

Arcadia Missa ï

Frieze London 2024
Booth Bio

Jesse Darling
Lewis Hammond
Onyeka Igwe
Nnena Kalu
Rene Matic
Coumba Samba

Jesse Darling

Jesse Darling (b. Oxford, UK) is an artist working in sculpture, installation, video, drawing, text, and performance. In the foreground of his practice, Darling underscores the agency, fragility, and subversiveness of life as it is reflected in the living world and the built environment, societies, technologies, the hubris and desire of human beings, and the objects we gather around ourselves as narrative totems. Using found and sculpted objects based in everyday materials and common consumer and industrial goods, Darling makes connections between individual existence and collective experience. Jesse is the winner of the Turner Prize 2023.

Selected solo exhibitions include *On Our Knees*, Arcadia Missa, London, UK (2024); *Gravity Road*, Mining History Centre, Lewarde, FR (2023); Turner Prize 2023 Winner, Towner Eastbourne, Eastbourne, UK (2023); *Enclosures*, Camden Art Centre, London, UK (2022); *No Medals No Ribbons*, Modern Art Oxford, Oxford, UK (2022); *Gravity Road*, Kunstverein Freiburg, Freiburg, DE (2020); *Kunstpreis der Böttcherstraße Prize*, Bremen (2020); *The Ballad of St Jerome*, Art Now, Tate Britain, London, UK (2018); *The Great Near*, Arcadia Missa, London, UK (2016). Jesse Darling's works are in major public collections including Tate, London (UK); Arts Council, London (UK); Lafayette Anticipations, Paris (FR); FRAC des Pays de la Loire (FR); UK Government Art Collection, London (UK); Glasgow Museums, Glasgow (UK); CNAP (FR); X Museum, Beijing (CN); Aïshti Foundation, Beirut (LB).

Darling's solo exhibition, *On Our Knees* is currently on view at Arcadia Missa, London.

Jesse Darling
Come on England (Up The), 2023
Pedestrian barriers, welded steel
350 x 161 x 206 cm
137 3/4 x 63 3/8 x 81 1/8 inches
£35,000.00 (excluding all relevant taxes)



