

E X H I B I T I O N   C A T A L O G U E

# PATRICK BONGOY

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## *Weaving the Entropy*



08.10 // 18.12.21









|| THIS IS NOT  
|| A WHITE CUBE



**THIS IS NOT A WHITE CUBE** art gallery is pleased to present: "Weaving The Entropy", a solo show with new series of sculptural works and paintings by the artist Patrick Bongoy.

The exhibition celebrates and recognises Bongoy's significant contribution to a critical view of the sociopolitical and artistic art scene in the Democratic Republic of the Congo.

Curated by Graça Rodrigues and Sónia Ribeiro, the exhibition includes 15 unreleased works from the artist's personal archive.

## **BY PATRICK BONGOY**

"My work speaks in response to the global reality of literal and figurative environmental pollution. This encompasses the entire spectrum from the erosion of economic viability for people, sociocultural decay impacting on community and individual behavior, and natural rural and urban landscape.

I draw on the history of my roots in the Democratic Republic of Congo as well as the irony of contemporary urban degradation masked as development. Through the recovery of waste materials such as inner tubes from vehicle tyres, industrial packaging, and textiles combined with my use of paint and African fabric, I repurpose and reinterpret what others discard.



Beyond the intentional recycling element of this process, the visual concepts I explore surface a range of pertinent issues. Additional sculpted objects are superimposed on these layered backgrounds, which I create as a foundational canvas. This is also a visual referencing of some of the many laborious tasks undertaken by women in my country, in order to make ends meet.

I try to understand how the deterioration of natural and urban settings mirrors the visible rotting, displayed in the behavior and habits of the population. Deprivation evidently continues to recreate further misery and desperation.

Although my work reflects a kind of beauty, it also describes the destruction of a place and a people where ethical values have been poisoned or fallen away, infecting human morality and dignity.

The aftermath of several violent conflicts has created a nightmarish atmosphere where people relive those moments in an extreme state of vulnerability and resignation to this state of affairs.

My painted figures, always in silhouette, with their deformed limbs and precarious stances, twist and turn in such spaces. They evoke a sense of uncontrolled or dynamic movement captured in a disjointed moment as if their bodies are mid-execution of a questionable act. However, the internal versus external appearances and perspectives – what is seen in contrast to what is understood, becomes the site of re-imagination and unforeseen possibilities.”







## ABOUT THE ARTIST

Patrick Bongoy explores the themes of migration, displacement, and the enormous human cost involved in the struggle for natural resources. He produces his works from recycled rubber strips, evoking dark and heavy narratives.

Although resident in South Africa, the artist's work continually refers to his hometown of Kinshasa, DRC, and to the broader themes of alienation through the loss of homeland, migration, and the resulting effects on identity. In particular, the artist examines the specific aspects of dehumanization that occur when communities are plagued by toxic historical narratives, sociopolitical violations, and rapidly degrading physical environments.

Patrick Bongoy studied at the Academy of Fine Arts in Kinshasa and fled to South Africa in 2013 after being involved in a politically provocative protest piece.

Bongoy works predominantly with wasted materials such as inner tubes from vehicle tyres, industrial packaging, hessian sacking and textiles. He crops and weaves these materials to create complex, layered sculptures and three-dimensional reliefs. His meticulous process draws on traditional basket-making skills while referencing the physical labour that defined day-to-day life in the DRC.

The figures in his works are often trapped in dense, knotted webs of rubber and jute strips - a visual metaphor for the abuses Congolese people have suffered from corrupt regimes and colonisation. For the artist, environmental pollution encloses "the erosion of economic viability for people, sociocultural decay impacting on community and individual behaviour, and natural rural and urban landscape".

Patrick's work is held in significant private and public collections around the globe, including IZIKO South African National Gallery and UNISA Art Gallery (Johannesburg).





