

SALIFOU LINDOU



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SALIFOU LINDOU WAS BORN IN 1965 IN FOUMBAN, CAMEROON. HE LIVES AND WORKS IN DOUALA.

A self-taught artist, Salifou Lindou is part of the former generations of artists in Cameroon who now teach the new generation. He co-founded the Kapsiki Circle in 1998 to introduce the arts in Douala by organising exhibitions, projects and residencies.

While Salifou Lindou started his career mainly creating installations, sculptures and mixed collages on canvas, he works with pastels on paper for a few years now. His pastels emerge from an energetic and spontaneous tangle of lines and strokes. If the artist deals with topical issues, he always illustrates the passion and desire to live in opposition to the vulnerability of the body. He puts forward the duality of human beings: between strength and weakness, immobility and movement, peace and chaos.

On paper and on canvas, Lindou explores the complexity of human beings through scenes of daily life, fed with references to legends and classics, whilst within modern

painting. From internal fights to TV debates, going through political instability that leads to an exodus, the work of Lindou talks about and starts from daily life. It is both introspective and inspired by his observation of society.

In 2022, Lindou celebrated the 30th anniversary of his career. However, it is his participation in the 1-54 London art fair in 2020 with AFIKARIS Gallery, which truly marked his recognition on the international art scene. Since then, his work has been featured in numerous international fairs such as Art Paris (France); Investec Cape Town (South Africa) and 1-54 New York (USA). It has also been part of exhibitions in institutions including the National Museum of Yaounde (Cameroon); Institut des Cultures de l'Islam (France); Art Hub Copenhagen (Denmark). Finally, Lindou represented Cameroon at the last Venice Biennial (2022).

SALIFOU LINDOU

b. 1965, Foumban, Cameroon
Works and lives in Douala, Cameroon

Salifou Lindou is a major artist of the Cameroonian contemporary scene. He was, and still is, a mentor for the next generations of artists – including Jean David Nkot and Moustapha Baidi Oumarou. One of the founders of the Kapsiki Circle, he works locally and internationally to provide visibility to Cameroonian talents. He represented Cameroon at the Venice Biennial in 2022.



Photo Credit: Studio Vanssay

SELECTED SOLO SHOWS

- 2024
artgenève, Geneva, Switzerland
Salifou Lindou, Museo Ettore Fico, Turin, Italy
- 2023
Social Game, Mandela Space, The Africa Centre organized by Almas Art Foundation, London, United Kingdom
Dans le bruit de la ville, AFIKARIS Gallery, Paris, France
Drawing Now, Paris, France
- 2022
Ligne de départ, AFIKARIS Gallery, Paris, France
- 2021
SAVE, Yaoundé, Cameroon
- 2018
Living Together, Doual'Art, Douala, Cameroon
- 2014
Entre le souffle et le trait, Mam Gallery, Douala, Cameroon

SELECTED GROUP SHOWS

- 2024
Miart, AFIKARIS Gallery, Milan, Italy
Art Brussels, AFIKARIS Gallery, Brussels, Belgium
1-54 NY, AFIKARIS Gallery New York City, USA

2023

Ce que nous donne la terre, AFIKARIS Gallery, Paris, France

1-54 New York, New York, USA

Art Brussels, Brussels, Belgium

2022

Venice Biennial, Cameroonian Pavilion, Venice, Italy

Investec Cape Town art fair, Cape Town, South Africa

artgenève, Geneva, Switzerland

1-54 Paris, Paris, France

1-54 New York, New York, USA

1-54 London, London, UK

Classique !, AFIKARIS Gallery, Paris, France

2021

Art Paris, Paris, France

Zones Franches, Institute of Islamic Cultures, Paris, France

Résiste, AFIKARIS Gallery, Paris, France

2020

1-54 London, London, UK

We paint humans, AFIKARIS Gallery, Paris, France

Dialogues, techniques mixtes sur papier, AFIKARIS Gallery, Paris, France

1-54 New York Art Fair, New York, USA

2019

Aujourd'hui, Cameroon National Museum, Yaounde, Cameroon

2016

AKAA, Paris, France

624, OFF Exhibition of the Dakar Biennale DAK'ART, Dakar, Senegal

2007

Délices du Wouri, en duo avec Christian Hanussek, Foderkoje Gallery, Berlin, Germany

Une Vision Contemporaine II, World Bank, Yaounde, Cameroon

2006

Une Vision Contemporaine I, World Bank, Yaounde, Cameroon

ARCO Madrid, Madrid, Spain

PUBLICATIONS

Salifou Lindou, *Salifou Lindou*. Museo Ettore Fico, 2024. 111 p.

Salifou Lindou, *Social game*. Almas Art Foundation, 2023. 208 p.

Salifou Lindou, *Save*. Les ateliers Lindou, 2022. 224 p.



Salma jouant de la flûte, 2023
Acrylic and pyrography on sheet metal
100x140 cm / 39x55 in



Étreinte 2, 2023
Acrylic and pyrography on sheet metal
100x50 cm / 39x20 in



L'étreinte, 2023
Acrylic and pyrography on sheet metal
49x43 cm / 19x16 in



EXHIBITION VIEW

Dans le bruit de la ville, AFIKARIS Gallery, Paris, France
May 2023



La dame au wax, 2023
Acrylic and pyrography on sheet metal
50x60 cm / 20x24 in

« I chose sheet metal to represent the metallic side of the city we live in today. That's why I put colours on it, I scratch it, I try to find the light by sanding. The way I engrave it is motivated by my desire for the public to hear and feel the sound of the engraving pen, to hear the sanding. I hope I manage to do that. This metallic side that I reveal in my paintings is like a cry. »

