

Keeping Time

Curated by Ekow Eshun and Karon Hepburn

26th October 2024 – 11th January 2025

Third Floor, Galleria Mall, Accra



Alvaro Barrington, 'Big Ocean Caribbean Blues, M, September 2024,' 2024 oil, acrylic, Flashe, ink on burlap in wooden frame, 161 x 161 x 7.5 cm.
Image courtesy of the artist and Gallery 1957.

Gallery 1957 proudly presents *Keeping Time* curated by Ekow Eshun and Karon Hepburn. The exhibition opens on the 26th of October in Accra. *Keeping Time* is a group exhibition which significantly brings together both international and Ghana-based artists from the African diaspora who explore notions of Blackness, being, and time.

By presenting artworks that are both dream-like and speculative, abstract and figurative, the exhibition questions and disrupts our sense of being in the world through African diasporic perceptions of time. The exhibition is presented as a sequel to Gallery 1957's monumental 2023 group show, *In and Out of Time* curated by Ghanaian-British writer and curator Ekow Eshun, and is a highlight of Accra Cultural Week, taking place from the 24th - 28th October 2024: a series of interconnected, intimate and public events serving to encourage deeper engagement with Ghana's vibrant contemporary art scene and spearheaded by Gallery 1957.

The show introduces artists who are exhibiting with Gallery 1957 for the first time, such as **Okiki Akinfe**, **ruby onyinyechi amanze**, **Alvaro Barrington**, **Winston Branch**, **Kenwyn Crichlow**,

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Kimathi Donkor, Ibrahim El-Salahi, Lyle Ashton Harris, Andrew Pierre Hart, Che Lovelace, Sola Olulode, Sikelela Owen, Ravelle Pillay, Elias Sime, Lina Iris Viktor and Michaela Yearwood-Dan, as well as returning artists Gideon Appah, Rita Mawuena Benissan, Amoako Boafo, Phoebe Boswell, Godfried Donkor, Modupeola Fadugba, Julianknxx, Arthur Timothy, and Alberta Whittle.



Arthur Timothy, *ODE TO JOY*, 2024, Oil on canvas, 120 x 150 cm.
Image courtesy of the artist and Gallery 1957.

Keeping Time by Ekow Eshun

Perhaps it can be said of all artworks that they affect our perception of time. But in the case of an exhibition of Black artists that is taking place in Africa, context becomes a significant factor. This is to say that the exhibition proceeds from an awareness that the experience of time is often a reflection of power relations between societies. In the Western imagination, people of African descent have historically been seen as the antithesis of Western modernity. They have been considered savage where the West is civilised. Ignorant instead of rational. Underdeveloped rather than advanced. Under colonialism, the human-centred perceptions of time that were commonplace in Africa before European presence, were subsumed within Western structures of industrial time and order. Indeed, the subjugation of indigenous peoples and their knowledge systems was taken as a prerequisite for advancement into the future.

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Against this backdrop of chronopolitics and colonial imposition, *Keeping Time* explores how the work of artists is inviting looser and more lyrical readings of time. Conceived as a follow-up to *In and Out of Time*, the 2023 Gallery 1957 exhibition curated by Ekow Eshun, which was founded on a similar scepticism to linear notions of progress and modernity, *Keeping Time* presents works that invoke African diasporic perceptions of time as the inspiration for works of expansive dreaming and possibility. Works conjured on the basis of what the scholar Geneva Smitherman defines as ‘African People’s Time’: ‘Being in tune with human events, nature, seasons, natural rhythms, not a slave to the artificial time of the man-made clock. Being “in time,” in tune with...the general flow of things [not] being “on time”.’



Ibrahim El-Salahi, *Meditation Tree*, 2018, Larch wood, 244 x 195 x 178 cm.
Image courtesy of the artist and Gallery 1957.

To ‘keep time’ in music is to synchronise the work of the individual to the ensemble, all of the players in a group tied together to the same rhythm, the same tempo, the same sense of attunement. The act of keeping time in the context of this exhibition is imagined as a collective act of reaching beyond Western binaries of progress and underdevelopment.

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Kenwyn Crichlow, *Blackened Earth: The Hope For Freedom*, 2022-2023, Oil on canvas, 243.8 x 442 cm.
Image courtesy of the artist and Gallery 1957.

To that end, the exhibition weaves together a lattice of conceptual and aesthetic considerations about the experience of time, from the intergenerational to the geographic and historical. It gathers works that range from abstraction to figuration, as created by a multigenerational span of artists, with the most senior figures, such as Winston Branch and Kenwyn Crichlow born in the 1940s and 1950s, and the youngest, including Sola Olulode, Rita Mawuena Benissan and Okiki Afinke, born in the 1990s. The exhibition also shows paintings by Caribbean-born artists, such as Branch, Crichlow, Che Lovelace and Alberta Whittle in West Africa for the first time, placing them in conversation with the work of British and Ghanaian-born artists in pursuit of a shared conjuring of Black diasporic cultural identity as 'a state of being and a process of becoming, a condition and consciousness located in the shifting interstices of "here" and "there," a voyage of negotiation between multiple spatial and social identities.' (Paul Tiyambe Zeleza). And it presents artists such as Godfried Donkor, Arthur Timothy and Kimathi Donkor who are exploring the absence or marginalisation of the Black figure in Western art history, visiting the past in order to offer a reframing of presence and memory that situates Black people at the subjective centre, rather than the periphery, of historical narrative. The result is a set of individual works acting in rhythm and attunement in order to assert the richness and complexity of Black being and Black moving through the world.

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About the Artists

Gideon Appah

(b. 1987, Ghana. Lives and works in Accra)

Gideon Appah draws on childhood memories and dreams, as well as West African landscapes and popular culture for his dazzling, bold, and jewel-toned paintings. As a child, Appah's first medium was charcoal, which his grandmother used to cook meals at home. His early works are an ode to his hometown of Accra, the capital of Ghana, and incorporate images associated with daily life such as lottery numbers and other symbols present in the social and economic fabric of the city. Appah's work investigates his childhood as well as local mythologies, ethereal landscapes, rivers, domestic interiors, and recurring figures both imagined and known, such as his grandmother and brother.

