

Frieze London
Booth D6
09 - 13 October 2024
London, UK

Virginia Chihota
Umar Rashid
Joy Labinjo

Miranda Forrester
Emma Prempeh
Sikelela Owen
Wura-Natasha Ogunji
Leo Robinson
Gareth Nyandoro
Muzae Sesay
Samuel Nnorom

TIWANI CONTEMPORARY

Virginia Chihota

Introspective in nature, Virginia Chihota's work is deeply influenced by personal experiences - landmark and everyday. In a reflection on intimacy and the human figure, she has addressed themes such as, childbearing, childrearing, marriage, kinship, bereavement and faith. At once mundane and transcendental, rife with allusions to everyday life, and religious and folkloric symbolism, her large works on paper display a raw, expressionist verve and a striking grace in the elaborate use of patterns, textures and layers. Having trained as a printmaker, Chihota's use of screen-printing is as confident as it is original. She mixes printing techniques with drawing to produce unique works of striking formal complexity. They often depict the female form blending into near abstraction, and bodies caught in strange embraces evoking a figural union; along with an iconographic repertoire which points towards the domestic whilst emphasising connectedness and collectivity. Chihota's work highlights the ways in which the female agency disrupts borders and activates concerns around different forms of belonging. Subjectivity emerges as a concept embedded in notions of interrelatedness.

Virginia Chihota was born in 1983 in Chitungwiza, Zimbabwe and currently lives and works in New York NY, USA. She graduated in Fine Arts from the National Art Gallery Studios in Harare, Zimbabwe in 2006. Chihota represented Zimbabwe at the 55th Venice Biennale in 2013 and was awarded the Prix Canson in the same year. In 2021, her works were commissioned by the Opéra National de Paris, France for Giuseppe Verdi's *Aida*.

Recent exhibitions include: *In The Blood*, Tiwani Contemporary, London, UK (group - 2024); *As Feeling Births Idea*, Tiwani Contemporary, London, UK (group - 2024); *Chibereko Chakaramba Kuudzirwa (The Womb Refused To Be Told)*, Tiwani Contemporary, London, UK (solo - 2023); *35th Ljubljana Biennale*, Ljubljana, Slovenia (group - 2023); *I See You*, Tiwani Contemporary, Lagos, Nigeria (group - 2022); *The Norval Sovereign African Art Prize Finalists Exhibition*, Norval Foundation, Cape Town, South Africa (group - 2022); *Whose Am I? I Am Not My Own (Ndiri Waani? Handisi Muridi Wangu)*, Tiwani Contemporary, London, UK (solo - 2021); *Uri Mwana Wani? (Whose Child Are you?)*, National Gallery of Zimbabwe, Harare, Zimbabwe (solo - 2019); *Virginia Chihota, ULUCG Artists' Pavilion*, Montenegro (solo - 2019); *Mhamha*, Tiwani Contemporary, London, UK (solo - 2019); *Ultrasanity. On Madness, Sanitation, Antipsychiatry And Resistance*, SAVVY Contemporary, Berlin, Germany (group - 2019); *Close: Drawn Portraits*, The Drawing Room, London, UK (group - 2018); *The E-qualities of Women*, National Gallery of Zimbabwe, Harare, Zimbabwe (group - 2018).



Virginia Chihota
Chibereko chakaramba kuudzirwa (The womb refused to be told), 2021
Serigraphy on linen
245 x 300
96 23/50 x 118 11/100
VCH 193

GBP 45,000



Virginia Chihota
Zvandakabara ndinoda (what i gave birth to i love), 2021
Serigraphy and ink drawing on linen
220 x 220 cm
86 5/8 x 86 5/8 in
VCH 202

GBP 40,000

Virginia Chihota
Ndombundira zvitsva I (I embrace the new), 2021
Serigraphy on linen,
Unique
180 x 200 cm
70 7/8 x 78 3/4 in
VCH 194

GBP 40,000



Umar Rashid

Umar Rashid was born in 1976 in Chicago IL, USA and currently lives and works in Los Angeles CA, USA. He earned his BA at Southern Illinois University in 2000.

For the past seventeen years, the Los Angeles based artist has documented the complex, historical and episodic saga of a fictional world superpower - the Frenglish Empire. Between 1658 and 1880, the Frenglish rule a trans continental area comprised of dominions, protectorates and colonies including England, France, Turkey, India, Caribbean, Australia. Over the next two centuries, the Frenglish Empire engages in military endeavours, political intrigues, dynastic alliances and significantly, colonial exploits and enterprises that arise out of survivalist and expansionist imperial policies. During its course, it comes up against a number of rival states agitating for power who emerge as significant players in the 18th century including its suzerain, the North American Belhaven Republic and a recalcitrant Dutch republic, the Batavian Empire.

Across portraits, maps, flags, artefacts, vignettes and drawings and other visual remnants of an imagined empire and its multiple interactions, Rashid reveals pivotal events and the ever-changing fortunes of a lively array of protagonists, both elite and quotidian, all peculiar to a highly novel parallel universe. In this polyglot and multi-racial world of the mid 17th and late 19th centuries, Rashid collapses time, geography and the real-life dichotomies of race, class, gender, religion, sexuality and, power. His iconographic work synthesises comic culture, African cosmology, Egyptology, Classical mythology, Native American ledger art, hip hop, Persian miniature, Afrofuturism, grand history paintings and Renaissance portraiture. In remixing myriad histories - some recognisable and others esoteric including, but not limited to, Western European, African and Ottoman, Rashid offers a revisionist, forensic and often humorous panorama of the early and late Modern periods. His work challenges the legacies and linearities of imperial and colonial historiographies and their influence on the construction of modernity.

Recent exhibitions include: *Halfway to Sanity*, The Pit Los Angeles, Los Angeles CA, USA (group - 2024); *30 Years of New Image Art*, Los Angeles CA, USA (group - 2024); *The Undiscovered Genius of the Niger Delta. An Unexpected Journey Into Chaos...1799*, Tiwani Contemporary, Lagos, Nigeria (solo - 2023); *If there's been a way to build it, There'll be a way to destroy it...L'époque Totalitaire part one*, Almine Rech, London, UK (solo - 2023); *Kagetora's dream in the time of Sakoku. (Reds and Blues). Part 1*, Blum & Poe, Los Angeles CA, USA (solo - 2023); *Ancien Regime Change 4, 5, and 6*, MoMa PS1, New York NY, USA (solo - 2022); *Ancien Regime Change part 3: The men who sold the world*, Cokkie Snoei, Rotterdam, Netherlands (solo - 2022); *In Ancien Regime Change Part Two. En Germinal: Les Printemps de Guerre*, Almine Rech, Paris, France (solo - 2022); *Ancien Regime Change: Part One, Can You Dig It?, A Dirge For Cyrus And His Band Of Warriors, Half Gallery*, Half Gallery, New York NY, USA (solo - 2021); *En Garde / On God*, Blum & Poe, Los Angeles CA, USA (solo - 2021); Hammer Museum, Los Angeles, USA in partnership with The Huntington, Art Museum and Botanical Gardens, San Marino CA, USA, (2020); *What is the color when black is burned? (The Gold War Part 1)*, University of Arizona, Tucson AZ, USA (solo - 2018).

