

Gallery 1957

**Art Basel Hong Kong
Booth 3C37**

28th - 30th March 2025



Gallery 1957, I, II and III, Accra
Kempinski Hotel Gold Coast City & Galleria Mall
PMB 66- Ministries
Gamel Abdul Nasser Ave,
Ridge-Accra, Ghana

Gallery 1957 London
1 Hyde Park Gate
London SW7 5EW

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28th - 30th March 2025

For our second presentation at Art Basel Hong Kong, Gallery 1957 is pleased to present an exceptional group exhibition featuring Gideon Appah, Amoako Boafo, Rita Mawuena Benissan, Kelvin Haizel, Kaloki Nyamai, Otis Quaicoe and Arthur Timothy. This collection brings together diverse practices across painting, textile, and mixed media, offering a compelling conversation on African identity, history, and memory.

Gideon Appah blends childhood memories and local mythologies into surreal landscapes, using dream-like symbolism and vibrant colour to create narratives that are both deeply personal and rooted in Ghanaian culture. Amoako Boafo's bold portraiture, with its regal use of gold and vibrant tones, celebrates Black figures with dignity and pride, challenging traditional representations and offering a new visual language for Black identity. Rita Mawuena Benissan reimagines Ghanaian royal and communal life through embroidery on canvas, blending archival history with contemporary textile work to challenge traditional forms of representation and create a new conversation around identity and power.

Kelvin Haizel continues his exploration of the relationship between sound, texture, and form. His vibrant paintings, rich in layered textures, abstract rhythm and movement, inspired by the improvisational energy of jazz music, creating a sensory experience that blends materiality with the flow of time and cultural narratives.

Kaloki Nyamai uses layered textures and fragmented forms to tell complex stories of Kenyan identity, drawing from ancestral tales and personal experiences to reflect on postcolonial history and the fluidity of memory. Otis Quaicoe explores the themes of leisure, connection, and resistance amidst political and social unrest. Through bold color palettes and serene compositions, invites us to consider the transformative power of relaxation and joy as acts of resistance.

Arthur Timothy paints intimate portraits that evoke personal and familial memories, capturing moments of history, belonging, and identity through emotional colour and form.

Each artist's work offers a unique exploration of identity, memory, and history, engaging with both personal narratives and universal themes. Through abstraction, portraiture, and layered symbolism, the artists examine the complexities of self-representation and cultural heritage, inviting viewers into deeply textured worlds of colour and meaning.

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GALLERY 1957

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Join us at Booth 3C37 from 28–30 March 2025 to experience the works in person!

Location:

Convention & Exhibition Centre,

1 Harbour Road, Wan Chai, Hong Kong, China

Currently at Gallery 1957:

Accra, Ghana

Jeremiah Quarshie: Memories of Yellow: A Game of Power & Chance

Awanle Ayiboro Hawa Ali: Fine Feathers Don't Make Fine Birds

London, UK

Kwesi Botchway: The Sun Must Come Down Part II

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



Amoako Boafo
Bee Hive Overall, 2024
Oil and paper transfer on canvas
200 x 180 cm
78 3/4 x 70 7/8 in
(G1957AB053)

Price on request

[View detail](#)



Gideon Appah
Bye Bye Sunshine (Swimmers and Surfers Series), 2024
Oil on canvas
200 x 181 cm
78 3/4 x 71 1/4 in
(G1957GA213)

[View detail](#)

\$ 110,000.00



Kaloki Nyamai
Keta kwambia, 2024
Acrylic and collage on canvas
200 x 200 cm
78 3/4 x 78 3/4 in
(G1957KNK025)

[View detail](#)

€ 75,000.00



Otis Quaicoe
Last One to Leave The Party, 2025
Oil and acrylic on canvas
61 x 76.2 cm
24 x 30 in
(G1957OQ014)

[View detail](#)

\$ 40,000.00



Otis Quaicoe
Unicorn, 2025
Oil and acrylic on canvas
61 x 76.2 cm
24 x 30 in
(G1957OQ015)

[View detail](#)

\$ 40,000.00



Arthur Timothy
The red chair, 2025
Oil on canvas
120 x 150 cm
47 1/4 x 59 in
(G1957ATM068)

[View detail](#)

