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ARTHOUSE
FOUNDATION

AT WORK

An Exhibition of Participants
in the Arthouse Foundation
Artist Residency Programme 2017

**FRANCOIS BEURAIN
NENGI OMUKU
THIERRY OUSSOU
KADARA ENYEASI
JIMMY NWANNE
GLORIA OYARZABAL LODGE
CHRISTIAN NEWBY**

JANUARY 27-FEBRUARY 10, 2018

**KIA SHOWROOM
43B AKIN ADESOLA STREET
VICTORIA ISLAND
LAGOS, NIGERIA**

Inside Front Cover:
FRANCOIS BEURAIN
MOON MAID
2017
Collage
174 x 119 cm.

Inside Back Cover:
GLORIA OYARZABAL LODGE
UNTITLED
2017
Archival inkjet print
35 x 60.6 cm.

Curated by Joseph Gergel
Design: 70PR Design, Mumbai, India
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The Arthouse Foundation is a non-profit organisation that aims to encourage the creative development of contemporary art in Nigeria.

Through a residency-based programme, the Arthouse Foundation provides a platform for artists to expand their practice and experiment with new art forms and ideas.

By establishing a network that supports cross-cultural exchange between Nigerian and international artists, the Arthouse Foundation embraces contemporary art as an educational model to engage communities, promote social dialogue and advance critical discourse.

www.arthousefoundation-ng.com

ARTIST RESIDENCIES

The Artist Residency Programme is at the heart of the Arthouse Foundation's activities, offering live/work residencies throughout the year in three-month sessions. Each resident artist is offered a studio space, mentorship, art materials and logistical support for the creation of a new artistic project during their residency that engages the city of Lagos.



WORKSHOPS

Each session, resident artists collaborate to facilitate an art workshop based on their chosen disciplines that engage the broader community in Lagos. Whether geared for youth, university students or their fellow artistic peers, these workshops expand opportunities available in arts education. Local partners have included Falomo Junior High School, Yaba College of Technology and Goethe-Institut, among others.



PUBLIC PROGRAMMES

The Arthouse Foundation Residency Programme features an intensive public initiative including an artist talk and open studios, where the public can interact with the artists and speak about their ongoing works in progress.



INTERNATIONAL EXCHANGE

The Arthouse Foundation supports Nigerian artists to participate in international art platforms and residency exchanges. In 2017, the Arthouse Foundation partnered with the Matadero Museum in Madrid, Spain, to offer a residency exchange between Nigerian and Spanish artists. **Taiye Idahor** and **Obinna Makata** completed a residency at the Matadero, and **Gloria Oyarzabal Lodge** and **Christian Newby** completed a residency in Lagos. This exchange was supported by the African Arts Trust and the Embassy of Spain.



The Arthouse Foundation is pleased to present the second edition of *At Work*, the group exhibition of final projects of the Arthouse Foundation Artist Residency Programme.

At Work features projects by Francois Beaurain, Nengi Omuku, Thierry Oussou, Kadara Enyeasi, Jimmy Nwanne, Gloria Oyarzabal Lodge and Christian Newby, created during the artists' three-month residencies with the Arthouse Foundation in 2017.

With a prompt to experiment with new forms and ideas that were inspired by their experiences in Lagos, these artists produced new series that form a conceptual mapping of the city. They question how we interact and move within the urban environment and how cultural identity is framed through complex social and political forces.

Working across across painting, sculpture, drawing, photography, collage, mixed media and textiles, they adopt diverse practices including the exploration of the archive and the experimentation of tactile materials. They raise issues of the fragmented self, of the interactive community, and of our place within the global sphere.

FRANCOIS BEURAIN

b. 1976, France. Lives and works between Paris and Rabat, Morocco.

Francois Beurain is a multidisciplinary artist working across photography, drawing, collage and sculpture. His recent projects explore Nollywood movie posters that he has been collecting for years and uses as raw material for collages. Focusing on the isolation and repetition of a single figure, Beurain's collages adopt a "cloning" process that echoes the way that these posters are displayed in streets and markets throughout Africa.