His work is included in the collections of the Zeitz Museum of Contemporary Art, Jorge Perez Collection, Brooklyn Museum, Santa Barbara Museum of Art, the Progressive Collection, 21C Museum, the Nevada Museum of Art, and the Wellin Museum of Art amongst others.



Umar Rashid
We Were so Wrong, 2024
Acrylic on canvas, Unique
183 x 183 cm
72 x 72 in
URA 072

USD 65,000



Umar Rashid
Terror in the Alps, 2024
Acrylic on canvas, Unique
183 x 183 cm
72 x 72 in
URA 073

USD 65,000



Umar Rashid
The Billie Jean Affair, 2024
Acrylic on canvas, Unique
183 x 183 cm
72 x 72 in
URA 074

USD 65,000

Joy Labinjo

Joy Labinjo's large-scale figurative paintings often depict intimate scenes of historical and contemporary life, both real and imagined and often based on figures appearing in personal and archival imagery that include family photographs, found images and historical material. In the past, she has explored themes including, but not limited to, identity, political voice, power, Blackness, race, history, community and family and their role in contemporary experience.

Her work presents fresh and arresting compositions of colour, pattern and motifs: key signatures of Labinjo's work. Fundamentally, at the heart of Labinjo's practice is a bold interest in storytelling and ultimately, people's lives. Exploring multiple modes of representation including abstraction, naturalism, flatness and graphic patterns, Labinjo's 'collage aesthetic' comprises an eclectic visual vocabulary and mixed painterly techniques which echo her experience of multiple identities - growing up Black, British, Nigerian in the 90s and early 00s.

Labinjo was awarded the Woon Art Prize in 2017. Her acclaimed commission for the Brixton Underground Station in London, UK, *5 more minutes*, was on view throughout November 2022. Recent exhibitions include: *Conversations*, Walker Art Gallery, Liverpool, UK (group - 2024); *We Are Briefly Gorgeous*, Southwark Park Galleries, London, UK (solo - 2024); *The Body Electric*, Larsen Warner Gallery, Stockholm, Sweden (group - 2024); *Beloved, Take What You Need*, Tiwani Contemporary, London, UK (solo - 2023); *Real Families*, Fitzwilliam Museum, Cambridge, UK (group - 2023); *A Bout Des Mes Rêves*, Vanhaerents Collection at Tripostale, Lille, France (group - 2023); *Africa Supernova*, Kunsthal Kade, Amersfoort, Netherlands (group - 2023); Zeitz MOCAA, South Africa (group - 2022); *Women's Art Collection*, Cambridge, UK (group -2022); *Ode to Olaudah Equiano*, Chapter Arts Centre, Cardiff, UK (solo - 2022), *Full Ground*, Tiwani Contemporary, Lagos, Nigeria (2022), *Commission for The Becontree Estate Centenary 2021*, London, UK (2021); Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech, Morocco (2021), Royal Academy, London, UK (2020), The Breeder Gallery, Athens, Greece (2020), Baltic Centre for Contemporary Art, Gateshead, UK (2019); Bloc Projects, Sheffield, UK (2019); Tiwani Contemporary, London, UK, (2018).



Joy Labinjo
Doubles, 2024
Oil, oil bar and oil pastel on canvas
180 x 200 cm
70 7/8 x 78 3/4 in
JLA 161

GBP 60,000



Joy Labinjo
Gratitude, 2024
Oil and charcoal on canvas, Unique
140 x 160 cm
55 1/8 x 63 in
JLA 168

GBP 40,000



Joy Labinjo
Tropic Snow 1, 2024
Oil on primed 250gsm paper
Artwork 84.1 x 59.4 cm
33 1/8 x 23 3/8 in
Framed 102 x 77.6 cm
40 1/8 x 30 1/2 in
JLA 171

GBP 12,000

Miranda Forrester

Miranda Forrester lives and works in London. She holds a BA in Fine Art Painting from the University of Brighton.

Forrester explores the queer Black female gaze in painting. Her work addresses the invisibility of Black queer women in the western art historical cannon, seeking to explore the plurality of queerness and blackness with an honest and sensitive approach.

Her gestural style hovers between drawing and painting in application. Delicate, tender, visualisations of Black queer women in spaces where they are the most expansive versions of themselves. Domestic life and intimacy are sparsely defined and painted, alluding to a life in the process and event of unfurling and defining itself, capturing intimate moments of warmth, tenderness and insularity.

Forrester's figures occupy their spaces with bold softness, authority and subtlety, in moments of calm and quietude, within compositions that include queer popular cultural and historical references in the form of collaged photo-transfer elements across selected areas of the canvas, polythene or polycarbonate surface plane. The latter materials commonly used in architectural construction, play a key role in Forrester's work, as the transparent surfaces allow viewers to peer through the depicted bodies, blending the changing physical environment with the imagined world of her paintings.

The frames visible beneath the polycarbonate, mimic traditional canvas stretchers, and expose craftsmanship and labour as part of the visual experience of the work. This creates a sense of fluidity, inviting viewers to move in and around the paintings, fostering a deeper connection with the figures, noticing cast shadows referring to alternative narratives, and manifesting Forrester's intent to honestly represent her perspective and view on life and art as experienced by a queer, Black woman.

Recent exhibitions include: *Conversations*, Walker Art Gallery, Liverpool, UK (group - 2024); *In the Blood*, Tiwani Contemporary, London, UK (group - 2024); *Interiorities*, Mariane Ibrahim Gallery, Chicago IL, USA (solo - 2024); *In Praise of Black Errantry*, Unit London, during the 60th Venice Biennale, Palazzo Pisani S. Marina, Venice, Italy (group - 2024); *Together We Thrive*, Culture& and Sotheby's Institute of Art, in collaboration with Gallery OCA and venue Cromwell Place, London, UK (group - 2024); *LEDA and the SWAN: a myth of creation and destruction*, Victoria Miro Gallery II, London, UK (group - 2023); *Arrival*, Tiwani Contemporary, London, UK (solo - 2023); *Like Paradise*, Claridges Art Space, London, UK (group - 2023); *Hauntology: Ghostly Matters*, Mariane Ibrahim Gallery, Chicago IL, USA, (group - 2023); *Somatic Markings*, Kasmin, New York NY, USA (group - 2022); *Our Land Just Like a Dream*, Macaal, Marrakech, Morocco (group - 2022); *The Company She Keeps*, Tiwani Contemporary, Lagos, Nigeria (group - 2022); *Hard as Nails*, Quench Gallery, Margate, UK (group - 2022); *At Peace*, Gillian Jason Gallery, London, UK (group - 2021); *Small is Beautiful*, Flowers Gallery, London, UK (group - 2021); *Sixty- Six London*, St George's Place, London, UK (group - 2021); *Reality Check*, Guts Gallery, London, UK (group - 2021); *Poetic Sustenance*, Tiwani Contemporary, London, UK (group - 2021); *Abode*, Guts Gallery, London, UK (solo - 2020).



