

Christie's Hong Kong, 22/F Alexandra House, 18 Chater Rd, Central, Hong Kong | 26-30 March 2024

Coalescent Lights



1
54

Presents

CHRISTIE'S

Coalescent Lights

Christie's Hong Kong

Aboudia
Joël Andrianomearisoa
Cornelius Annor
Omar Ba
Baya
Dalila Dalléas Bouzar
Edson Chagas

Virginia Chihota
Joana Choumali
Serge Attukwei Clottey
Ibrahim El-Salahi
Sanaa Gateja
Prince Gyasi
Seydou Keïta

Abdoulaye Konaté
Ibrahim Mahama
Tadesse Mesfin
Zanele Muholi
Youssef Nabil
Cheikh Ndiaye
Samuel Nnorom

Wura-Natasha Ogunji
Tariku Shiferaw
Moffat Takadiwa
Barthélémy Toguo
Tesfaye Urgessa
Ouattara Watts

1
54 Presents

Coalescent Lights
Curatorial Statement
Kami Gahiga

Coalescent Lights Curatorial Statement

Kami Gahiga

Building on the success of two previous '1-54 Presents' curated shows in New York and London, 1-54 embarks on a new journey in the Eastern Pearl. Founded in 2013 by Touria El-Glaoui, 1-54 Contemporary African Art Fair (London, Marrakech, New York) has contributed to the global, institutional and market recognition of contemporary African art.

Coalescent Lights at Christie's Hong Kong, features twenty-seven cross-generational artists ranging from rising artists to established figures.

Coalescent Lights at Christie's Hong Kong, features twenty-seven cross-generational artists ranging from rising artists to established figures and celebrates luminaries who have previously showcased at 1-54.

The exhibition spans a vast array of mediums including painting, drawing, photography, sculptural installation and textile pieces. It unfolds in five parts: tradition, spirituality and ancient knowledge interwoven with personal and cultural memories; the relationship to intimacy and the body; environmental and material boundaries; translocation and the ephemeral; culminating with concerns around representation and visibility. *Coalescent Lights* stands as a testament to the diverse array of voices, perspectives and approaches explored by contemporary artists of African descent. The exhibition draws on French-Cameroonian curator Simon Njami's advocacy for a more nuanced approach to contemporary African art and a recognition of its transdisciplinary nature. Njami describes the contemporary as "multi-dimensional and constantly in motion, refusing confinement and categorisation"^[1].

Paintings by Omar Ba, Ouattara Watts, and Tariku Shiferaw explore intricate relationships between humanity, the environment, and celestial realms. Ibrahim El-Salahi's surrealist, meditative drawings are imbued with Sudanese iconography and ancient history, they explore the pictorial qualities and hidden shapes within calligraphic forms while delving into their intrinsic qualities and latent imagery. Wura-Natasha Ogunji's delicate hand-stitched pieces, heightened with bright ink, emphasise the presence of women in the public space and reflect the artist's connection to Lagos as she traverses its cityscape. Virginia Chihota's deeply emotive serigraph painting, positioned in juxtaposition to Ogunji's intimate work, reveals embracing human figures floating across the canvas periphery, set atop a symbolic bed of roses.

Coalescent Lights also features textile compositions by artists who extend the form beyond the material narrative of their sculptural tapestries. Joël Andrianomearisoa depicts his expressive and emotional universe through the weaving of gradient green threads and strands. Malian artist Abdoulaye Konaté embraces the West African traditional use of textile as a means of communication and balancing global issues with intimate references to his own culture. Sanaa Gateja's radiant coral tapestry, fashioned with swirling colourful beads and made from discarded paper upon East African bark cloth is informed by his belief that art remains a significant source of storytelling, while providing commentary on issues relevant to the Great Lakes region.

Sculptural pieces such as Moffat Takadiwa's multi-layered artwork breathe new life into ordinary jettisoned materials ranging from toothbrushes to found computer keys, shedding light on materialistic tendencies and our relationship to consumption. Serge Attukwei Clottey's large-scale yellow mosaic work was created by binding together square pieces of plastic from Kufuor-era gallons as a symbol of Ghanaian cultural history, while highlighting the environmental risk associated with the extensive usage of plastic as water vessels on the African continent. Ibrahim Mahama's monumental jute sack painting incorporates sewn garments into its composition, carrying the historical memory of the individuals whose labour is intricately connected with international commerce, drawing attention to global economic and cultural terms of trade.

Coalescent Lights opens a dialogue which transcends conventional boundaries, in line with 1-54's unwavering commitment to broaden perceptions on contemporary African art within the global art landscape. As articulated by Dr. Salah Hassan, it necessitates a rigorous effort to "transcend traditional Eurocentric dichotomies rampant in art historical discourse, dividing West and non-West, and giving primacy to one and derivative status to the other."^[2]

^[1] Art Absolutement, Simon Njami: "The Outsider". Revue Noire (2013).

^[2] Dr. Salah Hassan: "Ibrahim El-Salahi and the Making of African and Transnational Modernism (2013).

Exhibiting artists

Aboudia
Joël Andrianomearisoa
Cornelius Annor
Omar Ba
Baya
Dalila Dalléas Bouzar
Edson Chagas
Virginia Chihota
Joana Choumali
Serge Attukwei Clottey
Ibrahim El-Salahi
Sanaa Gateja
Prince Gyasi
Seydou Keïta
Abdoulaye Konaté
Ibrahim Mahama
Tadesse Mesfin
Zanele Muholi
Youssef Nabil
Cheikh Ndiaye
Samuel Nnorom
Wura-Natasha Ogunji
Tariku Shiferaw
Moffat Takadiwa
Barthélémy Toguo
Tesfaye Urgessa
Ouattara Watts

Coalescent Lights

List of works



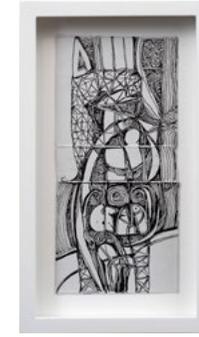
01. Omar Ba
Parle-moi (Talk to Me) #2, 2022
Acrylic, pencil, oil, Indian ink
and bic pen on canvas
200 × 150 cm.
Courtesy of the Artist and TEMPLON,
Paris – Brussels – New York.
US\$ 130,000



02. Ouattara Watts
Intercessor #5, 2022
Mixed media on canvas
122 × 122 cm.
Courtesy of the Artist and Galerie Cécile Fakhoury
(Abidjan, Dakar, Paris).
Price on request



03. Ibrahim El-Salahi
Black and White Notebook,
Late 2012 – 2013
Pen and ink on paper
27.5 × 18.5 cm.
Courtesy of the Artist and Vigo Gallery.
US\$ 35,500



04. Ibrahim El-Salahi
Pain Relief Drawing, 2016-2018,
Pen and ink on the back of a medicine packet
14.5 × 7 cm.
Courtesy of the Artist and Vigo Gallery.
US\$ 12,700



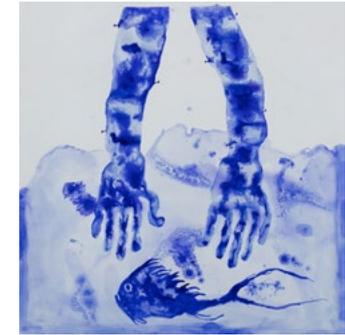
05. Ibrahim El-Salahi
Pain Relief Drawing, 2016-2018
Pen and ink on board
22.2 × 29.5 cm.
Courtesy of the Artist and Vigo Gallery.
US\$ 35,500



06. Ibrahim El-Salahi
Pain Relief Drawing, 2016-2018
Pen and ink on the back of a medicine packet
21 × 8 cm.
Courtesy of the Artist and Vigo Gallery.
US\$ 15,200



07. Baya
Untitled, 1979
Signed with the artist's monogram and dated '79
Watercolour, gouache and pen on paper
70.5 × 94.5 cm.
Courtesy of Selma Feriani Gallery.
US\$ 70,000



08. Barthélémy Toguo
Human Spring 11, 2023
Mixed media on paper
100 × 100 cm.
Courtesy of the Artist and HdM Gallery.
US\$ 38,000



09. Wura-Natasha Ogunji

Let the river take us, 2022

Thread, ink, graphite on tracing paper
61 × 61 cm.

Courtesy of the Artist and Fridman Gallery.
US\$ 12,000



10. Wura-Natasha Ogunji

The one where we're all together, 2023

Thread, ink, graphite on tracing paper
61 × 61 cm.

Courtesy of the Artist and Fridman Gallery.
US\$ 12,000



11. Joël Andrianomearisoa

Labyrinth of Passions (the Green process), 2018

Textile
130 × 95 cm.

Courtesy of the Artist and Primo Marella Gallery.
Price on request



12. Tariku Shiferaw

Bantu Migration, 2024

Acrylic on canvas
121,9 × 121,9 cm.

Courtesy of the Artist and
Galerie Lelong & Co., New York.
US\$ 22,000



13. Joana Choumali

Celebrating everything, 2024

Embroidery on digital
photography printed on canvas
100 × 150 cm.

Courtesy of the Artist and Loft Art Gallery.
US\$ 50,000



14. Ibrahim Mahama

Untitled, 2018

Traditional clothes on dyed jute sacks and coal
sacks with markings
400 × 420 cm.

Courtesy of the Artist and APALAZZOGALLERY.
US\$ 130,000

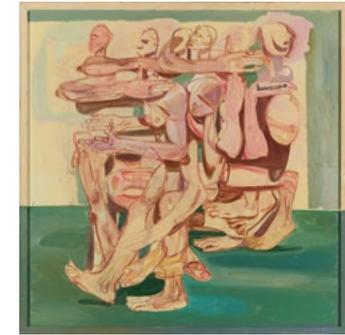


15. Virginia Chihota

Ndombundira zvitsva I (I embrace the new), 2021

Serigraphy on linen
200 × 220 cm.

Courtesy of the Artist and Tiwani Contemporary.
Price on request



16. Tesfaye Urgessa

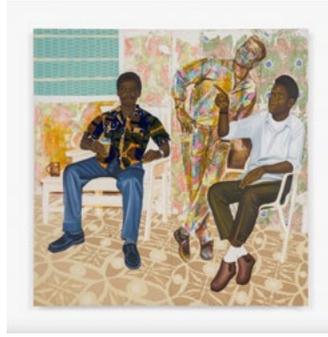
No Country For Young Men XXIX, 2022

Oil on canvas
180 × 180 cm.

Courtesy of the Artist and Addis Fine Art.
Price on request



17. Tadesse Mesfin
Column of Rhythm VIII, 2022
Oil on canvas
146 × 114 cm.
Courtesy of the Artist and Addis Fine Art.
Price on request



18. Cornelius Annor
Obiaa Beko, 2021
Fabric collage, fabric transfer,
and acrylic on canvas
183 × 183 cm
(diptych: 183 × 91.5 cm each panel).
Private Collection.



