

In and Out of Time

Curated by Ekow Eshun

16th September–12th December 2023

Third Floor, Galleria Mall

Gallery 1957 Accra, Ghana



Tunji Adeniyi-Jones, Double Dive Red II, 2023, 74 x 52 in, Courtesy of the artist and Gallery 1957.

Gallery 1957 is proud to announce its group exhibition 'In and Out of Time' curated by British writer and curator Ekow Eshun opening on 16th September 2023 in Accra.

Drawing from the Ghanaian concept of Sankofa - to return to the past in order to move forward - the exhibition explores African cultural notions of non-linear time and brings together both established and emerging contemporary artists from across Africa and the diaspora. The exhibition gathers new artworks from a range of mediums, including painting, collage and moving image. The show introduces artists who are new to Gallery 1957's roster, such as **Tunji Adeniyi-Jones, Malala Andrialavidrazana, Shiraz Bayjoo, Kenturah Davis, Todd Gray, Eric Gyamfi, Lyle Ashton Harris, Julianknxx, Zanele Muholi** and **Emma Prempeh**, as well as returning artists **Gideon**

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 — Ministries
Gamel Abdul Nasser Avenue
Ridge — Accra
Ghana

info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK

london@gallery1957.com

Instagram: [@gallery1957](https://www.instagram.com/gallery1957)
gallery1957.com

Appah, Amoako Boafo, Kwesi Botchway, Serge Attukwei Clottey, Tiffanie Delune, Godfried Donkor, Priscilla Kennedy, Yaw Owusu, and Arthur Timothy.

Gallery 1957 presents the exhibition in a large scale, industrial space of 1,400 square metres that amplifies the exhibition's narrative and invites the artists to create unique works in strong dialogue with the scale of the space.

Interrogating concepts of time, African diasporic identities and collective memory, the works on show question linear narratives of progress and modernity which have historically categorised people of African origin as less developed than citizens of the West. Instead, the works on show draw on African cultural notions of non-linear time as well as the concept of circular time presented by American scholar Michelle Wright, who takes inspiration from quantum physics to re envision time as a circle, offering it "as a place of black possibility, where past, present, collective memory and speculative future merge into one."

About the Artists

Tunji Adeniyi-Jones

(b. 1992, London, United Kingdom. Lives and works in New York)

Tunji Adeniyi-Jones creates vibrant figurative paintings that are inspired by his Nigerian heritage and British upbringing. His work seeks to expand upon cultural themes originated by the likes of Ben Enwonwu, Wole Soyinka and Chinua Achebe, drawing from these legacies to further highlight the substance of West African history and Philosophy. Adeniyi-Jones was born in London, England and currently lives and works in New York. He received his BFA in Fine Art from Oxford University and his MFA in Painting and Printmaking from the Yale School of Art. He has had solo exhibitions at Nicelle Beauchene Gallery, New York; Hunter Harrison, London; and The Cabin, Los Angeles; and has recently participated in group exhibitions at Deitch Projects, Los Angeles; Eric Firestone and Johannes Vogt, East Hampton; and Loyal Gallery, Stockholm. Adeniyi-Jones' work has been acquired by the Dallas Museum of Art and he was named in the Forbes 30 Under 30 Artist class of 2020.

Solo exhibitions by the artist include Astral Reflections, Charleston, East Sussex (2021); Patterns & Rituals, Nicelle Beauchene Gallery, New York, (2019); Dreams Through Seasons: New Paintings, The Cabin, Los Angeles (2018); A Place to Belong, Hunter Harrison, London (2018); and Flash of the Spirit, Nicelle Beauchene Gallery, New York (2017).

Malala Andrialavidrazana

(b. 1971, Madagascar. Lives and works in Paris)

Malala Andrialavidrazana is a visual artist who fuels her practice by moving from one land to another.

By way of the photographic medium, she interrogates barriers and interactions within cross-cultural contexts, thoughtfully shifting between private spaces and global considerations to explore social imaginaries. Over time, she has invented a language whose approach is resolutely turned toward history, while simultaneously evidencing a profound engagement with contemporary issues and developments. Based on extensive in situ as well as bibliographic and archival research, her visual compositions open the possibilities of alternative forms of storytelling and history-making.

