

Welcome to Culture Type!
Exploring art by and about people of African descent, primarily through the lens of books, magazines and catalogs, Culture Type features original research and reporting and shares invaluable interestingness culled from the published record on black art.

ABOUT
BOOKSHOP
DONATE
CONTACT

SEARCH

- BOOKS & CATALOGS
- MAGAZINES
- EXHIBITIONS
- AUCTIONS
- BEST ART BOOKS
- YEAR IN BLACK ART
- NEWS
- CULTURE TALKS

1-54 London: Contemporary African Art Fair Pairs Gallery Presentations with Robust Lineup of Artist Talks

by VICTORIA L. VALENTINE on Oct 4, 2018 • 11:58 pm

No Comments



THREE TREES HAVE SPROUTED in the courtyard at Somerset House where the latest edition of [1-54 London](#) is underway. The installation is by acclaimed Sudanese artist **Ibrahim El-Salahi**, one of the most critically recognized figures in African and Arab Modernism. “Meditation Tree” is part of his ongoing investigation into the tree/body metaphor and references the Haraz tree, which is indigenous to Sudan.

Works by more than 130 artists, including El-Salahi, are on view at the sixth edition of 1-54 London, which opened to the public today. The contemporary African art fair is bringing together 43 galleries from 21 countries. Sixteen galleries are from Africa; Three are based in the United States (Burning in Water, James Cohan, and Yossi Milo Gallery); and 12 galleries are participating in 1-54 London for the first time.

About 25 percent of the galleries are dedicating their entire booths to one artist. Eleven are presenting solo exhibitions featuring the following artists: **Addis Gezehagn** (Addis Fine Art), **Omar Ba** (Art Bärtschi & Cie), **Marion Boehm** (ARTCO Gallery), **Paul Onditi** (ARTLabAfrica), **Atta Kwami** (Beardsmore Gallery), **Esther Mahlangu** (Burning in Water), **Wonga Mancoba** (Galerie Mikael Anderson), **Youssef Nabil** (Galerie Nathalie Obadia), **Anton Kannemeyer** (Huberty & Breyne Gallery), **Ailou Diack** ((S)ITOR/Sitor Senghor) and **Mongezi Ncaphayi** (SMAC).

“We are so proud of how far we have come since our first London fair in 2013. Following the launch of our inaugural Marrakech fair in February and our fourth New York edition in May, we have gone on to develop new audiences for contemporary art from Africa and its diaspora across three fairs and three different continents,” founding director Touria El Glaoui said in a statement. “The growth and popularity of the fair is a real testament to the shift away from Euro-centric art-historical narratives.”

“

“The growth and popularity of the fair is a real testament to the shift away from Euro-centric art-historical narratives.”

— 1-54 Director Touria El Glaoui

ATHI-PATRA RUGA, “Miss Azania 2019,” 2015 (archival ink-jet print on Photorag Baryta, 150 × 190 cm.). *I Courtesy of the artist and WHATIFTHEWORLD, Photo by Hayden Phipps*

In addition to the gallery presentations, 1-54 London features Special Projects and a Forum program. The courtyard installation is El-Salahi’s first public art project. In addition to “Meditation Tree,” the Special Projects include installations by British-Ghanaian artist **Larry Achiampong**; self-proclaimed visionary and spiritualist **Robert Saint-Brice** (1893-1973); and Congolese artist **Gastineau Massamba**.

“Of Gods, Rainbows and Omissions,” an exhibition featuring new and rarely seen works by **Athi-Patra Ruga**, is also on view. In his first major solo show in the UK, the South African artist explores “a mythical world which challenges perception of cultural identity and parodies the construction of the South African nation state in the post-apartheid era.” Presented in partnership with Somerset House, the exhibition includes three of Ruga’s defining bodies of work—The Future White Women of Azania (2012-15), Queens in Exile (2015-17), and The Beatification of Feral Benga (2017-present).

WHILE THE ARTWORK ON DISPLAY and for sale is always the big draw, the Forum program organized for this edition of 1:54 London is particularly compelling, too. The slate of conversations is curated by **Ekow Eshun**, a Ghanaian-British writer and curator. He is the author of [“Modern: Creating the Contemporary Art of a Continent”](#) and chairman the Fourth Plinth Commissioning Group, which oversees a public art program in London.

