

## ***Constellations Part 1: Figures On Earth & Beyond*** ***Curatorial Essay***

Co-curated by Katherine Finerty, Nuna Adisenu-Doe, and Tracy Naa Koshie  
Thompson Gallery 1957, London  
15 March – 25 May 2024



Ayomide Tejuoso (Plantation), *Blue Whispers*, 2022-2024, Photography Print, Edition 1 of 10, 107.5 x 74 cm, courtesy the Artist and Gallery 1957.

***Constellations*** is a sister-city exhibition proposal fostering translocal curatorial collaboration that brings to life models of knowledge-sharing for contemporary exhibition making, public gathering, and worldbuilding. It takes as its point of departure the exchange between Gallery 1957's homes in London and Accra in the context of a greater global creative ecosystem. Each multimedia programme will explore sensory and immersive responses to its unique location, bringing together artists considering their own natural and artificial habitats to foster a collective spirit of place. This rhizomatic group project seeks to provide a research-based and experimental platform for the vibrant dialogue burgeoning between the creative communities in Ghana and the UK, alongside cultural exchanges across the planet.

*There is no end  
To what a living world  
Will demand of you.*

– Octavia E. Butler, Parable of the Sower (1993)

**Adelaide Damoah, Alberta Whittle, Andrew Pierre Hart, Ayesha Feisal, Ayomide Tejuoso (Plantation), Denyse Gawu-Mensah, Henry Hussey, Johannes Phokela, Larry Amponsah, Lisa C Soto, Lois Selasie Arde-Acquah, Modupeola Fadugba, Phoebe Boswell, Rashaad Newsome, Sarah Meyohas, Zak Ové.**

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Constellations Part 1: *Figures on Earth & Beyond* seeks to challenge the framing of our epoch as the “Anthropocene” by asking: how can we re-examine art historical, spiritual, and science fictional representations of figures in a landscape through a lens of empathy and interconnection? By reconceiving the roles of knowledge, freedom, and faith as represented in origin stories such as the Bible’s Garden of Eden to future worlds like Octavia Butler’s *Earthseed*, it welcomes us to create facts and fictions in science to form new realities. Moreover, it interrogates humankind’s tendency to centre our species –and create further hierarchies amongst our own – in order to expand our contemporary conception of the figure and figuration as not just one of the human form, but also an equation, a context, and a question.

For this immersive group exhibition, Gallery 1957 – with its direct view of the Albert Memorial within Kensington Gardens, a Royal Park of London – acts as a portal whereby we can consider sites of power, memory, and agency within a greater environmental context. Engaging in a critical and conscientious analysis of the unique location of One Hyde Park Gate as a Eurocentric window into the past and present – a bridge between nature and city– *Figures on Earth & Beyond* proposes a transient space encouraging audiences to perceive their individual agency in collective ecosystems and restorative ecologies.

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This group exhibition has transformed the Gallery into an immersive portal that transcends space and time, emerging from roots in the earth and travelling to stars in the cosmos. The entryway grounds us in the layers of our planet, including site-specific installations by Lois Selasie Arde-Acquah and Phoebe Boswell alongside a new work by Modupeola Fadugba, leading into the central portal featuring dazzling digital representations in the spirit of science-fiction with Rashaad Newsome and Denyse Gawu-Mensah. The main gallery space conjures tapestry-like collage compositions creating a home to hybrids, featuring canvasses by Larry Amponsah, Sarah Meyohas, Alberta Whittle, Ayomide Tejuoso (Plantation), and Zak Ové alongside sculptures by Ayesha Feisal and a commissioned mural soundscape installation by Andrew Pierre Hart – it is a

kaleidoscopic space where metamorphosis is a means of resistance and transcendence. The final cocoon-like room, dark and discreet, serves as a cosmic cathedral redefining ideas of faith and the future throughout inner and outer space, with new works by Adelaide Damoah and Henry Hussey with pieces by Johannes Phokela and Lisa C Soto travelling to London for the first time.

Standing outside the gallery, our backs to the wrought iron Queen's Gate off of Hyde Park, we feel a sense of mysterious beckoning, with black vines climbing throughout the grade listed building's façade. Upon closer inspection, the parasitic installation of synthetic leather by Lois Selasie Arde-Acquah creates a connection between London and Kumasi, the Ghanaian city from where these materials are sourced. Upon crossing this threshold, we realise the space beyond the overgrowth is far from abandoned: it is very much alive and home to a ghostly charcoal forest where a triptych of pastels on paper by Phoebe Boswell holds an ancestral call and response, evoking conversations from an uncanny past speaking to our uncertain future. The branches of these trees and their emerging spirits grow into circulatory synapses, whereby the sensations and connections in our body hold as much electricity as lighting conduits in the sky. As we look up and ahead, we finally encounter two contemplative sister subjects – based on two young studio assistants in Nigeria who learned to swim as part of the communal studio process of Modupeola Fadugba – gazing into a pool of water's shimmering surface, oscillating between the abstract and the representational. This foyer echoes with the poetry of both sorrow and hope – where despite an unending search for home, you are never alone. For in this shared garden of body and forest, an inherent knowledge of the natural world redefines our capacity to breathe, listen, and teach life.

As we turn the corner, light refracts from the Swarovski crystal eyes of a 3D modelled, queer figure mid ballroom vogue pose, proposing a reality and representation as infinite imagination and possibilities. We're welcome to further activate and immerse ourselves in Rashaad Newsome's fractal futures through a special edition of *Self Inventions*, part of the LACMA x Snapchat: Monumental Perspectives (Collection III), where you can scan a QR code to summon a shape-shifting robotic figure to occupy spaces within and beyond the gallery's walls, from nearby monuments to your own home, anywhere on the globe. The neighbouring lightboxes by Denyse Gawu-Mensah further transport us outside London to a sun-drenched Ghanaian landscape, where local communities bask in the joyous radiance of vital light.

Travelling along the spectrum of digital and divine coding, we find ourselves beckoned by a multimedia installation by Andrew Pierre Hart, who has activated the Gallery's unique architecture, greater location, and its fellow hybrid inhabitants, creating a window both into the soul and out to the skies. The sound piece is played through three handmade speakers installed at the precipice of where inside meets outside, gallery meets garden, emitting a soundscape in response to the ethos of the exhibition, welcoming audiences to embrace the capacity for the human form to act as a vessel of sound and spatialisation. It sets the stage for the accompanying artworks that explore collage and illusion and that are as metaphysically vast as they are culturally reflexive.

Interwoven vintage swatches of Kente cloth and glass beads from Ghana intermixed with broken piano parts create a carnival masque for the Akan trickster spider god Ananse, honouring how his dance was remapped across generations and geographies in the form of both textile design and community resistance. Larry Amponsah's modern-day Eve explores faith and fertility through an explosion of cross-pollinated imagery, redefining the physical and imagined source of knowledge where no fruit is forbidden. Alberta Whittle's ethereal portrait floats within a collaged landscape where contending with dark colonial pasts lead to radiant cosmic defiance, born out of our capacity to listen and care as a collective. This watery world is mirrored and multiplied in Sarah Meyohas's metaphor for endless reflection, where light is endless and voids are metaphysically full. Further delving into the quantum realm, where time isn't stagnant and futures are speculative, the expansive photographic world of Ayomide Tejuoso (Plantation) creates ecosystems where black figures are gifted perpetual flight – where fallen angels and butterfly boys can transcend to find love and belonging in the face of relentless violence and diasporic othering. This sense of home, elimination of negative energy, and relish in the capacity for living organisms to regenerate pulses in the sculpture work by Ayesha Feisal, creating a boundless hearth for birth.

