

S S U B T L E T

T E X T U R E S

B T L ————— S U E

Papa Omotayo  
Temitayo Ogunbiyi  
Osi Audu  
Annick Kamgang  
Sedireng Mothibatsela  
Kelani Abass

# Subtle Textures

Rele Gallery Lagos is pleased to present for our inaugural exhibition in our new space, a group exhibition titled New Ground. Featuring works by **Temitayo Ogunbiyi, Osi Audu, Annick Kamgang, Sedireng Mothibatsela, Kelani Abass and Papa Omotayo**, the exhibition explores the generative qualities of drawing and line in creating composite forms and spheres of knowledge. As the gallery moves into a new space, a blank canvas for the playing out of future possibilities, the fluidity of drawing and its capacity for transformation forms an essential starting point. Here, line becomes a promise, one of vast potentiality reproducing endless possibilities in space.

The exhibition presents artists working across diverse themes in dialogue on modes of mark-making and image production, through a build-up of component parts, simultaneously creating and archiving language and visual experience. Showcased works loosen drawing from the associative, presenting it as an independent form and challenging traditional ideas of technique and material. In this exhibition, drawing is considered across process and form, a layered artistic dimension by itself, capable of crafting complex narratives and worlds, as well as acting as a site for the production of self, memory and parallel realities.

The works in New Ground probe the qualities of line, light and shade, examining the poetics of drawing and its two-fold capacity to represent and to invent. The exhibition explores negotiations between artist and medium, graphic line and background; from Osi Audu's constructivist drawings to Annick Kamgang's illustrations to the ethereal smoke drawings of Sedireng Mothibatsela, we are ushered into considerations of the possibilities of representation as well as the formation of visual elements and landscapes.

# Papa Omotayo

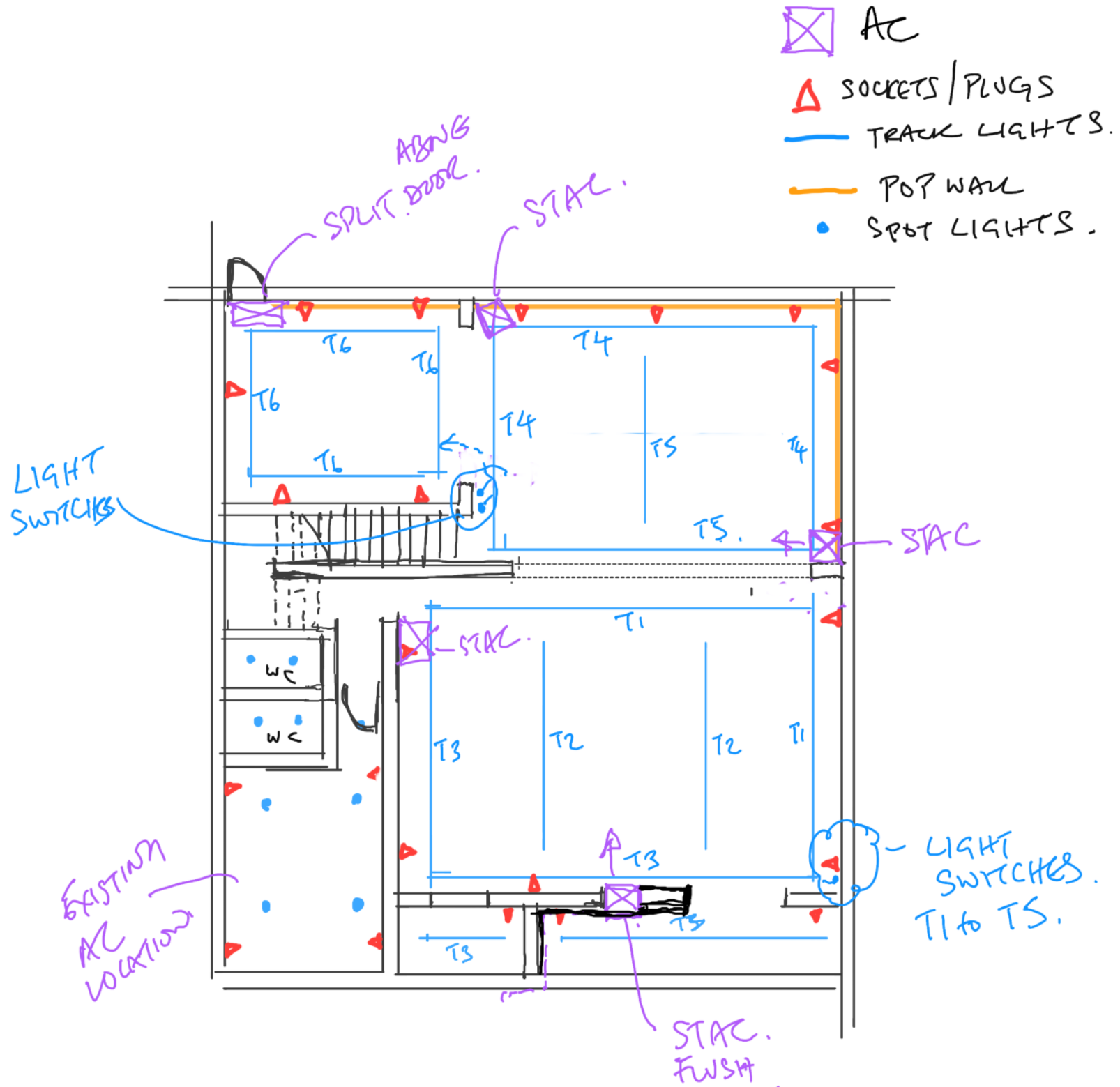
Papa Omotayo is the CEO/Creative Director of MOE+ artARCHITECTURE and the founder of A Whitespace Creative Agency (AWCA)

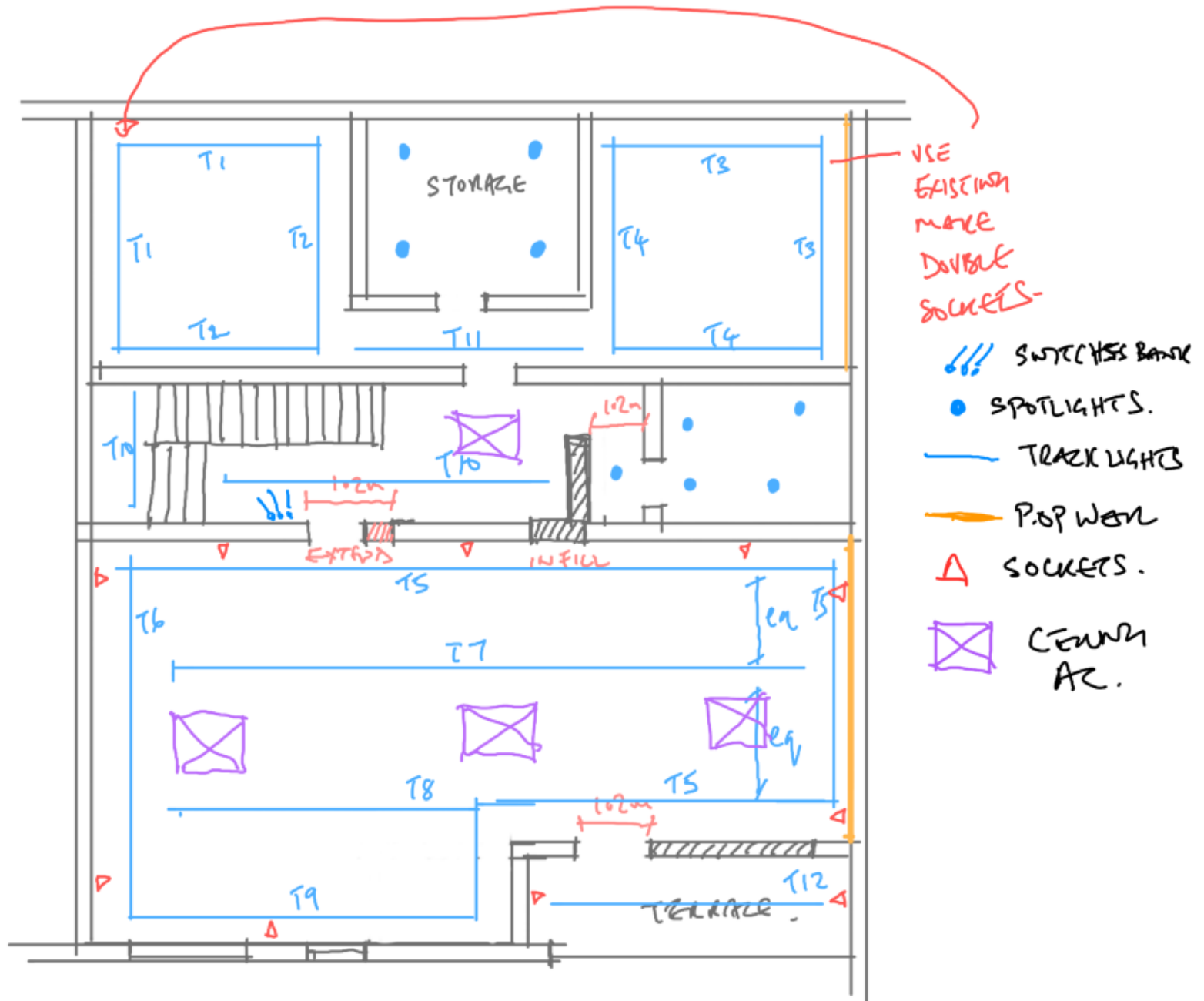
As Creative Director of MOE+ and AWCA, Papa's focus can be defined as working seeking to redefine pragmatic African modernism through collaboration with contemporary artists. Papa works with a strong focus on context, culture and nature, creating ideas and work engaged in participation and collaboration that tries to find new possibilities for architecture within Nigeria's (and Africa's) urban centres and beyond. Ideas that connect to the complexity of identity and place-making which look beyond the realms of form, function and application technology.