Beurain began collecting and using Nollywood posters for his collages in 2013 while living in Monrovia. He describes his interest in collage as a way for him to create order to his experiences in film markets. "I was walking in front of the DVD shops, looking at the density and diversity of Nollywood iconography, and it seemed that I was walking on the shore with the infinite of the ocean in front of me," Beurain states. Whether promoting action, royal or juju movies, these posters must be explicit, vivid and appealing, in order to capture the viewer's attention amidst an endless supply of options.

Opposite Page: Francois Beurain, *Return of Book of Evil*, 2017, Collage, 96 cm diameter.

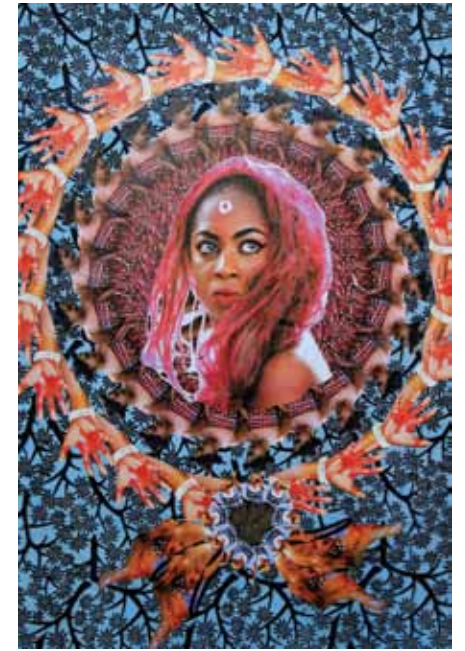
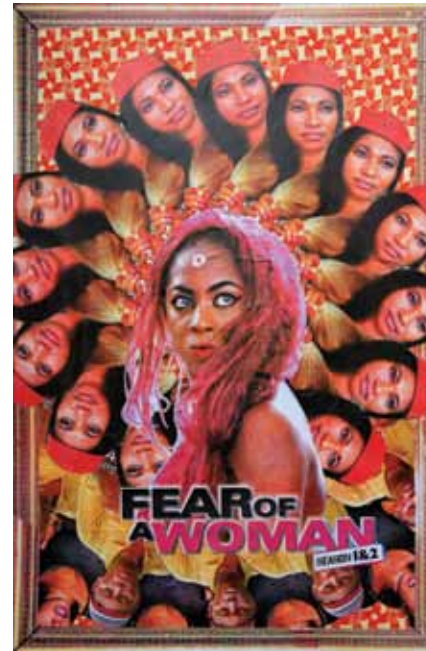
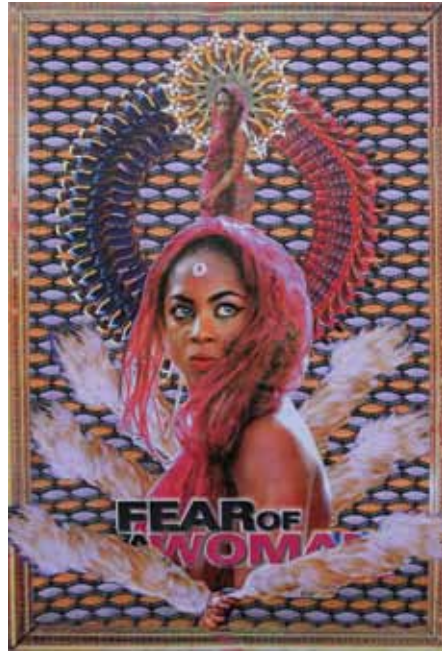
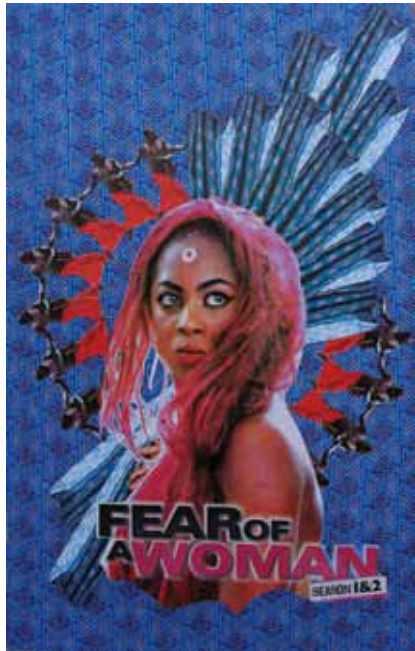




Francois Beurain, *Rest in peace*, 2017, Collage, 152 x 153 cm.



