

GALLERY 1957

FRIEZE SEOUL 2024

For the 2024 edition of Frieze Seoul, Gallery 1957 proudly presents a group show featuring a multitude of exalted artists from the continent and the diaspora. This exhibition gathers visual artists who work through diverse aesthetic traditions, including Rita Mawuena Benissan (b.1995, Cote d'Ivoire), Amoako Bofo (b.1984, Ghana), Kwesi Botchway (b.1994, Ghana), Modupeola Fadugba (b.1985, Togo), Yaw Owusu (b.1992, Ghana), and Arthur Timothy (b.1957, Ghana). The works presented provide a balance between enchanting textiles, striking sculptural installations, figurative paintings, and formidable portraiture, illuminating the space between reality and the ethereal.

An encompassing conversation on materiality, tactile sensations and changeability exudes through the works of Benissan and Owusu. Through refiguring objects and visual tropes, Benissan and Owusu attract the viewer's attention with bold colours and maintain intrigue by deconstructing how we view ourselves and our histories.

The embroidered tapestries presented by Benissan oscillate between styles inspired by the Harlem Renaissance and communal scenes of archival images from Ghana's illustrious history. While Benissan attends to aspects of chieftaincy in Ghana's visual cultural history, Owusu interrogates the very foundations of our value systems. His sculptural installations crafted from alchemically treated coins, invite us to contemplate the vulnerability of value and the socio-political and historical frameworks that influence the economy.

The reawakening of the portrait tradition and the centring of Black bodies and stories in contemporary art converges amongst painters from the West African artistic lineage. Real and imagined identities are masterfully depicted in the alluring characters and scenes of Bofo, Botchway, Fadugba and Timothy.

Bofo's iconic stylistic approach to portraiture resonates as being deeply personal while vividly celebrating global black communities, much like his contemporary counterpart and fellow Ghanaian portrait artist, Botchway. Instantly distinguishable for their blood-red eyes and textured black and violet-hued skin, Botchway's characters find equilibrium between realism and abstraction. Juxtaposed against the exuberant and powerful gazes of Botchway's figures, Bofo's playful use of iconography elevates his expressive figurations to a state of natural vitality.

Fadugba's captivating exploration of memory, identity, and the passage of time is depicted through the delicate interplay of light, shadow, and reflection in her paintings. The golden and bronze monochrome palette illuminates the subtle interactions between the subjects' gazes and body language, with the undulating motif of the swimming pool encouraging audiences to reshape themselves like water.

Contrastingly invoking moments frozen in time, Timothy's radiant canvases convey a strong sense of serenity while probing the inherent limitations of the human condition. Themes of affluence and oppression are illustrated with nuance and attention to history, with his characters lending themselves to a sense of ongoing transformation.

The relentless dynamism of the six artists featured in this exhibition open up paths for introspection, drawing upon both collective and personal archives to shed light on our interconnected narratives. When experienced together, these artworks culminate to evoke an expansive scope of cultures and histories.

For full details and larger images, please see the end of this document.



Amoako Boafo
Untitled, 2024
Oil on canvas
218 x 180 cm
85 7/8 x 70 7/8 in
(G1957AB049)

[View detail](#)



Amoako Boafo
Untitled, 2024
Oil on canvas
100 x 100 cm
39 3/8 x 39 3/8 in
(G1957AB050)

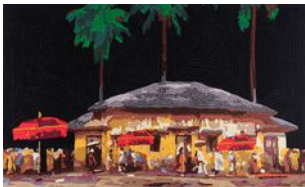
[View detail](#)



Rita Mawuena Benissan
The Wisdom from Above, 2024
Embroidery on velvet
134.6 x 134.6 cm
53 x 53 in
(G1957RMB058)

[View detail](#)

\$ 15,000.00



Rita Mawuena Benissan
We Process at Night, 2024
Embroidery on canvas
193 x 118.1 cm
76 x 46 1/2 in
(G1957RMB054)

[View detail](#)



Rita Mawuena Benissan
May We Process?, 2024
Embroidery on Canvas
198.1 x 114.3 cm
78 x 45 in
(G1957RMB062)

