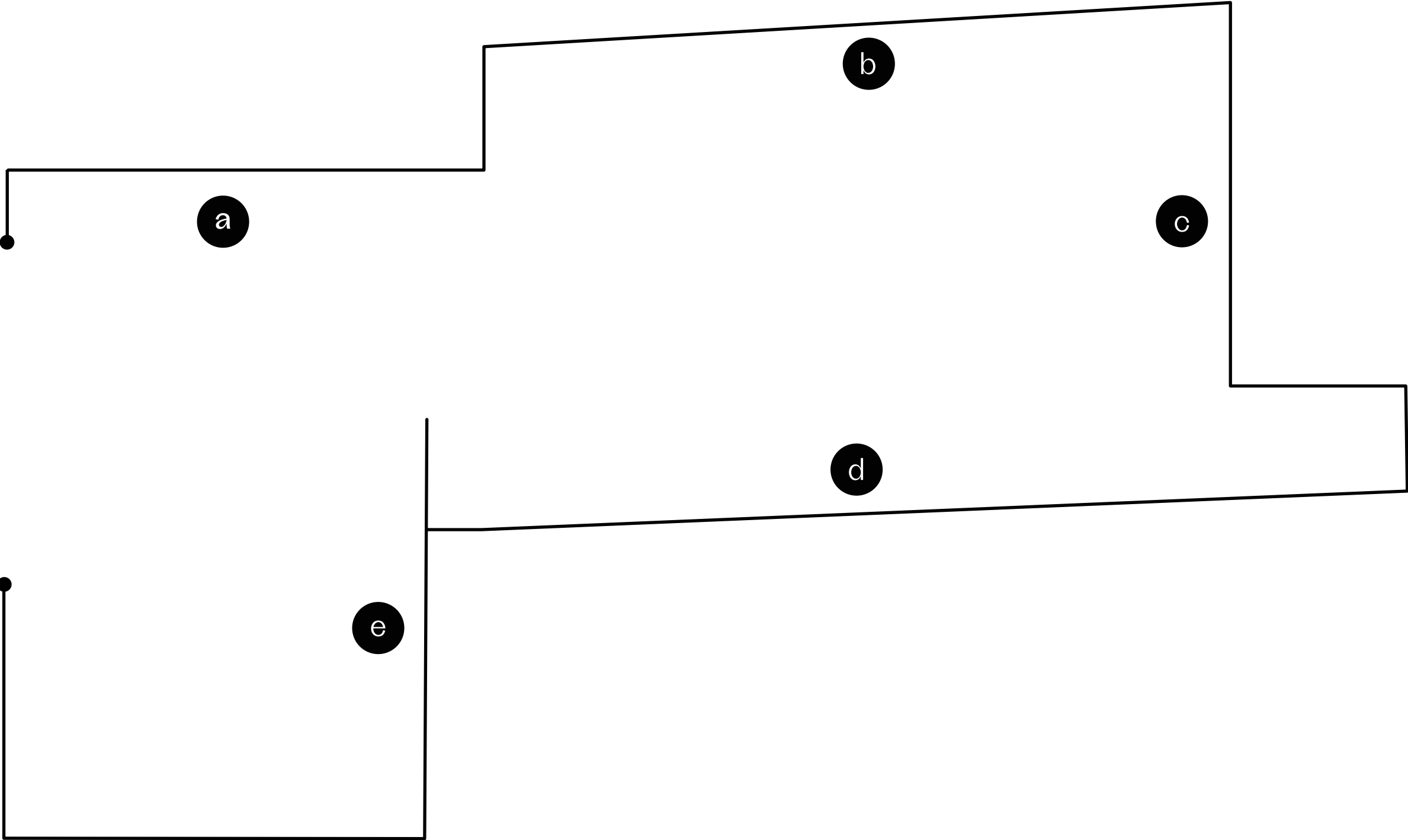








Check list



a

Wonder Buhle Mbambo
Asethembi Lutho, 2022
Acrylic on stretched canvas
122 x 91.5 x 3 cm
48 x 36 x 1 1/8 in
(WBMB003)

d

Hamid Nii Nortey
We are who we are; our
culture is our identity, 2022
Acrylic on canvas
150 x 204 cm
59 x 80 1/4 in
(HNN005)

b

Rafael Baron
Madonas II, 2022
Acrylic on canvas
200 x 180 cm
78 3/4 x 70 7/8 in
(RBA003)

e

Evita Tezeno
Under the Lavender Sky, 2022
Acrylic and mixed media
collage on canvas
121.9 x 91.4 cm
48 x 36 in
(ETE003)

c

Evita Tezeno
Sitting in Silence, 2022
Acrylic and mixed media
collage on canvas
121.9 x 91.4 cm
48 x 36 in
(ETE001)