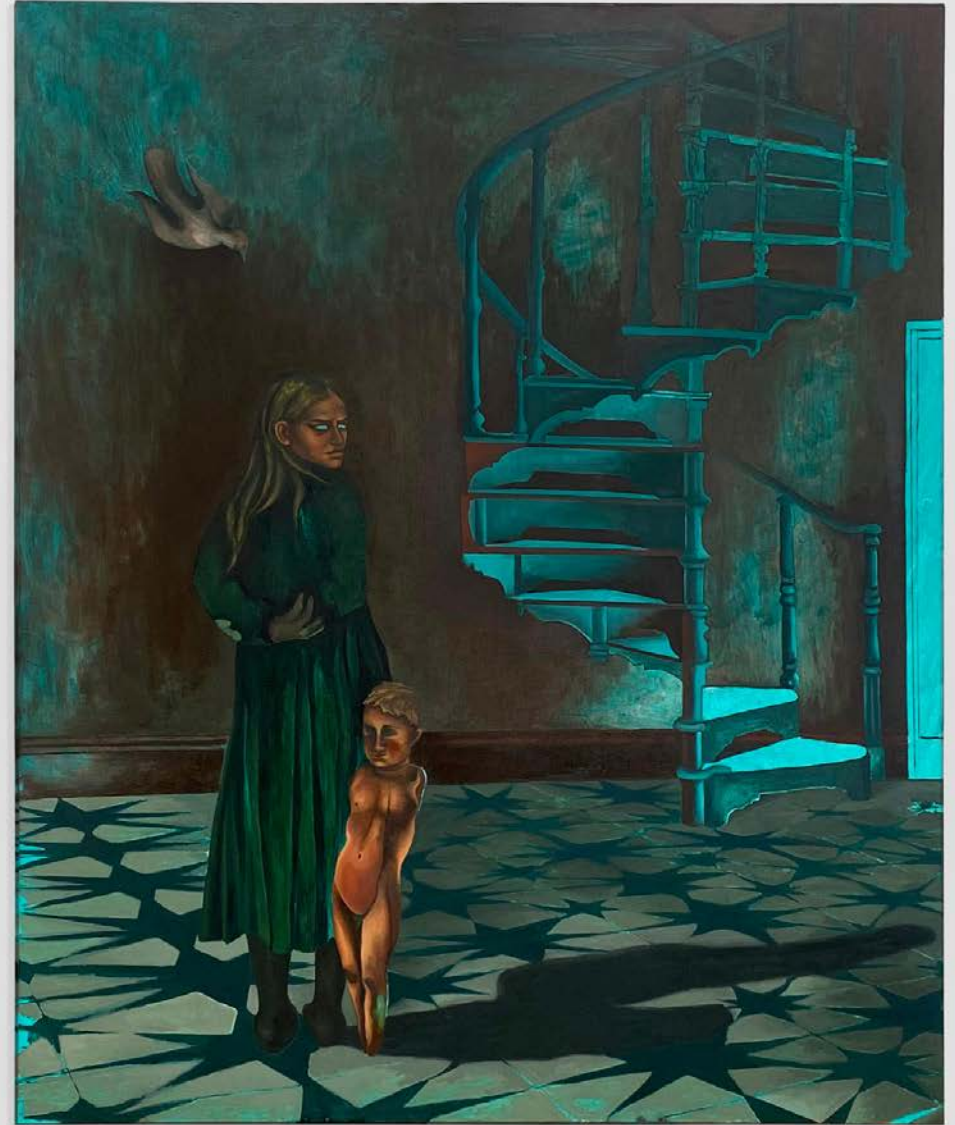


Lewis Hammond

Lewis Hammond (b. 1987, Wolverhampton, UK) lives and works between London, UK and Berlin, DE. His works delve into the psychological states influenced by the anxieties of our contemporary world, amid a global emergency. Combining art historical influences with personal experiences, his works convey a growing collective disquiet within our physical and socio-political landscape. Hammond creates a visual lexicon to explore the complexities of our shifting world through recurring motifs and double meanings, challenging fixed interpretations. With disoriented figures, mutated bodies, and imagined landscapes, his paintings reflect anxieties, violence, and the perpetual quest for self-identification. By repositioning references from a Eurocentric art history, Hammond creates a concentrated and skewed parallel world, offering a poignant reflection of our existing reality.

Selected solo exhibitions include *This Glass House*, The Perimeter, London, UK (2024); *This Glass House*, Kunstpalais, Erlangen, DE (2024); *Evocações*, Ismael Nery and Lewis Hammond, Mendes Wood DM, São Paulo, BR (2023); *Bludgeoned Sky*, 47 Canal, New York, US (2023); *Turbulent Drift*, Arcadia Missa, London, UK (2022); *ars viva*, Agents of Perception, Kai Art Center, Tallinn, EE (2022); among more. Selected group exhibitions include 8th Yokohama Triennale “Wild Grass: Our Lives”, Yokohama Museum of Art, Yokohama, JP (2024); *Mimesis*, Galerie Barbara Weiss, Berlin, DE (2023); *Room by Room: Concepts, Themes, and Artists in The Rachofsky Collection*, The Warehouse, Dallas, US (2023); *Der pinkelnde Tod or what the dead do*, Kunstverein Bielefeld, Bielefeld, DE (2023); *So let us all be citizens too*, David Zwirner, London, UK (2023); *Impressions of the Fall*, 47 Canal, New York, US (2022), among more.

