



NDIDI EMEFIELE

gallery rosenfeld

N D I D I E M E F I E L E

gallery rosenfeld





Walking lessons
Starts 2.am pramp





IN MEMORY OF MY BEST FRIEND, SISTER AND PARTNER IN EVERYTHING...
NKEM EMEFIELE.

FOR LOVING ME WHEN I DID NOT LOVE MYSELF, FOR ALL THE SACRIFICES
YOU MADE TO SEE ME THRIVE INCLUDING PUTTING UP WITH ALL THE MESS
I MADE IN THE NAME OF TRYING TO MAKE ART, THANK YOU!

KEEP SHINING YOUR LIGHT.
LIVE FOREVER!





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NDIDI AND I

I met Ndidi's work on a quiet Sunday afternoon walking through the graduate shows at Slade in 2016. I usually do not visit graduate shows, but this time I was there to see a friend of mine who was also graduating from Ndidi's same class. As I wondered around I found myself in a small room staring at a massive painting of what looked like a scene of a night swimming pool party with women walking and levitating on water. A work dominated by darkness, in an unlit room on a grey rainy day in London. I moved on through the shows but I found myself back shortly after to look for a card and contact details which I did not find. I got in touch with Ndidi a while later through her website or Instagram, I do not recall precisely and we finally met in person.

It was not only those crazy scenes that engaged me but it was those big eyes, the hair, the skin, the laces, the spectacles, the water, the collages of geckos, flowers and food. It was her incredible ability to paint them so theatrically and so skilfully that struck me.

After we met, I understood where the elegance and the strength of all of her figures came from. It has been four years since then.

Ndidi's work is not trying to be beautiful and pleasing, there is a tension that is critical and that touched me. Her paintings want to tell stories.

They do tell the stories of each one of these women through the way she paints them, through the food they eat, the clothes they wear, the styles of their hair, the poses they strike, the patterns of their spectacles. However visually seductive, these are not mere cosmetic, aesthetic choices.

She is celebrating the uniqueness of women,

through the absurd, almost obsessive use of infinite details in each one of them. She is indulging herself and the viewer with so much information. So vividly does she convey the unapologetic nature and power of these figures, that it leads me to believe they all are Ndidi.

I admire her courageous spirit in creating work that is complex, visually overwhelmingly rich and intricate with skill and maturity and work that does not stop there, it goes an extra mile.

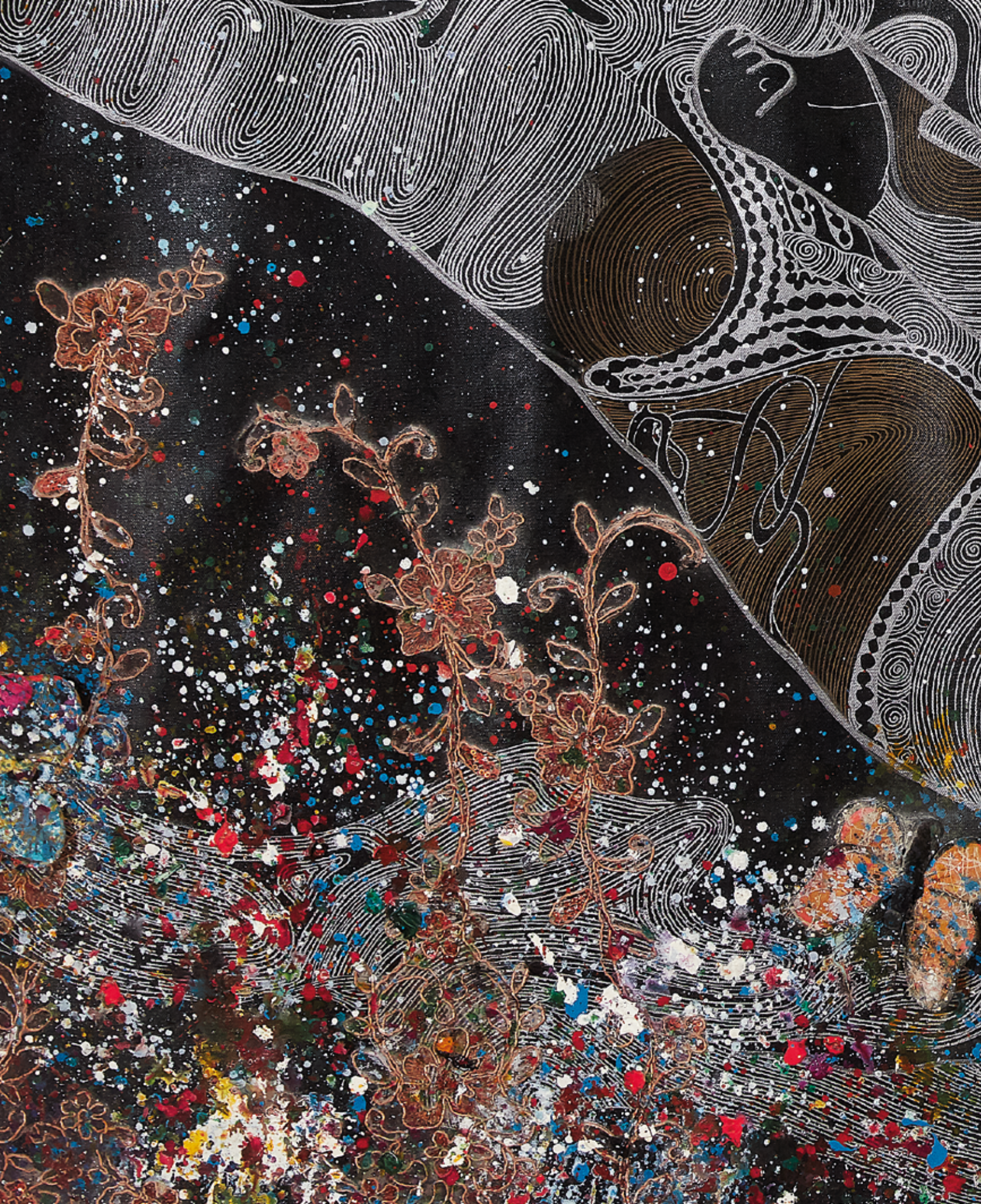
These pictures are as intelligent, as they are personal.

