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#CollectionLeridonChezVous

The propagation of Coronavirus is spreading worldwide, leading to the closure of all artistic exhibition venues. Our policy has always been to exhibit the artworks of the artists of the Gervanne and Matthias Leridon Collection in museums, galleries and other venues. In order to comply with the worldwide confinement orders imposed on us and to keep the strong bond that unites us with these artists, the Collection invites itself to your home!

These contemporary artists are attentive to the metamorphoses that cross the world, they reinvent them in a unique and singular way, demonstrating every day how much they are actors of change, vectors of emancipation. The Leridon Collection gives a voice to these artists of today and tomorrow. Each week, we propose a focus on one of them, his creations, his vision of art and his work in this period of global confinement.

Stay home and take time for art!

A MOMENT WITH GONALO MABUNDA



Matthias Leridon avec Gonalo Mabunda, Capetown, F6vrier 2020, ©G6rard G6rard

"Saved lives.

We recognize a great artist with his style, that of Gonalo Mabunda is an inextricable mixture of AK 47, shells and a craving for life. Gonalo's art is part of the great lineage of African sculptors. If Gonalo shapes his thrones and masks as historical references, the use of weapons and ammunition from the Mozambican civil war as basic material immediately places him in a unique perspective.

For Gonalo, each of his works is a hymn to peace. His masks in the shape of broken mouths reflect the ugliness of war as well as reconciliation, because for Gonalo, each weapon transformed into a work is a life saved.

Gonalo Mabunda's work was discovered by chance during the amazing Bang! exhibition. Bang! exhibition organized in 2006 in Saint Etienne. We very quickly decided to meet him and to acquire works of this iconoclastic artist. From this meeting, we kept in mind Gonalo's radiant smile, his will to live to better shape a world where every life counts.

In 2011, we came up with a crazy project: to propose to Bill Clinton that the awards presented that year by his Foundation, the Clinton Global Initiative, be made by G Mabunda. Since then, a globe signed by G Mabunda can be admired on Bill Clinton's desk.

Gonalo Mabunda is a major artist who plunges his hands into the shadows of history to shape the humanity of tomorrow."

Gervanne & Matthias Leridon



Gonalo Mabunda, O boro em dois tempos, 2015, fer, armes neutralis6es et mat6riaux de r6cup6ration, 103 x 80 x 92 cm

"With the coronavirus epidemic, my work as an artist is made more complicated because I can't go out and get new material. Most of the time, when I have to find material, I'm in close contact with the people around me. Today this is impossible. We have to discuss at a distance and I have to define in advance, precisely what I want.

This is still an interesting time of life. On the one hand it's a bad time because people are dying, but on the other hand it's a time that allows us to take better care of each other, to be more attentive and to be constantly careful."

Gonalo Mabunda



Gonalo Mabunda, L6nt6es (mask), 2011, fer, armes neutralis6es et mat6riaux de r6cup6ration, 75 x 47 x 15 cm

Gonalo Mabunda was born in 1975, during the deadly civil war that shook Mozambique from 1975 to 1992. Witnessing this violence throughout his childhood, he first participated in the social reconstruction of his country by working on a project to exchange weapons for agricultural tools. It was only later that he chose to become a memory artist.

In 1998, he joined the Nucleo de Arte in Maputo as a courier, an artistic collective made up of a group of seven young sculptors who still represent the artistic epicentre of the city today.

He met there the South African sculptor Andries Botha, whom he followed in Durban for several months to receive training in metal and bronze work. On his return to Mozambique, he joined the Arms in to Art project, run by a Mozambican Christian organization. The aim was to transform weapons, a highly symbolic object in the country, into a piece of art.

As a self-taught artist seeking to denounce the absurdity of war, his approach consists of diverting weapons from their original function to make unique and original art creations.

He gives the AK 47, rocket launchers, pistols and other objects of destruction anthropomorphic forms. A committed artist, he also tackles the representation of power through thrones, which quickly become his trademark.

Internationally recognized, he is exhibited in numerous museums around the world, such as the Centre Pompidou, the Museum of Art and Design and the Brooklyn Museum in New York, the National Museum in Maputo and the Vatican Museum. His works also appear in many private collections.

From top to down, right to left:
Gonalo Mabunda, C6rcelet de Bata, 2010, fer et armes de guerre civiles du Mozambique r6cup6r6es, 77 x 36 x 16 cm (G6rard G6rard)
Gonalo Mabunda, L6nt6es (mask), 2011, fer, armes neutralis6es et mat6riaux de r6cup6ration, 112 x 48 x 14 cm.
Gonalo Mabunda, L6nt6es with bronzeless throne, 2013, m6tal, armes neutralis6es et mat6riaux de r6cup6ration, 85 x 81 x 60 cm.