Andrialavidrazana graduated from the National Architecture School of Paris-La Villette in 1996. Her works have been exhibited at Bamako Encounters; doual'art, Donwahi Foundation; Lagos Photo Festival; Changjiang and Karachi biennials, Dhaka Art Summit, Para-Site, in Asia ; Herzliya Museum in the Middle East; PAC Milano, Kalmar Konstmuseum, Lyon and EVA Ireland's Biennial, Warsaw MoMA, in Europe ; Fondation Clément in the Caribbean ; Aperture, Art Institute of Chicago, Ford Foundation, in the US.

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK
london@gallery1957.com
Instagram: @gallery1957
gallery1957.com

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.

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).

Shiraz Bayjoo

(b.1980, Mauritius. Lives and works in London)

Shiraz Bayjoo is a London-based artist currently working in the Indian Ocean region, whose practice spans painting, photography, and video. Bayjoo frequently uses archival sources as a premise of his multimedia installations which include nineteenth century maps, paintings based on surveys and photographs of the Indian Ocean. His work traces the social and historical contexts of the colonization of ocean spaces which were largely treated as a resource for human control.

Bayjoo obtained his B. A. (Hons) Fine Art from the University of Wales Institute, Cardiff in 2001. In 2021 he was artist in residence at the Delfina Foundation and has recently been awarded an Artist Research Fellowship with the Smithsonian.

Solo exhibitions by the artist include recent solo exhibitions include 'Rivyer Nwar (Black River)' Copperfield (2022); 'Shiraz Bayjoo: Apart Bez, Tu Korek' Ed Cross Fine Art (2021) 'Rome being the centre', Operativa Arte, Rome (2016), 'A land of extraordinary quarantines', Greenlease Gallery, USA (2015), and 'Ile-de-France' residency and exhibition at the Institute for International Visual Arts (Iniva), UK (2015) and 198 Gallery, UK, (2015). Group exhibitions include 'Homelands', Artsadmin, (2015), 'Illuminating Cultures', Tate Britain (2010) and *New Contemporaries* (2001).

Amoako Boafo

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

Boafo was born in Accra, Ghana. He studied art at the Ghanatta College of Art and Design in Accra before following fellow artist and curator Sunanda Mesquita, now his wife, to Vienna in 2014. There, he completed an MFA at the Academy of Fine Arts, graduating in 2019. Achieving acclaim in Austria, Boafo was awarded the 2017 Walter Koschatzky Art Prize and the 2019 STRABAG Art Award International.

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK
london@gallery1957.com
Instagram: @gallery1957
gallery1957.com

Solo exhibitions by the artist include *Inside Out*, Mariane Ibrahim, Paris, France (2022), *Soul of Black Folks*, Contemporary Arts Museum Houston, Houston, TX (2022), *Soul of Black Folks*, Museum of the African Diaspora, San Francisco, CA, US (2021), *I Stand by Me*, Mariane Ibrahim, Chicago, IL (2020), *I See Me*, Roberts Projects, Los Angeles, CA (2019) *Re-Masculinity*, Brasil House, Accra, Ghana (2018), *Illuminated*, House of Bandits, Vienna, Austria (2017), *Pillow Talks*, Casino-Baumgarten, Vienna, Austria (2017), *Detoxing Masculinity*, We Dey xSpace, Vienna, Austria Night School, Volkskunde Museum, Vienna, Austria (2017), *Step Into The Darkness*, Kunsthalle Vienna, Vienna, Austria (2017).

Kwesi Botchway

(b.1994, Accra, Ghana. Lives and works in Accra, Ghana)

Born in Accra, Ghana in 1994, Kwesi Botchway lives and works in his city of birth which inspires his artistic representations of Black beauty, joy, and futurity. Botchway locates himself firmly in the Black Art genealogy, using his work to respond to anti-Blackness as experienced by Africans as well as those in far-flung African diasporas. Resonant across his work is the mission to represent Blackness beyond the limits of dominant narratives, representing its loveliness, vitality, and expansiveness.

