

PRESS RELEASE

UNLIMITED II

15th June – 7th September 2023, Third Floor, Galleria Mall, Accra



Kofi Agorsor
'Anago (The creative forces of existence)' African Tropical Wood
Image courtesy of the artist and Gallery 1957.

Gallery 1957 is pleased to present **UNLIMITED II**. The first edition of **UNLIMITED** in 2022 showcased works which grappled with a creative humanisation of locality and this sentiment continues down an adjacent path through the bounds and ties that bind in **UNLIMITED II**. The second iteration of this monumental group exhibition revisits the 1,400-square-metre unfinished industrial space and invites its participants to create site-specific works in strong dialogue with the space. The show is curated by Gallery 1957's founding director, Marwan Zakhem, gathering artists into a multi-layered dialogue which whispers from the the immaterial world and explores consequences in the physical world. All of their practices share a sense of time produced by people working together through persistent metaphors of the ancient and the contemporary.

The exhibition brings together a constellation of artists from the continent and the diaspora to narrate their worldviews through different mediums such as painting, sculpture and installation. **UNLIMITED II** also touches on the use of fabric and photographic arts as mediums which amplify the personal, the political and collective experiences.

Exhibiting artists include: Kofi Agorsor, Hawa Awanle Ayiboro, Rita Mawuena Benissan, Derrick Ofori Boateng, Tiffanie Delune, Godfried Donkor, Priscilla Kennedy, Abdoulaye Konate, Langlands & Bell, Turiya Magadlela, Famakan Magassa, Kaloki Nyamai, Joshua Oheneba-Takyi, Yaw Owusu, Caleb

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Kwarteng Prah, Afia Prempeh, Daniel Arnan Quarshie, Moses Sumney, Adjei Tawiah and Arthur Timothy.

The power of the eye to naturalise slow-growth transpires through the artistic voice of Kofi Agorsor. Emerging in the luminous space of awakening, Agorsor's installations of tropical wood sculptures invoke a conversation which transcends the spiritual and the physical worlds. There will be a concurrent solo show of Agorsor's works in Gallery III curated by Robin Beth Riskin and a musical performance by Agorsor at the opening reception of **UNLIMITED II** at 8pm. Agorsor navigates his African mythology and the art of performance, exploring his shape shifting position within and beyond established frameworks. The mixed-media artist has been crafting the sculptures featured in his new body of work for over a decade.

Yielding a time that makes visible an oscillation between tradition and modernity, are the semi-abstract works on display in **UNLIMITED II**. Through their creative mediations and productive processes, a number of these artists' mix history with memory and desire. Out of many, an artist concerned with memories of the past is Daniel Quarshie. Deploying unstable points of identification that piece together fragments of memories, Quarshie negotiates feelings of grief, healing, spiritual presence and the space between these sentimentalities. Also navigating through memories and spiritual dreamscapes is self-taught mixed-media artist Tiffanie Delune. The artist of French, Belgo-Congolese heritage imbues kaleidoscope mixed-media works with brilliant colours which reflect her inner world.

Using styles akin to semi-abstract, through their works these artists and others in the exhibition reveal the links between the past and the indispensable future through a language of ambivalence that is versatile and indulgent of mediums. Photographic arts feature adjacently in **UNLIMITED II**, as seen in the works of Caleb Kwarteng Prah and Derrick Oforu Boateng. These artists deploy the camera as a tool to focus on the visual poetry of everyday life in Africa. These striking interrogations of the idea of 'Africanness' are representative of a contemporary photographic practice which hones in on questions of identity and freedom.

Ben Langlands & Nikki Bell have conducted extensive research into Ghana's historic European-built coastal architecture, working in a range of mediums and in collaboration with local artisans. Langlands & Bell present a series of sculpture and appliqué works in **UNLIMITED II**, some featuring the ground plans of the historic forts which bear similarity with Adinkra symbols - a traditional Akan visual language used extensively in Ghanaian fabrics and pottery. The London-born artists have produced creative structures which reflect concrete evidence of the relationships that existed between West Africa, Europe and the Americas over a period of almost four centuries.