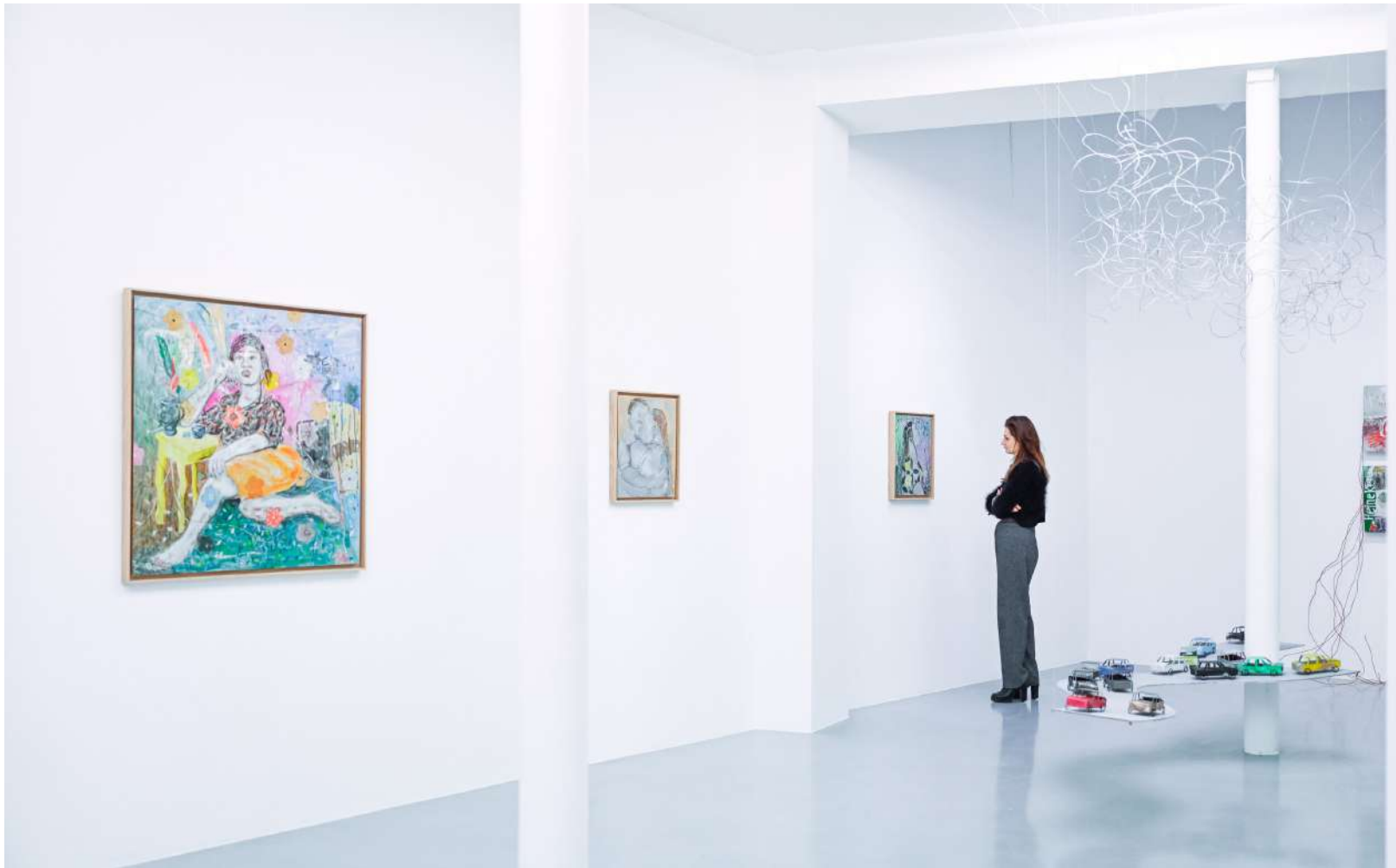


EXHIBITION VIEW

Dans le bruit de la ville, AFIKARIS Gallery, Paris, France
May 2023



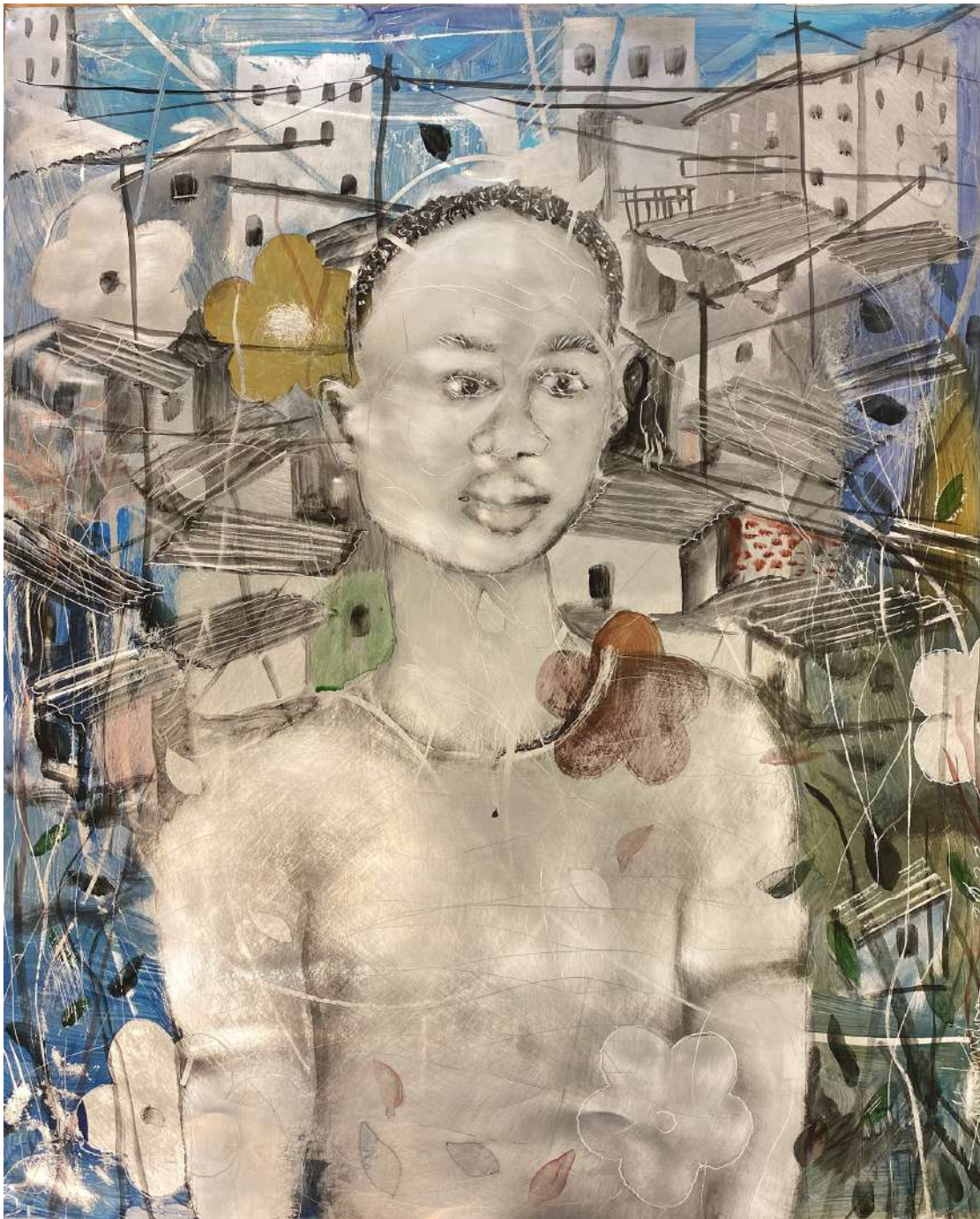
Le temps d'un thé, 2023
Acrylic and pyrography on sheet metal
100x100 cm / 39x39 in



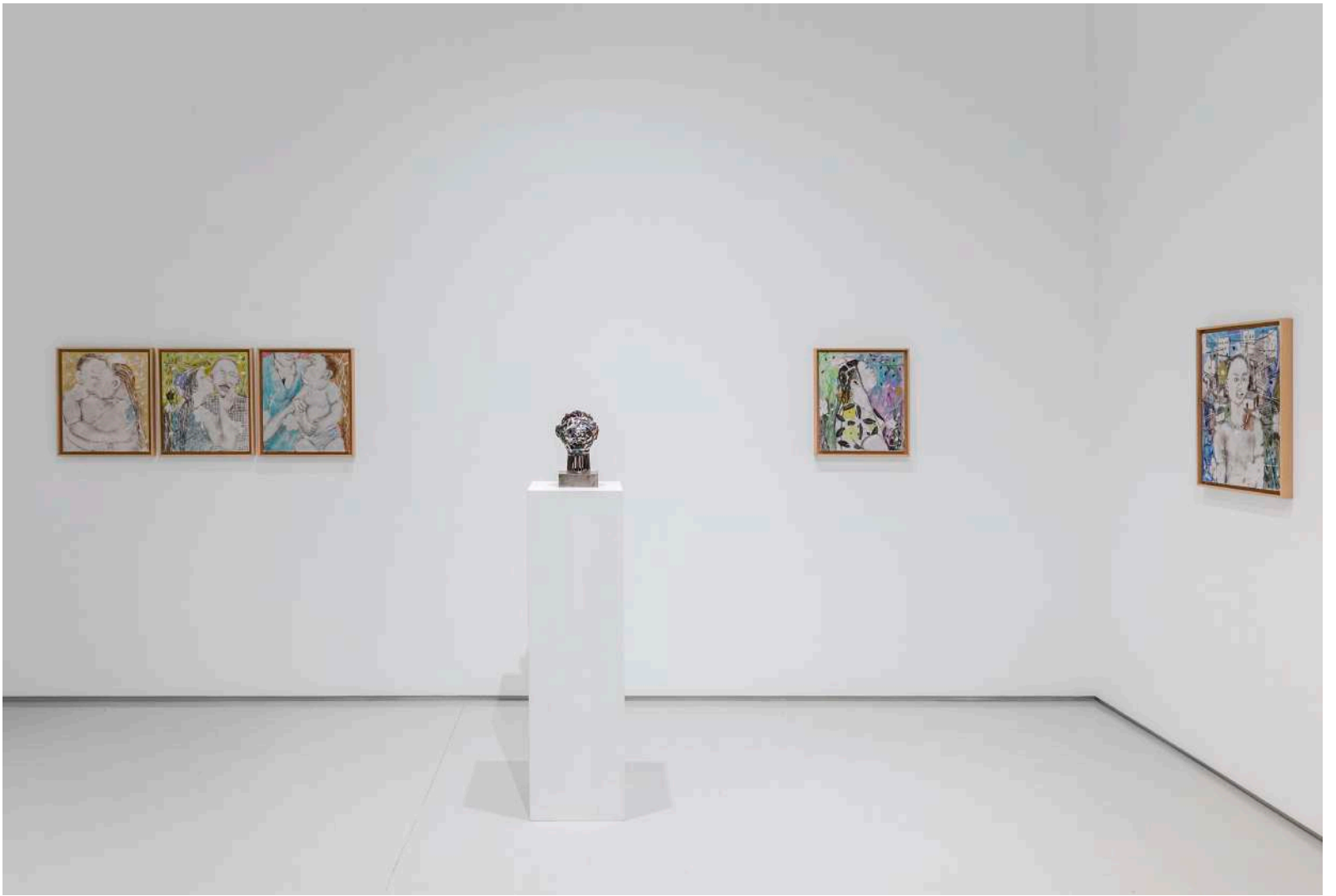
EXHIBITION VIEW

Dans le bruit de la ville, AFIKARIS Gallery, Paris, France
May 2023

In his solo exhibition *Dans le bruit de la ville*, Lindou returns to the practice of his early days, when he composed his works from collected objects. By exploring the possibilities offered by the material, mixing techniques and mediums to appropriate the space, Lindou testifies, in this new body of work, to the plurality of his art and reflects the architectural mutations of the urban space. Buildings emerge from the ground, bordered by a convoluted road, and interact with the engraved metal sheets on the walls. They structure the space and mingle with the architecture of the room, marked by white pillars.