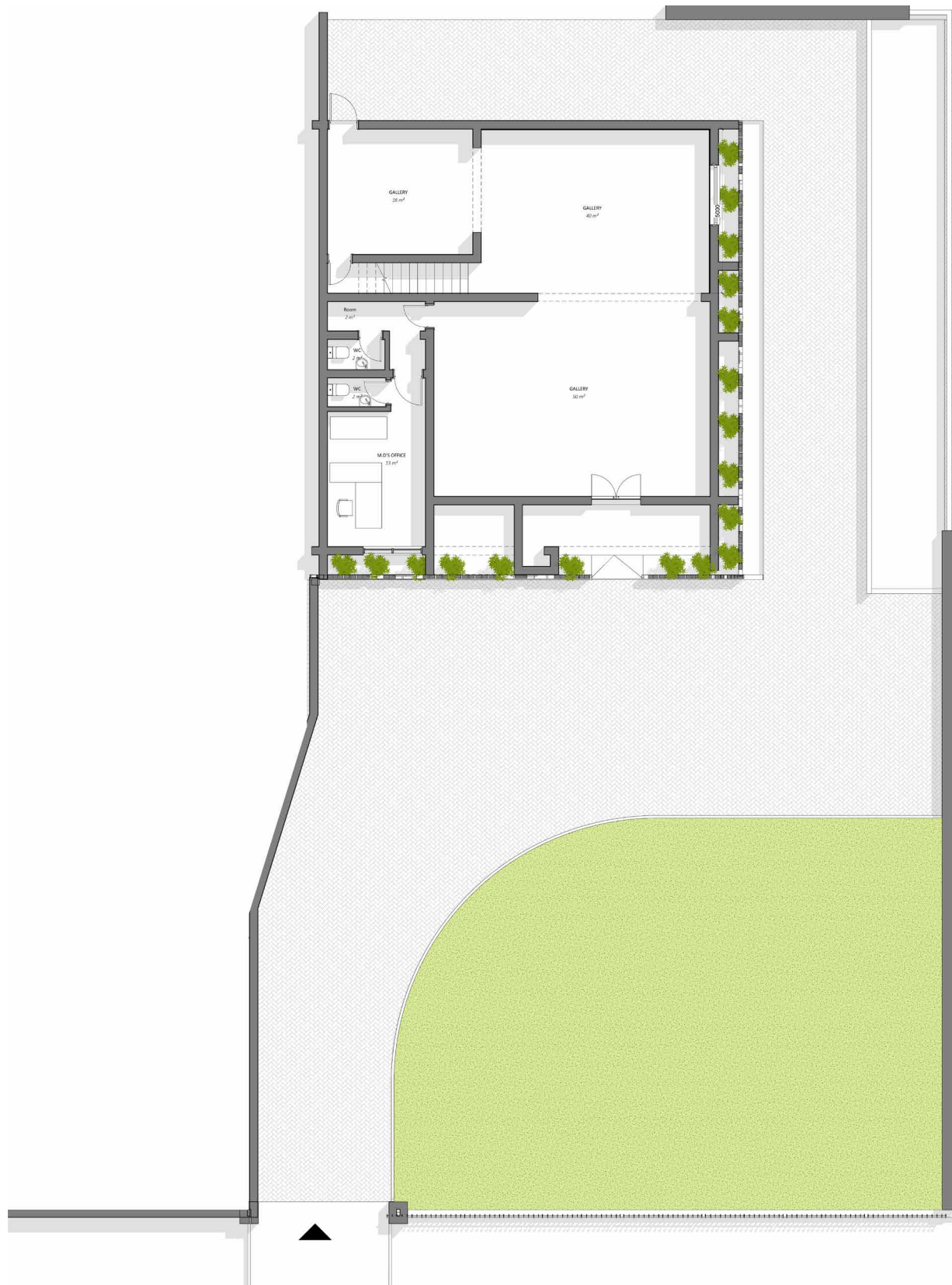
Papa's architectural influences range from a transatlantic duality inspired by past and present African writers and artists such as Drum, Chimurenga, Olu Amoda, the Mbari Mbayo Club, Wangechi Mutu, Demas Nwoko to highly technical and specialist buildings and installation. This fusion enables him to draw on diverse themes and is demonstrated through his material palette supported by simple technological innovations.

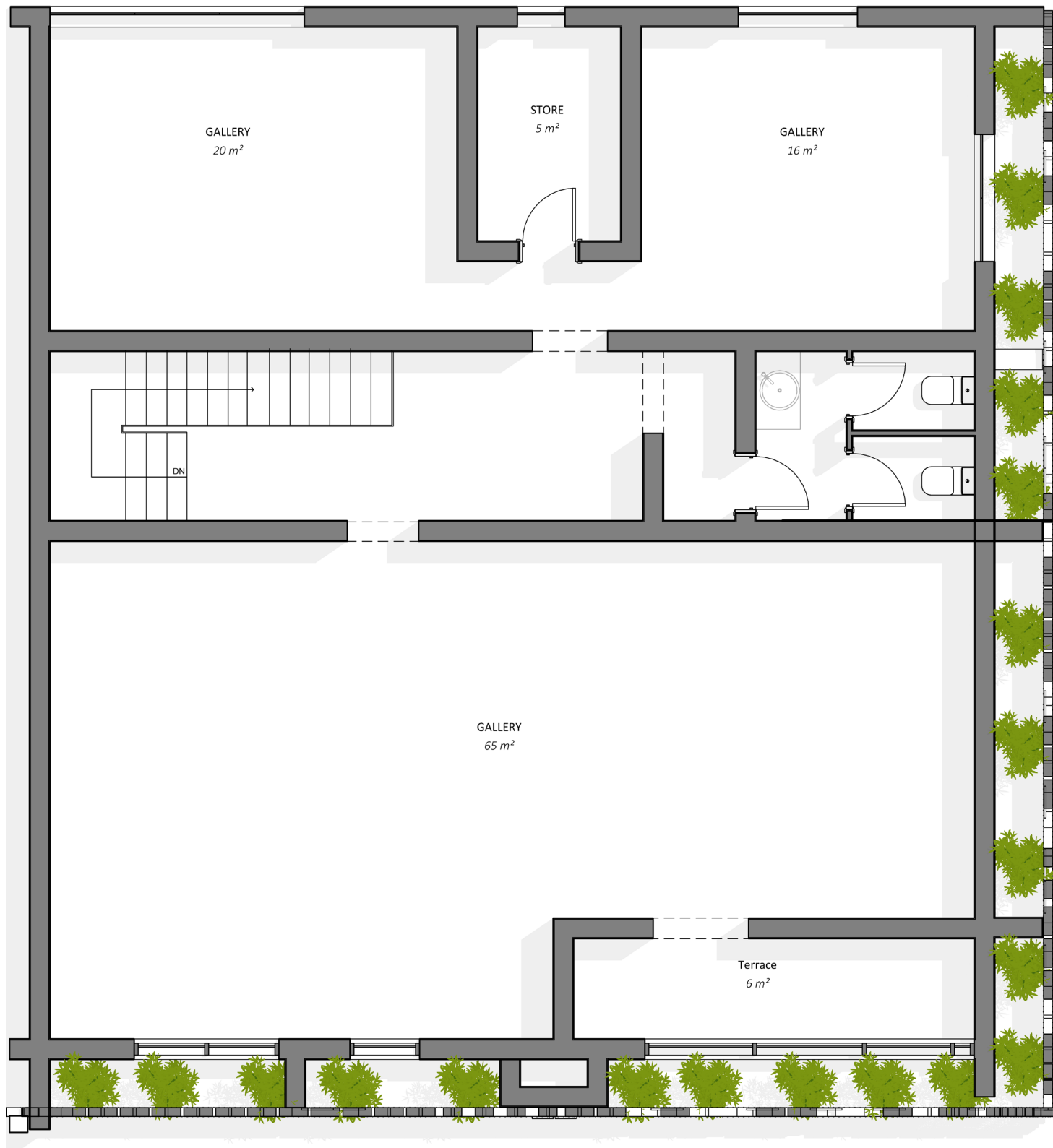
Papa is a founding member of AAND (African Alliance for New Design), 'bukka' a UK based education and research trust. He is on the board for Open House, Lagos, the advisory board of ArtX Lagos, African Heritage Group, Oxbridge College and is a committee member of the Child Life Line Charity. He earned a BSc (Hons), BArch RIBA from the Welsh School of Architecture, Cardiff University, United Kingdom.