They are honest and authentic. Everything in Ndidi's paintings, every single detail speaks her truth, about happiness and sorrow, joy and pain, darkness and light.

I feel these paintings overload the viewer with so much information, as if to offer tips on the complexity of life and humankind. Her new body of work digs even deeper and so powerfully offers us a taste of what pain and sadness look like.

It is not only her unique and saturated visual language that I find so inspiring and exciting, her works vibrate in me with so much energy, so loud that the only missing part is sound. They almost scream. How often do you travel across such a spectrum of experiences through a work?

Valeria Napoleone



P A I N T I N G S
2 0 1 2 - 2 0 1 3

E D E N
2 0 1 2



LIBERATED MINDS
2013



EVA 2
2013





P A I N T I N G S
2 0 1 5

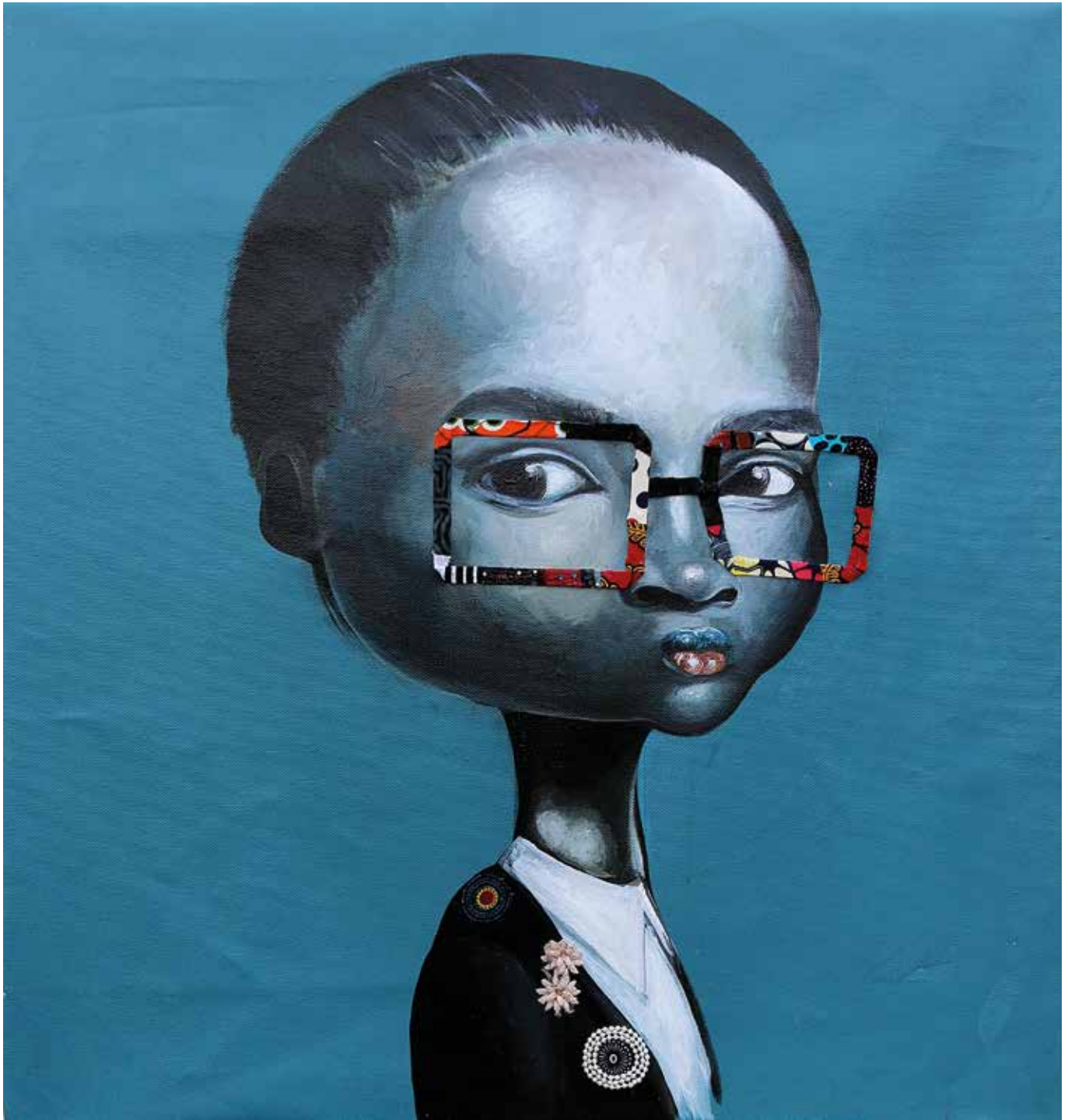
RAINBOW BRIGADE
2015

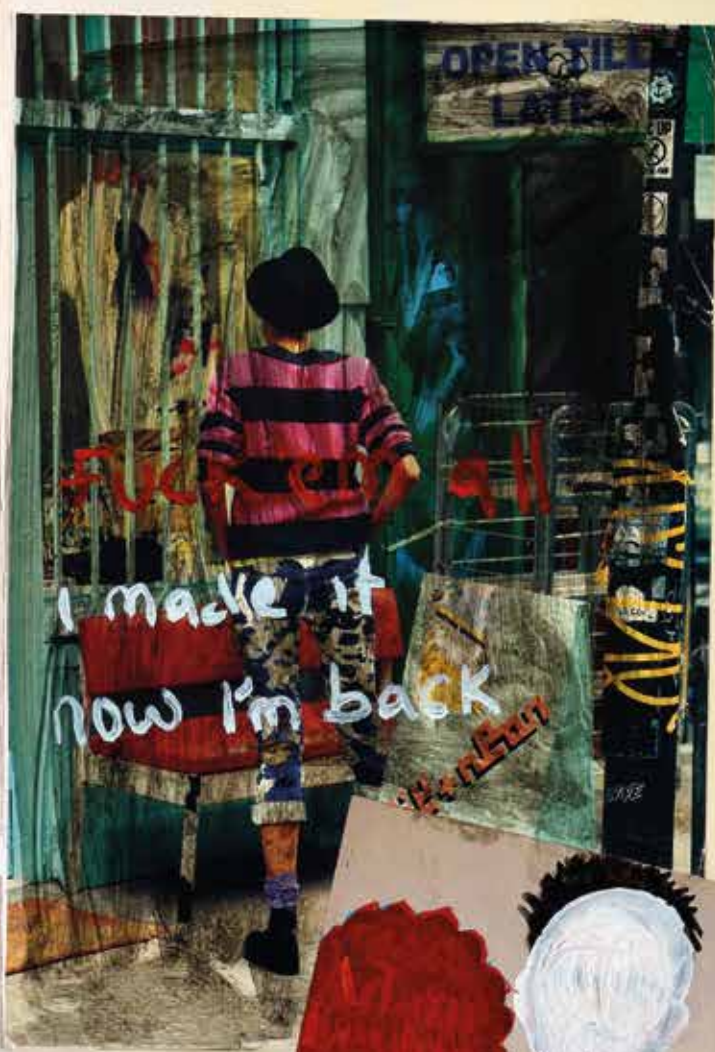


RAINBOW BRIGADE
2015



RAINBOW BRIGADE
2015





WE ARE THE POSSIBLE

Ndidi Emefiele's paintings contain multitudes. Just when you think that you have absorbed the cornucopia of details, you notice another one. In part, the works' complexity comes from its astonishing variety of materials. To say Emefiele uses collage fails to convey her gift for visual extravaganza. Swatches of cotton, tulle, lace, compact discs, spectacles, magazine cut-outs, found text, jewellery – these are just some of the disparate elements which turn her canvases into exultant architectures of colour, texture, pattern, line, shape and word.

It would be so easy for Emefiele to overdo it. Yet even at her most flamboyant, her gift for balancing space, form and colour never wavers. Take *Blue Room Dinner II*, one of a sequence of paintings from 2016 that shows six young women having lunch in a café. In Emefiele's hands, this ordinary occasion is transformed into a moment of surreal mystery as the table is invaded by bursts of abstract pattern, text, beetles, frogs, floral cut-outs and even a laying chicken.