Our final passage is through the delicate silk curtains by Adelaide Damoah, leading us into a dark, contemplative space of worship and wonder where angels may fall and ancestors rise, resonating with cosmic harmony. We end in a space beyond borders, full of contrasts yet steeped in an intimate, reciprocal connection between the earth and heaven, ground and sky, living bodies and beyond. Past Damoah's textiles, we discover a towering, cross-like installation of new cyanotypes enveloping a radiant gold lace circle and velvet black hole. Resisting the gravitational pull of the oppressive colonial legacies at hand, images of five generations of maternal Ghanaian ancestors loom amongst myriad hidden symbols, from site-specific symbols of colonial power – including the neighbouring equestrian statue and Prince Albert – to Adinkra symbols, sacred geometry, and natural scenes from the sea to space.

The golden halos crowning the artist's ancestors speak to the interrogation of creation mythology by Henry Hussey, whose crumbling 'Colossus' looms over terracotta offerings reminding us of clay's potency in folklore the world over, whereby elemental interaction results in endless possibilities for transformation. In a similar vein where iconoclasm meets intimacy and allegory results in endless enquiry, Johannes Phokela's epic round altarpiece in Delft Blue employs Old Masters's techniques to create a wholly unique and subversive reinterpretation of 'The Fall of the Damned' motif, centring birth as salvation and redefining faith in a contested cosmicscape. These critical interrogations of cultural exchange in a time where our collective, humanitarian future is plagued with a fragile unpredictability, is echoed by Lisa C Soto's constellation-like sculpture. This floating, cartographic web looms above the entire exhibitionary assemblage, emphasising a tension between the micro and macro, fragility and strength, life and death. Combining the natural pulse of industrial materials with the supernatural charge of everyday amulets, this looming network captures the perpetual dissonance and resonance of *Figures on Earth & Beyond*, always interconnected and oscillating between the chaotic harmony of transgression and transcendence.



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*Constellations Part 1* ultimately brings together these diverse interdisciplinary expressions, all exploring the presence of conscious life and conscientious connection, to create space for a multitude of ‘scapes’: cityscapes, seascapes, bodyscapes, dreamscapes, and even inscapes, whereby the mind itself may occupy a three-dimensional space. From pastoral to virtual and the surreal to the sublime, the works featured all expand the canonical narrative of “landscape art” by challenging the limits of human-made structures, from the garden to the White Cube. The installations thus fosters an immersive conversation amongst the works and audience, as if part of an ever-changing web spun by Ananse and his endless stories.

By activating enduring global narratives of creation mythology, animism, terrestrial paradise, heaven and earth, space colonisation, and more, participants are welcome to pose future solutions for a regenerative world in the age of the “Chthulucene” (Greek for khthôn / kainos, respectively of the earth / now). This reconceived epoch conceived by ecofeminist scholar Donna Haraway is “made up of ongoing multispecies stories and practises of becoming-with in times that remain at stake, in precarious times, in which the world is not finished and the sky has not fallen – yet.”<sup>1</sup> It is an enduring, interconnected earth story where radically reimagining human and nonhuman inhabitation is nothing short of vital.

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*Constellations – Part 2*, taking place later this year in Accra, Ghana, will focus more on the spatial opportunities of Gallery 1957’s exhibition space in Accra, in dialogue with its surroundings. In line with scholar Timothy Morton, the exhibition re-examines the way we understand the place of humans in the world, to challenge us into re-thinking ecology without essentialist narratives of ‘nature’. It will create an interconnected portal, activating the intricate relationships between myth, science, and the ecological dynamics embedded in cultural narratives.

**Text by Katherine Finerty, Nuna Adisenu-Doe, and Tracy Naa Koshie Thompson**

*This Chthulucene is neither sacred nor secular;  
this earthly worlding is thoroughly terran, muddled, and mortal  
– and at stake now.*

– Donna Haraway, *Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene* (2016)

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<sup>1</sup> Donna J. Haraway: *Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene*, from the book *Staying with the Trouble, Making Kin in the Chthulucene* (2016)

## ***Constellations Part 1: Figures On Earth & Beyond*** ***Press Release***

Co-curated by Katherine Finerty, Nuna Adisenu-Doe and Tracy Naa Koshie Thompson

Gallery 1957, London, United Kingdom

14 March – 25 May 2024



Phoebe Boswell, *the smallest play of leaves in my branches, the smallest scar on my bark*, 2024, pastel on paper, 153cm x 123cm, courtesy the Artist and Gallery 1957.

Gallery 1957 is proud to present its sister-city exhibition project *Constellations*, opening in London with *Part 1: Figures on Earth & Beyond* on 14 March. Coinciding with the gallery's 8-year anniversary, this multimedia exhibition project brings together emerging and established artists from within the gallery's programme and beyond, celebrating the creative communities burgeoning in Ghana and the UK.

Artists participating in this group show include those collaborating with the gallery for the first time; Adelaide Damoah, Alberta Whittle, Andrew Pierre Hart, Ayesha Feisal, Ayomide Tejuoso (Plantation), Denyse Gawu-Mensah, Henry Hussey, Lisa C Soto, Phoebe Boswell, Rashaad Newsome, and Sarah Meyohas, as well as long-term collaborators and artists in residence; Johannes Phokela, Larry Amponsah, Yaa Asantewaa Art Prize winner Lois Selasie Arde-Acquah, Modupeola Fadugba, and Zak Ové.

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Co-curated by independent curator Katherine Finerty, curator and artist Tracy Naa Koshie Thompson, and Compound House Gallery founder Nuna Adisenu-Doe, *Constellations* celebrates the cultural exchange between London and Accra's creative ecosystems with artists, curators, writers, and filmmakers. It considers how their interconnectivity breaks the boundaries of time and geography, inviting artists to respond to the unique natural and artificial habitats of both sites whilst considering elements that transcend them.

In line with ecofeminist scholar Donna Haraway<sup>1</sup>, *Constellations –Part 1: Figures on Earth & Beyond* rejects the concept of the Anthropocene Epoch, based on the idea that human activity is the dominant influence on the Earth's climate and environment in the current geological age. The exhibition concept challenges our human inclination to centre ourselves and instead repositions humans as part of a larger ecosystem, critically examining human-made structures of power, memory, and agency within their wider environments through concepts of art history, spirituality, technology, and science fiction.

The show includes specially commissioned works from artists Phoebe Boswell, Adelaide Damoah, Andrew Pierre Hart, and Denyse Gawu-Mensah, whilst artists Lois Selasie Arde-Acquah, Larry Amponsah, Modupeola Fadugba, Henry Hussey, and Ayomide Tejuoso (Plantation) have adapted new and previous works in line with the exhibition concept.