A number of artists in the exhibition are unravelling the seams of traditional African artisanship and the attendant technological advancements of the modern material world. These notions and negotiations are made tangible through the mediums of textiles and fabric. Pulling on the threads of intersectional feminist discourse are the artists Turiya Magadela and Priscilla Kennedy, working with materials that carry visceral connotations across their respective African societies and cultural points of departure. Using materials and narratives that centralise the Black female body is a common denominator between Magadela and Kennedy, including nylon pantyhose and kente, which the artists' implement as a vehicle of subversion to explore possibilities of liberation. Kennedy was the recipient of the second edition of the Yaa Asantewaa Art Prize in 2022 and her practice explores fictional histories of objects and life forms.

Expanding on the physicality of fabric as a medium in **UNLIMITED II** are the tapestries of Abdoulaye Konate. The artist's large-scale textile installations are permeated with dyeing methods indigenous to his native Mali and they are further interlaced with the spiritual desire to reconsider and uncover the crux of human suffering. Konate's colourful metaphors of time are preoccupied with the tenable relationship between conflict and globalisation, demonstrating the quality of textiles to communicate beyond their material existence.

Reimagining the kaleidoscope totality of African culture is an overriding theme in this monumental group show, as seen in the works of Rita Mawuena Benissan who reinterprets the Ghanaian royal umbrellas, and multidisciplinary painter Kaloki Nyamai whose practice transmits storytelling from his grandmother. These artists and others in the exhibition challenge monolithic narratives about Africa,

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offering a boundless space that is as much a physical territory as it is a creative and spiritual state of mind.

About the Artists

Kofi Agorsor (b. 1970 Kumasi, Ghana)

Kofi Agorsor is a versatile artist who uses his touch to bring out the spirits of his substrates. His practice spans painting, sculpture, installation, music, and performance. His studio is a collaborative and familial operation. Growing up in Akatsi Fiato in the Volta Region of Ghana, Agorsor was exposed to multi-faceted environments. His art forms are influenced by the Shrine as much as by the Gallery: two different outlets, one expressive vision. Agorsor's mediums wed the ancient with the modern and contemporary: a co-species endeavour that defies a 'single story'.

Agorsor has exhibited in hotels and diplomatic exhibitions across Accra and interconnected regions throughout the 1990s-2000s; 'Agorsor in Lusaka' (Alliance Française, Zambia, 2010); 'Totobieto' (Artists' Alliance, Accra, 2011); 'I Sing into the Cosmos' and 'Colours in Water' (Sofia, Bulgaria, 2014); 'Eternal Feeling' (Baginskaya Gallery, Dubai, 2022); 'The Colours of Life' (Artiana Auctions, Mumbai and Dubai, 2022); Vorsanuwo Exhibitions in Shrines (Volta Region, non-dateable); and 'everyday exhibitions' at the Agorsor Studio, Accra.

Notable Exhibitions by Agorsor include Hotel and diplomatic exhibitions in Accra and interconnected regions throughout the 1990s-2000s; 'Agorsor in Lusaka' (Alliance Française, Zambia, 2010); 'Totobieto' (Artists' Alliance, Accra, 2011); 'I Sing into the Cosmos' and 'Colours in Water' (Sofia, Bulgaria, 2014); 'Eternal Feeling' (Baginskaya Gallery, Dubai, 2022); 'The Colours of Life' (Artiana Auctions, Mumbai and Dubai, 2022); Vorsanuwo Exhibitions in Shrines (Volta Region, non-dateable); and 'everyday exhibitions' at the Agorsor Studio, Accra.

