

GALLERY BRULHART

Gallery Brulhart

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Gallery Brulhart, Geneva - Platform for contemporary African women artists.

The Brulhart Gallery is dedicated to promoting the work of contemporary women artists of African heritage. Rooted in feminist and intercultural principles, the gallery serves as a meeting place between Africa, its diaspora and the Swiss art scene. Through its exhibitions, the gallery provides a platform for artists to present works exploring themes such as history, family, community, relationships, gender identities and personal fulfilment. Each exhibition fosters a rich dialogue between artistic expression and lived experience, showcasing how women reinterpret and redefine cultural and historical narratives through their unique perspectives.

At a time when women, particularly women of colour, remain underrepresented in private and public collections, the gallery is making a deliberate statement. Its programme consists exclusively of monographic and group exhibitions by African and Afro-descendant female artists, thereby reaffirming its commitment to a feminist curatorial approach. By promoting contemporary African art, the gallery challenges outdated colonial frameworks that have long shaped perceptions of the continent. It celebrates art as a means of engaging critically with politics, history, identity, and the environment.

Located in the heart of Geneva's international centre, the gallery is part of a wider network of feminist associations and art spaces promoting equality and representation. In 2023, the gallery's vision was strengthened further by the establishment of the Feminist Foundation for African Contemporary Art (FFACA). The FFACA supports and promotes contemporary artists of African origin, contributing to an appreciation of African art as a powerful and creative form of expression. By doing so, it helps to overcome outdated, restrictive colonial narratives. Galerie Brulhart and the FFACA are working together to create a space where art, feminism, and intercultural dialogue converge, enabling the voices of African female artists to be heard loud and clear.

At the 2026 Art International Zurich fair, Gallery Brulhart will be exhibiting works by the following artists:

Theresah Ankomah, Amy Celestina, Dr Gindi, Aza Mansongi, Klervie Mouho and Olga Yaméogo.

Galerie Brulhart, Genf - Plattform für zeitgenössische afrikanische Künstlerinnen.

Die Galerie Brulhart widmet sich der Förderung von Werken zeitgenössischer Künstlerinnen afrikanischer Herkunft. Sie basiert auf feministischen und interkulturellen Prinzipien und dient als Treffpunkt zwischen Afrika, seiner Diaspora und der Schweizer Kunstszene. Mit ihren Ausstellungen bietet die Galerie eine Plattform für Künstlerinnen, deren Werke sich mit Themen wie Geschichte, Familie, Gemeinschaftsbeziehungen, Geschlechtsidentitäten und dem Streben nach persönlicher Erfüllung auseinandersetzen. Jede Ausstellung präsentiert einen reichhaltigen Dialog zwischen künstlerischem Ausdruck und gelebter Erfahrung und zeigt, wie Frauen kulturelle und historische Narrative durch ihre einzigartigen Perspektiven neu interpretieren und definieren.

In einer Zeit, in der Frauen - insbesondere Schwarze Frauen - sowohl in privaten als auch in öffentlichen Sammlungen nach wie vor unterrepräsentiert sind, bezieht die Galerie bewusst Stellung. Ihr Programm besteht ausschliesslich aus monografischen und Gruppenausstellungen afrikanischer und afro-stämmiger Künstlerinnen und bekräftigt damit ihr Bekenntnis zu einem feministischen kuratorischen Ansatz. Durch die Förderung zeitgenössischer afrikanischer Kunst hinterfragt die Galerie die veralteten, kolonial geprägten Rahmenbedingungen, die seit Langem die Wahrnehmung des Kontinents bestimmen. Sie feiert Kunst als Mittel zur kritischen Auseinandersetzung mit Politik, Geschichte, Identität und Umwelt.

Die Galerie befindet sich im Herzen des internationalen Zentrums von Genf und ist Teil eines grösseren Netzwerks feministischer Vereinigungen und Kunsträume, die sich für Gleichberechtigung und Repräsentation einsetzen. Im Jahr 2023 wurde die Vision der Galerie durch die Gründung der Feminist Foundation for African Contemporary Art (FFACA) weiter gestärkt. Die FFACA unterstützt und fördert zeitgenössische Künstlerinnen afrikanischer Herkunft und trägt zur Wertschätzung afrikanischer Kunst als kraftvolle und kreative Ausdrucksform bei. Damit trägt sie dazu bei, veraltete, restriktive koloniale Narrative zu überwinden. Gemeinsam arbeiten die Galerie Brulhart und die FFACA daran, einen Raum zu schaffen, in dem Kunst, Feminismus und interkultureller Dialog zusammenfliessen und die Stimmen afrikanischer Künstlerinnen stark und deutlich zu hören sind.

