

JEAN-CLAUDE MAIER



JANUÁRIO JANO

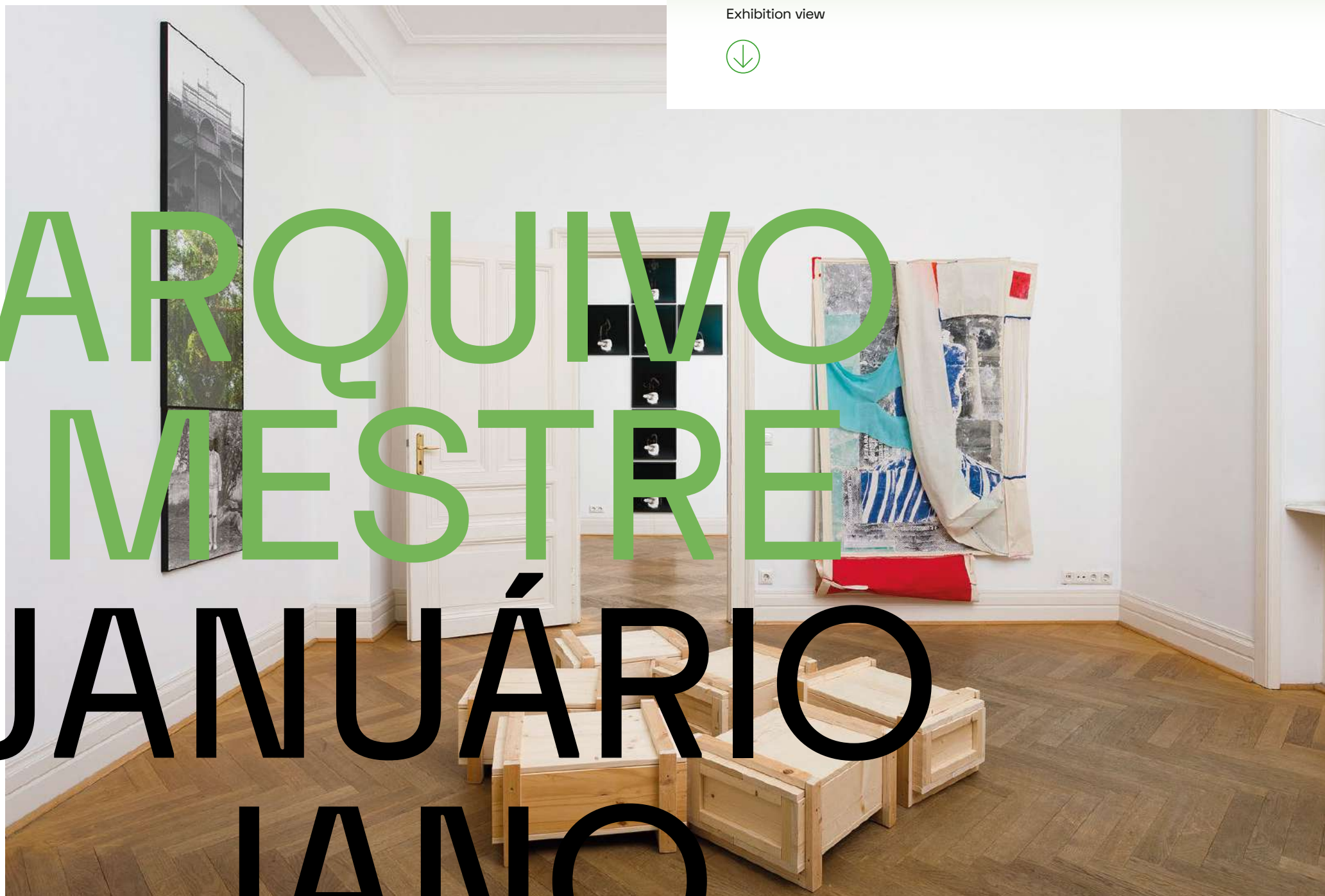
JEAN-CLAUDE MAIER IS A GALLERY
FOR CONTEMPORARY ART
IN FRANKFURT, GERMANY.
THE PROGRAM IS CHARACTERIZED
BY A MULTI-PERSPECTIVE
THOUGHT-PROVOKING APPROACH.



Exhibition view



ARQUIVO MESTRE JANUÁRIO JANO





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

JANUÁRIO JANÓ (*in Luanda, Angola) engages in his artistic work with processes of memory and cultural identity. Living between Lisbon, London and Luanda, the artist interweaves traditional Ambundu practices with pop cultural elements in his performances, large-scale textile works, photo and video installations.

Arquivo Mestre is an ongoing project with a first solo exhibition in Germany, which took place at Jean-Claude Maier Gallery in Frankfurt from May 18 to August 14, 2021. 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, 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. 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 white dominance 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.