Hawa Awanle Ayiboro (b. 1997, Ghana)

Hawa Awanle Ayiboro is a visual artist focused on creating art based on the experiences of the African woman in a patriarchal society. Ayiboro is determined to portray these experiences through her art and as a result inspire many women to break free from societal limitations. She currently works with Artemartis, an art collective in Accra, where she spends time researching, experimenting and painting. Group projects and exhibitions include; 2023 Visual Language: The Art Of Protest – Subliminal Projects, Coates & Scarry – LA, USA. 2023 When The Birds Fly Home – Artemartis & Gallery 1957 – Accra, Ghana. 2022 Reflections Of Her – Mitochondria Gallery – Texas, USA. 2022 Ties That Bind Us – The Cowrie Culture - Accra, Ghana. 2022 Dreaming Tomorrow – Emergeast Gallery – Dubai. UAE. 2022 Birds of a Feather – Phillips x Artemartis – London, UK. 2020 Worlafest – Alliance Française – Accra, Ghana. 2019 Zongo Art Project – Accra, Ghana. 2019 Chalewote Art Festival – Accra, Ghana. 2018 Chalewote Art Festival – Accra, Ghana.

Rita Mawuena Benissan (b.1995, Abidjan, Cote D'Ivoire)

Rita Mawuena Benissan, a Ghanaian-American interdisciplinary artist, reimagines the royal umbrella. The umbrella is a well-known protective object that she has reinterpreted as a symbol of Ghanaian identity. She is creating the embodiment of the beauty and power of individuals and communities through fabrication and design.

Born in Abidjan, Cote D'Ivoire in 1995 to Ghanaian parents, she immigrated to the United States as a baby. She received a Bachelor of Fine Arts degree in Apparel and Textile Design from Michigan State University in 2017. She graduated in 2021 from University of Wisconsin- Madison with a Master of Fine Arts in photography and an African Studies Program Certificate.

She has had exhibitions at both universities, Arts + Literature Laboratory in Wisconsin [2021], the Foundation Contemporary of Art, Afrochella Festival [2021] and Gallery 1957 (2022) in Accra, Ghana. She has shown at the 2022 Dak'Art - Biennale de l'Art Africain Contemporain at the IFAN African Art Museum, in Dakar, Senegal, and in the group show "EFIE: Museum as Home" in Dortmund, Germany. Through her foundation Si Hene, which focuses on preserving Ghana's chieftaincy and traditional culture, she helped to launch the reopening of the National Museum of Ghana in June 2022. She held the position of Chief Curator at the Institute Museum of Ghana [Noldor Artist Residency] until 2022.

Derrick Ofori Boateng (b.1999, Ghana)

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Derrick Ofori Boateng is a fine art photographer and practitioner of an African Art movement that create through the lens of Hue-ism. Inspired by the richness of the African lifestyle, Boateng's contemporary photography aims to influence the world's perception of Africa and its art, often viewed through a limited lens in film and media. Through his art, Boateng is inspired to represent the colour beauty and visual poetry of everyday African culture, lifestyles and behaviours thereby changing the story that is told of Africa. Boateng believes that though taken in Ghana, the intimate images he captures are representation of life anywhere on the continent. In the global art industry, Africa is still underrepresented, and the artist strives to connect with an international audience through the reach of his Instagram account. Solo exhibitions include (2022)

Derrick Ofori Boateng: vibrant Africa!, inside-out

2021

Positive Africa, inside-out

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 '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', Something 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).

Delune has exhibited at several international art fairs including Art Dallas (2023, Gallery 1957, TX, USA); Art Geneve (2023, Gallery 1957, Geneva, Switzerland); London Art Fair 'Wild Things', Business Design Centre (2022, Ed Cross FineArt, London, UK); AKA, 'Carte-Blanche', Carreau du Temple, (2021, Paris, France) Art X Lagos (2020, Online With Ed Cross Fine Art, Lagos, Nigeria) 1-54 Contemporary African Art Fair (2019, Somerset House With Ed Cross Fine Art, London, UK). 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 16/16inLagos, 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, Kumasi, Ghana)

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: 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 *The Time is Always Now: Artists Reframe the Black Figure* curated by Ekow Eshun opening at the National Portrait Gallery, London, in early 2024 and then touring in the USA.

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

Born in 1994, Priscilla Kennedy lives and works in Kumasi. She is a member of the blaxTARLINES KUMASI 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.