Miranda Forrester
Holding on, 2024
Oil and gloss on polycarbonate/ sapele frame, Unique
60 x 40 cm
23 5/8 x 15 3/4 in
MFO 079

GBP 7,000



Miranda Forrester
Just us, 2024
Oil and gloss on polycarbonate/ sapele frame,
Unique
183 x 142 cm
72 x 55 7/8 in
MFO 080

GBP 22,000



Miranda Forrester
Unity, 2023
Oil and gloss on polycarbonate/ sapele frame
61 x 40 cm
24 x 15 3/4 in
MFO 075

GBP 7,000

Emma Prempeh

The starting point to Prempeh's paintings is the matter of blackness - the tonal properties of the colour establishes the ground to her paintings and a cinematic basis to invoke and project memories of events, people, and places to emphasise an appreciation of ancestral time and relationships, selfhood and transformation. Schlag metal, a brass alloy of copper and zinc imitative of gold leaf, is a material that Prempeh applies to selected areas of her often large-scale paintings. Over time this oxidises creating slow, live visual changes that animate the image and create a meta-narrative around our experiences of the passing of time, memory and its representation. Prempeh occasionally experiments with projected still and moving imagery to create painting installations that invite other experiential and performative encounters with her work.

Emma Prempeh's solo show at Tiwani Contemporary, *Wandering Under a Shifting Sun*, opening on 03 October 2024, coincides with Frieze London. Prempeh's latest works are born from her experiences in Ghana, London, and St. Vincent, places that are deeply connected to her sense of identity. Through her art, she explores the themes of home, family, and self, creating a powerful narrative that speaks to the universal quest for belonging. Her new pieces weave together these disparate geographies, offering a rich tapestry that reflects her personal journey.

Emma Prempeh lives and works in London. She studied at Goldsmiths University of London graduating in 2019 winning the Alumno/Space bursary award for 2020. She 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.

Recent exhibitions include: *Conversations*, Walker Art Gallery, Liverpool, UK (group - 2024); *Wandering Under the Shifting Sun*, Tiwani Contemporary, London, UK (solo - 2024); *In The Blood*, Tiwani Contemporary, London, UK (group - 2024); *Where Dreams are Born and Peace Restored*, Bwo Art Gallery, Douala, Cameroon (group - 2024); *In Presence and Absence*, Ordovas Gallery, London, UK (solo - 2023); *Free The Wind, The Spirit And The Sun*, Stephen Friedman Gallery, London, UK (group - 2023); *With Tenderness*, Tiwani Contemporary, London, UK (group - 2023); *You were, you are, and you always will be*, Tiwani Contemporary, Lagos, Nigeria (solo - 2022); *In and Out of Time*, Ada\contemporary Art Gallery, Accra, Ghana (solo - 2021); *Raise Your Glass*, The Lightbox Gallery and Museum, Woking (solo - 2020); *The Faces of Love*, V.O Curations Post Residency Solo Show, London, UK (solo - 2020); *On Love, Home* by Ronan Mckenzie, London, UK (group - 2022); *Friends and Family*, Pi Artworks, London, UK (group - 2022); *At Peace*, Gillian Jason Gallery, London, UK (group - 2021); *Mother of Mankind*, Ada \ Contemporary Gallery X Hofa Gallery, London, UK (group - 2021); *Onward and Upward-Art in The Garden of Life*, Droog Gallery, Amsterdam, Netherlands (group - 2020); *Redressing the Balance #woman Artists*, The Lightbox, Woking, UK (group - 2020); *Bloomberg New Contemporaries*, South London Gallery, London (group - 2020); *Bloomberg New Contemporaries*, Leeds Art Gallery, Leeds (group - 2019).



Emma Prempeh
From Sunset to Sunrise, 2024
Oil, Acrylic and Schlag Metal on Canvas
200 x 160 cm
78 3/4 x 63 in
EPR 052

GBP 26,000



Emma Prempeh
Oh, to be seen or to be invisible, 2024
Oil, Acrylic and Schlag Metal on Canvas, Unique
100 x 140 cm
39 3/8 x 55 1/8 in
EPR 048

GBP 17,000

Sikelela Owen

Sikelela Owen previously studied at Chelsea College of Art and Design (2006). She makes loose figure paintings that are based on friends, family and people of interest.

Depicted in moments of leisure, there is a prevailing insouciance that harks back to early modern painting of the 19th century, which championed leisurely pursuits of the new middle classes born of industrial capital wealth. Yet there is also an exoticism to Owen's work, as predominantly black figures enact everyday rites amongst family and friends.