Mariama a Nkon Mondo, 2023
Acrylic and pyrography on sheet metal
60x50 cm / 24x20 in



EXHIBITION VIEW

Salifou Lindou, Ettore Fico Museum, Turin, Italy
March 2024



Water research, 2023

Acrylic and pyrography on sheet metal

Quadriptych

100x400 cm in total. 4 panels: 100x100 cm

39x157 in in total. 4 panels: 39x39 in



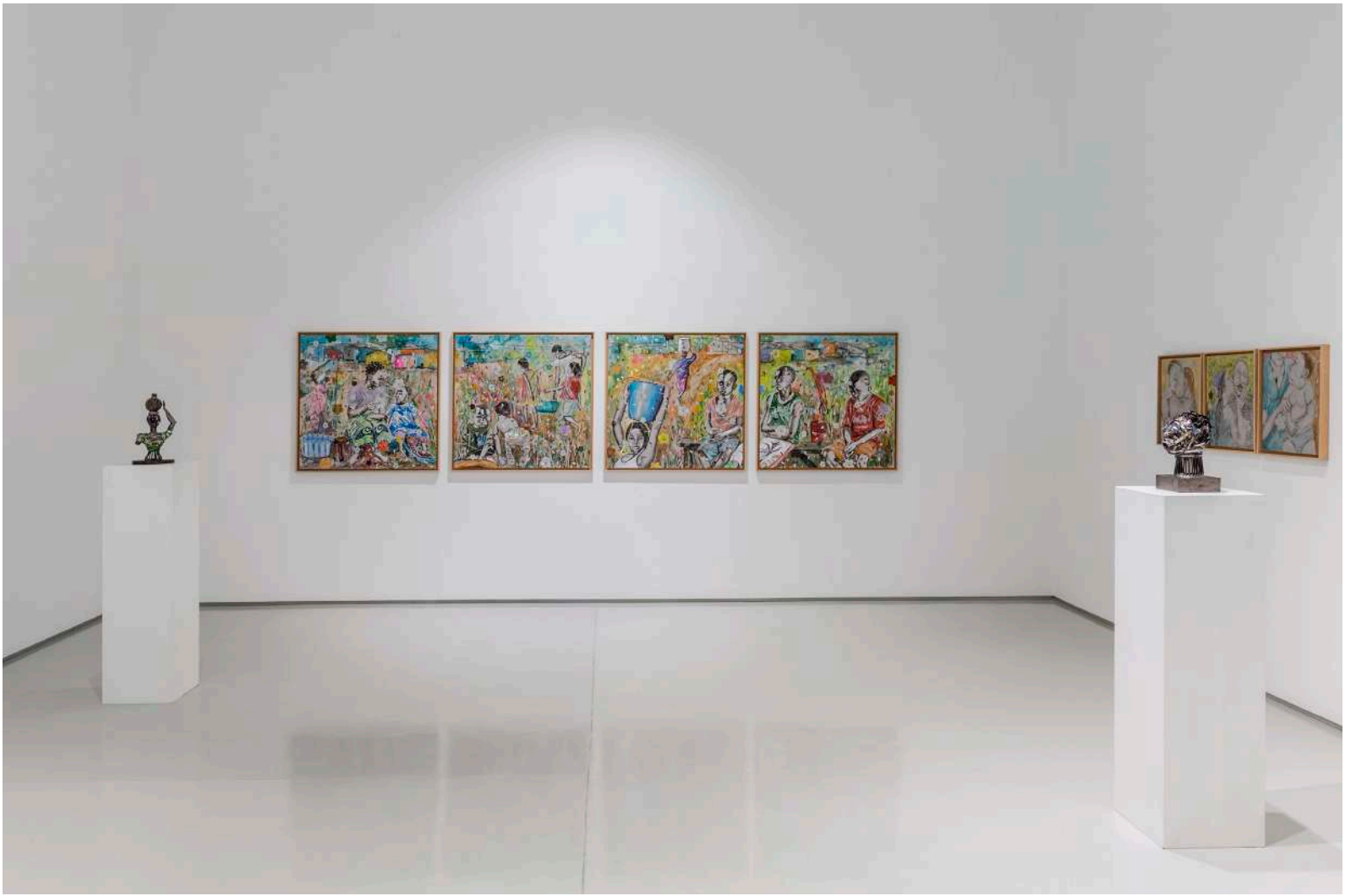
Water research, 2023
(details)



Water research, 2023
(details)



Me mbié ne kié me tui, 2023
Sculpture. Interlaced sheet metal, acrylic, metal
38x20,5x15 cm / 15x8x6 in



EXHIBITION VIEW

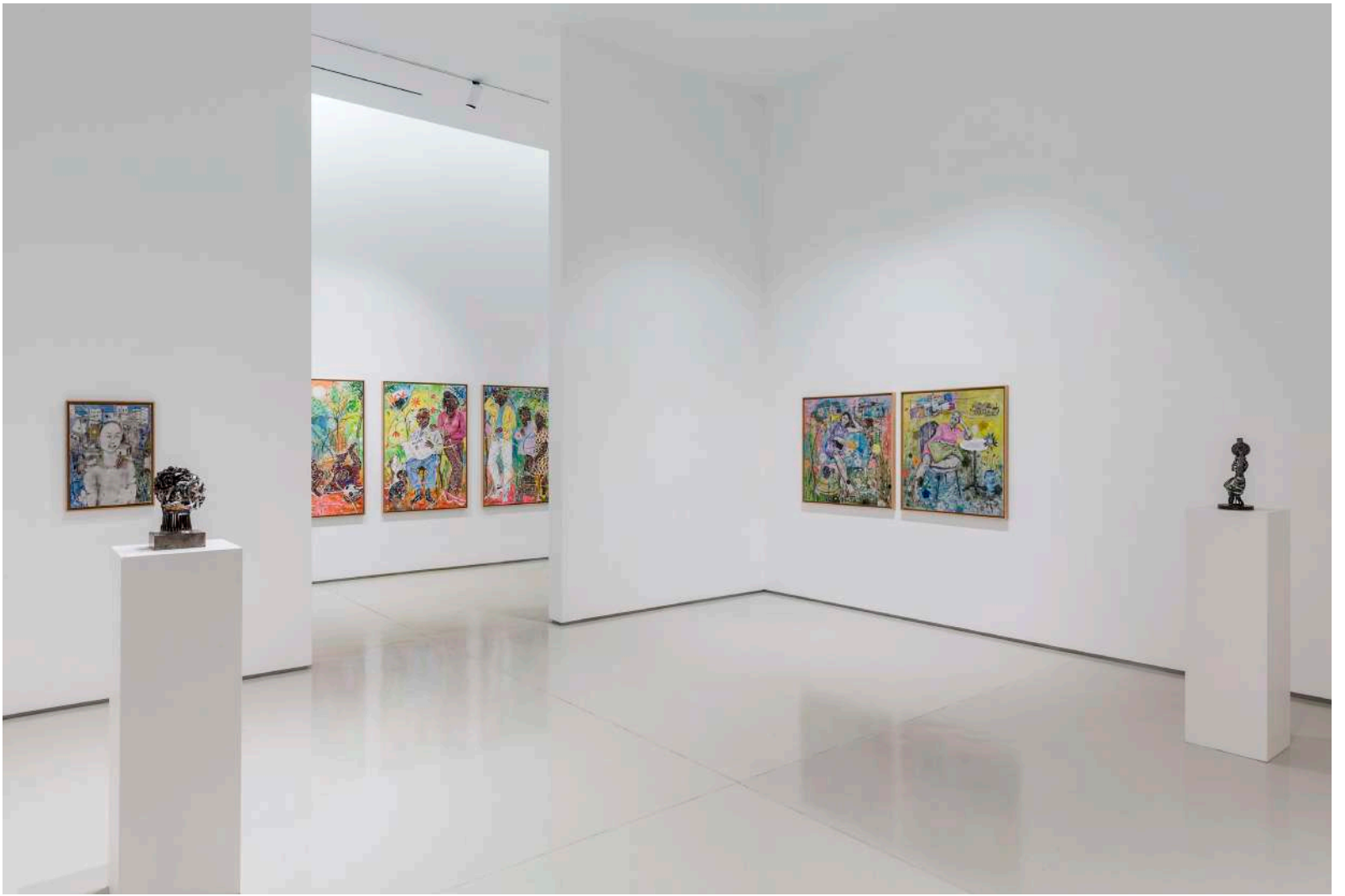
Salifou Lindou, Ettore Fico Museum, Turin, Italy
March 2024