Evita Tezeno

1960, Port Arhur, Texas

Evita Tezeno is a Texas native, graduate in Graphic Design at the Lamar University. She lives and works in Dallas.

Tezeno's collage paintings employ richly patterned hand-painted papers and found objects in a contemporary folk-art style. Her work depicts a cast of characters in harmonious everyday scenes inspired by her family and friends, childhood memories in South Texas, personal dreams, and moments from her adult life.

Recent solo exhibitions include Better Days (2021) at Luis De Jesus Los Angeles, Los Angeles, CA; Evita Tezeno and Jas Mardis: Sharing Memories (2021) at ArtCentre of Plano, Plano, TX; Memories Create Our Yesterdays and Tomorrows (2019) at Thelma Harris Gallery, Oakland, CA; Memories That Speak To My Soul (2018) at Stella Jones Gallery, New Orleans, LA; and Thoughts of Time Gone By (2017) at Peg Alston Gallery, New York, NY.

Selected group exhibitions include Réinterprétation (2020) at C.O.A. Contemporary Art Gallery, Montreal, Canada; Phenomenal Women #UsToo (2019) at the African American Museum, Dallas, TX; Love in the Time of Hysteria (2019) at Prism Art Fair, Miami, FL; Flagrant Rules of Ensued Emancipation 2019 at John Milde Gallery, Dallas, TX; Modern Day Muse (2019) at ArtCenter of Plano, Plano, TX; Arts Past & Present (2018) at George Bush Library, Dallas, TX; Daughter of Diaspora – Women of Color Speak (2018) at Hearne Fine Art, Hot Springs, AR; and New Power Generation 2012, curated by Myrtis Bedolla at Hampton University Museum, Hampton, VA. As the recipient of the prestigious Elizabeth Catlett Award for The New Power Generation, Tezeno has built a career as an acclaimed multi-disciplinary female artist. Her work is included in various permanent collections, as the African American Museum of Dallas and the Embassy of the Republic of Madagascar.





Evita Tezeno
Sitting in Silence, 2022

Sitting in Silence
acrylic and mixed media collage
on canvas
121.9 x 91.4 cm
48 x 36 in

(ETE001)

Evita Tezeno
Standing on the Promises,
2022

acrylic and mixed media collage
on canvas
121.9 x 121.9 cm
48 x 48 in

(ETE002)





Evita Tezeno
Under the Lavender Sky, 2022

acrylic and mixed media collage
on canvas
121.9 x 91.4 cm
48 x 36 in

(ETE003)

Evita Tezeno
Yesterday is gone Tomorrow
has not yes come, 2022

acrylic and mixed media collage
on canvas
121.9 x 91.4 cm
48 x 36 in

(ETE004)



Evita Tezeno

Born 1960, Port Arthur, Texas.
Lives and works in Dallas.

Selected Collections

African American Museum, Dallas
Embassy of the Republic of Madagascar, Washington D.C. Daimler-Chrysler Collection, Auburn Hills, Miami
Nortel Networks, Dallas, Texas
The Pizzuti Collection, Columbus, Ohio
Bill and Christy Gautreaux Collection, Kansas City, MO Beth Rudin DeWoody Collection, Palm Beach, Florida
Esther Silver-Parker Collection, Rogers, AR
Samuel L. Jackson, Los Angeles, California
Denzel Washington, Los Angeles, California
David Hoberman, Los Angeles, CA
The Collection of Star Jones, New York, NY
Susan Taylor, Essence Magazine, New York, NY
Denise Rich, New York, NY
Jeff and Marlo Melucci, Dallas, Texas
Johnny Terry Family Collection, Detroit, MI
Capri and Mark McLemore, Southlake, Texas
Melanie and Raghib Ishmael, Dallas, Texas
Royce Clayton, Westlake Village, CA
Johnny Newman, Richmond, VA
Thelma and David C. Driskell, Hyattsville, Md.
Mary and Thomas Leonard, Washington D.C.
Seth and Vicki Kogan, Manhattan Beach, CA