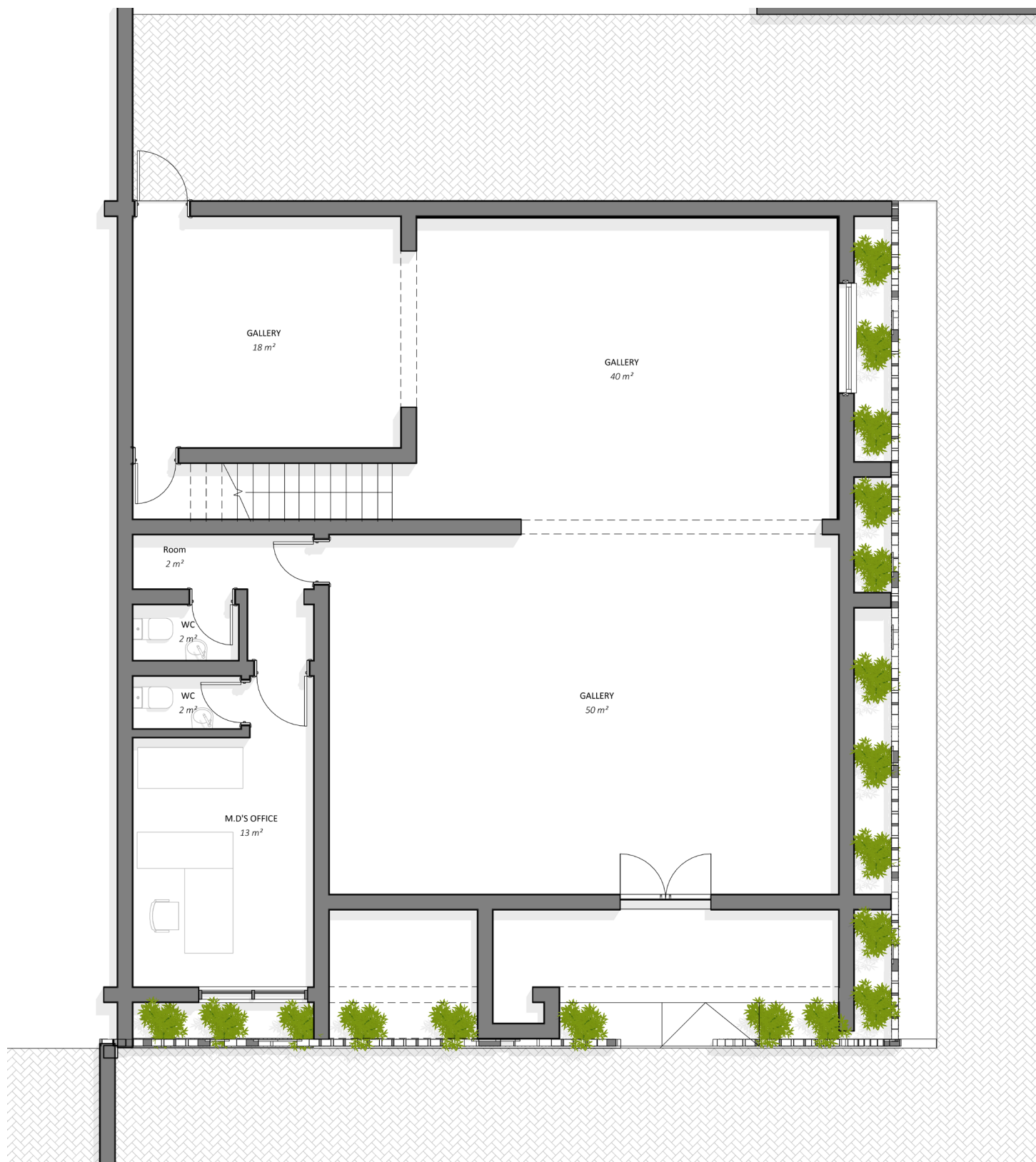




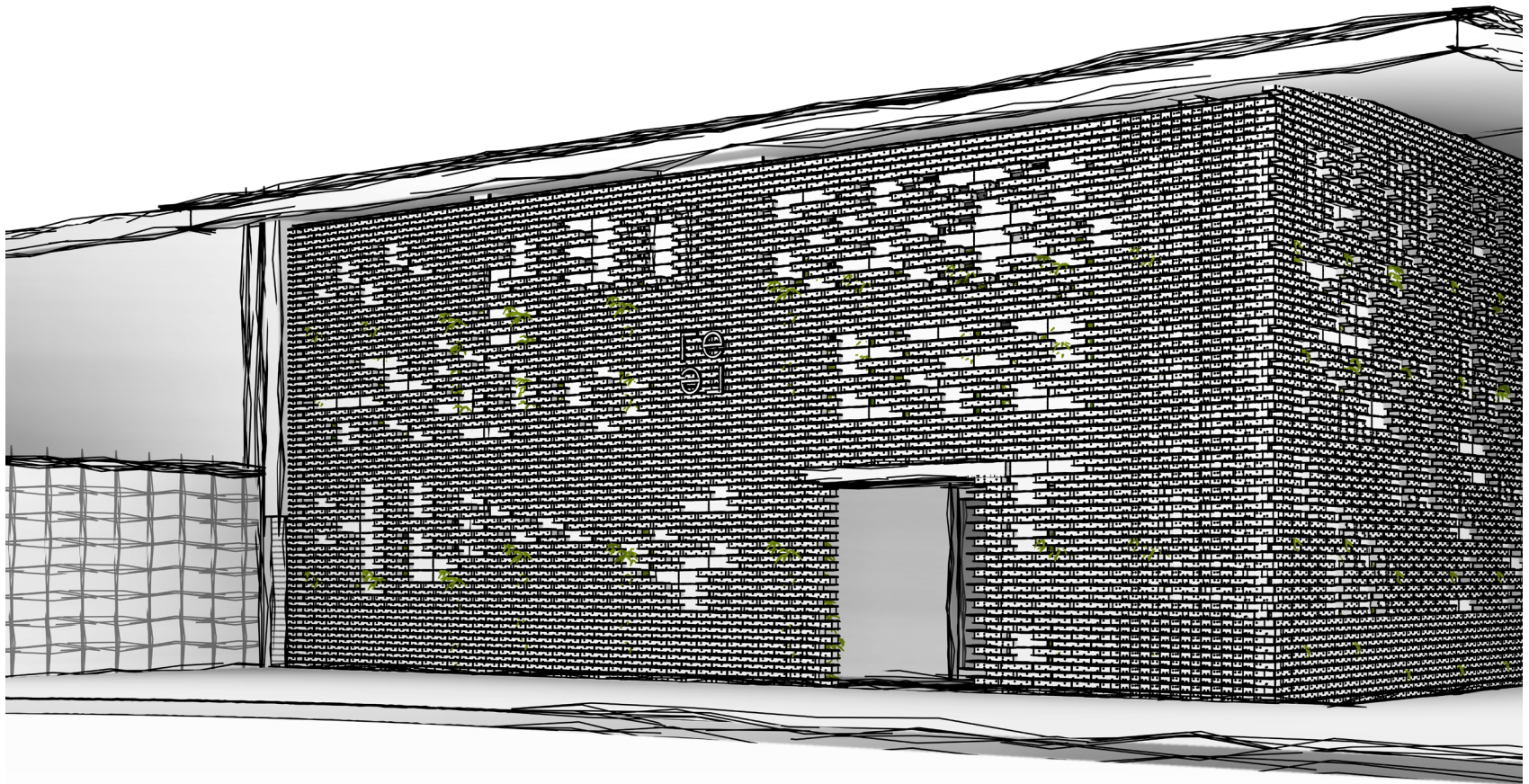














# Kelani Abass

Kelani Abass (b. 1979 Abeokuta) studied at the Yaba College of Technology, Lagos, graduating in painting with distinction. He has taken part in several residencies and workshops including *Malt Air*, Maltfabrikken, Ebeltoft, Denmark (2020), Headlands Center for the Arts, San-Francisco, California (2018), Summer Academy of Fine Art, Salzburg, Austria (2014), *History/Matter*, Centre for Contemporary Art, Lagos, Nigeria (2012).

His recent body of work explores the importance of material inheritance. He interrogates how past and present coalesce, making a statement of the future that concedes the interdependence of different moments as well as investigating the possibilities inherent in painting, photography and printing using archival materials to highlight personal stories against the background of social and political events which also engage time and memory.

Abass's body of work "Colonial Indexicality" is part of the [Re:] Entanglements: Colonial Collections in Decolonial Times exhibition at the Museum of Archaeology and Anthropology, Cambridge. London, currently showing until 17 April 2022.

Selected solo projects include *Unfolding Layers of Time ArtX Lagos*, Nigeria (2021) IRANTI, 31 project, Paris, France (2020) [Re:] *Entanglements*, Contemporary Art and Colonial Archives, National Museum Lagos (2019) *if I could save time*, Centre for Contemporary Art, Lagos (2016), Aso Igba, Art Clip Africa, Lagos (2016), *Asiko*, Centre for Contemporary Art, Lagos (2013), *Man and Machine*, Omenka Gallery, Lagos (2011) and *Paradigm Shift*, Mydrim Gallery, Lagos (2009).