La pose, 2023
Acrylic and pyrography on sheet metal
100x100 cm / 39x39 in



Le temps d'un thé, 2023
Acrylic and pyrography on sheet metal
100x100 cm / 39x39 in



EXHIBITION VIEW

Salifou Lindou, Ettore Fico Museum, Turin, Italy
March 2024



Mi Lampit, 2023
Sculpture. Interlaced sheet metal, acrylic, metal
41x32x18 cm / 16x13x7 in



LEFT

Ngâtum, 2023

Sculpture. Interlaced sheet metal, acrylic, metal
50x27x17 cm / 20x11x7

RIGHT

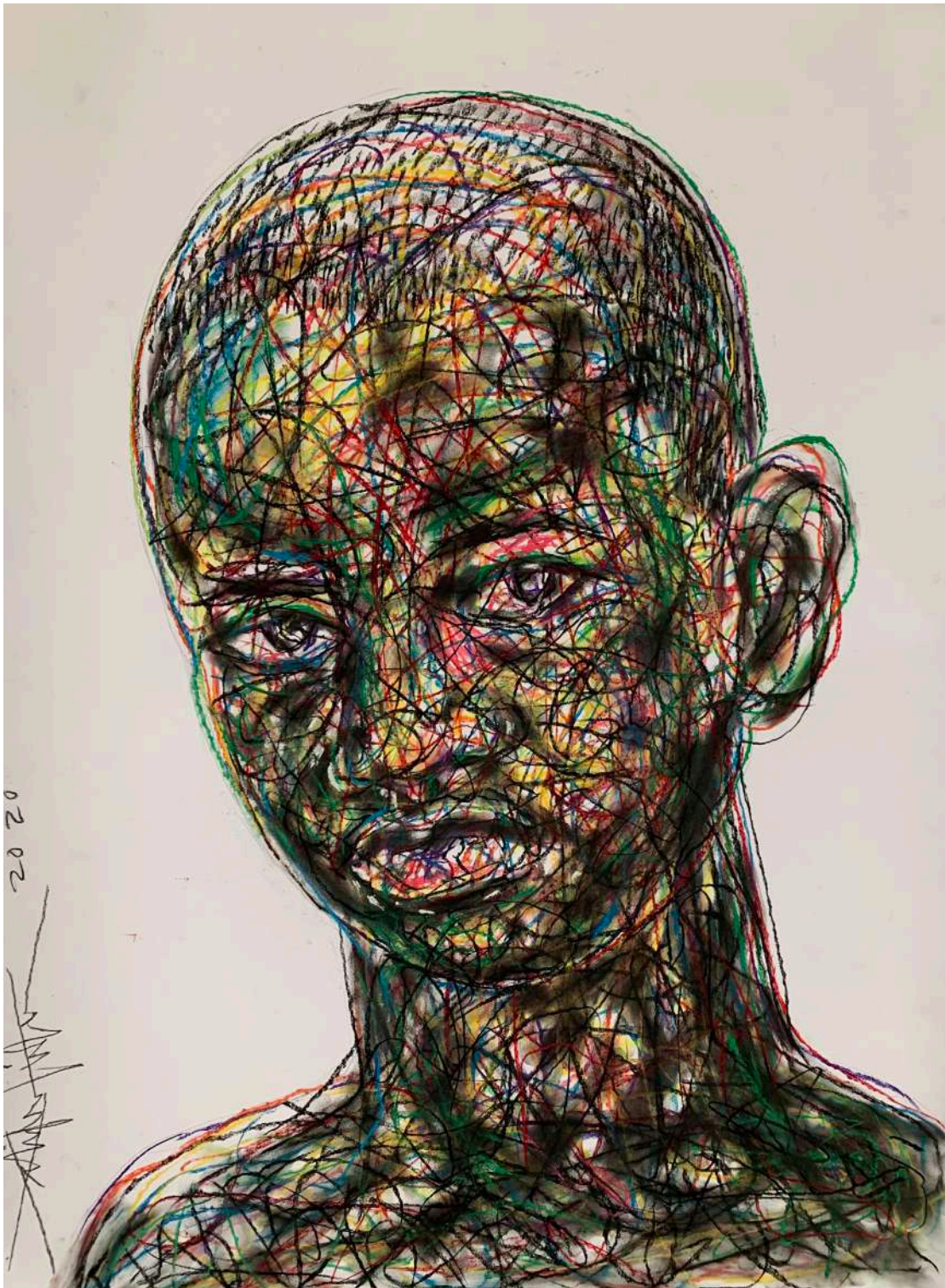
Sùmi memgbié, 2023

Sculpture. Interlaced sheet metal, acrylic, metal
44x22x22 cm / 17x9x9 in



EXHIBITION VIEW

Dans le bruit de la ville, AFIKARIS Gallery, Paris, France
May 2023



Portrait #1, 2020
Pastel on paper
100x65 cm / 39x26 in

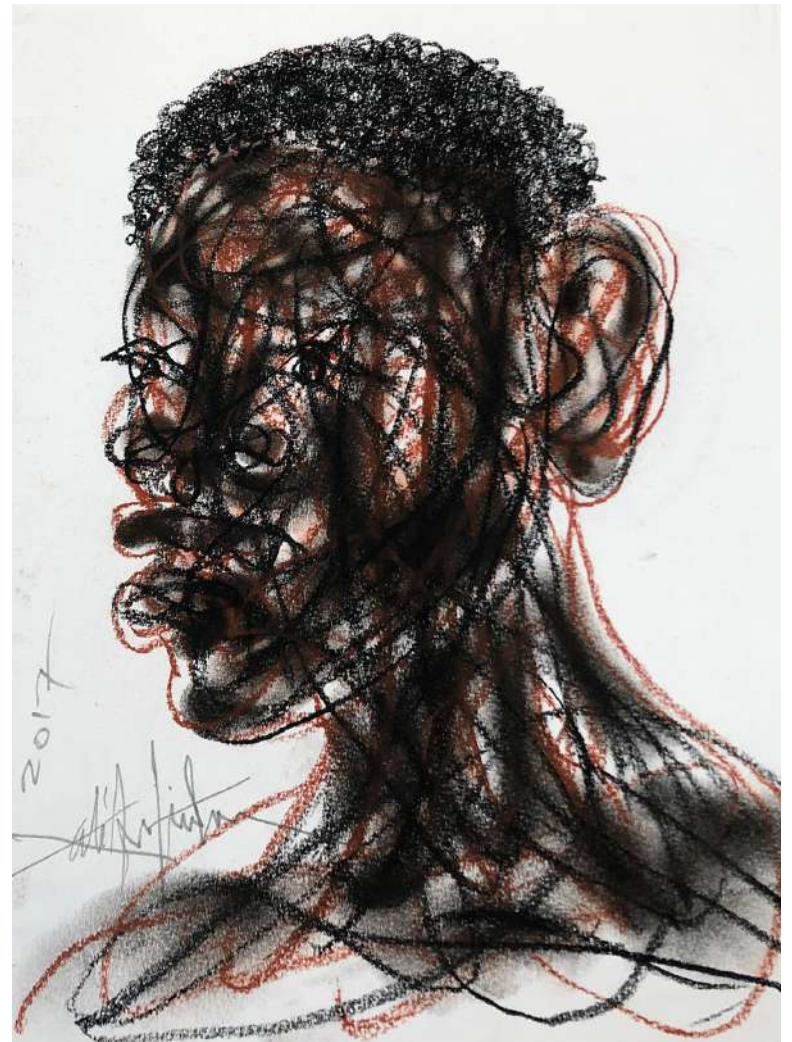


LEFT

Untitled (Sketchbook P.6), 2017

Pastel on paper

31x22 cm / 12x9 in



RIGHT

Untitled (Sketchbook P.2), 2017

Pastel on paper

31x22 cm / 12x9 in



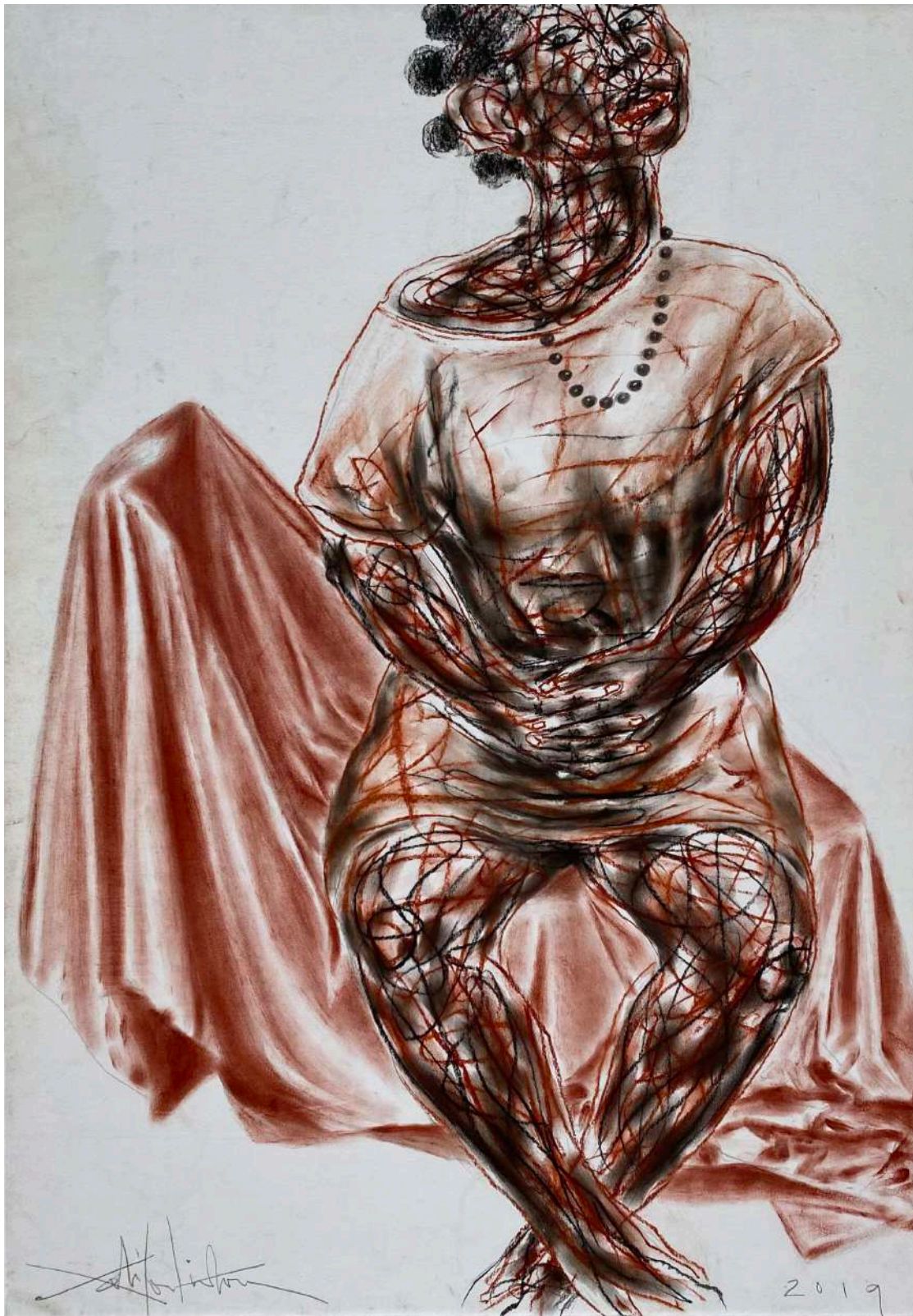
Sans titre, 2019
Pastel on paper mounted on canvas. Framed
150x128 cm / 59x50 in