Selected solo & two-person show

- 2022

Forthcoming Solo Exhibition, Luis De Jesus Los Angeles, Los Angeles
- 2021

Better Days, Luis De Jesus Los Angeles, Los Angeles
Sharing Memories, Evita Tezeno and Jas Mardis, ArtCentre of Plano, Plano
Memories and Montages, Just Lookin’ Gallery, Hagerstown
- 2020

Piece by Piece, the Artistry of Carolyn Crump and Evita Tezeno, Just Lookin’ Gallery, Hagerstown
- 2019

Memories Create Our Yesterdays and Tomorrows, Thelma Harris Gallery, Oakland
#Us Too: Phenomenal Women, African American Museum, Dallas
- 2018

Memories That Speak to My Soul, Stella Jones Gallery, New Orleans
- 2017

Thoughts of Time Gone By, Peg Alston Gallery, New York
- 2014

Memories from Yesterday, Peg Alston Gallery, New York
- 2010

Our Common Bonds, Gallerie Myrtis, Baltimore

2007	Our Heritage in Artistic Tribute to Black History, Southern University Museum of Art, Baton Rouge	Selected group exhibitions			College, Farmers Branch
2006	Images That Speak, Gallery One, Dallas	2020	Réinterprétation, C.O.A. Contemporary Art Gallery, Montreal, Canada Life At Its Best, Framed Gallery, Cleveland	2007	Celebration: Our Heritage in Artistic Tribute to Black History, Southern University Museum of Art, Baton Rouge Tangipahoa African American Museum of Art, Hammond
2002	Creative Colors, Sprinkler Media Group, Dallas	2019	Phenomenal Women #UsTo, African American Museum, Dallas Love in the Time of Hysteria, Prism Art Fair, Miami Flagrant Rules of Ensued Emancipation, John Milde Gallery, Dallas Modern Day Muse, Plano Art Center, Plano Whimsy, Framed Gallery, Cleveland, OH	2006	Sista’s Speak, Just Lookin’ Gallery, Hagerstown National Black Fine Art Show, New York
2001	Works on Paper, Texas Wesleyan University, Ft. Worth Colors and Collages, Gallery 3917, Houston			2005	Boaz Art Ball, Dallas Museum of Art, Dallas Lost and Found, Dallas Visual Arts Coalition, Dallas, TX Her Story, Ft. Worth National Black Fine Art Show, New York
2000	Images In Collage, Irving Art Center, Dallas	2018	Arts Past & Present, George Bush Library, Dallas Daughter of Diaspora – Women of Color Speak, Hearne Fine Art, Hot Springs	2004	Preservation is the Art of the City, Fort Worth Historical Society, Fort Worth National Black Fine Art Show, New York
1999	Paper Images, Stella Jones Gallery, New Orleans	2012	New Power Generation 2012, curated by Myrtis Bedolla, Hampton University Museum, Hampton	2003	Project Palette, South Side Gallery, Dallas
1998	Works In Collage, The Gallerie, Dallas	2010	Our Common Bonds, curated by Myrtis Bedolla, Gallerie Myrtis, Baltimore Juried Art Student Exhibition, Brookhaven Community College, Farmers Branch	2001	North Lake Collage, Irving, Texas
1996	Colors in Impressions, Dupard Art Gallery, Dallas			2000	African American Museum, Dallas
1995	Images, General Telephone Electronics Corporate Gallery, Dallas Impressions, Pyramid Gallery, Little Rock Grand Kempinski Hotel Corporate Gallery, Dallas	2009	Juried Art Student Exhibition, Brookhaven Community	1998	Visual in Black, The Loft Gallery, Galveston City of DeSoto Invitational, DeSoto, TX 1996 Green Hill
1994	Feminine Reflections, Stephanie Ward Gallery, Dallas				
1991	Impressions and Reflections, Images of Color Gallery, Dallas				