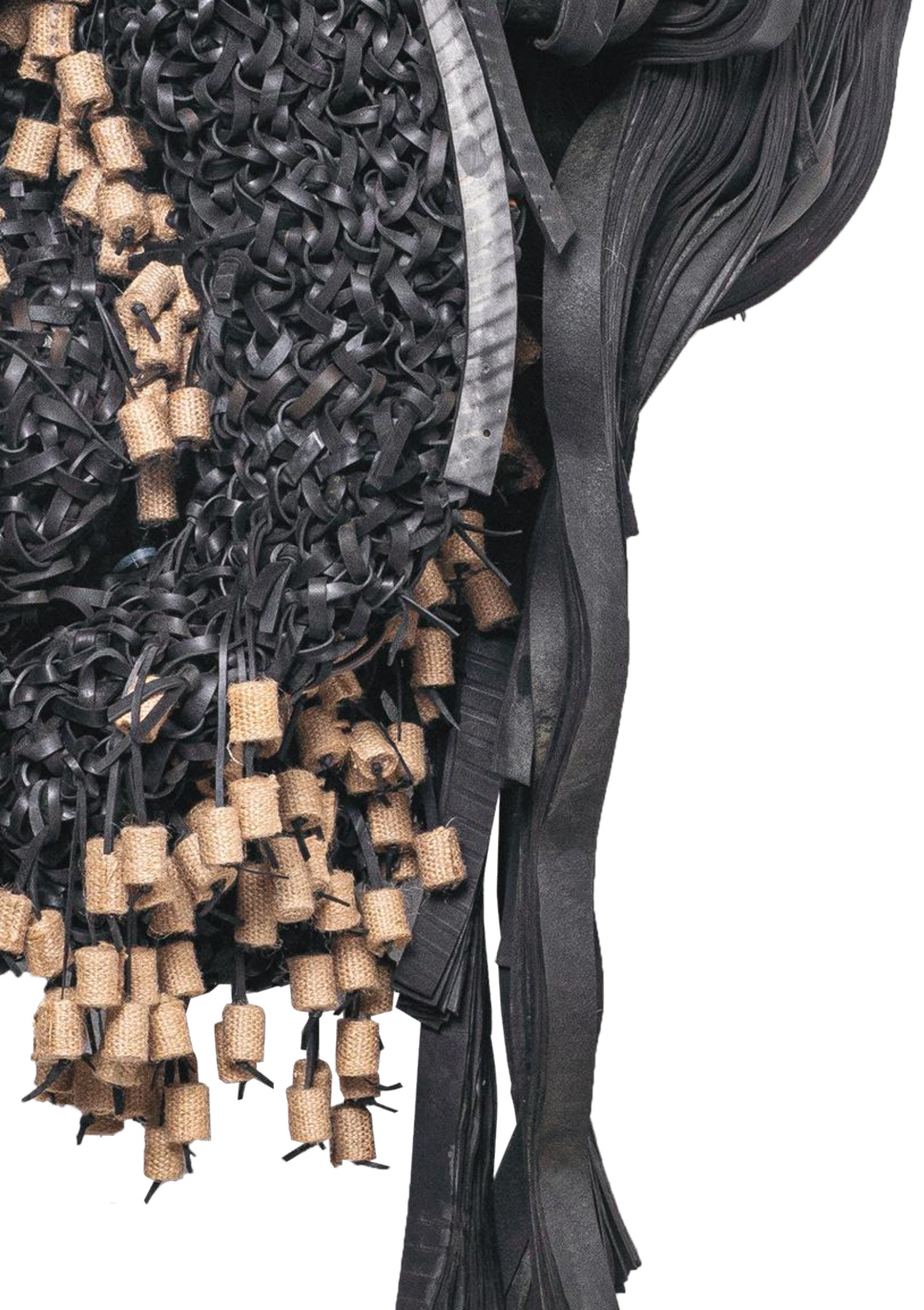
















**LOT 00243, 2021**

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Found inner rubber tubes,  
metal valves, hessian on  
MDF wooden board