The artist often paints in tones of royal blue, crimson, dark orange, and white over found and collaged posters, prints, photographs, and film stills, many of these centering on occupations his family members have held within their community such as barber and tailor shops. Mixing photographic images with paint, Appah employs a process of priming the canvas and sketching the composition before transferring prints from paper onto the canvas using a mixture of glue and water. After the canvas dries, he carves out the images, making them visible before applying paint. Most recently, the artist has utilised oil paint, working in a more flattened perspective and using a rich palette to condense impasto brushstrokes. Appah creates dream-like worlds through a fauvist lens, examining personal and homeland histories such as Ghanaian postcolonial cinema, leisure culture, and nightlife, using newspaper clippings from the 1950s through the 80s as source material. He is influenced by portraiture artists such as Kerry James Marshall, Barkley L. Hendricks, Charles White, as well as American painters Bob Thompson and Joseph Yoakum.

Gideon Appah received his Bachelor of Fine Arts at The Kwame Nkrumah University of Science and Technology in Kumasi, Ghana in 2012. In 2015, he was chosen as one of the top ten finalists for the Kuenyehia Art Prize for Contemporary Ghanaian Arts. That same year he became the first international artist to win the 1st Merit Prize Award at the Barclays L'Atelier Art Competition, which was held in Johannesburg. This awarded him a three-month artist residency at the Bag Factory Studios and a solo show at the Absa Gallery, both in Johannesburg, South Africa. Solo exhibitions include *How to Say Sorry in a Thousand Lights*, Pace Gallery, London, UK (2023); *More Luck*, Mitchell Innes and Nash, New York, NY, USA (2022); *Gideon Appah: Forgotten, Nudes, Landscapes*, Institute for Contemporary Art at University of Commonwealth Virginia, Richmond, USA (2022); *Blue Boys Blues*, Mitchell Innis & Nash, New York, USA (2020); *Love Letters*, Gallery 1957, Accra, Ghana (2019); *In Pokua's Place*, Nubuke Foundation, Accra, Ghana (2017); *Between a life and its dream*, ABSA Gallery, Johannesburg, South Africa (2017) and *Sensation*, Goethe Institute, Accra, Ghana (2023). Group exhibitions span Ghana, South Africa, New York, London, Mexico and Germany. His work is held in public collections worldwide including Absa Museum, Johannesburg; Musée d'Art Contemporain Africain Al Maaden, Marrakesh, Morocco; and Royal Ontario Museum, Toronto, Canada.

Okiki Akinfe

(b.1999. Lives and works in London)

Okikioluwa (Okiki) Akinfe, attended The Royal Princes Drawing School Foundation year (2018) and, The Slade School of Fine Art (2022), before attending The Royal Collage of Art (Painting) course (2023).

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Her practice centers on creating an alternative to the conventional archive, encompassing 'The Black lens,' a subversive tool for avoiding stereotypes by demonstrating their absurdity. The authenticity involves the othered experience as refocusing the position of the white Gaze to a Black Gaze. The figures within the paintings are visible and un-visible, investigating placing/unplacing ghostly Black figures in landscapes, within their own realities, on their own terms. A space in world-building for these figures to exist in a non-social geographical space, paused in their own time agency, resting, in the perseverance of time.

During, her time at the RCA Akinfe has been awarded The Basil H. Alkazzi Scholarship Award. Akinfe's work exist currently in various private collections and her recent exhibitions include The Freeland's Painting Prize (2022), Hauntology: Ghostly Matters (Mariane Ibrahim Gallery Chicago) and, WORKS ON PAPER: 100 YEARS (Amanita New York Gallery).

ruby onyinyechi amanze

(b. 1982, Port-Harcourt, Nigeria)

ruby onyinyechi amanze is a Brooklyn-based artist of Nigerian descent and British upbringing whose creative practices and processes focus on producing mixed media, paper-based drawings and works. Her art draws inspiration from photography, textiles, architecture and print-making.

amanze's practice builds around questions of how to create drawings that maintain paper's essence of weightlessness. The large-scaled and multi-dimensional drawings are part of an ongoing, yet non-linear narrative that employ the malleability of space as the primary antagonist.

A nameless, self-imagined, chimeric universe has simultaneously been positioned between nowhere and everywhere. Using a limited palette of visual elements, including ada the Alien, windows and birds, amanze's drawings create a non-narrative and expansive world. The construction of this world is largely centered around an interest in the spatial negotiations found in the three-dimensional practices of dance, architecture and design.

Most recently, amanze completed two-year long residencies at the Queens Museum and as part of the Drawing Center's Open Sessions Program, both in New York. She has exhibited her work internationally in Lagos, London, Johannesburg and Paris, and nationally at the California African American Museum, the Drawing Center and the Studio Museum of Harlem.

Alvaro Barrington

(b. 1983, Caracas, Venezuela. Lives and works in London)

Alvaro Barrington was born to Grenadian and Haitian parents and raised between the Caribbean and New York; and since graduating has spent time living between New York and London. Informed by his personal experience, Barrington's practice explores interconnected histories of cultural production. His most ongoing 'GARVEY' series examines the cultural exchanges of early 20th century London and the Harlem Renaissance— both sites of large-scale migration from the Caribbean at the height of Modernism – and their ongoing influence on artistic output and notions of self-hood, sexuality, the soul, identity, nurture and community. Considering himself primarily a painter, Barrington's multimedia approach to image-making employs burlap, textiles, postcards and clothing, exploring how materials themselves can function as visual tools while referencing their personal, political and commercial histories.

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Alvaro Barrington studied at Hunter College in New York (2010–2013) and graduated with an MFA in painting from the Slade School of Art in 2017. Following his graduation, Barrington presented his first solo exhibition at MoMA PS1, curated by Klaus Biesenbach, for which his London studio was re-installed in its entirety at the institution (2017). Recent solo exhibitions include GRACE, Tate Britain Commission, London (2024); Grandma's Land, Sadie Coles HQ, London (2023); Spider the Pig, Pig the Spider, South London Gallery (2021); Wave Your Flags II, Sadie Coles HQ, London (2021); Wave Your Flags, The Tabernacle, London (2021); GARVEY: SEX LOVE NURTURING FAMALAY, Sadie Coles HQ, London and Tt X AB, Emalin, London (both 2019). He has been included in group exhibitions including Loewe Lamps, Salone de Mobile, Milan (2024); The Culture: Hip Hop and Contemporary Art in the 21st Century, Schirn Kunsthalle (2024); Studio of the South, Fondation Vincent Van Gogh, Arles (2023); THINGS THAT ARE REAL: ALVARO BARRINGTON X DEAN CROSS, Cement Fondu, Paddington (2023); The Culture: Hip Hop and Contemporary Art in the 21st Century, Baltimore Museum of Art (2023); REPEATER, Sadie Coles HQ, London (2022); The Drawing Centre Show, Le Consortium, Dijon (2022); Testament, Goldsmiths CCA, London (2022); Drawing Biennial 2021, Drawing Room and Cromwell Place, London (2021); 100 Drawings From Now, The Drawing Center, New York (2020); No horizon, no edge to liquid, Zabłudowicz Collection, London (2020); and Artists I steal from at Thaddeus Ropac, London, which he curated alongside Julia Peyton Jones (2019). In addition to this, Barrington has contributed to the annual Notting Hill Carnival with various community-focused events on three occasions; most recently he collectively formed the Emelda's Junction performance space at the Powis Square Stage and created a sound system for a performance truck hosting the Mangrove Mas Band in collaboration with Sadie Coles HQ in 202