	Prep School, Addison Miss Shelly’s Upward Prep School, Hempstead, New York Cherished Treasures, Resonance Gallery, Chicago			Motion Through Art, Daimler Chrysler, Detroit, (calendar) 500 Inc. Annual Benefit Gala, Dallas, (design)			Valentine, Victoria L. “On View:’ Evita Tezeno: Better Days’ at Luis De Jesus Gallery in Los Angeles,” Culture Type “MUST SEE: Evita Tezeno,” Artforum May, Richard. “GALLERY ROUNDS: Evita Tezeno,” Artillery Magazine Goldman, Edward. “Happy Days Are Here Again,” Art Matters
1994	Life through the Eyes of an African American Artist, Irving Black Council, Irving	1999		“Shakespeare in Love,” Deep Ellum Film Festival, Dallas(poster) Essence Jazz Festival, New Orleans, LA (poster, program, t-shirt) Congo Square, New Orleans Jazz and Heritage Festival, New Orleans, LA (poster)			
1991	Visions in Black, Dallas						
1984	Senior Exhibition, Dishman Gallery, Beaumont	1995		Leadership Program for the Arts, Dallas Business Committee for the Arts, Dallas,(program)	2020		Fry, Victoria J. “Evita Tezeno: Finding Beauty in Daily Life,” Visionary Art Collective Walker, Noelle Dallas Artist Gets Inspiration from the Coronavirus for ‘Daughters of the Crown’ Series, NBC 5 DFW,(video) Greenman, Sarah. “Artist Evita Tezeno,” Sarahgreenman.com

Selected commissions

2007	Family Reunion, Western Area of the Links, Inc., San Diego, CA (collage, program, design)
2005	Western Area of the Links, Inc., Dallas, (collage) Kids Connecting Kids, Keller, (collage)
2003	America’s Bounty,North Texas Food Bank, Dallas, (limited edition plate design)
2001	Deep Ellum Film Festival, Black Cinema, Dallas, (poster)
2000	Anthony, Flo. Keeping Secrets, Telling Lies, New York, (book cover / design)

Selected bibliography

2021	Wooldridge, Jane, et al. A Giant Alien Tongue, NFT Eyeballs, and Thigh Snack: Miami Art Week’s must- see art,The Miami Herald Durón, Maximiliano and Alex Greenberger. “The Best Booths at NADA Miami, from Powerful Portraits to Spirit Carriers,” ARTnews Waddoups, Ryan. “Jeff Lawson Picks His Favorite Pieces at Untitled Art’s 10th Edition,” Surface “All the Fun of the Fairs in Miami,” Financial Times Zellen, Jody. “Artists of Color Offer Strong Personal Visions Around Los Angeles Galleries,” Visual Art Source Goldman, Edward. “Of Gods and Muses,” Art Matters
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2019	Warren, Kaylee. “‘Love in the Time of Hysteria’ —3 Miami Basel artists reflect on artistic freedom in a world of social chaos,” Document Journal “Evita Tezeno,” MAG-RAW Creations Artist Spotlight,(video) Anderson, Dr. S. Alexis. “When Art & Life Collide Magic Happens: A Conversation With Evita Tezeno,” Black Art In America Bartels, Stacey. “Rochelle Johnson and Evita Tezeno at Framed,” Collective Arts Network Journal, Xavier, Diane “#UsToo Phenomenal Women Exhibit showcases majesty of the Black woman,” The Dallas Examiner
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2003	“Business Profile,” Rolling Out, Dallas
2001	“Gallery Pick of the Month,” D Magazine, Dallas “Three Women and Their Work,” Dallas Woman, Dallas “Eyeing the Arts,” North Dallas Gazette, Dallas “DADA Art Walk at Florence Gallery,” Fort Worth Star Telegram, Fort Worth
1999	“Today: featured story,” Dallas Morning News, Dallas, TX “Contempo,” Eclipse Magazine, Dallas
1998	“Contempo,” ONYX Magazine, Orlando
1996	“Unsung Artist,” Dallas Morning News, Dallas
1993	“Art Exhibitions,” The Shreveport Times, Shreveport

Selected awards

2012	Elizabeth Catlett Printmaking Award, The New Power Generation, Hampton University, Hampton
2010	Purchase Award, Juried Art Student Exhibition, Brookhaven Community College, Farmers Branch
2009	Honorable Mention, Juried Art Student Exhibition, Brookhaven Community College, Farmers Branch

Education

1984	BS in Graphic Design, Lamar University, Beaumont, Texas
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Hamid Nii Nortey