The women seem as unfazed by this fantasy smorgasbord as they are by each other. Each gaze in a different direction in attitudes of solitary disconnection from their surroundings. But this cool inwardness is in stark contrast to their appearances which manifest a joyous individuality. The woman on the far left is the epitome of faux-prim chic, with her bleached crop of vertical corkscrew curls and delicate gold-bead glasses.

The figure alongside her bows her head under a majestic beehive head-dress wound from lengths of radiant cloth. The next girl glances sideways, her oblique regard giving away no clue to the enigma of her elegant eye-mask, with its spooky ornaments - tiny female silhouettes who perch on the frame as if they have wandered in from a different painting entirely.

Without such accomplished hands, such a painting might become less than the sum of its parts. But Emefiele is a supreme conductor of optical symphonies. Her more sumptuous tones are countered by calmer chords. A swathe of blue flows behind the trio of diners, its peacock hue echoing through highlights on the skintones of the women and through the glints on their clothes and the tablecloth. Their slender necks and narrow shoulders open up more space between them, while the sheen of pigments glowing on their foreheads and the tumble of turquoise curls in the far right-hand figure, intensify an undertow of simplicity which anchors the bubbling topnotes to a deeper, less frenetic rhythm.

The result are images which, as all the best art must, will stand the test of time, drawing the viewer back again and again, each time revealing new layers, new regions where our imagination can pause, explore, wonder.



PARTY POLITICS

Unlike the art of many young painters, Emefiele's paintings reveal few obvious influences. Asked where she finds inspiration, however, she has cited a skein of artists including Wangechi Mutu, Kerry James Marshall, Lynette Yiadom-Boakye, Salvador Dali, Frida Kahlo, David Hockney and Francisco Goya.

Of these, Mutu is the most evident fore-runner. Often regarded as an exponent of Afrofuturism, which has been described as "an aesthetic that uses the imaginative strategies of science fiction to envision alternative realities for Africa and people of African descent," Mutu's paintings often feature women whose dramatic appearance, – patterned, encrusted, hirsute – gives them the protean power of mythical goddesses. Born in Kenya but based in the US for most of her career, Mutu's use of surreal, sometimes grotesque motifs chimes with Emefiele's own repertoire of the strange and wonderful.

But while Mutu's subjects can be read as universal symbols of African and African-origin femaleness, the majority of Emefiele's figures, even when visited by a cast of fabulous beings, are of this world. Literally and metaphorically, they are material girls; 21st century Everywomen facing all the challenges and possibilities that accompany that identity. They go to the pool, to parties and cafes and hair salons. They swim, dance, eat, hang out, gossip, do their nails, braid each other's hairs, share each other's stories.

Although now based in the UK, Emefiele has spent most of her life in Nigeria. That experience is crucial to any reading of her work. Brought up largely in the north of the country, she was one of five sisters obliged to navigate a world where women's freedom was circumscribed by social custom. Girls are enjoined not to bring their families into dishonour with unwanted pregnancies or "inappropriate" behaviour. Menstruation is regarded as justification for exclusion from certain activities and ceremonies. "I grew up hearing: 'You can't do this' and 'You can't do that'."

As a woman painter, she faced entrenched prejudice particularly in her city of Abuja, which enjoyed a less progressive art scene than Lagos. The only paintings she saw were traditional images of traditional scenes such as festivals. When women were depicted, they were shown in servile roles, such as cooking. Her early work, which portrayed women as more powerful subjects, was dismissed. Nobody bought it. Her father told her to make the work "happier," she remembers. "He wanted me to use brighter colours!"

Although Emefiele concedes that her father did believe in empowering women as far as his culture permitted, that did not extend to permitting her a studio of her own. As a result, she had to work in her bedroom, which she shared with her sister. But the restriction turned out to be an ill wind. Finding herself working amid an abundance of magazines and clothes encouraged her to experiment with

collage. Soon she had branched out into collecting fabrics, such as the Ankara wax prints her mother wore. These gorgeous patterns, sometimes named after personalities, cities, buildings or occasions, can function as a form of coded expression among their wearers. As such their presence through Emefiele's paintings intensifies the sense that she is speaking an encrypted language to an audience of sisters who share her experience of growing up in a world that is both circumscribed yet brimming with possibilities.

Little wonder she says that her art is born out of contradiction. On the one hand, her female subjects are blueprints for bold, devil-may-care attitude. In a series made in 2017 which centres on poolside life, Emefiele creates a cast of women who eat, drink, masturbate, float and listen to music with a sensual vitality expressed through their poses – languid in one, confident and sexy in another –the brilliant patterns that decorate their bikinis and sarongs and their accoutrements of cocktails, snacks (including cucumber that doubles as a dildo) and portable sound system. These women own their bodies and the space around them. The epitome of sass, they could be illustrations for Maya Angelou's majestic anthem to female blackness *Still I Rise* with its celebration of women who dance as if they "*have diamonds at the meeting of their thighs*".