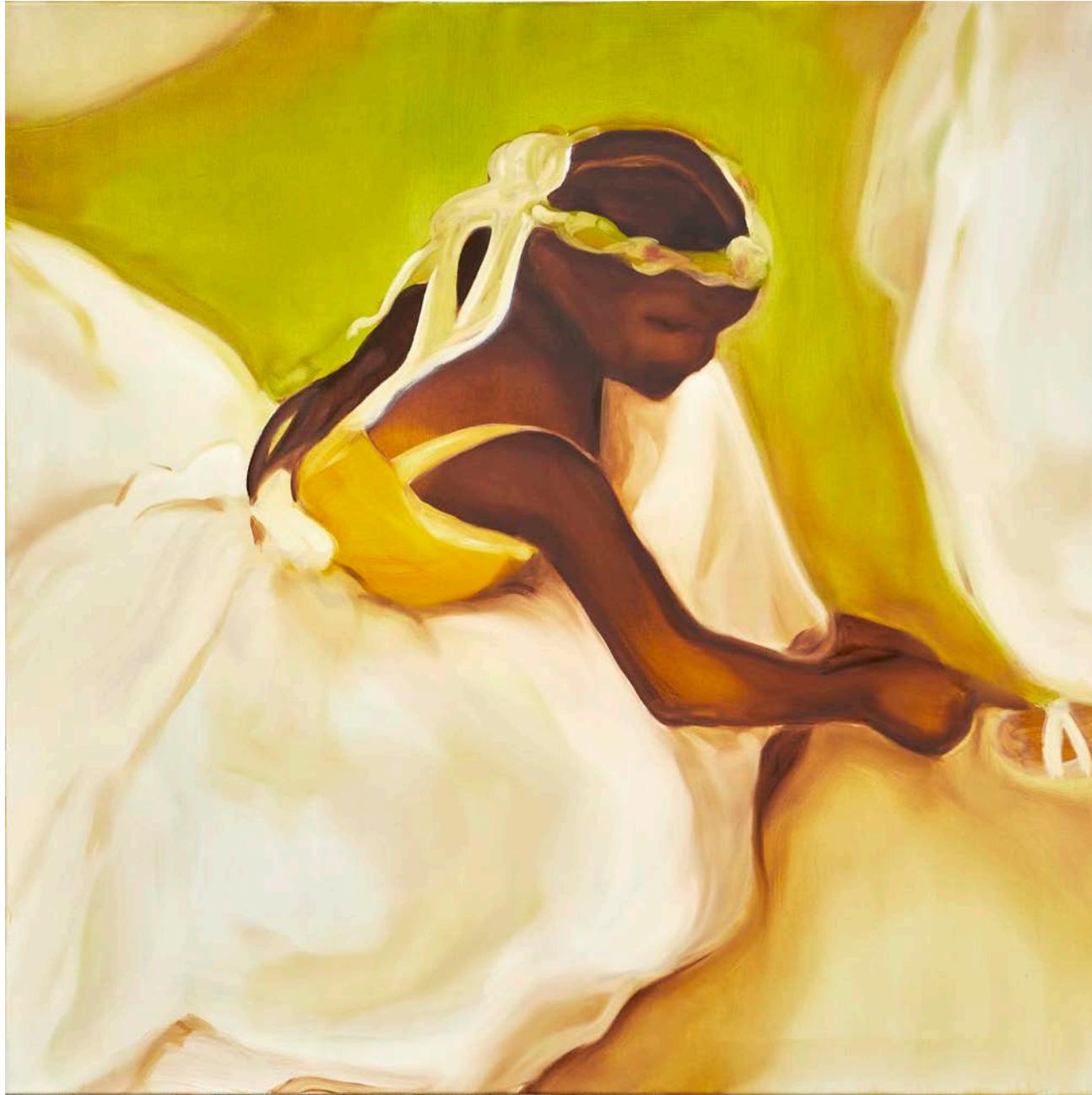
Undefined landscapes suggest foreign climes by means of electric, monochromatic under painting, and figures cast shadows across the picture plane. Though it is not the main drive of the artist, these subtly intimate paintings allude to a complex history of the modern to post-modern age, through an intelligent combination of adopted vernaculars.

Recent exhibitions include: *Where My Gaze Falls*, Tiwani Contemporary, Lagos, Nigeria (solo - 2024); *Soundscapes*, Dulwich Picture Gallery London, UK (group - 2024); *The Air is Thick with Love*, Taymour Grahne Projects, London, UK (solo - 2023); *Eden*, James Freeman Gallery, London, UK (group - 2022); *Intimacy*, Taymour Grahne Projects, London, UK (group - 2022); *Reclaiming the Nymph: A Force of Nature*, Gillian Jason Gallery, London, UK (group - 2022); *Steady Love*, Taymour Grahne, London, UK (solo - 2021); *Sikelela Owen*, James Freeman Gallery, London, UK (solo - 2021); *Laying Eyes*, with Sola Olulode, Alessandro Albanese Gallery, Milan, Italy (group - 2021); *Together*, James Freeman Gallery, London, UK (solo - 2020); *Supper, Sleep and Sorrows*, LdM Gallery, Florence, Italy (solo - 2020); *Sikelela Owen*, James Freeman Gallery, London, UK (solo - 2019); *Muse*, James Freeman Gallery, London, UK (group - 2018); *Love, Eat, Sleep, Repeat*, HSBC Canada Place, London, UK (solo - 2017); *100 Painters of Tomorrow*, Beers Gallery, London (group - 2015); *Good Figures*, The Mall Gallery, London; Jerwood Space, West Sussex, UK (group - 2015); *The Good, the Bad and the Ugly*, Gesso Arts Space, Vienna, Austria (group - 2015).



Sikelela Owen
David and Eli, 2020
Oil on Canvas, Unique
155 x 191 cm
61 x 75 1/4 in
SOW 017

GBP 18,000



Sikelela Owen
Aaliyah, 2024
Oil on canvas, Unique
120 x 120 cm
47 1/4 x 47 1/4 in
SOW 019

GBP 12,000

Wura-Natasha Ogunji

Wura-Natasha Ogunji is a visual artist and performer. Her works include paintings, videos and public performances. She is deeply inspired by the daily interactions and frequencies that occur in the city of Lagos, Nigeria, where she currently lives. Ogunji's performances explore the presence of women in public space; these often include investigations of labor, leisure, freedom and frivolity.

Ogunji's works are in the collections of the Hirshhorn Museum and Sculpture Garden; The Baltimore Museum of Art; Smithsonian National Museum of African Art; International African American Museum, Charleston; Louisiana Museum of Modern Art, Denmark; North Dakota Museum of Art; The University of Texas at Austin; Marieluise Hessel Collection, Hessel Museum of Art, Bard College; and Kadist Foundation.

She has a BA from Stanford University (1992, Anthropology) and an MFA from San Jose State University (1998, Photography). She resides in Lagos where she is founder of the experimental art space The Treehouse.

Recent exhibitions include: *As Feeling Births Idea*, Tiwani Contemporary, London, UK (group - 2024); *lalala ha!*, Tiwani Contemporary, Lagos, Nigeria (solo - 2023); *Cake*, Fridman Gallery, New York NY, USA (solo - 2023); *As If Ever A Wave Has Reached The Shore*, Kristin Hjellegjerde, London, UK (group - 2023); *rīvus*, 23rd Biennale of Sydney, Sydney, Australia (group - 2022); *Diaspora at Home*, Kadist Foundation, Paris, France (group - 2021); *The Power of My Hands: Afrique(s) artistes femmes*, Museum of Modern Art, Paris, France (group - 2021). Ogunji was an Artist-Curator for the 33rd São Paulo Bienal where her large-scale performance *Days of Being Free* premiered. She has also exhibited at: Palais de Tokyo; The Lagos Biennial; Kochi-Muziris Biennale; Stellenbosch Triennale; Seattle Art Museum; Brooklyn Art Museum; and Louisiana Museum of Modern Art, Denmark. Ogunji is a recipient of the Guggenheim Foundation Fellowship and has received grants from The Pollock-Krasner Foundation; The Dallas Museum of Art; and the Idea Fund.