Rita Mawuena Benissan

(b. 1995, Abidjan, Cote D'Ivoire. Lives and works in Accra, Ghana)

Rita Mawuena Benissan, a Ghanaian-American interdisciplinary artist, is on a mission to reimagine the royal umbrella, transforming it from a mere protective object into a potent symbol of Ghanaian identity. With a profound passion for art and cultural history, Rita collaborates with traditional artisans to breathe life into archival photos, immortalizing individual figures and communal scenes while embodying the beauty and power of her people.

Born in Abidjan, Cote D'Ivoire in 1995 to Ghanaian parents, Rita's journey led her to the United States as a baby, where she earned a Bachelor of Fine Arts degree in Apparel and Textile Design from Michigan State University in 2017, followed by a Master of Fine Arts in photography and an African Studies Program Certificate from the University of Wisconsin-Madison in 2021.

In 2020, Rita established Si Hene, a foundation dedicated to preserving Ghana's chieftaincy and traditional culture, leaving a significant mark on Ghana's artistic and historical narratives. Through her foundation, she played a pivotal role in the reopening of the National Museum of Ghana in 2022 and served as the Chief Curator at the Institute Museum of Ghana (Noldor Artist Residency) until 2022. Furthermore, Rita served as the artistic director for the Open Society Foundation's Restitution Conference in Accra, demonstrating her commitment to cultural preservation and representation.

Rita's artistic prowess has garnered global recognition, with exhibitions at prestigious venues such as Arts + Literature Laboratory in Wisconsin (2021), the Foundation Contemporary of Art at Afrochella Festival (2021), Dak'Art - Biennale de l'Art Africain Contemporain at the IFAN African Art Museum in Dakar, Senegal (2022), and the group show "EFIE: Museum as Home" in Dortmund, Germany, Mitchell and Innes Gallery in New York (2023). Her solo exhibition, "In the World Not of the World," curated

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by Ekow Eshun at Gallery 1957 in Accra (2023), stands as a testament to her unwavering dedication to redefining the narrative of Ghanaian identity through beauty and strength. Rita has exhibited at 1-54 Marrakesh, in Morocco (2024) alongside Amoako Boafo and Zanele Muholi and participated in a group exhibition at the Venice Biennale (2024) called *Unapologetic WomXn: The Dream is the Truth* curated by Destinee Ross-Sutton. She currently has works featured in Unlimited III (2024), curated by Marwan Zahkem, “the African Family.”

Rita’s works have been acquired by private and institutional collections, including Foundation H, The Dean Collection, Fundacion Yannick Y Ben, Paola Pavirani Golinelli, Nicolas Berggruen, Amoako Boafo, and many others.

Rita has an exciting year ahead, with participation in prominent fairs and preparations for her first museum show at Zeitz MOCAA in Cape Town, South Africa, later this year, and the Sharjah Biennale in UAE in early 2025.

Amoako Boafo

(b. 1984, Accra, Ghana. Lives and works in Accra.)

Amoako Boafo uses painting to create his enticing characters and honour Black figures’ place into the pictorial tradition of the Portrait. His elegant paintings elevate his subjects, capturing their confidence, style, and character. He is regarded as a notable young voice in art of the African Diaspora through his new approaches to the shaping of Black forms, and their dispositions in a larger global context. Boafo’s portraits are enticing in their lucidity. The brushstrokes are thick and gestural, the contours of the body almost soften into abstraction. Accentuated and elevated figures are often isolated on single colour backgrounds, their gaze the focal point, to disrupt observations from canonical viewership.

Boafo’s self-portraits are autobiographical explorations of his embodied self, expressions of vulnerability and creativity that challenge traditional narratives of masculinity. Other paintings represent men, women, and couples, with subjects chosen from friends and others he admires. They convey individuality and an active presence, with most of the figures locking eyes with the viewer and asserting a strong sense of identity. Boafo studied at the Ghanatta College of Art and Design, Accra, Ghana before attending the Academy of Fine Arts, Vienna, Austria. In 2017, he was awarded with the jury prize, Walter Koschatzky Art Prize and the STRABAG Art award International in 2019 both in Vienna, Austria.

The same year, he was the artist in residence at the Rubell Museum Miami, with the works completed during his stay comprising the museum’s inaugural one-artist exhibition. ‘Soul of Black Folks,’ a traveling solo exhibition of over thirty portrait paintings, was organised in 2021–22 by the Museum of the African Diaspora, San Francisco. Boafo is widely collected by private and public collectors and institutions, most recently by the Leopold Museum (Vienna, Austria); Los Angeles County Museum of Art (Los Angeles, CA); Solomon R. Guggenheim Museum (New-York, NY); Marie luise Hessel Collection Hessel Museum of Art(Annandale-On-Hudson, NY);Center for Curatorial Studies, Bard College (Annandale-On-Hudson,NY), The Albertina Museum Vienna (Austria);the Rubell Museum (Miami, FL); The Blenheim Foundation, (Woodstock, Oxfordshire, UK); Minneapolis Institute of Art (Minneapolis MI, US) and the Louis Vuitton Foundation (Paris, France).In December 2022, Boafo opened dot.ateliers, a space intended to strengthen and advance the cultural ecosystem of Accra. It features a gallery, studios, an art library and a café, and offers exhibitions and residencies that encourage creative experimentation and support bold expression.

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Phoebe Boswell

(b. 1982, Nairobi, Kenya. Lives and works in London)

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.

