

Constellations Part 2: Figures in Webs and Ripples of Space

Co-curated by Nuna Adisenu-Doe, Tracy Naa Koshie Thompson, and Katherine Finerty

1st August – 10th October 2024

Third Floor, Galleria Mall



Clifford Bright Abu, *Lost Shadows*, 2024, Canvas print, 33 x 23 in.
Image courtesy of the artist and Gallery 1957.

*“Because of interconnectedness, it always feels as if there is a piece missing.
Something just doesn’t add up”*

– Timothy Morton, *Dark Ecology: For a logic of Future Coexistence*.

Gallery 1957 is thrilled to present *Constellations Part 2: Figures in Webs and Ripples of Space*, the second part of the sister-city exhibition between Gallery 1957 in Accra and London, co-curated by Tracy Naa Koshie Thompson, Nuna Adisenu-Doe, and Katherine Finerty.

Artists participating in this group show include those collaborating with the gallery for the first time; **Clifford Bright Abu, Abdul-Salam Alhassan, Akosua Odeibea Amoah-Yeboah, Dela Anyah, Dzidzor Azaglo, Elolo Bosoka, Jasper Dafeamekpor, Rosemary Esinam Damalie, Victor Ehikhamenor, Samuel Baah Kortey, Rebekka Macht, Afrane Makof, Putin Ofori, Frederick Ebenezer Okai, Na Chainkua Reindorf, Ghizlane Sahli, and Nyahan Tachie-**

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Menson, as well as long-term collaborator **Jonathan Okoronkwo** and artists who participated in *Constellations Part 1*; **Lois Selasie Arde-Acquah**, **Phoebe Boswell**, **Adelaide Damoah**, **Denyse Gawu-Mensah**, **Henry Hussey**, **Sarah Meyohas**, and **Lisa C Soto**.

Constellations Part 1: Figures on Earth & Beyond sought to challenge the framing of our epoch as the “Anthropocene” by asking: how can we re-examine art historical, spiritual, and science fictional representations of figures in a landscape through a lens of empathy and interconnection? By activating enduring global narratives of creation mythology, animism, terrestrial paradise, heaven and earth, space colonisation, and more, participants were welcomed to pose future solutions for a regenerative world in the age of the “Chthulucene” (Greek for khthôn / kainos, respectively of the earth / now). This reconceived epoch conceived by ecofeminist scholar Donna Haraway is “made up of ongoing multispecies stories and practices of becoming-with in times that remain at stake, in precarious times, in which the world is not finished, and the sky has not fallen – yet.”

Constellations Part 2: Figures in Webs and Ripples of Space continues this research pursuit by inquiring about the notion of our interconnectedness, and our place in trying to decentre ourselves. As American ecologist and philosopher Timothy Morton poses in his 2009 book *Ecology without Nature*, how can we rethink our sense of place and not get too comfortable with ‘nature’ in all its passive, normative, and hierarchical structures imposed by humans?

Ananse, the Akan creator spider god, weaves us in its stories like webs connecting humans with food, trees, earth, water, and sky as beings of repute that speak to each other; shaping us, teaching us, and ridiculing us even. Ananse’s stories give us a rich tapestry of a world in which nature / non-humans do not play passive, becoming protagonists in a playful world of love, mischief, greed, and all other earthly delights. They present the open possibilities of a multispecies world where our being as humans is very much based on coexistence. A coexistence, however, that does not automatically imply harmonious and peaceful relations, but rather a dialectical balance with the paradox of existential crisis.

We co-evolve with non-humans; and paradoxically, we as humans seem to not be complete without the “world”. This world is not just what is out there, we are also a part of it and evolving with and in it by continuously losing a part of “ourselves”. We get estranged in a techno-alternative universe of machines aiding our every move, viruses exerting influence on economies, plastics melding into geology and our blood, and so on. Donna Haraway, however, brings a healthy dose of optimism to the ecological narrative, in that we may die and live together and thus need a “response-ability” attitude to how we negotiate our relations within an entangled world. Many of the artists in *Constellations Part 2* play with African mythology to reimagine worlds beyond the human —sensible, actual, coherent, and terrestrial. The artists in this exhibition connect and rupture relations through a constellation of machines, plants, religious or mythical objects, memorabilia, and all forms of objects that connect and estrange us.

In creating a constellation across time and space, Lois Selasie Arde-Acquah reconnects us to the first edition of this sister-city project in London by similarly creating a portal unfolding throughout the exhibition. This time around, it’s like beholding an apocalyptic invasion of synthetic-leather creeping through the building’s floors, leading us into the exhibition; just to be greeted by paintings of Ananse stories in the works of Putin Ofori. The web leads us to a spectacle of Earth and Heavens, with Frederick Ebenezer Okai’s installation of earthenware representing spiritual gateways in Ghanaian traditions. Another earthen-toned portal opens within the space, which is the classic portico of ancient Ashanti architecture by Clifford Bright Abu. The artist reconstructs these structures into digital avatars of extinct architectural histories in contemporary surrealist landscapes.