For example, Adelaide Damoah's works visually reference landmarks near Gallery 1957's London space – the equestrian statue of *Baron Robert Napier* at Queen's Gate and the *Albert Memorial* with images of Queen Victoria and Prince Albert – combining them with images of her Ghanaian family and Victorian lace to bring to memory the relationship between colonialism and ancestry. Rashaad Newsome will present a special edition of *Self Inventions*, part of the [LACMA × Snapchat: Monumental Perspectives \(Collection III\)](#) initiative. Engaging augmented reality (AR) to explore representation and history across monuments, this initiative uses the lens of collective ancestral memory to examine the individual and communal legacies. Visitors can access [Self Inventions](#) on Snapchat by scanning a QR code at Gallery 1957's London and Accra spaces, showcasing Newsome's shape-shifting robotic figure reflecting the resilience of Black people in the face of ongoing struggle.

**Curators Katherine Finerty, Tracy Naa Thompson, and Nuna Adisenu-Doe comment:** *“The Constellations project brings to life models of knowledge-sharing for contemporary exhibition making and public gathering. Working together with the artists whose stories inform our research has enabled us to imagine new futures together. The artworks on display propose a transient space, encouraging audiences to perceive their individual agency in collective ecosystems and restorative ecologies. Part 1 starts this conversation from roots in the earth and travels to stars from the cosmos – from origin stories to science fiction. In a time where radically reimagining human and*

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<sup>1</sup> Donna J. Haraway: *Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene*, from the book *Staying with the Trouble, Making Kin in the Chthulucene* (2016)

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*non-human inhabitation is vital, we welcome all artists and audiences who participate in Constellations to pose future solutions for a regenerative world.”*

## **Gallery 1957's 8-year anniversary**

Marking Gallery 1957's opening on the 6<sup>th</sup> of March 2016 on Ghanaian Independence Day, *Constellations* also celebrates progress of the international recognition for the Ghanaian and West-African arts scene and its diasporic communities. Eight years onwards, Ghana's artistic influence has expanded across its borders, and early collaborators of Gallery 1957 including Amoako Bofo, Arthur Timothy, Gideon Appah, Godfried Donkor, Kaloki Nyamai, Modupola Fadugba, and Serge Attukwei Clottey are presented in galleries and museums around the world.

**Marwan Zakhem, Founder of Gallery 1957, comments:** *“When I founded Gallery 1957 in 2016, it was time for international audiences to discover more of the talent of Ghanaian and West-African artists. Much has changed since then. I want to thank the artists and supporters who have been instrumental to Gallery 1957's success, including my dear friend and mentor professor Ablade Glover, artist Ibrahim Mahama, former ICA Director Ekow Eshun, African Artists' Foundation Founder Azu Nwogbogu and Katherine Finerty, Tracy Naa Koshie Thompson and Nuna Adisenu-Doe. Gallery 1957 continues to grow, debuting at 1-54 Marrakech and Art Basel Hong Kong in 2024, whilst continuing our successful residency programme and the Yaa Asantewaa Art Prize for female Ghanaian artists.”*

## **Exhibition programme**

As part of *Constellations, Part 1: Figures On Earth & Beyond*, curator Katherine Finerty and artist Larry Amponsah will organise a series of interactive collage workshops. These workshops focus on collective-making and world-building. The sessions will take place throughout the duration of the exhibition, and exact timing and locations will be confirmed as soon as possible. Some workshops will be open to the public, while closed sessions will take place in partnership with educational institutions and charitable organisations, including Gallery 1957's neighbour The Royal College of Art.

For the public opening night of the exhibition on 14 March, Andrew Pierre Hart will perform a special sound set in keeping with his atmospheric soundscape for the exhibition, which responds to current and past issues related to Ghana and wider issues and discussions across the African continent. The soundscape fuses experimental sounds and productions with more recognisable sound, music, and voices to explore these ideas.

To mark the closing of the exhibition, Gallery 1957 will host a performance on 23 May 2024 by Adelaide Damoah. The artist addresses Donna Haraway's theories in her work with the aim to foster greater awareness and understanding of how we can create a more sustainable future. Through this audiovisual journey, Damoah will explore how we can establish a new ecology by reconnecting with each other and with nature.



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*Constellations – Part 2*, taking place later this year in Accra, Ghana, will focus more on the spatial opportunities of Gallery 1957's exhibition space in Accra, in dialogue with its surroundings. In line with scholar Timothy Morton, the exhibition re-examines the way we understand the place of humans in the world, to challenge us into re-thinking ecology without essentialist narratives of 'nature'. It will create an interconnected portal, activating the intricate relationships between myth, science, and the ecological dynamics embedded in cultural narratives.

– ENDS –

## Notes for editors, not for publication

**Exhibition title:** Constellations, Part 1: Figures On Earth & Beyond  
**Dates:** Exhibition dates: 14 March – 25 May 2024  
Opening Reception with Soundset Performance by Andrew Pierre Hart: 14 March 2024  
Press view: TBC  
Performance Adelaide Damoah: 23 May 2024  
**Address:** Gallery 1957, London  
1 Hyde Park Gate  
London  
SW7 5EW UK  
[www.gallery1957.com](http://www.gallery1957.com)

## @Gallery1957

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## About Gallery 1957

Gallery 1957 is a contemporary art gallery with spaces across Accra, Ghana and London, UK. The gallery is dedicated to spearheading international exchanges between art practices from these communities and the rest of the world, presenting artists who interrogate concepts of belonging and identity, cultural exchange, and social history beyond Western narratives. Initially founded by Marwan Zakhem in 2016 to promote Ghana and West Africa's presence in the arts scene, the gallery's programming of exhibitions, installations and performances now encompasses emerging and established artists from the Global South and its diaspora. The gallery further supports artists with initiatives like its residency programme in Accra, which aims to create a free space that helps artists develop their practice and body of work, and the The Yaa Asantewaa Art Prize for female artists. The gallery now hosts three spaces in Accra – one in the Kempinski Hotel and two in Galleria Mall – and a London outpost in Hyde Park Gate.

## About The Yaa Asantewaa Art Prize

Named after a revolutionary Ghanaian Queen Mother, the Yaa Asantewaa Art Prize is part of Gallery 1957's ongoing commitment to nourish and develop the cultural development of Ghana's art scene. The prize is open exclusively to emerging and established Ghanaian women artists living in Ghana or across its diaspora and will offer GHC40,000, GHC20,000 and GHC15,000 to the top three prize winners. The first prize winner will also have the opportunity for an artist residency and exhibition at Gallery 1957. Previous winners include Araba Opoku in 2021 and Priscilla Kennedy in 2022.

## About Katherine Finerty

Katherine Finerty (b. New York City, lives and works in London) is an independent curator, writer, and educator focusing on interdisciplinary practices, collective identity politics, and global contemporary

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art. Her collaborative curatorial practice generates immersive installations and participatory programmes that connect art and imagination to everyday life. Finerty is currently Project Curator in International Partnerships at Tate, and recent positions include Strategic Partnerships Consultant for Pace Gallery (2022-2023) and Curator & Communications Manager at The Showroom, London (2019-2022). Previous experiences include working as Curatorial Assistant to Elvira Dyangani Ose for GIBCA 2015 (Göteborg International Biennial for Contemporary Art), and interning at the The Studio Museum in Harlem, Met, and Guggenheim, New York, and White Cube, London. Finerty has a Curating Masters from the Royal College of Art, London, and received a BA in History of Art studying at Cornell University, New York, and the University of Cambridge.