CONNECT




SUBSCRIBE

Get Culture Type in your inbox. Submit your email address to be notified of new posts.


Email Address

Subscribe


RECENTLY PUBLISHED

- 


Historic Bequest: Late Arts Patron Peggy Cooper Cafritz Gifted 650+ Works of Art to the Studio Museum in Harlem and Duke Ellington School of the Arts

Oct 10, 2018
- 


Charles White Drawing Tops Swann African American Art Sale, 12 Artists Achieve Auction Records

Oct 9, 2018
- 

Looking in London: 10 Exhibitions to See This Season Featuring Kerry James Marshall, Julie Mehretu, and Adam Pendleton Among Others

Oct 7, 2018
- 

1-54 London: Contemporary African Art Fair Pairs Gallery Presentations with Robust Lineup of Artist Talks

Oct 4, 2018
- 

Frieze London: Black Artists, Women in Particular, are Notably Present in Select Programming and Exhibitions

Oct 4, 2018

POPULAR READING

- 

Charles White Drawing Tops Swann African American Art Sale, 12 Artists Achieve Auction Records
- 

Historic Bequest: Late Arts Patron Peggy Cooper Cafritz Gifted 650+ Works of Art to the Studio Museum in Harlem and Duke Ellington School of the Arts
- 

Looking in London: 10 Exhibitions to See This Season Featuring Kerry James Marshall, Julie Mehretu, and

Titled “Freefall,” the [Forum program](#) centers around discussions about contemporary black creativity. Today, **Alessandra Raengoand**, a professor at Georgia State University explored the video work of Khalil Joseph as an entry point to talk about her research group, liquid blackness. Her presentation was followed by Eshun in conversation with Ruga about his solo exhibition at Somerset House.

Artists Sonia Boyce and Hurvin Anderson. | Photos: via Royal Academy and by Vanley Burke via Tate

Tomorrow there is a panel on African photography. Over the course of the fair, conversations will be dedicated to archival moving images and “black visibility through portraiture.” There are also artist talks with Achiampong, whose installation is part of the Special Projects program, and **Modupeola Fadugba** of Togo about his exhibition “Dreams from the Deep End” at Gallery 1957 in Accra, Ghana. New York-based, multidisciplinary artist **Rashaad Newsome** is discussing the role of improvisation in his work.

The Forum program includes one official performance. Ghanaian artist **Harold Offeh** is re-enacting album cover images that depict black men in repose. Titled, “Lounging” (2018), the performance explores what was a common trope among black male singers in the 1980s.

A performance of sorts, the Sunday program concludes with artists and curators coming together for a group reading of Fatima El-Teyeb’s book “[European Others: Queering Ethnicity in Post National Europe.](#)”

Prior to the reading, two major British artist are in conversation—**Sonia Boyce** and **Hurvin Anderson**. A pivotal figure in the Black Arts Movement in the UK, Boyce’s [first retrospective](#) exhibition was on view earlier this year at Manchester Art Gallery. She is a professor at Middlesex University and professor of Black art and design at University of the Arts London. Her work is currently featured at [Frieze London](#). It is on display in the Apalazzo Gallery booth in the Social Work section of the fair, which is dedicated to women artists.

The Forum discussion will focus on Anderson’s work. His paintings blend figuration and abstraction. He mines memory and history and often references family experiences in his work. Anderson made the shortlist for the 2017 Turner Prize. Last month, the Government Art Collection announced he was the first of 10 artists to be commissioned over the next decade to create an original, limited-edition print for display in the UK’s diplomatic buildings around the world. **CT**

The [1-54 Contemporary African Art Fair](#) is Oct. 4-7 at Somerset House in London.