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Rebekka Macht then connects us to the primal constellation of the bond between a mother and child, which has historically grown as an archetype in theistic religions across the globe. This weaves into the Catholic rosaries of Victor Ehikhamenor, whose tapestries figuratively reconstruct the traditional authority figures of the Benin Kingdom with cheap massified rosaries, commenting on the complexity of colonisation, capitalism, and religion. The dyed naval flag of Henry Hussey equally responds to (de)colonial histories; featuring the iconic Benin Bronze with the title 'Henry', who is one of the Portuguese sailors who funded the exploitation of the West African region. The works of Adelaide Damoah encourage us to ponder ancestral cosmic relations by creating delicate silks and multi-layered cyanotypes with Adinkra symbols that speak of the origins of life. Na Chainkua Reindorf's paintings touch on the contextual relation between women and textiles; whilst Eलो Bosoka's photographs usurp us into being gazed by the unassuming presence of redundant objects in their spontaneous material compositions of colour, and relations with architecture or urbanscape. Samuel Baah Kortey also transports us into a constellation of portraits featuring hidden women figures of Ghana's Independence struggle alongside contemporary heroines who may be lost to Ghana's patriarchal historical archives. Ghizlane Sahli and Lisa C Soto's installation create a network of plants whose chemical residues synthesise nature right before our very eyes.

Jonathan Okoronkwo and Dela Anyah robustly introduce us to the deconstructive web of machines, with their wire capillaries, blood oils, and dark skins of synthetic rubber tires; as though to tease our Hollywood-induced fears of humans versus machines. Afrane Makof partially lifts the robust mechanic skins off into the immersive digital world of his 'Trons', akin to how Sarah Meyohas' hologram presents us with a lucid presence of a spectral machine. Afrane Makof presents us with the burden of being cyborgs; keeping company with machines that estrange us or question our being as humans, confronting us with a reality in which we may digitally enslave ourselves to AI. As though machines have not just taken over enough, Akosua Odeibea Amoah-Yeboah reminds us of the droid monks that do not just dwell within the realms of science, but animate religion as well; with a cyborg connecting itself simultaneously in three states of Astral projection.

Phoebe Boswell and Denyse Gawu-Mensah have also created intimate installations about their loved ones and the memories that hold dear, through the ancestral and spiritual connections that Boswell's parents hold in parallel forests across the world and Gawu-Mensah's grandfather's cabinet. Nyahan Tachie-Menson, Jasper Dafeamekpor, and Rosemary Esinam Damalie use textile forms as transformative textures: umbilical cords of synthetic wombs, histories with Adinkra, and Ghanaian synthetic hair culture, respectively. We are enjoined to listen to sounds rippling through the space in different soundscapes by Boswell, Makof, and Dzidzor Azaglo which create an ambience of plants, seas, and recitations of lost women figures throughout the history of Ghana and beyond, echoing throughout time, space, memory, and imagination.

Figures in Webs and Ripples of Space continues the research-based vision of *Constellations* as a platform for experimentation and knowledge-sharing to collectively imagine new futures. *Part 2* distinctly re-examines the way we understand the place of humans in the world, to challenge us into re-thinking ecology without essentialist narratives of 'nature'. This interconnected portal focuses on immersive site-specific installations through a West African mythological lens to extend our enduring, interconnected earth story whereby radically reimagining human and nonhuman inhabitation is nothing short of vital.

- Text by Nuna Adisenu-Doe, Tracy Naa Koshie Thompson, and Katherine Finerty.

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About Constellations

Constellations is a sister-city exhibition proposal fostering translocal curatorial collaboration that brings to life models of knowledge-sharing for contemporary exhibition making, public gathering, and worldbuilding. It takes as its point of departure the exchange between Gallery 1957's homes in Accra and London in the context of a greater global creative ecosystem. Each multimedia programme will explore sensory and immersive responses to its unique location, bringing together artists considering their own natural and artificial habitats to foster a collective spirit of place. This rhizomatic group project seeks to provide a research-based and experimental platform for the vibrant dialogue burgeoning between the creative communities in Ghana and the UK, alongside cultural exchanges across the planet

About The Curators

Nuna Adisenu-Doe

Nuna Adisenu-Doe is an artist, curator and the Founding Director of Compound House Gallery. Drawing inspiration from the emancipatory and radical practices of blaxTARLINES, Kumasi, Nuna embraces the ethos of Compound House Gallery as a space that foregrounds experimentation and stimulates the political sensitivity of artists. Working as an independent curator, his practice focuses on the debris of mass culture as a birthplace of philosophical truths. Walter Benjamin's "Dialectics of Seeing" echoes in his approach towards exhibition making and how they could become immersive experiences that critically reflect the realities of society. His recently curated exhibitions are "Adansini" Clifford Bright-Abu, Buro and "Look at What You've Seen" Emmanuel Kwaku Yaro, Gallery 1957. Nuna Adisenu-Doe holds a BFA in Painting from KNUST, Kumasi, Ghana and an MA in Art Market Appraisal (Professional Practice) from Kingston University, London, UK.

Tracy Naa Koshie Thompson

Tracy Naa Koshie Thompson (b. 25 October 1993) is a Ghanaian artist-curator living and working in Accra and Kumasi. She is a Fine Art (Ph.D.) student at Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana. Thompson has an independent practice in reverse engineering foods and research into plasticity and morphogenesis. Thompson has curated alongside Kwasi Ohene-Ayeh and Adwoa Amoah for a retrospective on Ghanaian artist Agyeman Ossei (2021); Chris-sis series exhibition by Samuel Baah Kortey (2022); Some Things Stay Broken exhibition by Jonathan Okoronkwo (2022); Kum Ase exhibition by Al Hassan Issah (2023) and Silent Invasions group exhibition in Uganda (2023).