Abdoulaye Konate (b. 1953, Bamako, Mali)

Abdoulaye Konaté draws from the local artistic traditions of his birth country in producing large-scale, textile-based works that resemble wall tapestries with figurative and abstract compositions. These pieces explore his own lived experience as well as broader socio-political and environmental concerns, such as war, political struggles, religious fanaticism, globalisation, environmental devastation, and the AIDS epidemic. Konaté sees his work as bearing a spiritual purpose, to speak to the varied forms of suffering people experience, oftentimes caused by intolerance and greed. In this, he draws from the West African tradition of using textiles as means of commemorating and communicating what is of personal and social importance, sewing stories that speak to the scale of violence and suffering at both local and global levels. These works also speak to the ancestral, in their representation of traditional Malian materials and practices. The past and present meet in these works to gesture to a different future than that of terror and anguish. An intricate process of cutting, dyeing, sewing, and reassembling strips of fabric (typically cotton) produces the layered, richly detailed works he is recognised for. The use of colour in Konaté's work is no accident or purely aesthetic choice, for each hue signifies a specific theme, such as violence, peace, or the natural landscape.

His earlier works, using paper and acrylic as media, bear motifs that index cosmological symbols of Malian traditions, such as ciwara (amulets) used by the Bambara ethnic group. He credits his aesthetic sensibilities to the natural landscapes and cultural traditions of Mali, as evident in his works in which the use of colours such as blue symbolise the blue skies of his homeland as well as the importance of indigo dyes to West African cultures. Konaté was raised in a household of intellectuals, and continued this tradition by pursuing formal training in painting at the Institut National des Arts in Bamako, Mali and in art more broadly at the Instituto Superior de Arte in Havana, Cuba. The artist has exhibited in Mali, Senegal, Ghana, Nigeria, Morocco, South Africa, Japan, Italy, France, USA, Germany, Switzerland, among others. He has been included in permanent collections of several institutions, such as the Metropolitan Museum of Art in the USA, the Centre Pompidou in France, the Musée National du Mali in Mali, the Bargoin Museum in Clermont-Ferrand, France, Smithsonian Museum in the USA, and Stedelijk Museum Amsterdam in the Netherlands. Other honours include being named an Officer of the National Order of Mali as well as a Chevalier of the French Order of Arts and Letters. Konaté is the Founding General Director of the Conservatoire des Arts et Métiers Multimédia Balla Fasseké Kouyaté in Bamako, which is a testament to his commitment to arts education and nurturing creative talent.

Langlands & Bell

Ben Langlands and Nikki Bell are based in London. They have been collaborating since 1978. Their art ranges from film and video to interactive digital media, sculpture, installation and full-scale architecture. Using a conceptual and aesthetic framework they explore human relations from the

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personal to the political, through the structures we inhabit and the global networks of communication and exchange that surround us.

Langlands & Bell have shown widely internationally throughout their career including, Serpentine Gallery, Whitechapel Gallery, British Museum, Tate Britain, Tate Modern and V&A in London; Kunsthalle Bielefeld, Hamburger Bahnhof, Haus Der Kunst, Munich, Germany; MoMA, New York, Yale Center for British Art, USA; Venice Biennale, Seoul Biennale; CCA Kitakyushu, TN Probe, Tokyo, Japan; State Hermitage Museum, St Petersburg, Russia.

In 2002 Langlands & Bell were commissioned by the Imperial War Museum, London, to visit Afghanistan to research “The Aftermath of September 11 and the War in Afghanistan”. They were nominated for the Turner Prize and won a BAFTA for “The House of Osama bin Laden” the trilogy of artworks they made after their return to London.

Recent solo exhibitions by Langlands & Bell have included, 'Infinite Loop' Cristea Roberts Gallery, London, 2017; 'Internet Giants: Masters of the Universe', Ikon Gallery, Birmingham, UK, 2018; 'Degrees of Truth', Sir John Soane's Museum, London, 2020-21; Curators Signatures, CCA Kitakyushu, Japan, 2020-21; 'The Past is Never Dead...' Gallery 1957, Accra, Ghana, 2021; 'Ideas of Utopia', 'Absent Artists', 'Near Heaven', Charleston, East Sussex, UK, 2022.