Wura-Natasha Ogunji
Bird fly home, 2023
Thread, ink, graphite on tracing paper
61 x 61 cm
24 x 24 in
WNO 013

USD 12,000



Wura-Natasha Ogunji
The Shit and the Sunrise, 2023
Ink, acrylic, rose perfumed ink on
tracing paper
61 x 61 cm
24 x 24 in
WNO 005

USD 12,000



Wura-Natasha Ogunji
Self to Self, 2023
Thread, ink, graphite on tracing paper
61 x 61 cm
24 x 24 in
WNO 007

USD 12,000

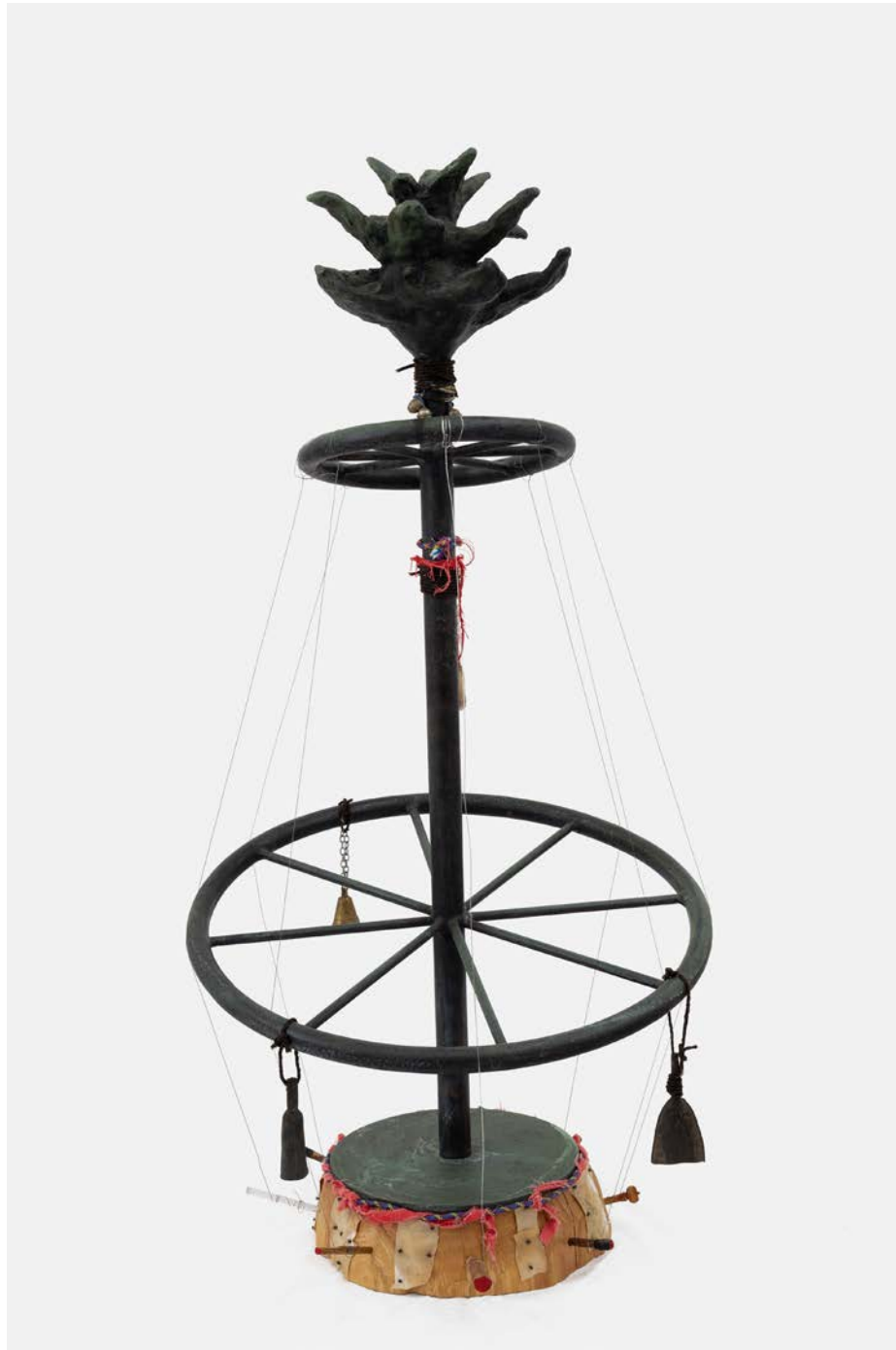
Leo Robinson

In his work, Robinson narrates the origin stories and founding myths of a fictional micro-civilisation, whose knowledge, beliefs, art, morals and customs echo real-world cultural constructs. This world-building exercise allows the artist to explore and critique fundamental ideas relating to the blocs of thinking that make up civilisation, such as progress, religion and aesthetics. Referencing Plato, and the birth of conceptual thought, Robinson is interested in studying how humans deal with the prospect of transformation through abstract belief formation, and observes the human tendency to cling to ideas with the expectation of transcendental or transformative outcomes.

Leo Robinson graduated from the Manchester School of Fine Arts in 2016. His artistic practice runs parallel to his explorations in spirituality, self discovery and folklore. His work begins from meditations upon his own attachments and ideals, before questioning how they mirror the wider external human world. Robinson's visual symbols range from the deeply personal to the referential, scientific and historical. His current body of work presents the prophecies of a society split into frenzied technophiles and naturalist-purists, exploring ideas related to capitalism, the internet and environmentalism.