Yet, as Angelou's poem testifies, that indomitable spirit was forged in adversity. Emefiele has devoted one painting to a blackboard which lists all the activities that are forbidden to the bathers.

Like a surreal, contemporary Ten Commandments, this thunderous chronicle of prohibitions strays into the territory of nightmare with its injunctions not only against food and drink, spitting and loud noises but also an order 'not to attempt drowning' and another, in a sinister twist of tone, to: 'Relax/ Make a Splash'.

DREAM GIRLS

The best escape from nightmare is to imagine a different world. Clearly blessed with a rich inner life, the women in these paintings are at a party that is internal as much as external, dancing not only with their friends and sisters but with their own souls.

To achieve this interiority, Emefiele balances her external trappings with subtle considered imagery. For example the heads of her figures are often large compared to their delicate bodies. This proportional mismatch is a deliberate evocation of western Nigerian sculpture where the head is scaled up to signify that it is the root of a person's destiny. Also crucial is her repetitive employment of stunning, ornate eye-glasses. Emefiele has explained these glasses as a form of protection, saying they act as "a curtain, a veil, a mask behind which she masters the art of mobility, [...] the alchemy of dissolving the hard conditions in which she finds herself."

Her female subjects, for all their verve, carry this painful history on their bodies. Maya Angelou in a beautiful hymn to Oprah Winfrey writes of her wish that "in a society dark with cruelty" her





friend will "let the people hear the grandeur/Of God in the peals of your laughter." Emefiele, even as she shows her women laughing, writes that cruelty upon their limbs with her use of intricate lines and patterns. Once more, she is looking back to the heritage of Nigerian sculpture where lines are carved on bodies express feeling. "Fractured lines, broken lines. Lines have power to express emotion," is how Emefiele puts it.

And what of that other-worldly army of tiny people and curious animals – cats, dogs, birds, insects, shellfish – who drift in and out of Emefiele's paintings as if from another dimension? "Animals have spirits," she tells me. "They see people who aren't of this world." To illustrate her point, she sends me an image of one of her most recent paintings which shows a woman sitting on a boat. On her hand perches a yellow-breasted bird; next to her on the plank seat sits a tabby cat transfixed by a spectral apparition crouched on the prow.

With such images, Emefiele is inscribing herself into a new canon of artists, many of them women and many of them with links to heritages in Africa and Asia, who are using magical realism as a way to explore complex and sometimes painful experiences but also to offer symbolic havens and escape routes. Mutu, with her fabulous, sci-fi mermaids and goddesses, is one such example. Another, earlier exponent is Frida Kahlo, who Emefiele also cites as a source of inspiration. The Mexican artist, afflicted by emotional and physical suffering, frequently portrayed herself surrounded by flora, fauna, patterns and symbols as if she

had stepped into a mystical jungle that was both ancient and futuristic, steeped in pre-Columbian lore and looking forward to a world where women would be free of all constraints. Once more Maya Angelou's verse captures this transcendence when she claims her destiny as a "black ocean, leaping and wide/Welling and swelling I bear in the tide" despite "a past that's rooted in pain".

UNFROZEN TIME

The painting of the woman on the boat is part of a palpable evolution in Emefiele's recent works, alongside other canvases such as *They Came to See God* (2020) and *Untitled (Beach Girl)* 2020. In these works, the glittering ornament has melted away. In its place is slowness, silence, a spellbound stillness. Each figure claims her ground with a quiet, unshowy intention. Both *They Came to See God* and *Untitled (Beach Girl)* are situated on the beach. The women are all naked yet devoid of the sexual vulnerability that afflicts many nudes painted by male artists. Rather, they seem clothed in light as Emefiele uses her consummate skill at tone and pigment to illuminate their limbs with patches of sheen and gleam. The sea acts to intensify their solitude. Even in *They Came to See God* (2020) where there are two women, their body language and the presence of two empty chairs in front of them suggests that both are essentially alone.

Yet they are not lonely. Rather their distant gaze and unself-conscious body language suggests that they are communing with another dimension, inhabited by invisible spirits and blessed with



infinite possibilities. The presence of birds –one with just its blue tail feathers visible, actually emerging from the woman's body in *Beach Girl* - strengthen this mood of mystical connection. No ordinary fowl, these birds have the air of winged messengers or oracles which have flown into the women's private worlds in order to bring them a bounty of precious knowledge, and sustain their sense of faith and resolution.

Emefiele has said that the birds are a symbol of inner harmony, their presence telling us that the women are "at peace with themselves after being confined." At this point, it is relevant to mention that Emefiele is herself travelling on a difficult journey. A year ago, tragically, she lost her sister to whom she was very close.