Salifou Lindou deconstructs human beings. He exposes them as if the answer to the secret of existence is dwelled in this organic mass, at the beginning of every single being. The twigs intertwining the crooked intestines and gnarled trachea that structure the body, express lightness as well as fragility. Lindou pursues in this way his reflection about the strength and the fragility which runs through humans.



Jeunes garçons dans la rue, 2019
Pastel on paper mounted on canvas. Framed
130x100 cm / 51x39 in

The work of Salifou Lindou talks about and starts from daily life. It is both introspective and fed by his observation of society.



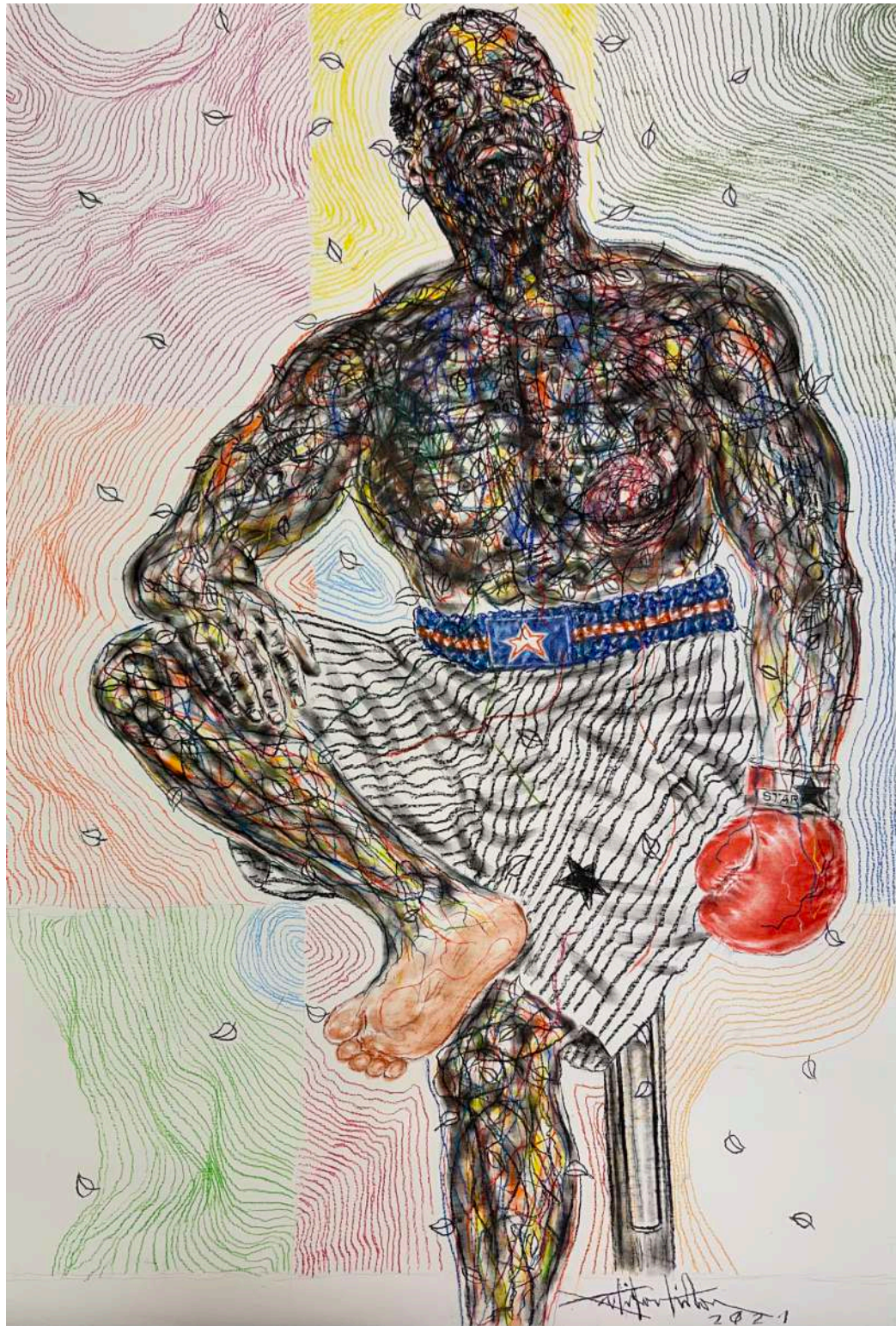
Jeune fille assise, 2019
Pastel on paper mounted on canvas
92x64 cm / 36x25 in



La bergère #1, 2020
Pastel on paper
140x150 cm / 55x59 in

Salifou Lindou emphasizes the tragedy by reinterpreting a Greek myth. Hence, he frees the Minotaure through his *Bergères*. Diverting from the original myth, Salifou Lindou represents a half-woman half-beast character.