Wants to know more about the artist and our previous newsletters? Click here:



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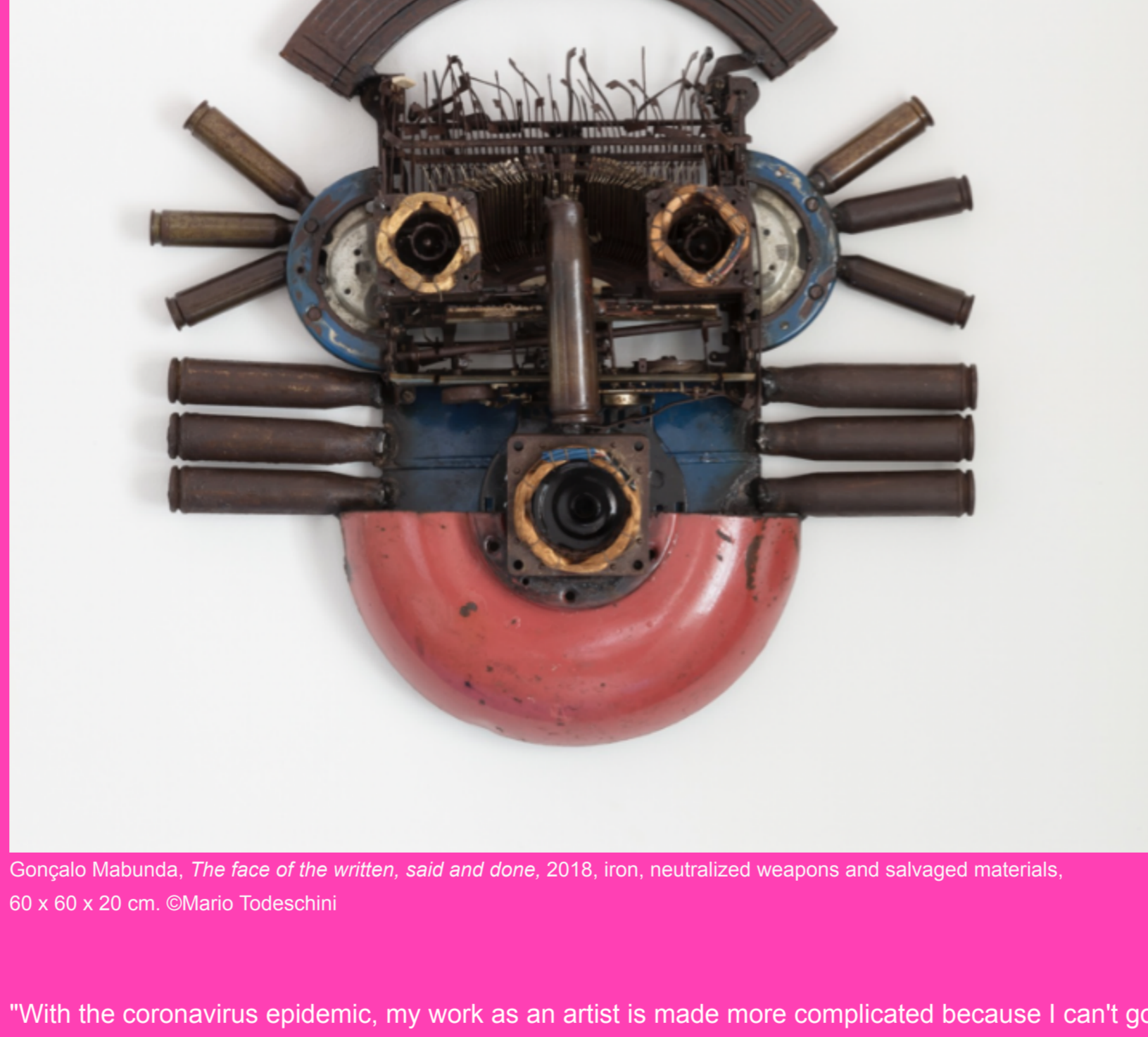
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Gonalo Mabunda, The face of the artist, seat and throne, 2016, fer, armes neutralis6es et mat6riaux de r6cup6ration, 60 x 60 x 20 cm. ©Mariano Todoshichi

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Gonalo Mabunda, The African Man Throne, 2008, fer, armes neutralis6es et mat6riaux de r6cup6ration, 111 x 111 x 68 cm.

Gonalo Mabunda was born in Maputo in 1975, during the deadly civil war that shook Mozambique from 1975 to 1992. Witnessing this violence throughout his childhood, he first participated in the social reconstruction of his country by working on a project to exchange weapons for agricultural tools. It was only later that he chose to become a memory artist.

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