Katherine Finerty

Katherine Finerty (b. New York City, lives and works in London) is an independent curator, writer, and educator focusing on interdisciplinary practices, collective identity politics, and global contemporary art. Her collaborative curatorial practice generates immersive installations and participatory programmes that connect art and imagination to everyday life. Finerty is currently Project Curator in International Partnerships at Tate, and recent positions include Strategic Partnerships Consultant for Pace Gallery (2022-2023) and Curator & Communications Manager at The Showroom, London (2019-2022). Previous experiences include working as Curatorial Assistant to Elvira Dyangani Ose for GIBCA 2015 (Göteborg International Biennial for Contemporary Art), and interning at the The Studio Museum in Harlem, Met, and Guggenheim, New York, and White Cube, London. Finerty has a Curating Masters from the Royal College of Art, London, and received a BA in History of Art studying at Cornell University, New York, and the University of Cambridge.

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About the Artists

Clifford Bright Abu

Clifford Assiama Bright-Abu (b. 1997) is a Ghanaian artist living and working in Accra, Ghana. After his 4yrs study in Building Technology inspired by Western Traditional ways of building, he spends time traveling, researching, reimagining, and creating renditions of ancient African architectural wonders, buildings, and culture erased during the African Colonial Era. His education at the Kwame Nkrumah University of Science and Technology, KNUST (College of Built Art and Environment), equipped him with the skills and knowledge to navigate the intricate world of local architecture and buildings. His current studies and practice explore and highlight lost African culture and its position in an evolving world, looking to be inter-generational. Works of this form express the paradigms through which African heritage can maintain cultural differences while making organic advances on ill-fitting structures.

Clifford's work has been featured in Connecticut College, Buro in Ghana - where his prints and sculptural installations captivated audiences, alongside an immersive exhibition in Ghana utilizing LED screens in a mirror room setup. Clifford dedicates his time to Creccents Studio, where he researches and refines his practice, drawing inspiration from the findings of local historical sites.

Abdul-Salam Alhassan

Abdul-Salam Alhassan is a Ghanaian artist working and living between Accra and Kumasi. With a fascination for the idea of damage and/or repair and a keen interest in materiality, colour, texture, and space, he extends painterly methods into explorations of everyday materials, techniques, forms and perspectives. Alhassan's work reflects on colour as material instead of as merely an applied substance or a means to illusion. Painting, sculpture, objects, video, photography and collage, in his work become mediums through which the artist experiments with the potentialities that lie within materials presupposed as "ruined" and how destruction inspires new ecosystems.

His work has featured in several group shows, such as: A Little Like a Dream Suspended in Time and Space, National Museum of Ghana; (2023); 6.682663, -1.574128 (Karlsruhe to Kumasi), KNUST (2023); Remnants of Our Dreams, Foundation for Contemporary Art (FCA) – Ghana and 360 Projects Gh, (2022); The Powerhouse, Kunstmuseum Bonn in Bonn, Germany and at the KNUST Museum in Kumasi (2022). He was Artist in Residence at Art Hub Copenhagen in March 2023. Alhassan earned a BFA in Painting at the Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology, Kumasi, where he is also currently pursuing an MFA in Painting.

Dela Anvah

Dela Anyah's artistic practice encompasses sculpture, painting, and installation, transforming discarded materials like inner tubes, tires, license plates, and bicycle rims. Inspired by antifashion's dynamic forms and nature's symbols of rebirth, his work explores regeneration through decay. Dela weaves rubber inner tubes into garments, narrating their past lives and speculative futures. His art reveals the beauty in what was once deemed worthless, creating storied objects rich with history and symbolism. Each piece fosters a dialogue between past and future, challenging viewers to rethink notions of value and beauty, and highlighting the potential for renewal in neglected materials.

Selected solo exhibitions include: Nubuke Foundation, Accra (2023), and The Noldor Residency, Accra (2022). Selected group exhibitions include: The Anzai Gallery, Tokyo (2024), Museum of Science and Technology, Accra (2023), Institute Museum of Ghana, Accra (2023), Mitchell-Innes & Nash, New York (2023), and Galleri Christoffer Egelund, Copenhagen (2023).

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Dela Anyah was the Second Runner-Up for the Kuenyehia Prize. His work is included in the collections of the Celine Art Project (Puerto Banus), Sir David Adjaye (New York, London, Accra), the Kuenyehia Collection, the Institute Museum of Ghana, and the Isshaq Foundation in Accra, Ghana.

Akosua Odeibea Amoah-Yeboah

Akosua Odeibea Amoah-Yeboah is a multidisciplinary artist who explores transformation, through digital mediums. She is interested in systems of signs, language, appropriation, memes, politics of the body and technology. She transforms these ideas from one form to the other as she sees the ideas as materials that can be expanded beyond their bare forms (materials of elasticity/ malleability). Her works span from photomontages, video installations, musical scripts and sounds.

Akosua is currently exploring digital imaging where she uses technological flaws and softwares to manipulate images she collects from her environment creating intricate patterns and colours.

Lois Selasie Arde-Acquah

Lois Selasie Arde - Acquah (b. 1992) is a Ghanaian artist living and working in Ghana. She creates hand drawings of her intricate monochrome patterns on various surfaces such as paper, canvas, etc. to explore the relationship between repetitive actions and their impact on the mind and the body. Her initial process of hand drawings with black markers has evolved into cutting out these patterns from black synthetic leathers into creating something that seems sculptural.

Arde - Acquah's works have shown in group exhibitions "The gown must go to Town" (2015) "Cornfields in Accra" (2016) and "Orderly disorderly" (2017) all organized by blaxTARLINES, Kumasi. Together with Kathleen Bomani, Lebohang Kganye, Sheila Natiende and a few others, she partook in a performative group installation in 2017 titled Nathi. Aha. Sasa curated by a German-Ghanaian artist/curator Zohra Opoku in Wiener Festwochen, Vienna - Austria. In 2009, she performed in "Palimpsest" an all-female, multidisciplinary group exhibition at Gallery 1957, Accra-Ghana.