[View detail](#)

\$ 24,000.00



Arthur Timothy
The gilded cage, 2024
Oil on canvas
120 x 150 cm
47 1/4 x 59 in
(G1957ATM063)

[View detail](#)

£ 28,500.00



Yaw Owusu
Abusua Do, 2024
US pennies on canvas

[View detail](#)

171.4 x 144.8 cm
67 1/2 x 57 in
(G1957YO064)

\$ 32,500.00



Yaw Owusu
Biribi Nti, 2024
US pennies on canvas

[View detail](#)

147.3 x 162.6 cm
58 x 64 in
(G1957YO063)

\$ 30,000.00



Rita Mawuena Benissan
We Reign in Ivy, 2024
Embroidery on velvet

[View detail](#)

134.6 x 134.6 cm
53 x 53 in
(G1957RMB056)

\$ 15,000.00



Kwesi Botchway
Little old me, 2024
Oil on canvas

[View detail](#)

80 x 109 cm
31 1/2 x 42 7/8 in
(G1957KB098)

\$ 40,000.00



Kwesi Botchway
Masculine in her, 2024
Oil on canvas

[View detail](#)

80 x 109 cm
31 1/2 x 42 7/8 in
(G1957KB097)

\$ 40,000.00



Arthur Timothy
Sanctuary, 2024
Oil on canvas
76 x 76 cm
29 7/8 x 29 7/8 in
(G1957ATM061)

[View detail](#)

£ 12,500.00



Arthur Timothy
Once upon a time, 2024
Oil on canvas
61 x 91.5 cm
24 x 36 in
(G1957ATM062)

[View detail](#)

£ 12,500.00



Modupeola Fadugba
Water's Memory, 2024
Acrylic and metal leaf on burned canvas
173.99 x 115.57 cm
68 1/2 x 45 1/2 in
(G1957MF055)

[View detail](#)

£ 50,000.00



Modupeola Fadugba
Liquid Mirror, 2024
Acrylic and metal leaf on burned canvas
173.99 x 115.57 cm
68 1/2 x 45 1/2 in
(G1957MF056)

[View detail](#)

£ 50,000.00

AMOAKO BOAFO
Untitled, 2024



Oil on canvas
218 x 180 cm
85 7/8 x 70 7/8 in
(G1957AB049)

AMOAKO BOAFO
Untitled, 2024



Oil on canvas
100 x 100 cm
39 3/8 x 39 3/8 in
(G1957AB050)

RITA MAWUENA BENISSAN
The Wisdom from Above, 2024



Embroidery on velvet
134.6 x 134.6 cm
53 x 53 in
(G1957RMB058)

\$ 15,000.00

RITA MAWUENA BENISSAN
We Process at Night, 2024



Embroidery on canvas
193 x 118.1 cm
76 x 46 1/2 in
(G1957RMB054)

RITA MAWUENA BENISSAN
May We Process?, 2024



Embroidery on Canvas
198.1 x 114.3 cm
78 x 45 in
(G1957RMB062)

\$ 24,000.00

Description

This artwork portrays a scenery where the community is united in the presence of their chiefs during a procession.

ARTHUR TIMOTHY
The guided cage, 2024



Oil on canvas
120 x 150 cm
47 1/4 x 59 in
(G1957ATM063)

£ 28,500.00

YAW OWUSU
Abusua Do, 2024



US pennies on canvas

171.4 x 144.8 cm
67 1/2 x 57 in
(G1957YO064)

\$ 32,500.00

YAW OWUSU
Biribi Nti, 2024



US pennies on canvas

147.3 x 162.6 cm
58 x 64 in
(G1957YO063)

\$ 30,000.00

RITA MAWUENA BENISSAN
We Reign in Ivy, 2024



Embroidery on velvet
134.6 x 134.6 cm
53 x 53 in
(G1957RMB056)

\$ 15,000.00

Description

This artwork is influenced by the works of Aaron Douglas, a Harlem Renaissance artist, by combining comparable elements to those seen in his works. As many of my tapestry have a feeling of identification and locality, these undefined figures allow the figures to be anyone. The figures are giving honor to this orb like shape, which is still yet to be defined for me in my practice.