The Restless Ones (I) | 30x42cm | Ink on paper | 2021



The Restless Ones (II) | 30x42cm | Ink on paper | 2021

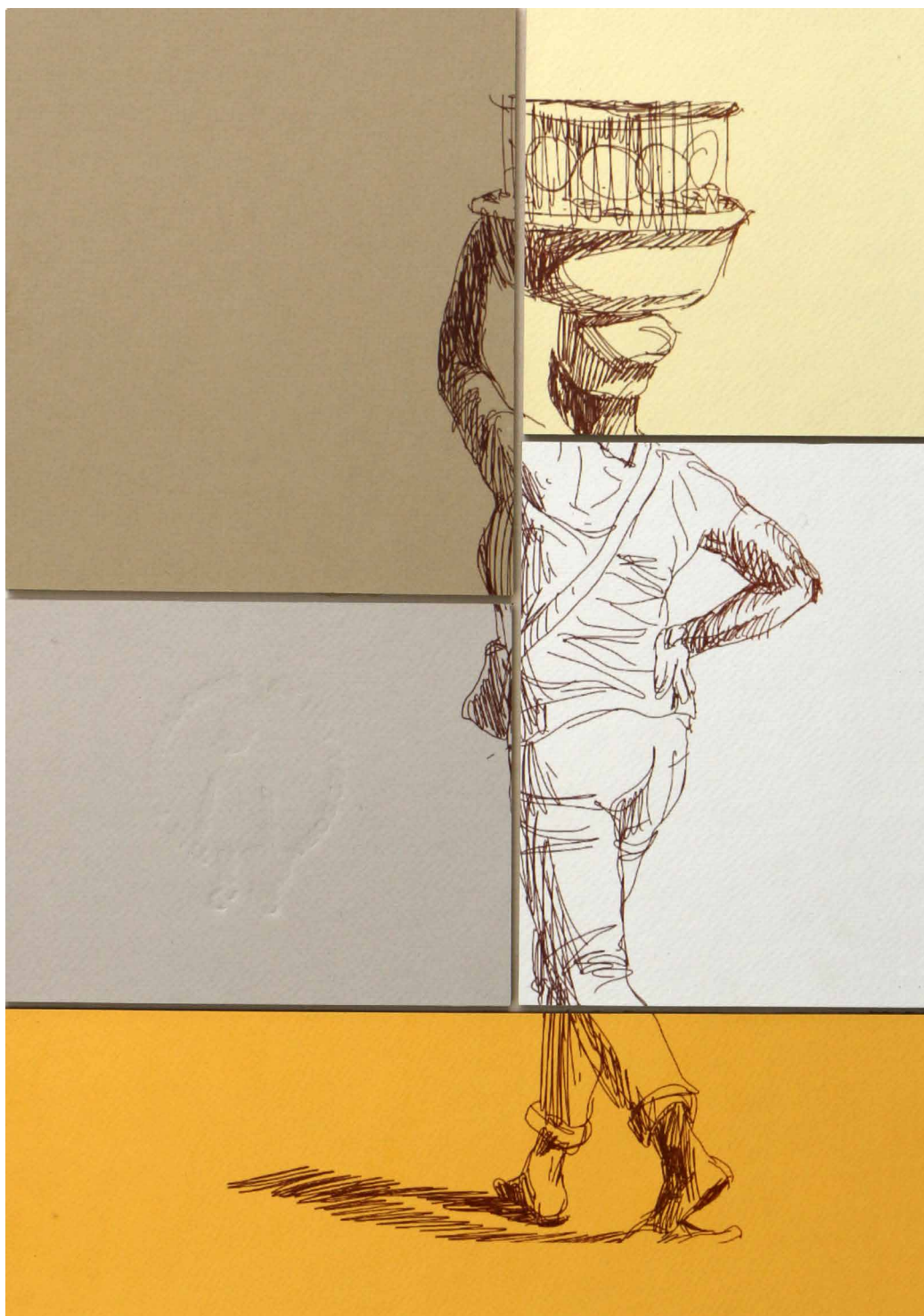


The Restless Ones (III) | 30x42cm | Ink on paper | 2021





The Restless Ones (IV) | 30x42cm | Ink on paper | 2021



The Restless Ones (V) | 30x42cm | Ink on paper | 2021

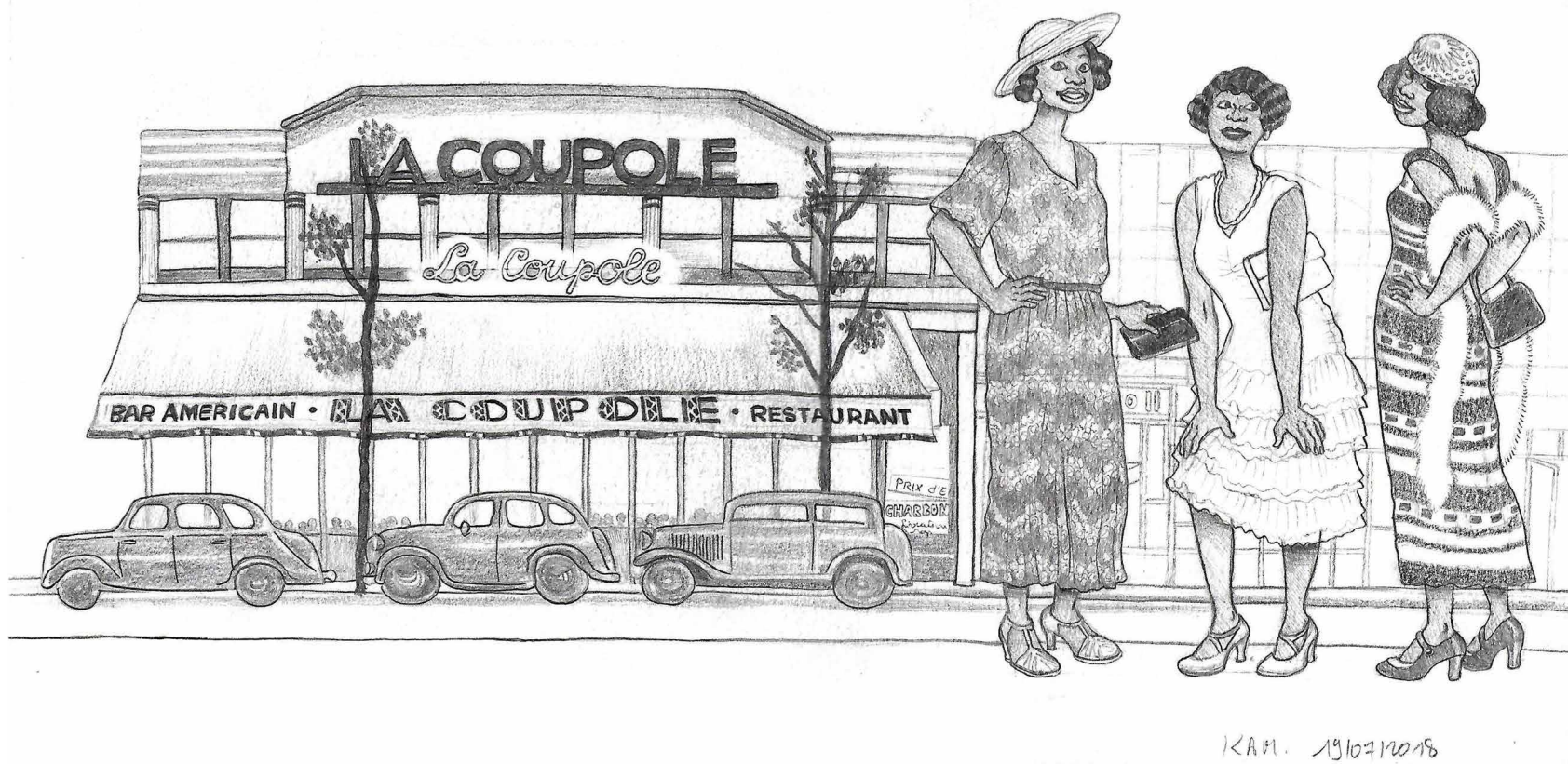
# Annick Kamgang

Annick Kamgang (b. in Cameroon) is an Artist ( political cartoonist, illustrator and graphic novel author) whose works engage feminism and franco-politics. Working across digital and traditional drawings, her works are delivered in tones of sepia with a small range of colours, yet are highly line centric. She draws to underline her political opinion, a pivot towards democracy, the emancipation of African people and freedom of expression.