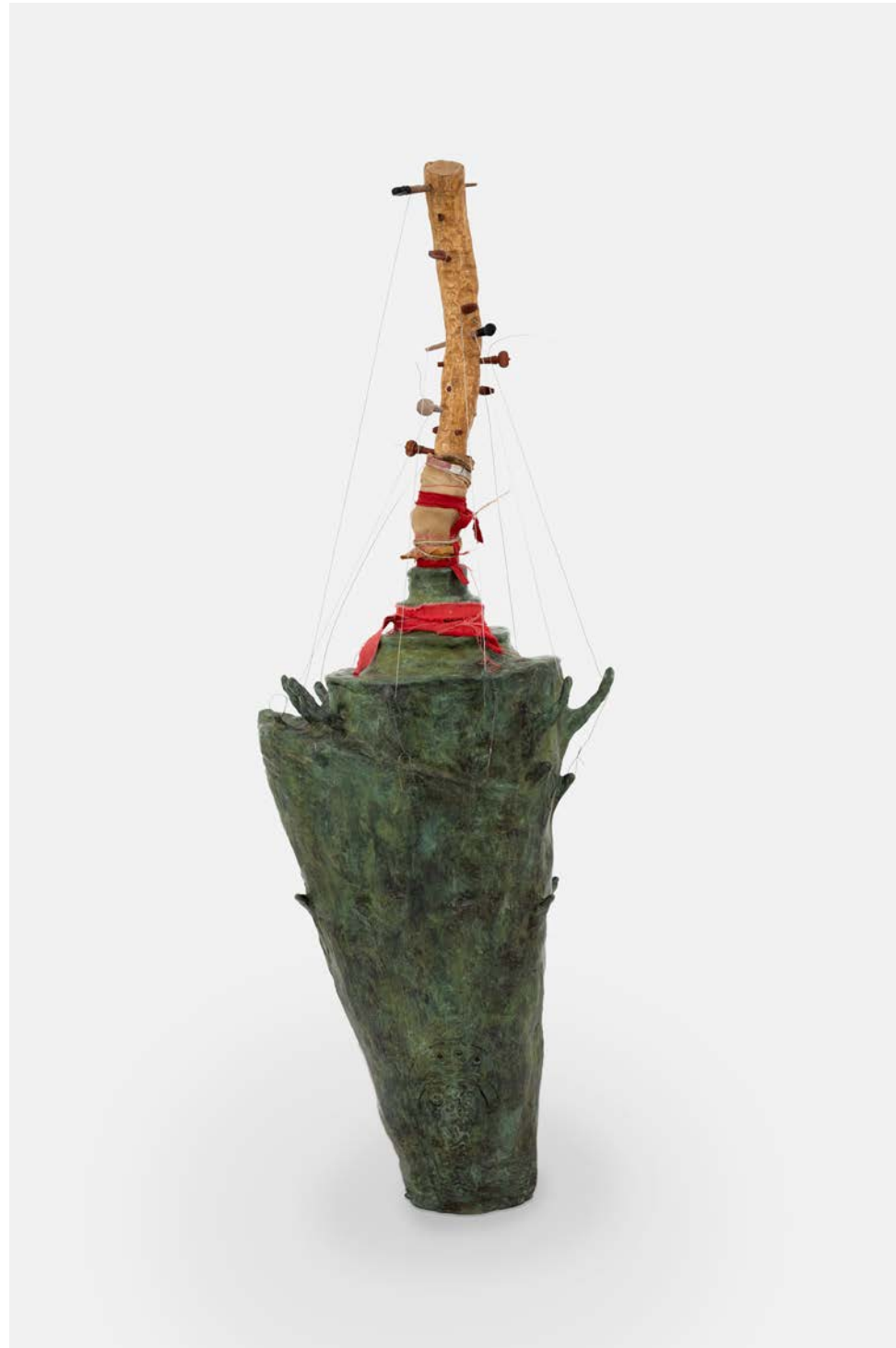
Recent exhibitions include *DREAM-BRIDGE-OMNIGLYPH*, London Mithraeum, Bloomberg SPACE, London, UK (solo - 2024); *Polymythologies*, Tiwani Contemporary, London, UK (group - 2024); *The Trembling Museum*, Hunterian Art Gallery, Glasgow, Scotland (group - 2023); *On Exactitude*, Indigo + Madder, London, UK (solo - 2023); *The Infinity Card*, Chapter Arts Centre, Cardiff, Wales (2022); *To the Edge of Time*, KU Leuven, Leuven Belgium (2021); *Theories of Cosmic Joy*, Tiwani Contemporary, London, UK (2019); *Odd One Out/In* (curated by Other Grounds Collective), PS Mirabel, Manchester, UK (2017); *After School Club, Paradise Works*, Manchester, UK (2017); *Recollection: Memory and Time*, The Portico Gallery, Manchester, UK (2017); *Song of the Husband*, Manchester International Festival, Manchester, UK (2017) and *Reply All*, Despina, Rio de Janeiro, Brazil (2017).

Robinson is also the founder and singer-songwriter behind Cult Party, a Manchester-based band noted for music that combines pastoral folk with experimental lyricism. Their latest LP *And Then There Was This Sound*, was released by label Icescapades in 2018.



Leo Robinson
Harp of the Upper Realms, 2024
Bronze, wood, bells, textile, cord, twine,
nails, tooth, watercolour
127 x 85 x 85 cm
50 x 33 1/2 x 33 1/2 in
LRO 080

GBP 25,000



Leo Robinson
Harp of the Self, 2021
Bronze, wood, textile, beads, piano strings, twine
135 x 43 x 38 cm
53 1/8 x 16 7/8 x 15 in
LRO 081

GBP 25,000



Leo Robinson
Untitled (Board game 2), 2021
Watercolour on Paper
69 x 69 cm
27 1/8 x 27 1/8 in
LRO 038