Kwesi Botchway is the Founder of WorldFaze Art Studio in Accra, a studio and residency space focusing on supporting young local artists. This support for emerging talent is deeply inflected by his own introduction to painting through apprenticing with a Ghanaian street artist at a young age. He studied art at the Ghanatta College of Art and Design in Accra before enrolling at the Academy of Visual Arts in Frankfurt, Germany. He has held solo exhibitions in Denmark, Ghana, the UK, and Belgium, some resulting from his residency at Gallery 1957 in Ghana in 2020. Group exhibitions have featured his work across Ghana, South Africa, the UK, Germany, Denmark, Belgium, while he has been exhibited at fairs such as Art Brussel Week in 2021. Botchway was nominated for the GUBA Awards USA as an Influential Artist in 2019, and has received significant press attention, profiled by publications such as *Vogue*, *Financial Times*, *Flash Art*, *The Art Newspaper*, *Stylist*, *ArtNews*, and *Frieze*.

Serge Attukwei Clottey

(b.1985, Ghana. Living and working in Los Angeles, USA and Accra, Ghana)

Serge Attukwei Clottey interrogates the vibrant symbolic life of everyday material objects. Clottey's creative practice spans installation, performance, photography, and sculpture, all devoted to exploring the ideological and psychic meanings that are invested in quotidian objects and how such materials circulate in local and global economies.

Clottey studied at the Ghanatta College of Art and Design, Accra and the Escola Guignard, Belo Horizonte in Brazil, and received an Honorary Doctorate of Art from the University of Brighton in 2019. His prolific career has led to numerous solo exhibitions in Ghana, UAE, USA, UK, Italy, Germany, Norway, and Switzerland, while group exhibitions have featured his work similarly across the globe. Clottey has exhibited at fairs such as 1:54 New York and Miami Art Week in the US, 1:54 London and Brighton Festival in the UK, and the Dakar Biennale in Senegal. He has been awarded residencies at DAAD Berlin in Germany, Royal Museums Greenwich in the UK, and the Centre for Contemporary Art in Japan, as well as scholarships from the Dutch Ministry of Culture and Maastricht University in the Netherlands. Clottey's work resides in several public collections, including the The World Bank Collection and Tucson Museum of Art in the US, the Museum of African Contemporary Art in Morocco, and the Kunstmuseum Arnhem in the Netherlands. Clottey has been shortlisted for the 2023 Norval Sovereign African Art Prize.

Kenturah Davis

(b. 1984, California. Lives and works in between Los Angeles, New Haven, United States and Accra, Ghana)

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK
london@gallery1957.com
Instagram: @gallery1957
gallery1957.com

Kenturah Davis is an artist working between Los Angeles and Accra. Her work oscillates between various facets of portraiture and design. Using text as a point of departure, she explores the fundamental role that language has in shaping how we understand ourselves and the world around us. This manifests in a variety of forms including drawings, textiles, sculpture and performances. Davis was commissioned by LA Metro to create large-scale, site-specific work that will be permanently installed on the new Crenshaw/LAX rail line, opening in 2020. Her work has been included in institutional exhibitions in Africa, Asia, Australia and Europe.

Davis earned her BA from Occidental College and MFA Yale University School of Art. Davis was an inaugural artist fellow at NXTHVN in New Haven, CT.

Solo exhibitions by the artist include Dark Illumination, Oxy Arts, Los Angeles (2023); apropos of air, Matthew Brown, Los Angeles (2021); (a)Float, (a)Fall, (a)Dance, (a)Death, Jeffrey Deitch, New York (2021); Everything That Cannot Be Known, Savannah College of Art and Design (SCAD) Museum of Art (2020); Kenturah Davis + Desmond Lewis, Crosstown Arts in coordination with Seed Space, Memphis, TN (2019); Blur in the Interest of Precision, Matthew Brown, Los Angeles (2019); Narratives and Meditations, Papillion, Los Angeles (2014); sonder, Papillion, Los Angeles (2013); euphemisms, Curve Line Space Gallery, Los Angeles (2011).