197 x 95 x 46 cm

(PBY79)





***Fragments #24, 2019***

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Found inner rubber tubes,  
metal valves, hessian on  
MDF wooden board

45 x 45 x 12 cm

(PBY40)





***Fragments #19, 2021***

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Found inner rubber tubes,  
metal valves, hessian on  
MDF wooden board

45 x 45 x 12 cm

(PBY44)





***Fragments, 2019***

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Found inner rubber tubes,  
metal valves, hessian on  
MDF wooden board

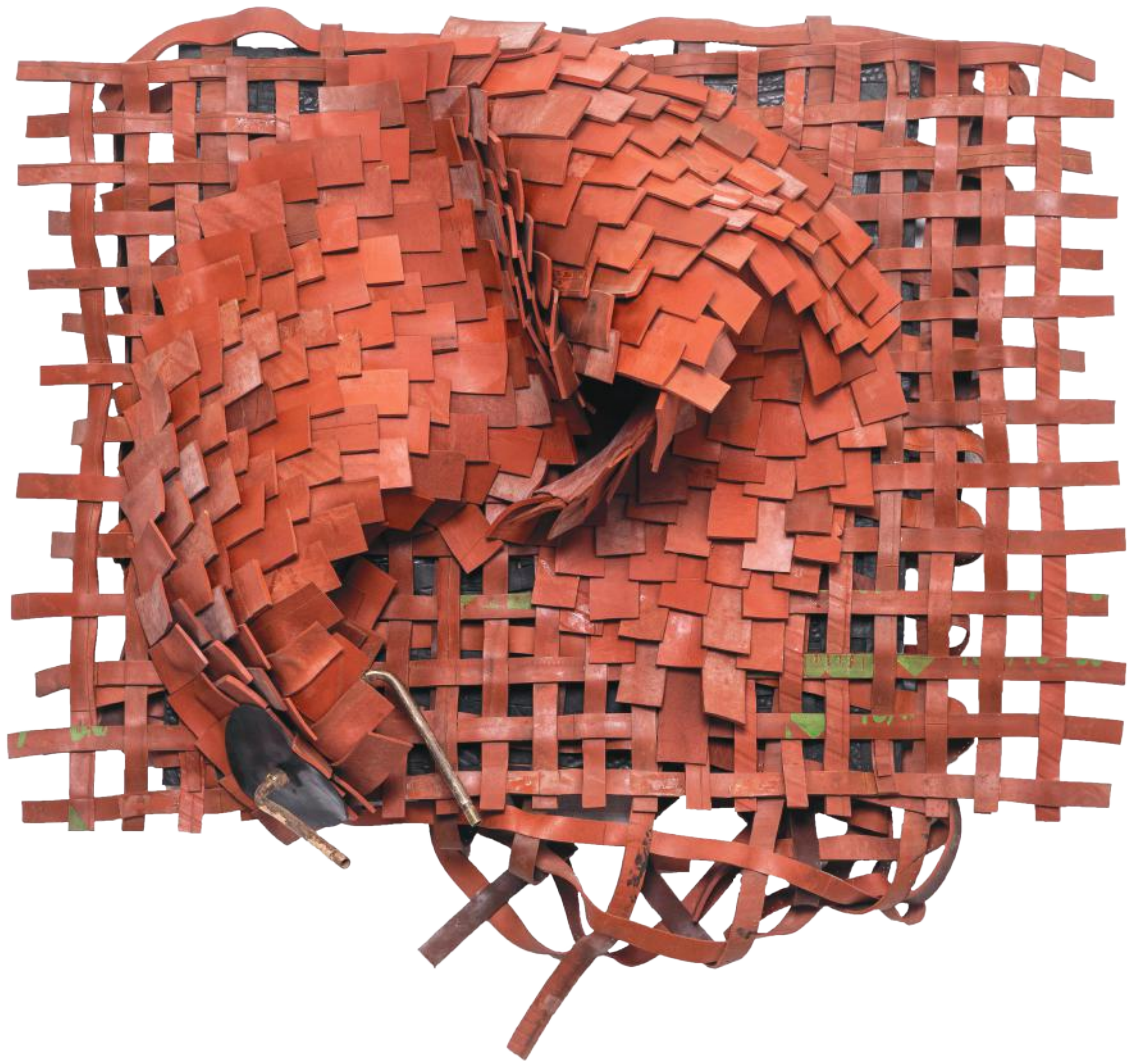
75 x 60 x 12 cm

(PBY120)









***Fragments #15, 2019***

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Found inner rubber tubes,  
metal valves, hessian on  
MDF wooden board

50 x 60 x 12 cm

(PBY50)



*Fragments #28, 2019*

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Found inner rubber tubes,  
metal valves, hessian on  
MDF wooden board

45 x 45 x 12 cm

(PBY35)

















*Enigma 1, 2021*

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Found inner rubber tubes,  
metal valves, hessian on  
MDF wooden board

231 x 145 x 35 cm

(PBY127)





**MWANA MPWO  
(YOUNG GIRL) 2,  
2021**

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Hessian, found inner rubber  
tubes on MDF  
wooden board

90 x 90 x 10 cm

(PBY92)