£ 30,000.00



Rita Mawuena Benissan
Gathering of Kingdoms, 2025
Embroidery on canvas

[View detail](#)

200 x 200 cm
78 3/4 x 78 3/4 in
(G1957RMB097)

\$ 35,000.00



Rita Mawuena Benissan
Those Who Stand Before Us, 2025
Embroidery on canvas

[View detail](#)

100 x 200 cm
39 3/8 x 78 3/4 in
(G1957RMB096)

\$ 27,500.00



Kelvin Haizel
Everybody likes Saturday nights, 2024
Acrylic and clay on linen
200 x 300 cm
78 3/4 x 118 1/8 in
(Diptych)
(G1957KH021)

[View detail](#)

\$ 22,500.00



Kelvin Haizel
Many secret pockets, 2025
Acrylic and clay on linen
200 x 200 cm
78 3/4 x 78 3/4 in
(G1957KH022)

[View detail](#)

\$ 18,500.00



Kelvin Haizel
Ko, 2025
Acrylic and clay on linen
200 x 150 cm
78 3/4 x 59 in
(G1957KH019)

[View detail](#)

\$ 16,500.00



Kelvin Haizel
Semicircles for dancers, 2024
Acrylic and clay on linen
200 x 150 cm
78 3/4 x 59 in
(G1957KH020)

[View detail](#)

\$ 16,500.00

Amoako Boafo

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

Amoako Boafo uses painting to create his enticing characters and honour Black figures' place into the pictorial tradition of the Portrait. He is regarded as a notable young voice in art of the African Diaspora through his new approaches to the shaping of Black forms, and their dispositions in a larger global context. Boafo's portraits are enticing in their lucidity. The brushstrokes are thick and gestural, the contours of the body almost soften into abstraction. Accentuated and elevated figures are often isolated on single colour backgrounds, their gaze the focal point, to disrupt observations from canonical viewership. The poses are serene and the skin luminous, his tableaux-vivants place the figures at a higher recognition, both physically in regard to the size and spiritually in terms of their grandeur. Boafo studied at the Academy of Fine Arts, Vienna (Austria). In 2017, he was awarded with the jury prize, Walter Koschatzky Art Prize.

Widely collected by private and public collectors and institutions, most recently by the Tate (London, UK); Leopold Museum (Vienna, Austria), Los Angeles County Museum of Art (Los Angeles, CA), Solomon R. Guggenheim Museum (New-York, NY), Marieluise Hessel Collection Hessel Museum of Art (Annandale-On-Hudson, NY), Center for Curatorial Studies, Bard College (Annandale-On-Hudson, NY), The Albertina Museum Vienna (Austria), and the Rubell Museum (Miami, FL). His work has been exhibited in Europe and in the United-States in institutions such as Gagosian (New York, USA), the Volkskunde Museum (Vienna, Austria), Kunsthalle Vienna (Vienna, Austria), Mumok (Vienna Austria), The Bass Museum (Miami, FL) among others.





Amoako Boafo
Bee Hive Overall, 2024
Oil and paper transfer on canvas
200 x 180 cm

Gideon Appah

(b. 1987, Ghana. Lives and works in Accra)

Gideon Appah draws on childhood memories and dreams, as well as West African landscapes and popular culture for his dazzling, bold, and jewel-toned paintings. As a child, Appah's first medium was charcoal, which his grandmother used to cook meals at home. His early works are an ode to his hometown of Accra, the capital of Ghana, and incorporate images associated with daily life such as lottery numbers and other symbols present in the social and economic fabric of the city. Appah's work investigates his childhood as well as local mythologies, ethereal landscapes, rivers, domestic interiors, and recurring figures both imagined and known, such as his grandmother and brother.

The artist often paints in tones of royal blue, crimson, dark orange, and white over found and collaged posters, prints, photographs, and film stills, many of these centering on occupations his family members have held within their community such as barber and tailor shops. Mixing photographic images with paint, Appah employs a process of priming the canvas and sketching the composition before transferring prints from paper onto the canvas using a mixture of glue and water. After the canvas dries, he carves out the images, making them visible before applying paint. Most recently, the artist has utilised oil paint, working in a more flattened perspective and using a rich palette to condense impasto brushstrokes. Appah creates dream-like worlds through a fauvist lens, examining personal and homeland histories such as Ghanaian postcolonial cinema, leisure culture, and nightlife, using newspaper clippings from the 1950s through the 80s as source material.