Tiffanie Delune

(b. 1988, France. Lives and works in between Accra and Lisbon)

Expanding from an initial focus on personal trauma and childhood experiences, Delune is interested in the magic of storytelling that engages conversations and evokes emotions. Previous solo presentations include 'There's Gold on The Palms of My Hands' Gallery 1957, Accra (2023); 'See Me Flowing', Band of Vices, Los Angeles, USA (2022); 'There's Gasoline in My Heart', Foreign Agent, Lausanne, Switzerland (2022); 'Seeds of Light', Ed Cross Fine Art, London, UK (2020) and 'Metamorphosis', Someth1ng Gallery, London, UK (2019). Group exhibitions include, 'UNLIMITED', Gallery 1957, Accra, Ghana (2022); 'The Storytellers', Gallery 1957, London, UK (2022); 'Mother Nature', The Core Club, New York (2022); 'Her Dark Materials', Online with Eye Of The Huntress, London, (2021); 'In The Beginning', Online with Ed Cross Fine Art, London (2021); 'Shape of the New', Online with ArtCan, London (2021) and 'In The Midst of All That Is', Band of Vice, Los Angeles (2021).

In 2022, Delune was nominated for the 2023 Norval Sovereign African Art Prize. Between January and March 2023, the artist was in residency with Gallery 1957, Accra. In 2021, Delune was nominated for the Reiffers Art Initiative Prize in Paris, France and in 2018, she completed a residency with 16/16 in Lagos, Nigeria. Delune has been featured on Forbes, BBC Radio London, The Financial Times, The Evening Standard, Cultured Magazine, Artillery Magazine and Artsy. Her work is held in various private collections and the permanent collections of the Fondation Gandur pour l'Art in Geneva, Switzerland as well as the Alexandra Cohen Presbyterian Hospital for Women and Newborns in New York and The Women's Art Collection of the Murray Edwards College at Cambridge University, UK.

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.

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK
london@gallery1957.com
Instagram: @gallery1957
gallery1957.com

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 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.

Todd Gray

(b. 1954, Los Angeles, California, United States. Lives and works in Los Angeles, California and Akwidaa, Ghana.)

Todd Gray is an artist who works in photography, performance and sculpture. He received his B.F.A. in 1979 from the California Institute of the Arts in Valencia, California and his M.F.A. from the same institution in 1989.

Gray's work is represented in numerous museum collections including the J. Paul Getty Museum, Los Angeles, CA; Whitney Museum of American Art, New York, NY; Houston Fine Arts Museum, Houston, TX; Los Angeles County Museum of Art, Los Angeles, CA; National Gallery of Canada, Ottawa, Canada; The Studio Museum in Harlem, New York, NY; Museum of Contemporary Art, Los Angeles, CA; among others. He was the recipient of a John Simon Guggenheim Fellowship in 2018 and a Rockefeller Foundation Bellagio Residency Fellowship in 2016. In 2022 The American Academy in Rome announced Todd Gray as one of the winners of the prestigious 2022–23 Rome Prize and Italian Fellowships. Gray has presented this work in academic conferences at Yale and Harvard University. Gray works between Los Angeles and Ghana, where he explores the diasporic dislocations and cultural connections which link Western hegemony with West Africa.

Eric Gyamfi

(b.1990, Bekwai, Ghana. Lives and works in Accra, Ghana)

Eric Gyamfi is a photographer living and working in Ghana who has made work about queer lives there. He obtained a B.A in Information studies and with Economics from the University of Ghana (2010 to 2014). He is currently pursuing an MFA at the Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology.

Gyamfi is also a fellow at the Photographers' Master Class (Khartoum, Sudan 2016 and Nairobi, Kenya 2017, Johannesburg, South Africa 2018). He was a participant of the Nuku Studio Photography Workshops (2016) and World Press Photo West African Master Class (2017), both in Accra.

Solo exhibitions by the artist include 'Eric Gyamfi: Fixing Shadows: Julius And I', Autograph ABP, Shoreditch, London, UK (2023) and 'Eric Gyamfi: Fixing Shadows', Foam Museum, Amsterdam, Netherlands (2019).