19. Cheikh Ndiaye
Cinéma Unité 3, Parcelles Assainies, Dakar, 2024
Oil on canvas
160 × 130 cm.
Courtesy of the Artist and Galerie Cécile Fakhoury
(Abidjan, Dakar, Paris).
US\$ 43,500



20. Aboudia
Les quarante visages de l'homme, 2024
Collage, spray paint and oil pastel on cardboard
57 × 40 cm.
Courtesy of the Artist and Galerie Cécile Fakhoury
(Abidjan, Dakar, Paris).
US\$ 16,500



21. Dalila Dalléas Bouzar
Autoportrait, 2022
Oil on linen canvas
50 × 40 cm.
Courtesy of the Artist and Galerie
Cécile Fakhoury (Abidjan, Dakar, Paris).
US\$ 6,500



22. Moffat Takadiwa
Between the Lines, 2023
Computer keys, ball point caps, toothbrushes
and cable clippers
170 × 170 × 15 cm.
Courtesy of the Artist and Nicodim.
US\$ 30,000



23. Abdoulaye Konaté
Suprématie Ashanti, 2021
Textile
166 × 156 cm.
Courtesy of the Artist and Primo Marella Gallery.
Price on request



24. Sanaa Gateja
Golden Tortoise, 2018
Paper, acrylic, natural dyes,
stitching on bark cloth
213 × 160 cm.
Courtesy of the Artist and 50 Golborne Gallery.
US\$ 70,000



25. Samuel Nnorom
Organize patch, 2023
African wax print fabric
85 × 77 × 15 cm.
Courtesy of the Artist and Primo Marella Gallery.
Price on request



26. Serge Attukwei Clottey
The Proposal, 2023
Plastics, wires and oil paint
215.9 × 231.1 cm.
Courtesy of the Artist and Gallery 1957.
US\$ 85,000



27. Seydou Keïta
Sans titre, 1953-1957
Posthumous silver print
60 × 50 cm.
Edition 10 plus 2 AP.
Courtesy of CAAC - The Pigozzi Collection and
Galerie Nathalie Obadia Paris/Brussels.
Price on request



28. Zanele Muholi
Jula I, Wild Coast, 2020
Baryta Print
60 × 40 cm.
Edition of 8 plus 2 AP.
Courtesy of the Artist and Galerie Carole
Kvasnevski & Muholi International Productions.
US\$ 26,000



29. Edson Chagas
Diogo K. Puenha, Tipo Passe, 2014
C-print
100 × 80 cm.
Edition of 5 plus 2 AP.
Courtesy of the Artist and APALAZZOGALLERY.
US\$ 16,200



30. Prince Gyasi
The Process, 2024
Fujiflex print
Small: 100 × 67 cm, Large: 120 × 80 cm.
Edition of 5 plus 2 AP.
Courtesy of the Artist and Maât Gallery.
Price on request



31. Youssef Nabil
Say Goodbye, Self-portrait Alexandria, 2009
Hand colored gelatin silver print
50 × 75 cm.
Series of 5 variations each unique.
Courtesy of the Artist and Galerie Nathalie
Obadia Paris/Brussels.
Price on request

Coalescent Lights

Exhibiting artists

Omar Ba

Born in 1977 in the Fatick region of Senegal
Lives and works in Dakar, Senegal and
Geneva, Switzerland

Omar Ba's paintings explore the intricate connections between earthly, celestial and cosmic spheres, while investigating the individual's place amidst the spiritual, political and creative domains. After training at the Beaux-Arts in Dakar, Omar Ba moved to Geneva in 2003. His work, characterised by its enigmatic nature and poetic intensity, depicts part-real, part-imaginary worlds populated with human and animal beings, organic patterns, geographic and political symbols. Within his portrayals, architectural drawings, flags, feathers, fur and vibrant vegetation meld together into a colourful explosion of symbols and shapes.

Ba's material compositions are hybrid in nature, blending oil, gouache, crayon and delicately applied Chinese ink over various surfaces such as canvas, paper or rough corrugated cardboard. *Parle-Moi #2* (2022) portrays an intimate father and son exchange as both contemplate the essence of life on earth and in the spiritual realm. The artist's diverse range of techniques and materials in his painting, instigate musings on Dakar's social and political landscapes, both past and present. Filled with personal symbols, ancestral references and hybrid forms, the iconography within his artistic expression reflects an aspiration to transcend boundaries and classifications.

"I want to build a world where we can find
all the dreams we don't have now."
Omar Ba in conversation with Emann Odufu,
The Brooklyn Rail (January, 2023)

Omar Ba
Parle-moi (Talk to Me) #2,
2022
Acrylic, pencil, oil, Indian
ink and bic pen on canvas
200 × 150 cm.
Courtesy of the Artist
and TEMPLON,
Paris – Brussels – New York.
US\$ 130,000



Omar Ba

Selected Public Collections

Centre national des arts plastiques, France

Fondation Louis Vuitton, Paris, France

Collection Société Générale, Paris, France

Fond municipal d'art contemporain (FMAC) de la Ville de Paris, France

Collection nationale Suisse, Bâle, Suisse

Collection Mirabaud, Suisse

Collection du Crédit Suisse, Suisse

Fonds municipal 'art contemporain (FMAC) de la Ville de Genève, Suisse

La Poste Suisse, Suisse

Louvre Abu Dhabi, Émirats arabes unis

Musée des beaux-arts de Montréal, Canada

Baltimore Museum of Art, Baltimore, États-Unis

Ouattara Watts

Born in 1957 in Korhogo, Ivory Coast
Lives and works in New York, USA



Ivorian-American painter Ouattara Watts' work evokes imaginary worlds and mystical visions, delving into African cosmogony and alchemy to contemplate the metaphysical connections between beings. Conjuring both contemporary and ancestral realms and merging *objets trouvés*, photography and other media, Watts' work invokes the artist's multinational identity and invites diverse social and historical readings.

The artist was raised in Ivory Coast in a family that held a syncretic approach to spiritualism, integrating elements of Catholicism, Islam, Sufi mysticism and African religions. Watts relocated to Paris in 1977 to pursue his studies at the École Nationale Supérieure des Beaux-Arts, before moving to New York in 1988 after meeting Jean-Michel Basquiat who encouraged him to move to America. Kazimir Malevich's lyrical abstraction and Mark Rothko's meditative quality, encountered by Watts in Paris and New York, profoundly influenced the artist's deep exploration into a spiritual language that transcends cultural boundaries. Just as in the title of his painting *Intercessor #5* (2022), Ouattara Watts incorporates symbols within his artwork that act as mediators and connectors between diverse realms and cultures.

"My vision is not based on any country or continent; it's beyond geography or what can be seen on a map. Even though my pictorial elements can be located, so they can be better understood, this is about something much wider. My paintings refer to the Cosmos."

Ouattara Watts in Chris Spring, Angaza Afrika:
African Art Now, London, 2008.

Ouattara Watts

Intercessor #5, 2022

Mixed media on canvas

122 × 122 cm.

Courtesy of the Artist and

Galerie Cécile Fakhoury

(Abidjan, Dakar, Paris).

Price on request

Ouattara Watts

Selected Public Collections

Museum of Modern Art, New York, US

Collection King Mohammed IV, Morocco

The Tang Museum, Saratoga Springs, New York, US

The Hess Art Collection, Glen Carlou Estate, South Africa

Smithsonian National Museum of African American Art, Washington, D.C., US

Dartmouth College, Hanover, US

Fondation Dapper, Paris, France

International Contemporary Art at Glen Carlou, Paarl, South Africa

UC Berkeley Museum of Art and Film Archive, Berkeley, California, US

Among others



Ibrahim El-Salahi

Born 1930 in Omdurman, Sudan
Lives and works in Oxford, England

Ibrahim El-Salahi, often hailed as the ‘Father of African Modernism,’ is a prominent Sudanese artist and intellectual whose career spans over six decades. In 2013, El-Salahi made history as the first African artist to hold a retrospective at Tate Modern in London. His drawings and paintings are characterised by a combination of inventive forms of calligraphy, African abstraction, and a profound knowledge of art history through a distinct artistic language. The artist was born in 1930 in El-Abbasiyah, a neighbourhood of Omdurman, Sudan’s largest city. Prior to pursuing an artistic path, El-Salahi initially contemplated studying medicine. However, driven by a desire to cultivate his passion for art, he chose to join the School of Design at Khartoum’s Gordon Memorial College (Now the University of Khartoum), where he majored in painting between 1949-51. Following his studies in Khartoum, El-Salahi received a scholarship to London’s Slade School of Fine Art where he specialised in painting and studied calligraphy.

After his studies, El-Salahi returned to Sudan, becoming Principal Lecturer at the School of Fine and Applied Art at Khartoum Technical Institute. As a teacher, along with artists Kamala Ibrahim Ishag and Ahmed Shibrain, El-Salahi played a pivotal role in establishing the *Khartoum School*. Drawing lies at the heart of his practice, as seen through his meticulously detailed calligraphic pen and ink works on paper, serving as profound examples of his mature practice. His *Black and White Notebook* (2012-2013) and *Pain Relief* (2016-2018) drawings navigate themes of personal history, memory, and fantastical allegory – concerns that constitute a major part of his work. Rich in characters, forms, and themes, they offer viewers a glimpse into the artist’s mesmerising visual world.

Ibrahim El-Salahi
Black and White Notebook,
Late 2012 – 2013
Pen and ink on paper
27.5 × 18.5 cm.
Courtesy of the Artist and
Vigo Gallery.
US\$ 35,500

“There is no painting without drawing and there is no shape without line ... in the end all images can be reduced to lines.”

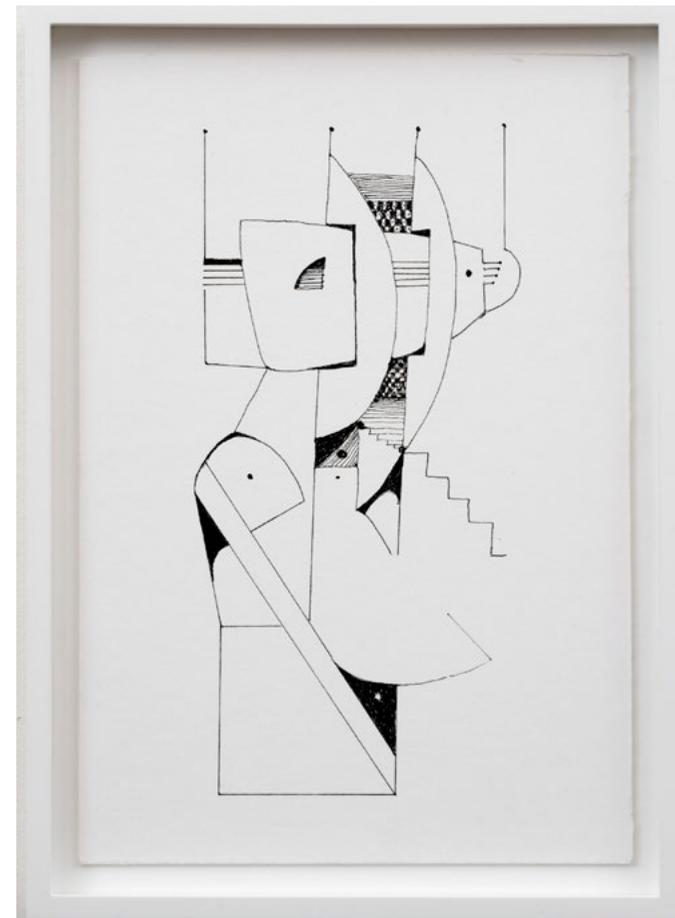
El-Salahi interview with Dr. Salah Hassan