Solo exhibitions include *How to Say Sorry in a Thousand Lights*, Pace Gallery, London, UK (2023); *More Luck*, Mitchell Innes and Nash, New York, NY, USA (2022); *Gideon Appah: Forgotten, Nudes, Landscapes*, Institute for Contemporary Art at University of Commonwealth Virginia, Richmond, USA (2022); *Blue Boys Blues*, Mitchell Innis & Nash, New York, USA (2020); *Love Letters*, Gallery 1957, Accra, Ghana (2019); *In Pokua's Place*, Nubuke Foundation, Accra, Ghana (2017); *Between a life and its dream*, ABSA Gallery, Johannesburg, South Africa (2017) and *Sensation*, Goethe Institute, Accra, Ghana (2023) and upcoming with Gallery 1957 in Paris (2025). Group exhibitions span Ghana, South Africa, New York, London, Mexico and Germany, most recently France in *Corps et âmes* at Bourse de Commerce in Paris (2025).

His work is held in public collections worldwide including Absa Museum, Johannesburg; Musée d'Art Contemporain Africain Al Maaden, Marrakesh, Morocco; and Royal Ontario Museum, Toronto, Canada.





Gideon Appah
Bye Bye Sunshine (Swimmers and Surfers Series), 2024
Oil on canvas
200 x 181 cm

Rita Mawuena Benissan

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

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

Born in Abidjan, Cote D'Ivoire in 1995 to Ghanaian parents, Rita's journey led her to the United States as a baby, where she earned a Bachelor of Fine Arts degree in Apparel and Textile Design from Michigan State University in 2017, followed by a Master of Fine Arts in photography and an African Studies Program Certificate from the University of Wisconsin-Madison in 2021. In 2020, Rita established Si Hene, a foundation dedicated to preserving Ghana's chieftaincy and traditional culture, leaving a significant mark on Ghana's artistic and historical narratives. Through her foundation, she played a pivotal role in the reopening of the National Museum of Ghana in 2022 and served as the Chief Curator at the Institute Museum of Ghana (Noldor Artist Residency) until 2022. Furthermore, Rita served as the artistic director for the Open Society Foundation's Restitution Conference in Accra, demonstrating her commitment to cultural preservation and representation.

Rita's artistic prowess has garnered global recognition, with exhibitions at prestigious venues such as Arts + Literature Laboratory in Wisconsin (2021), the Foundation Contemporary of Art at Afrochella Festival (2021), Dak'Art - Biennale de l'Art Africain Contemporain at the IFAN African Art Museum in Dakar, Senegal (2022), and the group show "EFIE: Museum as Home" in Dortmund, Germany, Mitchell and Innes Gallery in New York (2023). Her solo exhibition, "In the World Not of the World," curated by Ekow Eshun at Gallery 1957 in Accra (2023), stands as a testament to her unwavering dedication to redefining the narrative of Ghanaian identity through beauty and strength. Rita has exhibited at 1-54 Marrakesh, in Morocco (2024) alongside Amoako Boafo and Zanele Muholi and participated in a group exhibition at the Venice Biennale (2024) called Unapologetic WomXn: The Dream is the Truth curated by Destinee Ross-Sutton. She currently has her first museum show at Zeitz MOCAA in Cape Town, South Africa and works featured in the Sharjah Biennale in UAE. She has an exciting year ahead with a solo at the Atrium In Zeitz MOCAA and her first solo exhibition In London with Gallery 1957 at the end of 2025.

Rita's works have been acquired by private and institutional collections, including Foundation H, The Dean Collection, Fundacion Yannick Y Ben, Paola Pavirani Golinelli, Nicolas Berggruen, Amoako Boafo, and many others.





Rita Mawuena Benissan
Those Who Stand Before Us, 2025
Embroidery on canvas
200 x 100 cm



Rita Mawuena Benissan
Gathering of Kingdoms, 2025
Embroidery on canvas
200 x 200 cm

Kelvin Haizel

(b. 1987, Accra, Ghana. Lives and works in Accra, Ghana)

Working in a variety of media that includes photography, painting and archival interventions, Kelvin Haizel investigates the ontological question - what is the object of an image? His practice combines personal inquiry and emergence as strategies of experimentation across time to comprehend the manufacturing of images. After a long hiatus from painting, the artist has returned to the medium to engage with a visual language that is abstract, yet materialist and fictional. He is currently a PhD candidate at the Department of Fine Art and Curatorial Practice, Kwame Nkrumah University of Science and Technology, Ghana. He earned his MFA (2018) and his BFA in Painting and Sculpture (2010) from the same institution.