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK
london@gallery1957.com
Instagram: @gallery1957
gallery1957.com

Lyle Ashton Harris

(b. 1965, The Bronx, New York, United States)

Born in 1965 in the Bronx, New York, Lyle Ashton Harris was raised there, with a brief stint in Dar es Salaam, Tanzania (1974–76). His grandfather was an amateur photographer, and Harris was aware from an early age of the camera's ability to create a relationship between oneself and one's environment. He received a BA in studio art from Wesleyan University, Middletown, Connecticut (1988), and an MFA in photography and media from the California Institute of the Arts, Valencia (1990). He participated in the Whitney Museum of American Art's independent study program (1992) and acted as a juror for the Africa Pavilion at the Venice Biennale in 1997.

Harris works in diverse mediums, including photography, video, installation, and performance, to explore ideas of gender, sexuality, belonging, and various cultural narratives. Teasing apart the historical objectification of the black figure in Western culture, his photographic portraits reinterpret the legacies of iconic cultural figures and also feature individuals from his life in Ghana and the United States. For *Cleopatra* (1994), an image of his cousin's back and her scar from scoliosis surgery, engages the tradition of ethnographic photography and its use in cataloguing difference. Ignoring the traditional subject of a portrait—the face—Harris' focus on the back suggests his wider interest in tracing the indexical mark of trauma.

Harris's solo exhibitions include presentations at the Studio Museum in Harlem, New York (2011) and Centre Georges Pompidou, Paris (2018). His work has been exhibited in group shows at the Whitney Museum of American Art, New York (1994, 2007, 2010, 2016, and 2017); Solomon R. Guggenheim Museum, New York (1997); Walker Art Center, Minneapolis (2003 and 2014); National Portrait Gallery, Washington, D.C. (2010–11); and Los Angeles County Museum of Art (2014). Harris received a National Endowment for the Arts Regional Fellowship (1991), American Photography Award (2009), Goddard Award (2009), David C. Driskell Prize (2016), and John Simon Guggenheim Memorial Fellowship (2016), and was a fellow at the American Academy, Rome (2000). An assistant professor of art and art education at New York University, Harris lives and works in New York and Accra, Ghana.

Julianknxx

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

Julianknxx is a poet, visual artist and filmmaker who explores themes of inheritance, loss, and belonging. Julianknxx's work merges his poetic practice with films and performance; he engages in a form of existential inquiry that at once seeks to find ways of expressing the ineffable realities of human experiences while examining the structures through which we live. He graduated from Coventry University in 2012.

Solo exhibitions by the artist include Foley Gallery, 'In A Dream We Are at Once Beautiful', New York (2022) and 180 The Strand, 'In Praise of Still Boys', London (2021). Group exhibitions include Utah Museum of Fine Arts, Air (2022); Whitechapel Gallery, The London Open (2022); 180 The Strand, LUX, London (2021); Matadero, Contra La Raza [Against Race], Madrid (2021); The View From There: Sadie Coles HQ (2021); Christie's, Bold Black British (2021); Franklin Street Works, 'Roots & Roads', Stamford CT, USA (2020) Now Gallery, 'In Praise Of Still Boys (prologue)', London (2019) and Theaster Gates: Black Image Corporation at The Store X, 180 The Strand by Prada Mode (2019).

In 2020 Julianknxx was the recipient of the Jerwood Arts | Apples & Snakes: Poetry In Performance Award.

Priscilla Kennedy

(b.1994, Kumasi, lives and works in Ghana)

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK
london@gallery1957.com
Instagram: @gallery1957
gallery1957.com

Born in 1994, Priscilla Kennedy lives and works in Kumasi. She is a member of the blaxTARLINESKUMASI collective and is presently pursuing her MFA at the Department of Painting and Sculpture, KNUST-Kumasi, Ghana. She holds a BFA degree from the same Department.