## **About Tracy Naa Koshie Thompson**

Tracy Naa Koshie Thompson (b. 25 October 1993) is a Ghanaian artist-curator living and working in Accra and Kumasi. She is a Fine Art (Ph.D) student at Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana. Thompson has an independent practice in reverseengineering foods and research into plasticity and morphogenesis. Thompson has curated alongside Kwasi Ohene-Ayeh and Adwoa Amoah for a retrospective on Ghanaian artist Agyeman Ossei (2021); Chris-sis series exhibition by Samuel Baah Kortey (2022); Some Things Stay Broken exhibition by Jonathan Okoronkwo (2022); Kum Ase exhibition by Al Hassan Issah (2023) and Silent Invasions group exhibition in Uganda (2023).

## **About Nuna Adisenu-Doe**

Nuna Adisenu-Doe is an artist, curator and the Founding Director of Compound House Gallery. Drawing inspiration from the emancipatory and radical practices of blaxTARLINES, Kumasi, Nuna embraces the ethos of Compound House Gallery as a space that foregrounds experimentation and stimulates the political sensitivity of artists. Working as an independent curator, his practice focuses on the debris of mass culture as a birthplace of philosophical truths. Walter Benjamin's "Dialectics of Seeing" echoes in his approach towards exhibition making and how they could become immersive experiences that critically reflect the realities of society. His recently curated exhibitions are "Adansini" Clifford Bright-Abu, Buro and "Look at What You've Seen" Emmanuel Kwaku Yaro, Gallery 1957. Nuna Adisenu-Doe holds a BFA in Painting from KNUST, Kumasi, Ghana and an MA in Art Market Appraisal (Professional Practice) from Kingston University, London, UK.

## **About the Artists**

### **Adelaide Damoah**

British-Ghanaian multi-disciplinary artist Adelaide Damoah stands at the confluence of painting and performance, her artistry resonating within the tapestry of themes encompassing colonialism, ecology, identity, feminism, and radical joy.

After graduating from Kingston University London with a degree in applied biology, her career within the pharmaceutical industry was curtailed when she received a diagnosis of the chronic illness, endometriosis. It was during multiple periods of convalescence that she discovered her devotion to art. In her current practice, Damoah employs an array of mediums and techniques, including storytelling through performance and filmmaking, utilising artificial intelligence, image transfer methods, body printing, and painting. These elements converge to weave a narrative that delves deep into her own familial history, ultimately extending to a profound exploration of imperialistic and capitalistic expansion and the enduring ecological ramifications it bears.

Adelaide Damoah has works in both public and private collections, nationally and internationally, including the UK Government Art Collection and Fondation H in Paris and Madagascar. Damoah has exhibited in national and international galleries/institutions including Gagosian, serves on the boards of two art charities and was a co-founder/founding member of two art collectives. Her main influences are Carolee Schneemann, Judy Chicago, David Hammons, Yves Klein, Sokari Douglas Camp, and Ana Mendieta.

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## **Alberta Whittle**

Barbadian-Scottish artist Alberta Whittle's multifaceted practice is preoccupied with developing a personal response to the legacies of the Atlantic slave trade, unpicking its connections to institutional racism, white supremacy and climate emergency in the present. Against an oppressive political background Whittle aims to foreground hope and engage with different forms of resistance.

Whittle (b. 1980 Bridgetown Barbados; lives and works in Glasgow) received her MFA from the Glasgow School of Art in 2011 and is currently a PhD candidate at the University of Edinburgh. She has exhibited and performed in various solo and group shows internationally, selected solo exhibitions include: "Even in the most beautiful place in the world, our breath can falter", The Modern Institute, Glasgow (2023); 'Dipping below a waxing moon, the dance claims us for release', The Holburne Museum, Bath (2023); 'deep dive (pause) uncoiling memory', Scotland + Venice, 59th Venice Biennale (2022); 'Congregation (Creating Dangerously)', Grand Union, Birmingham (2022); 'RESET', Jupiter Artland, Edinburgh (2021); 'business as usual: hostile environment', Glasgow Sculpture Studios (Part of Glasgow International 2021); and 'How flexible can we make the mouth', Dundee Contemporary Arts, Dundee (2019).

Selected group exhibitions include: 'Life Between Islands: Caribbean-British Art, 1950s–Now', Art Gallery of Ontario, Toronto (2023); British Art Show 9, touring to Aberdeen Art Gallery, Wolverhampton Art Gallery, and The Box Plymouth (2021-2022); 'Moving Bodies, Moving Images', Whitechapel Gallery, London (2022); 'Twilight Land', Moderna Museet, Stockholm (2022); 'Black Melancholia', CCS Bard Hessel Museum of Art, Annandale-on-Hudson (2022); 'Sex Ecologies', Kunsthall Trondheim, Norway (2021); 'Life between islands: Caribbean British Art 1950s - Now', Tate Britain, London (2021); 'Life Support: Forms of Care in Art and Activism', Glasgow Women's Library, Glasgow (2021); and the 13th Havana Biennial, Wilfredo Lam Center, Havana, Cuba (2019).

Whittle represented Scotland in the 59th Venice Biennale and is a 2022 recipient of the Paul Hamlyn Awards for Artists. In 2020, she was awarded a Turner Bursary and the Frieze Artist Award, she was the Margaret Tait Award winner for 2018/19.

Whittle recently presented a major exhibition of her career to date at Scottish National Gallery of Modern Art (Modern One), Edinburgh. In 2024, Whittle will present an exhibition at the Institute of Contemporary Arts Philadelphia with Dominique White and will participate in the exhibition 'Body in Landscape' at the Dulwich Picture Gallery, London. In the Spring, Whittle will present a new solo commission at Mount Stuart, Isle of Bute.

## **Andrew Pierre Hart**

Andrew Pierre Hart lives and works in London. He describes his work as focussed on 'the symbiotic relationship between sound and painting', while also incorporating aspects of sculpture, mural-making, installation, language, performance and film. Hart spent the first part of his career as a DJ and musician running the record label Deepart, which specialised in electronic music and Detroit-style techno. Musical techniques such as improvisation, 'rhythmic research' and an interest in the way sound resonates in space now infuse his multidisciplinary art practice. Recent figurative paintings have drawn on Western art historical precedents while also representing real and mythic figures that relate to diasporic experiences in London. His abstract tapestry-like compositions draw on sources as diverse as the hand-painted murals of the Gurunsi people in Burkina Faso, Nigeria; Yoruba divination codes; graphic musical scores; and digital coding.