Ibrahim El-Salahi
Pain Relief Drawing,
2016-2018,
Pen and ink on the back
of a medicine packet.
21 × 8 cm.
Courtesy of the Artist and
Vigo Gallery.
US\$ 15,200



Ibrahim El-Salahi
Pain Relief Drawing,
2016-2018
Pen and ink on the back
of a medicine packet
14.5 × 7 cm.
Courtesy of the Artist
and Vigo Gallery.
US\$ 12,700



Ibrahim El-Salahi
Pain Relief Drawing,
2016-2018
Pen and ink on board
22.2 × 29.5 cm.
Courtesy of the Artist and
Vigo Gallery.
US\$ 35,500

Ibrahim El-Salahi

Selected Public Collections

The National Gallery of Victoria, Sydney, Australia, New South Wales
The Newcastle Art Gallery, Newcastle, Australia, New South Wales
Collection Lambert, Avignon, France
The National Gallery, Berlin, Germany
Iwalewahaus, Germany
Contemporary African Art Centre, Bayreuth, Germany
The National Council of Culture, Arts and Letters, Kuwait City, Kuwait
ADFA, Beirut, Lebanon
Mbari Gallery, Ibadan, Nigeria
Mathaf Arab Museum of Modern Art, Doha, Qatar
Department of Culture, Khartoum, Sudan
Dara Art Gallery, Khartoum, Sudan
Guggenheim Museum, Abu Dhabi, United Arab Emirates
Sharjah Art Foundation, Sharjah, United Arab Emirates
The British Museum, London, United Kingdom, England
Tate Modern, London, United Kingdom, England
Arts Council Collection, London, United Kingdom, England
Art Institute of Chicago, Chicago, IL, USA
Museum for African Art, New York (donated by Chase Bank), New York, NY, USA
Metropolitan Museum, New York, NY, USA
Museum of Modern Art, New York, NY, USA
Betty Parsons Gallery, New York, NY, USA
The Smithsonian Institution, Washington D.C., USA
Howard Johnson Museum, London, UK
Cornell University, Ithaca, New York, NY, USA
Newark Museum, Newark, NJ, New Jersey, NJ, USA
Hood Museum of Art, Hanover, New Hampshire, NH, USA
Hampton University Museum, Hampton, Virginia, VA, USA

Baya

Born 1931 in Bordj El Kiffan, Algeria

Died 1998 in Blida, Algeria



Baya
Untitled, 1979
Signed with the artist's
monogram and dated
'79

Watercolour, gouache
and pen on paper
70.5 × 94.5 cm.
Courtesy of Selma
Feriani Gallery.
US\$ 70,000

Considered as a surrealist icon by the Parisian avant-garde, Baya Mahieddine (1931-1998) was a pioneering figure of Algerian modern art best known for blending elements of her Arab and Kabyle heritage. Her art is often characterised by depictions of flora and fauna including birds, fantasy elements, and landscapes reminiscent of her homeland. Musical instruments, as depicted in her work exhibited in *Coalescent Lights*, frequently appear in her paintings and reflect her marriage to renowned musician El Hadj Mahfoud Mahieddine. Born in 1931 in Kabylia, Algeria, she lost her parents early and was raised by her grandmother. Her talent was recognized by Marguerite Caminat Benhoura, a French intellectual based in Algiers, who adopted her and facilitated her introduction to French art dealer Aimé Maeght.

At just 16 years old, Baya was invited by Aimé Maeght to exhibit at his gallery, Galerie Maeght in Paris. André Breton, a leading French figure and member of the surrealist movement, wrote the preface of her exhibition catalogue. Following her exhibition at Galerie Maeght, she established a studio in the South of France where she encountered and gained appreciation from Pablo Picasso for her distinct style. Picasso later cited her as one of the inspirations for his *Women of Algiers* series^[2]. In 2023, the Institut du Monde Arabe in Paris paid tribute to her legacy with a large retrospective. A year prior, in 2022, Baya's work was selected to feature at the Venice Biennale in one of Cecilia Alemani's five curated capsules alongside artists Leonora Carrington, Dorothea Tanning, Claude Cahun, Remedios Varo, and Florence Henri.

^[2] Art Review: Baya the Artist Picasso Envied. 15 September 2023. Natasha Marie Llorens

^[3] The wondrous world of Baya. The Wondrous World of Baya. OPEC Fund for International Development. Nadia Benamara (2018). "

"When you are painting and you have the brushes in your hand, you escape from everything, you are in a world apart."

Baya

Baya

Selected Public Collections

Grey Art Museum, New York City, NY, USA

Sharjah Art Museum, Sharjah, United Arab Emirates

Dalloul Art Foundation, Beirut, Lebanon

Institut du Monde Arabe, Paris, France

Musée Cantini, Marseille, France

Fondation Maeght, Saint-Paul de Vence, France

The Picasso Museum in Antibes, Antibes, France

Collection of Art Brut in Lausanne, Lausanne, Switzerland

Barjeel Art Foundation in Sharjah, Sharjah, United Arab Emirates

Barthélémy Togu

Born in 1967 in Mbalmayo, Cameroon
Lives and works between Bandjou,
Cameroon and Paris, France

Barthélémy Togu

Human Spring 11, 2023

Mixed media on paper

100 × 100 cm.

Courtesy of the Artist and

HdM Gallery.

US\$ 38,000

Barthélémy Togu's artistic practice spans various mediums including painting, drawing, sculpture, photography, performance, and installation. Togu studied at the École Nationale Supérieure des Beaux Arts in Abidjan, Ivory Coast between 1989-1993; followed by the École Supérieure d'Arts in Grenoble, France; and the Kunstakademie in Düsseldorf, Germany where some of his notable encounters included Tony Cragg, Jannis Kounellis and Konrad Klapheck. Using dynamic brushwork with watercolour ink, Togu depicts poetic and hopeful gestures that connect nature and the human body. In pieces like *Human Spring 11* (2023) where human hands and a fish coexist within the composition, Togu draws inspiration from the aquatic world, celebrating the virtues of water to evoke a sense of dynamism and fluidity. Through his works, Togu seeks to address ecological and societal concerns, emphasising the interconnectedness between humans and the environment. In 2013, Togu founded Bandjou Station in Cameroon with Germain Noubi to foster contemporary art and culture within the local community. The creative centre includes an exhibition space, a library, an artist residency, and an organic farm.

"I love the shape of fish and invent aquatic environments. With the sea in mind, I often draw the blue dotted lines in my work. I imagine rain and oceans transforming a scene or landscape into a marine universe. I marvel at the fluidity of water, which represents a gentle, non-violent world; its colour is undeniably beautiful". Water is an invaluable and vital element that invites us to dream and gives us life", adds the artist, concerned that this resource, which should be a basic right for everyone, is "cruelly lacking in several parts of the planet, endangering the living world".

Barthélémy Togu, interview by Androula Michael, Nantes, 13 June 2023



Barthélémy Toguo

Selected Public Collections

Centre Georges Pompidou, Musée national d'Art moderne, Paris, France
Musée d'Art moderne de la Ville de Paris, Paris, France
Museum of Contemporary Art Miami, Miami, USA
Fonds national d'art contemporain, Paris, France
Kunstsammlungen der Stadt, Düsseldorf, Germany
MAC/VAL musée d'art contemporain du Val-de-Marne, Vitry, France
Musée de l'Immigration, Paris, France
Frac Corse, Corse, France
Frac Haute Normandie, Sotteville-les-Rouen, France
Collection Antoine De Galbert, Mason Rouge, Paris, France
The Dakis Joannou collection, Athens, Greece
Fondation Guerlain, France
Tate Modern, London, United Kingdom
Musée Rodin, Paris, France

Wura-Natasha Ogunji

Born 1970 in St. Louis, Missouri, USA

Lives and works in Lagos, Nigeria

Wura-Natasha Ogunji is a multidisciplinary Nigerian-American artist whose practice encompasses drawings, video, and performance. Her displayed works exhibit a quiet and deeply meditative quality, comprising hand-sewn figures heightened with ink and graphite on architectural tracing paper. The artist delicately hand-stitches and draws figures on both sides of the paper, adding softness as well as depth of emotion to her work. Ogunji holds a Bachelor's degree in Anthropology from Stanford University and an MFA in Photography from San Jose State University. Speaking about her practice, Ogunji explains that it allows her to "explore the outer limits of my imagination in a manner that is linked to the imaginations and experiences of others existing in the world ^[1]."

In many of her drawings, such as *Let the River Take Us* (2022) and *The One where we're all together* (2023) displayed in *Coalescent Lights*, Ogunji explores water as architecture and references the daily interactions and frequencies that occur in the city of Lagos. Ogunji's work has been featured in prominent exhibitions, including the 2023 Tate exhibition 'A World in Common: Contemporary African Photography,' curated by Osei Bonsu. In 2018, she established The Treehouse, an independent exhibition space in Lagos' Ikoyi district, providing a platform for creative exploration while offering panoramic views of the cityscape.

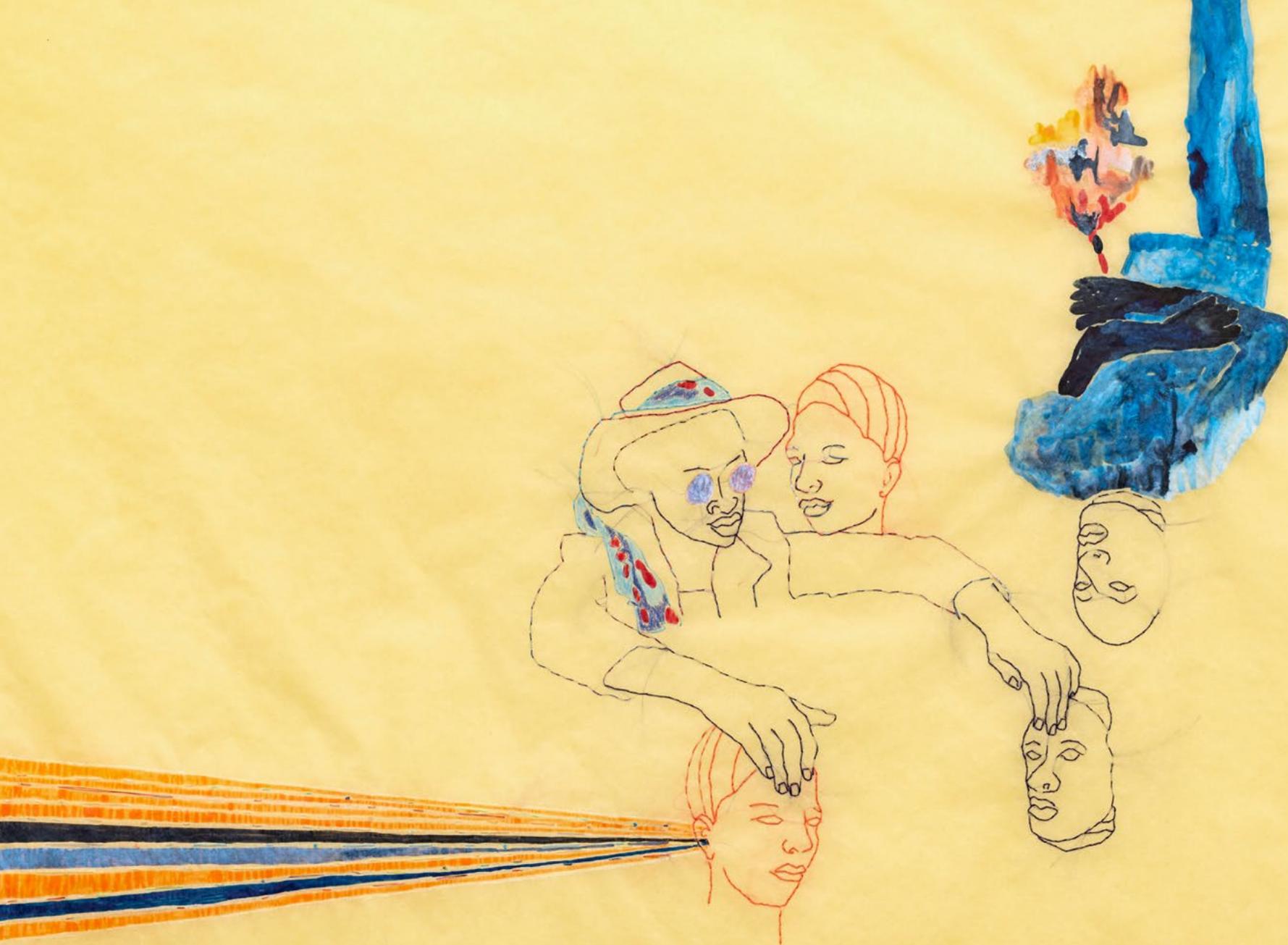
"The paper itself serves as a veil or curtain, maybe even a fragile wall between what is and what is possible. With the stitches seen from reverse, the knots and cut threads reveal something critical and necessary, the beauty of beauty's underside."