KWESI BOTCHWAY
Little old me, 2024



Oil on canvas
80 x 109 cm
31 1/2 x 42 7/8 in
(G1957KB098)

\$ 40,000.00

KWESI BOTCHWAY
Masculine in her, 2024



Oil on canvas
80 x 109 cm
31 1/2 x 42 7/8 in
(G1957KB097)

\$ 40,000.00

ARTHUR TIMOTHY
Sanctuary, 2024



Oil on canvas
76 x 76 cm
29 7/8 x 29 7/8 in
(G1957ATM061)

£ 12,500.00

ARTHUR TIMOTHY
Once upon a time, 2024



Oil on canvas
61 x 91.5 cm
24 x 36 in
(G1957ATM062)

£ 12,500.00

MODUPEOLA FADUGBA
Water's Memory, 2024



Acrylic and metal leaf on burned canvas

173.99 x 115.57 cm

68 1/2 x 45 1/2 in

(G1957MF055)

£ 50,000.00

Description

Water's Memory by Modupeola Fadugba is a captivating exploration of memory, identity, and the passage of time, masterfully depicted through the delicate interplay of light, shadow, and reflection. The artwork features two women from her studio team seated closely together, their serene expressions and intertwined postures suggesting a profound, introspective connection.

The golden monochrome palette details the figures and reflects them in the water beneath, creating a mirror image that appears both clear and subtly distorted. This reflective surface serves as a metaphor for memory itself—fluid, ever-changing, and imbued with layers of meaning. The shimmering reflections and gentle ripples of the water seem to hold fragments of the past, capturing moments of connection.

Surrounding the central figures, abstract patterns in earthy tones and burnished gold evoke a sense of timelessness and natural beauty. These elements suggest the organic, living nature of memory, constantly shifting and reshaping itself like water.

Water's Memory invites viewers to reflect on how memories shape our identities and relationships. It emphasizes the importance of the past in informing the present and how our connections with others are preserved and transformed through our recollections. The artwork's harmonious composition and rich textures create a poignant and evocative tribute to the enduring power of memory.

MODUPEOLA FADUGBA
Liquid Mirror, 2024



Acrylic and metal leaf on burned canvas
173.99 x 115.57 cm
68 1/2 x 45 1/2 in
(G1957MF056)

£ 50,000.00

Description

Liquid Mirror by Modupeola Fadugba presents a contemplative scene where three young women, clad in swimsuits, are seated at the edge of a calm body of water. Their poses and expressions convey a sense of quiet contemplation and unspoken communication, giving us an invitation to engage in a deep, silent dialogue.

The figures are portrayed in bronze palette, their forms illuminated against a dark backdrop, enhancing the sense of intimacy and focus on their reflective state. Each woman is positioned uniquely, suggesting individual contemplation while still being part of a collective moment. The subtle interactions between their gazes and body language hint at the complexity and depth of their connection.

Beneath them, the water mirrors their images with a distorted, fluid reflection, embodying the theme of introspection and the passage of thoughts and memories. The reflection in the water is rich with abstract patterns and varying shades of bronze and black tones, symbolizing the silent depth and the ever-changing nature of inner thoughts and emotions.

Liquid Mirror invites viewers to delve into the quiet, powerful moments of reflection that define our inner lives. It emphasizes the strength found in silent communication and the profound connections that can exist beyond words.

About the artists

Rita Mawuena Benissan

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

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

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

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

Rita's artistic prowess has garnered attention globally, with exhibitions at prestigious venues such as Arts + Literature Laboratory in Wisconsin (2021), the Foundation Contemporary of Art, Afrochella Festival (2021), Dak'Art - Biennale de l'Art Africain Contemporain at the IFAN African Art Museum in Dakar, Senegal (2022), and the group show "EFIE: Museum as Home" in Dortmund, Germany, Mitchell and Innes Gallery in New York (2023). Her solo exhibition, "In the World Not of the World," curated by Ekow Eshun at Gallery 1957 in Accra [2023], stands as a testament to her unwavering dedication to rewriting the narrative of Ghanaian identity through beauty and strength.