Hart graduated from an MA at the Royal College of Art in 2019, where he is now Associate Lecturer in painting. Prior to this, he obtained a BA in Fine Art from Chelsea College of Arts in 2017. His recent solo and duo exhibitions have included The Listening Sweet – 3 – Lagos, Tiwani Contemporary, Lagos, Nigeria (2023); Andrew Pierre Hart & Alexandria Smith: When Cosmologies Meet, Tiwani Contemporary, London UK (2022); The Listening Sweet, Tiwani Contemporary, London, UK (2021); Charmaine Watkiss & Andrew Pierre Hart: The Abstract Truth of Things, Tiwani Contemporary, London UK (2020). He has featured in group exhibitions including Last of the Stone Age Sessions, Tommy Simoons, Antwerp/Brussels (2023); Corpo e Mente, LVH, Palazzo Barbaro, Venice, Italy (2022); Secret of Lightness, Parafin, London (2022), ICF's Diaspora Pavilion 2: London, Block 336, London (2022), Mixing

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It Up: Painting Today, Southbank Centre, London (2021); and Collective Intimacies at Theaster Gates Black Image Corporation, 180 The Strand, London (2019). He is the recipient of awards including the ArtAngel 'Thinking Time' Award (2020) and the Tiffany & Co. x Outset Studiomakers Prize (2019).

## **Ayesha Feisal**

Ayesha Feisal is a British/ Sierra Leonean artist born in London, where she currently lives and works. She creates works on paper, painting, and sculpture, drawing inspiration from the study of behaviour and the mind while exploring the effects of experience, the body and the deeper connections to the spirit and nature. Her work is influenced by the expressionist and futurist movements and features intense, vibrant colours to heighten the emotions expressed.

Life-threatening experiences in the past forced her to evaluate her life, serving as a catalyst for her own personal development and sparking an interest in psychology. This led to the study of transformative potential in her work, be it societal, individual, mind, or matter. Feisal's art often uses the human form to explore the psyche, and her work is an ongoing response to events and situations, influenced by her interest in perception, universal law, balance, and truth. She is drawn to portray characters who move beyond the impact of circumstance, environment, and social condition.

Feisal is a passionate advocate for self-empowerment and sees creativity as a tool for healing and a form of resistance. In 2015, she became a co-founding member of the Black British Female Artist (BBFA) group to combat the lack of visibility and recognition for black female artists in the UK.

Feisal has exhibited nationally and internationally at institutions including The Tate Britain, The Royal Academy, and Gagosian (London). Numerous group shows also include the 1:54 Contemporary Art Fair ('Off The Tracks') in Marakesh, Morocco and Dakar Biennale (OFF Dak'Art Gallery of Small Things) Senegal. She was selected for; 'No Room for Fear' with SMO Contemporary, BBFA Collective and Smithsonian National Museum of African Art and exhibited with Tafeta Gallery at ArtX Lagos.

## **Ayomide Tejuoso (Plantation)**

Ayomide Tejuoso (Plantation) is a Nigerian artist based in Geneva, Switzerland, and Lagos, Nigeria. Working across photography, film, and installation art, her work constitutes a frenzied search for the black disposition, constructing visual tales of the black experience and expression. She creates visual worlds deeply immersed in the black sacred and profane, exploring themes such as the black home, black boyhood, girlhood, death, and love. Through her work, she delves into the complexities of being Nigerian and navigating within viscous systems. Drawing inspiration from esteemed black creative visionaries such as Deana Lawson, Arthur Jafa, Liz Johnson Artur, and Khalil Joseph, Ayomide Tejuoso actively references their perspectives, contributing to the ongoing evolution of black visual culture. Her artistic endeavors have garnered recognition and have been exhibited in prestigious institutions across Europe and West

Africa, including the PhotoVogue Festival 2021, Photo Vogue Voice Residency 2022, Ph Museum Women's Grant Shortlist 2022, Foam Talent 2021, Getxophoto Festival Shortlist 2022, OSCAM Amsterdam, Rele Gallery, and Affinity Gallery.

## **Denyse Gawu-Mensah**

Denyse Gawu-Mensah is a passionate female artist currently living and working in Ghana. As a child she was often fascinated by design, shapes, colour and explored things to satisfy her curiosity. After discovering her passion and love for art, she went on to study visual art in high school and communication design at the Kwame Nkrumah University of Science and Technology. For her, art had become a lifestyle.

A natural born adventurer, she has a strong appreciation for nature and spends a lot of her time traveling, exploring and immersing herself in new cultures and lifestyles. Being an avid collector and an advocate for sentimental value, as she moves around, she finds herself mentally and physically gathering experiences and memorabilia for the purpose of creative reuse and expression. These journeys, objects and experiences play an important role in her artistic process as they serve largely as inspiration for her.



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When she isn't out exploring, the artist's wild imagination serves as the springboard for her creations. She often finds herself daydreaming and drifting away from reality and it's routine. Denyse believes curiosity and wonder is what fuels her wild imagination. For her, her art pieces are nothing but visual expressions and manifestations of her inner thoughts and emotions. With the abstract and fantastical nature of her work she aims at pushing her audience to also ignite their imagination. She believes that imagination is a tool necessary to creating and inventing the new.

In 2019 Denyse enrolled in Airforce Complex School in Takoradi, Western Region where she dedicated a year to teaching creative arts to primary school pupils. During this time she nurtured young minds and taught them to be bold with their creativity and be open to the possibilities it brings. Denyse is also a member of the "Asafo Black" art collective. Together they have participated internationally in exhibitions like the 2020 Stellenbosch Triennale in South Africa and with their guerrilla-tactics interventions have held their own self-funded exhibitions here in Ghana, such as "Vibes" in 2018 and "Truth or dare" in 2019 at the Ghana National Theatre. She has also participated in events and exhibitions hosted by institutions such as the 2022 ARX exhibition - "The Powerhouse" held in Germany and Ghana, 2021 Artist in Focus on Guest Projects Digital by London's Yinka Shonibare Foundation, 2020 Ake Arts and Book festival hosted in Nigeria.

## **Henry Hussey**

Henry Hussey artworks are often emotionally and physically raw, yet contrastingly beautiful and intricate, created with force through often paradoxically laboured mediums, including textile, glass, ceramic, paint and film. Whether through an expanding vocabulary of quasi-mythological symbols, or in embellished lines of text extracted from performative situations, Hussey explores personal and national identity in response to aggravating relationships and events. Recent experimentations reveal a deep concern with control and chaos and the sweet spot in between these two distinctive states.

Henry Hussey is a British artist born in London in 1990 where he still resides. Hussey studied Textiles at Chelsea College of Art before completing an MA in Textiles at the Royal College of Art in 2013. His work has been exhibited at Museum Rijswijk in the Hague, Art Central (Hong Kong), Bloomberg New Contemporaries (2014) at the Institute of Contemporary Art (London), the Royal Academy (London), Volta (New York), Mana Contemporary, (New Jersey), the British Glass Biennale, (Stourbridge, UK), Contemporary Sculpture Fulmer (UK), and Anima Mundi (St Ives, UK). Hussey has participated in residencies at La Vallonea, Italy and Palazzo Monti, Italy, Pilchuck Glass School, United States of America, and Porthmeor Studios, Cornwall. His work is held in international private and public collections including The Ingram Collection and Soho House. Hussey is also the co-founder of OSH Projects.

## **Johannes Phokela**

Johannes Phokela (b. 1966, Soweto) is a South African artist currently living and working in Johannesburg. Phokela began his formal art career in 1984 at the Federated Union of Black Artists (FUBA) Academy in Johannesburg, where he obtained a three-year diploma. In 1987, he relocated to London, where he completed a year-long foundation course at Central St. Martins: University of the Arts London before acquiring a bachelor's degree at Camberwell College of Art: University of the Arts London (1988). He then completed a master's degree in Fine Art at the Royal College of Art (1993) and remained in London until his permanent return to South Africa in 2006.