Wura-Natasha Ogunji

^[1] In Conversation with Wura-Natasha Ogunji, Theresa Sigmund. *Contemporary &* (2017)

Wura-Natasha Ogunji
Let the river take us, 2022
Thread, ink, graphite on
tracing paper
61 × 61 cm.
Courtesy of the Artist
and Fridman Gallery.
US\$ 12,000





Wura-Natasha Ogunji
*The one where we're all
together*, 2023
Thread, ink, graphite on
tracing paper
61 x 61 cm.
Courtesy of the Artist and
Fridman Gallery.
US\$ 12,000

Wura-Natasha Ogunji

Selected Public Collections

Smithsonian African Art Museum, Washington D.C., USA

Louisiana Museum of Modern Art, Denmark

University of Texas, Austin, Texas, USA

Kadist Foundation, Paris, France

Joël Andrianomearisoa

Born 1977 in Antananarivo, Madagascar
Lives and works between Paris and Antananarivo



Joël Andrianomearisoa
Labyrinth of Passions
(the Green process), 2018
Textiles
130 × 95 cm.
Courtesy of the Artist and
Primo Marella Gallery.
Price on request

Joël Andrianomearisoa is a Malagasy visual artist whose work is driven by an interest in human relationships, material textures, and forms. His practice encompasses working in multidisciplinary ways with materiality and scale as central themes. Andrianomearisoa's work is imbued with complex emotional experiences and explores the materiality of emotions with a particular appreciation and affinity for textile's malleable qualities. In his piece *Labyrinth of Passions (The Green Process)* (2018), the artist intricately wove green threads and strands, creating a detailed path ranging from olive green, sage and moss to emerald and viridian green. For Andrianomearisoa, green represents the colour of renewal, nature and harmony – transporting the viewer and marking the material expression of our spiritual and personal dimension. Andrianomearisoa was first trained at the Fashion Academy and Visual Art Institute in Antananarivo, where his deep appreciation for textiles was cultivated. He later pursued graduate architectural studies at the École Spéciale d'Architecture in Paris.

His visual language often begins with fluid pencil sketches guided by poetry or spoken words. The influence of his architectural background, coupled with his fascination with complex layers and textiles, is evident in *Labyrinth of Passions (The Green Process)* (2018). Andrianomearisoa's work is bold, hopeful and sentimental, transcending geographies and art classifications. Andrianomearisoa founded the Hakanto Contemporary, a non-profit independent space for artists in Madagascar's capital, Antananarivo in 2020. In 2019, the artist represented the first-ever Madagascar Pavilion at the Venice Biennale.

Joël Andrianomearisoa

Selected Public Collections

Muzeum Sztuki, Łódź, Poland
MNHI Musée national de l'histoire de l'immigration, Paris, France
MARQ Musée d'art Roger Quillot, Clermont-Ferrand, France
Centre National des Arts Plastiques (CNAP), Paris, France
Les Abattoirs, Musée - Frac Occitanie Toulouse, Toulouse, France
Zeitz MOCAA, Cape Town, South Africa
Leal Rios Foundation, Lisbon, Portugal
National Museum of African Art, Washington D.C., USA
MACAAL, Marrakech, Morocco
Studio Museum - Harlem, New York, USA
Fond Régional d'Art Contemporain - Frac, La Réunion, France
Médiathèque du Tampon, La Réunion, France
Art in Embassies, Embassy of the US in Antananarivo, Madagascar
Koç Foundation, Istanbul, Turkey
Sindika Dokolo Foundation, Luanda, Angola
Fondazione Golinelli, Bologna, Italy
Collection Revue Noire, Paris, France
Fondation Zinsou, Cotonou, Bénin
Frederic de Goldschmidt Collection, Brussels, Belgium
Fondation H. Paris, Antananarivo, Madagascar, France
Christian Dior Haute Couture
Collection Yavarhoussen, Antananarivo, Madagascar
Centre National des Arts Plastiques, France
Yves Saint Laurent Collection

Tariku Shiferaw

Born in 1983 in Addis Ababa, Ethiopia
Lives and works in New York City, USA



Tariku Shiferaw
Bantu Migration, 2024
Acrylic on canvas
121,9 × 121,9 cm.
Courtesy of the Artist and
Galerie Lelong & Co.,
New York.
US\$ 22,000

Tariku Shiferaw's geometric abstractions are embedded with mark-making that delves into both the physical and metaphysical spaces of painting and societal structures. Shiferaw pursued a Bachelor of Fine Arts (BFA) at the University of Southern California (USC) in 2007 and later obtained his MFA at Parsons New School for Design in 2015. *Bantu Migration* (2024) was executed this year as part of a new series titled "Mata Semay" (translating to 'night skies' in Amharic), which proposes a new mythology that ponders how the night sky might look if the cultural contributions of the diaspora were to be considered in the global consciousness. "Mata Semay" combines painting, sound and sculpture in an abstraction that re-engages ancient and contemporary African diasporic knowledge.

Bantu Migration (2024) investigates the night sky as a canvas upon which different civilisations have inscribed their visions of the world, the influence of mythologies on the order of social codes, and what occurs when boundaries become porous. In Shiferaw's abstract composition, translucent lines serve as visual representations of border demarcations, symbolising alternative boundaries that transcend colonial impositions. Against the backdrop of the expansive night sky, these lines evoke a sense of liberation and freedom. The artwork embodies the concept of the Bantu Migration, illustrating the journey of Sub-Saharan Africa's largest ethnic group across vast territories.

Tariku Shiferaw

Selected Private and Public Exhibitions

High Museum of Art, Atlanta, Georgia, USA

The Culture: Hip Hop and Contemporary Art in the 21st Century at the Baltimore Museum of Art, Maryland, USA (2023)

You'd Think By Now at Smack Mellon, Brooklyn, New York, USA (2022)

Geometries at Sugar Hill Children's Museum of Art & Storytelling, New York, USA (2022)

Men of Change, organized by The Smithsonian Institution, and held at the California African American Museum (CAAM), Los Angeles, California, USA (2021)

Unbound at the Zuckerman Museum of Art (ZMA), Kennesaw, Georgia, USA (2020)

What's Love Got to Do with It? at The Drawing Center, New York, New York, USA (2019)

Joana Choumali

Born in 1974 in Abidjan, Ivory Coast
Lives and works in Abidjan, Ivory Coast

Joana Choumali focuses on the “innumerable cultures” of the African continent through conceptual portraits, documentary photography and mixed media, employing embroidery directly upon photographic images with what she calls “a slow and meditative gesture.” Her stylistic approach begins with a traditionally flat medium which is then layered with thread and fabric to add dimension, texture, colour, and new meaning. What begins as an instantaneous image produced by the technology of digital photography becomes enriched and transformed by Choumali’s beautiful and intricate hand-sewing.

In November 2019, Choumali was the first African recipient of the 8th Prix Pictet for her series ‘Ça va aller’ (It will be okay), following the 2016 terrorist attack in Grand-Bassam, a city within the Lagunes region of Ivory Coast. ‘Ça va aller’ (It will be okay) is a common saying in Ivory Coast used as a gesture of reassurance and call for hope amidst challenging times. In *Celebrate Everything* (2024), Choumali continues her exploration of thematic undercurrents and realises a composition that exudes ethereal beauty. Captured between the tranquil hours of five and seven am, this photographic piece is part of Choumali’s ongoing series ‘Albahian’—a term signifying the delicate emergence of dawn’s first light. Inspired by the oneiric moments of her morning strolls, Choumali pays homage to the innocence and wonder of childhood. The artwork portrays young girls gracefully seated on golden thrones, surrounded by blossoming trees bathed in the soft glow of dawn. The piece was realised in difficult times and is a hymn to joy and resilience in the midst of life’s trials. Through imagery, Choumali conjures a profound sense of hope, reverie, vitality, and renewal. Her embroidered works possess a universal emotional resonance that can be felt without the need to grasp the context of her work, offering a lyrical and compassionate thread that transcends cultural boundaries.

“I love the meditative state in which one can be while embroidering. It is a very specific feeling. Soothing. It has had a very positive impact on my life. Each medium is important as it merges into one piece. In the meantime, I like to push the boundaries of photography. To explore other ways to use photography in a more personal, intimate way. At a slow pace.”

Joana Choumali interview with Lydia Caston, Victoria & Albert Museum following acquisition of four artworks by the artist (2022)



Joana Choumali
Celebrate everything,
2024
Embroidery on digital
photography printed on
canvas
100 × 150 cm.
Courtesy of the Artist and
Loft Art Gallery.
US\$ 50,000

Joana Choumali

Selected Public Collections

Museum of Photography St Louis, Senegal

Palais de la Culture, France

Tropenmuseum, Amsterdam, The Netherlands

Fondation Blachère, France

Africa First, Tel Aviv, Israel

Harvard Art Museums, Cambridge, MA, USA

Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech, Morocco

Nesr Art Foundation, Luanda, Angola

Prix Pictet Collection, Geneva, Switzerland

Victoria and Albert Museum, London, UK



Ibrahim Mahama
Untitled, 2018
Traditional clothes on
dyed jute sacks and coal
sacks with markings
400 × 420 cm.
Courtesy of the Artist and
APALAZZOGALLERY.
US\$ 130,000

Ibrahim Mahama

Born in 1987 in Tamale, Ghana
Lives and works in Tamale, Ghana

Ibrahim Mahama is a Ghanaian multidisciplinary artist most renowned for his monumental draperies made from found objects and materials which carry traces of physical labour. Mahama earned his Bachelor of Fine Arts in Painting in 2010 and a Master of Fine Arts in Painting and Sculpture in 2013 from Kwame Nkrumah University of Science and Technology (KNUST). His artistic vision draws from a rich tapestry of influences, notably shaped by the revolutionary teachings of artist and professor Kari'kachä Seid'ou, whose mentorship at (KNUST) expanded Mahama's conception of art to encompass one's own background and immediate environment.