READ MORE [about Hurvin Anderson](#) on Culture Type

TOP IMAGE: IBRAHIM EL SALAHI, Installation view of “Meditation Tree,” 2018, at Somerset House London. | Photo courtesy of Vigo Gallery and the artist. Photographer Peer Lindegard

1-54 London 2018: Installation view at Tiwani Contemporary. The “Untitled” (2017) painting by Joy Labinjo on the left, has been the featured image in many of the marketing materials for this year’s fair. Works by Pamela Phatsimo Sunstrum are shown at right. The London-based gallery is also showing works by Délio Jasse, Thierry Oussou, and Zina Saro-Wiwa. | Photo © Katrina Sorrentino, Courtesy 1-54 Fair


1-54 London 2018: Installation view of works by South African artist ESTHER MAHLANGU at Burning in Water gallery (New York). | Photo © Katrina Sorrentino, Courtesy 1-54 Fair

Installation view at 1-54 London 2018. | Photo © Katrina Sorrentino, Courtesy 1-54 Fair


Installation view at 1-54 London 2018. | Photo © Katrina Sorrentino, Courtesy 1-54 Fair

1-54 London 2018: Installation view of “Microcosmos” works by Benin-born Dimitri Fagbohoun at Galerie Cécile Fakhoury (Abidjan, Côte d’Ivoire/Dakar, Senegal). | Photo © Katrina Sorrentino, Courtesy 1-54 Fair


1-54 London 2018: Works by South African artist ANTON KANNEMEYER at Huberty & Breyne Gallery (Paris/Brussels). | Photo © Katrina Sorrentino, Courtesy 1-54 Fair




Adam Pendleton Among Others




National Portrait Gallery: Titus Kaphar and Ken Gonzales-Day Explore 'UnSeen' Narratives in Historic Portraiture



Frieze London: Black Artists, Women in Particular, are Notably Present in Select Programming and Exhibitions



PAFA Acquires Landscape Painting by May Howard Jackson, First African American Woman to Attend the Philadelphia Art School



Record-Setting African American Art Auction Gives Swann Galleries Highest-Ever Sales Total in Company History

‘SOUL OF A NATION’ OPENS IN NEW YORK WHERE MANY OF THE EXHIBITION ARTISTS WERE ACTIVE DURING THE CIVIL RIGHTS, BLACK POWER ERAS

LATEST NEWS: POLICE BRUTALITY EXHIBITION REMAINS ON PAUSE, 1-54 AFRICAN ART FAIR HEADS TO MANHATTAN, ARTIST WARRINGTON COLESCOTT HAS DIED & MORE

DAWOUD BEY’S PHOTOGRAPHIC TRIBUTE TO THE VICTIMS OF 16TH STREET BAPTIST CHURCH BOMBING COLLAPSES THE PAST AND PRESENT

PYER MOSS STAGED A POWERFUL, ART-INSPIRED RUNWAY SHOW AT HISTORIC BLACK HERITAGE SITE

BLACK CURATORS HAVE BEEN MAKING SIGNIFICANT STRIDES, ART MUSEUMS ARE FINALLY GETTING ON BOARD TO AID THEIR PROGRESS

BASEL AND BEYOND: OVERDUE RECOGNITION OF AFRICAN AMERICAN ARTISTS AT HOME IS GENERATING UNPRECEDENTED CURATORIAL AND COLLECTOR INTEREST THROUGHOUT EUROPE

KERRY JAMES MARSHALL’S ‘PAST TIMES’ SOARS TO RECORD-SETTING \$21.1 MILLION AT SOTHEBY’S, ARTIST ASSUMES MANTLE AS MOST EXPENSIVE LIVING AFRICAN AMERICAN ARTIST



1-54 London 2018: Special Projects – Installation view of EMMA WILLEMSE, “Suture,” 2018 (wood, mutton cloth and Eucalyptus bark ink dye), presented by Nando, the South Africa-based restaurant chain, in partnership with Spier Art Trust. | Photo © Katrina Sorrentino, Courtesy 1-54 Fair

Installation view at 1-54 London 2018. | Photo © Katrina Sorrentino, Courtesy 1-54 Fair

1-54 London 2018: Installation view of works by Malian artist Abdoulaye Konaté (far left), bench by Ifeoma U. Anyaeji of Nigeria, and Angolan artist Januario Jano’s 24-part installation “Ilundu,” 2017 (ink-jet on 100% cotton fine art paper rag), at Primo Marella Gallery (Milan, Italy). | Photo © Katrina Sorrentino, Courtesy 1-54 Fair

1-54 London 2018: IBRAHIM EL SALAHI, Installation view of “Meditation Tree,” 2018, at Somerset House London. | Photo courtesy of Vigo Gallery and the artist. Photographer Peer Lindegard

SUPPORT CULTURE TYPE

Do you enjoy and value Culture Type? Help sustain it by making [a donation](#).