The features of the beast mix with the sensuality and softness of the feminine figure. While these two faces make one, linked by the same body, Salifou Lindou interprets, through this hybrid creature, the ambivalence of humans: between fury and reason.



Combattant 1, 2022
Pastel on paper
150x100 cm / 59x39 in

The sinuous and dancing lines inhabiting the environment recall Van Gogh, a reference to the instability of the work and the beings themselves. Everything suggests the idea of movement: still the central figure seems ready to tilt, to face its destiny. The fighter costume - boxing gloves on - embodies this inner strength.

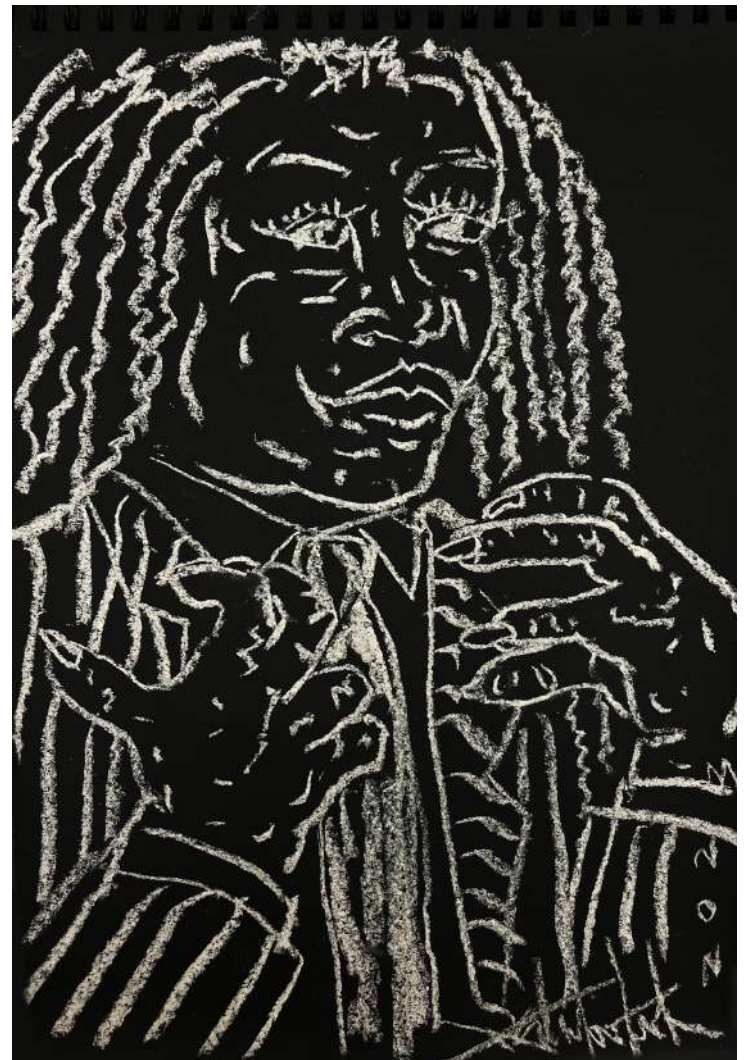


Boxeur noir 1, 2022
Pastel on paper mounted on canvas
150x130 cm / 59x51 in

Salifou Lindou's self-portraits as a boxer, illustrate this internal fight between force and reason, as they are the metaphor of his own force and daily victories. These fighters are still and leave room for their internal struggles. In contradiction with the Freudian theory of an unconscious impossible to control, Lindou's characters are their own master. They triumph over a hostile environment. It explains the presence of only one fighter, which could appear antinomic at first sight.



Politiciens 33, 2021
Pastel on paper
144x150 cm / 57x59 in



LEFT

Sketchbook Politicien Noir P.26, 2023

Pastel on paper

42x30 cm / 17x11 in

RIGHT :

Sketchbook Politicien Noir P.5, 2023

Pastel on paper

42x30 cm / 17x11 in



LEFT
Politiciens Carnet P.26, 2021
Pastel on paper
42x30 cm / 17x11 in

RIGHT
Politiciens Carnet P.22, 2021
Pastel on paper
42x30 cm / 17x11 in



Politiciens 38, 2022
Pastel on paper mounted on canvas
200x150 cm / 79x59 in



Politiciens Quadriptyque, 2022

Pastel on paper mounted on canvas

150x470 cm / 59x185 in

4 panels 150x110 cm / 59x43 in

The white silhouettes that stand out on the black paper mark a turning point in this emblematic series. More than ever cinematic, it embodies this quest for movement and recalls the cinema of Charlie Chaplin. No sound escapes from the paper when observed. Only the gestures are perceptible. And yet, Salifou Lindou's politicians are very eloquent. So much so that their words become audible. Gestures bring the debate to life. It turns an inanimate image into a theatre of lively exchanges and speeches. The Ariane's thread in his work, Salifou Lindou once again stages duality. The eloquent gestures oppose the silence of the fixed drawing. The dynamic within the work makes the work itself. It provides it with a sense of accomplishment.



EXHIBITION VIEW

Dans le bruit de la ville, AFIKARIS Gallery, Paris, France
May 2023

« I'm concerned by the situation in certain countries, due to the iniquitous attitudes of our leaders, who hoard money, embezzle and prevent development in health and schools. »



Martinez Zogo, 2023
Pastel on paper mounted on canvas
130x150 cm / 51x59 in



Politiciens 49, 2022

Pastel on paper mounted on canvas

150x150 cm / 59x59 in



Politiciens 64, 2023
Pastel on paper mounted on canvas
150x150 cm / 59x59 in



Politiciens 63, 2023

Pastel on paper mounted on canvas

150x275 cm / 59x108 in



Social Game 4, 2022
Pastel, acrylic, posca and collage on canvas
200x270 cm / 79x106 in



EXHIBITION VIEW

Dans le bruit de la ville, AFIKARIS Gallery, Paris, France
May 2023

In the *Social Game* series, Lindou creates the encounter between two of his favourite topics: daily life and the politicians.

The *Social Game* series, by bringing together politicians and citizens, attempts to start a conversation between them while underlining the reconnection between the political world and the real economy. All the characters mingle in the urban chaos. The cacophony and surrounding movement separate them rather than unite. Lindou highlights how politicians manipulate the public without them even noticing it. Thus, whilst life goes on in the streets of the city, the politicians act in the shadows.

This series is emblematic of Lindou's work on canvas. He mixes different mediums and techniques - pastel, acrylic, posca and collage - as a tool to reconnect his subject to the contemporary world.



Social Game 5, 2022
Pastel, acrylic, posca and collage on canvas
170x200 cm / 67x79 in



Social Game 8, 2023
Pastel, acrylic, posca and collage on canvas
120x120 cm / 47x47 in

« People are always central to my work. My work is mainly social and political, motivated by the desire to share human experiences. I explore the beauty but also the violence and negative aspects of humanity, as shown by my artistic commitment in reaction to moments of social crisis. My aim is to show the strength and fragility of the human being.»



Tariq et Alamine à l'atelier, 2023
Pastel, acrylic, posca and collage on canvas
90x130 cm / 35x51 in



Aude et Audrey, 2023
Pastel, acrylic, posca and collage on canvas
120x90 cm / 47x35 in