The great Chicana poet Lorna Dee Cervantes described work as "a refuge from sadness." In these extraordinary new works Emefiele appears to have found a space that offers a haven from loss. Their aura of timeless, tranquil unity resonates with the description of painting by Marlene Dumas who once said that she painted: "Because I am a religious woman, I believe in eternity. Painting doesn't freeze time. It circulates and recycles time like a wheel that turns."

Within that circle it's possible that we can encounter those who are not of our current, material hour. As Emefiele's female figures stand solo on their shores, you sense that they are communing with residents from those other temporal dimensions. This is not a tragic territory. In *They Came to See*

God Emefiele has bathed the landscape in a warm, rose-gold glow that speaks of dawn on a summer day. This gilded light contours the women's bodies as if they are woven into its sense of promise and also protected by it from the darkness that is intrinsic to humanity's mortal destiny.

In such paintings Emefiele announces herself part of a lineage of visionaries have always understood that art can act as a bridge between one world and the next. In her poem *When Great Trees Fall* Angelou writes;

*And when great souls die,
after a period peace blooms,
slowly and always irregularly. Spaces fill
with a kind of
soothing, electric vibration.
Our senses, restored, never
to be the same, whisper to us.
They existed. They existed.
We can be. Be and be
better. For they existed.*

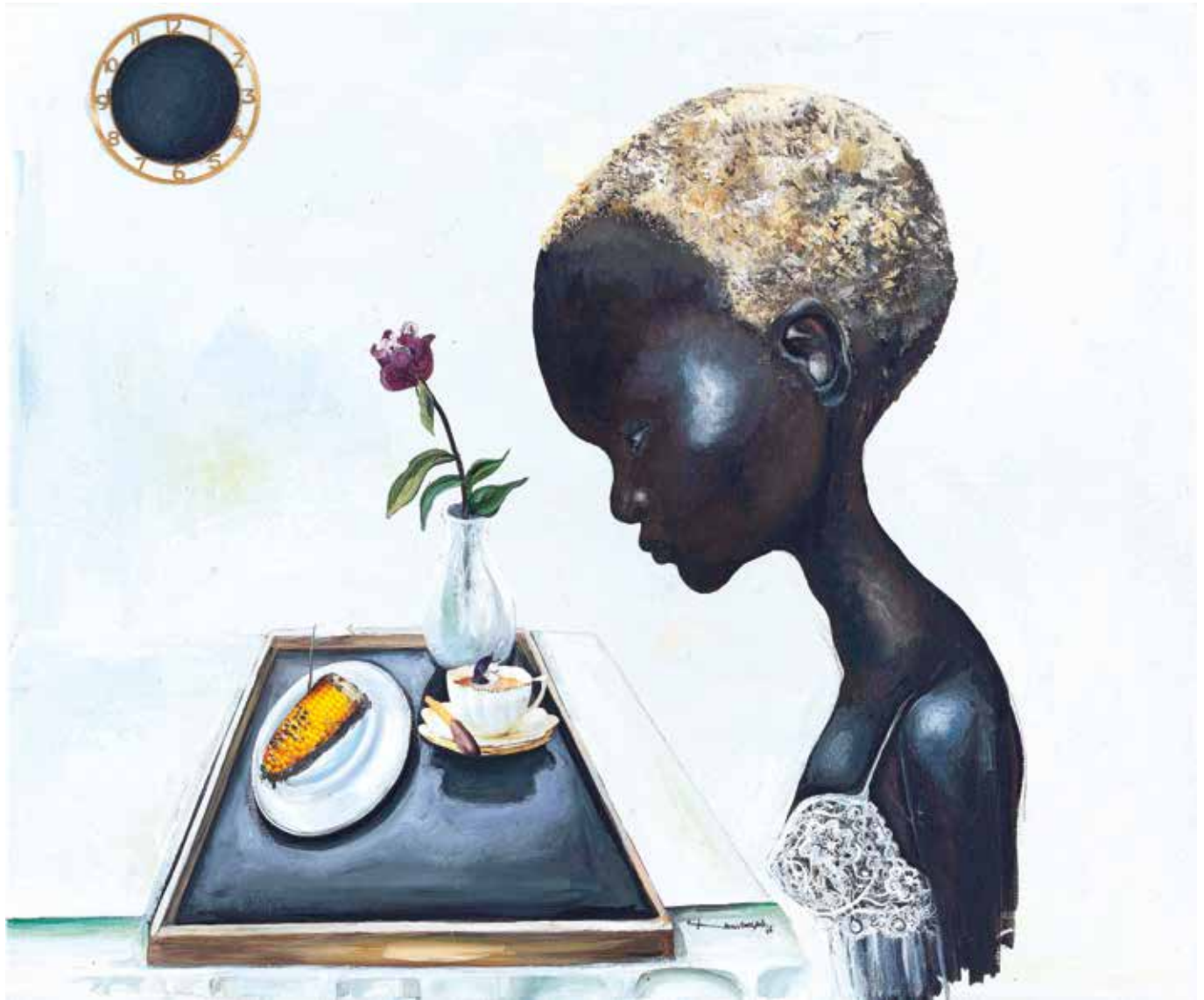
On Emefiele's sunlit, sea-soothed shore, that vibration is tangible, healing and invigoratingly hopeful.