Winston Branch

(b.1947, Saint Lucia. Lives and works in California)

Winston Branch (born in 1947), an artist originally from Saint Lucia, works in both Europe and the Americas, maintaining a studio in California. Works by Branch are included in the collections of Tate Britain, the Legion of Honor De Young Museum in San Francisco, California, and the St Louis Museum of Art in Missouri. Branch was the recipient of a Guggenheim Fellowship in 1978, the British Prix de Rome, a DAAD (German Academic Exchange Service) Fellowship to Berlin, a sponsorship to Belize from the Organization of American States, and was Artist in Residence at Fisk University in Tennessee. He has been a professor of fine arts and has taught at several art institutions in London and in the US. He has also worked as a theatrical set designer with various theater groups.

From early on in his career, Branch's work has won recognition and awards, such as the British Prix de Rome in 1971, a DAAD (German Academic Exchange Service) Fellowship to Berlin in 1976, and a Guggenheim Fellowship in 1978 (in which year he was featured in the international quarterly journal Black Art).

His paintings are in public and private collections. Several are in St. Lucia, Germany and France, as well as Tate Britain (London, UK), The Crocker Art Museum (Sacramento, California), The Legion of Honor – The DeYoung Museum (San Francisco, California), The University of California Berkeley Art Museum, St. Louis Art Museum, Mott-Warsh Collection (Flint, MI), The John Simon Guggenheim Memorial Foundation (New York, NY), Sprint Headquarters (Overland, KS), The Arts Council of Great Britain (London, UK), The British Museum (London, UK), The Contemporary Arts Society (London, UK), Victoria and Albert Museum (London, UK), Hamburg Kunst-halle (Hamburg, DE), Her Britannic Majesty Military Government (Berlin, DE).

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Kenwyn Crichlow

(b.1951, Trinidad and Tobago)

Kenwyn Crichlow is a painter, arts leader, and educator with a studio practice in Curepe, Trinidad. His paintings are in the permanent collection of the Barbados National Art Gallery, Barbados; Mervyn Awon Collection, Barbados; and the Central Bank Museum, National Art Museum, and Republic Bank Art Collection, all in Trinidad. The artist received a MPhil from the University of the West Indies, Kingston, Jamaica (2019); BA from Goldsmiths College, University of London, UK (1978), and a Teacher's Certificate from Mausica Teachers College, Trinidad and Tobago (1972).

His paintings were exhibited in a solo presentation with Diane Rosenstein Gallery at Independent 20th Century, New York City, NY (2023), and in solo shows at Y Gallery, Port of Spain, TT (2013-2022). His work is currently on view in *Infinite Regress: Mystical Abstraction from the Permanent Collection and Beyond*, The Kemper Museum of Contemporary Art, Kansas City, Missouri. Select group exhibitions include First Caribbean Biennial, Museum of Modern Art, Santo Domingo, Dominican Republic (1992); Caribbean Art Now, Commonwealth Institute, London, UK (1986); Caribbean Artists Today, Drexel University, Philadelphia, PA (1990), Caribbean Visions: Contemporary Painting and Sculpture, curated by Samella Lewis, Center for the Fine Arts, Miami, FL (1995-97), Season of Renewal, 50th Anniversary Exhibition, The Museum of the West Indies, Kingston, Jamaica (2012), among others.

Crichlow is the Board Chair of the National Museum and Art Gallery, TT (2019-2025) and the founding coordinator of the Visual Arts Program in the Department of Creative and Festival Arts at the University of the West Indies, St. Augustine, TT (1968 – 2016). Crichlow's writing, lectures, and contributions as juror both of fine art and carnival have had significant impact on the arts in the Caribbean.

Godfried Donkor

(b. 1964, Ghana. Lives and works in Accra and London)

Godfried Donkor is a mixed-media and multidisciplinary artist interested in the socio-historical relationships of Africa, Europe and the Caribbean. Known for his collages utilising newspaper and gold leaf in a religious-like imagery. As well as paintings which explore the relationship between slave trade and boxing, and sculptures which offer a new take on the traditional adinkra symbolism of Ghana. Adinkras offer a short-hand, often humorous representation of shared lessons, proverbs, and philosophies. They have the potential to encapsulate collective values and reflect on the health of our communities in these unprecedented times.

Donkor completed a Bachelor of Arts in Fine Art at Central Saint Martins, London and a Master of Arts in African Art History at the School of Oriental and African Studies (SOAS), London. Selected solo and group presentations include: *Battle Royale II: Pantheon of Champions*, Gallery 1957, London (2023); *David Adjaye: Making Memory*, Design Museum, London (2019); *The First Day of the Yam Custom: 1817*, Gallery 1957, Accra (2017); *Afriques Capitales*, Parc de la Villette, Paris (2017); *Still the Barbarians*, EVA International Ireland's Biennial, Limerick (2016); *Conversations: African and African American artworks in Dialogue*, Smithsonian National Museum of African Art, Washington, USA (2016-2014); *28 days: Reimagining Black History Month*, J M .Barnicke gallery and Georgia Scherman projects, Toronto, Canada (2012); *Space and Currencies*, Museum of Africa, Johannesburg, South Africa (2010) and *Pin Up*, Tate Modern, London, UK (2004).

In 1998, the artist was awarded the Prix de la Revelation at the Dakar Biennale. Donkor's work is included in international collections such as: Stedelijk Museum, Amsterdam; Smithsonian Museum of

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African Art, Washington USA; Studio Museum, Harlem; Whitworth Art Gallery, Manchester; Spanish Sports Council Collection; National Collection of Senegal; University of Helsinki; National Gallery of Botswana; The World Bank Collection; Washington D.C and The Unilever Collection. The artist was commissioned by the Camberwell Society to create a public art piece for Denmark Hill Station, London, which was unveiled in 2022. His work will be featured in the group exhibition titled *People of Colour: Black Portraiture Now* curated by Ekow Eshun opening at the National Portrait Gallery, London, in early 2024 and then touring in the USA.

Kimathi Donkor

(b. 1965, Bournemouth, UK. Lives and works in London)

Kimathi Donkor makes work that re-imagines mythic, legendary and everyday encounters across Africa and its global diasporas. Donkor is principally a painter, who also works in drawing, assemblage, video and other media.

Donkor obtained a BA in Fine Art from at Goldsmiths University and subsequently worked with community initiatives Brixton before returning to making art at the start of the 2000s. Donkor became known for work that features key Black figures neglected in mainstream British accounts of colonial and global history, as well as works that focused on police brutality against members of the Black British community. Donkor obtained an MA in Fine Art from Camberwell College of Art, and a PhD from Chelsea College of Art. In 2022, Donkor was appointed as the Reader in Contemporary Painting and Black Art at the University of the Arts, London.