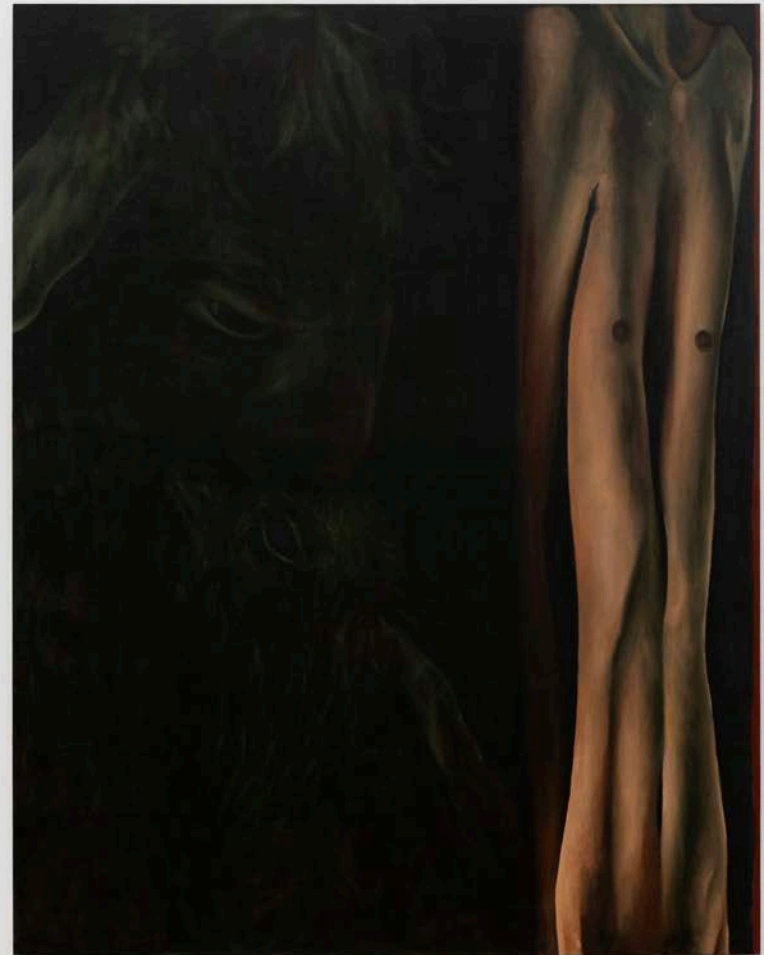
Hammond’s solo exhibition, *This Glass House* is currently on view at The Perimeter, London.



Lewis Hammond
Schmetterling, 2024
Oil on linen
190 x 230 cm
74 3/4 x 90 1/2 inches
£60,000.00 (excluding all relevant taxes)



Lewis Hammond
Fulcrum, 2024
Oil on linen
190 x 150 cm
74 3/4 x 59 inches
£48,000.00 (excluding all relevant taxes)





Onyeka Igwe

Onyeka Igwe (b. 1986, London, UK) is an artist and researcher specialising in moving image based in London. Her work revolves around a fundamental question: how do we live together? Rather than providing a definitive answer, her aim is to explore the intricate complexities of mutuality in a world that emphasises individualism. Central to Igwe's artistic practice is an exploration of sensorial, spatial, and counter-hegemonic forms of knowledge. Often working with archives, Onyeka delves into the realms of the body, archives, and both oral and written narratives as vehicles for inquiry, enabling the revelation of neglected histories and marginalised stories. Working mostly in the medium of film, her work entails untangling strands and threads, firmly anchored by a rhythmic editing style, while also paying close attention to the dissonance, introspection, and amplification that emerges between image and sound. In 2018, Onyeka Igwe joined Black Obsidian Sound System (B.O.S.S.), a QTIBIPOC sound system based in South London. Notably, B.O.S.S. received a nomination for the Turner Prize in 2021.

Recent solo exhibitions include *history is a living weapon in yr hand*, Peer, London, UK (2024); *The Miracle on George Green*, Arcadia Missa, London, UK (2024); *history is a living weapon in yr hand*, Bonington Gallery, Nottingham, UK (2024); *A Repertoire of Protest (No Dance, No Palaver)*, MoMA PS1, New York, US (2023); *The Miracle on George Green*, Highline, New York, US (2022); a so-called archive, LUX, London, UK (2021), among more. Recent group exhibitions include *Nigeria Imaginary*, Nigeria Pavilion at the 60th International Art Exhibition — La Biennale di Venezia, Venice, IT (2024); *Ritual in Transfigured Time*, Netwerk Aalst, Aalst, BE (2024); *Lagos Biennial*, Tafawa Balewa Square, Lagos, NG (2024); *anywhere in the universe*, The Common Guild, Glasgow, UK (2023); *Lagos, Peckham, Repeat: Pilgrimage To The Lakes*, South London Gallery, London, UK (2023); *Unschöne Museen*, ETH Zurich, CH (2023); *Turn up, Time of my life, go up in fire*, Display, Prague, CZ (2022); *Living with Ghosts*, Wallach Art Gallery, Columbia University, New York, US (2022); *Echoes*, Haus der Kunst, Munich, DE (2022); *Archives of Resistance*, Neue Galerie Innsbruck, Innsbruck, AT (2021), among more.