Francois Beurain, *Princess of the moon*, 2017, Collage, 152 x 153 cm.



Francois Beaurain, *Fear of a Woman 2-5*, 2017, Collage, 61 x 92 cm each.

NENGI OMUKU

b. 1987, Nigeria. Lives and works in Port Harcourt.

Nengi Omuku is a painter who is inspired by the politics of the body and the complexities that surround identity and difference. In recent paintings, Omuku constructs a mythical environment, with surreal landscapes that sit silent underneath heavy ominous skies. Floating throughout these settings are ambiguous shapes that lie weightlessly above the terrain, acting as ghostly presences.

Omuku's paintings explore the meeting points between abstraction and representation, where the fragmented body is depicted as colored, multifaceted and amorphous. She points to the stages where the body breaks down and de-materializes in the representational sense, in a process of becoming.

Opposite Page: Nengi Omuku, *Lay*, 2017, Oil on canvas, 100 x 140 cm.





Nengi Omuku, *How to be*, 2018, Oil on canvas, 100 x 100 cm.



Nengi Omuku, *On low cut*, 2018, Oil on canvas, 150 x 150 cm.



Nengi Omuku, *Sweet sweet home*, 2017, Oil on canvas, 120 x 180 cm.

Opposite Page: Nengi Omuku, *Akimbo*, 2018, Oil on canvas, 100 x 140 cm.



THIERRY OUSSOU

b. 1988, Benin. Lives and works in Benin and Amsterdam.

Oscillating between abstraction and representation, Thierry Oussou's mixed media works portray characters and symbols that suggest implied narratives amidst a free-flowing style.

Originally from Benin, Oussou's project in Lagos explores his surroundings in a new urban environment, looking closely at the social and psychological intensity of the city. Whether speaking about issues of power and electricity or the informal street economy, Oussou focuses in on Nigeria's iconic visual elements, including the Keke, water trader and fruit seller.

Opposite Page: Thierry Oussou, *Untitled*, 2017, Mixed media on paper, 100 x 90 cm.





Thierry Oussou, *Life in Ikoyi*, 2017, Mixed media on paper, 200 x 200 cm.

Opposite Page: Thierry Oussou, *The Orange Seller*, 2017, Mixed media on paper, 90 x 71 cm.



Thierry Oussou, *Energie*, 2017, Mixed media on paper, 200 x 200 cm.



Thierry Oussou, *Kéké*, 2017, Mixed media on paper, 200 x 200 cm.

KADARA ENYEASI

b. 1994, Nigeria. Lives and works in Lagos.

In *Memory is a box of repeated items*, Kadara Enyeasi forms a psychological study that abstracts the body and reduces the human form. With a series of drawings, photographs and miniature sculptures, Enyeasi plays with the act of repetition and reiteration, adopting parallel practices across different mediums.

Enyeasi's project is influenced by diverse cultural influences, reinterpreting past artists' practices and imagining their intersections. His focus on the nude self/ male portraiture is in response to the photographs of Nigerian photographer Rotimi Fani-Kayode, while his sculptures reference the plaster and bronze works of Jean Hans Arp. His line drawings are suggestive of Henri Matisse, with an interest in contour and movement, while the amorphous shapes of Japanese fashion designer Rei Kawakubo serve as inspiration for the repetition of ambiguous forms. The bare line, with its tracing in and out, creates a continuous exercise without conclusion or resolution.

Opposite Page: Kadara Enyeasi, *Memory is a box of repeated items 01*, 2017, Archival inkjet paper, 63.5 x 89 cm., Edition of 5 + AP.





Kadara Enyeasi, *Memory is a box of repeated items 04*, 2017,
Archival inkjet print, 30.5 x 20.5 cm, Edition of 3+2AP.

Opposite Page: Kadara Enyeasi, *Memory is a box of repeated items 02*, 2017,
Archival inkjet print, 63.5 x 89 cm, Edition of 5+2AP.



Kadara Enyeasi, *Triptych: Memory is a box of repeated items 05a*, 2017,
Archival inkjet print, 30.5 x 20.5 cm, Edition of 3+2AP.

Opposite Page: Kadara Enyeasi, *Illness as a metaphor 01*, 2017,
Gouache on paper, 46 x 48 cm.



