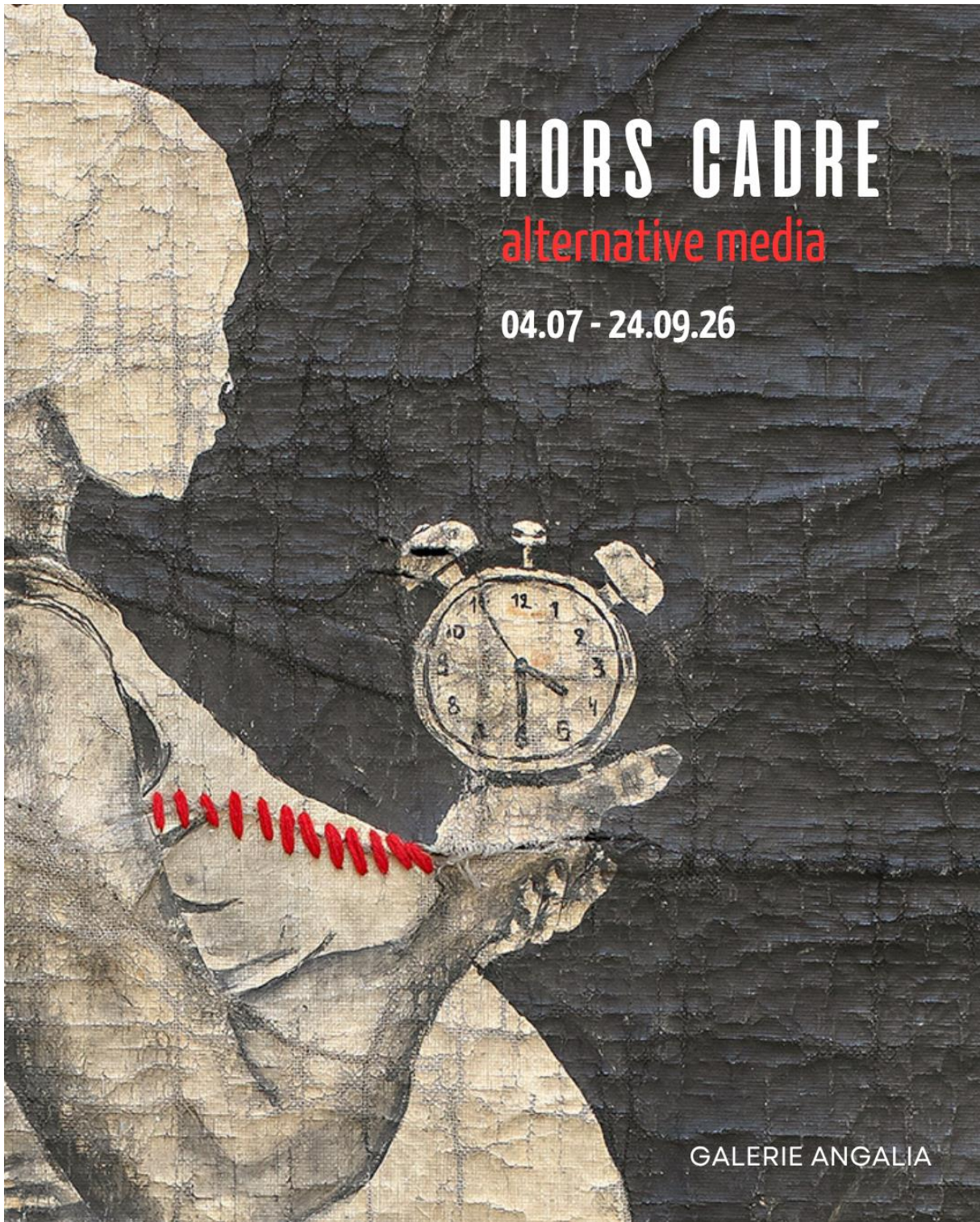


GALERIE ANGALIA

PRESS RELEASE



Group show
Hors cadre - Alternative media
4 July - 24 September 2026

HORS CADRE

Alternative media

Group show

4 July – 24 September
(Closed for summer holidays: 4 – 31 August)

The *Hors cadre* exhibition brings together six Congolese artists who, each in their own way, stands out because of the original nature of their artistic technique or media: rice sacks, worn tarpaulins, inner tubes, bleached fabric, photo collages, and ceramics.

Despite their differences, they all share the same taste for exploration. They have sought an unconventional path, some with regard to their country, and others in a more general sense, and have found their own style thanks to this sidestep.