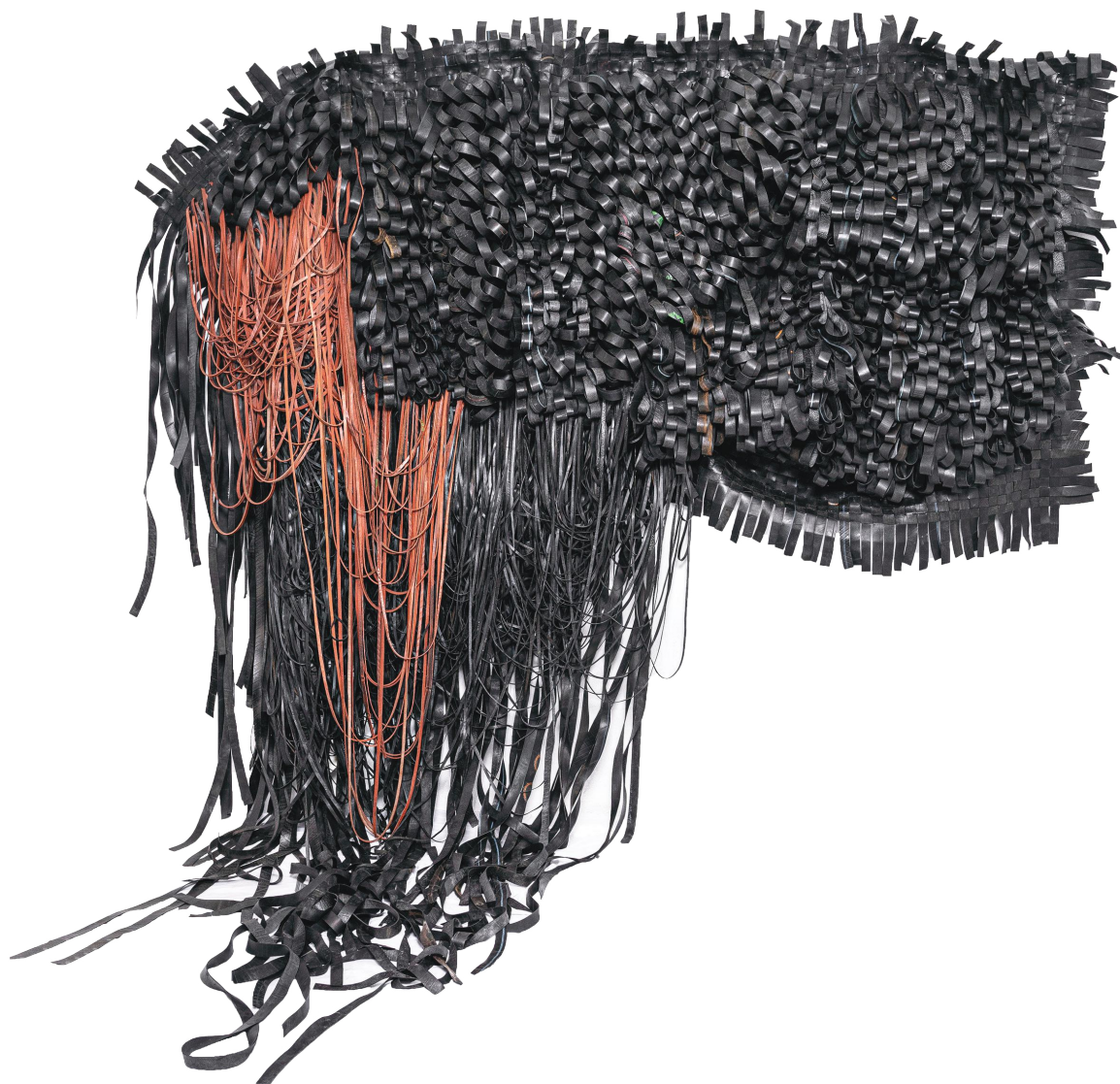
*Fitting Into, 2021*

Hessian, acrylic, found  
inner rubber tube on  
wooden frame

120 x 140 x 12 cm