Donkor has exhibited in major international biennials such as the Sao Paulo Biennial (2010), the Venice Biennale (2017) and the Sharjah Biennial (2023). Institutional exhibitions have included 'War Inna Babylon: The Community's Struggle for Truth and Rights' (ICA, 2021), 'Untitled: Art on the Conditions of Our Time' (Kettle's Yard, 2021), 'Artists Reframe the Black Figure' (National Portrait Gallery, 2024) and 'Soulscapes' (Dulwich Picture Gallery, 2024).

Solo exhibitions by the artist include Helix/Idyl (Niru Ratnam, London, 2023), Black History Painting (Niru Ratnam, London, 2024), Queens of the Undead (INIVA, London, 2012) Some Clarity of Vision (Gallery MOMO, Johannesburg, 2015), Fall/Uprising (The Bettie Morton Gallery, London, 2005), Caribbean Passion: Haiti 1804 (The Bettie Morton Gallery, London, 2004).

Works by Kimathi Donkor are held in public and private collections including at The British Museum, the Sharjah Art Foundation, the Wolverhampton Art Gallery, the International Slavery Museum, the University of Greenwich, the Shariat Collection, the Sindika Dokolo Foundation and the African Arts Trust.

The artist's awards, residencies and commissions include the 2011 Derek Hill Painting Scholarship for The British School at Rome; The World Reimagined, 2022; and the 2019, De'Longhi Art Projects Artist Award at the London Art Fair.

Ibrahim El-Salahi

(b. 1930, Omdurman, Sudan)

Ibrahim El-Salahi is a Sudanese painter, former public servant and diplomat. He is one of the foremost visual artists of the Khartoum School, considered as part of African Modernism and the pan-Arabic

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Hurufiyya art movement, that combined traditional forms of Islamic calligraphy with contemporary artworks.

El-Salahi studied Fine Art at the School of Design of the Gordon Memorial College from 1949 to 1950, thereafter he attended the Slade School of Fine Art in London from 1954 to 1957.

El-Salahi is considered a pioneer in Sudanese modern art and was a member of the "Khartoum School of Modern Art", founded by Osman Waqialla, Ahmad Mohammed Shibrain, Tag el-Sir Ahmed and Salahi himself.

His works have been shown in numerous exhibitions and are represented in collections such as the Tate Modern, the Museum of Modern Art and the Sharjah Art Foundation

Modupeola Fadugba

(b. 1985, Togo. Lives and works in Ibadan, Nigeria)

Modupeola Fadugba is a Nigerian multi-media artist whose practice involves painting, drawing, and socially engaged installation. The self-taught artist comfortably inhabits the nexus of many disciplines. She holds a Bachelor in Chemical Engineering from the University of Delaware, a Masters in Economics from the University of Delaware, and a Masters in Education from Harvard University. Modupeola has lived in the US, the UK, Rwanda, and Tanzania and currently lives in Ibadan, Nigeria. Her peripatetic life experiences have fused into a diverse and unique perspective which manifests in her work.

Modupeola'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 'Constellations Part 1: Figures on Earth and Beyond' Gallery 1957, London, UK (2024); *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.

Lyle Ashton Harris

(b.1965, Bronx, New York, USA. Lives and works in New York)

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Lyle Ashton Harris has cultivated a diverse artistic practice, ranging from photography and collage to video installation and performance art, examining the impact of race, gender and desire on the contemporary social and cultural dynamic globally through intersections of the personal and the political. Harris has been widely exhibited globally and his work is represented in the collections of the Solomon R. Guggenheim Museum, the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Smithsonian National Portrait Gallery, and the Tate Modern among numerous public and private collections internationally. Over three decades, Harris has been on the faculty of New York University, where he is a Professor of Art and Art Education.

Andrew Pierre Hart

(b. London. Lives and works in London)

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 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 Studiomaekers Prize (2019).

Julianknxx

(b. 1987, Sierra Leone. Lives and works in London)

Julianknxx is a poet, artist and filmmaker.

The polyphonic nature of Julianknxx’s work is indicative of his expansive practice, which is rooted in poetry but extends into performance, film, music and sculpture. Born in Freetown, Sierra Leone, Julianknxx draws on his personal experiences to broaden perspectives on the history and culture of Africa and its diasporas. Inspired by oral history traditions and working with a distinctive aesthetic approach, his films invite us to consider how we construct both local and global narratives, while reflecting on how it feels to exist in liminal spaces.

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His work has been shown at galleries and museums worldwide, with his acclaimed first institutional solo show 'Chorus In Rememory of Flight' at the Barbican, London (2023), called 'transcendent and poignant' by the Evening Standard.

Recent group shows include A World in Common at Tate Modern, London (2023); Rites of Passage at Gagosian, London (2023); and To Be Held at Carl Freedman Gallery, Margate (2023). Previous participations include Whitechapel Gallery Open, London (2022); Nocturnal Creatures at Whitechapel Gallery (2021); Lux at 180 The Strand, London (2021); The View from There at Sadie Coles HQ, London (2021); and more. Performances include Chorus in Flight at St James's Church (2023); Art Basel Conversations: Sonic Performance, Basel (2023); and the Calouste Gulbenkian Foundation, Lisbon (2023).

Che Lovelace

(b.1969, San Fernando, Trinidad and Tobago)

Che Lovelace is an artist, educator and creative entrepreneur based in Port of Spain, Trinidad.

Lovelace's art originates primarily from his experience of living and working in Trinidad and Tobago. His paintings are rendered in a vivid assortment of acrylic and dry pigment on combined board panels. They are strongly rooted in depicting the dense, highly charged layers of the Trinidadian landscape, which he sees as physical, social and spiritual.

The subjects of his paintings flow freely between the streets of Port of Spain, to the rural natural vegetation, to the human form and back to the interior of his studio.

In 2023 he was commissioned in the UK to paint a permanent artwork at the St. James Church, Piccadilly, London. The artwork commemorates the 250th anniversary of the baptism of Ottobah Cugoano an important 18th century abolitionist.