Kadara Enyeasi, *Triptych: Memory is a box of repeated items 03a-c*, 2017,
Archival inkjet print, 30.5 x 20.5 cm each, Edition of 3+2AP.

JIMMY NWANNE

b. 1989, Nigeria. Lives and works in Kaiserslautern, Germany.

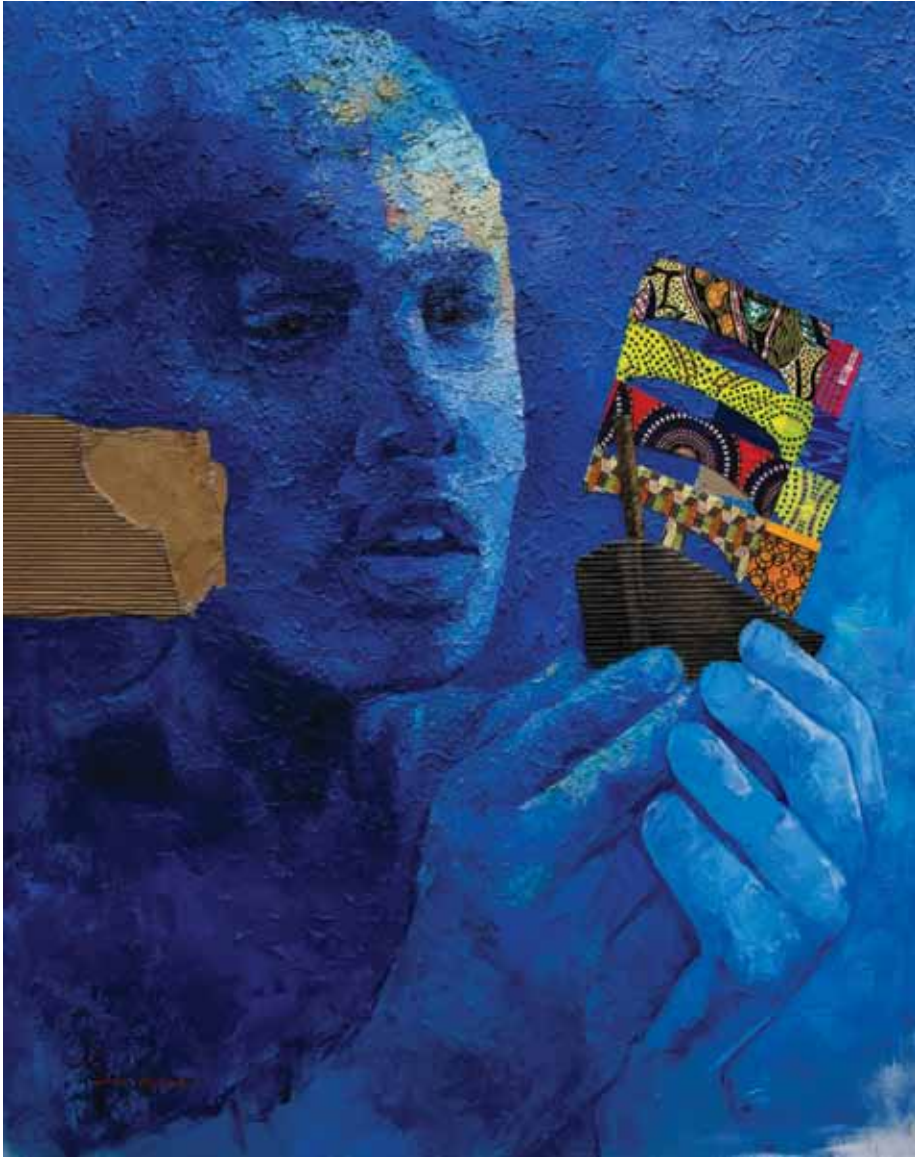
Jimmy Nwanne's mixed media paintings focus on themes of boundaries and transcendence, making associations to identity, tribe, gender and social hierarchies. Combining fabrics, local newspapers, magazines, cardboard, and charcoal, Nwanne points to symbols of movement and migration.

