

Aboudramane

Best of 15 Years

Galerie Peter Herrmann

Price list
valid until 27.8.2011

Potsdamer Str. 98 a
10785 Berlin

www.Galerie-Herrmann.com



1
Ouverture sur le monde
Overture about the World
Wood, Acryl, Flower, Cowries
2001. 53 x 53 x 82 cm
€ 3.400,-

For 17 years now, the gallery has been working closely with Paris-based artist Aboudramane. After showing his work in many group exhibitions, we are now pleased to present his third solo show, which bears several markings of a full-blown retrospective.

Aboudramane's career as an professional artist began in 1990 with a series of architectural maquettes in whose high-quality craftsmanship could be seen the traces of the artist's carpentry training. In these and later pieces, Aboudramane blends fragments of local West African architecture with western styles and endows the mixture with highly personalized content. Formally, he plays with double meanings, includes puns in his titles and, using appliqué objects from a traditional West African context, evokes the world of healers.



2
Femme fatale
Clay, Carton, Wood, Pearls, Glas, Horn, Shells
2007. 53 x 27,5 x 175 cm
€ 3.800,-

These juxtapositions made Aboudramane a highly sought-after artist when it came to curating the content of architecture and secured him a show at New York's Museum of African Art in the early 1990s. Even more integral to his growing recognition was the way in which the content of his works fit so nicely into the discourse on Africa's triple heritage, which he expanded like no other visual artist.

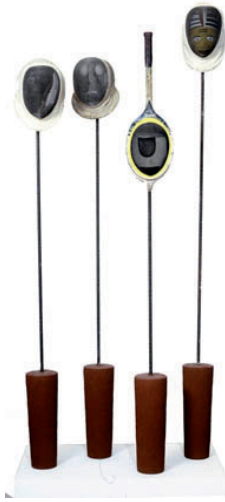
Twenty years ago, this discourse about how Africa would develop and how the continent would overcome the difficult balancing act between Islam, Christianity and animism – as the old sub-Saharan traditions were then called – was very current. Aboudramane's work explored those questions subtly, biting and humorously.



3
Banabana
Underdog
Lehm, Karton, Holz
2007. 54 x 54 x 60 cm
€ 3.400,-



4
La lyre-corne
Wordplay Lyra-Horn and Unicorn
Clay, Carton, Wood, Horn, String
2007. 53 x 27,5 x 170 cm
€ 3.800,-



5

Les trois moustiquaires

Wordplay *The three Musketeer/Mosquito Net*

Wood, clay, steel, tennis racket, fencing masks, eggs, bones, etc.

1998. 204 x 207 x 210 x 229 cm

€ 9.500,-

Influenced by his family heritage, the master combined forms and icons from his African background with those from his European present. Aboudramane's family originally came from Muslim Mali; the artist himself was raised in Christian-dominated Abidjan; and his thinking was heavily influenced by his grandfather, a traditional healer.

Aboudramane was one of the few artists present in Germany during the first surge of interest in African artists in 1995, and he was included in virtually every publication released at the time. As one of the first African artists to show at an international fair, he was represented at Art Cologne by Galerie Dany Keller. He quickly gained fame in Belgium, the Netherlands, Spain, France and the United States, and his works were sold to important collections.



6

Sabari

Excuse

Clay, carton, wood

2007. 53 x 27,5 x 84 cm

€ 3.200,-



7

Le timide

The Shy

Wood, textile (Corsage), doll, steel, etc

1998. 204 x 26 cm

€ 4.800,-



8

Petite femme

Little Woman

Doll, raffiabast, horn, cowries, metall

1997. 170 x 35 cm

€ 3.800,-

Like many artists from African countries, he gained his fame and success in Europe and the United States, not Africa. All the more gratifying for Aboudramane, then, to be featured in the 1995 Around and Around exhibition curated by Achim Kubinski and Peter Herrmann in cooperation with DoualArt and thereby have his work shown in Cameroon, at one of four stations spread across. Today, it's hard to imagine that he was one of the African artists – together with Chéri Samba and Sokari Douglas Camp – whose well-known name pulled completely unknown talents like Pascale Marthine Tayou and Owusu-Ankomah into the limelight they currently occupy.



9
Femme éphémère
ephemeral woman
Wood, steel, raffiabast, doll
1996. 129 x 30 cm
€ 5.500,-



10
Pique nique
Wordplay Picnic/Pique-Boink
Wood, steel, corsage, prickles
1997. 151 x 14 cm
€ 3.800,-

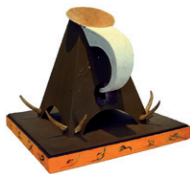
In the 1990s, the largest exhibition in Germany featuring artists from Africa was the 7th Triennial of Small Sculptures Europa-Afrika in Stuttgart; Aboudramane was one of 40 African artists selected to show in the exhibition. Almost all the artists included – 25 of whom were chosen on Peter Herrmann's suggestion – now have an international presence.



