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**Patrick-Joël Tatcheda Yonkeu** | b.1985 Cameroon

*Hymn to Saffo*

2017

oil and pigments on paper

30 x 30 cm, 11.8 x 11.8 in (20 pieces from a series of 58 pieces)

each piece is framed independently with natural wood

\$13 000 – 15 000

**PLACE BID**

Artwork location | Dakar, Senegal

Patrick-Joël was born in 1985 in Douala, Cameroon. After a scientific training at the St Jean Baptiste College in Bangangté, and a brief stay at the universities of Dschang (maths/ informatics) and Yaoundé I (Plastic Arts), he finally decided to devote himself to art. Patrick-Joël leaves for Italy where he studies painting and later obtains a scholarship to access the Academy of Fine Arts in Bologna. There, he obtains a Bachelor's degree in painting in 2013 and later on in 2016 a Master's degree in Visual Arts with a dissertation on "Zen in art". At the end of his academic years, he moves to Bologna. As relentless researcher, he continued his journey through numerous collaborations between Africa and Italy, through the coming together of intercultural workshops with schools and associations in the Emilia-Romagna region.



For Patrick-Joël, a man is thus no different from a plant, he has the same value as a rock, wind, air, sun or fire. His use of ephemeral paper, as for the incredibly long drying process of the natural pigments and oil that he applies on it, reveal all together this kind of interaction; it is an “earthy technique” that imposes patience and wait such as nature does.

Even more so, his process narrates a ritual. A ritual mindful of African traditions and therefore very tied to the cult of ancestors. While making, Patrick-Joël performs a ritual and the work is a space-time recording of such rituality. It is a residual of a ritual materialised in the physical support of the paper through meaning: “a rituality of meaning”.

Over the support, our eyes are filled with encounters, interactions, crashes and collisions made of ancestral colors in constant movement. We glimpse in them the artist's physical gestures and yet experience images that took a very long time to rest and become. They are simultaneously explosions and contemplations.

Although painting and sculpture are his favorites mediums, Patrick-Joël Tacheda Yonkeu expresses himself also through performance and installation. Back in 2018 he performed in Milan the Cameroonian traditional ritual Fa'h-original of the Medumba tribe-known for bringing back harmony to places where there has been extreme conditions of violence. The performance, in collaboration with the artist Leone Contini, took place over the artificial hills and public parks that were built during the after-war with the ruins of the bombings; spaces that in the surface appear as green clods but that hide the rubble of wartime destruction and European's legacy.

As for Patrick-Joël's installation, his work at Villa Romana residency in Florence culminated with the construction of a three-meters-high bright blue wheel. It is a nostalgic work that recalls his personal farm childhood and the use of the wheel in the rural contexts in which we grew up. A period in which life was regulated by the sprouting of seeds, childbirth of animals and all natural things. The awaiting of nature is also expressed in the work through the use of blue as primordial ocean recalling primitive intentions.

Finally, the tireless wheel always moves and swivel thus perpetuating the idea of a timeless belly of the universe. All in all, the artist's creative discourse is about a notion of collectiveness. It regards what it is to be human today and interact with each other in a morally sound way. The real motive hence beyond Patrick-Joël's rituality of meaning is to rediscover a collective moral consciousness that is fair, just and better suited to our times.

He invites the viewer to go back to the origins of human civilisation and to fairly rethink history and development in order to avoid an endless repetition of our same mistakes over and over. It is only with a multilateral vision of the world as opposed to a mono-centric, that we can embrace a fair re-reading of our past mistake thus avoiding the “collective amnesia” on what went wrong.

In Patrick-Joël's own words: “Perhaps, it is just a matter of rhythm, rhythm of the earth, of transmutation, or the transcendence of the “I” for the embracing of the “we” in its essence”.