What was the motivation for their approach? Some of them have rejected conventional artistic practices, while others were attracted by experimentation and novelty, or seeking out an artistic medium that fits with their artistic ethos. While the quest for uniqueness may have played a part at the start, and while it may have been highlighted to arouse interest, artistic creation is at the heart of their approach, and these artists want to be known for the quality of their art. In fact, the strength of their works means that the unique nature of their techniques takes a back seat.

Catheris Mondombo | The art of repair

Catheris began his career painting on canvas, but was not happy with the results. He then got hold of second-hand tarpaulins, salvaging them from markets and street sellers in Kinshasa. This medium gives his work a powerful symbolic dimension. It reflects the socioeconomic situation of the people of

Kinshasa, and beyond that, the precariousness of the human condition. Catheris paints with acrylics and also includes a few stitches on the tarpaulins to symbolise repair. He has tried out another medium – worn jeans – but tarpaulins unambiguously remain his favourite material. Tarpaulins are much more than a unique feature of his work. He feels most comfortable with this material. The imperfections and roughness of tarpaulins enable him to effectively express his art.

Lianza | The art of fragility

Having started his career on canvas, producing oil portraits with hazy outlines that express the fragility of the human condition, Lianza then got hold of rice sacks, which are very light and sensitive to the slightest breath of air, to more effectively portray his subject. Lianza frays the material once he has finished the portrait to accentuate the effect. By unravelling the fibres, Lianza not only conveys the fragility of the human condition, but also the fragments of the self that people lose and keep, the ties that are made and broken. Like Catheris with his tarpaulins, the medium is used to illustrate, strengthen and finally symbolise the artistic ethos.

Eli Made | Unexpected art

A keen t-shirt bleach tie-dyer, one day towards the end of 2022 Eli realised that this technique could be used to create art. He bought some black fabric and started “painting” on it, using a brush soaked in bleach. His technique is so unexpected that at first sight the viewer does not understand what they are seeing. His mastery of the technique is astonishing and beautifully enhances the subtlety of Eli’s works depicting states of mind. The technique and the subject combine to catch the eye.

Gael Maski | The art of deconstruction

Gael Maski’s creative process is original, lengthy and demanding. The medium is of secondary importance; it just needs to be suitable for collage. Gael does photo collage,

which is not particularly original in itself, but the process is unusual. He employs a three-stage process. He firstly takes photos of real-life scenes, and then deconstructs his pictures by cutting up the printed and enlarged photos, before finally using collage to reconstruct a scene on his medium. By breaking up his own shots and then putting them back together, Gael creates textured works that are in motion. This deconstruction/construction process alters our perception of the space and the subject, offering a kaleidoscopic and colourful vision that takes us on a journey into a partially surrealist world.

Théo Mwamba | The medium as incriminating evidence

As an artist who paints with acrylics and oils on canvas, Théo Mwamba takes us by surprise with two works painted on tyre and inner tubes. He has opted to use inner tubes to illustrate the theme of his series on the crimes linked to rubber production in the dreadful years of the Belgian Congo under the rule of King Leopold II. Mwamba creates an unexpected contrast by applying his stunning technique to the flexibility and texture of rubber.

Stanis Mbwanga | A fresh take on ancestral art

Stanis Mbwanga's ceramic plates are in keeping with a long tradition of painting on porcelain, particularly in China, where he trained and tends to work today. He creates pop art portraits on ceramics; a sharp contrast with the ancestral character of a technique dating back to the turn of 1300 AD. Contemporary ceramics have for a long time remained a fringe activity in the Congolese art world, making his work unique. However, they are now starting to emerge.



1. Catheris Mondombo, *La belle attente* (2025)
Mixed media on used tarpaulin
135 x 120 cm
© C. Mondombo
Photo credit: PCP Photographie



2. Eli Made, *Hisani* (2025)
Bleach on black cotton satin
110 x 73 cm
© E. Made
Photo credit: PCP Photographie



3. Théo Mwamba, *Na kanisi* (2021)
Oil and acrylic on tyre
116 x 60 cm
© T. Mwamba
Photo credit: A. Huart



4. Gaël Maski, *Old équilibre* (2023)
Photomontage and acrylic on canvas
130 x 130 cm
© G. Maski
Photo credit: PCP Photographie



5. Lianza, *Opening up* (2024)
Oil on rice sack
108 x 90 cm
© Lianza
Photo credit: Angalia

Visuals of the works in the exhibition are available on request from:
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