

APALAZZOGALLERY

IBRAHIM MAHAMA

(b. 1987, Tamale, Ghana)

Lives and works in Accra, Tamale and Kumasi, Ghana

EDUCATION

2010 BFA Painting. Kwame Nkrumah University of Science and Technology, Kumasi, Ghana

2013 MFA Painting and Sculpture. Kwame Nkrumah University of Science and Technology, Kumasi, Ghana

2015 PhD Fine Art. Kwame Nkrumah University of Science and Technology, Kumasi, Ghana

SOLO EXHIBITIONS

2024

Purple Hibiscus, Unravel, Barbican Center, London, UK

2023

Artistic Direction of the 35th Ljubljana Biennale of Graphic Arts, Ljubljana, Slovenia

35th Bienal de São Paulo, São Paulo, Brazil

TRANSFER(S), Kunsthalle Osnabrück, Osnabrück, Germany

2022

Garden of Scars, Oude Kerk, Amsterdam, Netherlands

VOLI-NI, curated by Eva Brioschi, E.ART.H – Eataty Art House, Verona, Italy

The Memory of Love, Frac des Pays de la Loire, Nantes, France

Intervention commissioned by Pitti Immagine, Palazzo Medici Riccardi, Florence, Italy

The Memory of Love, Massimo De Carlo, Piece Unique, Paris, France

Half of a Yellow Sun, White Cube Hong Kong Judgement of the White Cube, Lusanga, Congo

2021

Pino Pascali Award 2021 – 23rd Edition, Pino Pascali Foundation, Polignano a Mare, Italy

Ibrahim Mahama, Mdbk Museum, Leipzig, Germany

Lazarus, White Cube Bermondsey, London, UK

VANISHING POINTS. 2014-2020, Reiter Galleries, Leipzig, Germany

As the void, vali and voli, APALAZZOGALLERY, Brescia, Italy

Capital Corpses II, La condition publique, Roubaix, France

Ibrahim Mahama, Middelheimmuseum, Antwerpen, Belgium

57 Forms of Liberty in "The Musical Brain", The High Line, New York, US

Leaves of Grass, Fisk University, Little Theater, Nashville, Tennessee, US

2020

The Inner Land, REITER Leipzig, Leipzig, Germany

In-Between the World and Dreams, University of Michigan Institute for the Humanities, US

LETTERS FROM THE VOID, White Cube online

2019

Living Grains, Fondazione Giuliani, Rome, Italy

Parliament of Ghosts, The Whitwhorth, The University of Manchester, Manchester, UK

A Friend, Fondazione Nicola Trussardi, Castelli Danzari, Milan, Italy

2018

0.10 Reloaded, Avantgarde 2018, Galerie Sabine Knust, Munich, Germany

Kunst & Kohle: Coal Market, Schloss Strünkede, Emschertal-Museum Herne, Stadtische Galerie, Germany

A straight line through the carcass of history, 1918-1945, 2015-2018, daadgalerie, Berlin, Germany

Dal-Bahar Madwarha, A straight line through the carcass of history, Pixkerija, Valletta, Malta

In Dependence, APALAZZOGALLERY, Brescia, Italy

On Monumental Silences, Extra City Kunsthall, Antwerpen, Belgium

2017

Non-Orientable Nkansa, Miami Design District, Miami, US

Inside the White Cube: Fragments, White Cube Bermondsey, London, UK

2016

Fracture, Tel Aviv Museum of Art, Tel Aviv, Israel

Food Distribution Corporation, Artist's Rooms at K21 Ständehaus, Dusseldorf, Germany

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2014

Civil Occupation, Ellis King Gallery, Dublin, Ireland

2013

Kawokudi, Accra, Ghana Nima, Accra, Ghana

Adum, Railway Station, Kumasi, Ghana

Jute, What is Art? K.N.U.S.T. Museum, Kumasi, Ghana

Cannon Wax, Jamestown, Accra, Ghana

2012

Sisala Coal Market, Coal Sack Installation, Newtown, Accra, Ghana

Trading Identities, MFA Block, Kumasi, Ghana

2011

The colonized body, Kokomlemle, Accra, Ghana

2010

Class and identity, K.N.U.S.T. Museum, Kumasi Ghana

2009

Purity? Cultures of display, Bomso, Kumasi, Ghana

Cannon Wax, Jamestown, Accra, Ghana

SELECTED GROUP EXHIBITIONS

2024

Janus, Palazzo Diedo, Venice, Italy

Garden of Scars, Malta Art Biennale, Malta, Malta

Unravel, the Power and Politics of Textiles in Art, Barbican Centre, London, UK

In the Presence of Absence, curated by Maya El Khalil and Marcello Dantas, Desert X AIUla 2024, Saudi Arabia

REFUGE, curated by Kathryn Weir and Folakunle Oshun, Lagos Biennial, Lagos Island, US