Langlands & Bell are currently exhibiting in 'Norman Foster' (Retrospective), Centre Pompidou, Paris, France, 10 May - 7 August 2023; 'Only Connect' Royal Academy Summer Exhibition, London, UK 13 June - 20 August 2023; 'Connecting World Artists and Travel', Kupferstichkabinett, Dresden, Germany, 8 July - 8 October 2023.

Major permanent art works in the public realm by Langlands & Bell include 'Moving World (Night & Day)', Heathrow Terminal 5, London, UK, 2008; 'Call & Response', Porte de Vincennes, Paris, France, 2012; 'Beauty < Immortality', Piccadilly Circus Underground station, London, UK, 2016.

Turiya Magadlela (b. 1978, Soweto, South Africa)

Turiya Magadlela studied at the Funda Art Academy under Charles Nkosi, the University of Johannesburg and the Rijksakademie in Amsterdam. Magadlela works with art-making techniques that are traditionally used by women, using sewing, embroidery and the manipulation of textiles that are loaded with societal and cultural significance. Magadlela examines the contemporary feminine experience through her powerful compositions in fabrics ranging from pantyhose and prison uniforms to bed linens and sheeting. Magadlela's subject matter moves between articulations of personal experience of woman- and motherhood, and narratives from Black South African history. Her work engages the viewer in a conversation centred around the historical female figure; using a unique mix of historically charged materials to express themes that are often taboo in nature. Eroticism, sexual abuse and gender discrimination all feature in Magadlela's various bodies of work. Magadlela has held numerous solo exhibitions at galleries, art fairs and institutions including the Armory Show in New York (2017). She has participated in several group exhibitions, both locally and internationally 'Ubuntu, a Lucid Dream' curated by Marie-Ann Yemsi (Palais de Tokyo, 2021); 'Blue Black' curated by Glenn Ligon (Pulitzer Arts Foundation, 2017); 'Simple Passion, Complex Vision: The Darryl Atwell Collection' (Gantt Centre, 2017), 'The Past is Present' (Jack Shainman Gallery, 2017), 'Les jour qui vient' curated by Marie-Ann Yemsi (Galerie des Galeries, 2017); and 'Blackness in Abstraction' (Pace Gallery, 2016). In 2015, she was awarded the prestigious FNB Art Prize, and in 2018, was a finalist for the Jean-François Prat Prize. Magadlela artwork has been collected by numerous collections including the University of Cape Town (UCT) Works of Art Collection; Tiroche De Leon Collection; The Bredin Prat Foundation; The Pulitzer Arts Foundation; and The Good Hope Trust Art Collection.

Famakan Magassa (b. 1997, Mali)

Famakan Magassa received his BFA in 2018 from Conservatoire Arts et Metiers Multimedia Balla Fasséke Kouyaté in Bamako, Mali. Within his paintings, Magassa laces the quotidian with social and political satire, contending with themes ranging from cross-cultural pollination and environmentalism to addiction and loneliness. His works are known for their humanoid subjects, whom the artist often refers as 'kôredugaws' – members of a secret, non-religious society in Mali that follow a code of conduct that emphasizes community, righteousness, and humility.

Magassa exhibited for the first time in 2019 with several institutional shows, including presentations at L'Institut Français du Mali and La Fondation La Maison de l'Artiste in Assinie, Côte d'Ivoire. In 2020, he was included in 'L'exposition collective Jeunes Talents' at the residence of the Ambassador to the European Union, Mali and was one of the 2020 Laureates of the Cité Internationale des Arts Residency in Paris, France. He presented his first United States solo presentation in New York at albertz benda in 2022 which was followed by a second solo presentation in Los Angeles with the gallery in 2023. Magassa

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was awarded the Norval Sovereign African Art Prize in 2023 and will present his first solo institutional exhibition at the foundation in Cape Town later this year. His work has been featured by *Artsy*, *Hyperallergic*, *Artnet*, *The Observer*, *L'Oeil* and *ArtsMagazine*.