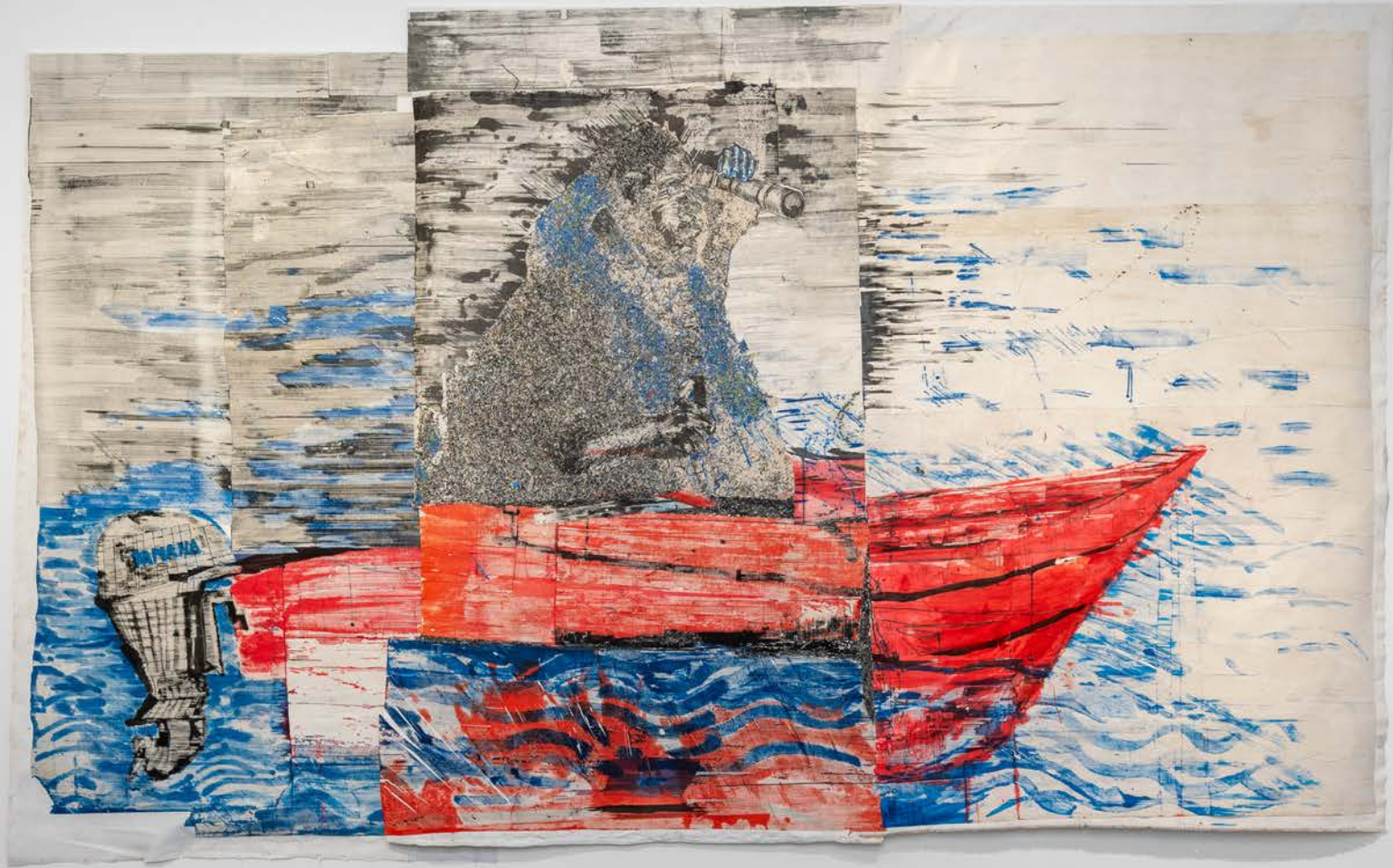
GBP 3,000

Gareth Nyandoro

Gareth Nyandoro is noted for his large works on paper, which often spill out of their two-dimensional format and into installations that include paper scraps and objects found in the markets of Harare, where he lives and works. The artist's chief source of inspiration is the daily landscape of the city and its residents, both within the local milieu and the larger cultural panorama of Zimbabwe. Inspired by his training as a printmaker, and derived from etching, the artist's distinctive technique, *Kucheka Cheka*, is named after the infinitive and present tense declinations of the Shona verb *cheka*, which means 'to cut'.

Recent exhibitions include: *Pfumvudza*, Tiwani Contemporary, London, UK (solo - 2024); *Yinka Shonibare: Free The Wind, The Spirit, and The Sun*, Stephen Friedman Gallery, London, UK (group - 2023); *I See You*, Tiwani Contemporary, Lagos, Nigeria (group - 2022); *Suburban Bliss*, Althuis Hofland Fine Arts, Amsterdam, Netherlands (solo - 2022); *Maworks*, Van Doren Waxter, New York NY, USA (solo - 2021); *Ruwa*, Tiwani Contemporary, London, UK (solo - 2020); *Read All About It*, Van Doren Waxter, New York NY, USA (2018); *Par Amour du Jeu*, Magasins Généraux, Paris, France (2018); *Drawing Africa on the Map*, Quetzal Art Centre, Vila de Frades, Portugal (group - 2018); *Five Bhobh - Painting at the End of an Era*, Zeitz MOCAA, Cape Town, South Africa (group - 2018); *Stall(s) of Fame*, Palais de Tokyo, Paris, France (solo - 2017); *Kaleidoscope*, Modern Art Oxford, Oxford, UK (group - 2016).

Nyandoro won the FT/ Oppenheimer Funds Emerging Voices award in 2016 and was a resident at the Rijksakademie van Beeldende Kunsten, Amsterdam, in 2014-2015.



Gareth Nyandoro
Panorama, 2023
Mixed Media / Paper Mounted on Canvas
500 x 250 cm
236 1/4 x 98 3/8 in
GNY 100