In 2020, she was named the recipient of the Kuenyehia Art Prize for Contemporary art. The following year, she became a featured artist in the Young Generation Artists (YGA) program presented by the Nubuke Foundation. In that same year, her works were featured in an exhibition titled 'About Now #1' in Galerie Cecile Fakhoury in Dakar, Senegal. Her achievements continued in 2022 when she was recognized as one of the top 10 finalists for the ACCESS ART X PRIZE. During that year, her work was also showcased in TSA Magazine's Collector's Series, which focused on artists and cities. In 2023, she secured her position as the winner of the Yaa Asantewaa Art Prize for the third edition. Additionally, she was shortlisted for the Dubai Calligraphy Biennale within that year. She also participated in the exhibition "Constellations Part 1: Figures on Earth & Beyond" at Gallery 1957 in London in 2024.

Arde - Acquah obtained her master's degree in fine arts (2018) with a major in Painting at the Kwame Nkrumah University of Science and Technology, Kumasi.

Dzidzor Azaglo

Dzidzor (pronounced Jee-Joh) is a Ga-Ewe folklore performing artist led by her curiosity. Her unique approach blends call-and-response with a rich tapestry of sound, fusing poetry, storytelling, and auditory elements to create an immersive experience that grounds the audience in their own bodies.

Through her performance art, Dzidzor dismantles the conventional notion of a passive audience, instead beckoning them to step forward and become integral participants in the experience. Her body of work is a tapestry woven with threads of curiosity, exploring profound inquiries about divinity,

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community, home, blackness, and identity. She sensitively acknowledges those ensnared by a system that has historically overlooked black and brown individuals. She leans into Octavia E. Butler's question, "What do we need to do now, to create the world we want to live in?" Dzidzor explores the possibility within bodies to unshackle themselves from internalized oppression, both in the mind and body, through practices of rest, and deliberate stillness.

Dzidzor has performed at the ICA Boston, Old North Church, Isabella Stewart Gardener, Marsh Chapel, Harvard, University of Ghana and so much more.

Presently, Dzidzor is engrossed in her latest venture, 'Wilderness', an experimental performance piece that probes the essence and complexity of womanhood, existence, and spirituality in the context of religious teachings and the divine. Simultaneously, she serves as a Community liaison for the Reckonings Project and pursues a master's in Divinity at Boston University. Her passion for the curiosity of sound and experimentation has the distinguished title of 'rhythm architect', bestowed upon her by Knoel Scott of the Sun Ra Arkestra.

Elolo Bosoka

Elolo Bosoka is a Ghanaian artist who works and lives between Tefle, Accra, and Kumasi. with his installations, short films, objects, drawings, and 'see-through' soft sculptures, Bosoka appropriates items from corners of the mundane urban environment to engage with notions of art as place, economic exchange, materiality, and history.

he received his BFA and MFA from the Kwame Nkrumah University of Science and Technology, Kumasi Ghana, in 2015 and 2019 respectively. in 2022, he was awarded the Baden Württemberg Stipendium scholarship to study at the state academy of fine art, Karlsruhe Germany. Bosoka is a member of blaxTARLINES Kumasi— the project space and contemporary art incubator of the department of painting and sculpture Kwame Nkrumah University of Science and Technology, where he is currently pursuing his PhD.

Solo exhibitions include 'objects in situations ii' (2023) at Clemens Thimme Galerie, 'objects in situations; excerpts from a new life' at Clemens Thimme Galerie, Germany (2022), and 'lines, planes and ridges in between' in Ghana (2018). Bosoka has participated in numerous group exhibitions such as 'poly, a fluid show' (2023-2024) at the kindl centre for contemporary art, berlin, curated by Solvej Ovesen; 'meet cute' in Germany (2022); 'surplus' in Copenhagen (2022); 'aaa: salon de refusé' in Chicago, USA and Darmstadt, Germany (2022); and others.

Phoebe Boswell

Phoebe Boswell's figurative and interdisciplinary practice adopts an errant, diasporic framework, moving intuitively across media from drawing and painting to film, video, sound, and writing, to create immersive installations which affect and are affected by the environments they occupy, by time, gestalt, the layering of sound, the serendipity of loops, and the presence of the audience. Often inviting the participation of volunteers to create a nuanced collective voice in the making process, Boswell's work explores who we are in the liminal space between our collective histories and imagined futures.

Boswell's paintings, drawings, installations, and film & video works have been exhibited and held in collections widely, including The British Museum, Los Angeles County Museum of Art, RISD, the British Film Institute's National Archive and the UK Government Art Collection. She was the Bridget Riley Drawing Fellow at the British School of Rome in 2019, received the Lumière Award from the Royal Photographic Society in 2021, the Paul Hamlyn Award in 2019, and the Future Generation Art Prize's

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Special Prize in 2017. Boswell was Whitechapel Gallery's 2022 writer in residence and has presented her writing at institutions including York University (Toronto), Tate Britain, Victoria & Albert Museum, The Ford Foundation (New York), and Loophole of Retreat Venice. She has had institutional solos at Autograph ABP, New Art Exchange, Orleans House Gallery and the Goteborg Konsthall, and participated in the Gothenburg International Biennial for Contemporary Art, the Biennale de l'Image en Mouvement (Switzerland), Prospect New Orleans, and the Lyon Biennale.

Boswell was born in Nairobi, Kenya, and lives and works in London.

Jasper Dafeamekpor

Meet Jasper Dafeamekpor, a visionary graphic designer and traditional film animator hailing from Ghana, West Africa. Jasper's artistic journey began with a solid foundation.