11
Le fort du féticheur
The Fort of Warlock
Wood, horns, hair, nest, feathers
1993. 43 x 36 x 35 cm
€ 3.200,-



12
La Princesse
Wood, clay, carton, nails
2006. 81 x 53,5 x 53,5 cm
€ 3.200,-



13
L'infidèle
Wordplay double meaning - The Disbeliever/The Infidel
Wood, Leather, Acryl
2000. 54 x 54 x 47 cm
€ 3.800,-



14
Merci Fanta (à la mémoire de ma mère)
Thank you Fanta. In Memory of my Mother
Wood, clay, carton
2007. 100 x 53 x 53 cm
€ 3.800,-

Twelve museums and ten galleries came together around the topic of non-European art and set an important benchmark with their Multiple Echo concept Vielfaches Echo. Along with an impressive number of museum exhibitions, Aboudramane was also included in Galerie Ochs Berlin/Beijing's Rest of the World Der Rest der Welt exhibition alongside a world-class selection of artists.



15
Fanta Diallo
Ciment, wood, raffiabast, steel
1998. 156 x 50 cm
€ 3.800,-



16
Quatre danseuses
Four Dancing Women
Wood, clay, acryl, coconut fibre
2000. 62 x 54 x 54 cm
€ 3.400,-

The current exhibition at Galerie Herrmann will feature architectural sculptures and steles. The surfaces will be especially interesting to those who notice and love sophisticated details, adorned as they are with everything the city and nature has to offer: eggs, bones, shells, grass, horns, soil. Tennis racquets, beads and fencing masks. There's no material Aboudramane won't use – leather, clay, acrylic, feathers, metal sheets, rubber, textiles, glass and fur. Materials and meanings open up layer by layer. The depth is nearly impenetrable.



17
Sushi-sashimi
Wood, plumb, fishbone
1994. 44 x 38 x 40 cm
€ 3.400,-



18
Abou... de souffle
Abou's... briefing
Wood, horns, bones, steel, wire, carton
1996. 45x 48 x 155 cm
€ 4.200,-



19
Cui-cui
Put-Put
Wood, feathers, moss, pigment
1998. 57,5 x 42 x 31,5 cm
€ 3.200,-



20
7e jour
The seventh day
Wood, clay, carton, bones, feathers
2007. 123 x 54 x 54 cm
€ 5.500,-

Leapfrog (a bit oh the other) Grand Matron Army

Our cooperation with African American artist Ayana V. Jackson began in 2005, when Jackson spent some time in Berlin studying with Katharina Sieverding at the University of the Arts. That year, we included her photographic research on hip-hop, Full Circle Series 1, in our Visualized Rhythms – Music in African Visual Art exhibition. Since her 2008 solo show, Looking Glass Self, she's become a well-known fixture in the gallery program. Since that first show, we've shown Jackson's work in various group exhibitions, most recently at Focus 11 in Basel.

The African American artist, who currently lives in Johannesburg, plunged into the world of African art and artists while conducting sociological photographic research. But at the latest since participating in the Photography Biennial in Bamako, she's become an integral element of the new continental caravan. If at the beginning Jackson's work still retained a distinctly documentary character, it has evolved steadily since the Black Madonna series as the artist moves more and more towards photographic staging – as, for example, in the new Leapfrog series that we're now exhibiting.

The work consists of a series of photographs along with a video, which we will present to you in our upcoming Video Weeks. The photographs trace, in ten stages, the evolution story of the African woman since pre-colonial times and jump chronologically from one generation to the next. Inspired by the self-portraits of Claude Cahun and Samuel Fosso, Jackson uses herself as the model, who carries within her a little piece of all the time periods represented in the work – „a bit of the other.“ The artist portrays archetypes in the pictures, beginning in a traditional African context then moving more and more towards the diaspora and landing, eventually, in the globalized modern era. Dressed in the fashions of the respective epochs, she presents herself in colonial times and in the Enlightenment, as part of the abolitionist movement, the African independence movement, the civil rights movement and the Harlem Renaissance, arriving, at last, at the post-black and afrofuturist present. Taken together, the images constitute the Grand Matron Army, which represents the principle of memory.