USD 45,000

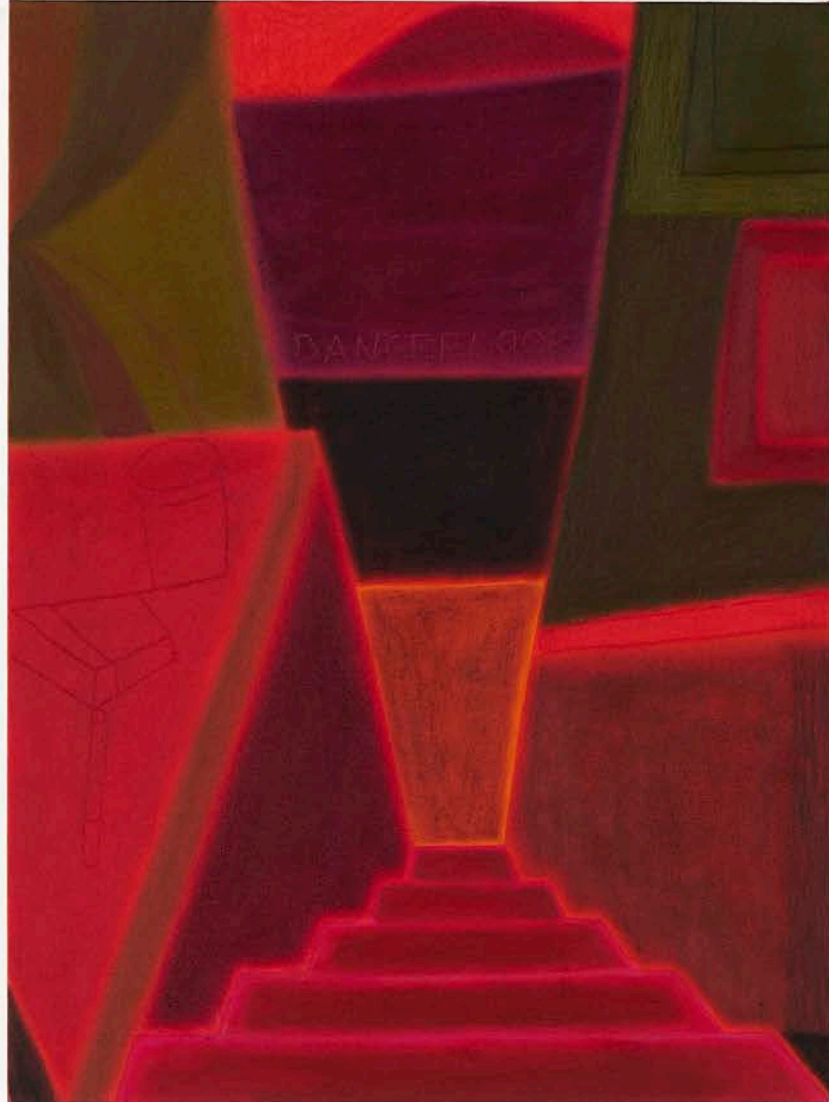
Muzae Sesay

Muzae Sesay is a visual artist whose practice focuses on understanding our collective relationship to space, memory, community, and the perceived truths within them. Utilising skewed perspectives of space and shape collapsed into two-dimensional planes of color, Sesay creates surreal geometric interiors, exteriors, landscapes, and structures, presenting a situation in which to be experienced and explored. Inspired by ideas of cultural reflection and developed by questioning the validity of remembrance, his work often depicts worlds created in response to a social introspection and/or an attempt to perceive a shared reality. This process involves taking imagery from the physical world and reducing it to rudimental forms that then populate fragmented universes compiled by perspectival fallacies and tied together by harmonious color composition. The viewer is compelled to understand the space, question its dimensionality, dive inside and walk around.

His work aims to provoke social reasoning and induce the viewer's agency in the navigation and narration of imagery. Recent work connects with the feelings that arise from testing the absoluteness of the strict and rigid aspects of physics and pragmatism found in architecture, design, and our built environment.

Sesay has exhibited in group exhibitions at Yerba Buena Center for the Arts, Museum of Sonoma County, San Jose Institute for Contemporary Arts, United Talent Agency Los Angeles, and the California Governor's Mansion. His work is in the public collections of San Francisco Museum of Modern Art, de Young Museum, San Francisco Arts Commission, and Stanford Healthcare.

Recent exhibitions include: *Arcadia and Elsewhere*, James Cohan Gallery, New York NY, USA (group - 2024); *The Breeze and I*, Philip Martin Gallery, Los Angeles CA, USA (solo - 2023); *Alicia McCarthy/Muzae Sesay*, Pt.2 Gallery, Oakland CA, USA (group - 2023); *The Holographic Principle*, Philip Martin Gallery, Los Angeles CA, USA (group - 2023); *Creativity in the Golden State*, Governor's Mansion, Sacramento (group - 2023); *Walk Against The Wind*, Parker Gallery/Micki Meng, New York (group - 2023); *When We Were Here Last*, Pt.2 Gallery, Oakland CA, USA (solo - 2023); *Laguna Peralta*, Eighteen Gallery, Copenhagen, Denmark (solo - 2022); *Multi-Purpose Room*, Pt.2 Gallery, Oakland CA, USA (solo - 2022); *Winter Group Show*, Pt.2 Gallery, Oakland CA, USA (group - 2022); *V1XX*, V1 Gallery, Copenhagen, Denmark (group - 2022); *Collective Arising*, Museum of Sonoma County, Santa Rosa CA, USA (group - 2022); *Drawing With Scissors*, Berggruen Gallery, San Francisco CA, USA (group - 2022); *Rites of Passage*, Unit Gallery, London, UK (group - 2021); *Californisme: Partie 2*, Bim Bam Gallery, Paris, France (group - 2021); *Path of the Storm*, SUNNY NY Gallery, New York NY, USA (group - 2021); *Peacemaker*, Public Gallery, London, UK (solo - 2021); *Mass Vax*, The Cabin, Los Angeles CA, USA (solo - 2021); *Cut Trees*, San Francisco Museum of Modern Art, San Francisco CA, USA (solo - 2020); *Freetown Veranda / The Purest Air I've Ever Known*, Pt.2 Gallery, Oakland CA, USA (solo - 2020); *Celebrating Contemporary Black Artists*, San Francisco Museum of Modern Art Artists Gallery, San Francisco CA, USA (group - 2019).



Muzae Sesay
Dancefloor, 2024
Oil pastel and coloured pencil on canvas
61 x 45.7 x 4.5 cm
24 x 18 x 1 3/4 in
MSE 009

USD 6,500



Muzae Sesay
Maybe Start My Own Town, 2023
Oil pastel and coloured pencil on canvas in artist's frame
121.9 x 91.8 x 6 cm
48 x 36 1/8 x 2 3/8 in
MSE 023

USD 28,000

Samuel Nnorom

Born in Nigeria in 1990, Samuel Nnorom is a multi-award-winning artist whose work poetically crosses tapestry-like sculpture and pre-loved Ankara wax fabric. Since early childhood, elements that now shape his contemporary practice have surrounded him: sketching portraits of customers who visited his father's shoe shop and playing with colorful scraps from his mother's tailoring workshop crystallized his artistic vocation.

The self-proclaimed "custodian of material culture", Nnorom draws upon materiality in a unique way, dedicating his art to textile reutilizing and a sociological reflection on the human condition. Through sewing, tying and cutting, the rising artist creates intricate constellations of fabric-covered foam balls meticulously stitched together, evoking a metaphor for a "fabric of society" composed of closed social structures forming the bubbles in which our daily lives are wrapped in. Using Ankara textiles - whose origins are complex in the history of the continent, Nnorom explores its protean symbolism and reappropriates a contemporary fabric omnipresent in his community.

Currently living and working in Nsukka, Samuel Nnorom holds an MFA in sculpture from the University of Nigeria, UNN Nsukka. He runs numerous workshops and residencies in England, South Africa, Burkina Faso, Senegal and Nigeria.

Recent solo exhibitions include: *Multitude or Minority*, Saatchi Gallery, London, UK (solo - 2024); *Truth and Conspiracy*, Primo Marella Gallery, Milano, Italy (solo - 2023); *Emotional Catch*, Tiwani Contemporary, Lagos, Nigeria (solo - 2023); *Points of Departure*, Galerie Art Mûr 5826, rue St-Hubert Montréal, Canada (solo - 2023); *Politics of Clothes*, The Mitochondria Gallery, Houston TX, USA, 2023; *Politics of Fabrics*, an Expository solo exhibition, The Guest Artist Space G.A.S., Yinka Shonibare Foundation, Lagos, Nigeria, (solo - 2023); *Immigration and Integration*, The Art House, Wakefield, UK (solo - 2023). Nnorom is also the global prize winner of the "Art for Change Award 2022" organized by M&C Saatchi and Saatchi Group.



Samuel Nnorom
Fertile soil, 2023
African Print
380 x 220 x 22cm
SNO 015

USD 24,000



Samuel Nnorom
Stone Shakers, 2023
African Print Fabric
163 x 160 x 10 cm
64 1/8 x 63 x 4 in
SNO 021

USD 7,200