1987, Accra, Ghana

Hamid Nii Nortey is a self-taught artist based in Accra, Ghana. Nortey developed his interest in painting as a pupil in Mandla Dada basic school in

Accra, and stood witness to the city's considerable transformation from then on. His compelling and colorful figurative paintings delve into Ghana and the continents fast evolving social landscape shedding a light onto its diverse social classes, as well as the resulting generational developments. Nortey's works are characterized by his signature cross hatching technique which he applies onto the skins of his figures. Contrasting the artist's broad and smooth Impressionist colour palette, from sienna brown to burnt sienna, the close-knit parallel lines, varying in spacing and width, create a rough, loose organic texture, conveying the at once visual and tactile qualities of natural skin. Starting from meticulous and playful sketches, his portraits grow into lifelike, and lively, visual impressions. He reflects upon his engagement with architectural structures to create sceneries of different composition, modern home decor and different image perspectives that resonate and compel his viewers to be physically and emotionally invested in the subjects story.

Among the solo shows in wich his works have been exhibited: Faith Strangers, Galerie Lisa Kandlhofer, Wien, 2022; For My Sisters, Christopher Moller Gallery, Cape Town, 2022. Among his group exhibitions: Emergence, Christopher Moller Gallery, Cape Town, 2022; Summer Collection, Christopher Moller Gallery, Cape Town, 2021.





Hamid Nii Nortey
A single rose cant make a garden but a
single friend, my world, 2022

Acrylic on canvas
158 x 148 cm
62 1/4 x 58 1/4 in

(HNN001)

Hamid Nii Nortey
Home is where our story begins,
2022

Acrylic on canvas
180 x 180 cm
70 7/8 x 70 7/8 in

(HNN002)





Hamid Nii Nortey
Celebrate with a bang and get lost
in the night, 2022

Acrylic on canvas
186 x 186 cm
73 1/4 x 73 1/4 in

(HNN003)

Hamid Nii Nortey
The black woman is art; a perfect
expression of pain, struggle, strength
and beauty, 2022

Acrylic on canvas
190 x 176 cm
74 3/4 x 69 1/4 in

(HNN004)





Hamid Nii Nortey
We are who we are; our culture is our
identity, 2022

Acrylic on canvas
150 x 204 cm
59 x 80 1/4 in

(HNN005)

Hamid Nii Nortey
Life was meant for good friends and
great adventures, 2022

Acrylic on canvas
160 x 180 cm
63 x 70 7/8 in

(HNN006)



Hamid Nii Nortey

Born in 1987 in Accra, where he lives and works.

Solo Show

- 2021
- For My Sisters, Christopher Moller Gallery, Cape Town
- Emergence, Christopher Moller Gallery, Cape Town
- Art Market Budapest, Christopher Moller Gallery, Cape Town
- Faith in Strangers, Galerie Lisa Kandlhofer, Wien

Education

Mandla Dada Basic School, Accra

Rafael Baron

1986 Nova Igauçu, Brazil

Rafael Baron currently lives and works between Nova Igauçu and Rio de Janeiro.

Rafel Baron sees art as a powerful communication tool that can contribute to an harmonious social experience. His brightly colored portraits of diverse individuals propose an open dialogue on tolerance and diversity. In his art practice, Rafael Baron develops studies and research of figurative painting, with an eye for contemporary poetics. His works starts from an examination of the human figure, by means of wich it detects the subjectivies of the personality of each individual, looking for singular characteristics in the process of creating their characters. In his research, he address problems of social preconception: racism, LGBTphobia, misogyny, etc.

Among his solo exhibitions: Portraits, Albertz Benda Gallery, New York 2022, Whish you where here, The Cabin, Los Angeles 202, Selfie, Portholes Vilaseca Gallery, Rio de Janeiro, 2021, Rafael Baron, Spectaculu, School of Art and Technology, Rio de Janeiro, 2021. Among his group exhibitions: Nova Vanguardia Carioca, Curated by Gringo Cardia, City of Arts, 2022, Essa è minha letra, Lima Barreto and the Modernism Blacks, MUHCAB, Museum of History and Culture Afro-Brasileira, 2022, Just Breathe.... The 55 Project Pop Up, 2022, Cronicas Carioca, MAR, Museum of Art of Rio, Rio de Janeiro 2022, Roll with it, Scott Miller Gallery, Birmingham, 2022.