Phokela has established a distinguished career both locally and internationally. He played an advisory role in establishing The Bag Factory, Johannesburg (1990) and was awarded the prestigious year-long residency at Delfina Studio Trust, London (1993). He was also one of the founding members of the Gasworks Studios, London (1994 – 2005), producing studio work as well as participating in the International Residency Programme. This inspired him to do volunteer work for The United Nations Educational, Scientific and Cultural Organisation (UNESCO) in 1995 and led to his participation in a residency programme in Senegal through the British Council (1997). He is also a recipient of the Decibel Award from the Arts Council of England (2004).

Phokela's prominent solo shows include an international touring exhibition commissioned by the

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Institute of International Visual Arts (INIVA) in collaboration with The Gallery, Cafe Gallery Projects, London (2002); Age of Enlightenment, Gallery MOMO, Johannesburg (2003); Landlord of the Lion, Stephen Lawrence Gallery, London (2005); Imagine Where You'll Be, Gallery MOMO, Johannesburg (2005); Translation, Johannesburg Art Gallery, Johannesburg (2006); Compendium, KwaZulu Natal Society of Arts, Durban (2007); I Love My Neighbours, a notable retrospective at the Standard Bank Gallery, Johannesburg (2009); Collateral, Oliewenhuis Art Museum, Bloemfontein (2012); and A World Sacred and Profane, Gallery AOP, Johannesburg (2015), in addition to many others.

He has participated in numerous notable group exhibitions such as the critically acclaimed 2<sup>nd</sup> Johannesburg Biennale titled Trade Routes: History and Geography, Johannesburg (1997); Unpacking Europe, Museum Boijmans Van Beuningen, Rotterdam (2001); Figure of, Battersea Pump House, London (2001); Personal Effects, Museum for African Art and The Cathedral of St John the Divine, New York (2004); Tremor, Palais des Beaux-Arts de Charleroi, Brussels (2004); Erase Me From Who I Am: Elveda Quien Soy, Centro Atlantico de Arte Moderno, Las Palmas (2006); Body of Evidence, National Museum of African Art, Smithsonian Institute, Washington D.C. (2006); New Painting at the KwaZulu Natal Society of Arts in Durban, UNISA Art Gallery in Pretoria and Johannesburg Art Gallery in Johannesburg (2006); and Still (the) Barbarians, EVA Limerick Open, Limerick, (2016).

Phokela was represented in the South African Pavilion at the Venice Biennale (2013), and his work can be found internationally in the collections of the National Museum of African Art, Smithsonian Institute, Washington D.C.; in London at the Delfina Studio Trust; the London Arts Council Collection; and the South African High Commission. In South Africa, he is represented in the art holdings of BHP Billiton, Southern Collection, Scheryn Art Collection, Johannesburg Art Gallery and the Iziko South African National Gallery, amongst others.

## **Larry Amponsah**

(b. 1989, Accra, Ghana. Lives and works in London, UK)

Larry Amponsah is an artist whose practice questions the orthodoxy of traditional approaches to image making, unfolding the ways in which modes of production construct the contemporary politics of imagery. Intellectually trained as a painter, Amponsah creates collage paintings with archival images, objects, and stories sampled from various cultures to refigure systems of power while embracing new realities and new possibilities. He transforms prints and cuts into archival images, which are assembled in collages that are further worked upon using mechanical processes and his honed skills as a painter.

In this succession of strategic moves about image-making techniques, dynamic compositions emerge, as well as compelling narratives or portraits that reference his own upbringing and culture within a global context.

Amponsah is an Associate Lecturer at the Camberwell College of Art – University of the Arts London. He obtained his MA in Painting from the Royal College of Art in London, United Kingdom in 2018 after studying at Jiangsu University China in 2016 and completing his BFA at Kwame Nkrumah University of Science and Technology in Kumasi, Ghana in 2015. From 2018-2020 he was a Trustee of The Kuenyehia Art Trust in Ghana. He was shortlisted for the 2019 Dentons Art Prize and won the Be Smart About Art Award in 2019. His works are held in public and private collections including The Wellcome Collection in London.

Select solo exhibitions by the artist include: 'The Soil Form Which We Came', Lawrie Shabibi Gallery, Dubai (2023); 'Genesis, The Plan & The Promise', The Breeder Gallery, Athens (2022); 'When A Stone Cracks, We Don't Stitch', 50 Golborne, London (2019); 'The Open City of Many Gods' Billboard, Bloc Projects, Sheffield (2019) and 'Imaginary Direction of Time', The Fine Art Gallery, CSU-Pueblo Hoag Hall, Colorado (2018).

Recent group exhibitions by the artist include: Hold The Line (Outdoor Project with The World Reimagined), The National Maritime Museum, London (2023); The 63rd Thessaloniki International Film

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Festival - The Metropolitan organisation of Museums of Visual Art – MOMus, Thessaloniki (2022); Reconstruction – Thessaloniki Film Festival, The Project Gallery, Athens (2022); Frieze London, The Breeder Gallery, London (2022); The World Reimagined, TWR, London & Leeds (2022); A Collective Intimacy (within Theaster Gates's installation Black Image Corporation) presented by Prada, The Vinyl Factory & The Showroom, 180 The Strand, London, UK; 'DEAR', Dyson Gallery, RCA Battersea, London (2019); 'DAMNED IF I DO... DAMNED IF I DON'T' for Open Space's: Of Hosts & Guests, Pushkin House, London (2019); 'FBA Futures Exhibition', Mall Galleries, London (2019); 'SURGE', East Wing Biennial 13, Courtauld Institute of Art, London (2018); 'YOUNG GUNS', Sulger-Buel Lovell Gallery, London (2018); 'Open House CCA', Delfina Foundation, London (2017); 'What is your local word for 'Smile?', ArtXanady's Pop-up Gallery, Labone, Ghana (2016); and 'The Gown Must Go To Town', Museum of Science and Technology, Accra (2015).

## **Lisa C Soto**

Lisa C Soto is a visual artist based in Ghana and Puerto Rico. Born in Los Angeles, CA, Soto grew up in New York City and in a traditional village in the South of Spain, across the waters from Morocco. Her Caribbean heritage and continuous movements between continents and islands have informed her themes, providing her a unique, global perspective.

Soto rethinks landscapes, cartography, microcosms, universes, and force fields through three-dimensional works. Her rhizomatic sculptures, garden of tropical plants and foods and convivial installations, note tensions between opposing elements, yet imply the connectivity of all things.

Soto's work hopes to invoke relations and interconnections transforming the viewers into participants whose interactions complete the work. She creates interrelationships through her art and highlights voices from the Caribbean, Africa and the diaspora through her interviews and writings for publications such as C & América Latina magazine, Something We Africans Got, and SWAG magazine.

Selected exhibitions include Negro/A/X group exhibition at Corredor Afro gallery, 2020, Loiza, Puerto Rico; the Getty Foundation initiative PST LA/LA, Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, traveling group exhibition from 2017 – 2019; "Convergence", a 2018 collaboration with Adjaye Associates creating her first permanent installation in the public realm in Newark, NJ. Artist lectures include MIT, Ford Foundation, KNUST, Claremont Graduate University and Rutgers University. Soto is currently an MFA candidate at the Kwame Nkrumah University of Science and Technology (KNUST)/Ghana.