Inspired by two separate conversations he had on the same day in Lagos — with his friend's neighbor and a taxi driver — Nwanne's project creates a dialogue and conversation about current events surrounding the people of Biafra, Arewa Youth, and the Oodua People's Congress that are agitating for secession. He looks at how people of diverse cultures can interact and co-exist within the same geo-political environment.

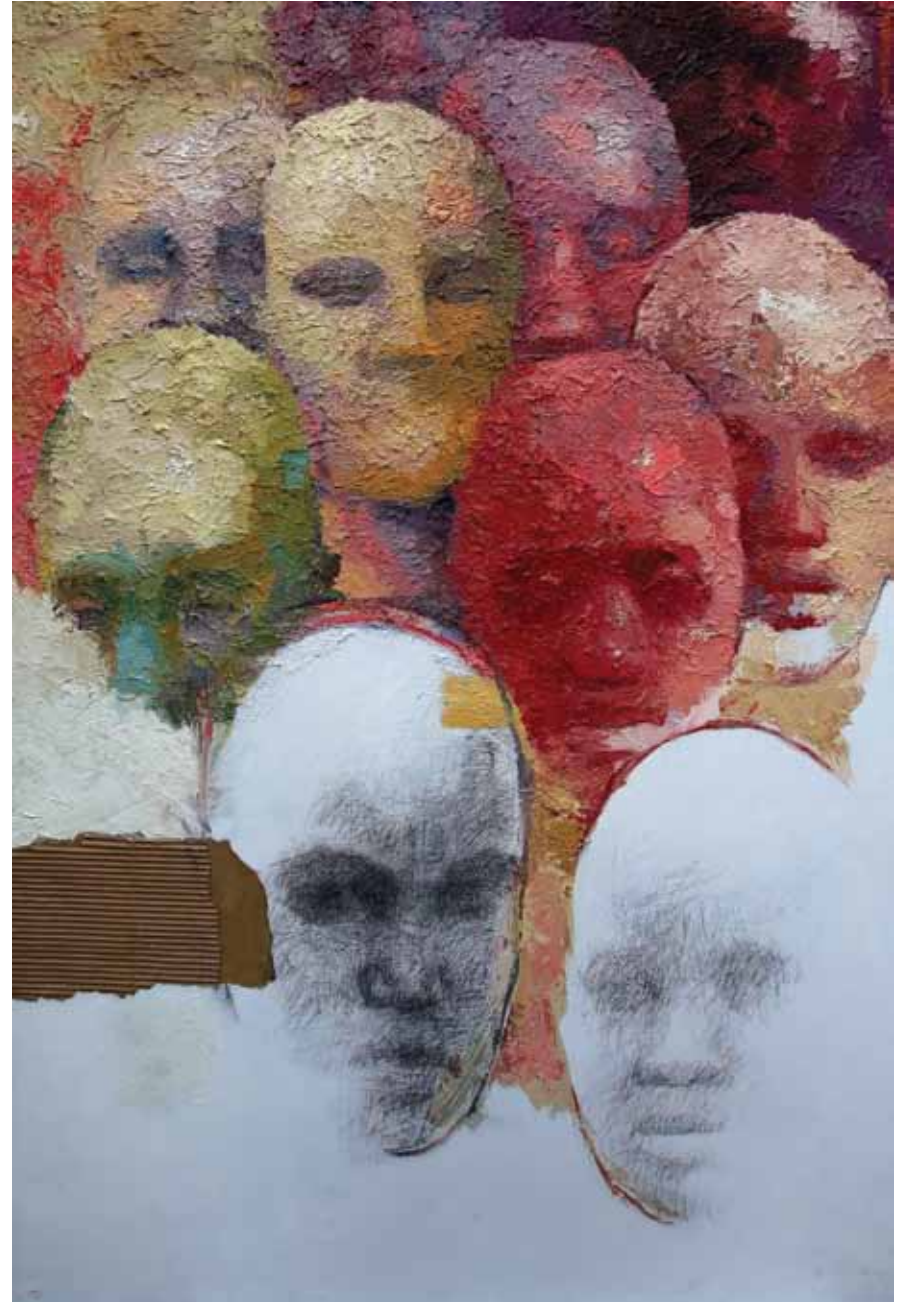
Using a cut and paste technique, Nwanne breaks down shapes, colours and textures that manipulate space within the surface of the canvas. Nwanne alludes to overlapping influences that exist within the same social sphere. Nwanne states, "Despite our diversity, we can all find our place in the same social space."