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ABOUT THE ARTISTS

Theresa Ankomah is a prominent Ghanaian artist based in Accra. She is renowned for her diverse artistic practices, which include performative installations, sculpture, weaving, photography, basketry, painting and printmaking. A key theme in Ankomah's work is repurposing, particularly the use of locally produced kenaf baskets, known as 'chalis', which are commonly found in Ghanaian marketplaces. Her art reflects the region's geopolitics, addressing the transition from traditional, handmade items to inexpensive, imported alternatives.

Ankomah's artistry delves deeply into themes of weaving and craft, examining their links to trade. She explores how geopolitics, gender and capitalism influence the materials and objects used in everyday life. Ankomah challenges the conventional beauty standards associated with 'women's work' and the perceived functionality of crafts, sparking conversations about complex societal issues such as consumerism, identity, and global economics.

Her work illustrates weaving as a metaphor for identity, where distinct elements merge to form a coherent whole. The process of assembling and disassembling woven objects creates a narrative that intertwines various encounters and experiences, resulting in an oeuvre that is a collaborative tapestry rich in multiple stories.

Amy Celestina is a Senegalese visual artist who graduated from the National School of Arts in Dakar. After graduating in 2015, she joined the studio of the Senegalese artist Piniang, who became her mentor. After participating in her first group exhibitions at the National Gallery of Dakar and the 2018 Dakar Biennale Off, Ndione took part in two cross-residencies: one in Senegal and Canada and the other in Sweden. She exhibited in Gothenburg and took part in an exhibition in Amsterdam. In 2021, Amy Celestina won the 4th RIPO (Rencontres Internationales de la Peinture à Ouagadougou).

Having spent two years working on the theme of public transport in Dakar, she is currently exploring the concept of time through the scientific, philosophical and social evolution of humankind.

Combining painting with collages made from recycled materials and sewing, she adds a touch of femininity to create a unique artistic universe inspired by reality.

Dr Gindi is a German-Egyptian sculptor who trained as a doctor. She has spent her life travelling between different cultures and emotional extremes. She tries to understand why certain phenomena appear as they do and how she interacts with them. Her classical training as a sculptor enables her to engage with humanity in a more profound way. Working with models and meticulously exploring human morphology evokes inner dialogues reflected in her work.

Through her sculptures, Dr Gindi explores the passage of time and the metamorphosis of mime, shedding light on the depravity of human decay. Denuded of almost everything except canorous resonance, her sculptures take the form of morphologically inspired silhouettes, finally eternalised in bronze. Dr Gindi reminds us that introspection and courage are necessary to transcend the physical aspect of our existence, and she strives to capture its infinity in her work.

Her restorative, three-dimensional works bear witness to the everyday suffering of humanity and the budding reclamation of infinity as expressed through her art.

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Aza Mansongi's artistic talent was discovered at an early age, and despite the difficulties she experienced at primary school due to her left-handedness, her parents supported her. They enrolled her in an art school when she was fourteen years old, where she excelled and obtained her diploma in art studies at secondary level. Armed with newfound self-confidence, she went on to obtain a postgraduate diploma from the Kinshasa Academy of Fine Arts a few years later. Aza Mansongi then joined the renowned Ateliers Botembe workshop. There, she met two Cameroonian artists and together they formed the '3cocoricos' collective, holding several exhibitions in Kinshasa and Douala.

In 2014 Mansongi decided to explore Cameroon. She developed a deep affection for the country, which offered her new professional and personal experiences. After spending fifteen years there, she chose to pursue a solo career, returning to Kinshasa to continue her artistic research.

Aza Mansongi works across different media, including painting, sculpture, installation and video. She has exhibited extensively in Africa and abroad.

Klervie Mouho is a French-Ivorian artist and designer. Born and raised in Abidjan, she moved to Angers, France, where she graduated with distinction from the École des Beaux-Arts d'Angers (TALM) in 2021.

She obtained her Master's degree in Visual Communication from the Zürcher Hochschule der Künste (ZHdK) in 2023. In recognition of her work, ZHdK awarded her a grant from the ZHdK Fund for international and intercultural student projects, as well as second place in the 2023 ZHdK Förderpreis competition. She is also involved in the ZHdK Incubators' Next Steps 2024 project.

