

**AFRICA  
BASEL**

**BASEL  
18–22 JUNE  
2025**

**CONTEMPORARY  
AFRICAN  
ART FAIR**



**Contemporary African Art Gallery**  
**Dubai - Venice - Lugano**

**SECTION A**  
**18 - 22 June, 2025**  
**St. Johannvorstadt 19/21**  
**Basel, Switzerland**

**featuring artists:**

*Alexandre Kyungu Mwilambwe*

*Osaru Obaseki*

*Option Dzikamai Nyahunzvi*

*Beau Disundi Nzazi*

# About us

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Founded in Dubai in 2016, AKKA Project has quickly grown into a leading platform for Contemporary African Art in the region. Born from the passion of founders **Lidija Kostic Khachatourian** and **Kristian Khachatourian**, what began as a personal journey as art collectors soon evolved into a broader cultural mission. With a deep commitment to showcasing African creativity, they've shaped AKKA Project into a unique and dynamic space for artists, collectors, and cultural exchange. Balancing a fresh, vibrant approach with the structure of traditional gallery and museum programming, AKKA Project has carved out a distinct identity in the art world.

A major milestone was organising the National Pavilion of Mozambique at the 2019 Venice Biennale—an achievement that cemented AKKA Project Venice as one of the city's most dynamic galleries and a vital hub for African Art in Europe.

With locations in Dubai and Venice, AKKA Project offers intimate, curated spaces that celebrate a wide range of mediums and voices from across the African continent. Each exhibition is a platform for storytelling, inviting audiences to explore the diverse perspectives and lived experiences of contemporary African artists.

AKKA Project continues to push boundaries, redefining what a gallery can be—not just a place of display, but a space for dialogue, discovery, and transformation within the global art community.

SCAN FOR PRICE LIST:



## **Africa Basel**

### **SECTION A**

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#### **For more information:**

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# Alexandre Kyungu

## Mwilambwe

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Alexandre Kyungu is a visual artist born in 1992 in Kinshasa, Democratic Republic of Congo, where he currently lives and works. He studied art at the Academy of Fine Arts in Kinshasa and, after participating in several group exhibitions and residency workshops in his country and abroad, he is now the co-founder of Vision Total Group, working in collaboration with Kin Art Studio (KAS).

Kyungu explores the fascinating intersection of urban cartography and body scarification in his work. He draws inspiration from the Lingala term "Nzoloko," which signifies scarification, a practice deeply rooted in African identity and used to mark ethnicity and origin. Kyungu's art intentionally combines scarification and mapping to address issues of accessibility, mobility, and the human experience in urban spaces.

Alexandre Kyungu's artistic practice includes painting, drawing, sculpture, and installation, often centered on rubber as a key material. He links rubber with cartography and scarification to explore migration, identity, borders, and symbols. His work becomes a "cartographic essay," blending maps and scarifications to challenge conventional boundaries and imagine new spaces. Recently, he participated in the Africa 1:1 residency and exhibition, a collaboration between AKKA Project, Africa First, and Ca' Pesaro in Venice.



*Entassement I*, 2024

*Entassement III*, 2024

Incision and cut on rubber (car tire inner tube), different sizes

# Osaru Obaseki

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Osaru Obaseki (b. 1993, Edo State, Nigeria) is a multidisciplinary visual artist working between Benin City and Lagos. Since launching her career in 2017, her work has explored themes of materiality, identity, cultural history, and post-colonial narratives. She uniquely blends sand and acrylics to bridge ancient and modern forms, and also engages in bronze casting inspired by Benin's heritage.

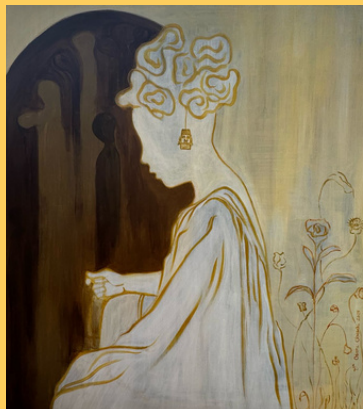
An alumna of the British Museum's International Training Programme and a member of the British Art Network, her work has been exhibited at Rele Gallery, Amar Singh Gallery, Eclectica Gallery, and more. In 2019, she took part in the Re-entanglement exhibition in collaboration with the University of Cambridge Museum of Archaeology and Anthropology.

Osaru has contributed to initiatives like the Back to Base workshop (Goethe Institute and Rele Arts Foundation) and has been featured in the New York Times, BBC, DW Documentary, ARTE, among others. She is part of ICCROM's Youth.Heritage.Africa programme and participated in its 2023 General Assembly. In early 2024, she was an artist-in-residence with AKKA Project in Venice, in collaboration with Berengo Studio, Murano.






## ART ON DISPLAY



*Ancestors Bring Forth Flowers, 2025*  
*Veil of Time, 2025*  
*Finding Faith, 2025*

Acrylics on Canvas  
100 x 90 cm



A portrait of Option Dzikamai, a man with long dreadlocks, looking directly at the camera. The image is faded and serves as a background for the text.

# Option Dzikamai

## Nyahunzvi

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Option Dzikamai was born in Harare, Zimbabwe, in 1992, and grew up in Rusape, Zimbabwe.

He began sketching at an early age, and soon developed a versatility that allows him to elegantly express himself when printmaking, painting, or using mixed media.

The artist graduated with a Certificate in Visual Arts and Design awarded by Harare Polytechnic College in association with the National Gallery School of Visual Arts and Design in 2015. In the same year, he won the first prize in Graphics for the work Homeless Migrants in an exhibition called Migration at Gallery Delta in Harare, Zimbabwe.

The artist is interested in the impact of technology on urban youth in townships and his visual language introduces a dialogue about present-day Zimbabwe, its tradition and culture, hardships and a quality of natural magic that permeates the personal lives of its inhabitants.

Option had his first solo exhibition in 2015, and has since then featured in a number of exhibitions and art fairs both on the domestic and international scene.

## ART ON DISPLAY




*Ancestral Instincts, 2024*

*A Tired Mind, 2024*

*Ancestral Realm II, 2024*

Mixed media and oils on canvas

70 x 60 cm



# Beau Disundi Nzazi

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Beau Disundi Nzazi, born in 1993 in Kinshasa, DRC, is a multidisciplinary artist working between Kinshasa and Brussels. His art explores the intersections of history, economics, and culture, with a central focus on the symbolic and historical significance of codfish. Nzazi holds degrees in Interior Architecture and Fine Arts from institutions in Kinshasa, France, and Belgium.

His work investigates the codfish's role in global trade and capitalism, particularly its introduction to the Kongo Kingdom by the Portuguese and its broader economic implications.

Using a variety of mediums—sculpture, installation, drawing, weaving, and printmaking—Nzazi incorporates materials like codfish cardboard to explore themes of cultural exchange, identity, and historical legacy. His art reflects the complexities of navigating between cultures and histories, inviting viewers to engage with questions of identity, acculturation, and global dynamics.



*First Fire, 2025*  
*Lobi Chair's, 2025*  
*Kingelez, 2025*

Makayabu cardboard and other materials, different sizes and techniques



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*Thank you!*

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