## **Lois Selasie Arde-Acquah**

Lois Selasie Arde-Acquah (b. 1992) is a Ghanaian artist living and working in Ghana. She creates hand drawings of her intricate monochrome patterns on various surfaces such as paper, canvas, etc. to explore seemingly repetitive activities. Her initial process of hand drawings with black markers has evolved into cutting out these patterns from black synthetic leathers and into something that seems sculptural.

Her works have shown in group exhibitions "The gown must go to Town" (2015) "Cornfields in Accra" (2016) and "Orderly disorderly" (2017) all organized by blaxTARLINES, Kumasi. Together with Kathleen Bomani, Lebohang Kganye, Sheila Natiende and a few others, she partook in a performative group installation in 2017 titled Nathi. Aha. Sasa curated by a German - Ghanaian curator Zohra Opoku in Wiener Festwochen, Vienna – Austria. In 2009, she performed in "Palimpsest" an all-female, multidisciplinary group exhibition at Gallery 1957, Accra – Ghana.

In 2020, she was named the recipient of the Kuenyehia Art Prize for Contemporary art. The following year, in 2021, she became a featured artist in the Young Generation Artists (YGA) program presented by the Nubuke Foundation. In that same year, her works were featured in an exhibition titled 'About Now #1 in Galerie Cecile Fakhoury in Dakar, Senegal. Her achievements continued in 2022 when she was recognized as one of the top 10 finalists for the ACCESS ART X PRIZE. In 2022, her work was showcased in TSA Magazine's Collector's Series, which focused on artists and cities. In 2023, she secured her position as the winner of the Yaa Asantewaa Art Prize for the third edition. Additionally, in that same year, she was shortlisted for the Dubai Calligraphy Biennale.

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Arde-Acquah obtained her master's degree in fine arts (2018) at the Kwame Nkrumah University of Science and Technology in Kumasi.

## **Modupeola Fadugba**

Modupeola Fadugba (b.1985, Lomé) is a multimedia artist based in Abuja working in painting, drawing, and socially engaged installation. With a background in engineering, education and economics, and as a self-taught artist, she comfortably inhabits the nexus of many disciplines. Her works explore cultural identity, social justice, game theory, and the art world within the socio-political landscape of Nigeria and our greater global economy. Her peripatetic life experiences have fused into a diverse and unique perspective which manifests in her work. Fadugba's artworks explore cultural identity, social justice, game theory and the art world within the socio-political landscape of Nigeria and our greater global economy.

Dreams From The Deep End, a documentary produced by Fadugba that explores unity through powerful Black figures together in water, recently won a New York Emmy Award. The People's Algorithm- a game installation that fosters debate about how to improve Nigeria's education system was awarded El Anatsui's Outstanding Production Prize and a 2016 Dakar Biennale Grand Prize from Senegal's Minister of Communication. Selected solo exhibitions include The Artist's Algorithm: Why Nations Win, Alara Concept Store, Lagos, Nigeria (2021); Dreams from the Deep End, Gallery 1957, Accra, Ghana (2018); Prayers, Players & Swimmers, Cité des Arts, Paris, France (2017); Synchronised Swimming & Drowning, London, UK (2017); Heads Up, Keep Swimming, SMO Contemporary Art, Lagos, Nigeria (2017) and Like Play, Like Play, Dakar, Senegal (2016).

Selected group exhibitions include Seen and Being Seen, Praise Shadows Art Gallery, Brookline (2021); Royal Academy Summer Exhibition, Burlington House, London, UK (2017); Afriques Capitales, Gare Saint Sauveur, Lille, France (2017); Design is the Personality of an Idea, Ford Foundation & African Artists Foundation, Lagos, Nigeria (2015) and Art/Energy, Red Door, London, UK (2015). Fadugba has participated in the following fairs Art Dubai; 1-54, Contemporary African Art; SS17, ART X Lagos and 1-54 Contemporary African Art Fair. Her works are included in notable collections such as Minneapolis Institute of Art; Smithsonian Institute of African Art; Tiroche Collection and Sindika Dokolo Foundation.

## **Phoebe Boswell**

Phoebe Boswell's figurative and interdisciplinary practice adopts an errant, diasporic framework, moving intuitively across media from drawing and painting to film, video, sound, and writing, to create immersive installations which affect and are affected by the environments they occupy, by time, gestalt, the layering of sound, the serendipity of loops, and the presence of the audience. Often inviting the participation of volunteers to create a nuanced collective voice in the making process, Boswell's work explores who we are in the liminal space between our collective histories and imagined futures.

Boswell's paintings, drawings, installations, and film & video works have been exhibited and held in collections widely, including The British Museum, Los Angeles County Museum of Art, RISD, the British Film Institute's National Archive and the UK Government Art Collection. She was the Bridget Riley Drawing Fellow at the British School of Rome in 2019, received the Lumière Award from the Royal Photographic Society in 2021, the Paul Hamlyn Award in 2019, and the Future Generation Art Prize's Special Prize in 2017. Boswell was Whitechapel Gallery's 2022 writer in residence and has presented her writing at institutions including York University (Toronto), Tate Britain, Victoria & Albert Museum, The Ford Foundation (New York), and Loophole of Retreat Venice. She has had institutional solos at Autograph ABP, New Art Exchange, Orleans House Gallery and the Goteborg Konsthall, and participated in the Gothenburg International Biennial for Contemporary Art, the Biennale de l'Image en Mouvement (Switzerland), Prospect New Orleans, and the Lyon Biennale.

Boswell was born in Nairobi, Kenya, and lives and works in London.

## **Rashaad Newsome**

Rashaad Newsome's (b. 1979, New Orleans) work blends several practices, including collage, sculpture, film & video, animation, photography, music, writing, computer programming, software engineering,



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community organizing, and performance, to create a divergent field that mirrors the intersectionality of his lived experience. Using the diasporic traditions of improvisation, he pulls from the world of advertising, the internet, art history, and Black and Queer culture to produce counter-hegemonic work that shifts between social practice and abstraction. Collage acts as a conceptual and technical method to construct a new visual, performance, sonic, machine learning, and literary language that highlights the immaterial and material expressivity related to Black American life.

Newsome holds a 2023 Doctoral degree in Fine Arts from the University of Connecticut and a 2001 BFA in Art History from Tulane University. In 2005, he studied MAX/MSP Programming at Harvestworks Digital Media Art Center and holds a 2002 certificate of study in Digital Post Production from Film/Video Arts Inc.

Rashaad has exhibited and performed in galleries, museums, institutions, and festivals throughout the world, including The Studio Museum in Harlem (NYC), The National Museum of African American History and Culture (DC), The Park Avenue Armory Drill Hall (NYC), The Whitney Museum (NYC), Brooklyn Museum (NYC), MoMAPS1 (NYC), Museum of the African Diaspora (SF, CA), SFMOMA (CA), New Orleans Museum of Art (LA), Centre Georges Pompidou (Paris), Hayward Gallery (London), CA2M Centro de Arte dos de Mayo (Spain), The Garage Center for Contemporary Culture (Moscow), and MUSA (Vienna).