Opposite Page: Jimmy Nwanne, *Identity*, 2017, Mixed media on canvas, 140 x 95.5 cm.





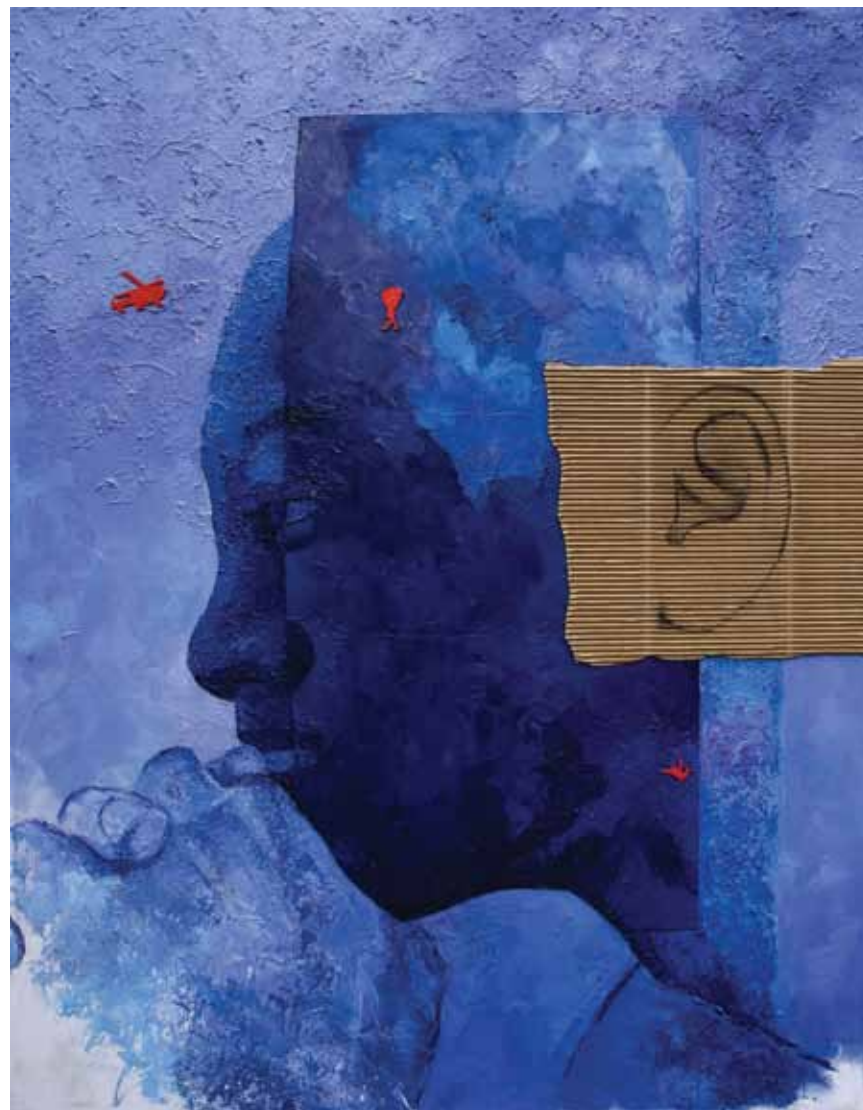
Jimmy Nwanne, *Connection*, 2017, Mixed media on canvas, 153 x 122 cm.



Jimmy Nwanne, *Demand (Prosperity)*, 2017, Mixed media on canvas, 140.5 x 90.5 cm.



Jimmy Nwanne, *Beyond*, 2017, Mixed media on canvas, 152.5 x 130 cm.



Jimmy Nwanne, *Situation Room*, 2017, Mixed media on canvas, 153 x 122 cm.

GLORIA OYARZABAL LODGE

b. 1971, United Kingdom. Lives and works in Madrid.