(PBY25)





***Parody 2, 2021***

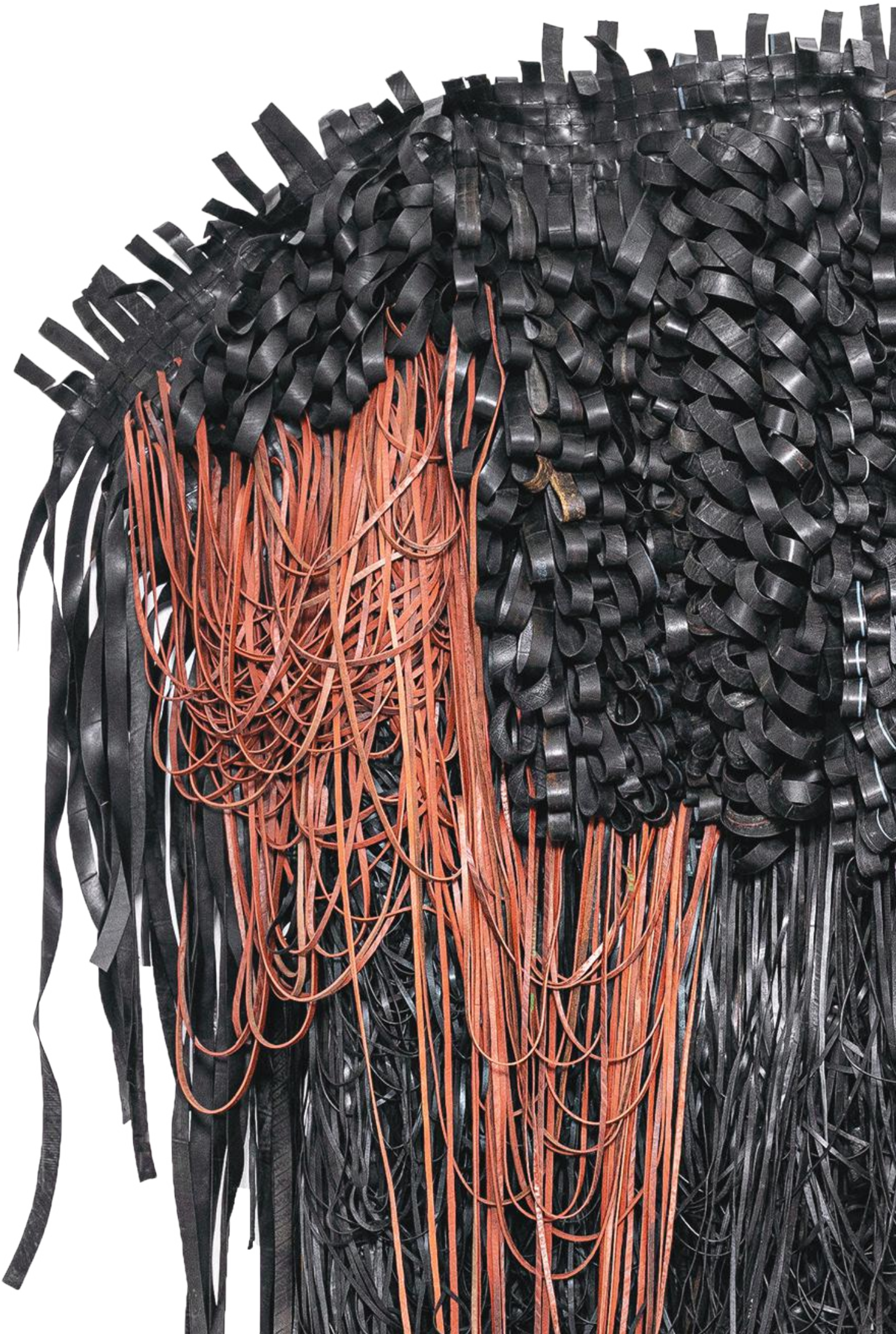
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Found inner tubes