In 2017, Kennedy won the First Merit Award in the Barclays L'atelier Art competition in South Africa for outstanding work. Her practice explores thematic intersections of the body, race, sexuality and fictional histories of objects and life forms. Her method interfaces tapestry, embroidery and painting as means of translating personal narratives mediated by both technology and artisanship. Kennedy projects her stories from fanciful perspectives and uses forms of imaging that reference her body as a medium or site that draws connections between personal narratives, race and feminist politics. While acknowledging the historical connections between craft work and the subordination of women through oppressive structures and domestic systems, she also views these as sites of subversion and potential emancipation. Kennedy was the recipient of the 2022 recipient of the Yaa Asantewaa Art Prize.

Zanele Muholi

(b.1972, Umliazi, Durban, South Africa. Lives and works in Johannesburg)

Muholi is a visual activist, humanitarian and photographer from Umlazi, Durban. They currently live and work between Durban and Cape Town.

Muholi studied Advanced Photography at the Market Photo Workshop in Newtown, Johannesburg, and in 2009 completed an MFA: Documentary Media at Ryerson University, Toronto. In 2013, they became an Honorary Professor at the University of the Arts/Hochschule für Künste Bremen.

Awards and accolades received include ICP Spotlights (2022); Spectrum International Prize for Photography (2020); Lucie Award for Humanitarian Photography (2019); the Rees Visionary Award by Amref Health Africa (2019); a fellowship from the Royal Photographic Society, UK (2018); France's Chevalier de l'Ordre des Arts et des Lettres (2017); the Mbokodo Award in the category of Visual Arts (2017); ICP Infinity Award for Documentary and Photojournalism (2016); Africa'Sout! Courage and Creativity Award (2016); Outstanding International Alumni Award from Ryerson University (2016); Fine Prize for an emerging artist at the 2013 Carnegie International; Prince Claus Award (2013); Index on Censorship - Freedom of Expression art award (2013); and the Casa Africa award for best female photographer, and Fondation Blachère award at Les Rencontres de Bamako biennial of African photography (2009).

Muholi exhibited in May You Live in Interesting Times, the 58th Venice Biennale (2019); they produced a city-wide project titled Masihambisane - on Visual Activism for Performa 17, New York, USA (2017) and featured in the inaugural exhibitions at the Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa.

Yaw Owusu

(b.1992, Ghana. Lives and works in New York, USA)

Visual artist Yaw Owusu was born in 1992 in Ghana and currently lives in New York, USA, two locations that feature centrally in his work. These are primarily sculptural installations that incorporate found objects, transforming everyday materials that bear little commodity value and yet symbolise the might of global production and finance into art objects of surpassing beauty.

Owusu began his artistic career as a more traditional painter, producing portraits of political figures, popular culture, and royalty. Having spent this time honing his technical skills, Owusu set out to create

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK
london@gallery1957.com
Instagram: @gallery1957
gallery1957.com

more symbolic representations of the political and socio-economic narratives he has always been interested in. His more recent oeuvre speaks to shifting meaning of value across economic, ecological, and socio-historical registers. Owusu is most known for working with pesewa coins, which were introduced in Ghana in 2007 to address rampant inflation.

Yaw Owusu gained his BFA in Painting from the Kwame Nkrumah University of Science and Technology, Ghana and his MFA from Pratt Institute, USA. His solo exhibitions have spanned galleries in Ghana, the UK, and USA, while galleries such as Christie's (UK), Sotheby's Institute (USA), MACAAL (Morocco) have included his art in group exhibitions. He was awarded the Kuenyehia Art Prize for Contemporary Ghanaian Art in 2018 and the Pratt Institute's Outstanding Student and Circle Awards in 2020 and has held residencies at Efie Gallery (UAE) and Cope NYC (USA). Owusu has been shortlisted for the 2023 Norval Sovereign African Art Prize.

Emma Prempeh

(b. 1996, London, United Kingdom. Lives and works in London.)

Emma Prempeh is a British artist with Ghanaian and Vincentian heritage based in London. The tonal properties of her paintings enjoy warm, darkened earthly tones with a strong presence of blackness to invoke and project memories of events, people, and places that emphasise her appreciation of ancestral time and relationships, selfhood and transformation. Prempeh occasionally experiments with projected still and moving imagery to create painting installations that invite other experiential and performative encounters with her work. Embedded within her canvasses are hints of schlag metal, a brass alloy of copper and zinc imitative of gold leaf, representative of the exploration into the transitional journey between life and death. Over time, the material deteriorates, suggestive of the ineluctable passing of time.