The leapfrog arrangement references several mythologies, particularly those related to fertility, while also functioning metaphorically. The kinetic aspect of the stance – i.e. the impending jump – calls to mind a mother's commitment to seeing beyond barriers in an effort to seek opportunities for the next generation. At the same time, the position brings sexuality into the matter and asks the viewer to question the role of desire and objectification in class mobility.

The work was produced in consideration of the scholarship of Paul Gilroy and Stuart Hall and inspired by photographers Katherina Sieverding, Samuel Fosso and Claude Cahun. Production was made possible with the help of Natacha Bernette (makeup artist), Tamara Faniot (stylist), Sarah Bernstien (photographer), Andreas Vlachakis (photographer), David Tlale (designer) and Feisel D (makeup artist and stylist). The video was produced in collaboration with the artist Pascale Obolo.



The Grand Matron - Pigmentprint - 4/6 - 90 x 90 cm - € 2.500,-



Martha



Esther



Adah



Ruth



The Sentinel



Electa



The Warder



The Conductress

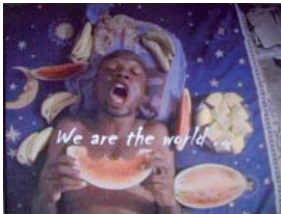
Leapfrog. The Grand Matron Series - Pigmentprint - 4/10 - 80 x 60 cm - each € 1.500,-



30
 Sunday Jack Akpan
Nigerian Chief
 Cement, Acryl
 1986. 180 x 68 x 67 cm
 € 55.000,-

Provenience:
 Exhibition at ifa Stuttgart, 1988
 Expo 2000, Pavillon of Vatikan, Hannover
 Collection H.-J. Müller, Stuttgart.

Videoroom



Goddy Leye
We are the World
 2004
 Video 3 / 5
 € 5.000,-



Aboudramane
Le mouchard
The Snitcher
 Wood, clay, wire, etc
 1995. 149x 48x84 cm
 € 5.500

Gallery - Old art from Africa

31
 Mask against diseases
 Bamileke, Cameroon
 Wood, light brown patina
 34 cm
 € 8.000,-

32
 Memorial head. Ife-culture, Nigeria
 Paul Garn Collection, Dresden
 Collecting in the 1920s in France
 Bronze, around 1430. 32 cm
 Price on demand

33
 Ram
 Benin-Culture, Nigeria
 Bronze, around 1600
 33 x 33,5 cm
 € 35.000,-

36
 Memorial head of a queen mother
 Benin-Culture, Nigeria
 Bronze, 16./17. century
 56 cm
 € 48.000,-

35
 Rider
 Benin-culture, Nigeria
 Bronze, 16. century
 54 cm
 € 55.000,-

34
 Memorial head of an Oba
 Benin-culture, Nigeria
 Bronze, 17. century
 34 cm
 € 45.000,-

37
Twinfigures
Bozo, Mali
Wood, washed patina
40 and 41 cm
€ 3.500,-

39
Pair
Lobi, Burkina Faso
Wood
58 cm
€ 450,-

41
Head of baboon
Benin- Ife- or Tada-culture, Nigeria
Bronze
32 cm
€ 8.000,-

43
Figure of a healer and fortune teller
Bamana, Mali
Wood, brown patina, new textile
with Cowries. 31 cm
€ 2.800,-

45
Doll
Mossi, Burkina Faso
Wood and leather
45 cm
€ 480,-

47
Statue.
Baule, Ivory Coast
Wood
45 cm
€ 7.500,-

49
Edan staff of Ogoni society
Yoruba, Nigeria
Bronze, 17. century
25 cm
€ 35.000,-

51
Kota, Gabun
Privat collection, Leipzig, Germany
Wood, copper sheet, bone
66 cm
€ 25.000,-

38
Wedding oracle. Pair
Yoruba, Nigeria
Wood, cowries, etc
33 cm
€ 3.500,-

40
Mail Guardian- and Ancestorfigure
Urhobo, Nigeria
Wood
155 cm
€ 125.000,-

42
Mail statue
Fang, Cameroon/Gabon
Wood, copper sheet
54 cm
€ 280.000,-

44
Mail Terracottafigure
Sokoto-culture, Nigeria
47 cm
+ / - 2.000 Years
€ 15.000,-

46
Head, Terracotta
Nok-culture, Nigeria
30,5 cm
+ / - 2.000 Jahre
€ 3.800,-

48
Mask
Marka, San-Sikassou region, Mali
Wood, brown patina, metal sheet
38 cm
€ 3.500,-

50
Reliquary figur. Fang, Gabun
French Collection
Wood, dark brown patina, copper sheet
77 cm
€ 120.000,-