Kaloki Nyamai (b.1985 in Kitui, Kenya)

Drawing heavily on the stories of the Kamba people his grandmother recounted, Nyamai explores how identity and the perception of the self is inflected by the past, present, and future. He works with multiple media, layering each work with rich textures that reveal various figures and abstract forms. These representations present an alternative to the flat, one-dimensional identities that are the legacy of colonialism. Nyamai turns to these textured, layered interpretations of the self and time as an antidote to the singular narrative of History that is taught as the definitive account of Kenya and its people. These works speak to daily life, past events, what justice has come to mean, and the political fault lines of postcolonial Kenya. Commenting on his own lived experience or stories that he has been entrusted with, Nyamai sees his work as part of a lineage of storytelling his grandmother and other ancestors practiced, passing on tales from one generation to another to produce an understanding of history that is complex, plural, and contradictory. His art often depicts fragments of forms that must be pieced together slowly. The viewer is called on to search through and make connections between forms, which mimics the artist's creative process as well as how one would sift through and make meaning of the many histories storytelling produces. Solo exhibitions include a forthcoming show at Pippy Houldsworth Gallery, London, UK; Dining in Chaos, Barbara Thumm Gallery, Berlin, Germany (2023); Moments I wished I had, Keijzers Koning, Dallas, TX, USA (2022); Moments That I Miss, Galerie Barbara Thumm, Berlin, Germany (2022); A New Country, Gallery 1957, Gallery II, Accra, Ghana (2021); Mwaki Nginya Evinda Enge (The Fire Next Time), Circle Art Gallery, Nairobi, Kenya (2019); What I Won't Tell You, Septieme Gallery, Paris, France. Curated by Salimata Diop (2019); I Am Not My Father, Ebony/Curated, Cape Town, South Africa (2018); Changing Room, curated by Rose Jepkorir, Kuona Trust Art Centre Nairobi, Kenya (2017) and Letters From the Other Side, curated by Gwy Jones, Oriel Plas Glyn Y Weddw Gallery, Wales (2015).

Joshua Oheneba-Takyi (b.1997, Kumasi Ghana)

Joshua Oheneba-Takyi is a Ghanaian artist whose growing career reveals both a painter of technical prowess and a person dedicated to research. Exploring themes centred on the human experience, Oheneba-Takyi focuses his practice on the interaction between chairs and humans, using that as a starting point in his work. He is interested in the universality of chairs, the residual history, memory, and experiences that develops as a result of the continuous relationship between humans and this man-made object. The mundane and inanimate object is imbued with life of its own through placement, magnification and repetition. The chairs dominate space in his work, competing fervently with human presence. Yet, given his academic background in the field of science, he dedicated himself to pursue art full time. He is a member of the Ghanaian art collective, Artemartis. Oheneba-Takyi currently spends his time at creccents, his studio located in Accra, researching and deepening his art practice.

Oheneba-Takyi's large-scale acrylic canvases reveal their visual poetry through his poignantly rendered figures, depicted in a variety of poses, all interacting with chairs of various styles and colours. The overarching idea that runs through these works is the universality of the chair as a functional man-made object that people all over the world use. We all take a seat at the table and yet the chairs we use are different and are conditioned by their unique past and present. It is through the chair that Oheneba-Takyi endows his paintings with emotion and character—their static nature, when juxtaposed with the fluidity of the human form, accentuates the latter and allows the viewer to fully embrace each individual's unique character.