He earned a prestigious Diploma in Television and Film Graphics and Animation from the esteemed National Film and Television Institute in Accra, Ghana, in 1996. Fueling his passion further, he later obtained a BFA, First Class Honors degree in Graphic Design from the renowned Kwame Nkrumah University of Science and Technology in Kumasi, Ghana, back in 2005.

However, Jasper's thirst for knowledge and artistic growth did not stop there. He went on to earn a coveted Master of Fine Arts degree in Graphic Design from Ohio University, Athens, where his remarkable talent and dedication shone through. During his time at Ohio University, Jasper's master's project, titled "Lessons from Grandma," graced the walls of the prestigious Ohio University Gallery. From March 28th to April 1st, visitors were captivated by the intricate details and profound messages embedded within his artwork.

Inspired by the powerful expression of African heritage, Jasper embarked on a mission to bring Ghanaian symbols to the forefront of contemporary design. While he recognized the widespread use of Ghanaian kente cloths as a symbol of pride and heritage, he also noticed their overuse and sought to introduce a fresh perspective. Drawing from his rich Ghanaian roots, Jasper reintroduced Adinkra symbols from the Akans and the Anlo Dzesi from the Anlo-Ewes of Ghana into his designs.

Rosemary Esinam Damalie

Rosemary Esinam Damalie (b.1993) is a Ghanaian artist curator who lives and works in Accra. Damalie holds a Fine Art Degree in Painting and Sculpture from Kwame Nkrumah University of Science and Technology, Kumasi.

Damalies visionary approach to craft and art have been showcased in exhibitions like Existing Otherwise: The Future of Coexistence" at Savannah Centre for Contemporary Art, Tamale (2022) organized by Gallery Wedding in Berlin, "Cornfields in Accra" (2016), "Orderly Disorderly" (2017), "This Exhibition is untitled" (2020) organized by blaxTARLINES KUMASI. She was recognized as the 2nd runner-up for the Kuenyehia Prize for Contemporary Ghanaian Art in 2018.

In 2022, Damalie's artistic journey reached new heights with her participation in Documenta Fifteen as an artist in residence under the program CAMP, Notes on Education, collaborating with fellow artists and researchers.

In May 2024, Damalie was commissioned by SAVVY Contemporary to conduct research for the activation of their Colonial Neighbors Archive, as part of the group exhibition titled "CURES: Chronic Promises."

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Damalie's artistic approach draws inspiration from the aesthetics and materials of hair salons. Her works are a fusion of extraordinary and seemingly impossible objects and photos, crafted using techniques that transcend the boundaries of traditional hair salon practices. With labour-intensive processes and the use of hair accessories like ties, clips, earrings, beads, and safety pins, Damalie's pieces possess an intimate quality, inviting viewers to engage with them on a tactile level. Through her art, she delves into the history and narratives surrounding hair, exploring both individual and communal experiences. She fosters a collective sharing of stories to illuminate the complexity of the hair experience by all.

Adelaide Damoah

British-Ghanaian multi-disciplinary artist Adelaide Damoah stands at the confluence of painting and performance, her artistry resonating within the tapestry of themes encompassing colonialism, ecology, identity, feminism, and radical joy.

After graduating from Kingston University London with a degree in applied biology, her career within the pharmaceutical industry was curtailed when she received a diagnosis of the chronic illness, endometriosis. It was during multiple periods of convalescence that she discovered her devotion to art. In her current practice, Damoah employs an array of mediums and techniques, including storytelling through performance and filmmaking, utilising artificial intelligence, image transfer methods, body printing, and painting. These elements converge to weave a narrative that delves deep into her own familial history, ultimately extending to a profound exploration of imperialistic and capitalistic expansion and the enduring ecological ramifications it bears.

Adelaide Damoah has works in both public and private collections, nationally and internationally, including the UK Government Art Collection and Fondation H in Paris and Madagascar. Damoah has exhibited in national and international galleries/institutions including Gagosian, serves on the boards of two art charities and was a co-founder/founding member of two art collectives. Her main influences are Carolee Schneemann, Judy Chicago, David Hammons, Yves Klein, Sokari Douglas Camp, and Ana Mendieta.

Victor Ehikhamenor

Victor Ehikhamenor is a Nigerian-born artist, photographer, and writer whose work has been prolific in producing abstract, symbolic, and politically/historically motivated works.

He is the founder of Angels and Muse in Lagos, Nigeria, a thought laboratory dedicated to promoting and developing contemporary African art and literature.

A 2016 Rockefeller Foundation Bellagio Fellow, Ehikhamenor has held several solo exhibitions and his work has been included in numerous group exhibitions and biennales, including the Lagos Biennale 2024, 57th Venice Biennale as part of the Nigerian Pavilion (2017), 5th Mediations Biennale in Poznan, Poland (2016), the 12th Dak'art Biennale in Dakar, Senegal (2016), Biennale Jogja XIII, Indonesia (2015). As a writer, he has published fiction and critical essays in academic journals, magazines, and newspapers worldwide including New York Times, BBC, CNN Online, Washington Post, etc.

Denyse Gawu-Mensah

Denyse Gawu-Mensah is a passionate female artist currently living and working in Ghana. As a child she was often fascinated by design, shapes, colour and explored things to satisfy her curiosity. After

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discovering her passion and love for art, she went on to study visual art in high school and communication design at the Kwame Nkrumah University of Science and Technology. For her, art had become a lifestyle.

A natural born adventurer, she has a strong appreciation for nature and spends a lot of her time traveling, exploring and immersing herself in new cultures and lifestyles. Being an avid collector and an advocate for sentimental value, as she moves around, she finds herself mentally and physically gathering experiences and memorabilia for the purpose of creative reuse and expression. These journeys, objects and experiences play an important role in her artistic process as they serve largely as inspiration for her.