Newsome's work is in numerous public and private collections, including the Studio Museum in Harlem (NYC), the Whitney Museum of American Art (NYC), The Brooklyn Museum of Art (NYC), The San Francisco Museum of Modern Art (CA), The de Young Museum (CA), The Oakland Museum of California (CA), Los Angeles County Museum of Art (LA), McNay Art Museum (TX), Virginia Museum of Fine Arts (VA), SCAD Museum of Art (GA), The Chazen Museum of Art (WI), National Museum of African American History and Culture (DC) and The New Britain Museum of American Art (CT), and The Saastamoinen Foundation of Finland. In 2010, he participated in the Whitney Biennial (NYC), and in 2011 Greater New York at MoMAPS1 (NYC).

Rashaad's many honors and awards for his work include a 2023 Honorary Degree of Doctor of Fine Arts from the University of Connecticut; 2023 ITVS Documentary Film Funding; SF Dance Film Festival Award; 2022 Prix Ars Electronica Golden Nica Award For Computer Animation; The 2022 NEWFEST Emerging Black LGBTQ+ Filmmaker Award; 2022 Bessie Award for Outstanding Choreographer/Creator and Outstanding Visual Design; 2022 Berkeley FILM Foundation grant; 2021/2022, 18th Street Art Center artist Residency; 2020/2021, Stanford Institute for Human-Centered Artificial Intelligence artist residency; 2020 Eyebeam Rapid Response Fellowship; 2019, LACMA Art + Technology Lab Grant; 2019, BAVC MediaMaker Fellowship; 2018/2019 New York Live Arts Live Feed Creative Residency; 2018, William Penn Foundation Grant; 2017, The Pollock-Krasner Foundation Inc. Grant; 2017, Artist & Editions Award, Baltimore Museum of Art; 2016, Artist-in-Residence, Tamarind Institute; 2014, Artist-in-Residence, Headlands Center for the Arts; 2012, Artist-in-Residence, McColl Center for Visual Art; 2011, Louis Comfort Tiffany Foundation Award; 2011, Artist-in-Residence, Pilchuck Glass School; 2010, The Urban Artist Initiative Artist Grant; 2009, Rema Hort Mann Foundation Visual Arts Grant; 2009, Harvestworks Van Lier Grant; 2009, Summer/Fall Artist in Residence Program, Eyebeam; 2008, International Residency Program, Location 1; 2008, Lower Manhattan Cultural Council's Workspace Artist Residency; 2006, Franklin Furnace Grant for Performance Art; 2005, Artist in Residence, Harvestworks; 2005, Artist in Residence, L'Entreprise Culturelle.

## **Sarah Meyohas**

Sarah Meyohas (b. 1991, New York) is a conceptual artist and pioneer in the field of crypto art, whose practice considers the nature and capabilities of emerging technologies in contemporary society. In 2015, Meyohas created Bitchcoin, a cryptocurrency backed by her physical artwork. Predating the launch of Ethereum, Bitchcoin is the first tokenization of art on a blockchain, effectively a "proto-NFT." Using the familiar emblems of biological life, Meyohas investigates the complex operations that increasingly govern our world: soaring birds, created using augmented reality software, flock in unison with the frenetic variations of the stock market; rose petals, aggregately identical but individually unique, comprise the dataset for their AI-created equivalents; Bitchcoin, a cryptocurrency backed by physical artworks,

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questions the speculative value of cryptocurrency and the ineffable value of art. Meyohas creates an intelligible visual language to articulate the systems and technologies that increasingly influence our world.

Meyohas's work has been exhibited in New York at Red Bull Arts, 303 Gallery, and the New Museum of Contemporary Art and internationally at institutions including the Barbican Centre, London, the Jameel Arts Center, Dubai, and the Ming Contemporary Art Museum, Shanghai. She has been featured in *The Wall Street Journal*, *The Financial Times*, *The New York Times*, *Vice*, and *Artforum*, and has appeared on CNBC, PBS, and CBC. Her film *Cloud of Petals* has been screened at various film festivals around the world, including the Slamdance Film Festival and the Locarno Film Festival. In 2017 she was named to the Forbes 30 Under 30 list. Meyohas holds dual degrees in Finance and International Relations from the University of Pennsylvania and in 2015 received her M.F.A. from Yale University. In July 2022, *Top of the Rock* at Rockefeller Center in New York City presented a major immersive augmented-reality and musical experience by the artist.

## Zak Ové

Ové's artworks explore the interplay between old world mythology and what he posits as 'potential futures', a space where he reinterprets existence into the fantastical. Ové uses modern materials, a sound clash of Caribbean and African colour and the reinvention and appropriation of everyday objects to bring his characters and scenarios to life. His work is a celebration of the power of play, the spirit of imagination in the blurring of edges between reality and possibility, flesh, and spirit. In this way, Ové seeks to re-write a history for the future through heralding the past in a new light.

Ové is a guest Artist in creating a garden for Chelsea Flower Show 2024 in conjunction with Saatchi Gallery. In addition, his Carnival mosaic panels will be revealed in Notting Hill, London, UK. Ové will also install his sculpture, *Virulent Strain*, at the Museum of London Docklands, London, UK later this year and will have a sculptural intervention at the Walker Court Gallery, Liverpool Museum (on loan from the International Slavery Museum). Ové's biggest sculpture to date, *The Mothership Connection*, was exhibited for the first time last year at Frieze 2023 Sculpture Park, London. There are plans to exhibit the sculpture in the USA last this year.

Ové's Installation, *The Invisible Man and The Masque of Blackness*, consisting of 40 sculptures, has exhibited alongside works by Rodin, was on view in the B. Gerald Cantor Sculpture Garden at LACMA, Los Angeles, CA 2019. In addition to, San Francisco Civic Centre, San Francisco, CA; Forecourt of Somerset House, London, UK; The New Art Centre, Roche Court, Salisbury, UK and Yorkshire Sculpture Park, Yorkshire, UK. Ové has a permanent solo sculpture installation in the Africa Galleries, British Museum *Moko Jumbies*, a sculpture that was originally exhibited in the Great Hall at the British Museum, London, UK. His work features in a number of museum collections throughout the world, as well as in private foundations and collections such as Royal Ontario Museum, Canada; Art Gallery of Ontario, Canada; British Museum, London, UK; Newark Museum, New Jersey, USA; Pérez Art Museum Miami, Florida, USA; Modern Forms, London, UK; David Roberts Art Foundation, London, UK; Jameel Collection, Saudi Arabia; Facebook Corporate Collection, London, UK; 21C Museum, Louisville, Kentucky, USA; Beth De Woody Collection, New York, USA; Walid Kamhawi Collection, Dubai, UAE; Frédéric de Goldschmidt, Brussels, Belgium; Levett Collection, London, UK; Pizzuti Collection, Columbus, Ohio, USA; Salsali Private Museum, Dubai, UAE, Ibrahim/Eliasson Collection, Lisbon/London.

Ové curated the seminal and widely acclaimed exhibition, *GET UP STAND UP NOW: Generations of Black Creative Pioneers* at Somerset House, London in 2019.