Jonathan Okoronkwo (b.1993, Ghana. Lives and works in Accra)

Jonathan Okoronkwo is currently pursuing his MFA in painting and sculpture at Kwame Nkrumah University of Science and Technology (KNUST). As an emerging artist, Okoronkwo is curious about extending his practice beyond conventional art practices such as drawing and painting. He extends the reach of his work to photography, woodwork, welding, assemblage and construction. His interest in the evidence of time and usage on machines informs his choice of medium and material. The artist reuses and transforms materials and substances already charged with history through usage over time by the machines he sources from. Okoronkwo's unique large scale paintings seek to ultimately express his fascination with human mortality and its expression through the invention of machines. Unlimited, his

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first group exhibition with the gallery took place in 2022 in Accra. Previous group exhibitions include ARXAFRICA: The Powerhouse, KNUST Museum, Kumasi, Ghana (2022); Failure is the Key, KNUST Botanical Gardens, Kumasi, Ghana (2021); Zoom, Scholarship Holders' Exhibition, State Academy of Fine Arts, Karlsruhe, Germany (2019); Wie Soll Ich Meine Seele Halte/Mut, Kunstvereine Freiburg, Karlsruhe, Germany (2019); Ustival, KNUST, Kumasi, Ghana (2018); Orderly Disorderly, KNUST, Kumasi, Ghana (2017); Something Played, Kumasi, Ghana (2017); Cornfields in Accra, KNUST, Kumasi, Ghana (2016) and The Arts Council of the African Studies Association 17th Triennial Symposium, Institute Of African Studies University Of Ghana, Accra, Ghana (2017).

Yaw Owusu (b.1992, Kumasi, 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 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. The ongoing nature of the economic crisis signals the failure of this measure, and today these copper coins bear little value. Central to Owusu's process is having to negotiate with Ghana's Central Bank to procure enough pesewas and not heeding their stipulations that the coins be left intact. By performing various chemical treatments on them (e.g., using salt from Ghana's south coast or vinegar from the central and eastern regions to signify local industries), he reveals the various ways in which currencies age and transform with use. The use of pesewas specifically calls into question Ghana's economic and political independence.

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 Effe Gallery (UAE) and Cope NYC (USA). Owusu has been shortlisted for the 2023 Norval Sovereign African Art Prize.

Caleb Kwarteng Prah (b. Ghana)

Caleb Kwarteng Prah is a Ghanaian Artist living and working in Koforidua in the Eastern region of Ghana. He is interested in images and objects and their relations to human life in the Ghanaian urban culture. He uses the camera as a tool in his works. He completed Kwame Nkrumah University of Science and Technology earning a BFA in Painting from the Department of Painting and Sculpture. He is currently an MFA student in same department. He has participated in two of Blaxtarlines Kumasi, a project space for contemporary Art Trilogy exhibitions held in Accra at the Museum of Science and Technology; "Orderly Disorderly" (2017) and "Cornfields in Accra" (2016). He was also part of the exhibition "Memory and Amnesia: In the Presence of Absent Futures" held at the KNUST Main Library. He was part of the artist from blaxTARLINES Kumasi that took part in Documenta 15.

Afia Prempeh (b.1986, Kumasi, Ghana. Lives and works in Ghana)

Afia Prempeh was born in Kumasi, Ghana where she received her BA in Painting in 2019 from Kwame Nkrumah University of Science and Technology (K.N.U.S.T.) Solo exhibitions include *We Could be...*, with Gallery 1957 Accra, Ghana (2021) where she was also completed an artist residency in 2022.

Prempeh has also participated in a number of group exhibitions including *3Portals*, Unix Gallery, New York, NY, USA 2022; *The Storytellers*, Gallery 1957, London, UK 2021; *[West] African Renaissance*, Gallery 1957-Christie's, Dubai, UAE, 2017; *Orderly Disorderly*, K.N.U.S.T. End of Year Exhibition, Accra, Ghana 2016; *Cornfield in Accra*, K.N.U.S.T. End of Year Exhibition, Accra, Ghana 2015; *The Gown Must Go to Town*, K.N.U.S.T. End of Year Exhibition, Accra, Ghana.

Prempeh's works have featured in international art fairs including in 2021 at 1-54 London with Gallery 1957 at Somerset House.