Haizel's solo exhibitions include: 'Archive of Experiences', 8th Hamburg Photography Triennial, MARKK museum, Hamburg, Germany (2022) and 'Babysitting a Shark in a Cold room: Comoros Encounters', Zurich, Switzerland (2019) for which he was the recipient of A New Gaze 2 prize for contemporary photography.

Group exhibitions by the artist include: 'Beautiful Diaspora / You Are Not the Lesser Part' Museum of Contemporary Photography, Chicago, IL, USA (2022); 'This is Not Africa- Unlearn What You Have Learned' ARoS Aarhus Kunstmuseum, Denmark (2021), 'Tomorrow There Will Be More of Us', Stellenbosch Triennale, Stellenbosch, South Africa (2020); 'Afrotopia', Rencontres de Bamako, Biennale Africaine de la Photographie (2017); 'OderlyDisorderly', Museum of Science and Technology, Accra, Ghana (2017).

He was a resident artist at Hyde Park Art Centre in Chicago (2022) and a research scholar at Northwestern University in Chicago at the invitation of the Black Arts Consortium (2022). Haizel's work has been featured in articles and publications including Monopol, Over Journal, and Contemporary And (C&).





Kelvin Haizel
Everybody likes Saturday nights, 2025
Acrylic and clay on linen
200 x 300 cm



Kelvin Haizel
Many secret pockets, 2025
Acrylic and clay on linen
200 x 200 cm



Kelvin Haizel
Ko, 2025
Acrylic and clay on linen
200 x 150 cm



Kelvin Haizel
Semicircles for dancers, 2025
Acrylic and clay on linen
200 x 150 cm

Kaloki Nyamai

(b.1985 in Kitui, Kenya)

Drawing heavily on the stories of the Kamba people his grandmother recounted, Nyamai explores how identity and the perception of the self is inflected by the past, present, and future. He works with multiple media, layering each work with rich textures that reveal various figures and abstract forms. These representations present an alternative to the flat, one-dimensional identities that are the legacy of colonialism. Nyamai turns to these textured, layered interpretations of the self and time as an antidote to the singular narrative of history that is taught as the definitive account of Kenya and its people. These works speak to daily life, past events, what justice has come to mean, and the political fault lines of postcolonial Kenya. Commenting on his own lived experience or stories that he has been entrusted with, Nyamai sees his work as part of a lineage of storytelling his grandmother and other ancestors practiced, passing on tales from one generation to another to produce an understanding of history that is complex, plural, and contradictory. His art often depicts fragments of forms that must be pieced together slowly. The viewer is called on to search through and make connections between forms, which mimics the artist's creative process as well as how one would sift through and make meaning of the many histories storytelling produces.

Nyamai pursued studies at the BiFa Institute of Fine Arts in Nairobi, Kenya. He's had solo exhibitions at numerous international venues including; Galerie Barbara Thumm in Berlin, Germany, Gallery 1957, Accra, Ghana, Septieme Gallery, Paris, France, Circle Art Gallery, Nairobi, Kenya, EBONY/CURATED, Cape Town, South Africa, Kuona Trust Art Centre, Nairobi, Kenya and Oriel Plas Glyn Y Weddw Gallery, Wales, UK. His work is in the public collection of the Dallas Museum of Art, Dallas, Texas and SAFFCA (Southern African Foundation for Contemporary Art), Brussels, Belgium.

Nyamai was one of four artists included in the Kenyan Pavilion at the 59th Venice Biennale (2022), Venice, Italy. He has also participated in the Kampala Art Biennale (2018), Kampala, Uganda, Stellenbosch Triennale (2020), South Africa, Dakar Biennale (2022), Dakar, Senegal. Recent presentations include Dining in Chaos (2023), a monumental triptych of unstretched canvases depicting figures in times of global crisis which debuted at Art Basel Unlimited, Basel, Switzerland in 2023. He currently has works In the Sharjah Biennial 16, UAE; and solo exhibitions at the Norval Foundation in Cape Town, South Africa (2024 - 2025); and at Völklinger Hütte In Völklingen, Germany (2024 - 2025).

