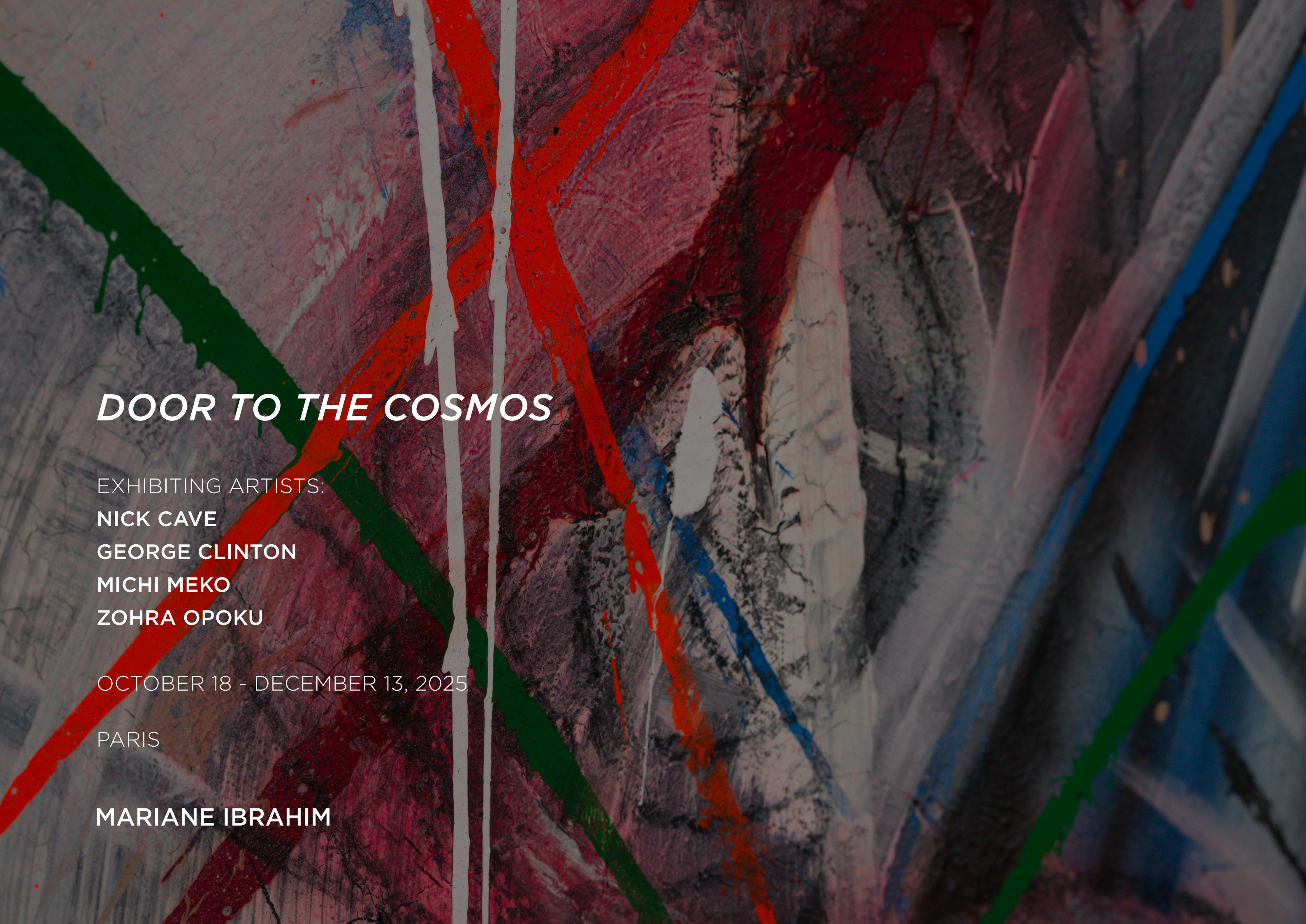




DOOR TO THE COSMOS

EXHIBITING ARTISTS:

NICK CAVE

GEORGE CLINTON

MICHI MEKO

ZOHRA OPOKU

OCTOBER 18 - DECEMBER 13, 2025

PARIS

MARIANE IBRAHIM

Mariane Ibrahim is pleased to present *Door to the Cosmos*, a group exhibition that traces constellations across past, present and future, bringing together works that traverse antiquity, speculative futures, and cosmic realms. The exhibition features works by Nick Cave, Michi Meko and Zohra Opoku, as well as the first European presentation of works by George Clinton, cultural icon, leader of the influential Parliament-Funkadelic collective, and sound architect of Afrofuturism, whose contributions to the arts span seven decades.

The universe is alive, and we are the evidence. Its pulsations manifest themselves both in the vibrations of the stars—which, translated into acoustic waves, resonate like the beating of a drum—and in the shock waves produced by the violence that permeates our societies. Between infinite wonder and the brutality of the immediate, a possibility opens, a bridge where imagination allows us to hold both extremes at once.