When she isn't out exploring, the artist's wild imagination serves as the springboard for her creations. She often finds herself daydreaming and drifting away from reality and it's routine. Denyse believes curiosity and wonder is what fuels her wild imagination. For her, her art pieces are nothing but visual expressions and manifestations of her inner thoughts and emotions. With the abstract and fantastical nature of her work she aims at pushing her audience to also ignite their imagination. She believes that imagination is a tool necessary to creating and inventing the new.

In 2019 Denyse enrolled in Airforce Complex School in Takoradi, Western Region where she dedicated a year to teaching creative arts to primary school pupils. During this time she nurtured young minds and taught them to be bold with their creativity and be open to the possibilities it brings. Denyse is also a member of the "Asafo Black" art collective. Together they have participated internationally in exhibitions like the 2020 Stellenbosch Triennale in South Africa and with their guerrilla-tactics interventions have held their own self-funded exhibitions here in Ghana, such as "Vibes" in 2018 and "Truth or dare" in 2019 at the Ghana National Theatre. She has also participated in events and exhibitions hosted by institutions such as the 2022 ARX exhibition - "The Powerhouse" held in Germany and Ghana, 2021 Artist in Focus on Guest Projects Digital by London's Yinka Shonibare Foundation, 2020 Ake Arts and Book festival hosted in Nigeria.

Henry Hussey

Henry Hussey artworks are often emotionally and physically raw, yet contrastingly beautiful and intricate, created with force through often paradoxically laboured mediums, including textile, glass, ceramic, paint and film. Whether through an expanding vocabulary of quasi-mythological symbols, or in embellished lines of text extracted from performative situations, Hussey explores personal and national identity in response to aggravating relationships and events. Recent experimentations reveal a deep concern with control and chaos and the sweet spot in between these two distinctive states.

Henry Hussey is a British artist born in London in 1990 where he still resides. Hussey studied Textiles at Chelsea College of Art before completing an MA in Textiles at the Royal College of Art in 2013. His work has been exhibited at Museum Rijswijk in the Hague, Art Central (Hong Kong), Bloomberg New Contemporaries (2014) at the Institute of Contemporary Art (London), the Royal Academy (London), Volta (New York), Mana Contemporary, (New Jersey), the British Glass Biennale, (Stourbridge, UK), Contemporary Sculpture Fulmer (UK), and Anima Mundi (St Ives, UK). Hussey has participated in residencies at La Vallonea, Italy and Palazzo Monti, Italy, Pilchuck Glass School, United States of America, and Porthmeor Studios, Cornwall. His work is held in international private and public collections including The Ingram Collection and Soho House. Hussey is also the co-founder of OSH Projects.

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Samuel Baah Kortey

Samuel Baah Kortey is a multi-sensory artist, thinker, and visual researcher from Ghana. His source materials start with historical archives, daily happenings, and moments referencing death, decay, and struggles, which carefully materialize into objects or thought-provoking adventures. As an observationist, Samuel investigates and highlights post-colonial traces of modern societies' ways of life through documentation of the mundane, recordings, and access to the street visual culture of cities.

Samuel has a BFA and MFA from the Kwame Nkrumah University of Science and Technology (2013 – 2022) in Kumasi - Ghana. In early 2023, he graduated from Hochschule für Bildende Künste Städtelschule, Fine Art (Klasse de Willem de Rooij), Frankfurt, Germany. His installations have explored, archived, and examined the hyper-visible expressions that characterize cities, particularly in Kumasi, where he lives and works. The artist is a member of three collectives, blaxTARLINES and Commune6x3, and a co-founder of the Asafo Black Collective. He has shown in the 2020 Stellenbosch Triennial and the 2022 Documenta 15 with his collectives Asafo Black and blaxTARLINES Kumasi collective, respectively. He exhibited in Villa Medici in Rome and was one of the 2023 Villa Romana Prize fellows in Florence, Italy.

Rebekka Macht

Rebekka Macht is a visual artist based between Accra and Berlin, Germany. Her primary medium are large-scale portrait paintings.

Her work relates to issues around gender. Furthermore, it speaks about human connection – to the self, to those around us, and to broader society. Through portraiture, she forms an emotional connection between the subject and the viewer, which serves as an entry point for the audience to engage with the complex underlying topics the works address.

Macht invites her viewers into ambiguous spaces such as in between suffering and growth, pain and pleasure, strength and vulnerability, secular and etheric, societal constructs and breaking free. She is interested in how individual experiences and societal constructs shape our psyche and in exploring avenues for transcending them.

Her current works center around alternative narratives of masculinity and around (single) motherhood, topics interconnected for the artist as a mom of boys.

Afrane Makof

Afrane Makof (b. 1990) is a Ghanaian artist living and working in Kumasi, Ghana. His works explore the idea of augmentation and extensions between technological gadgets and humans. He works with discarded electronic gadgets which he refers to as “amputees”. He refashions and repurposes these amputees into machines and micro-organisms he describes as “TRONS”. These TRONS, become potential platforms and media for reflection, engagement and interactions. His TRONS, stripped bare of their familiar housing become mechanical gizmos subsumed with the consciousness of previous owners of these gadgets and himself.