In July 2023, Nyamai launched Kamene Art Residency, a program designed to foster artistic growth and cross-cultural collaboration in the heart of Nairobi.





Kaloki Nyamai
Keta kwambia, 2024
Acrylic and collage on canvas
200 x 200 cm

Otis Quaicoe

(b.1988, Accra, Ghana; based in Portland, OR)

Otis Kwame Kye Quaicoe's figuration is built upon a palette where color becomes its own language of transformation, be it social, political or personal. His are images of empowerment and redemption, sophistication and humility, curiosity and quietude. Each figure becomes a symbol of the reclamation of cultural dignity, embracing the idea of origin and personal narrative as it relates to gender and race dynamics.

Quaicoe attended the Ghanatta College of Art and Design for Fine Art in Accra, Ghana, with a focus on painting. His second solo show, ONE BUT TWO (Haadzii), opened Summer 2021 with a presentation of new works continuing his idiosyncratic perspective on Diasporic culture through the celebrated form of Black portraiture. This followed Black Like Me, the gallery's inaugural presentation with the artist and his first solo gallery exhibition in the United States, which took place in January 2020.





Otis Quaicoe
Last One to Leave The Party, 2025
Oil and acrylic on canvas
61 x 76.2 cm



Otis Quaicoe
Unicorn, 2025
Oil and acrylic on canvas
61 x 76.2 cm

Arthur Timothy

(b. 1957, Ghana. Lives and works in Bath and London)

Arthur Timothy is an artist and architect, whose artworks often depict close family members and autobiographical events, specifically in Accra, where the artist was born in the year Ghana gained independence from colonial rule, and Freetown, Sierra Leone, where he lived until the age of 9. His early large-scale oil paintings inspired by an archive of photographs found amongst his father's papers encourage considered and nuanced responses frozen in time. In fresh washes of colour, the artist presents images that are underpinned by memory, both personal and political.

Solo exhibitions include: Postcards from a Promised Land, Gallery 1957, London (2022-3); Insight, Pippy Houldsworth Gallery - Insight (online) (2020); Grandma's Hands, Gallery 1957, Accra, Ghana (2021), Curated by Ekow Eshun. The artist's group presentations include: The Time is Always Now, Philadelphia Museum of Art, USA, (2024), Curated by Ekow Eshun; Keeping Time, Gallery 1957, Accra, Ghana (2024); In and Out of time, Gallery 1957, Accra, Ghana (2023), Curated by Ekow Eshun; UNLIMITED II, Gallery 1957, Accra, Ghana; Fire Figure Fantasy: Selections from ICA Miami's Collection, ICA Miami, USA (2022); The Storytellers, Gallery 1957, London, UK (2022); [West] African Renaissance, Christies, Dubai, UAE (2021); Introducing Arthur Timothy + Juan Miguel Quiñones, Ronchini Gallery, London, UK (2020); Summer Exhibition, Royal Academy of Arts, London, UK (2019).

Timothy's work is included in the permanent collections of the Philadelphia Museum of Art, USA; The ICA Miami, USA; The Tia Collection, USA; The Dean Collection, USA; and other notable private collections. His drawings are retained in the V&A+ RIBA Drawings Collection, UK. He has been featured in a number of publications including: Apollo Magazine, Mission Magazine, The Art Newspaper, Art News, The Financial Times, FT 'How to Spend It' Magazine, Nataal Magazine, Something Curated, Forbes Magazine, GQ; and architectural publications including Architects Journal, Building, the Sunday Times and The Observer. Arthur Timothy has also been a guest on BBC Radio 4's 'Saturday Live'.

Arthur Timothy was born in Accra, Ghana and spent his early childhood in Freetown, Sierra Leone. He attended Queen's College in Taunton, England before studying Architecture at The University of Sheffield and establishing his architectural practice in 1986. After decades of practising as a RIBA chartered architect, Arthur embarked on his career as a painter in 2018.





Arthur Timothy
The red chair, 2025
Oil on canvas
120 x 150 cm