1957

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

Gallery 1957, London
1 Hyde Park Gate
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Daniel Arnan Quarshie (b.1995, Ghana. Lives and works in between Accra and Kumasi)

Daniel Arnan Quarshie uses his artistic practice as an attempt to redefine the drawing medium such that it matches up to other media like painting and sculpture. Through the medium of charcoal on a variety of supports such as plywood, paper and canvas, Quarshie employs his personal memories, feelings and experiences as a point of departure in engaging social and political themes, and general questions in art. Quarshie completed a Bachelor's degree in Fine Art in KNUST (Kwame Nkrumah University of Science and Technology), Kumasi, Ghana. He is currently pursuing a Master's degree in Fine Art. In 2022, the artist participated in Unlimited, Gallery 1957, Accra, Ghana alongside Amoako Bofofo, Godfried Donkor, Joana Choumali, Araba Opoku, Gideon Appah and many others. In early 2023, the artist was awarded a residency with the gallery.

Moses Sumney (b.1992 San Bernardino, California, United States)

Moses Sumney is a Ghanaian-American singer-songwriter. He was born in San Bernardino, California, the middle child of two Ghanaian immigrants. His self-recorded EP, *Mid-City Island*, was released in 2014. He released another five-song EP in 2016, titled Lamentations. His first full-length album, *Aromanticism*, was released in September 2017. His second studio album, *Græ*, was released in 2020. He creates soul-infused folk music using guitar and unique arrangements built on loop pedals. In 2018, Moses Sumney's self-directed music video "Quarrel" won a SXSW Film Festival Special Jury Award, and was nominated for a Camerimage award and UKMVA. In 2020, his self-directed video for "Cut Me" was nominated for a UKMVA for Best Alternative Video - International. Both of his albums have topped the year-end lists of Pitchfork, NPR, New York Times, Stereogum, and more.

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

Adjei Tawiah is an artist known and revered for his unique approach of using nylon sponge for vibrant figurative representations. His unique technique which he has labelled 'Sponge Martial'—is a practice inspired by the cleansing of his mother's corpse in the mortuary. Tawiah channels this idea of cleansing through his work, the bright, vibrant colours a representation of the bright moments that follow the darker times in life. Tawiah hopes by developing his artistic voice—his work will serve as a source of inspiration to humanity through times of affliction.

Solo exhibitions include I Miss Us, Opera Gallery, New York, NY, USA (2023) and Threads of Past and Present, Gallery 1957, London, UK (2022). Group exhibitions include +4000 Ans D'art Africain, Ross-Sutton Gallery (2022); 18 (Rising Ghana), PM/AM Gallery, London, UK (2022); Winner Takes All, Marianne Boesky, New York, USA, curated by Amoako Bofofo and Larry Ossei-Mensah (2022); Self-Addressed, Jeffrey Deitch Gallery, Los Angeles, curated by Kehinde Wiley (2021); Eric Adjei Tawiah & Aplerh-Doku Borlabi: Could You Be Loved, Gallery 1957, Gallery III, Accra, Ghana (2021) and Collective Reflections: Contemporary African and Diasporic Expressions of a New Vanguard, Gallery 1957 Gallery I and II, Accra, Ghana (2020). Tawiah has participated in Art X Lagos and Market Hamptons Fairs.

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. 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). Solo exhibitions include: 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). 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 has 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 Gallery 1957

Based in Accra, with a London outpost opened in 2020, Gallery 1957 has a curatorial focus on West Africa. Presenting a programme of exhibitions, installations and performances by the region's most significant artists, the gallery serves as a vital platform, promoting West Africa's presence within the art scene by hosting ambitious exhibitions, providing resources for residencies and participating in international art fairs. Founded by Marwan Zakhem in 2016, Gallery 1957 has evolved from over 15 years of private collecting. The gallery now hosts three spaces in Accra – one in the Kempinski Hotel and two in the Galleria Mall – and a London outpost in Hyde Park Gate.

Title: **UNLIMITED II**

Dates: 15th June – 7th September 2023

Opening Reception: 15th June, 2023 - 6pm-9pm

Address: Third Floor, Galleria Mall

Kempinski Hotel Gold Coast

PM 66 - Ministries

Gamel Abdul Nasser Avenue

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