2023

In Brilliant light, Museum Volkenkunde, Leiden, Germany

Chicago Architecture Biennial, Chicago, US

Threads, Arnolfini Gallery, Bristol, UK

Before Tomorrow, 30 years of Astrup Fearnley Museet, Astrup Fearnley Museet, Oslo, Norway

Long-distance Friendships, Kaunas Biennial, Kaunas, Lithuania

O Quilombisimo: Of Resisting and Insisting. Of Flight as Fight. Of Other Democratic Egalitarian Political Philosophies,

Haus der Kulturen der Welt, Berlin, Germany

The Laboratory of the Future, 18th International Architecture Exhibition, La Biennale di Venezia, Venice, Italy

Thinking historically in the present, 15th Sharjah Biennial, Sharjah, Dubai, United Arab Emirates

The Educational Web, Kunstverein, Hamburg, Germany

2022

Burning At The Edges, Longlati Foundation, Shanghai, China

Contextile - Bienal de Arte Têxtil Contemporânea 6th Edition, Guimares, Portugal

Revival: Materials and Monumental Forms, ICA Boston, Watershed, USA

Christen Sveaas Art Foundation: The Unseen selected by Hurvin Anderson, Whitechapel Gallery, London, UK

Temporary Atlas Cartographies of the Self in the Art of Today, Treviso Contemporanea, Treviso, Italy

2021

Narrow Gate of the Here-and-Now: Social Fabric, IMMA, Dublin, Ireland

Waste X Age: What can design do? Design Museum, London, UK

Afro-Atlantic Histories, Museum of Fine Arts, Houston; National Gallery of Art, Washington, D.C., US

Ubuntu, a lucid dream, Palais de Tokyo, Paris, France

Corpus Domini. From the glorified body to the ruins of the soul, Palazzo Reale, Milan, Italy

Utopia Distopia: il mito del progresso partendo dal Sud, Museo Madre, Naples, Italy

Fourth Plinth Shortlist, National Gallery, London, UK

Congoville, Middelheim Museum, Antwerp, Belgium

Force Times Distance - On Labour and its Sonic Ecologies, Sonsbeek Biennale, Netherlands

Ecologies and Politics of the Living, Vienna Biennale, AIL – Angewandte Innovation Lab, Vienna, Austria

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2020

Global(e) Résistance, Centre Pompidou, Paris, France
NIRIN, Artspace and Cackatoo Island, 22nd Biennale of Sydney, Australia
tomorrow, there will be more of us, Stellenbosch Triennale, Cape Town, South Africa

2019

Tirana Patience, National Gallery of Arts, Tirana, A
Future Genealogies, Tales From The Equatorial Line, 6th Lubumbashi Biennale, CG
Working Labor, SAIC Sullivan Galleries, Chicago, US
Ghana Freedom, Ghana Pavilion, Arsenale, 58th Venice Biennale, Venezia, Italy
UNTITLED, Frieze Sculpture, Rockefeller Center, New York, US
Kubatana, Vestfossen Kunstlaboratorium, Vestfossen, Norway
Eldorama, Tripostal, Lille, France
Dirty Protest: Selections from the Hammer Contemporary collection, Hammer Museum, Los Angeles, US

2018

Torre Matarazzo, Sao Paulo, Brazil
Radical Histories, 2012-2018, Nuit Blanche, Toronto, Canada
Geographies of imagination, Savvy Contemporary, Berlin, Germany
Memory Palace, White Cube, London, UK
0.10 RELOADED, Avantgarde 2018, Galerie Sabine Knust, Munich, Germany
Time is the Game of Man, European ArtEast Foundation, Castello di Brolio, Gaiole In Chianti, Italy
Histórias Afro Atlânticas, MASP Museu de Arte de Sao Paulo Assis Chateaubriand, São Paulo, Brazil
Non-Orientable Nkansa, Art Basel Unlimited, Basel, Switzerland
No Time For Caution 1966, 2014-2018, La Biennale de l'Art africain contemporain: DAK'ART, Dakar, Senegal
Pulling at Threads: the Woven Object in Contemporary, The Norval Foundation Art Gallery, Cape Town, South Africa
EX AFRICA, Centro Cultural Banco de Brasil, São Paulo; Centro Cultural Banco de Brasil, Rio de Janeiro, BR; Centro Cultural Banco de Brasil, Brasília, Brazil
Triângulo do Atlântico, 11a Bienal de Artes Visuais do Mercosul, Porto Alegre, Brazil
Musée Théodore-Monod d'art africain IFAN, Rue Emile Zola, Dakar, Senegal

2017

When the Heavens Meet the Earth, Selected Works from the Robert Devereux Sina Jina Collection of Contemporary Art, The Heong Gallery at Downing College, Cambridge, UK
Future Generation Art Prize, PinchukArtCentre, Kiev, Ukraine
Documenta 14, Kassel, Germany and Athens, Greece
EX AFRICA, Centro Cultural Banco de Brasil, Belo Horizonte, Brazil
Jina Collection of Contemporary Art, The Heong Gallery at Downing College, Cambridge, UK
Manipulate the World, Moderna Museet, Stockholm, Sweden
Orderly Disorderly, Museum of Science and Technology, Accra, Ghana