His recent one person exhibitions have been at Corvi-Mora Gallery, London 2023 , Nicola Vassell Gallery, New York, 2023, VSF, Seoul, Korea 2022, Various Small Fires, Los Angeles in 2021, and Galerie Eric Hussenout, Paris. 2017

Recent group exhibitions have been 'Surrealism and Us: Caribbean and African Diasporic Artists since 1940' Modern Museum of Fort Worth, Texas 2024; 'Soulsapes' Dulwich Picture Gallery, UK 2024; "The Natural World part II" Alexander Berggruen, New York 2022, "Resting Point of Accommodation" Almine Rech, Brussels, 2021 "Get Up, Stand Up Now", Somerset House, London, 2019 and "Still-Life: An Ongoing Story", Galerie Sebastien Bertrand, Geneva, 2019.

Lovelace's paintings are included in permanent art collections at museums that include MOCA (Museum of Contemporary Art LA) , LACMA (Los Angeles County Museum of Art), ICA Miami (Institute of Contemporary Art, Miami) and National Museum of Art Trinidad and Tobago.

His work and projects have been featured in numerous international and regional publications and media outlets including, W Magazine, New York Times, BBC, Harpers Bazar, The UK Guardian, The New Yorker etc.

A monograph dedicated to his artwork is currently being undertaken by the renowned Italian based publishing firm, Skira.

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He is represented internationally by art galleries in New York, London, Los Angeles, and South Korea.

Che Lovelace was born 1969 in San Fernando, Trinidad and grew up in the east coast village of Matura. He attended Queen Royal Collage, Port of Spain and received his fine art training at l'Ecole Régionale des Beaux-Arts de la Martinique. He has been a founder and principal collaborator for several arts, Carnival and entertainment projects including, the recently established Friends For The Road J'Ouvert, Studiofilmcluband and Selectors, a collaborative music project.

Lovelace is an annual masquerader with a traditional Blue Devil band from Paramin called Kings Of The Hill. His practice increasingly includes elements of performance which he absorbs into his painting process. Lovelace currently lectures at the University of the West Indies Creative Arts Department.

Sola Olulode

(b.1996. Lives and works in London)

Sola Olulode is a British Nigerian artist living and working in South London. She received a BA in Fine Art Painting from the University of Brighton in 2018. Upon graduation she took part in the notable graduate show BBZ BLK BK: Alternative Graduate Show. 2018. She then went on to receive a graduate studio residency at Lewisham Art House for a year in London. Since then she has exhibited in numerous international group solo exhibitions. Recent exhibitions include solos: Islands of the Blessed at Berntson Bhattacharjee Gallery, London, 2024; Burning Like the Star That Showed Us to Our Love at Ed Cross, London, 2023 and Could You Be Love, Sapar Contemporary, New York, 2022. Selected group shows include Reverie, Dada Gallery, Lagos, 2023; Dreaming of Home Leslie, Lohman Museum, New York, 2023; To Be Held at Carl Freedman Gallery, Margate, 2023; Womxn Of Colour Art Award 2020-2021 Finalists Exhibition: Altitude 198 Contemporary Arts, London, 2021; Victoria Miro x Out Collective, Vortic, 2021, An Infinity of Traces, Lisson Gallery, London, 2021; In Heavenly Blue Wunika Mukan, Lagos and Run With The Wolves at Lawrie Shabibi, Dubai also 2022. She has been featured in ID Magazine, Art Review and Readers Digest. She currently features on the Hayward Gallery Billboard till April 2025.

Sikelela Owen

(b.1984. Lives and works in London)

Sikelela Owen studied Painting at Chelsea College (2009) and then Fine Art at the Royal Academy Schools, graduating in 2012. Recent solo exhibitions include 'Together' at James Freeman Gallery, London; 'Supper, Sleep and Sorrow' at LdM Gallery, Florence; and 'Love, Eat, Sleep, Repeat' at HSBC Canada Place in London. In 2014 her work was included in '100 Painters of Tomorrow' at Beers Gallery and in the Thames & Hudson Publication. In 2019 Sikelela was awarded a Fellow's Residency at the British School at Rome, and in 2020 her work was shortlisted for the John Moores Painting Prize. In 2024 Sikelela Owen was elected as a Royal Academician to the Royal Academy in London.

Sikelela Owen paints what is closest to her: family, friends, and relationships. The images she works with have endured as memories, to the extent that they are more than just a depiction of a moment in time. They represent an emotional echo given visual form. This sense of the intangible past is carried through in the way Sikelela paints. Her brushwork, on the one hand expressive and gestural, is also laid down in light glazes as if layering one haze of memory over another. Detail is only what is strictly necessary: everything superfluous is omitted, or lost. What results are paintings that tap into the loss of a precious moment, and the sense of meaning that such ephemeral things can engender within us.

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Ravelle Pillay

(b.1993, Durban, South Africa. Lives and works in Johannesburg, South Africa)

Ravelle Pillay is a painter who considers the legacies of colonialism and migration, and their subsequent hauntings and reverberations in the present. She draws from found and family photographs and the material degradation of images over time to consider agency, memory, and life-making.

Pillay's first institutional show, *Idyll*, opened at Chisenhale Gallery, London in 2023. This followed a residency at Gasworks London at the end of 2022.

Group exhibitions include: *Silence Calling from One Continent to Another*, Goodman Gallery, (2021) and *(Un)Natural : Constructed Environments* at the Nasher Museum of Art (2023-2024). Pillay's work will also be included in the exhibition *Soulsapes*, which opens at the Dulwich Picture Gallery, London in February 2024.

Pillay is the first prize recipient of the 2022 African Art Galleries Association's Emerging Painting Invitational. Pillay received a degree in Fine Art from the University of the Witwatersrand in 2015.

Elias Sime

(b.1968 Addis Ababa, Ethiopia)

Elias Sime deftly weaves, layers and assembles carefully selected everyday materials, transforming commonplace items into lyrical abstract compositions that suggest topography, figuration, and color fields. He often creates intricate works from electronic components— including circuit boards, computer keys, and telecommunications wires. For Sime, the history of these materials hold meaning and their significance emerges after thorough consideration. They suggest the tenuousness of our interconnected world, alluding to the frictions between tradition and progress, human contact and social networks, nature and the man-made, and physical presence and the virtual.