Amoako Bofo

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

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

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

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

Kwesi Botchway

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

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.

Botchway works within the portrait tradition that bears a storied legacy in western art, reworking it by centring the long-absent and ignored Black figure. Blending styles of French Impressionism and African Realism, Botchway transforms the portrait into a study not of fixedness of identity, but of becoming and possibility. This oeuvre marks a shift from his earlier works, which sit more squarely in the realist style and are heavily influenced by Ghanaian street art traditions. Realism and abstraction also influence the artist's process of choosing subjects - while many are those Botchway knows from his life, others spring from his imagination or are composites of features he gleans from the world around him.

Refusing to perform for the white gaze, the figures in his recent portraiture exist in both the real beauty of the Black present as well as the fantastical possibilities of Black futures. They meet the viewer's gaze directly or turn away from the stare, in both instances preserving an aura of mystery that forestalls a total and transparent availability to the audience. Instead, these subjects maintain interior lives that are shielded from public view, inner worlds of fantasy and possibility that signal the richness of Blackness. The face is a significant element to Botchway's portraits, as he considers it to be a reflection of the soul. Illustrating his fusion of realism and impressionism, these faces are both recognisable and fantastically surreal. The orange-hued eyes of his subjects signify the more-than-human quality of Blackness while the purple that saturates their skin both refuses the racialised meanings dominant culture reads onto Black skin and indexes the colour's association with royalty to represent the Black figure as a majestic being. Colours, Botchway believes, are characters much like the subjects of his paintings, and so each pigment is chosen with precise and calculated intention. Despite the surreal and private nature of these figures, he aims for these works to be in dialogue with the audience, drawing them into a world in which Black is so much more than what racism connotes it to be, challenging the viewer and broader society to confront the myths of anti-Blackness.

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.

Modupeola Fadugba

(b.1985, Lomé)

Modupeola Fadugba is a multimedia artist based in Abuja working in painting, drawing, and socially engaged installation. With a background in engineering, education and economics, and as a self-taught artist, she comfortably inhabits the nexus of many disciplines. Her works explore cultural identity, social justice, game theory, and the art world within the socio-political landscape of Nigeria and our greater global economy. Her peripatetic life experiences have fused into a diverse and unique perspective which manifests in her work. Fadugba's artworks explore cultural identity, social justice, game theory and the art world within the socio-political landscape of Nigeria and our greater global economy. Dreams From The Deep End, a documentary produced by Fadugba that explores unity through powerful Black figures together in water, recently won a New York Emmy Award. The People's Algorithm-a game installation that fosters debate about how to improve Nigeria's education system was awarded El Anatsui's Outstanding Production Prize and a 2016 Dakar Biennale Grand Prize from Senegal's Minister of Communication.

Selected solo exhibitions include The Artist's Algorithm: Why Nations Win, Alara Concept Store, Lagos, Nigeria (2021); Dreams from the Deep End, Gallery 1957, Accra, Ghana (2018); Prayers, Players & Swimmers, Cité des Arts, Paris, France (2017); Synchronised Swimming & Drowning, London, UK (2017); Heads Up, Keep Swimming, SMO Contemporary Art, Lagos, Nigeria (2017) and Like Play, Like Play, Dakar, Senegal (2016). Selected group exhibitions include Seen and Being Seen, Praise Shadows Art Gallery, Brookline (2021); Royal Academy Summer Exhibition, Burlington House, London, UK (2017); Afriques Capitales, Gare Saint Sauveur, Lille, France (2017); Design is the Personality of an Idea, Ford Foundation & African Artists Foundation, Lagos, Nigeria (2015) and Art/Energy, Red Door, London, UK (2015). Fadugba has participated in the following fairs Art Dubai; 1-54, Contemporary African Art; SS17, ART X Lagos and 1-54 Contemporary African Art Fair. Her works are included in notable collections such as Minneapolis Institute of Art; Smithsonian Institute of African Art; Tiroche Collection and Sindika Dokolo Foundation.