This exhibition approaches the cosmos from urgent realities. Nick Cave (b. 1959, Fulton, MO; lives and works in Chicago) opens the exhibition with *Tondo* (2023). In this work, the artist juxtaposes catastrophic weather patterns with brain scans of young Black men living with post-traumatic stress due to gun violence. The result is an abstract sculpture that invites us to lose ourselves in its vertiginous interior: deceptively light, resembling an undulating textile, yet constructed from rigid, immovable metal. This structure contains the tensions of the cosmos, a collapsing of time that encourages engagement between embodied experience and atmospheric phenomena.

Zohra Opoku (b. 1976, Altdöbern, former GDR/ East Germany; lives and works in Accra) uses indigo, a traditional West African textile dye, to create a monumental work from her *Myths of Eternal Life* series. In *Hail To You Great God* (2022), the artist converses with the ancient Egyptian Book of the Dead, finding vital guidance within its pages. In the piece, her son confronts Anubis, God of the necropolis, who mediates between him and a female body: the fragmented, anonymous, and crisis-ridden maternal body that runs through the work, becoming a metaphor for a cosmic transition between life and the beyond.

Coinciding with his major exhibition at SCAD in Savannah, Georgia (on view through January 6, 2026), Michi Meko (b. 1974 in Florence, Alabama; lives and works in Atlanta) builds nocturnal landscapes born from the intersection of celestial cartography, the plastic gestures of street art, and the practice of fishing. In *Crappie Painting: An Apocalypse. A Life for a Life. How to Kill a Fish* (2022), the starry sky becomes a surface for exploration: the knot of the “backlash,” present in the works, is both a fishing term and a metaphor for the racist backlash that remains present in the US and particularly in the American South. “Crappie” in the title references both the freshwater fish and the brand of monofilament fishing line, bright green and looped into the painting multiple times to form star-like clusters. These glowing knots evoke a cosmic landscape, while also mirroring the spotted pattern of the crappie fish. Like Opoku, in Meko’s hands, the ordinary becomes celestial, reminding us that survival itself is a kind of sacred practice.

The exhibition culminates with an entire room dedicated to the pictorial and sculptural work of George Clinton, presented for the first time in Europe. A cultural icon, leader of the influential Parliament-Funkadelic music collective, and sound architect of Afrofuturism, Clinton has spent the last seven decades constructing entire universes in which spaceships, community, and funk intertwine as engines of radical imagination. His influence expands like a constellation that continues to shape contemporary creation. In his works, Clinton invites us to take off together, to dance in zero gravity with his *Atomic Dogs*, to celebrate life in all its forms: a cosmic journey where joy is the force that holds the universe together.

MARIANE IBRAHIM



Nick Cave

Tondo, 2023

Mixed media including, wire, bugle beads, sequined fabric and wood

72 x 4 in
182.9 x 10.2 cm
(diameter x depth)



Nick Cave (b. 1959, Fulton, MO; lives and works in Chicago, IL) is an artist, educator and foremost a messenger, working between the visual and performing arts through a wide range of mediums including sculpture, installation, video, sound and performance. Cave is well known for his *Soundsuits*, sculptural forms based on the scale of his body, initially created in direct response to the police beating of Rodney King in 1991. *Soundsuits* camouflage the body, masking and creating a second skin that conceals race, gender and class, forcing the viewer to look without judgment. They serve as a visual embodiment of social justice that represent both brutality and empowerment.

Throughout his practice, Cave has created spaces of memorial through combining found historical objects with contemporary dialogues on gun violence and death, underscoring the anxiety of severe trauma brought on by catastrophic loss. The figure remains central as Cave casts his own body in bronze, an extension of the performative work so critical to his oeuvre. Cave reminds us, however, that while there may be despair, there remains space for hope and renewal. From dismembered body parts stem delicate metal flowers, affirming the potential of new growth.

Cave encourages a profound and compassionate analysis of violence and its effects as the path towards an ultimate metamorphosis. While Cave's works are rooted in our current societal moment, when progress on issues of global warming, racism and gun violence (both at the hands of citizens and law enforcement) seem maddeningly stalled, he asks how we may reposition ourselves to recognize the issues, come together on a global scale, instigate change, and ultimately, heal.



George Clinton

Pawz n' FX, 12/13/21, 2021

Acrylic, spray paint, and vine charcoal on canvas

48 x 36 in
121.9 x 91.4 cm



In the 1970s and '80s, George Clinton reshaped music and performance with Parliament-Funkadelic, forging the sound and spectacle of funk that became foundational to hip-hop and contemporary pop. His sonic and visual vocabulary has influenced generations—from Snoop Dogg and Dr. Dre to the Red Hot Chili Peppers and Ice Cube. Clinton and P-Funk received the Recording Academy Lifetime Achievement Award in 2019, and his collaboration on Kendrick Lamar's *To Pimp a Butterfly* earned a Grammy nomination in 2016.