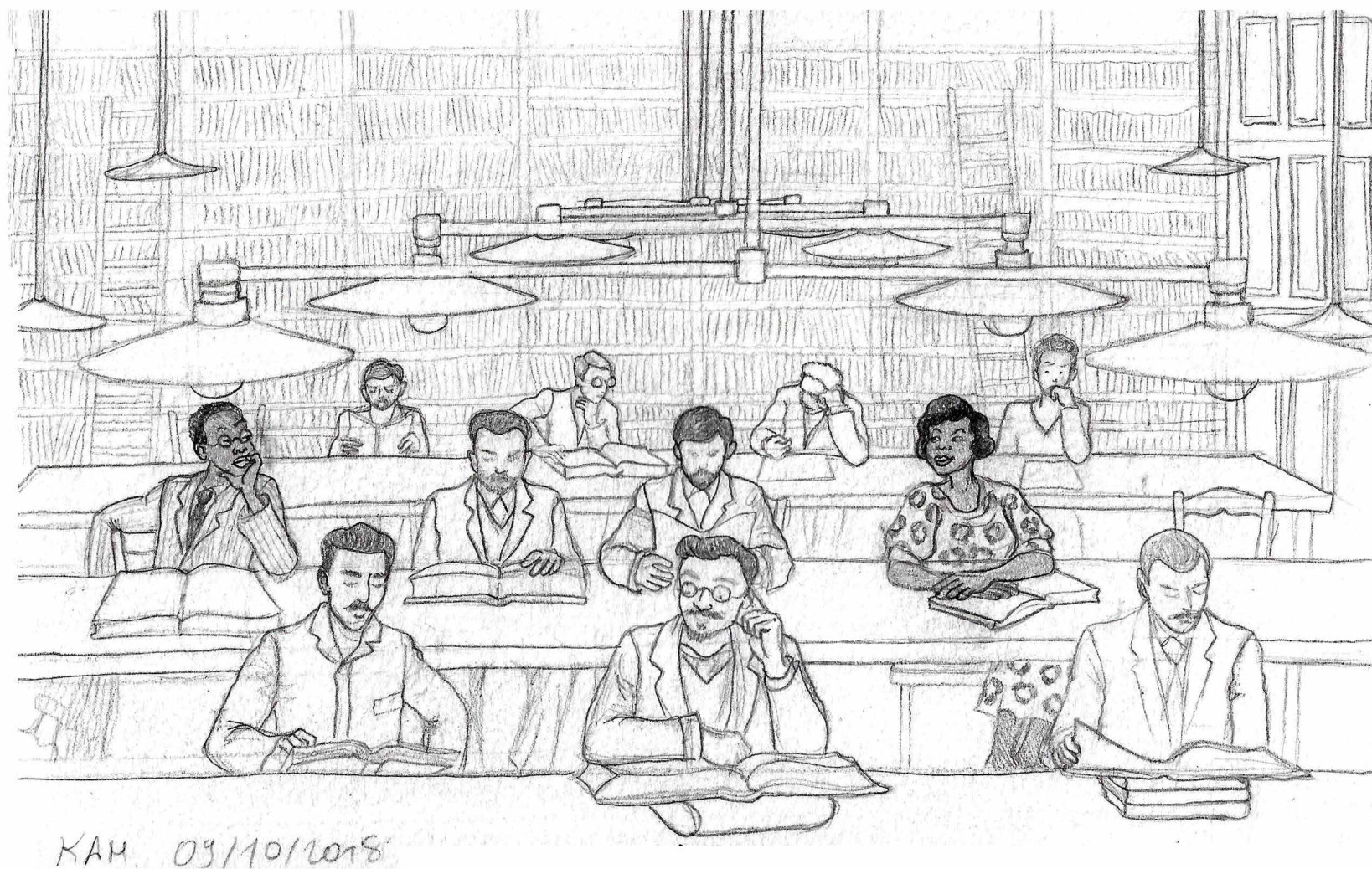
In March 2021, the pop singer Mika commissioned nine artists to create posters to dress the billboards of the city of Paris, during the period of the corona pandemic, a difficult time for culture. Annick participated in "Mika Colors Paris" under the artistic direction of Olivier Gabet, director of the Museum of Decorative Arts in Paris. She presented 'Papa' which tells the story of how she navigated the pandemic year. Kamgang participated in *Kubuni, les Bandes Dessinées d'Afrique.s* an exhibition in the Cité Internationale de la bande dessinée et de l'image d'Angoulême, a museum in France dedicated to comic book art.

She received her research and professional masters in Geography and Computing respectively, training afterwards at Ecole du Louvre on History of Art, Ecole Estienne Paris for Illustration, and Cultural Management at IESA Arts & Culture School. Since 2015, she has freelanced out of the city of Paris.