Onyeka Igwe
an endless play, 2024
Case, paper, LED, filament, perspex and bespoke plinth,
AP 1 of *History is an endless play*, Certificate of Authenticity
Video: 5 minutes, 34 seconds
Sculpture: 105 x 46 x 32 cm
41 3/8 x 18 1/8 x 12 5/8 inches
£12,000.00 (excluding all relevant taxes)



an endless play is a unique sculpture depicting a 3D model of scenes from Igwe's two-channel film installation, *A Radical Duet*. The film takes place in 1947, London, a time when the city was a hub of anti-imperialist and Black revolutionary activity, with intellectuals, Marxists, educators. It features fictional characters inspired by these radical figures, such as such as Funmilayo Ransome-Kuti and Sylvia Wynter, C L R James, Kwame Nkrumah and George Padmore. It imagines what happens when two women of different generations, but both part of the post-war independence movement, come together in London to put their fervour and imagination into writing a revolutionary play. The film depicts this process and envisages what that play would look like if staged today. The film is currently on view at Igwe's solo exhibition, *history is a living weapon in yr hand*, at Peer, London.

The work on display is accompanied by a 5-minute version of *A Radical Duet*, entitled *History is an endless play*. The film uses footage from *A Radical Duet* in a single-channel video that is an abstract visual study.

A Radical Duet is currently on view at Peer, London in Igwe's solo exhibition, *history is a living weapon in yr hand*.



Inquires about *A Radical Duet* are available upon request.



Nnena Kalu

Nnena Kalu (b. 1966, Glasgow) lives and works in London, UK. Her practice is rooted in two-dimensional works, sculptures and installations. Through binding, layering and wrapping materials, Nnena Kalu explores space, scale and materiality with repetitive and durational sculptural processes. Her installations often begin with multiple compact 'cocoons' or 'boulders' of textiles and paper tightly packed in cellophane and tape. With an emphasis on colour and volume, these spheres of bound materials are clustered together around frameworks and existing structures. Kalu's energetic installations become an extension of her physical movements, focusing on an important relationship between the artist's body and her sculptural forms.

Kalu's two-dimensional works are also viewed as sculptural explorations of space dictated by the length and reach of Nnena's arms, as well as the size of the paper. Drawings and paintings are frequently produced in pairs, the second an echo of the first, a rhythm is built up and multiple layers are constructed. As with Nnena's sculptural works, the drawings are an exploration of continuous line, shifting and ever-evolving forms.

Recent exhibitions include Nnena Kalu, Arcadia Missa, London, UK (2024); Infinite Drawing, Deptford X, London, UK (2022); Studio Voltaire elsewhere, London, UK (2020); Wrapping, Humber Street Gallery, East Yorkshire, UK (2019); Allied Editions, House of Voltaire, Frieze, London, UK (2022), To all the Kings who have no Crowns, Carl Freedman Gallery, Margate, UK (2022). Kalu's works are a part of the Tate Collection (UK), and the Arts Council Collection (UK).



