



Group show  
*Les héritiers*  
11 October – 20 December 2025

## LES HÉRITIERS

Group show

11.10 to 20.12.2025

### Artistic legacy – family bonds and a quest for independence

The children of well-known artists grow up in a vibrant artistic environment: they spend time in the family studio, sometimes taking on the role of an informal assistant; they witness visits made by other artists, collectors, and art critics; they take part in private views, and so on. And when they themselves embark upon their own artistic careers, they are inevitably steeped in all of these experiences, to a greater or lesser extent.

From a purely artistic perspective, the family studio is a place where knowledge is passed on. Whether this takes the form of observation, training received or being an occasional artist's assistant, the studio is often a place where technical expertise, a style, or at the very least, a stylistic culture that will influence the early career of the young artist, is acquired. Then the moment of truth arrives: do they follow in the family artistic tradition, or do they break away so that they become creatives in their own right? Many sons and daughters of artists at some time or another experience this tension between continuity and separation, or between passing on the legacy and transformation.

The Wyeth family in the United States offers an example of artistic continuity across several generations. The grandfather, N.C. Wyeth, was an illustrator; his son, Andrew, was a famous 20<sup>th</sup> century realist painter, and his grandson, James, is continuing the family tradition of figurative realism.

Having the same family name as a famous artist is not always an advantage. Admittedly, bearing the name of the father or

mother, an artist can quickly raise their profile and generally finds it easier to gain access to key figures in the art world. However, they also run the risk of being seen as an opportunist, particularly if they work in the same artistic style as their parent. This is why when choosing their name, the artist faces the same type of dilemma as mentioned above, caught between a desire to clearly state their family relationship, and the need to succeed through sheer talent alone.

### Do artistic heirs really have a choice?

The learning process of the young artists in question is sometimes so steeped in the world and techniques of their father or mother that they completely and intentionally adhere to their parent's style. This is the case of **Moke fils**, who learned his craft in the studio of his famous father, Monsengwo Kejwamfi, known as **Moke**. He never studied at art school, so he only learned a single technique. And because his artistic style and message are clearly inherited from his father, it was out of the question for him not to use the family artistic name. Two of his works are on show in the exhibition – including the moving *Moke fils peint Moke père* – which are placed next to a stunning old painting by his father (1983).

Two of the three children in the artist Raymond **Tsham's** family have become artists. **Cécilia** is in the second year at Kinshasa Art School, while her younger brother, **Hilaire**, 18, is about to start studying there. Both have learned to draw like their father, i.e. with ballpoint pens, and their early output draws inspiration from his world, while also breaking away. Hilaire has a marked preference for the world of manga. The exhibition contains two of his drawings, regally watched over by one of his father's iconic works - *La rencontre des cultures* (2018) – the artwork that paved the way for his recent development. He now contrasts tribal arts with emblematic Western works, in this case, Jeff Koons' *Balloon Dog*.

## The Bodo brothers – family tradition and diversification

personal component of an “heir’s” career path?

**Pierre Bodo**, a figurehead of Congolese popular painting, has also seen two of his children embark upon artistic careers. Bodo Bodo M’Pambu, known as **Bodo fils**, produces artworks dominated by colourful surrealism, with a medley of imaginary creatures, most often dressed up in Congolese *sapeur* style, and is therefore faithfully following in his father’s footsteps. However, the work produced by **Amani Bodo**, the youngest child, stands out because of his lines and content. It is more narrative in nature. His work combines social messages and reflection on Africa’s and DR Congo’s place in the world. His father’s influence is visible in his work, but he endeavoured from a relatively early age to seek out his own path. His work *Héritage Bodo* depicts him in front of one of the creatures who populated his father’s works.

## Gaston Diakota and Gosette Lubondo – the medium is the only legacy

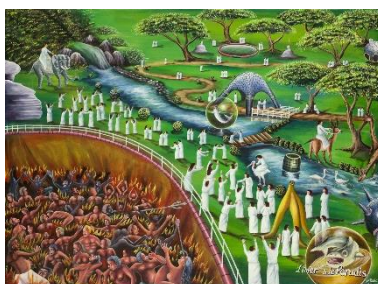
3

---

Finally, three generations of photographers from the same family provide a very different scenario. Following Etienne Nkazi (1894-1964), whose work has unfortunately not been preserved, his nephew, **Gaston Diakota**, picked up the torch in 1967, before his daughter, **Gosette Lubondo**, began her career in 2016. While Gosette proudly proclaims her relationship with her father, it is only in the sense that he introduced her to photography, as her work is totally different. Gaston Diakota is a studio and field photographer, taking portrait commissions, while Gosette is an artist who uses photography. Gosette has opted to depict the past, bear witness on behalf of her forebears, and capture the marks that they have left behind, in her emblematic *Imaginary Trip* series. She therefore explores the concept of inheritance. It is tempting, to say the least, to analyse Gosette’s artistic choices in the light of her family history. But maybe it is not so simple. Who can accurately assess the truly



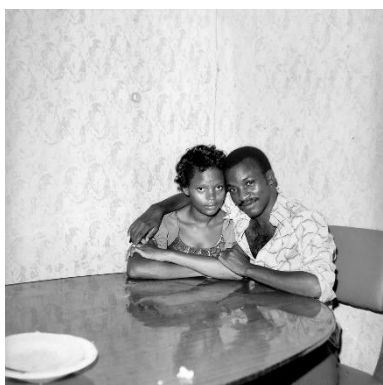
1. Amani Bodo, *Héritage Bodo* (2022)  
Acrylic on canvas  
135 x 125 cm  
© A. Bodo  
Crédit photo : PCP Photographie



2. Pierre Bodo, *L'enfer et le paradis* (2011)  
Acrylic on canvas  
97 x 130 cm  
© Bodo (rights holders)  
Crédit photo : PCP Photographie



3. Moke, *La photo de famille* (1983)  
Oil on canvas  
86 x 89 cm  
© Moke (rights holders)



4. Gaston Diakota, *José et Annie, première soirée après leur noce* (1979)  
Print of silver photography  
50 x 50 cm  
© G. Diakota



5. Gosette Lubondo, *Imaginary Trip II #2* (2018)  
Inkjet print on photo paper  
50 x 75 cm  
© G. Lubondo

Photos of the works in the exhibition are available on request from:  
[barlet@galerie-angalia.com](mailto:barlet@galerie-angalia.com).

Galerie Angalia  
10-12 rue des Coutures Saint Gervais  
75003 Paris - France  
Open Tuesday to Saturday  
Tuesday 12pm - 7pm  
Wed. to Sat. 11am - 7pm  
07 81 72 30 62  
[galerie-angalia.com](http://galerie-angalia.com)

Contact information:  
Pierre Daubert (director)  
[daubert@galerie-angalia.com](mailto:daubert@galerie-angalia.com)  
06 32 10 55 80  
Karin Barlet  
[barlet@galerie-angalia.com](mailto:barlet@galerie-angalia.com)  
06 13 92 18 72