Black bourgeoisie (IV) | Graphite pencil on paper | 5.8 x 8in | 2018



Black bourgeoisie (V) | Pencil on paper | 5.8 x 8in | 2018





Black bourgeoisie (VI) | Graphite pencil on paper | 5.8 x 8in | 2018



Black-bourgeoisie (I) | Pencil on paper | 8 x 11in | 2021





Black-bourgeoisie (II) | Pencil on paper | 8 x 11in | 2021



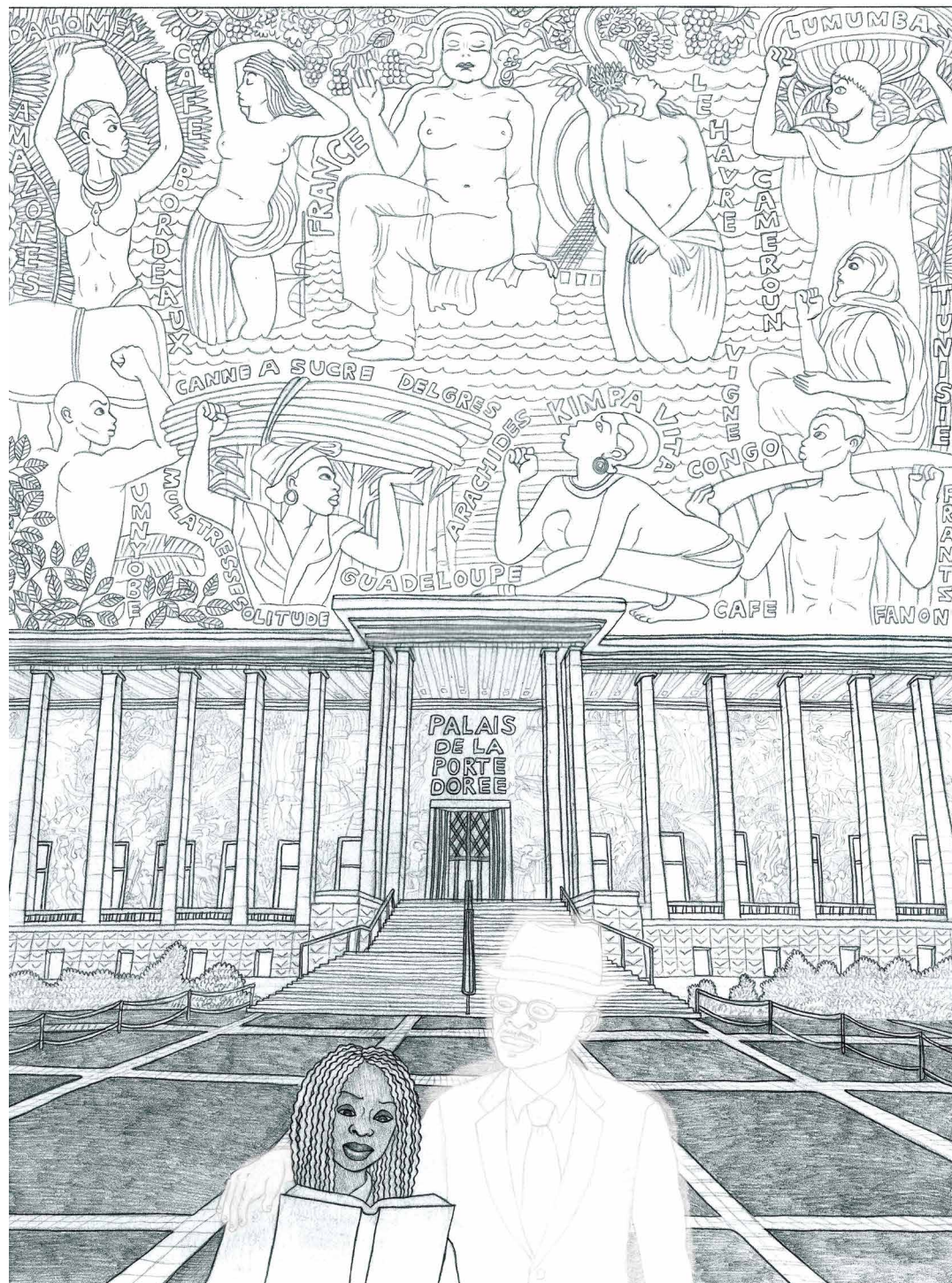


Black-bourgeoisie (III) | Pencil on paper | 8 x 11in | 2021



Negritude | Pencil on paper | 11.7 x 16.5 in | 2018





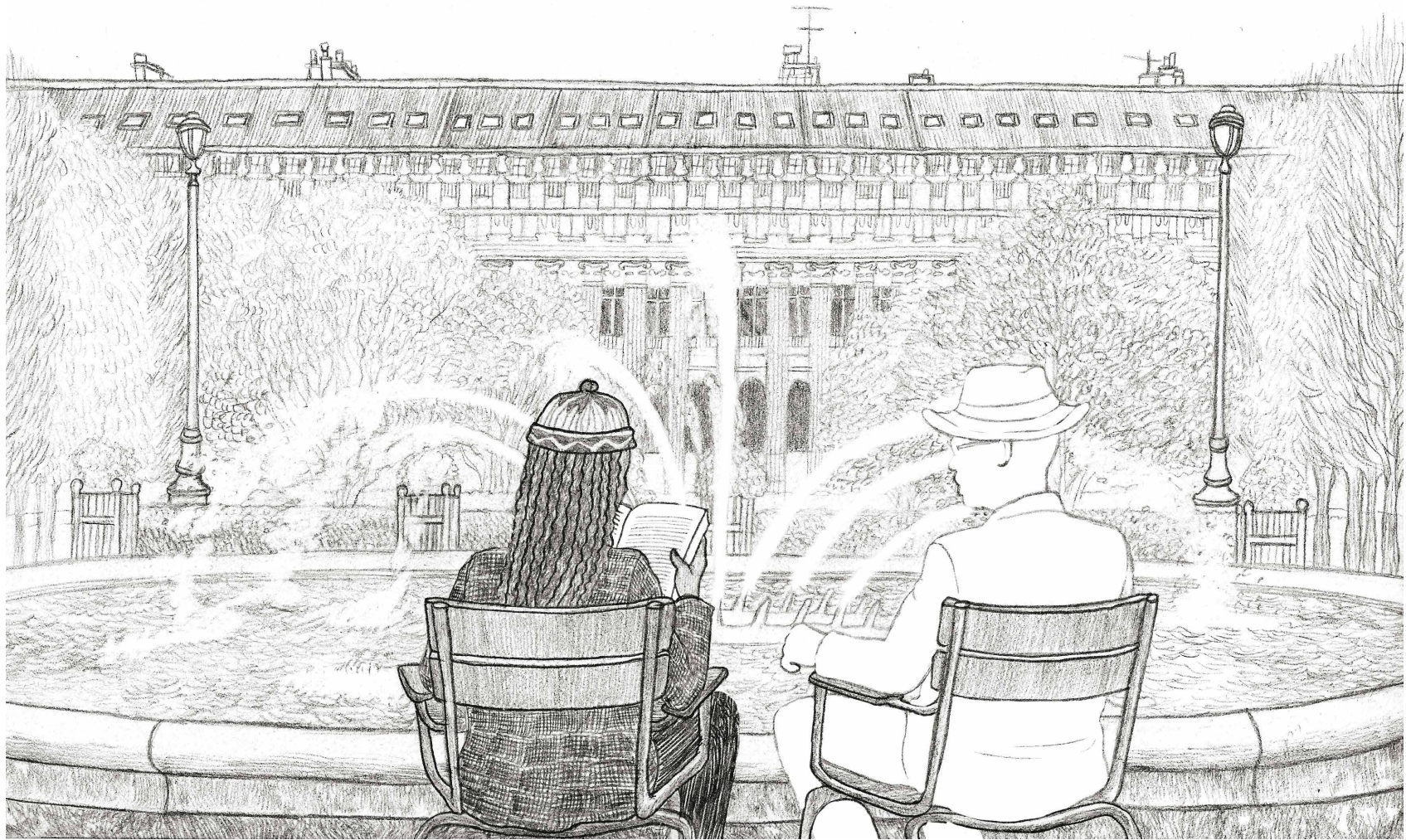
Papa (I) | Pencil on paper | 8 x 11in | 2021





Papa (II) | Graphite pencil on paper | 8 x 11in | 2021





Papa (III) | Graphite pencil on paper | 11.7 x 16.5 in | 2021



# Sedireng Olehile Mothibatsela

Sedireng Mothibatsela (b. 1977 Botswana) earned a degree in General Art from Maryland Institute, College of Art. She is a teacher and studio artist with a long span in art education.

Her works explore layers of identity and personal emotional journeys, employing minimalism and abstraction. Sedireng's multifaceted approach to image-making is owed to her formative experiences around several mediums, some include; Relief Printing, Fiber Arts and Ceramics; creating an oeuvre that has drawn qualifiers fragile, delicate, quiet and ethereal from commentators.

Mothibatsela has shown in solo and group exhibitions in Botswana, Mozambique, South Africa and the USA. Among them, Mazenethole, an exhibition of the Nelson Mandela Foundation Art Collection at the Johannesburg Art Gallery in 1995 and Reading Abstraction: The Space Between, Rele Gallery, Los Angeles in 2021. Her repertoire comprises corporate commissions in Botswana, for companies such as Botswana Insurance Fund Management (2019) and Room 50 Two Hotel (2019). She is part of private and commissioned collections in Botswana, South Africa and the USA.

Mothibatsela currently tutors at Maru a Pula School, Gaborone Botswana, where she sits as Head of the Art department.



Bitterpill | Candle flame on pulp sheet | 29 x 29in | 2008



Intsini | Candle flame on pulp sheet | 29 x 29in | 2008





Iphunga | Candle flame on pulp sheet | 29 x 29in | 2008



Is heaven where | Candle flame on pulp sheet | 29 x 29in | 2008



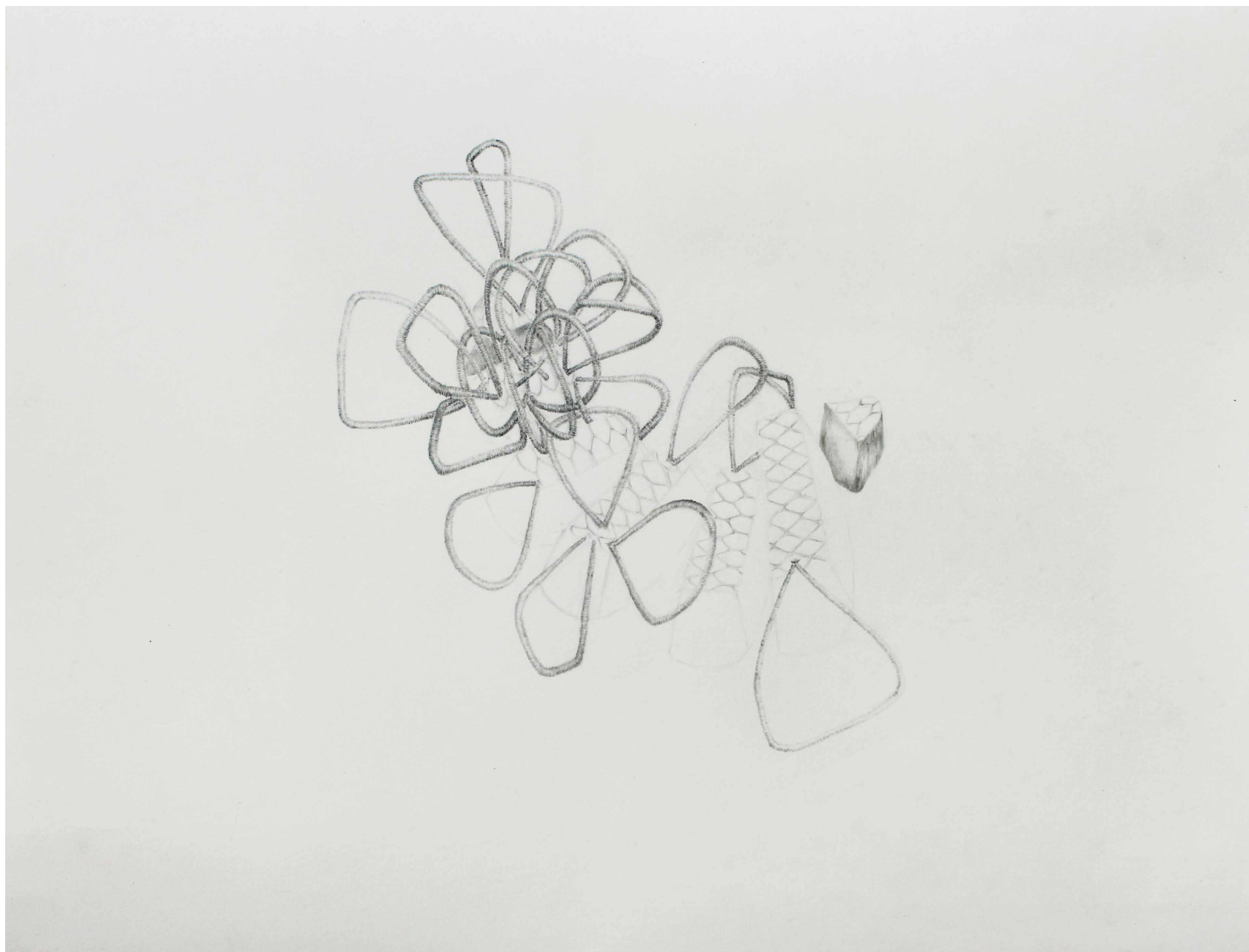


Umsindo | Candle flame on pulp sheet | 29 x 29in | 2008

# Temitayo Ogunbiyi

Temitayo Ogunbiyi (b. 1984 New York) explores the relationships between environment, line, and representation. Moving between mediums, her work links current events and anthropological histories and aims to build diverse communities from her perspective as a Nigerian-Jamaican-American. In 2018, she built her first functional playground, appropriating construction materials and conventional household items into a composition of non-prescriptive stimuli. The artist has made four functional playgrounds to date.

Ogunbiyi is the recipient of several fellowships and awards, including a 2020-2021 Digital Earth Fellowship, a 2018 Smithsonian Artist in Research Fellowship and a 2014 Ford Foundation Fellowship. Her artwork has been exhibited at the Madre Museum (Naples, Italy), the 2019 Lagos Biennial, the Pulitzer Foundation for the Arts, the Centre for Contemporary Art Lagos, the Museum of Contemporary African Diasporan Arts (Brooklyn, NYC), the Perm Art Museum (Perm Russia), a curatorial publication for the 10th Berlin Biennale, the Fries Museum (Berlin), and the 2nd Lagos Biennial. Her work is in the collections of Merrill Lynch/Bank of America, the Museo Madre (Naples, Italy), and Musée quai de branly, and several private collections. She lives and works in Lagos, with her family.