Nnena Kalu

Drawing 22, 2021

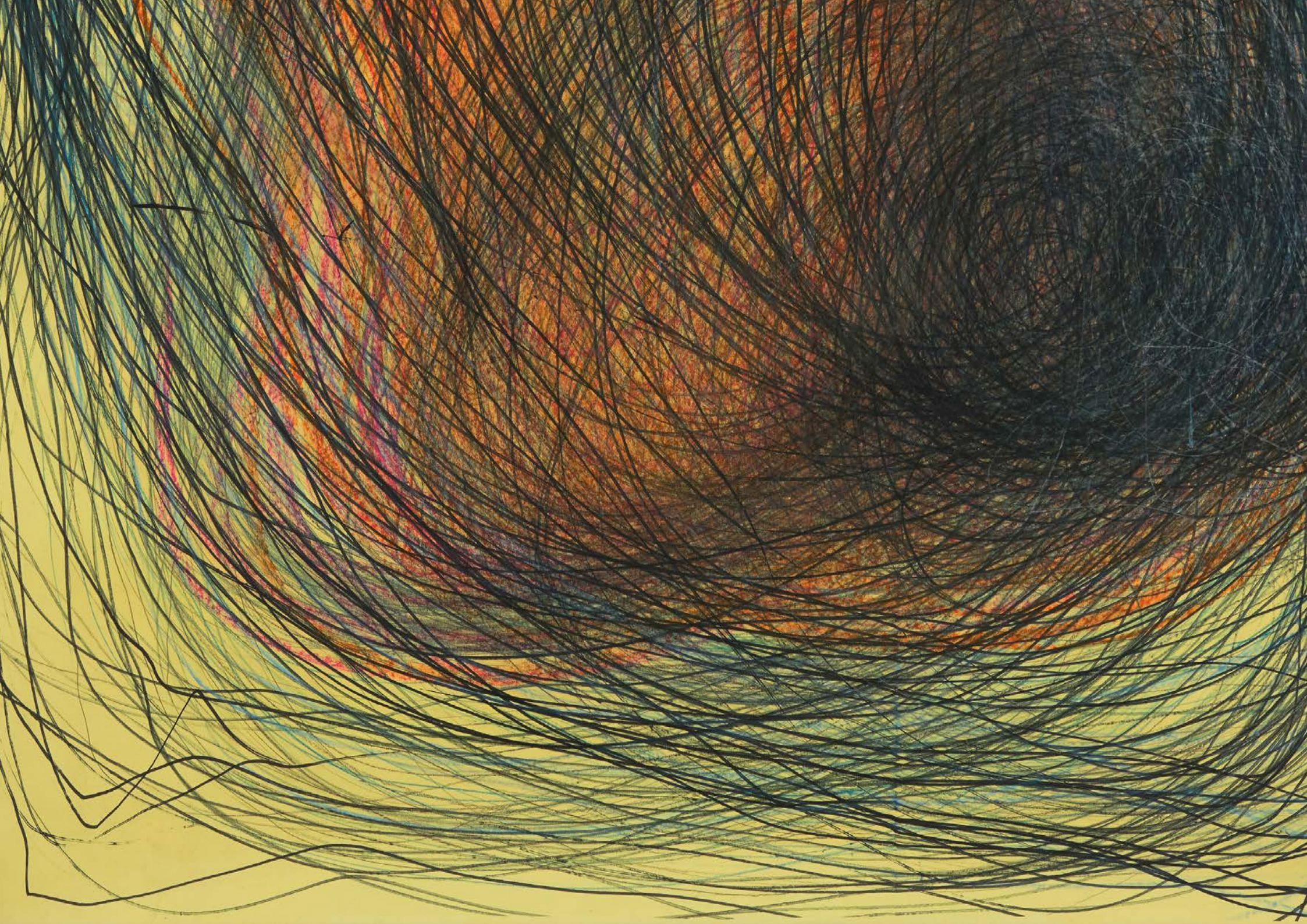
Pen, graphite and soft pastel on paper; Two parts, each:

182.1 x 148.1 x 4.5 cm, framed

71 3/4 x 58 1/4 x 1 3/4 inches, framed

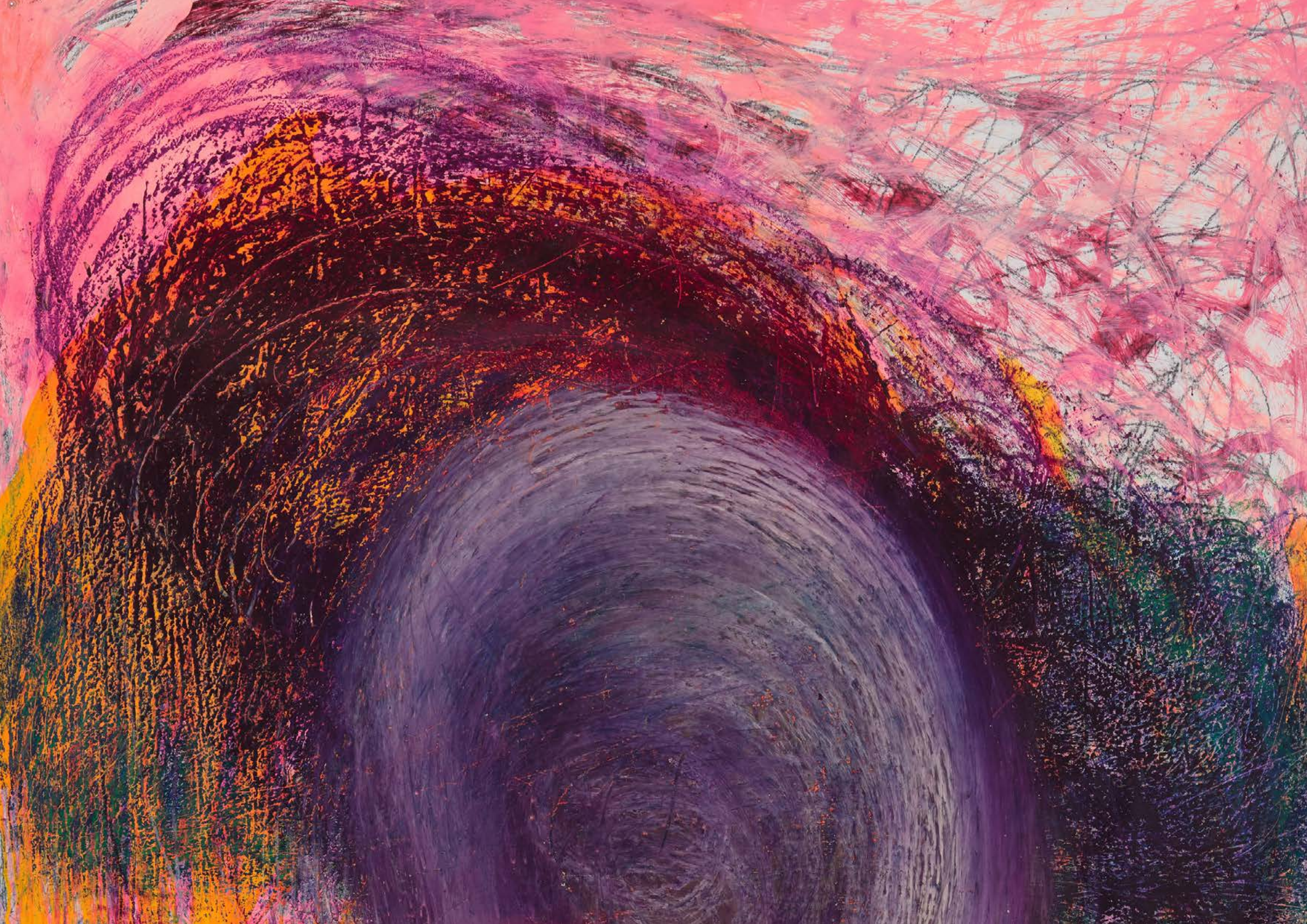
£12,500.00 (excluding all relevant taxes)





Nnena Kalu
Drawing 49, 2022
Oil stick, oil pastel, ink, acrylic, PVA glue, pencil and
pen on
paper; Two parts, each:
191.2 x 147.2 x 4.5 cm, framed
75 1/4 x 58 x 1 3/4 inches, framed
£12,500.00 (excluding all relevant taxes)







Rene Matic

Rene Matic (b. 1997, Peterborough, UK) is a London-based artist and writer whose practice spans across photography, film, and sculpture, converging in a meeting place they describe as “rude(ness)” - an evidencing and honouring of the in-between. Matic draws inspiration from dance and music movements such as Northern soul, Ska, and 2-Tone as a tool to delve into the complex relationship between West Indian and white working-class culture in Britain, whilst privileging queer/ing intimacies, partnerships and pleasure as modes of survival.