250 x 300 x 10 cm

(PBY27)









***Big Catch, 2021***

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Found inner tubes,  
metal valves

34 x 246 cm

(PBY30)















***Fragments #36, 2019***

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Hessian, found  
inner rubber tube  
on wooden frame

45 x 45 x 12 cm

(PBY67)









***Mwant Yav, 2021***

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Hessian, found inner rubber  
tube on casted mannequin

184 x 115 x 129 cm

(PBY116)





*Enigma 2, 2021*

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Found inner rubber tubes,  
metal valves, hessian on  
MDF wooden board

233 x 150 x 35 cm

(PBY126)











*Trail 4, 2019*

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Found inner rubber tube on  
casted mannequin

184 x 129 x 85 cm

(PBY128)

















***Procession 1, 2021***

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Hessian, acrylic  
on paper

35 x 98 cm

(PBY130)



***Procession 2, 2021***

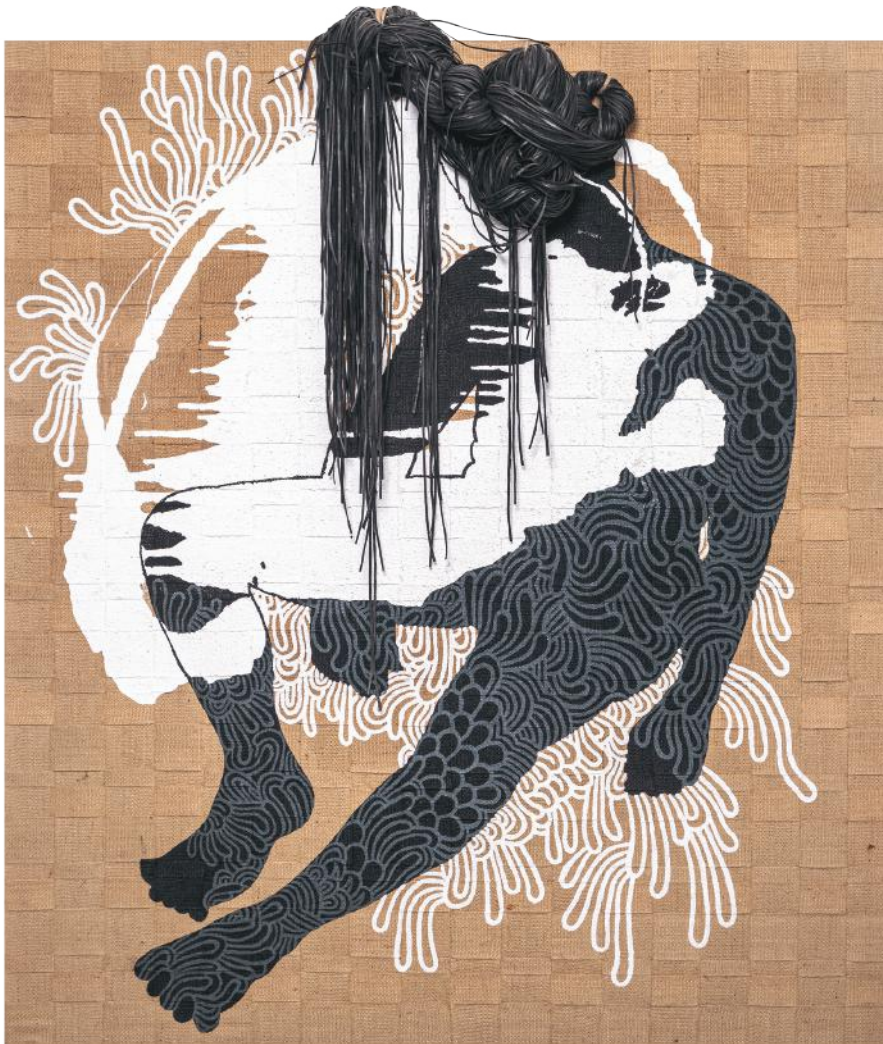
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Hessian, acrylic  
on paper

35 x 98 cm

(PBY121)





***Without, 2021***

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Hessian, acrylic, found inner  
rubber tube on  
wooden frame

120 x 140 x 12cm

(PBY86)



**MWANA MPWO  
(YOUNG GIRL),  
2021**

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Hessian, found inner rubber  
tubes on MDF  
wooden board

120 x 121 x 10 cm

(PBY92)





*Untitled, 2021*

Hessian, acrylic, found  
inner rubber tube on  
wooden frame

160 x 140 x 12 cm

(PBY23)



***Untitled, 2021***

Hessian, acrylic, found  
inner rubber tube on  
wooden frame

160 x 140 x 12 cm

(PBY22)