Prempeh Studied at Goldsmiths University of London graduating in 2019 winning the Alumno/Space bursary award for 2020. She won 1st place for the Ingram Collection Purchase Prize and became a participating artist in Bloomberg New Contemporaries 2019. Prempeh recently attended MA Painting at the Royal College of Art under the LeverHulme Trust Arts Scholarship winning the Valerie Beston Trust Arts award for 2022.

Arthur Timothy

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

Arthur Timothy is an artist and architect, whose artworks 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 large-scale oil paintings are inspired by an archive of photographs found amongst his father's papers which 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.

Timothy attended Queen's College in Taunton, England before studying Architecture at The University of Sheffield and setting up his architectural practice, Timothy Associates, in 1986. After decades of practising as a RIBA Chartered Architect, the artist embarked on his career as a painter in 2018. 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 and Postcards from a Promised Land, Gallery 1957, London, UK (2022/23). The artist's group presentations include: Summer Exhibition, Royal Academy of Arts, London, UK (2019); Introducing Arthur Timothy + Juan Miguel Quiñones, Ronchini Gallery, London, UK (2020); [West] African Renaissance, Christies, Dubai, UAE (2021); The Storytellers, Gallery 1957, London, UK (2022) and Fire Figure Fantasy: Selections from ICA Miami's Collection, ICA Miami, USA (2022).

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK
london@gallery1957.com
Instagram: @gallery1957
gallery1957.com

Timothy's work is included in the permanent collection of the V&A + RIBA Drawings Collection, UK; Lloyds of London, UK and ICA Miami's Permanent Collection, USA, The Dean Collection, USA. He's also been featured in a number of publications including: Apollo Magazine, 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'.

About the Curator

Ekow Eshun

(b. 1968, London, UK.)

Ekow Eshun is a writer and curator. He is Chairman of the Fourth Plinth, overseeing the foremost public art project in the UK, and former Director of the Institute of Contemporary Arts, London. He is the curator of exhibitions including, most recently, the critically acclaimed *In the Black Fantastic* at the Hayward Gallery, and author of books including *Black Gold of the Sun*, shortlisted for the Orwell prize, and *Africa State of Mind*, nominated for the Lucie Photo Book Prize. Described by The Guardian as a 'cultural polymath', he has made and featured in documentaries on TV and radio including the BBC film *Dark Matter: A History of the Afrofuture* and the BBC Radio 4 series *White Mischief*. His writing has appeared in publications including the New York Times, Financial Times, The Guardian, The Observer, Esquire and Wired. He is a Contributing Editor at Wallpaper magazine and the recipient of an honorary doctorate from London Metropolitan University.

About Gallery 1957

Gallery 1957 is a contemporary art gallery with spaces across Accra, Ghana and London, UK. 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: In and Out of Time

Dates: 16th September – 12th December 2023

Opening Reception: - 6pm-9pm

Address: Third Floor, Galleria Mall, Gallery 1957, Accra
Kempinski Hotel Gold Coast and Galleria Mall

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK
london@gallery1957.com
Instagram: @gallery1957
gallery1957.com

Gallery

PM 66 - Ministries
Gamel Abdul Nasser Avenue
Ridge - Accra
Ghana

Email: info@gallery1957.com
www.gallery1957.com
[@Gallery1957](https://www.instagram.com/Gallery1957)

1957

Gallery 1957, I, II and III Accra
Kempinski Hotel Gold Coast
& Galleria Mall
PMB 66 – Ministries
Gamel Abdul Nasser Avenue
Ridge – Accra
Ghana
info@gallery1957.com

Gallery 1957, London
1 Hyde Park Gate
London, SW7 5EW
UK

london@gallery1957.com

Instagram: [@gallery1957](https://www.instagram.com/gallery1957)
gallery1957.com