Sarah Meyohas

Sarah Meyohas (b. 1991, New York) is a conceptual artist and pioneer in the field of crypto art, whose practice considers the nature and capabilities of emerging technologies in contemporary society. In 2015, Meyohas created Bitchcoin, a cryptocurrency backed by her physical artwork. Predating the launch of Ethereum, Bitchcoin is the first tokenization of art on a blockchain, effectively a “proto-NFT.” Using the familiar emblems of biological life, Meyohas investigates the complex operations that

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increasingly govern our world: soaring birds, created using augmented reality software, flock in unison with the frenetic variations of the stock market; rose petals, aggregately identical but individually unique, comprise the dataset for their AI-created equivalents; Bitchcoin, a cryptocurrency backed by physical artworks, questions the speculative value of cryptocurrency and the ineffable value of art. Meyohas creates an intelligible visual language to articulate the systems and technologies that increasingly influence our world.

Meyohas' work has been exhibited in New York at Red Bull Arts, 303 Gallery, and the New Museum of Contemporary Art and internationally at institutions including the Barbican Centre, London, the Jameel Arts Center, Dubai, and the Ming Contemporary Art Museum, Shanghai. She has been featured in The Wall Street Journal, The Financial Times, The New York Times, Vice, and Artforum, and has appeared on CNBC, PBS, and CBC. Her film Cloud of Petals has been screened at various film festivals around the world, including the Slamdance Film Festival and the Locarno Film Festival. In 2017 she was named to the Forbes 30 Under 30 list. Meyohas holds dual degrees in Finance and International Relations from the University of Pennsylvania and in 2015 received her M.F.A. from Yale University. In July 2022, Top of the Rock at Rockefeller Center in New York City presented a major immersive augmented-reality and musical experience by the artist.

Putin Ofori

Putin Ofori Bempong is a contemporary visual artist based in Accra, Ghana. His work is characterized by profound explorations of human and animal identity, memory, and emotions, woven together with vibrant colors and intricate compositions. Inspired by his Ghanaian heritage, childhood influences, and renowned artists like Van Gogh and Raqib Shaw, Putin's art embodies the natural world's dynamic energy and ethereal beauty.

With a Bachelor of Fine Arts degree in Painting and Sculpture from Kwame Nkrumah University of Science and Technology, Putin has refined his skills through dedicated practice and experimentation. His creative process involves deliberation, oddity, collection, mosaic, and impasto techniques, resulting in distinctive, thickly textured paintings with intriguing brushstrokes.

Putin's art has been featured in solo and group exhibitions in esteemed galleries, resonating with art enthusiasts and newcomers alike. Committed to continuous growth and innovation, he pushes the boundaries of his craft, evolving his unique voice. With plans to pursue a master's degree, Putin's artistic journey is a testament to his passion for creative expression and his dedication to inspiring audiences worldwide."

Frederick Ebenezer Okai

Frederick Ebenezer Okai (b.1986) is a multidisciplinary artist based in Sunyani, Ghana. Frederick's practice is largely experimental and takes the form of sculptural, installation, video, sound, virtual reality and augmented reality, exploring the plastic possibilities of his primary material - clay. Guided by his quest to seek ancestral wisdom, Frederick embarks on extensive journeys, delving into Ghanaian traditional repositories of knowledge; by tapping into the rich tapestry of cultural, historical and the archival. As a pseudo-ethnographer, Frederick's practice highlights indigenous Ghanaian pottery making, and pays homage to women artists who have long maintained the practice over decades without recognition. In his praxis, clay becomes a repository of stories, a silent witness to the past while confronting contemporary concerns. His practice interrogates themes such as coexistence, spatial relations, and form.

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His interest in the revolutionary potential of form informs the rigorous techniques he employs by breaking, welding, stacking, painting, spreading, stitching, and shifting familiar imagery to forge artistic possibilities that create new knowledge founded on ample dose of good old play.

Jonathan Okoronkwo

Jonathan Okoronkwo (b.1993, Ghana) is currently pursuing his MFA in painting and sculpture at Kwame Nkrumah University of Science and Technology (KNUST). As an emerging artist, Okoronkwo is curious about extending his practice beyond conventional art practices such as drawing and painting. He extends the reach of his work to photography, woodwork, welding, assemblage and construction. His interest in the evidence of time and usage on machines informs his choice of medium and material. The artist reuses and transforms materials and substances already charged with history through usage over time by the machines he sources from. Okoronkwo's unique large-scale paintings seek to ultimately express his fascination with human mortality and its expression through the invention of machines.

Unlimited, his first group exhibition with the gallery took place in 2022 in Accra. Previous group exhibitions include *ARXAFRICA: The Powerhouse*, KNUST Museum, Kumasi, Ghana (2022); *Failure is the Key*, KNUST Botanical Gardens, Kumasi, Ghana (2021); *Zoom*, Scholarship Holders' Exhibition, State Academy of Fine Arts, Karlsruhe, Germany (2019); *Wie Soll Ich Meine Seele Halte/Mut*, Kunstvereine Freiburg, Karlsruhe, Germany (2019); *Ustival*, KNUST, Kumasi, Ghana (2018); *Orderly Disorderly*, KNUST, Kumasi, Ghana (2017); *Something Played*, Kumasi, Ghana (2017); *Cornfields in Accra*, KNUST, Kumasi, Ghana (2016) and *The Arts Council of the African Studies Association 17th Triennial Symposium*, Institute Of African Studies University Of Ghana, Accra, Ghana (2017).

Na Chankua Reindorf

Na Chankua Reindorf (b. 1991, Ghana) is a multidisciplinary artist with a deep interest in world-building and mythmaking through the art of the masquerade. Upon imagining a fictional female masquerade society, Reindorf's art practice is currently focused on creating artworks ranging from paintings and tapestries to sculptural installations which serve as referential visual lexicon for this imagined world.