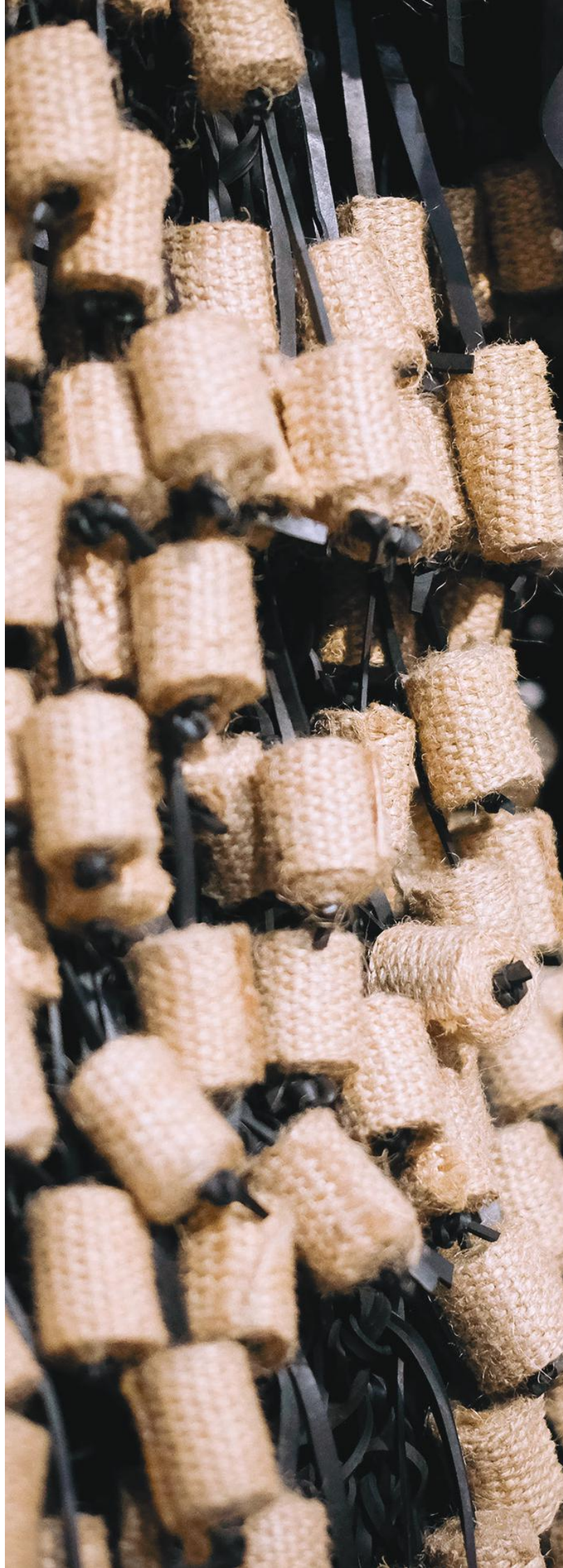


THIS IS NOT A WHITE CUBE is an international contemporary art gallery with exhibition spaces in Luanda (Angola) and Lisbon (Portugal). Representing and collaborating with international established and emergent artists, the gallery's program focuses on relevant and powerful narratives and discussions associated with the African continent and its diaspora. Despite the profound connection with Africa, it is the first Contemporary African gallery in Portugal that focuses not exclusively on Lusophone circles but also the emerging aesthetics of cultural and artistic productions from the Global South. The gallery maintains a regular and significant presence in important international art fairs.

THIS IS NOT A WHITE CUBE extends its intervention beyond the physicality of the gallery space with exhibition projects that enhance the extension of the art world to a multiplicity of places, inviting curators and artists in occasional collaborations that provide enriching visions and dialogues.

Founded in Luanda in 2016 by Sónia Ribeiro, current CEO, and becoming a leading art gallery in Angola, the project expanded in 2019 to one of Lisbon's most emblematic neighbourhoods, Chiado. Given Portugal's historical connection with Africa, Lisbon was considered a natural location for this first expansion of the gallery and an important gateway to Europe.

Both exhibition spaces have an independent program, offering collectors and enthusiasts a focused and strong view of contemporary artistic production from the African and South American continents and their diaspora.







As of 2016, the Gallery has represented, exhibited, and collaborated with both emerging and established artists. Since then, the gallery has remained true to one of its primary goals of providing artists with the opportunity to share their unique perspectives through their work, thus creating and promoting discussions around relevant historical and contemporary narratives in the context of globalization.

As such, within an extensive yearly program that includes regular exhibitions in Lisbon and Luanda, the collaboration in diverse cultural projects, and a consistent presence on numerous international art fairs, attention is drawn to issues such as identity, memory, heritage, cultural heritage, and social change. In addition, artists from the gallery frequently feature on major platforms like museums, biennales, and important exhibitions around the globe.


Its three directors, Sónia Ribeiro, - CEO and founder - Graça Rodrigues, - curator - and Ngoi Salucombo – Executive director of the Angolan delegation - have a singular entrepreneurial and artistic vision based on a solid curatorial and collaborative - based art project approach.

In 2019, the gallery founded "O CUBO", a non-profit platform that seeks to boost experimentation and research, through the development of a program of artistic residencies, editorial projects, archive mapping, and the establishment of a network of local and international partnerships.

The gallery has already presented numerous exhibitions in Angola, South Africa, France, Italy, the UK, and Portugal but continues to expand and develop its connections worldwide.



CONTACTS

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