Sime has exhibited extensively around the world. His work has been shown internationally at the 59th Venice Biennale which took place from April 23 to November 27, 2022; the Dak'Art Biennale of Contemporary African Art in Dakar, Senegal; the New Crowned Hope Festival in Vienna, Austria; and in the United States at the Metropolitan Museum of Art, New York; the Studio Museum in Harlem; and a survey exhibition that traveled from the Santa Monica Museum of Art, California, to the North Dakota Museum of Art. The Wellin Museum of Art at Hamilton College presented *Elias Sime: Tightrope* in the fall of 2019, marking the artist's first major museum survey. Curated by Tracy L. Adler, the Wellin Museum's Johnson-Pote Director, the exhibition highlights Sime's work from the last decade, much of which comprises the series entitled *Tightrope*, alongside a selection of early works critical to the artist's development. The exhibition traveled to the Akron Art Museum in Akron, Ohio, the Kemper Museum of Contemporary Art in Kansas City, Missouri, and the Royal Ontario Museum in Toronto, Canada in Spring 2021. *Elias Sime: Tightrope* is accompanied by the first monograph focusing on the work of Elias Sime, co-published by the Wellin Museum of Art and DelMonico Books • Prestel. Recently, Sime has been the subject of major solo exhibitions *Currents 118: Elias Sime* at the Saint Louis Art Museum, MO (2020) and *Eregata አርጋታ* at Arnolfini in Bristol, United Kingdom (2023), which was accompanied by a catalog. He is the subject of the solo exhibition *Elias Sime: Dichotomy ፊት እና ጀርባ*, an official Collateral Event of the 60th International Art Exhibition – La Biennale di Venezia, at Spazio Tana, Castello in Venice, organized by Kunstpalast Düsseldorf. The exhibition will be on view through November 23, 2024. Sime will be the subject of a solo exhibition at the Kunstpalast Düsseldorf in Germany, scheduled to open in February 2025. In 2019, Sime received an African Art Award from the Smithsonian National Museum of African Art and was shortlisted for the Hugo Boss Prize 2020.

Elias Sime's work is included in the permanent collections of the Arkansas Museum of Fine Arts, Little

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Rock, AR; Carl & Marilyn Thoma Art Foundation, Santa Fe, NM; Chrysler Museum of Art, Norfolk, VA; Detroit Institute of Arts, MI; Des Moines Art Center, Des Moines, IA; de Young Museum, San Francisco, CA; Hood Museum of Art, Dartmouth College, Hanover, NH; Israel Museum, Jerusalem, Israel; Johns Hopkins University Campus Collection, Baltimore, MD; Kemper Museum of Contemporary Art, Kansas City, MO; Metropolitan Museum of Art, NY; Newark Museum, Newark, NJ; North Carolina Museum of Art, Raleigh, NC; North Dakota Museum of Art, Grand Forks, ND; Norval Foundation, Cape Town, South Africa; Pérez Art Museum Miami, Miami, FL; Pizzuti Collection at the Columbus Museum of Art, Columbus, OH; Rollins Museum of Art, Rollins College, Orlando, FL; Royal Ontario Museum, Toronto, Canada; Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, NY; Saint Louis Art Museum, St. Louis, MO; Samuel P. Harn Museum of Art, University of Florida, Gainesville, FL; Toledo Museum of Art, Toledo, OH; Utah Museum of Fine Arts, Salt Lake City, UT; Virginia Museum of Fine Arts, Richmond, VA; and the 21st Century Museum of Contemporary Art, Kanazawa, Japan.

Arthur Timothy

(b. 1957, Ghana. Lives and works in Bath and London)

Arthur Timothy is an artist and architect, whose artworks often depict close family members and autobiographical events, specifically in Accra, where the artist was born in the year Ghana gained independence from colonial rule, and Freetown, Sierra Leone, where he lived until the age of 9. His early large-scale oil paintings inspired by an archive of photographs found amongst his father's papers encourage considered and nuanced responses frozen in time. In fresh washes of colour, the artist presents images that are underpinned by memory, both personal and political.

Solo exhibitions include: *Postcards from a Promised Land*, Gallery 1957, London (2022-3); *Insight*, Pippy Houldsworth Gallery - Insight (online) (2020); *Grandma's Hands*, Gallery 1957, Accra, Ghana (2021), Curated by Ekow Eshun. The artist's group presentations include: *In and Out of time*, Gallery 1957, Accra, Ghana (2023), Curated by Ekow Eshun; *UNLIMITED II*, Gallery 1957, Accra, Ghana; *Fire Figure Fantasy: Selections from ICA Miami's Collection*, ICA Miami, USA (2022); *The Storytellers*, Gallery 1957, London, UK (2022); *[West] African Renaissance*, Christies, Dubai, UAE (2021); *Introducing Arthur Timothy + Juan Miguel Quiñones*, Ronchini Gallery, London, UK (2020); *Summer Exhibition*, Royal Academy of Arts, London, UK (2019).

Timothy's work is included in the permanent collections of the Philadelphia Museum of Art, USA; The ICA Miami, USA; The Tia Collection, USA; The Dean Collection, USA; and other notable private collections. His drawings are retained in the V&A+ RIBA Drawings Collection, UK. He has been featured in a number of publications including: Apollo Magazine, Mission Magazine, The Art Newspaper, Art News, The Financial Times, FT 'How to Spend It' Magazine, Nataal Magazine, Something Curated, Forbes Magazine, GQ; and architectural publications including Architects Journal, Building, the Sunday Times and The Observer. Arthur Timothy has also been a guest on BBC Radio 4's 'Saturday Live'.

Arthur Timothy was born in Accra, Ghana and spent his early childhood in Freetown, Sierra Leone. He attended Queen's College in Taunton, England before studying Architecture at The University of Sheffield and establishing his architectural practice, **Timothy Associates**, in 1986. After decades of practising as a RIBA chartered architect, Arthur embarked on his career as a painter in 2018.

Lina Iris Viktor

(b.1987, UK. Lives and works in Italy and the UK)

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Lina Iris Viktor is a Liberian-British multidisciplinary artist who lives and works between Italy and the UK.

Interweaving disparate materials, methods and visual lexicons associated with contemporary and ancient art forms, Viktor authors an idiosyncratic mythology that threads through deep time, knitting together a diasporic past with an expansive present in order to divine future imaginaries.

The artist's practice is equally informed by her background in film, preceded by an early education in performance arts. Her synthesis of painting, sculpture, performance, photography and water-gilding with 24-carat gold produces a charged materiality that at once addresses philosophical ideas of the finite and the infinite, the microcosm and macrocosm, evanescence and eternity. In her recent sculptures and paintings, the use of materials once embedded deep within the earth – gold, black marble and volcanic rock – establishes a timelessness both intimate and intangible.

Within Viktor's cosmology, black as matter and as colour plays the lead role of materia prima or the primordial source of life, a provocation and a challenge to the sociopolitical and historical preconceptions surrounding 'blackness' and its universal implications.