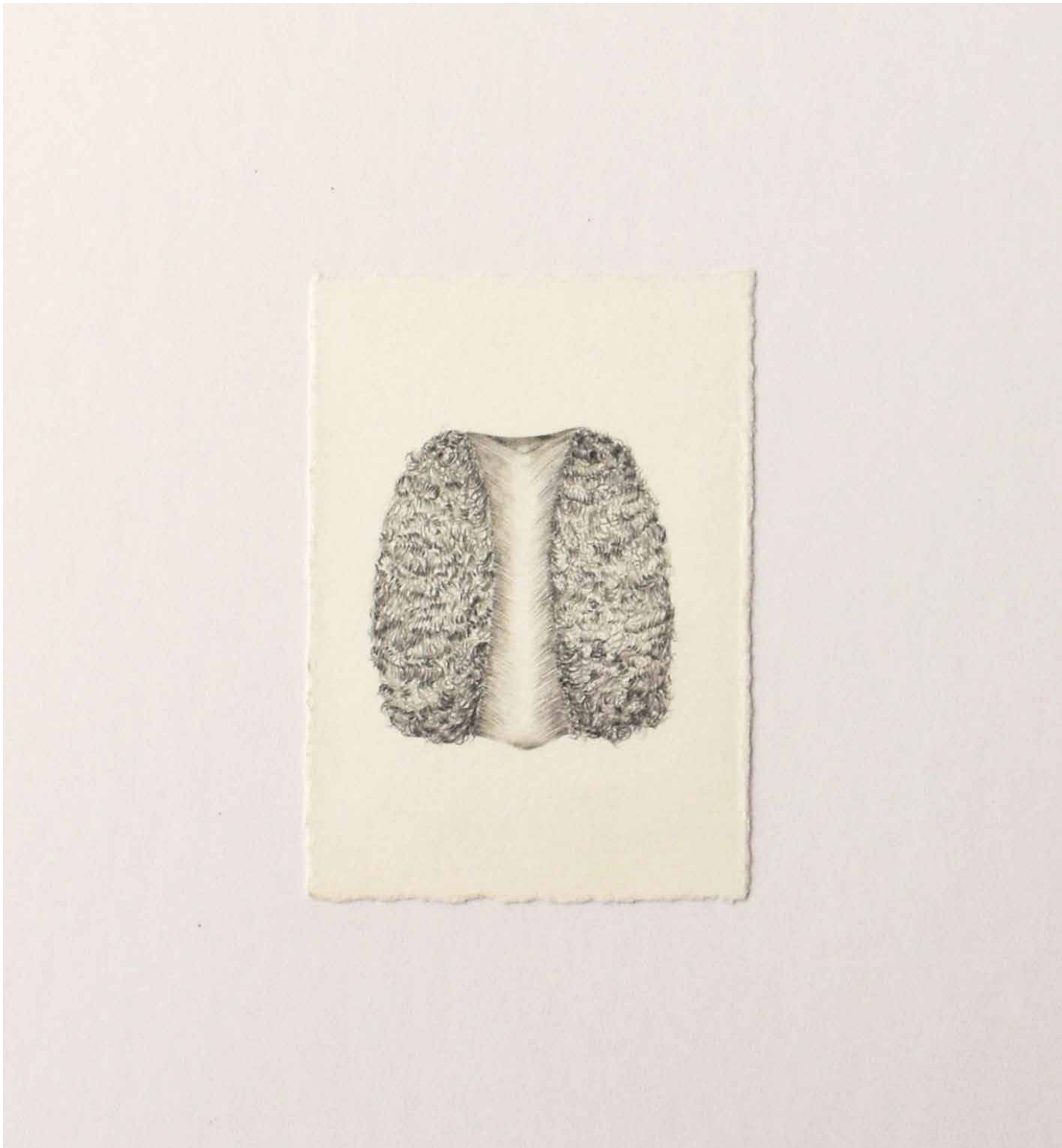


You Will Enjoy All the Bites in the Middle Too (Perfect pieces} | Pencil on paper | 18 x 24in | 2016

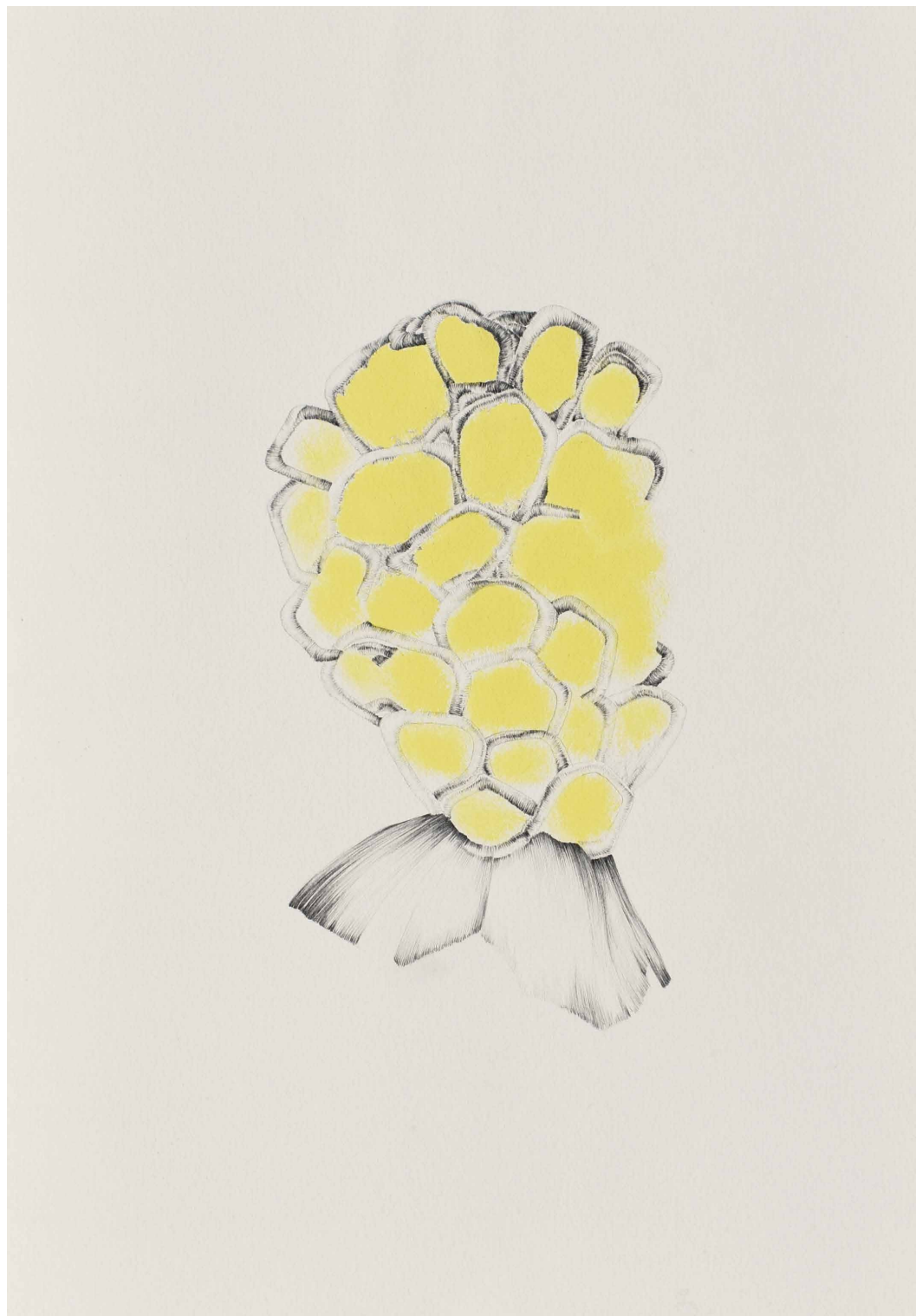




You will have offshoots of pleasant surprises | Pencil on paper | 9.25 x 10in | 2017



You will receive answers to the smallest prayers | Pencil and acrylic on paper | 113.25 x 12.25in | 2017