Matic’s selected work is from their series of 12 lightboxes, *How do you like your love*, commissioned by Deutsche Bank for their Frieze Lounge. “All the photos we have chosen for the lounge are a spectrum of different temperatures and emotions, people, love, care, light and dark - a country - reflecting off a disco ball the size of a small world. Our world.”

Matic’s artwork is also featured in the Deutsche Bank Collection, including a large-scale installation in the UK headquarters.

Recent solo exhibitions include Rene Matic/Oscar Murillo JAZZ, Kunsthalle Wien Museumsquartier, Vienna, AT (2024); kiss them from me, Chapter NY, New York, US (2023); a girl for the living room, Martin Parr Foundation, Bristol, UK (2023); upon this rock, Kunstverein Gartenhaus, Vienna, AT (2023), upon this rock, South London Gallery, London, UK (2022), soul time, Studio Voltaire, London UK (2022), in spite of, instead of, Quench Gallery, Margate, UK (2022), flags for countries that don’t exist but bodies that do, Arcadia Missa, London, UK (2021), Born British Die British, VITRINE Gallery, London, UK (2021). Recent group exhibitions include After the End of History: British Working Class Photography 1989 – 2024, Hayward Gallery, Touring show, UK (2024); Coventry Biennial, UK (2023), Divided Selves: Legacies, Memories, Belonging, Herbert Art Gallery & Museum, Coventry, UK (2023); Crowd Control, High Art, Arles, FR (2022); Queerdirect, Sadie Coles HQ, London, UK (2022); Arcadia, Bold Tendencies, London, UK (2021); Bloomberg New Contemporaries, South London Gallery, London, UK (2021) and Friends and Friends of Friends, Schlossmuseum, Linz, AT (2020).

Rene Matic
Campbell at Vogue Fabrics, 2024
Archival print on perspex, wood and electrical cable
154 x 107 x 15 cm
60 5/8 x 42 1/8 x 5 7/8 inches
Edition 1/3 + 1 AP
£12,000.00 (excluding all relevant taxes)





Coumba Samba

Coumba Samba (b. 2000, Harlem, New York, USA) is an interdisciplinary artist based in London, UK. Her work is rooted in studying process, hybridity, materiality and modes of visual communication. Samba investigates the uneasy relationships between the durable and the temporary against a backdrop of uncertainty and accelerated cultural consumption. At the heart of her enquiry is an unlikely event of play, community, collective care or love-making spawning semi-randomly in the universe against the odds of it's unfriendly environment, where color, symbol, humor and naiveté are utilized as instruments for formative and conceptual upcycling.

Selected solo exhibitions include *Red Gas*, Arcadia Missa, London, UK (2024); *Capital*, Cell Project Space, London, UK (2024); *This is Money*, Drei, Cologne, DE (2024); and *Couture*, Galerina, London, UK (2023). Recent group exhibitions include *ZONE*, Reena Spaulings, New York, US (2024); *118 1/2*, Emalin, London, UK (2024); *A Crooked World*, Drei, Cologne, DE (2023); *Slow Dance (3)*, Stadt-galerie, Bern, CH (2023); *Ways of Living 3.0*, Arcadia Missa, London, UK (2023); *World as diagram, work as dance*, Emalin, London, UK (2023); *Hello*, Galerina, London, UK (2022).

Coumba's solo exhibition, *Red Gas* is currently on view at Arcadia Missa, London.

Coumba Samba
Radiator, 2024
Metal and metal paint
183 x 26 x 6 cm
72 x 10 1/4 x 2 3/8 inches
£7,000.00 (excluding all relevant taxes)





Coumba Samba
Stripe Blinds, 2024
Window blind, acrylic and oil paint
194 x 120 x 6 cm
76 3/8 x 47 1/4 x 2 3/8 inches
£8,000.00 (excluding all relevant taxes)





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