L'exode et la famille 8, 2022

Pastel on canvas

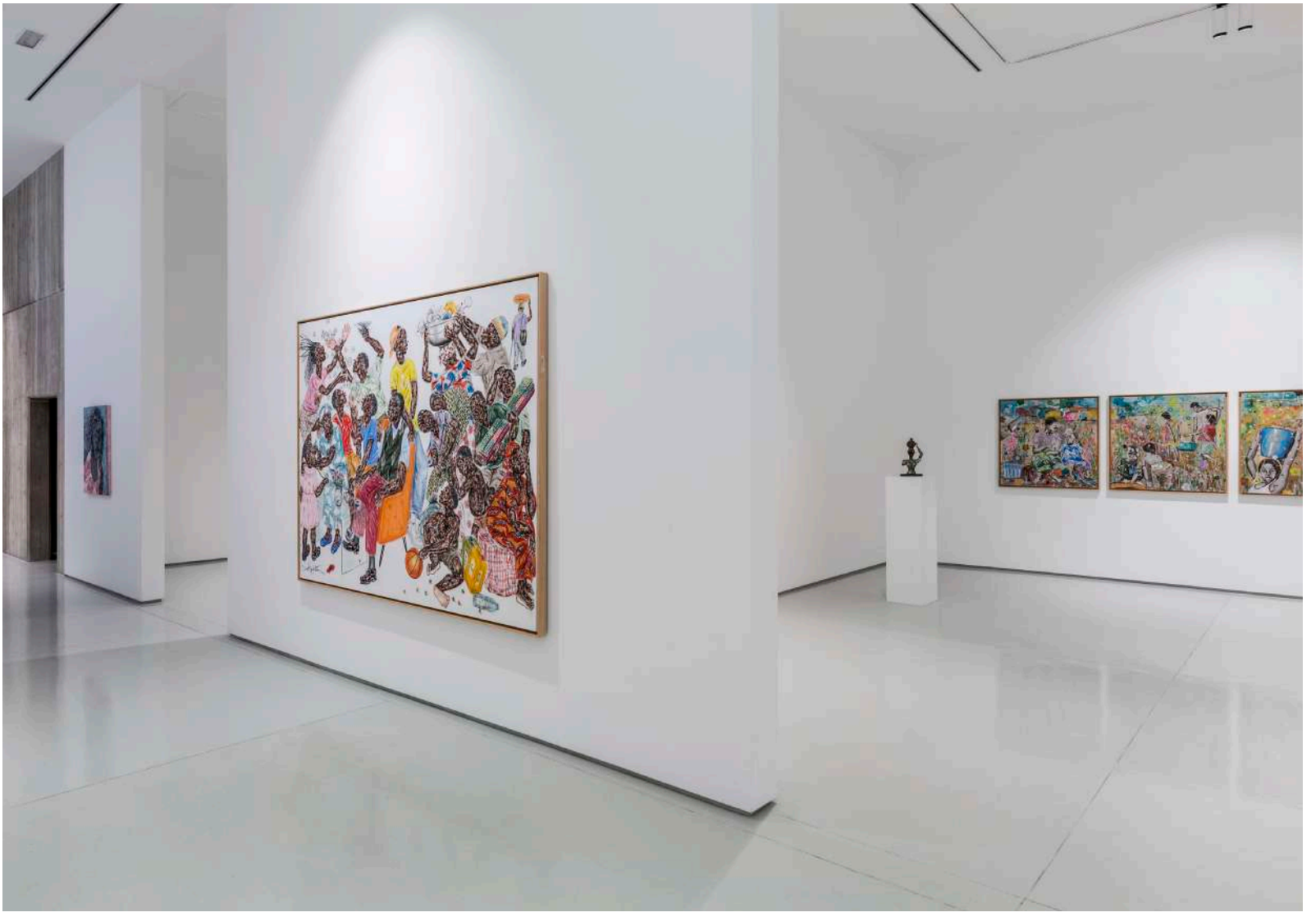
100x180 cm / 39x71 in

Salifou Lindou is interested in the very notions of departure and uprooting. Thus, in his series *L'exode et la famille*, he talks about families who are forced to escape from their country or region because of political instability, conflicts, or simply poverty; in search of a better life. He shows next to each other two families in similar situations but in different places: one has moved abroad whilst the other stayed.

«The exodus is a subject close to my heart. Because with everything that's happening in the North West and South West, and that's what really affects me a lot, there's uprooting. Because despite all the deaths, the losses, all the violence, what remains and what will remain is uprootedness. People who have been displaced, who are fleeing the war, who have settled elsewhere, and who may never again return to their land, to the land of their ancestors.»