TEXT BY MAHRET IFEOMA KUPKA
TRANSLATION: ISABELLE TONDRE



PHOTO BY CLAUDIO CHOCOLATE

JANUÁRIO JANO

(*IN LUANDA, ANGOLA)
GRADUATED IN 2020
WITH A MASTER OF
FINE ARTS FROM
GOLDSMITH UNIVERSITY
IN LONDON. HIS
MULTIMEDIA ARTISTIC
PRACTICE RANGES FROM
PAINTING, TEXTILE ART
AND PERFORMANCE TO
SOUND, VIDEO ART AND
PHOTOGRAPHY. IN HIS
WORK, POP CULTURAL
INFLUENCES MERGE
WITH TRADITIONAL
PRACTICES. THE
ARTIST'S OWN BODY IS
ALWAYS CENTRAL AND
PERCEIVED AS A LINK
BETWEEN THE PRESENT
AND THE PAST. JANO
LIVES AND WORKS IN
LUANDA, LONDON AND
LISBON.

COLLECTIONS

V&A – Victoria and Albert
Museum | UK
The Marino Golinelli Collection |
Italy
Taguchi Art Collection | Japan
Damian Grieder Collection |
Switzerland
Economic Bank of Angola | Angola
BFA Bank Angola Collection |
Angola

UPCOMING PROJECTS 2021

SCULPTURE PARK, POLDRA |
Viseu, Portugal
VANTAGE POINT, Sharjah
Foundation | Sharjah, UAE
JUNE ART FAIR | Basel, Switzerland
PERFORMANCE at CCA
Goldsmiths | London, UK

SELECTED PUBLICATIONS

FRIEZE No. 221: September 2021,
page 152, review by Eric Otieno
Sumba
ATLANTICA: Contemporary Art
from Angola and its Diaspora,
Hangar Books, 2018
PROTOCOLLUM: Global
Perspectives on Visual Vocabulary,
Dickersbach Kunstverlag, 2017/2018

WWW.JANUARIOJANO.COM



ARQUIVO MESTRE THE WORKS

PHOTOS BY IVAN MURZIN



SDC 001 (Deontological Cloth), 2021
Print on baryta cotton fine art paper rag
200 x 50 x 3 cm
Edition of 4 + 2 AP





NSG Lot. 01 (No Stolen Goods), 2021
Printed photographs on baryta paper, wax sealed wooden box
Edition of 2 + 1 AP