Clinton has made visual art for nearly as long as he has made music. His dog-shaped autograph (begun in 1971) evolved from tour-bus “doodles” into a sustained studio practice that translates the psychedelic worlds of his albums and stage sets into painting and drawing. Over the past decade, he has developed a vivid body of work that deepens the characters, symbols, and cosmology of the P-Funk universe.

Working in acrylic, spray paint, text, and collage, Clinton layers media with the improvisational energy central to his music, producing electric compositions that carry the vibrancy of a stage performance and the rhythmic cadence of an iconic lyricist.

Clinton has presented solo exhibitions at the SCAD Museum of Art (Savannah), Jeffrey Deitch (Los Angeles), the George Washington Carver Museum (Austin), the National Museum of African American Music (Nashville), and the Oakland Museum of California. His iconic “Mothership”—the centerpiece stage prop of Parliament-Funkadelic—is on permanent view at the Smithsonian National Museum of African American History and Culture in Washington, D.C. Forthcoming presentations include Mariane Ibrahim, Paris (October 2025) and a solo exhibition at Somerset House, London (Summer 2026).



Michi Meko

*Crappie Painting: Render An Apocalypse. A Life for a Life.
How To Kill a Fish, 2022*

Acrylic, acrylic 60 gloss, aerosol, oil pastel, gold leaf, aerosol hologram glitter, white colored pencil. India ink, sequins, tassel, 4lb Mr. Crappie Hi Viz mono filament, gouache, fish scales, fish glyco protein yellow GA corn grits, pur glass, preserve jars, wooden crates on canvas

91 x 66 in
231.1 x 167.6 cm



Michi Meko's (b. 1974 in Florence, Alabama; lives and works in Atlanta, Georgia) work spans painting, sculpture, and installation, activating spray paint and found objects to create layered compositions. His gestures reflect an interplay between beauty and violence, rebellion and reflection, and past and future. Meko's art interrogates themes of identity and resilience by offering an exploration of light, texture, and form. The American landscape, with its layered histories of fugitivity and survival, serves as both a backdrop and a starting point for his examination of race, place, and memory.

Through the use of repurposed and hand-built tools, Meko's compositions invite viewers to engage with multifaceted narratives that speak to emotional, psychological and ecological histories.

Meko is the recipient of the Joan Mitchell Foundation Grant and the Atlanta Artadia Award. Recent exhibitions of Meko's work include: *So Black and So Blue*, SCAD Museum of Art (Savannah, GA), *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse*, Virginia Museum of Fine Art (Richmond, VA), *Michi Meko: Black and Blur*, Clark Atlanta University Art Museum (Atlanta GA), *Michi Meko: It Doesn't Prepare You for Arrival*, Museum of Contemporary Art Georgia, (Atlanta, GA), *Michi Meko: Before We Blast off: The Journey of Divine Forces*, Atlanta Contemporary Art Center (Atlanta, GA), and *Abstraction Today*, Museum of Contemporary Art Georgia (Atlanta, GA).

His work is held in the collections of the High Museum of Art (Atlanta, GA), Virginia Museum of Fine Art (Richmond, VA), King & Spalding (Atlanta, GA), Ruby City (San Antonio, TX), Scion Toyota Motor Corporation (Los Angeles, CA) and CW Network (Atlanta, GA), among others.



Zohra Opoku

Hail To You Great God, 2022

Indigo dye, screenprint, hand stitching and embroidery

98 x 124 x 1 5/8 in
249 x 315 x 4 cm



Zohra Opoku's (b. 1976, Altdöbern, former GDR/ East Germany; lives and works in Accra, Ghana) multidisciplinary practice is grounded in her personal history and cultural heritage. Born and raised in East Germany and later relocating to Ghana to reconnect with her ancestral roots, Opoku explores the complex intersections of identity and memory. Her work navigates the space between these experiences, bridging cultures, geographies, and time.

Opoku's practice often begins with photography and evolves through a tactile process of deconstruction and reconstruction. Photographic images are screen-printed onto pre-dyed natural fabrics and subsequently transformed through hand-stitched embroidery and collage. These techniques, rooted in both traditional craftsmanship and experimental composition, form the foundation of richly layered textile works, installations, and sculptures.

Personal identity and its complex nuances are a central concern in her work. Drawing from her own life and body, Opoku reflects on themes of belonging, memory, and representation. She often integrates family heirlooms, personal symbols, and elements from Ghana's visual culture, such as references to West African brass-making traditions. The result is a body of work that is both cathartic and resonant, anchored in lived experience yet capable of speaking to broader questions shared across the African diaspora and beyond.

Zohra Opoku's major solo exhibition "*We proceed in the footsteps of the sunlight*" will be on view at Zeitz MOCAA in Cape Town through October 4, 2026.

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