L'exode et la famille 9, 2022
Pastel on canvas
180x250 cm / 70x98 in



EXHIBITION VIEW

Salifou Lindou, Ettore Fico Museum, Turin, Italy
March 2024



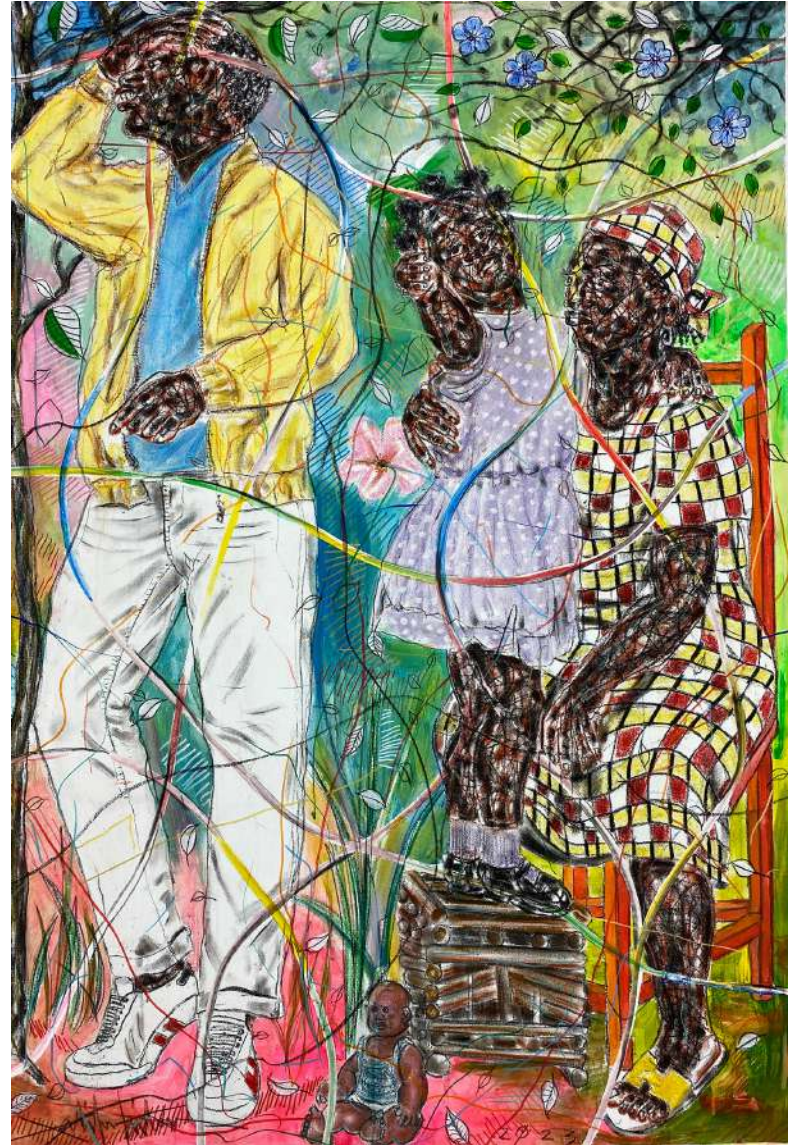
L'exode et la famille 10, 2022

Pastel on canvas

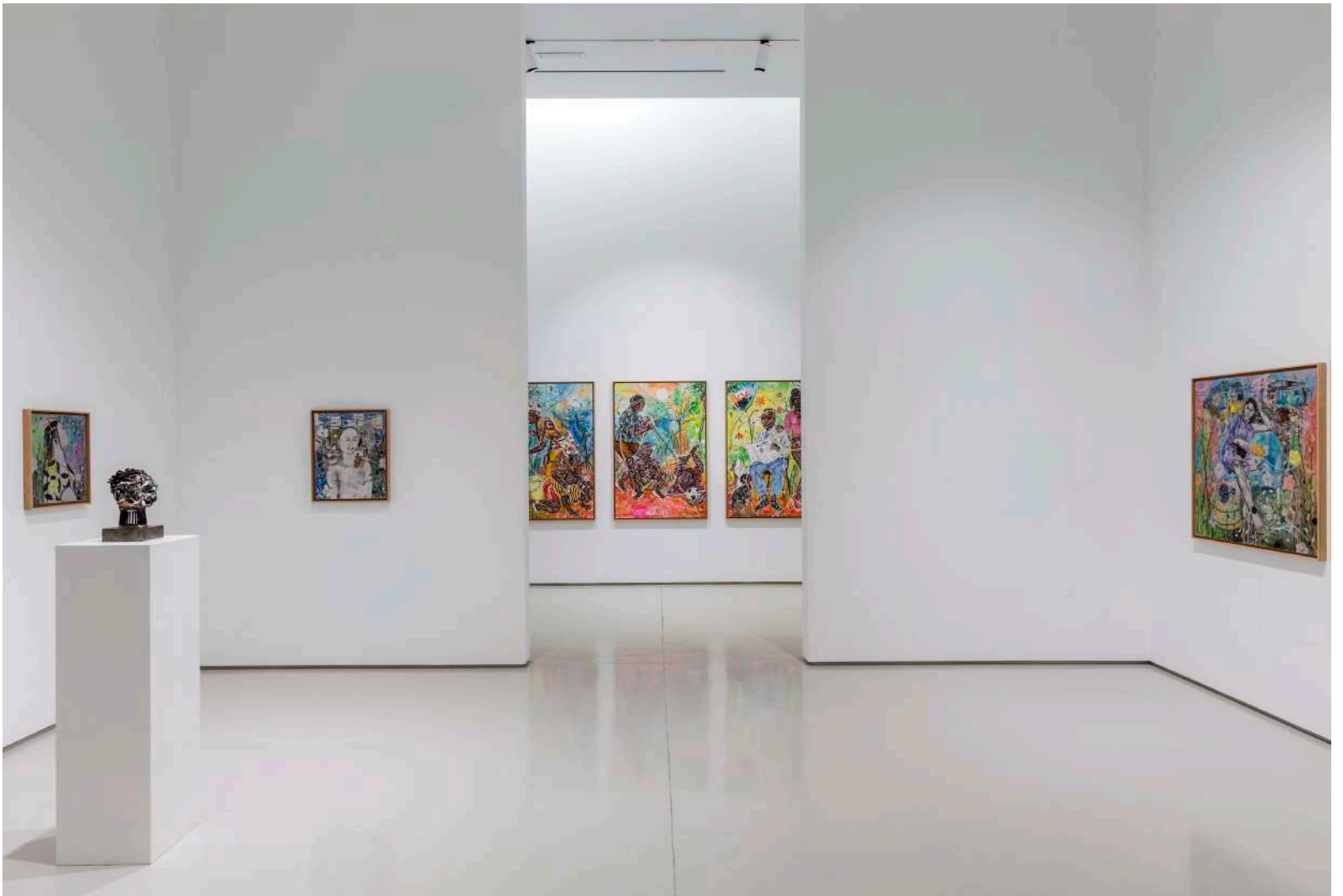
150x100 cm (each panel. 4 in total) / 59x39 in each panel



L'exode et la famille 10, 2022
(details)



L'exode et la famille 10, 2022
(details)



EXHIBITION VIEW

Salifou Lindou, Ettore Fico Museum, Turin, Italy
March 2024



LEFT
Les collines rouges 5, 2023
Pastel, acrylic, posca and collage on canvas
47x47 cm / 19x19 in



RIGHT
Les collines rouges 4, 2023
Pastel, acrylic, posca and collage on canvas
47x47 cm / 19x19 in



Sans titre, 2022

Pastel on paper mounted on canvas

75x100 cm / 30x39 in



EXHIBITION VIEW

Dans le bruit de la ville, AFIKARIS Gallery, Paris, France
May 2023



Sans titre, 2024
Pastel on paper mounted on canvas
75x75 cm / 30x30 in



LEFT
Sans Titre, 2024
Pastel and charcoal on paper
56x38 cm / 22x15 in

RIGHT
Sans Titre, 2024
Pastel and charcoal on paper
56x38 cm / 22x15 in



Collines de l'espoir 4, 2023
Mixed Media on canvas
100x65 cm / 39x26 in



Collines de l'espoir 1, 2023
Mixed media on canvas
150x200 cm / 59x79 in

Les collines de l'espoir presents a poetic space imbued with change. Between the dancing lines of urban disorder and the ochre notes of sunflowers - harbingers of happy horizons - birds fly off in pursuit of a renewed freedom. Over the last few years, the art of Salifou Lindou focussed on the topics of exile and politics, praising the resilience of families in the context of financial embezzlement and the decay of community infrastructures. To answer to the recurring electricity and water cuts and the malfunctioning of phone lines in Cameroon, Lindou draws the prospect of a sweeter and carefree life in which these issues would only be a distant memory.

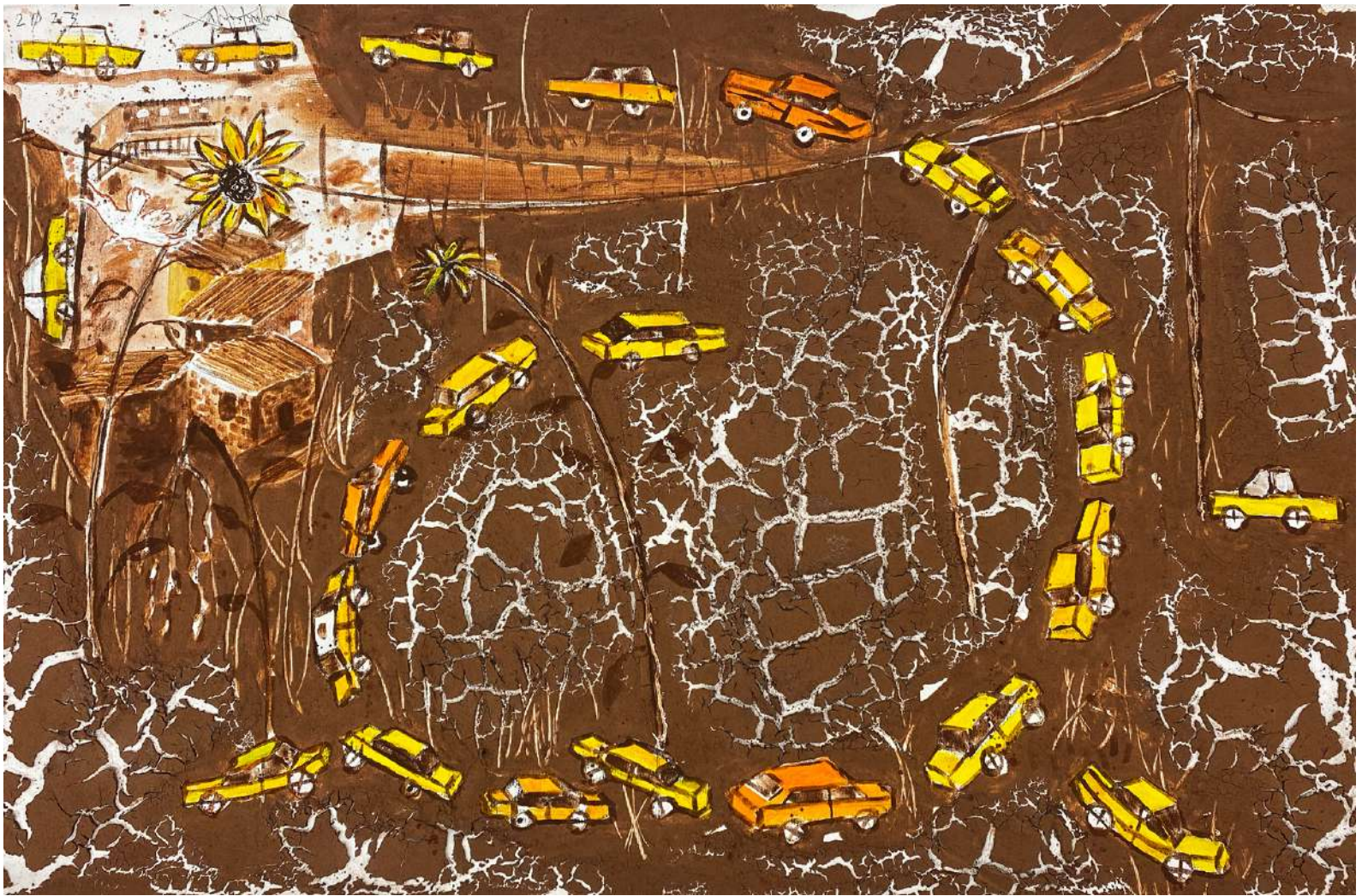
LES COLLINES DE L'ESPOIR

SAÛFOU LINDOÏ
21 MARS - 27 AVRIL



EXHIBITION VIEW

Les collines de l'espoir, AFIKARIS Gallery, Paris, France
March 2024



Collines de l'espoir 5, 2023

Mixed Media on canvas

65x100 cm / 26x39 in

Lindou takes his inspiration from the hills running through his hometown, emphasising their undulating shape when cars weave their way between makeshift dwellings. The ballet of houses stuck together along the hilly anatomy of the region structures the composition of his works. The red colour of the earth characteristic of western Cameroon initially gave its name to the series it inspired (*Les collines rouges*, 2018-2023) and now provides the canvases with its substance, used by the artist as a pigment. The cracks formed on the surface of the canvas suggest the fragility and ancestral nature of the earth and recall the physical and psychic links that unite humans with nature.