Mouho's work primarily consists of pastel drawings, but she also works with painting and photography. She is inspired by poignant yet vague memories, including collective memories of a turbulent period in Côte d'Ivoire during her childhood, characterised by political unrest and military uprisings, as well as lighter, more personal recollections of family gatherings and celebrations.

Olga Yaméogo was born in Burkina Faso and moved to France in the 1980s. Initially working as a self-taught artist in private, she sought to express her identity and find herself. However, she did not dare to share her artwork with others until the late 1990s.

She approached the blank canvas as a page on which she could express herself and her view of the world. Her works are ones with which we can all identify. The 2020 pandemic prompted her to embark on a new phase of reflection. During this time, she explored themes such as human relationships, as well as feelings of loss and melancholy. This work reflects the mixed emotions she experienced when she left Africa. Through her art, she re-examines issues around globalisation, focusing on migration from an individual perspective. She challenges negative perceptions of migrants by blurring the images of her subjects in her paintings, depicting them as an anonymous, intimidating crowd. Conversely, in her portraits, she isolates some of her subjects to give them a unique identity.

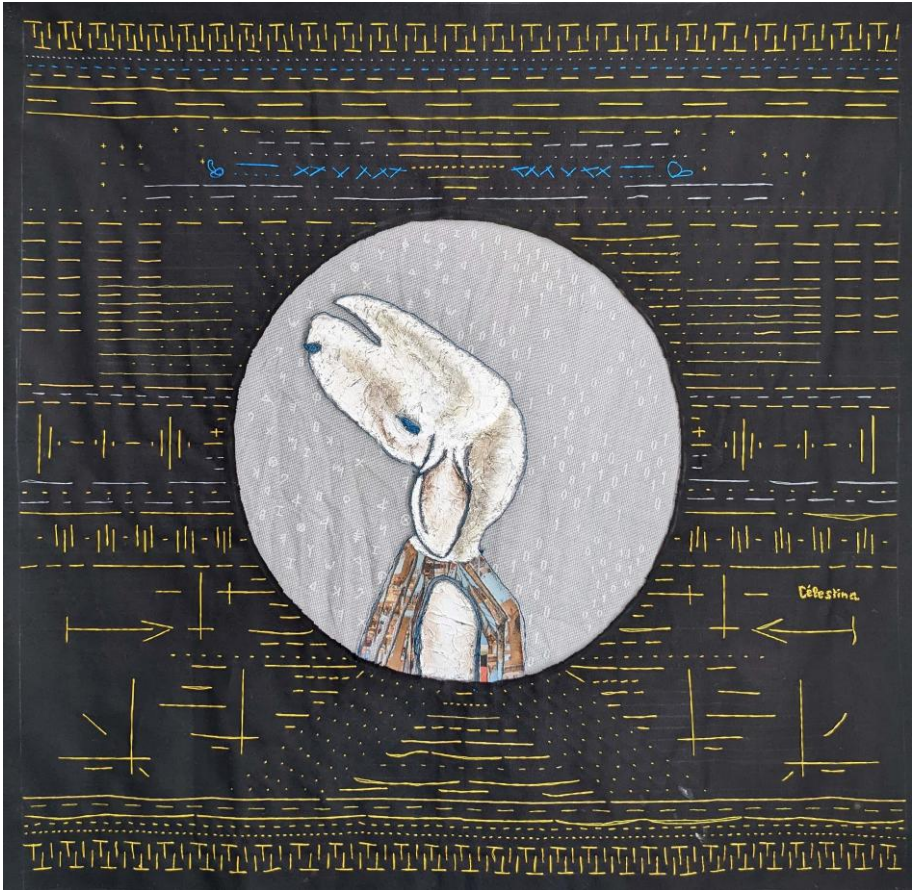
Olga Yaméogo held her first exhibition in France in 1999. Since then, important stations have included exhibitions in Arles and Paris, as well as participation in the AKA African Contemporary Art and Design Fair in Paris in 2021 and the Dakar Biennale at the Galerie Véronique Rieffel in 2022. She has also gained recognition in Africa through residencies in Côte d'Ivoire and Senegal.



Theresah Ankomah: Ebusua Santen / Acrylic on canvas, dyed jute rope and plastisol / 107x89cm, 2022
Courtesy of Gallery Brulhart, Geneva



Olga Yameogo: Tantie veut se marier / Mixed media (pigment, ink, acrylic, oil, collage) on canvas, 120x80cm, 2024
Courtesy of Gallery Brulhart, Geneva



Amy Celestina: In Time III / Embroidery on canvas, collage and acrylics on mosquito net, 100x100cm, 2022
Courtesy of Gallery Brulhart, Geneva