Patrick Joël Tatcheda Yonkeu performance  
image © Alessandro Nassiri

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**Patrick-Joël Tatcheda Yonkeu** | b.1985 Cameroon

Lesbos

2017

oil and pigments on mounted paper, diptych  
250 x 300 cm; 98.4 x 118.1 in

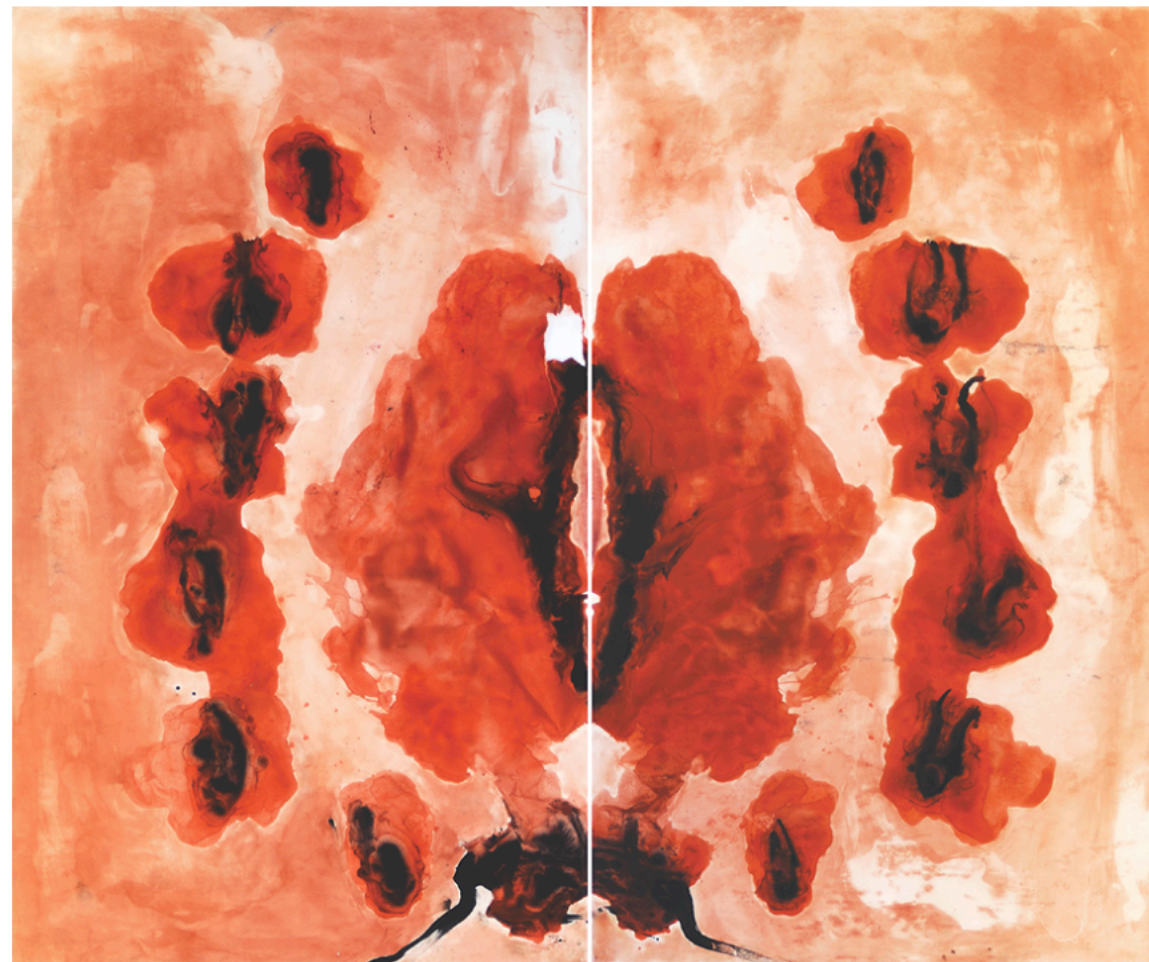
\$22 000 – 25 000

**PLACE BID**

Exhibited | Dakar Biennial, 2018 called *L'heure Rouge (The Red Hour)*  
curated by Simon Njami

Artwork location | Dakar, Senegal

**OH GALLERY** | Océane Harati | [oh@ohgallery.net](mailto:oh@ohgallery.net) | +221 77 655 52 22 | WhatsApp : +221 78 119 00 34



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