

## Fabrice Monteiro

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Born in 1972, Belgium  
Lives and works in Dakar, Senegal

Fabrice Monteiro is an Agouda, the descendant of Brazilian slaves with Portuguese names. His background is multicultural: he was born in Belgium, grew up in Benin, and now lives and works in Dakar, Senegal. Monteiro worked as a model for around a decade before becoming a photographer himself in 2007, after meeting the New York based photographer Alfonse Pagano. Photography came naturally to him, first as a professional model, he became aware of the complexity of the composition, the lighting and the posture. Passed behind the lens, Fabrice Monteiro's images are at the intersection between photojournalism and fashion photography. "The diversity of my origins is my first source of inspiration. Relations between African and Europe have constantly fluctuated between attraction and rejection, empowerment and denial, recognition and anger. They have never been indifferent. The history of the African-European people over the last centuries, that I have inherited the complexity, is my main source of inspiration" The photographic series The Prophecy was begun in 2013, when Monteiro returned to Africa after several years' absence, and discovered the devastating pollution that had overtaken the continent. The series was based on nine different environmental problems in Senegal, including forest fires, plastic waste and oil spills, and was gradually expanded to address worldwide pollution. This theme is personified in the photos of various figures who were inspired by West African masquerades and animism. The beautiful and distressing figures were created in collaboration with the Senegalese fashion designer Doulsy, who devised couture-like costumes made of trash and natural materials. Fabrice Monteiro's latest works "8 Mile Wall" explore some of the stereotypical ways in which Africans were, and in some places continue to be, displayed. The series was inspired by a conversation he had with his father as a boy when he realized that, as a black man, the only way to be treated with consideration in Europe at the time was to wear a three-piece suit. Despite the rising brightness regarding Africa's prospects Monteiro believes that, in a way, we are still trying to wear three-piece suits. Monteiro has a suggestion for those who may be interested in photography "I believe that you have to start looking into yourself, into what you are concerned with, your angers, your fears, the thing that you don't understand in order to find the subjects you are interested in and to develop them." The great thing about photography, he says, is that the medium is almost a therapy.

### SOLO EXHIBITIONS :

2019 :  
Fabrice Monteiro : The Prophecy, Chazen Museum of Art, Madison, Wisconsin, USA

2016 :  
Fabrice Monteiro : Marrons, Marianne Ibrahim Gallery, Seattle, USA

### GROUP SHOWS :

2015 – 2020 : Making Africa : A Continent of Contemporary Design :  
14.10.2018 - 06.01.2019, Blanton Museum of Art, Austin, US  
03.02.2018 - 06.05.2018, Albuquerque Museum, US  
14.10.2017 - 07.01.2018, High Museum of Art, Atlanta, US  
01.10.2016 - 17.01.2017, Kunsthal Rotterdam, Netherlands  
21.03.2016 - 28.08.2016, CCCB, Barcelona, Spain  
30.10.2015 - 21.02.2016, Guggenheim Museum Bilbao, Spain  
14.03.2015 - 13.09.2015, Vitra Design Museum, Germany

2020 :  
Alpha Crucis : African Contemporary Art, Astrup Fearnley Museet, Oslo, Norway

Good as Gold : Fashioning Senegalese Women, North Carolina Museum of Art, USA

2019 :  
SEEDS for future memories, Villa Romana, Florence, Italy

SEEDS for future memories, Voicing the Two Ends of Migration, IFA Gallery, Berlin, Germany

Vu d'Afrique, Artcurial Wien, Austria

2018 :  
Good as Gold : Fashioning Senegalese Women, October 2018 – February 2020, Smithsonian National Museum of African Art, Washington, DC, USA

In their own form, Museum of Contemporary Photography, Columbia College Chicago, Illinois, USA

Dak'Art, L'heure Rouge, Palais de Justice, Dakar, Sénégal

Songes d'hier, rêveries du présent, MuPho (Musée de la photographie de Saint-Louis), Saint-Louis, Sénégal

2017 :

Afro-Tech and the Future of Re-Invention, Hartware MedienKunstVerein, Dortmund, Germany

Back Stories, Mariane Ibrahim, Chicago, Illinois, USA

2016 :

African Art against the State, Museum of Art, Williams College, Williamstown, Massachusetts, USA

## Collections

Chazen Museum of Art, Madison, Wisconsin, USA

MEG - Musée d'ethnographie de Genève, Suisse

Iziko Museum, Cape Town, South Africa

Williams College Museum of Art, Williamstown, Massachusetts, USA

Museum of Contemporary Photography, Chicago, USA

MACAAL - Fondation Alliance, Marrakech, Maroc

MuPho, Musée de la photographie, Saint-Louis, Sénégal