Inspired by personal experiences and exploring West African folklore and religious cosmologies, Reindorf is interested in masquerading as an intervention through which guises and mutable personalities can be used to explore deviancy and non-conformity.

Na Chankua received an MFA from Cornell University and has exhibited internationally in institutions across Africa and internationally. In 2022, Reindorf was one of three artists representing Ghana at the Venice Biennale.

Ghizlane Sahli

(b. 1973 Meknes, Morocco. Lives and works in Marrakech.)

Ghizlane Sahli embroiders, sculpts and draws. She tells of an interior and organic journey, carried by a universal dimension. With the help of ancestral techniques and the know-how of the women artisans who surround her, she develops her contemporary ideas. Together, they create three-dimensional embroidery, including the "Alveoli", from the waste she collects.

The Alveoli is the elementary particle of her work. It is the atom that constitutes substance. It is the cell whose accumulation and proliferation creates the work. Ghizlane thus brings her point of view by playing with materials, scales, volumes. She uses thread (silk, wool, plastic or metal) to weave and

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celebrate the subjects that stimulate her: The human body, in general, and the female body in its intimacy.

Ghizlane is inspired by metaphor with nature to develop her purpose and express her interiority and emotions. Pure emotion, cleansed of any religious, social, educational or generic contribution. After studying Architecture in Paris, Ghizlane returned to Morocco and settled in Marrakech. Passionate about embroidery and fabrics, she decided to open a textile design workshop, where she surrounded herself with craftsmen. Ghizlane was immersed in this universe for seven years and thus developed a certain look at this world of thread that fascinates her.

In 2012, following the creation of a dress made from waste (garbage bags, cans, plastic bottles) made for the Marrakech Mag. Ghizlane decides to close her embroidery workshop and devote herself to pure artistic creation. Today Ghizlane continues her work with the help of women artisans. They are together researching new practices for handling silk thread. She imagines poetic, dream-like worlds where she can experiment and create bridges between her three passions, space and volume, stemming from her architecture studies, silk thread, from her involvement with embroidery, and the environment, from her personal interrogations regarding durable development and the future of the planet. She thus enjoys transforming the material, exulting it and giving it meaning.

Her work is part of Victoria & Albert Museum (V&A) in London, Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech, Galila's POC Museum in Bruxelles, Fondation H in Paris, Fondation Blachère in Provence, and Institut du Monde Arabe, in Paris, among many others collections.

Lisa C Soto

Lisa C Soto is a visual artist based in Puerto Rico and Ghana. Imagery of actual and imagined cartography is used in her work to address local and global interactions, tropical flora and cosmic connections. Her multi-medium, large-scale installations – including, flora and earth-based materials, instruments/games, and industrial materials, question hierarchies and binaries, reflecting on rhizomatic patterns in nature and challenging Western “rational” approaches to knowledge.

Selected exhibitions include Negro/A/X group exhibition at Corredor Afro gallery, 2020, Loiza, Puerto Rico; the Getty Foundation initiative PST LA/LA, Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, traveling group exhibition from 2017 – 2019; “Convergence”, a 2018 collaboration with Adjaye Associates creating her first permanent installation in the public realm in Newark, NJ. Artist lectures include MIT, Ford Foundation, KNUST, Claremont Graduate University and Rutgers University. Soto is currently an PhD candidate at the Kwame Nkrumah University of Science and Technology (KNUST)/Ghana.

Nyahan Tachie-Menson

Nyahan Tachie-Menson is a multi-media artist and sculptor based in Accra, Ghana. She received her BFA from Parsons School for Design (2019) in Communication Design. Her work takes a design approach to creating art. With clay and sculpture, she plays around with a wild use of color, shapes and forms making functional objects, characters and spaces (GLITCH, if a Gallery, Stuttgart, 2022). Her striking graphics and digital work has been featured at the Frieze Hymodernity Show (London, 2022), The Homecoming Live Show (Lagos, 2024), Art X Lagos (Lagos, 2021).

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About Gallery 1957

Gallery 1957 is a contemporary art gallery with spaces across Accra, Ghana and London, UK.

It dedicates its programme to spearheading international exchanges between art practices from these communities and the rest of the world, presenting artists who interrogate concepts of belonging and identity, cultural exchange, and social history beyond Western narratives.

Launched by Marwan Zakhem in 2016 on Ghanaian Independence Day, Gallery 1957 has since expanded across three gallery spaces in Accra. Originally set up to promote Ghana and West Africa's presence in the arts scene, it now encompasses the Global South and its diaspora. Gallery 1957's London space opened in October 2020, providing a further platform for artists to build dialogues with its growing network of international collaborators.

Gallery 1957 presents exhibitions, installations, and performances by celebrated artists, fostering connections between local and international audiences. The Gallery's global gallery partnerships and ongoing artist residency program have attracted numerous international artists and arts professionals to Ghana. The Gallery's annual Cultural Week in September serves as a platform for encouraging deeper engagement with Ghana's vibrant contemporary art scene.

In 2021, Gallery 1957 launched the Yaa Asantewaa Art Prize for female Ghanaian artists, the first ever dedicated art prize of its kind. The prize aims to further strengthen the gallery's commitment to supporting and promoting emerging and established artists.

Gallery 1957's work expands beyond the gallery walls through a public programme that includes local and international art fairs, talks, off-site projects, and site-specific installations as well as the publication of books and catalogues – continuously supporting cultural initiatives in Ghana, Africa and beyond.

Title: *Constellations Part 2: Figures in Webs and Ripples of Space*

Dates: 1st August – 10th October 2024

Opening Reception: 1st August 2024 6pm-9pm

Address: Third Floor, Galleria Mall

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