You can also support Culture Type when you shop on [Amazon](#). To help offset a small portion of the countless hours and expense required to research, report, write and produce the content on this website, Culture Type participates in the Amazon Services LLC Associates Program, an affiliate program designed to help sites earn commissions by linking to [amazon.com](#). When you make ANY merchandise purchase from [Amazon](#), and the many independent vendors, small businesses, and booksellers that partner with Amazon, via a link from this site, Culture Type receives a minute percentage of its price. Your support is much appreciated.

347 total views, 9 views today



You Might Also Like:

FOR FAITH RINGGOLD, THE AMERICAN FLAG HAS ALWAYS BEEN A POTENT AND POWERFUL SYMBOL

NATIONAL PORTRAIT GALLERY: TITUS KAPHAR AND KEN GONZALES-DAY EXPLORE ‘UNSEEN’ NARRATIVES IN HISTORIC PORTRAITURE

YINKA SHONIBARE WRAPPED MORE THAN 200 BOOKS IN ‘AFRICAN’ TEXTILES, HIS ‘AMERICAN LIBRARY’ IS DESIGNED TO START A CONVERSATION ABOUT IMMIGRATION


CULTURE TYPE: THE YEAR IN BLACK ART 2017

CULTURE TYPE PICKS: THE 14 BEST BLACK ART BOOKS OF 2017


BLACK ART HISTORY: 10 CHILDREN’S BOOKS ILLUMINATE THE LIVES OF IMPORTANT AFRICAN AMERICAN ARTISTS AND PHOTOGRAPHERS

ARCHIVES

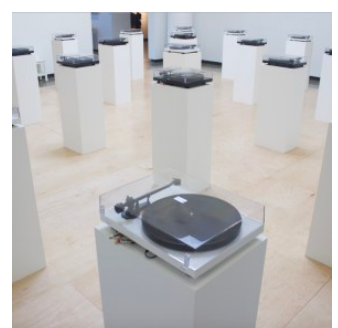
Select Month



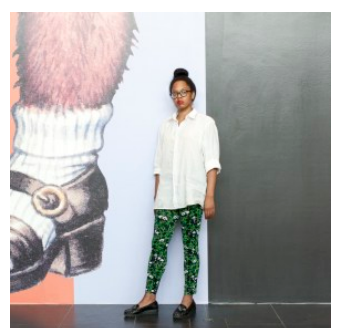
1:54 Contemporary African Art Fair: New



Weekend Reading: Catching Up on



Latest News: Police Brutality Exhibition



British Artist Anthea Hamilton Has Joined

Tags: 1-54 Contemporary African Art Fair, Hurvin Anderson, Sonia Boyce

Previous post

Frieze London: Black Artists, Women in Particular, are Notably Present in Select Programming and Exhibitions

Next post

Looking in London: 10 Exhibitions to See This Season Featuring Kerry James Marshall, Julie Mehretu, and Adam Pendleton Among Others

What do you think?

Name *required*

Email *required*

Website

Submit

☐ Notify me of new posts by email.

Culture Type participates in the Amazon Services LLC Associates Program, an affiliate program designed to help sites earn modest commissions by linking to **amazon.com**. When you make any purchase from **Amazon**, and the many independent vendors, small businesses, and booksellers that partner with Amazon, via a link from this site, Culture Type receives a minute percentage of its price. The program helps offset a small portion of the countless hours and expense required to research, report, write and produce Culture Type's content.

© 2013-2018 Culture Type. All Rights Reserved.
Powered by WordPress.

Designed by WPSHOWER