Another key influence in Mahama's work is Robert Rauschenberg's hybrid works which combined aspects of painting and sculpture by incorporating found materials onto the canvas, broadening the possibilities of artistic expression. Mahama's oeuvre delves into the economic history and process-based qualities inherent to his chosen medium. The jute sacks, sourced from Southeast Asia and imported by the Ghana Cocoa Board for bean transportation, bear weathered patinas and tactile imperfections that narrate the stories of their journey. Mahama's intricate woven compositions serve as archival documents, illuminating the contributions of the "invisible collaborators" involved in their creation and transportation. These works symbolise the movement of goods and people across the globe, underscoring themes of labour, resource, and historical narratives. Mahama's artistic endeavours have garnered international acclaim, earning him the prestigious Prince Claus Award in 2020. In 2019, he established The Savannah Centre for Contemporary Art (SCCA) in Tamale, Ghana, serving as a multifaceted platform for artistic expression, research, and cultural preservation.

Ibrahim Mahama

Selected Public Collections

K11 Art Foundation, Hong Kong
Astrup Fearnley Museet, Oslo, Norway
Baltimore Museum of Art, Baltimore, Maryland, USA
Centre Georges Pompidou, Paris, France
Fondazione Giuliani, Rome, Italy
Hammer Museum, Los Angeles, California, USA
Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA
Instituto Inhotim, Brumadinho, Minas Gerais, Brazil
K11 Art Foundation, Hong Kong
Longlati Foundation, Shanghai, China
Long Museum, Shanghai, China
Los Angeles County Museum of Art, California, USA
Madre Museum, Naples, Italy
Margulies Collection, Miami, Florida, USA
National Gallery of Art, Washington D.C., USA
National Gallery of Canada, Ottawa, Canada
Nelson-Atkins Museum of Art, Kansas City, Missouri, USA
Norwich Castle Museum, Norwich, UK
Pino Pascali Foundation, Polignano a Mare, Italy
The Studio Museum in Harlem, New York, USA
Whitworth Art Gallery, Manchester, UK
Zinsou Foundation, Benin

Virginia Chihota

Born in 1983 in Chitungwiza, Zimbabwe
Lives and works in New York, USA

Virginia Chihota's introspective work has been influenced by personal experiences, landmarks, and daily life. Reflecting on intimacy and the human figure, she has addressed themes such as childbearing, marriage, kinship, bereavement and faith. At once mundane and transcendental, rife with allusions to religious and folkloric symbolism, Chihota's works display a raw, expressionist verve and a striking grace in the elaborate use of patterns, textures and layers. Having trained as a printmaker, Chihota mixes printing techniques with drawing to produce unique works of striking formal complexity. They often depict the female form blending into near abstraction with bodies caught in embraces, evoking a figural union along an iconographic repertoire which points towards the domestic, whilst emphasising connectedness and collectivity.

Her work, *Ndombundira zvitsva I (I embrace the new)* (2021), is a deeply emotive serigraph painting which reveals embracing human figures floating across the canvas periphery, set atop a symbolic bed of roses. 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. Chihota represented Zimbabwe at the 55th Venice Biennale in 2013 and was awarded the Prix Canson the same year.

Virginia Chihota
Ndombundira zvitsva I (I embrace the new),
2021
Serigraphy on linen
200 x 220 cm.
Courtesy of the Artist and
Tiwani Contemporary.
Price on request



Virginia Chihota

Selected Public Collections

Centre Pompidou, Paris, France

Deutsche Bank Collection, Frankfurt, Germany

FRAC Picardie, Amiens, France

National Gallery of Zimbabwe, Harare, Zimbabwe

Saatchi Gallery, London, UK

Tate, London, UK

U.S. Department of State

J. P. Morgan Chase

El Espacio 23, Jorge Pérez Collection, Miami, USA

Tesfaye Urgessa

Born 1983 in Addis Ababa, Ethiopia

Lives and works in Addis Ababa, Ethiopia

Tesfaye Urgessa presents poignant compositions informed by classical art and Ethiopian iconography that address contemporary and socio-political issues. Urgessa first started his artistic studies at the Allé School of Fine Arts in Addis Ababa in 2002 where he studied composition theories and took courses in sculpture, painting, and non-figurative painting. After graduation, Urgessa moved to Germany in 2009 with a scholarship to continue his art studies at the Staatlichen Akademie der Bildende Kunst in Stuttgart. In his last year at the Academy, Urgessa was awarded the Akademie's Fine Arts Award. This dual training in both Ethiopia and Germany enthuses Urgessa's unique and highly skilled visual language. His painting forms part of the series *No Country for Young Men*, Urgessa's extensive exodus series which wrestles with themes of migration and seeks to expose the challenging circumstances refugees face in their journey towards hopeful new beginnings.

As the artist watched news about the myriad of migrants crossing the Mediterranean Sea towards European shores in harrowing conditions, Urgessa became consumed with images of flows of people arriving barefoot and described hearing footsteps walking relentlessly for days, "like marching bands or soldiers". Haunted by their strenuous journey, he began painting his series from the bottom, beginning with the feet which so predominantly feature in his displayed painting. Tesfaye Urgessa will represent Ethiopia for his country's first-ever national pavilion at this year's 60th Venice Biennale.

Tesfaye Urgessa

No Country For Young Men XXIX, 2022

Oil on canvas
180 x 180 cm.

Courtesy of the Artist and
Addis Fine Art.

Price on request



Tesfaye Urgessa

Selected Public Collections

Zabludowicz Collection, London, England

Castello di Rivoli, Turin, Italy

Uffizi Gallery, Florence, Italy

Kunstmuseum, Stuttgart, Germany

Rubell Museum, Miami, United States of America

Staatsgalerie Stuttgart, Germany

The Museum of African Contemporary Art Al Maaden, Marrakech, Morocco



Tadesse Mesfin

Born 1953 in Woldia, Ethiopia

Lives and works in Addis Ababa, Ethiopia

Tadesse Mesfin is a prominent figure of the Ethiopian art scene, renowned both as artist and professor at the Allé School of Fine Art in Addis Ababa. With a career spanning over five decades, Mesfin has made significant contributions to the contemporary artistic landscape of Ethiopia, serving as an inspiration for generations of prominent Ethiopian painters. Mesfin graduated with Great Distinction from the Alle School of Fine Arts and Design of Addis Ababa in 1972 and later earned an MFA in painting at the Repin St. Petersburg Academy Institute of Painting, Sculpture and Architecture, Russia in 1984.

His style is characterised by a harmonious palette of warm, contrasting hues set against abstract backgrounds. Mesfin's figures exude elegance and stateliness, often portrayed with exaggerated long necks and limbs in regal seated and standing poses. *Column of Rhythm VIII* (2022) is part of a series celebrating the women who work at markets across Ethiopian cities. Elegant and dignified women seem to float effortlessly on the canvas, their forms abstracted through loosely defined brush strokes. Through his art, Tadesse Mesfin offers viewers a captivating glimpse into Ethiopian life and tradition, blending modernist techniques with cultural motifs to create works of enduring beauty and significance.

Tadesse Mesfin

Column of Rhythm VIII,
2022

Oil on canvas

146 × 114 cm.

Courtesy of the Artist and
Addis Fine Art.

Price on request

Cornelius Annor

Born 1990 in Accra, Ghana
Lives and works in Accra, Ghana

Ghanaian painter Cornelius Annor focuses on portraits and figurative paintings that capture moments of intimacy and community within domestic settings. Drawing from his personal memories and history, Annor often derives inspiration from family photo albums, translating scenes of private life onto large-scale canvases. The artist employs mixed-media and diverse methods to comment on the connections between past and present, tradition and modernity which saturate everyday life in Ghana.

He describes his creative process as a means to “re-enact past memories which seem lost, absent, forgotten or unknown”. The fabrics and traditional motifs featured in Annor’s paintings are strongly influenced by his West African heritage and personal collection, with particular inspiration drawn from Nigerian-British artist Yinka Sonbiare CBE’s utilisation of traditional wax fabrics and textiles. Annor has developed a unique fabric transfer method, where textiles are placed onto the canvas for several hours, resulting in a faded remnant of the fabric’s pattern. This technique imbues his works with a sense of layered memories, emotions, and experience.

Cornelius Annor
Obiaa Beko, 2021
Fabric collage, fabric transfer, and acrylic on canvas
183 × 183 cm
(diptych: 183 × 91.5 cm each panel).
Private Collection.



Cornelius Annor

Selected Public Collections

Brooklyn Museum, Brooklyn, NY, USA

Buxton Contemporary, Melbourne, Australia

The Bunker Art Space, West Palm Beach, FL, USA

Cuperior Collection, Berlin, Germany

Denver Art Museum, Denver, CO, USA

Espacio Tacuari, Buenos Aires, Argentina

Institute of Contemporary Art Miami, Miami, FL, USA

Norton Museum, West Palm Beach, FL, USA



Cheikh Ndiaye

Born 1970 in Dakar, Senegal
Lives and works between Dakar,
Senegal and New York, USA

Cheikh Ndiaye is particularly interested in architecture and urbanism. The artist graduated from the National School of Fine Arts in Dakar, Senegal then in Lyon, France. He works across various mediums including installation, film and photography as a form of enquiry. His oeuvre embodies an archival approach, meticulously capturing the cultural shifts in African modernity through the architectural form. Across a variety of mediums, Ndiaye's work acts as a visual chronicle of Senegal's socio-political history amidst rapid economic development and enduring post-independence political transformations. Ndiaye has shown his work internationally at Centre Pompidou, Paris, France; Fondation Blachère, Apt, France; and Dak'Art Biennale, Dakar, Senegal.

He was the recipient of the Parisian Marin Prize for Painting in 2013, the Nautilus Art Temporary Prize in Berlin, Germany in 2012 and the Linossier Prize in France in 2008. In 2019, his installation *Hippocampus* – first realised at La Maréchalerie – was selected for the Havana Biennale, and his installation *Blancheur rigide dérisoire en opposition au ciel* (2015) was selected for the 56th International Exhibition of the Venice Biennale in 2015.

Cheikh Ndiaye
*Cinéma Unité 3, Parcelles
Assainies, Dakar, 2024*
Oil on canvas
160 × 130 cm.
Courtesy of the Artist and
Galerie Cécile Fakhoury
(Abidjan, Dakar, Paris).
US\$ 43,500

Cheikh Ndiaye

Selected Public Collections

Centre Pompidou, Paris, France

CNAP, Paris France

FRAC Nord Pas-de-Calais,Dunkerque, France

FRAC Pays de la Loire, France

Kadist Art Foundation, Paris, France

Musée Mohammed VI, Rabat, Maroc

Fondation Blachère, Apt, France

Aboudia

Born 1983 in Abidjan, Côte d'Ivoire
Lives between Abidjan, New York and Paris

Abdoulaye Diarrassouba, known as Aboudia, draws inspiration from Ivorian Nouchi pop culture, particularly the graffiti walls in working-class neighbourhoods of Abobo, Yopougon, and Treichville, which depict daily life in Ivory Coast's economic and cultural capital. A 2003 graduate of the Centre Technique des Arts Appliqués in Bingerville, Ivory Coast, with a specialisation in mural art, Aboudia's work is characterised by dense pictorial compositions with heavy layers, marked by a spontaneous and frenetic style. His portrait, titled "*Les quarante visages de l'homme*" (2024) (The Forty Faces of Man) is a heavily layered painting on cardboard, featuring superimposed torn newspapers adorned with abstract and semi-abstract lines, delineated using spray paint and oil pastels. Since the Ivorian civil war in 2011, Aboudia's work has been populated with images of soldiers and skulls.

