

Gallery 1957



18:20 – The Collection

25 August – 15 September 2018

Gallery 1957 presents a group exhibition highlighting several reputable artists from our collection. All respected in the African art scene, these artists explore themes such as identity, family and society in their various works.

About Gallery 1957

Based in Accra and working internationally, Gallery 1957 has a curatorial focus on West Africa. The gallery presents a programme of exhibitions, installations and performances by the region's most significant artists currently bridging the gap between local and international practices. Founded by Marwan Zakhem in 2016, Gallery 1957 has evolved from over 15 years of private collecting. Opened in 2017, Gallery 1957 II is the gallery's second space, situated in Accra's Galleria Mall. 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.

About Chidi Kwubiri

Chidi Kwubiri (b. 1966) grew up in Nigeria and relocated to Germany in his twenties. He is a graduate of the Art Academy of Dusseldorf where he gained his Bachelors and Masters of Fine

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Arts, and has spent the last 25 years exhibiting globally at prestigious galleries and museums in France, Germany, the United States, Russia, Belgium, South Africa and his native Nigeria.

About Gideon Appah

Gideon Appah is a mixed media artist who draws from personal experiences of life in the capital of Accra. Pots, stools, lamps, windows, photographs and masks populate Appah's works, appearing as fragments from inconsistent past. Presented alongside glimpses of nature – plains, trees, plants and particularly rivers – Appah alludes to the organic transformation of memories over time. Through nostalgic blues, deep green landscapes and charcoal, his dreamlike compositions place typical domestic interiors from 1980s and 90s Ghana against surreal landscapes.

About Serge Attukwei Clottey

Serge Attukwei Clottey (b. 1985) is known for work that examines the powerful agency of everyday objects. Working across installation, performance, photography and sculpture, Clottey explores personal and political narratives rooted in histories of trade and migration. Based in Accra and working internationally, Clottey refers to his work as “Afrogallonism”, a concept that confronts the question of material culture through the utilisation of yellow gallon containers. Cutting, drilling, stitching and melting found materials, Clottey's sculptural installations are bold assemblages that act as a means of inquiry into the languages of form and abstraction.

About Yaw Owusu

Yaw Owusu (b.1992) creates sculptural installations that repurpose found objects, altering the value of otherwise-worthless materials. Built from countless pieces of loose change known as “pesewa” coins, his work activates urgent questions around economic and political independence in contemporary Ghana. First introduced as an attempt to cure the country's economy's inflation in 2007, these small copper coins have almost no value in today's financial climate, enabling the artist to use them as a primary material. Through his socially engaged yet visually rich practice, Owusu continues to question the non-functionality of the country's ongoing infrastructural development.

About Zohra Opoku

Zohra Opoku is an artist of German and Ghanaian descent based in Accra. She employs installation, sculpture and photography at the helm of her practice. Opoku explores West African traditions of spirituality and family lineage which form a dialogue with the contemporary realities of self-authorship and hybridity. The artist's work provides an examination of textile culture and considers fashion's political, psychological, and socio-cultural role in the formation of personal identities. Through her exploration of African cultural memory, Opoku creates visual observations of consumer culture that question the meaning of national identity.

About Florine Demosthene

Demosthene was born in the United States and raised between Port-au-Prince, Haiti and New York; she has spent the past four years living and working across Africa. Her work uses a combination of figurative and abstract mark making with which Demosthene constructs alternative landscapes to present the heroines of her practice, which re-examines her own sense of self.