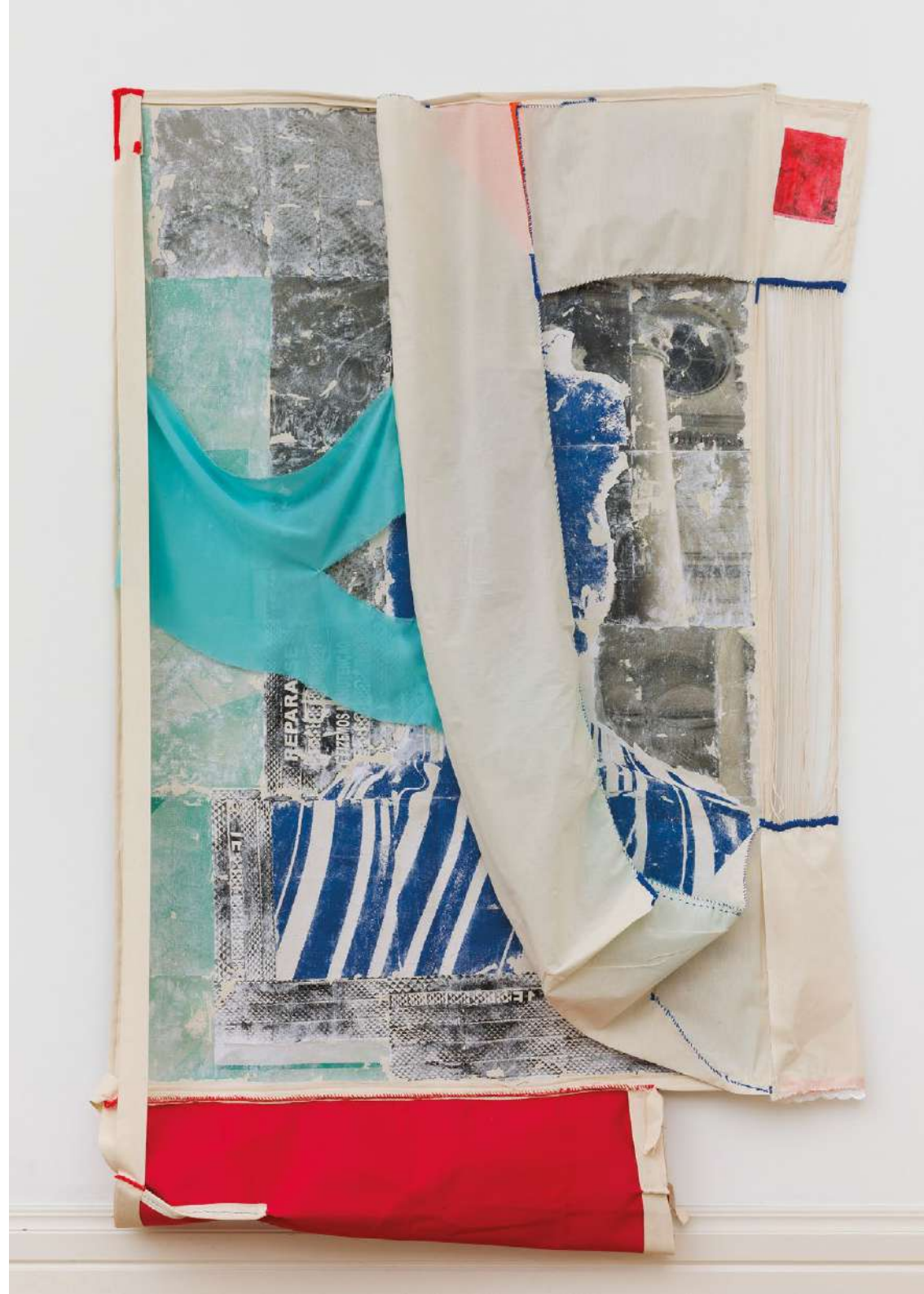


Procrastination I (installation), 2021
Print on baryta cotton fine art paper rag, objects, candles and wooden shelf
226 x 160 x 10 cm
Edition of 3 + 2 AP

SDC 003 (Deontological Cloth), 2021
 Print on baryta cotton fine art paper rag
 32 x 127 x 3 cm
 Edition of 4 + 2 AP



Axiluanda II (M006), 2021
 Mixed textile, transfer, collage, stitches, hand sewing, acrylic paint and rope
 190 x 130 cm





SDC 002 (Deontological Cloth), 2021
 Print on baryta cotton fine art paper rag
 220 x 50 x 3 cm
 Edition of 4 + 2 AP

Kazumbi (Film installation), 2021
 Two-channel video
 3:03''
 Edition of 3 + 2 AP

Detail view | Installation view

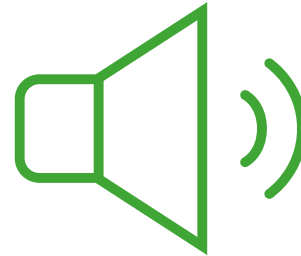




Axiluanda I (M005), 2021
Mixed textile, transfer, collage, stitches, hand sewing, acrylic paint and rope
200 x 140 x 70 cm

Detail view





"Dusky Dorky – Looking for Dodo"
(sound work), 2021. The chirping of
birds greets, no living animals, but
sound recordings of long-extinct
species. For the sound installation
Dusky Dorky – Looking for Dodo,
Jano delved into the sound archive
of the British Museum in London,
known for its extensive collections
of displaced colonial items.



"Dusky Dorky – Looking for Dodo"
(sound work), 2021
Versions: edition of 4 + 2 AP



Prayer, 2019
Inkjet on 100% cotton fine art paper rag
270 x 145 x 3 cm
Edition of 4 + 2 AP

JANUÁRIO JANO
“DUNDA”
PIGMENT PRINT
60 X 40 CM

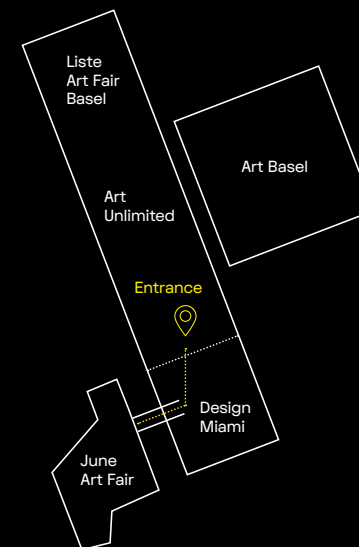
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EDITION OF 20



Dunda in Kimbundu language refers to a reference book. It's an ongoing project which explores the dynamics of the Kimbundu language and the Bantu philosophy through cultural visual representation in relation to contemporary times. Moreover, it operates as a guide tool to Ambundu's culture.

JEAN-CLAUDE MAIER @ JUNE ART FAIR MESSE BASEL HALLE 4.1 20. – 26.09. BOOTH 19

OUR PARTNER
FOR JUNE ART FAIR:



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STIFTUNGKUNSTFONDS