The artist's interest in architecture, the materiality of objects and how they inhabit space informs many of the installations she envisions and builds. With an archaeological aesthetic impulse, and influences spanning West African sculptural traditions, ancient Egyptian iconography, classical astronomy and European portraiture, Viktor's practice traverses mortal and divine realms.

Viktor received her BA in film at Sarah Lawrence College and studied photography as continuing education at The School of Visual Arts, in New York. Her work has been the subject of exhibitions at the Sir John Soane's Museum, London (2024); Pilar Corrias, London (2024); Fotografiska Museum of Photography, Stockholm & Tallinn (2020); Autograph, London (2019); and New Orleans Museum of Art (2018), among others. She has been included in group exhibitions at institutions including the Hayward Gallery, London (2022); North Carolina Museum of Art, Raleigh (2020); Somerset House, London (2019); Ford Foundation, New York (2019); Crocker Art Museum, Sacramento (2018); Kentucky Museum of Art and Craft, Louisville (2016); Spelman Museum of Fine Art, Atlanta (2016); and Cooper Gallery, Harvard University, Cambridge (2016). Her work resides in collections such as the National Museum of African Art, Washington, DC; Hessel Museum of Art, Annandale-on-Hudson; North Carolina Museum of Art, Raleigh; Spelman College Museum of Fine Art, Atlanta; and Crocker Museum of Fine Art, Sacramento.

Alberta Whittle

(b.1980, Bridgetown, Barbados. Lives and works in Glasgow, Scotland)

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 Alberta aims to foreground hope and engage with different forms of resistance. Alberta 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.

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Alberta has presented her works in numerous group and solo exhibitions and projects internationally. In 2023, a major exhibition of Alberta's career to date was shown at Scottish National Gallery of Modern Art (Modern One), Edinburgh. Most recently Alberta presented a solo commission at Mount Stuart, Isle of Bute and was part of an exhibition at the Institute of Contemporary Arts, Philadelphia (with Dominique White). Alberta also recently participated in 'Soulscares' at Dulwich Picture Gallery, London and 'Life Between Islands: Caribbean-British Art, 1950s-Now', a Tate touring exhibition showing at Art Gallery of Ontario (2024).

Michaela Yearwood-Dan

(b. 1994, London, UK)

Throughout paintings, works on paper, ceramics, and site-specific mural and sound installations, Michaela Yearwood-Dan endeavors to build spaces of queer community, abundance, and joy. Yearwood-Dan's singular visual language draws on a diverse range of influences, including Blackness, queerness, femininity, healing rituals, and carnival culture. Moving freely between media, Yearwood-Dan embeds botanical motifs and diaristic meditations within brushy abstract forms and heavy drips of paint. From the monumental scale of her paintings to the more intimate scale of her ceramics and works on paper, Yearwood-Dan's practice frequently reflects an inviting domesticity. Resisting any singular definition of identity, the artist explores the possibilities of creating spaces—physical, pastoral, metaphorical—that allow for unlimited and unbounded ways of being.

Lush and brightly hued, Yearwood-Dan's work is at once personal and political. She often engages colors and materials for their symbolic associations—from the hints of the oranges, inks, purples, and blues of the lesbian and bisexual pride flags mingling through the compositions to the queer histories of the ceramic carnation and pansy petals collaged into her recent paintings. Language intertwines with botanical motifs throughout Yearwood-Dan's work: abstract habitats teem with painted plant life while live houseplants grow out of wallmounted ceramics. Within the paintings, she inscribes lines of text—pulled from song lyrics, poetry, or her own diaristic writings. These meditations, appearing at various scales and degrees of legibility, are at once insightful and funny, confident, and questioning. Her words beckon the viewer into a vivid, welcoming world of paradox, play, and contemplation formed within an atmosphere of swirling forms and brilliant chromaticity.

Yearwood-Dan's work has been shown at the Contemporary Arts Center, Cincinnati, OH; Scottsdale Museum of Contemporary Art, AZ; the Green Family Art Foundation, Dallas, TX; Palazzo Monti, Brescia, Italy; and the Museum of Contemporary African Art, Marrakesh, Morocco, among others. Her work is in the permanent collections of the Hirshhorn Museum and Sculpture Garden, Washington D.C.; Institute of Contemporary Art Miami, FL; the Crocker Art Museum, Sacramento, CA; the Jorge M. Perez Collection, Miami, FL; and the Columbus Museum of Art and Pizzuti Collection, Columbus, OH. In 2022, she produced her first public mural installation for Queercircle, London, UK. She has participated in a range of fellowships and residencies, including the Palazzo Monti Residency, Brescia, Italy, and Bloomberg New Contemporaries in Partnership with Sarabande: The Lee Alexander McQueen Foundation, London, UK. The artist received her B.A. from the University of Brighton in 2016. Yearwood-Dan lives and works in London.

About Gallery 1957

Gallery 1957 is a contemporary art gallery with spaces across Accra, Ghana and London, UK.

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info@gallery1957.com

Gallery 1957, London
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Gallery

It dedicates its programme 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.

Launched by Marwan Zakhem in 2016 on Ghanaian Independence Day, Gallery 1957 has since expanded across three gallery spaces in Accra. Originally set up to promote Ghana and West Africa's presence in the arts scene, it now encompasses the Global South and its diaspora. Gallery 1957's London space opened in October 2020, providing a further platform for artists to build dialogues with its growing network of international collaborators.

Gallery 1957 presents exhibitions, installations, and performances by celebrated artists, fostering connections between local and international audiences. The Gallery's global gallery partnerships and ongoing artist residency program have attracted numerous international artists and arts professionals to Ghana. The Gallery's annual Cultural Week in September serves as a platform for encouraging deeper engagement with Ghana's vibrant contemporary art scene.

In 2021, Gallery 1957 launched the Yaa Asantewaa Art Prize for female Ghanaian artists, the first ever dedicated art prize of its kind. The prize aims to further strengthen the gallery's commitment to supporting and promoting emerging and established artists.

Gallery 1957's work expands beyond the gallery walls through a public programme that includes local and international art fairs, talks, off-site projects, and site-specific installations as well as the publication of books and catalogues – continuously supporting cultural initiatives in Ghana, Africa and beyond.

Title: Keeping Time

Dates: 26th October 2024 – 11th January 2025

Opening Reception: Saturday 26th October 8pm-11pm

Address: Third Floor, Galleria Mall

Kempinski Hotel Gold Coast and Galleria Mall

PM 66 - Ministries

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