Rafael Baron
Madonas II, 2022

Acrylic on canvas
200 x 180 cm
78 3/4 x 70 7/8 in

(RBA003)

Rafael Baron
Marli, 2022

Acrylic on canvas
180 x 160 cm
70 7/8 x 63 in

(RBA004)





Rafael Baron
Marchands, 2022

Acrylic on canvas
160 x 180 cm
63 x 70 7/8 in

(RBA005)

Rafael Baron
Joana, 2022

Acrylic on canvas
120 x 100 cm
47 1/4 x 39 3/8 in

(RBA006)



Rafael Baron

Born in 1986 in Nova Iguaçu.
He lives and works between Nova Iguaçu and Rio de Janeiro

Collections

SEA – Museu de Arte do Rio, Rio de Janeiro
PANM – Pèrèz Art Museum, Miami

Residency

2018 Exhibition of works on the screen, part of the DVD “ Live Expe-
rience “ and during the presentation of the singers in Rock in Rio
2019

Solo Exhibitions

2022 Portraits, Albertz Benda Gallery, New York
2021 Wish you where here, Curated by Danny First, The Cabin, Los An-
geles
Selfie, Portholes Vilaseca Gallery, Rio de Janeiro

2020 Rafael Baron, Spectaculu, School of Art and Technology, Rio de
Janeiro
Latitude Art Fair, Curated by Jaime Portas Vilaseca, Virtual Fair
Promoted by the Association Brazilian Contemporary Art

Group Exhibitions

2022 Nova Vanguardia Carioca, Curated by Gringo Cardia, City of Arts,
Rio de Janeiro
Essa è minha letra, Lima Barreto and the Modernism Blacks,
MUHCAB, Museum of History and Culture Afro-Brasileira, Rio de
Janeiro
“ Just Breathe...”, Curated by Felipe Hegg, The 55 Project Pop Up,
Miami
Cronicas Cariocas, Curated by Marcelo Campos, Amanda Bonan,
Conceição Evaristo and Luiz Antonio Simas, MAR, Museum of Art
of Rio, Rio de Janeiro
Roll with it, Scott Miller Gallery, Birmingham
2020 Coletiva Eixo, Eixo Contemporary Art, Virtual Show

Portas de Acervo Aberto, vol.1, Curated by Jaime Portas Vilaseca, Portas Vilaseca Gallery, Rio de Janeiro	2012	Bachelor in Technology, FAECAD, Brazil
Mirror Gazing-Glendale, The Pit Gallery, Los Angeles	2011	Acrylic Painting, Oil Painting, Watercolor – Free course with Celso Mathias
	2000	Anatomical design and the principles of compositions – Free course with Sèrgio Dias

Awards

2019	Winner of the “ Garimpo “ contest, promoted by Dasartes magazine for Brazilian Artists in phase of consolidation of career who have never had a solo exhhihbition at an artistic institution
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Education

2020	History of Art and the uses of images – free course with Thiago Martins
2019	Construction, concept and narrative in the painted figure – Free course, School of Visual Arts of Parque Lage – EAV, Rio de Janeiro, RJ, Brazil
2015	Photography and Studio Photography, SENAC, Brazil

Wonder Buhle Mbambo

1989, South Africa

Wonder Buhle Mbambo, born 1989 in South Africa, is a Durban-based visual artist from Kwa-Ngcolosi, a village that is still ruled by a chief. He started making art as a hobby at the age of nine. He says that his mother encouraged him to explore art as a career as he used to play with charcoal from the fire and draw stick figures on the walls of the house as a child.

Wonder Buhle Mbambo received his first formal training through the BAT Centre Artists in Residency (AIR) Program and went on to study fine art through the Velobala apprenticeship program at Durban University of Technology, under the mentorship of Themba Shibase. The artist states: “I understand my artistic practice as a space between my inner soul, my dreams and my identity. I communicate my views from where I am standing as a black youth in South African society and the world at large. South Africa is in a moment of self-realization; reflecting and embracing its cultural diversities, whilst rewriting its stories through the lenses of young people who are curious, like myself.”