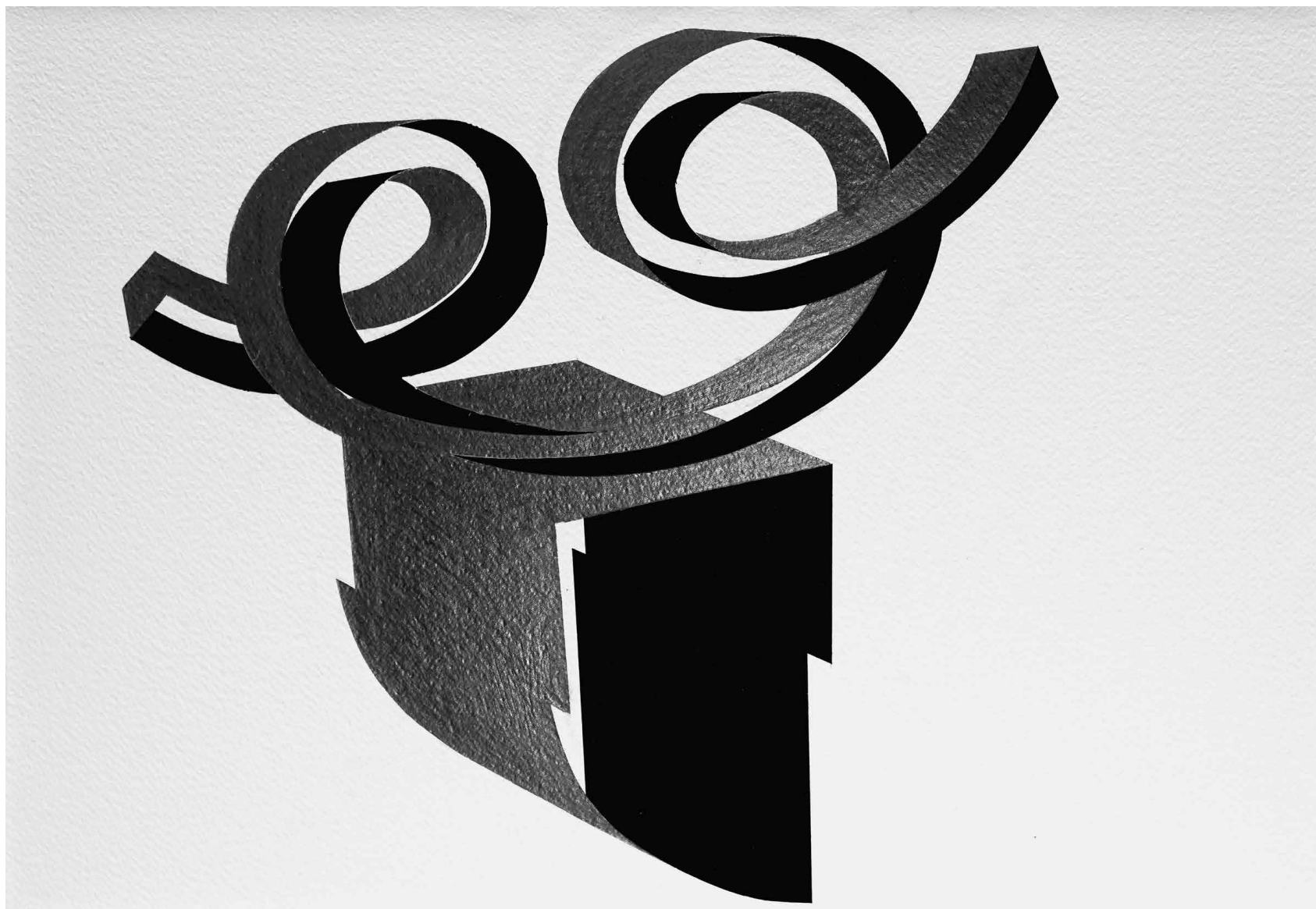
You will showcase your beloved in a new era | Pencil and acrylic on paper | 16.5 x 11.5in | 2021

# OSI AUDU

Osi Audu (b. Nigeria 1956) is a Nigerian-American multimedia artist whose work explores the dualism of form and void — the tangible and intangible, as it relates to the body/mind experience. Inspired by the abstract geometric possibilities he sees in Classical African Art and cultural objects, he uses a variety of mediums, acrylic, graphite, pastel and wool on canvas or paper, to examine scientific, philosophical and cultural concepts of the self, including the Yoruba ideas about the “outer and inner head” (*ori ode/ori inu*), and focuses on the human head as a center of waking and dreaming consciousness. Audu’s Self-Portraits, which refer to the intangible self, rather than a literal portrait of the artist, investigate issues of identity and social concepts of the self.

Osi Audu’s work has been exhibited at the Smithsonian National Museum of African Art, Washington, D.C.; United States Ambassador’s Residence, Abuja, Nigeria; National Gallery of Modern Art, and Franco-German Gallery, Lagos, Nigeria; Skoto Gallery, and Bonhams, New York; Sakhile&Me Gallery, Frankfurt, Germany; Morton Fine Art Gallery, Washington DC; the Africa Centre, the Science Museum, and the British Museum, London; and the Tobu Museum of Art, Tokyo, among others. His work was in the first Gwangju Biennale in 1995 and in 2015, two of his paintings were included in *Frontiers Reimagined*, a Collateral Event of the 56th Venice Biennale.

Audu’s work is in the permanent collections of the Smithsonian National Museum of African Art, Washington D.C.; The Newark Museum of Art, New Jersey; the Samuel Dorsky Museum of Art, New Paltz, New York; Hood Museum, New Hampshire; Horniman Museum & Gardens, the Wellcome Trust, the British Museum and the Nigeria High Commission, London; Mott-Warsh Collection, Flint, Michigan; the Embassy of Switzerland in Nigeria, Lagos; the National Gallery of Art, Lagos; SchmidtBank, Weiden, Iwalewa Haus, Bayreuth, Germany; Fidelity Corporation Art Collection, Boston, and the Microsoft Art Collection.



Self-Portrait after an Efik Headdress | Pastel and graphite mounted on canvas | 15 x 22 in | 2022



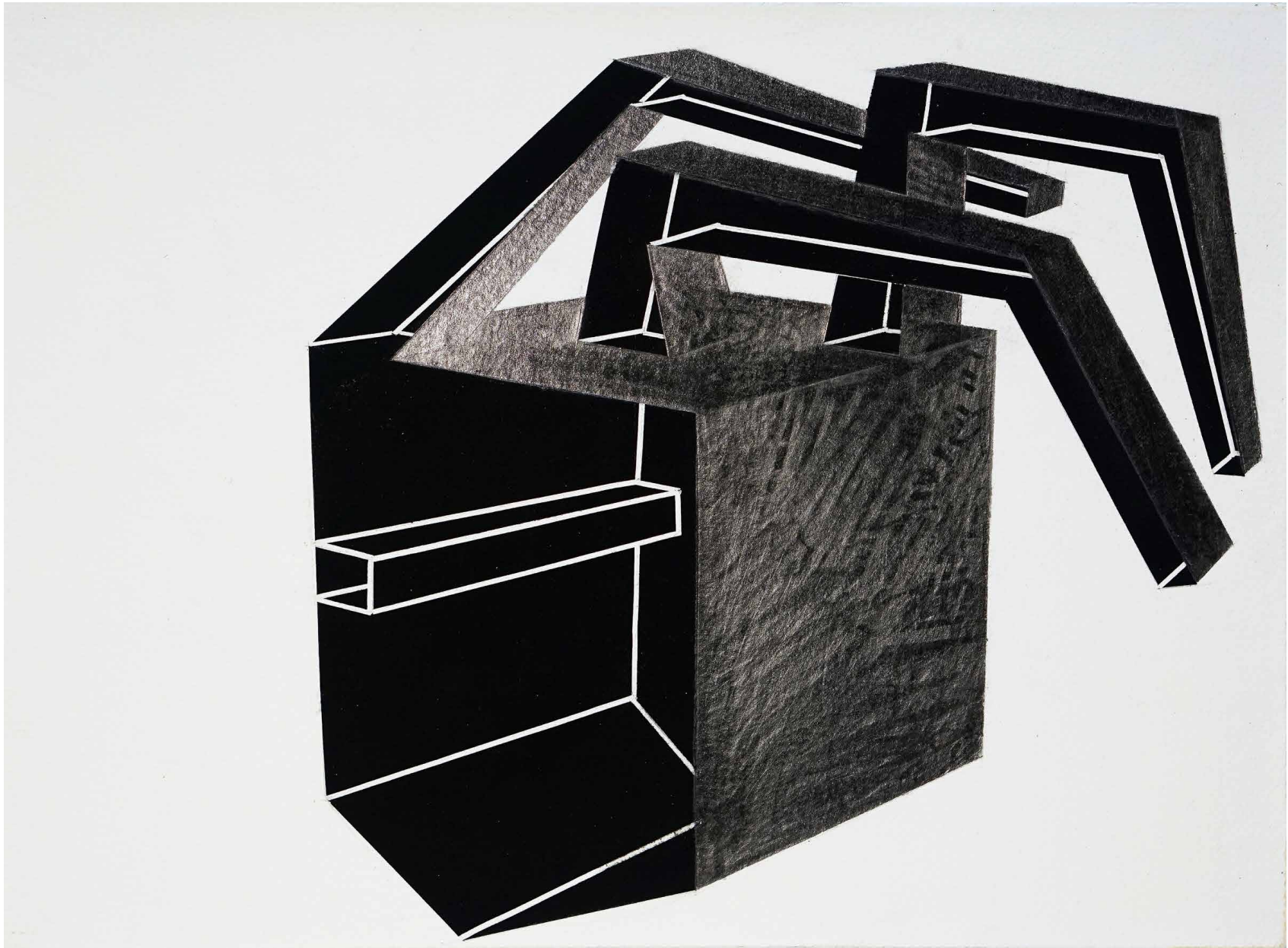
Self-Portrait after Head of a Benin Queen Mother | Pastel and graphite on paper mounted on canvas | 15 x 22, 2022





Self-Portrait with plaited hair (I) | Pastel and graphite on paper mounted on canvas | 11x15 in | 2020





Self-Portrait with plaited hair (II) | Pastel and graphite on paper mounted on canvas | 11 x 15 in | 2021



Self-Portrait with plaited Hair (IV) | 2022, Pastel and graphite on paper mounted on canvas | 15 x 22in



Self-Portrait with suku hairstyle | Pastel and graphite on paper mounted on canvas | 11 x 15in | 2020

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