Initially focused on depicting the psychological impact of war on his community, he now illustrates the resilience of Abidjan's inhabitants while denouncing injustice, particularly against young people in the city. In 2018, he established the Aboudia Foundation in Bingerville to support children and young artists. His first monographic publication, released by Rizzoli Editions, New York in March 2024, marks a significant milestone for his career. Aboudia's prominence has soared since his debut at the 1-54 contemporary African art fair with Cécile Fakhoury gallery in 2013, making him one of the best-selling artists in contemporary art.

Aboudia

Les quarante visages de l'homme, 2024

Collage, spray paint and oil pastel on cardboard
57 × 40 cm.

Courtesy of the Artist and
Galerie Cécile Fakhoury
(Abidjan, Dakar, Paris).
US\$ 16,500



Aboudia

Selected Public Collections

Nevada Museum of Art, Reno, United States
Jefferson City Museum of Modern Art, MI, United States
The Eileen S. Kaminsky Family Foundation, New Jersey, United States
Mohammed VI Museum, Rabat, Morocco
Saatchi Gallery, London, United Kingdom
CAAC Pigozzi Contemporary African Art Collection, Geneva, Switzerland
The Frank-Suss Collection, London, United Kingdom
The Cuperior Collection, Frankfurt, Germany
Jimenez-Colon Collection, Ponce, Puerto Rico, United States
Palace of Culture, Abidjan, Ivory Coast
Franco-Guinean Cultural Center, Conakry, Guinea
Embassy of Ivory Coast, Conakry, Guinea
Governor of the Abidjan District, Ivory Coast
City Hall, Bingerville, Ivory Coast
BICICI, permanent collection, Abidjan, Ivory Coast
SGCI, Contemporary Art Collection, Abidjan, Ivory Coast
Helvetic Banking Company

Dalila Dalléas Bouzar

Born 1974 in Oran, Algeria
Lives and works in Bordeaux, France



Dalila Dalléas Bouzar
Autoportrait, 2022
Oil on linen canvas
50 × 40 cm
Courtesy of the Artist
and Galerie
Cécile Fakhoury
(Abidjan, Dakar, Paris).
US\$ 6,500

Dalila Dalléas Bouzar's rich artistic practice intertwines painting and performance, seamlessly blending realism and fantasy. Initially trained as a biologist, Bouzar developed a genuine curiosity for alternative methods of expression beyond science. Her art education began in the studios of the Ville de Paris and continued at the Beaux-Arts de Paris where she graduated in 2003. Bouzar's paintings draw from a wide spectrum of influences and span the political, historical, psychological and biological realms. Through her work, the artist seeks to deconstruct clichés around the representation of Arab women in art history, and to address both the individual and collective memory of Algerian history. The artist's self-portraits, such as the one exhibited in *Coalescent Lights* executed in 2022, convey her desire to transcend the confines of traditional women's roles in favour of unlimited experimentation with colours, expression and a contrasted treatment of light. In 2021, Bouzar won the SAM Prize for Contemporary Art and was invited for an exhibition at Palais de Tokyo in Paris 2022.

"Through painting, I free myself. I free myself of my personal history and of the contemporary history of the world which dictates that an African woman artist coming from European ex-colonies must do new media art and talk about topical issues, and above all must not express herself through painting."

Dalila Dalléas Bouzar

Selected Public Collections

Collection Appartements, Oran, Algeria
Fondation Lazaar, Geneva, Switzerland
Collection Musée Staro Selo, Kumrovec, Zagorje, Croatia
Collection SAFFCA, Johannesburg, South Africa
Fonds de dotation l'Art est Vivant, Paris, France
Fondation H, Antananarivo, Madagascar

Moffat Takadiwa

Born 1983 in Karoi, Zimbabwe

Lives in Harare, Zimbabwe

Moffat Takadiwa is best known for creating large-scale elaborate sculptural installations based on the agglomeration of hundreds and often thousands minute pieces of discarded household and industrial waste. Takadiwa lives and works on the outskirts of Harare in Mbare, one of the largest recycling centres in Zimbabwe and an important hub for the informal economy, from which the artist draws profound inspiration into his practice. Mbare hosts three of the country's biggest formal traders' markets. The array of materials Takadiwa weaves together encompasses toothbrush heads, ballpoint caps, computer keys, toothpaste tubes, bottle caps, fishing lines and cable clippers. Since the beginning of his career, Takadiwa's practice has remained community-focused.

His labour-intensive process engages the collaboration of 30 contributors alongside several studio assistants to facilitate the transformation of his discarded objects into complex poetic forms. Takadiwa's methodology involves the meticulous combination of recycled and repurposed materials, followed by drilling, glueing and threading, resulting in mesmerising grids, criss-cross patterns and spirals, as in *Untitled* (2023). Infused with myriad layers of meaning, the work eloquently addresses Takadiwa's concerns surrounding hyper-consumerism, post-colonialism, and environmental degradation. Takadiwa co-founded Zimbabwe's first art district, the Mbare Art Space, which has been operational for over a decade. The initiative was driven by his desire to give back to the community, emphasising the use of recycled materials and making art accessible to local residents. Takadiwa views the space as both an economic asset and a valuable resource for the Zimbabwean community. The artist has been selected alongside Kombo Chapfika, Sekai Machache, Troy Makaza, Victor Nyakauru and Gillian Rosselli to represent Zimbabwe at the 60th Biennale di Venezia in 2024.

Moffat Takadiwa

Between the Lines, 2023

Computer keys, ball point caps, toothbrushes and cable clippers

170 × 170 × 15 cm.

Courtesy of the Artist and Nicodim.

US\$ 30,000



Moffat Takadiwa

Selected Public Collections

State Department of the United States, Art in Embassies, Harare, Zimbabwe
Arsenal Contemporary, Toronto, Canada
Beth Rudin DeWoody Collection, Miami, USA
CC Foundation, Shanghai, China
King Abdulaziz Center for World Culture, Ithaca, Saudi Arabia
Museum of African Contemporary Art Al Maaden, Marrakesh, Morocco
Roc Nation Collection, Los Angeles, USA
Shanti Art Collection, Maine, USA
Southern African Foundation for Contemporary Art, Johannesburg / Saint-Émilion, South Africa / France
Fondation Golinelli, Bologna, Italy
Fondation H, Antananarivo, Madagascar / Paris, France
Centre National d'Art Plastique, Paris, France
Fonds d'art contemporain - Paris Collections, Paris, France
Fonds régional d'art contemporain Alsace, Sélestat, France
Foundation de 11 Lijnen, Oudenburg, Belgium
Villa Datris Foundation, France
Jameel Collection, Dubai, United Arab Emirates
Centro de Arte Oliva, S. João de Madeira, Portugal

Abdoulaye Konaté

Born 1953 in Mali

Lives and Works in Bamako, Mali

Abdoulaye Konaté is a prominent artist from Mali and is recognized as one of the most influential contemporary African artists. Konaté is best known for combining local aesthetics with global subject matter. Initially trained as a painter at the Institut National des Arts in Bamako, Mali and at the Instituto Superior de Arte in Havana, Cuba, Konaté started working with textiles in the 1990 and his pieces are constructed by layering horizontal bands of dyed cotton of different lengths. The artist primarily uses 'bazin', a highly-coveted cotton fabric that is dyed and embroidered. His wall tapestries are created based on the West African traditional use of textiles as means of communication. "*Suprématie Ashanti*" (2021) possesses a deep philosophical and religious character: The incorporated sign within is an Adinkra symbol, "Nyame", describes God's omnipotence and stems from the Ashanti proverb "*Look at your past and you will recognize your future*". Abdoulaye Konaté founded the Balla Fasséké Kouyaté Conservatory in Bamako, an arts university to preserve and teach Mali's ancient craft practices alongside contemporary cultural disciplines. He has recently exhibited at Talan L'Expo, Tunis (2023); 14th Gwangju Biennale, South Korea (2023); 14th Dakar Biennale, Senegal (2022); Centre Pompidou, Paris (2020); Zeitz Museum of Contemporary Art Africa, Cape Town (2020); 57th Venice Biennale (2017); and Arken Museum of Contemporary Art, Ishøj, Denmark (2016).

Abdoulaye Konaté

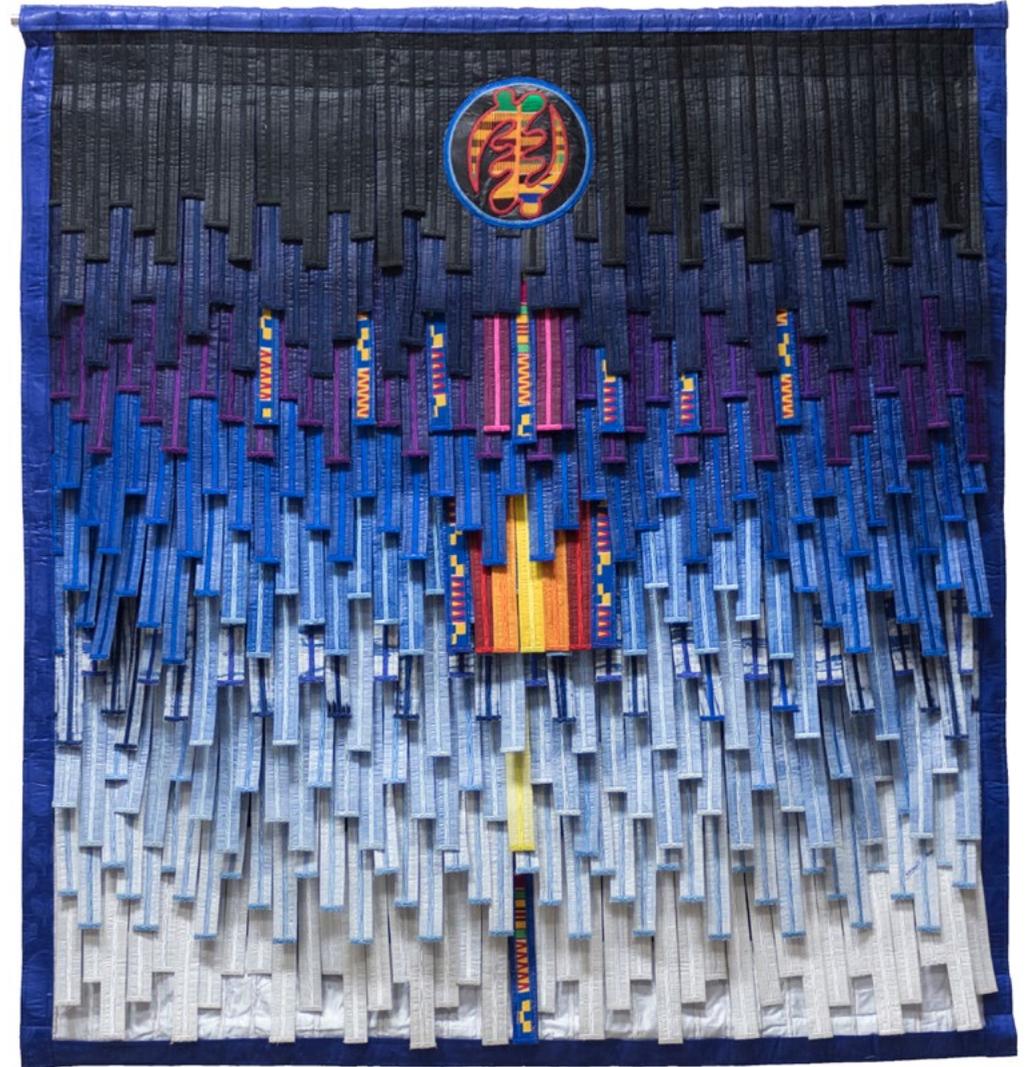
Suprématie Ashanti,
2021

Textile

166 × 156 cm.