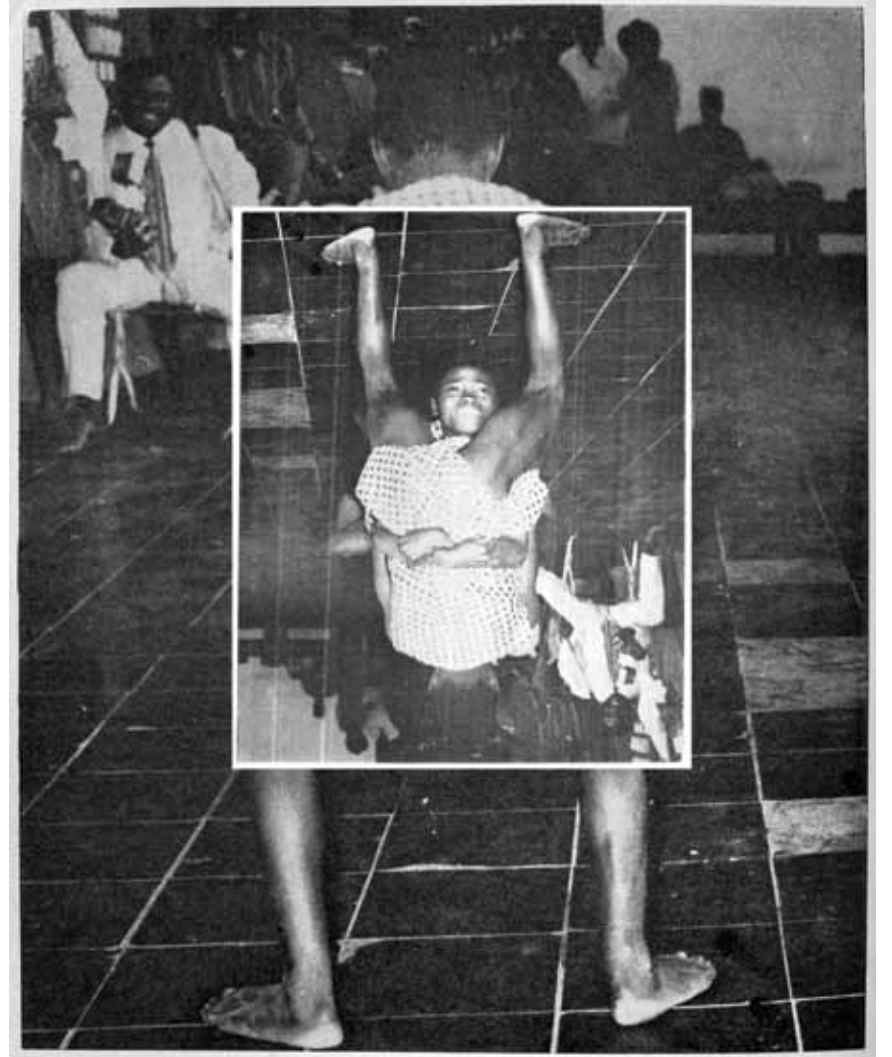
Empires, by their very nature, embody and institutionalise difference, both between metropolis and colony and between colonial subjects. Gender cannot be separated from the social context and other systems of hierarchy; its construction is made manifest through structures of power.

In *African woman no go 'gree*, Gloria Oyarzabal Lodge explores the vernacular representation of African women in the archives of the National Museum, Lagos, among other sources. Oyarzabal points out that we cannot universalize discourses of feminism, looking at alternative models outside of the Western concept of the nuclear family.

Appropriating the imperial imaginary that floods popular culture, Oyarzabal questions the politics of the gaze — of colonialism, of maleness, and of the camera.

By reconsidering the historical context of the photographic archive, Oyarzabal opens overlooked factors that constitute our notions of gender and identity.