2016

Cornfields in Accra, Museum of Science and Technology, Accra, Ghana
An Age of Our Own Making, Kunsthal Charlottenborg, Copenhagen, Denmark
Material Effects, Eli and Edythe Broad Art Museum Michigan State University, Michigan, US

2015

Broken English, Tyburn Gallery, London, UK
All The World's Futures, curated by Okwui Enwezor, Arsenale, 56th Biennale of Venezia, Venice, Italy
Silence between the Lines: Anagrams of emancipated Futures, K.N.U.S.T, Jackson, Contemporary Art Centre, Ghana
Edson Chagas and Ibrahim Mahama, APALAZZOGALLERY, Brescia, Italy
Pangaea II. New art from Africa and Latin America, Saatchi Gallery, UK

2014

Pangaea New Art from Africa and Latin America, Saatchi Gallery
Masked and Unmasked, Dak'Art OFF, Saint Louis, Senegal

RESIDENCIES

2020

Principal Prince Claus Laureate

2017-18

DAAD Residency, DAAD Berliner künstler programm des daad, Berlin

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Occupy Atopos, Athens, Greece

2015

Residency, Holbaek, DEN
Research Residency, OFKOB, Aburi, Ghana

2014

Residency, OFKOB, Ofoase Kokobeng, Ghana

2013

Residency, OFKOB, Ofoase Kokobeng, Ghana
Residency, Gasworks, London, UK

2012

Residency, Atelierhaus Hilmsen, Germany

CATALOGUES

2021

VANISHING POINTS. 2014-2020, Reiter Galleries, published Kerber Verlag [Exhibition Catalogue]

2020

Principal Prince Claus Laureate, designed by Irma Boom [Awards Book]

2017

Manipulating the World, Moderna Museet, Stockholm Sweden [Exhibition Catalogue]

Documenta 14: Daybook, edited by Quinn Latimer and Adam Szymczyk, published by Prestel Pub [Exhibition Catalogue]

Viva Arte Viva, 57th International Art Exhibition, published by La Biennale di Venezia [Exhibition Catalogue]

When the Heaven Meets the Earth, with texts by Robert Devereux, Tessa Jackson OBE, Petersen Kamwathi and Sean O'Toole and published by The Heong Gallery at Downing College [Exhibition Catalogue]

Fragments, with text by Bernard Akoi-Jackson, Ibrahim Mahama and Robin Riskin, edited by Honey Luard and published by White Cube [Exhibition Catalogue]

2016

Our Age of Our Own Making, edited by Bejeng Ndikung and published by The Green Box Kunstedition [Exhibition Catalogue]

2015

Pangea II. New art from Africa & Latin America, published by Saatchi Gallery [Exhibition Catalogue]

2014

Pangea. New art from Africa and Latin America, published by Saatchi Gallery [Exhibition Catalogue]

Project 1975. Contemporary Art and the Postcolonial Unconscious, edited by Jelle Bouwhuis and Kerstin Winking and published by Black Dog Pub Ltd [Exhibition Catalogue]

SELECTED AWARDS

2024

Sam Gilliam Award

2021

Premio Pino Pascali

2020

Prince Claus Award, Amsterdam, NL

2017

Future Generation Art Prize, Shortlist, PinchukArtCenter, Kiev, Ukraine

2010

Paa Kwame Award, Department of Painting, KUNST, Kumasi, Ghana

PUBLIC COLLECTION

Astrup Fearnley Museet, Oslo, Norway

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Baltimore Museum of Art, Baltimore, Maryland, US
Centre Georges Pompidou, Paris, France
Fondazione Giuliani, Rome, Italy
Hammer Museum, Los Angeles, California, US
Hirshhorn Museum and Sculpture Garden, Washington D.C. US
Instituto Inhotim, Brumadinho, Minas Gerais, Brazil
K11 Art Foundation, Hong Kong, China
Longlati Foundation, Shanghai, China
Long Museum, Shanghai, China
Los Angeles County Museum of Art, California, US
Madre Museum, Naples, Italy
Margulies Collection, Miami, Florida, US
National Gallery of Art, Washington D.C. US
National Gallery of Canada, Ontario, Canada
Nelson-Atkins Museum of Art, Kansas City, Missouri, US
Norwich Castle Museum, Norwich, UK
Pino Pascali Foundation, Polignano a Mare, Italy
The Studio Museum in Harlem, New York, US
Whitworth Art Gallery, Manchester, UK
Zinsou Foundation, Benin, Africa
La Gaia Collection, Busca, Italy

Ibrahim Mahama is represented by APALAZZOGALLERY, Italy from 2014 and White Cube, UK from 2015.