Courtesy of the Artist and
Primo Marella Gallery.

Price on request



Abdoulaye Konaté

Selected Public Collections

Arken Museum for Moderne Kunst, Ishøj, DK
Banque des Etats de l'Afrique Occidentale, Dakar, SN
Centre Pompidou, Paris, FR
Dak'Art, Biennale de l'Art Africain Contemporain, SN
Foundation Blachère, Apt, FR
Fondation Guy & Myriam Ullens, Geneva, CH
Fundação Sindika Dokolo, AO
Gare do Oriente, Lisbon, PO
Metropolitan Museum of Art, New York, US
Musée National du Mali, Bamako, ML
Musée Bargoin de la Ville de Clermont-Ferrand, FR
Palais Présidentiel du Mali, Bamako, ML
Smithsonian Museum, Washington, US
Stedelijk Museum Amsterdam, NL
The Tang Teaching Museum, Saratoga Springs, US

Sanaa Gateja

Born 1950 in Kisoro, Uganda
Lives in Kampala, Uganda

Sanaa Gateja is a multi-disciplinary artist from Uganda who creates mosaic-like compositions. Gateja meticulously sews hand-rolled recycled paper beads onto East African barkcloth, creating eye-catching colourful pieces with semi-abstract motifs as exemplified by the radiant coral tapestry exhibited in *Coalescent Lights*. His artworks, combined with various materials such as raffia and banana fibre, straddle between installation, tapestry and sculpture. His distinctive method involves members of his community, whom he has trained and employed since the early 1990s. Gateja envisions artists as agents for social, political, and environmental transformation. He regards art-making as an act of ecological and spiritual repair and a powerful medium of storytelling which offers a distinctive perspective on one's culture and concerns. Inspired by colonial taxonomy, rural values and contemporary philosophies of nature, Gateja seeks to examine the history and spiritual heritage of East Africa and investigate the impact of climate change on Uganda's rich ecosystem.

Sanaa Gateja
Golden Tortoise, 2018
Paper, acrylic, natural
dyes, stitching on
bark cloth
213 × 160 cm.
Courtesy of the Artist
and 50 Golborne Gallery.
US\$ 70,000



Sanaa Gateja

Selected Public Collections

Bill & Melinda Gates Foundation, Seattle, Washington, USA

Carnegie Museum, Pittsburgh, Pennsylvania, USA

The Commonwealth Institute, London, United Kingdom

Field Museum, Chicago, Illinois, USA

Fondation H, Paris, France

The Genocide Museum, Kigali, Rwanda

National Scottish Museum, Edinburgh, Scotland, United Kingdom

The Tropical Museum, Amsterdam, Netherlands

Uganda Museum collection, Kampala, Uganda

Victoria and Albert Museum, London, United Kingdom

Samuel Nnorom

Born in 1990, Isiukwuato, Abia state, Nigeria
Living and working in Nigeria



Samuel Nnorom
Organize patch, 2023
African wax print fabric
85 × 77 × 15 cm.
Courtesy of the Artist and
Primo Marella Gallery.
Price on request

Samuel Nnorom is a Nigerian artist whose poetic work crosses sculpture and textile. Nnorom currently lives and work in Nnsuka where he pursued his studies and obtained an MFA in sculpture from the University of Nigeria, UNN Nsuka. He runs numerous workshops and residencies in England, South Africa, Burkina Faso, Senegal and Nigeria. Nnorom constructs his tapestry-like pieces with Ankara/African wax print fabric scraps collected from tailors and furniture workshops, cast-off clothes and waste foam. These materials are wrapped and stitched into bubble forms of various colours and sizes. Through sewing, rolling, tying, stringing, and suspending, Nnorom navigates the boundaries between textiles, painting and sculpture. Nnorom's practice, through his use of various fabrics, investigates artisanal provenance and history, geopolitical and economic conditions, rising consumer aspirations and demand, the environmental impact and management of post-consumer waste. The artist is the recipient of the 2021 Cassirer Welz Prize, initiated by the Bag Factory Artists' Studios and the inaugural 2022 Art of Change Prize, Saatchi Gallery, London.

Serge Attukwei Clotey

Born in 1985 in Accra, Ghana
Lives and works between Accra,
Ghana and Los Angeles, USA

Serge Attukwei Clotey is a Ghanaian artist who explores personal and political narratives through collaborative processes, examining trade patterns between Ghana and the world, environmental concerns, and the circulation of materials. Inspired by Kente textile traditions, Clotey's duct tape visual language serves as a tool for exploring forms and abstraction, while also delving into informal economic models based on material reuse. This work forms part of Clotey's expansive Afrogallonism project, a concept he started almost two decades ago aimed at addressing issues around environmental sustainability as well as Ghana's cultural legacy. Utilising square pieces of yellow plastic gallons he assembles together, Clotey creates striking-large scale yellow mosaic works.

Through Afrogallonism, Clotey raises awareness about the environmental challenges posed by the prevalent use of gallons in Ghana but also addresses water scarcity that those containers have come to be associated with. In 2023, Clotey unveiled a monumental installation titled *Sea Never Dries* at Art Basel Unlimited. The tapestry, composed of thousands of yellow squares from plastic containers commonly found in Ghana, cascaded towards viewers in undulating waves, spanning an impressive 25 meters. The same year, Clotey presented *Time and Chance* (2023) at the Biennale of Architecture, a creation forming an undulating surface from the columns of the 16th-century Gaggiandre shipyards.

"This is what Africa is now," Mr. Clotey. said. "It's about using our own ideas, our own resources, to reshape our own country".

Serge Attukwei Clotey, *New York Times* (21 May 2023)

Serge Attukwei Clotey
The Proposal, 2023
Plastics, wires and oil paint
215.9 × 231.1 cm.
Courtesy of the Artist
and Gallery 1957.
US\$ 85,000



Serge Attukwei Clottey

Selected Public Collections

Grand Valley State University Art Gallery
MI; Kalamazoo Institute of Arts, MI, USA
Kunstmuseum Arnhem, Arnhem, Netherlands
Modern Forms, London, UK
Museum of African Contemporary Art, Marrakech, Morocco
Nubuke Foundation, Accra, Ghana
Palm Springs Art Museum, CA, USA
Seth Dei Foundation, Accra Ghana
The World Bank Collection, Washington D.C., USA
Tucson Museum of Art, AZ, USA

Seydou Keïta

Born 1921 in Bamako, Mali

Died 2001 in Paris, France

Seydou Keïta was a master of portraiture widely acclaimed as the most famous African studio photographer of the 20th century. His intimate portraits would come to define the photographic identity of Bamako, Mali from the late 1940's to 1970's, as it evolved from a French colony to an independent capital city. Initially trained as a carpenter, Keïta fell in love with photography after his uncle brought back a Kodak Brownie Flash camera from Senegal in 1935. He honed his skill by learning the technical challenges of shooting and printing. Keïta's father noticed his son's talent and offered him a piece of land from the family's estate in Bamako, where he built and opened his studio in 1948. Keïta worked primarily with daylight and would take a single shot of each picture. In his studio, the Malian photographer had a vast range of props and accessories that he would lend to his sitters, such as glasses, ties, flowers, and other objects.

The photograph exhibited in *Coalescent Lights* features an Untitled portrait of a young woman taken by Keïta in his studio. This iconic photograph shot with a 13 x 18 inch view camera presents a seated sophisticated woman looking directly at the lens. Typical of Keïta's composition, the photograph has a richly patterned backdrop, creating a fascinating interaction with the woman's attire. Keïta's photography developed independently from Western photographic influence, showcasing how citizens of Bamako saw themselves and how they wished to be perceived by others. His portraits distinguish themselves through the humanity and dignity they convey upon his subjects. Seydou Keïta closed his studio in 1962 to become an official photographer of the post-independence Malian government and then retired in 1977. In 1991, collector Jean Pigozzi and exhibition curator André Magnin discovered his pictures during the *Africa Explores: 20th Century African Art* (1991) exhibition at the New Museum of Contemporary Art in New York. Subsequently, André Magnin curated his first retrospective at the Fondation Cartier in Paris, France in 1994. To honour Keïta's lifetime achievements, the Rencontres de Bamako (African Photography Encounters, the African Photography Biennial) has named its grand prize the Seydou Keïta Award.

Seydou Keïta

Sans titre, 1953-1957

Posthumous silver print
60 x 50 cm.

Edition 10 plus 2 AP.

Courtesy of CAAC - The
Pigozzi Collection and
Galerie Nathalie Obadia
Paris/Brussels.

Price on request



Seydou Keïta

Selected Public Collections

Fondation Cartier pour l'art contemporain, Paris, France
21C Museum Fondation, Louisville, USA
Akron Art Museum, Akron, USA
Bronx Museum of Art, Bronx, New-Yor, USA
Credit Suisse Trust Collection, Swisserland
Detroit Institute of Arts Detroit, MI
Fogg Art Museum, Harvard University Art Museums, Cambridge, England
Harn Museum of Art, University of Florida, Gainesville, USA
Los Angeles County Art Museum, Los Angeles, USA
Metropolitan Museum of Art, Department of Arts of Africa/Oceania, New York, USA
Michael C. Carlos Museum, Emory University, Atlanta, USA
Moderna Museet, Stockholm, Sweden
Museum of Modern Art, New York, USA
Norton Family Collection, Santa Monica, USA
Philadelphia Museum of Art, Philadelphia, USA
Princeton University Art Museum, Princeton, USA
Saint Louis Museum of Art, Saint Louis, USA
Trinity College, Douglas Hyde Gallery, Dublin, Ireland
University of Chicago, Chicago, USA
US Department of State Collection, Washington D.C., USA
William Benton Museum of Art, University of Connecticut, Storrs, USA
Fondation Alliances, Casablanca, Maroc
Fond de dotation agnès.b, Paris, France



Zanele Muholi

Born 1972 in Umlazi, Durban, South Africa

Lives and works between Durban and Cape Town, South Africa

“I’ve said that my work focuses on people’s dignity and using the camera to reflect their beauty is an extension of that. People have the right to be seen with grace.”