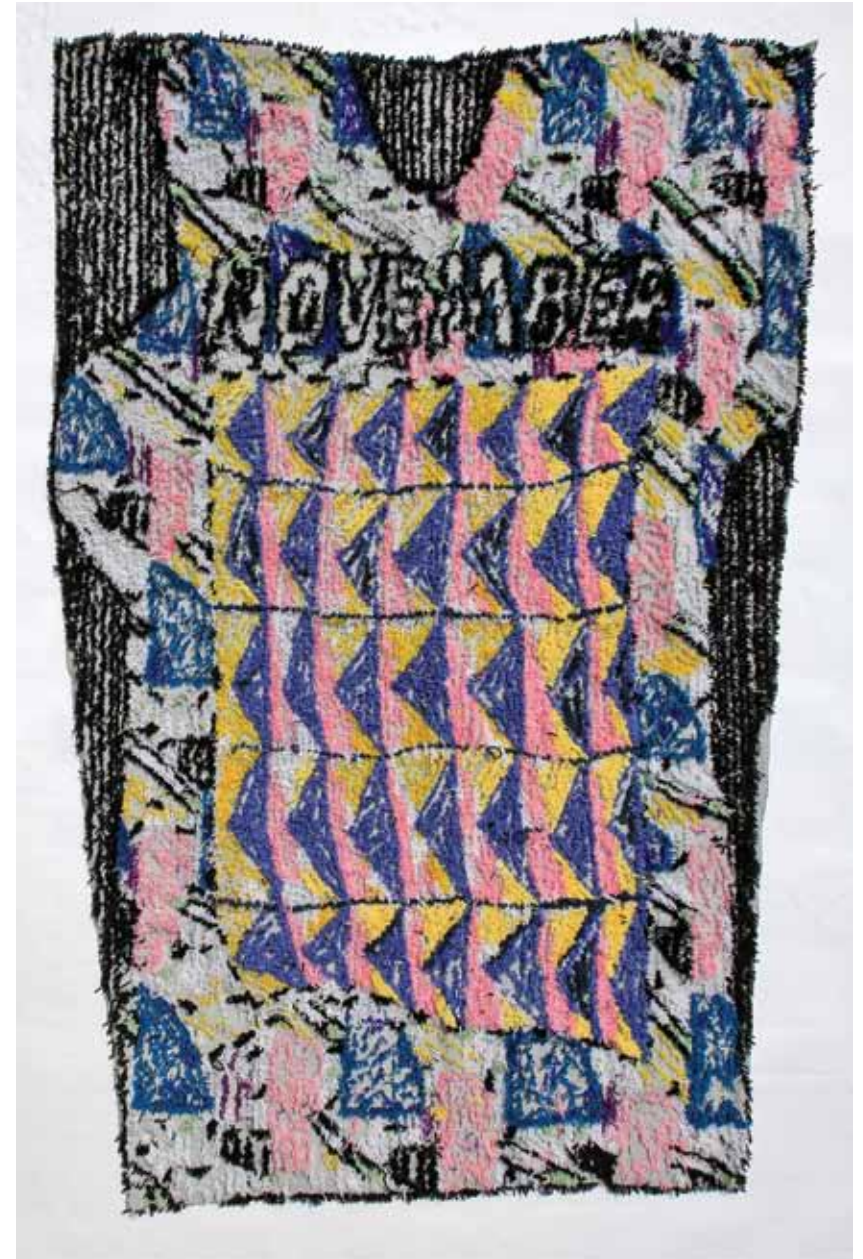
CHRISTIAN NEWBY

b. 1979, USA. Lives and works in London.

With the increased visibility of textile methods and materials used in recent art and exhibition practices, a number of questions are raised regarding the terms in which we initially define them. We tend to not regard textiles beyond the categorical and material configurations like cloth or fabric, blanket, sweater, painting. These distinctions can be further articulated from a technical vantage point. How does a specific order of operations dictate specific value or meaning towards the final object? And how does language aid in this sublimation?

Christian Newby explores these issues through the lens of the tool itself—a carpet-tufting gun—an obscure hand-held textile device producing marks and gestures comparable to those of painting and drawing. He seeks to shine a light on formal and structural equivalences that resist the historic inclusions and exclusions of the fine and applied arts practices. Instead, it employs the cooperation of body and tool alongside language to determine how we codify technique and meaning from one iteration of textile to another and how this example contributes to historic divisions regarding fine and applied arts practices.

Newby looks at the tufted surface as a site of technical and formal mutability—examining how we partition meaning between intellectual and manual labour. He asks if the operational rupture and transmutation of a carpet-tufting gun into a mark-making tool reveals otherness existing beyond determined needs of mass-production—isolating the unified rows of stitches constituting a carpet's pile, estranging and removing these plaited tracks from the orbit of 'rug' as a qualitative and categorical distinction—aping its graphic and structural codes to the point of critical parody.



Christian Newby, *November Tunic Calendar*, 2017, Tufted wool,
Dimensions variable.



Christian Newby, *Some Pig Harlequin Blanket*, 2017, Tufted wool, Dimensions variable.



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