Wonder Buhle Mbambo had his first solo exhibition at the Durban Art Gallery in 2018 and has been included in numerous group shows at Unit, (London, 2020); The Art House (Wakefield, 2018); Michaelis Gallery (Cape Town, 2017); KZNSA (Durban, 2015) and the African Art Centre (Durban, 2014). In 2016, he was the recipient of Bremer Kunststipendium Art Grant (three-month residency) and in 2020; he took part in the La Brea Studio Artists Residency in L.A.





Wonder Buhle Mbambo
Asethembi Lutho, 2022

Acrylic on stretched canvas
122 x 91.5 x 3 cm
48 x 36 x 1 1/8 in

(WBMB003)

Wonder Buhle Mbambo I own this, 2022

Acrylic on stretched canvas
51 x 51 x 3 cm
20 1/8 x 20 1/8 x 1 1/8 in

(WBMB004)



Wonder Buhle Mbambo

born in 1989 in South Africa,
he lives and works in Durban

Collections

2021 Progetto Genesi, Arte e Diritti Umani, Milano

Solo & Exhibitions

2021 Solo Exhibition (forthcoming) Unit London, London, UK
2020 Comfort, BKhz Gallery, Johannesburg, South Africa
2019 To Find Me, Galerie Philippzollinger, Zurich, Switzerland
2018 Ukumisa insika, Durban Art Gallery, Durban, South Africa

Group Exhibitions (selected)

2022 Frieze Seoul Art Fair, Gallery Eduardo Secci, Seoul, South Korea
 Progetto Genesi, Arte e Diritti Umani, Associazione Genesi,
 in Collaboration with FAI, Assisi, Italy
2021 (Re)Pose Galerie Ron Mandos, Amsterdam, Netherlands

2020 Liminality in Infinite Space, African Artists’ Foundation, Lagos, Nigeria
 BLACK VOICES: Friend of My Mind Ross-Sutton Gallery, NewYork, USA
 The Medium is the Message, Unit London, London, UK
2019 the head the hand, Blank Projects, Cape Town, South Africa
2018 The Art House, Wakefield, UK
2017 Looking After Freedom, Michaelis Gallery, Cape Town, South Africa
 Bremer Kunststipendium Art Grant, Germany
2016 Blowing in the wind, KZNSA, Durban, South Africa
2015 African Art Centre, Durban, South Africa AWE
2014 KZNSA, Durban, South Africa
 Young Blood Gallery, Cape Town, South Africa
2013 Misconception, Durban University of Technology, Durban, South Africa
2012 Durban University of Technology, Durban, South Africa
 Art Space Gallery, Durban, South Africa Städtische
 Galerie Bremen, Germany

2011

Don't Panic, Durban Art Gallery, Durban, South Africa

Izikhwephazethu, Durban Art Gallery, Durban, South Africa

Press (selected)

September 2022

'No Satellite Fairs For Us Anymore', Artnet

October 2021

'Auction Record', Culture Type

January 2021

'Black Coffee is Sharing a Chronicle of Art and Sound From South Africa', Whitewall

October 2020

'Wonder Buhle Mbambo', Nataal

'Azu Nwagbogu Curates "The Medium is the Message" @ Unit London', Jutapoz Magazine

'Unit London's Current Exhibition Explores Fair Identity Representation', Harper's Bazaar Arabia

'The Medium Is The Message Curated By Azu Nwagbogu', Artplugged

September 2020

'Unit London presents: The Medium is the Message', Twin

'Emerging Artists Explore Blackness at Unit London', Widewalls

'10 must-see exhibitions for autumn', Harper's Bazaar

July 2020

'10 must-see exhibitions for autumn', Harper's Bazaar

May 2020

'Wonder Mbambo Buhle // painting "Flowers like Stars", Bubblegumclub

August 2018

'Wonder Buhle Mbambo gets artist's residency in the UK', IOL

July 2018

'Local artist turns his hobby into a profession', News24

'Artists work to dominate Durban Art Gallery', Berea Mail

'Rural Artist Buhle Mbambo On His Journey To The Durban Art Gallery', The Daily Vox

August 2017

'KZN's leading art gallery to sell works by local artists from R200', Sunday Times, SA

Education

2013 Durban University of Technology, Velobala Apprenticeship Programme, South Africa

Galleries

Florence

Piazza Carlo Goldoni 2, 50123, Florence, Italy
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