Zanele Muholi in conversation with Hannah Abel-Hirsch
(British Journal of Photography, 2021)

Zanele Muholi is a globally acclaimed South African photographer and visual activist who documents and archives the lives and struggles of Black LGBTQIA+ communities in South Africa through portraits, photographs, calligraphy, installations or more recently paintings and sculptures. Their oeuvre focuses on raising awareness on issues surrounding gender identity, representation, and race. Muholi’s early work from the early 2000s called attention to the challenges of being queer in South Africa, while their more recent photographs embrace their own Blackness and gender expression. Their deeply engaged practice is equally concerned with technical aspects of photography, the use of light and composition in particular, to amplify the message they seek to convey. Muholi specifically chose to work with silver gelatin print for the pleasurable quality of the medium which beautifies the subjects. The artist studied Advanced Photography at the Market Photo Workshop in Newtown, Johannesburg, and completed an MFA in 2009 in Documentary Media at Ryerson University, Toronto. In 2013, they became an Honorary Professor at the University of the Arts/Hochschule für Künste Bremen and have since received numerous accolades, awards and titles.

‘I have photographed so many people, I have captured so many videos and have documented painful experiences of other people without dealing with my own pain, I needed to remember me’.

Zanele Muholi, “In My World Every Human is Beautiful,” Tate.

Zanele Muholi

Jula I, Wild Coast, 2020

Baryta Print

60 × 40 cm.

Edition of 8 plus 2 AP.

Courtesy of the Artist and
Galerie Carole Kvasnevski
& Muholi International
Productions.

US\$ 26,000

Zanele Muholi

Selected Public Collections

21c Museum Hotel, Louisville
Albright-Knox Art Gallery, Buffalo, New York
Boston Museum of Fine Arts
Brooklyn Museum, New York
Carnegie Museum of Art, Pittsburgh
Guggenheim, New York
Hollins University, Roanoke, Virginia
Hood Museum of Art, Hanover
Margulies Collection, Miami
Middlebury College Museum of Fine Art, Middlebury, Vermont
Milwaukee Gay Arts Center, Milwaukee
Minneapolis Institute of Arts
Mount Holyoke College Art Museum, South Hadley
Museum of Contemporary Photography, Chicago
Museum of Fine Arts, Houston
Museum of Modern Art, New York
Nasher Collection, Duke University
North Carolina Museum of Art
Open Society Foundations
Tang Teaching Museum, Saratoga Springs, New York
The Art Institute of Chicago
The Frances Lehman Loeb Art Center - Vassar College
Wadsworth Atheneum Museum of Art, Hartford, Connecticut
Williams College Museum of Art, Williamstown
Yale University Art Gallery, New Haven
Johannesburg Art Gallery, Johannesburg, South Africa
National Museum of Mali, Bamako, Mali
Nelson Mandela Metropolitan Art Museum, Port Elizabeth, South Africa
South African National Gallery, Cape Town, South Africa
University of Free State, Bloemfontein, South Africa
University of South Africa Art Gallery, Pretoria, South Africa
Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa

Tate Modern, London, United Kingdom
Victoria and Albert Museum, London, United Kingdom
Artur Walther Collection, Neu-Ulm, Germany
Centre Georges Pompidou, Paris, France
Fondation Blachère, Apt, France
Fondation Louis Vuitton, Paris, France
FRAC Poitou-Charentes, Angoulême, France
Huis Marseille Museum for Photography, Amsterdam, The Netherlands
Les Abattoirs: Museum of Modern Art and Frac Midi-Pyrénées, France
Museum of Modern Art of Arnhem, The Netherlands
Museion - Museum of Modern and Contemporary Art Bolzano, Italy



Edson Chagas

Born in 1977 in Luanda, Angola
Lives between Luanda, Angola
and Lisbon, Portugal

Edson Chagas is an Angolan artist whose oeuvre records his immediate environment and spaces of dislocation. *Diogo K. Puenha* (2014) is part of a series of striking portraits titled *Tipo Passe* which depict sitters dressed in contemporary clothing with their faces covered by imposing traditional African masks. In his book, *African Art Now* (2022) (an expansive overview of some of the most innovative artists of the contemporary African art scene), Osei Bonsu describes Chagas's use of photographic portraiture as a means to question the nature of identity. *Tipo Passe*, meaning passport in Portuguese, is oriented towards the presentation of a passport. However, the identity of the sitter is concealed. The work investigates the ambiguous nature of global identity through the symbol of African masks. The covering masks were historically used for rituals and performances, but their looting and uprooting from Africa have altered their meaning and significance.

Chagas completed his studies in photojournalism at the London College of Communication (LCC) in 2007, before attending the documentary photography course at the University of Wales in Newport until 2008. He was selected to represent Angola at the 55th Venice Biennale in 2013 which was awarded the Golden Lion for best national pavilion, the first time this award was attributed to an African pavilion. Chagas was one of three artists shortlisted for the 11th Novo Banco Photo Award, with an exhibition at Museu Coleção Berardo in Lisbon (2015). He is also a recipient of the 2018 African Art Award by the Smithsonian National Museum.

“Chagas’ conceptual practice is concerned with documenting the fragmented and disorderly nature of global society, where people and objects remain in a constant flow of circulation”

Osei Bonsu, Tate International Art Curator, *African Art Now* (2022)

Edson Chagas

Diogo K. Puenha, Tipo

Passe, 2014

C-print

100 × 80 cm.

Edition of 5 plus 2 AP.

Courtesy of the Artist and

APALAZZOGALLERY.

US\$ 16,200

Edson Chagas

Selected Public Collections

Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa

Castello di Rivoli (Torino, IT), Turin, Italy

Montreal Museum of Fine Arts, Quebec, CA, Montreal, Quebec, Canada

MoMA, NY, New York, USA, New York, New York, USA

Smithsonian National Museum of African Art, Washington D.C., DC, USA.

Prince Gyasi

Born 1995 in Accra, Ghana
Lives and works between Accra, Ghana
and London, United Kingdom



Prince Gyasi
The Process, 2024
Fujiflex print
Small: 100 × 67 cm,
Large: 120 × 80 cm.
Edition of 5 plus 2 AP.
Courtesy of the Artist and
Maât Gallery.
Price on request

Prince Gyasi is renowned for his vibrant photographs which depict vivid contrasts between his subjects' skin tone, attire, and surroundings. In *Process* symbolising Patience, Rhythm, Ownership, Creativity, Execution, Service, and Studious, Gyasi captures young ballerinas gracefully playing violins with tennis rackets on a neon pink tennis court. Gyasi's *Process* draws parallels between the rigour of sports and music with its application to life. He chose to depict ballerinas to highlight their composure and discipline. His photograph explores the intersection of sports, music and life, manifesting Gyasi's belief in the application of principles from various disciplines to one's personal journey.

The artist believes that each element—be it the rhythm of a musical piece or the rules of a tennis match—represent values that form the cornerstone of his artistic process. Gyasi co-founded BoxedKids, a nonprofit campaign focused on providing an education for those in need. The name of the organisation refers to being trapped or boxed in a place or situation. Gyasi believes education fosters leadership and is key to alleviating poverty. In February 2024, Prince Gyasi was featured in *Vogue* as part of the new guard of African photographers shaping luxury, in recognition of his recent collaborations with Balmain and Pirelli: Gyasi's artworks were prominently featured at Balmain's Autumn/Winter 2024 runway ready-to-wear and accessories collection presentation in Paris. A year prior, Prince Gyasi made history as the first African artist to shoot the Pirelli calendar since its inception in 1964. Recent exhibitions include a solo show at the 2022 edition of the Kyotographie photo festival in Kyoto, Japan; group shows at the Museo de Arte do Rio de Janeiro (2022), Brazil; and the Pole of Contemporary Art of Cannes (2022).

Prince Gyasi

Selected Public Collections

François Pinault Collection, Paris, France

Rothschild Switzerland Château de Pregny Collection, Geneva, Switzerland

Fab Art Foundation in Paris – Agnes B, Paris, France

Jean Pigozzi Collection

MACAAL Museum, Marrakech, Morocco

Youssef Nabil

Born 1972 in Cairo, Egypt
Lives and works between Paris,
France and New York, USA

Youssef Nabil is a photographer and filmmaker whose work draws inspiration from the concept of memory and the cinematic universe he grew up admiring in Egypt. His photographs possess an ethereal and dreamlike essence with nostalgic undertones that provide an escape from reality funnelled through cinematographic sensibility. His process consists of hand painting and colouring over his black and white photography, reflecting his passion for Egyptian cinema, where his painted tints of blue, yellow or green seep into his mesmerising works of art. In Nabil's self-portrait featured in *Coalescent Lights*, the artist is seen from behind in a white djellaba rowing a small boat among fishing vessels in the port of Alexandria. The velvety, pastel-toned atmosphere contributes to the scene's dreamlike mood. Self-portraiture is intertwined with the experience of exile in Youssef Nabil's work and he frequently shows himself from behind in traditional clothing, contemplating the horizon. The character he embodies, his face shielded from view, becomes an allegory onto which one can project a melancholic imagination. Here he re-enacts, in a fantasy way, his departure from Egypt, which he left in 2003. Four monographs have been published on Youssef Nabil's work - *Sleep in My Arms* (Autograph ABP and Michael Stevenson, 2007), *I Won't Let You Die* (Hatje Cantz, 2008), *Youssef Nabil* (Flammarion, 2013) and *Once Upon A Dream* (Marsilio, 2020).

"I don't pursue revealing my face that much in my work, as through the self-portraits I am referencing us all. It's about human nature and an experience we each one of us might have gone through or can relate with. The figures or self-portraits could be anyone, it's not necessarily my own being, at the core of my work, is the viewer being able to connect to a figure and find themselves within the art".

Youssef Nabil interview, Art Breath



Youssef Nabil

Say Goodbye, Self-portrait Alexandria, 2009

Hand colored gelatin
silver print

50 × 75 cm.

Series of 5 variations
each unique.

Courtesy of the Artist and
Galerie Nathalie Obadia
Paris/Brussels.

Price on request

Youssef Nabil

Selected Public Collections

Barjeel Art Foundation, Sharjah, UAE

The British Museum, London, UK

Centro De La Imagen, Mexico City, Mexico

Collection François Pinault, Paris, France

Fondation Louis Vuitton, Paris, France

Fundação Sindika Dokolo, Luanda, Angola

The Guggenheim Museum, Abu Dhabi, UAE

La Maison Européenne de La Photographie, Paris, France

The Los Angeles County Museum of Art (LACMA), Los Angeles, USA

Mathaf Arab Museum of Modern Art, Doha, Qatar

Musée Réattu, Arles, France

Museum of Photography, Thessaloniki, Greece

Orlando Museum of Art, Orlando, USA

Pérez Art Museum Miami (PAMM), Miami, USA

Ruarts Foundation, Moscow, Russia

Savannah College of Art and Design-Museum of Art, Savannah, USA

The Studio Museum in Harlem, New York, USA

UBS Art Collection, Zurich, Switzerland

The Victoria & Albert Museum, London, UK

Coalescent Lights
26–30 March 2024
Christie's Hong Kong
22/F Alexandra House
18 Chater Rd
Central, Hong Kong

CHRISTIE'S

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1
54 Presents



Barthélémy Togo
Human Spring 11, 2023
Mixed media on paper
100 × 100 cm.
Courtesy of the Artist
and HdM Gallery.