Yaw Owusu

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

Yaw Owusu creates sculptural paintings and installations by shifting otherwise worthless materials into encounters of value. Working in a variety of media, he uses the least denomination of coins, stainless steel, wood, copper, found objects and social engagements to penetrate the histories of trade, exchange, and labour. His compositions reflect and are influenced by urban landscapes, architecture, historic iconography, and abstraction. Owusu's processes involve oxidation, plating and other experimental activities that transform the texture and colour of his materials to

explore the transient nature of value across varied cultural and economic contexts. The artist's approach is rooted in a deep sense of playful alchemy that embraces the complexity of currency, symbolism, and meaning. He takes up the copper-plated steel Ghana pesewa coins which are minted by the Royal Canadian Mint and represent a failed attempt to curb inflation since 2007. The question of Africa's economic independence is at the crux of his work. In the instance of the US penny, marked by Abraham Lincoln's legacy of emancipation, Owusu asks what freedom means today. While juxtaposing these different currencies and objects, he investigates the multiplicity of what value can become.

Solo exhibitions by the artist include: 'Everything You Touch is Gold', Gallery 1957, Accra, Ghana (2023); 'In the Cool of Day', Efie Gallery, Dubai, UAE (2022); 'Limitless Growth, Limited World', Institute of Contemporary Art, San Diego, CA, USA (2022); 'Reflections from the (in)Visible Past' Gallery 1957, London, UK (2021); 'NEW YORK, New York', Facebook Permanent Installation, USA (2021); 'Beyond the waters and winter sunshine', Jones Beach, New York, USA (2021); 'Through The Earth And Back', Ohio, USA (2020); 'The Worlds We Make, 2020' Volta New York Art Fair, New York, USA (2020); 'Exchange Project, What would you do for a penny?', New York, USA (2019); 'All That Glitters', Gallery 1957, Accra, Ghana (2017).

Select group exhibitions include: 'Unlimited II', Gallery 1957, Accra, Ghana (2023); 'The Alchemists', Johnson Lowe Gallery, Atlanta, Georgia, USA (2023); 'The Storytellers', Gallery 1957, London, UK (2022); 'Chromotherapy in an Age of Doubt', Pratt Manhattan Gallery, New York, USA (2022); 'Material Earth' (with Isshaq Ismail and El Anatsui), Christie's and Efie Gallery, London, UK (2022); 'Ontology', Ross+Kramer Gallery New York (2021); 'Hardware, Software & Self: Material Relay at SPRING/BREAK Art Show, New York, USA (2020); 'Diaspora – From local to Foreign', Kuenyehia Trust, Ghana (2019); 'De(Re)construction', Stueben Gallery, New York, USA (2019); 'Where do we come from, where are we going' Sotheby's Art Institute New York, USA (2019); 'Right at the Equator', Depart Foundation, Malibu, California, USA (2019); 'Primaries', Steuben Gallery, New York, USA (2018); 'Second Life', Museum of African Contemporary Art Al Maaden, Marrakech, Morocco, (2017); 'Part IV International Artist project', Galerie 102, Berlin, Germany (2016); 'Spirit Robot' Chale Wote Art Festival James Town, Accra, Ghana, Accra, (2016); 'Cornfields', Museum of Science and Technology, Accra, Ghana (2016); 'The Gown Must Go to Town', Museum of Science and Technology, Accra, Ghana (2015).

His work is represented in several notable public and institutional collections, including the Presidential Residence of Ghana, the World Bank, the Museum of African Contemporary Art Al Maaden, Marrakech, Morocco, the Shylon Museum, Nigeria, and Meta in New York.

Owusu has been featured in articles and publications including Time Out New York, OZY.com, Africa in Dialogue, Daily Graphic, Gulf News and Khaleej Times, Owusu was the recipient of the Kuenyehia Art Prize for Contemporary Ghanaian Art (2018), the recipient of the Pratt Circle Honorary Award (2019) and he was an AICAD Fellow nominee (2019-2020). Owusu was shortlisted for the Norval Sovereign African Art Prize (2023).

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).

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'.