Rachel Spence



P A I N T I N G S
2 0 1 6

AWAKE
2016







ESCAPE MEAL
2016

BREAKFAST ENCOUNTERS
2016



S P A C E L U N C H
2 0 1 6



B E N D
2 0 1 6



RAINBOW CAFÉ
2016



Calla babe n' son egg
Rainbow eyes
she girl picking I hear her
Contract is worth all this
Chai! babe just be
Chilling I found
Abej leave trash
for love... what dey
your side?
Ha! you set dey form
I don die

BLUE ROOM DINNER 2
2016







RAINBOWCATION
2016





LOUNGERS
2016





APOSTOLIC TRANSMOGRIFICATION
2016





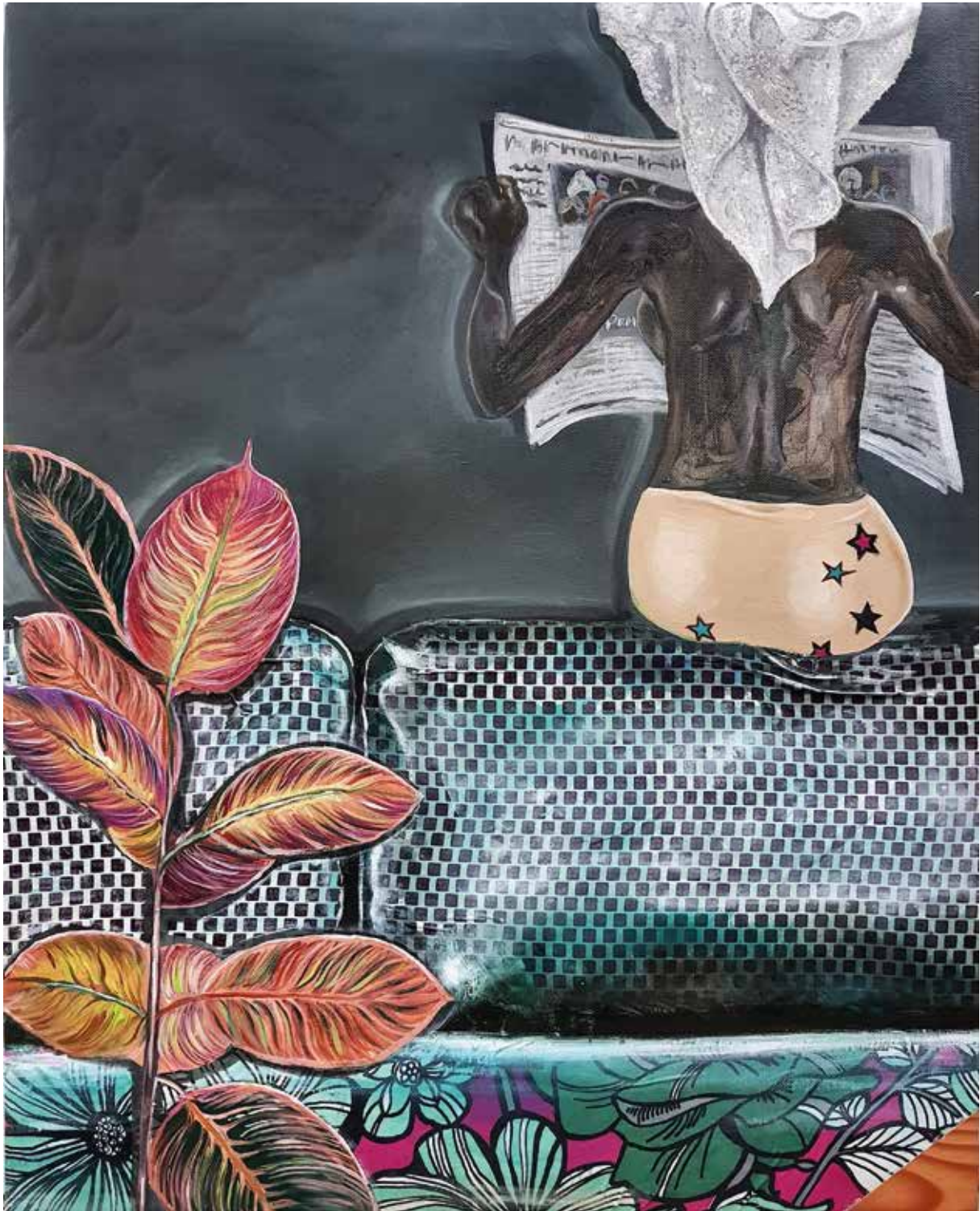




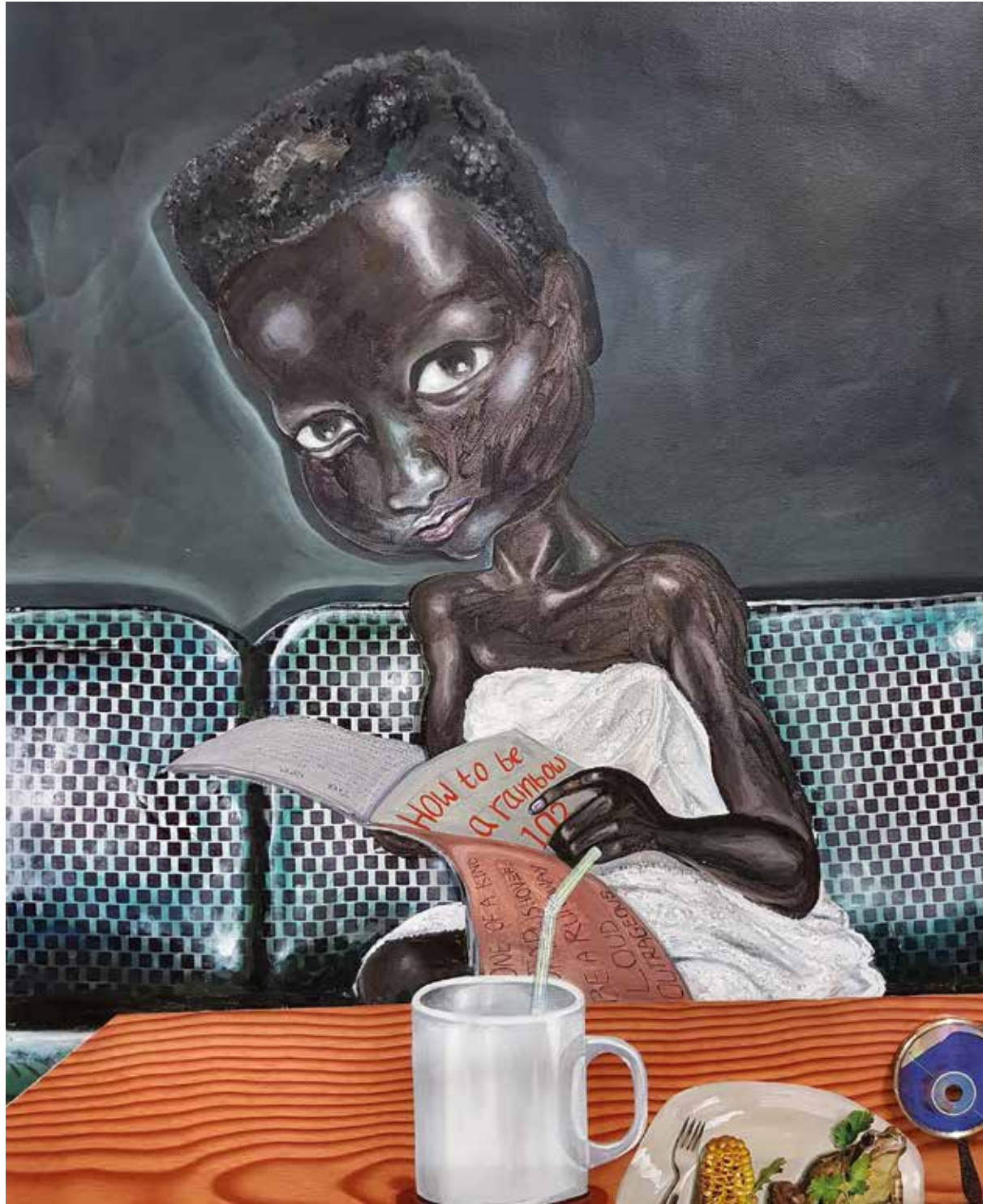
P A I N T I N G S
2 0 1 7

NICE AND SLOW: THE RHYTHM
2017





RAINBOW SO REAL LOUNGE 1
2017



RAINBOW SO REAL LOUNGE 2
2017



RAINBOW SO REAL LOUNGE 3
2017



RAINBOW SO REAL LOUNGE 4
2017





SIZZLING SUSAN
2017





LIGHT BULB ON A STRING
2017



SUNDAY BUBBLES 3
2017



SUNDAY BUBBLES 2
2017





TAXI
2017

RAT PARTY
2017





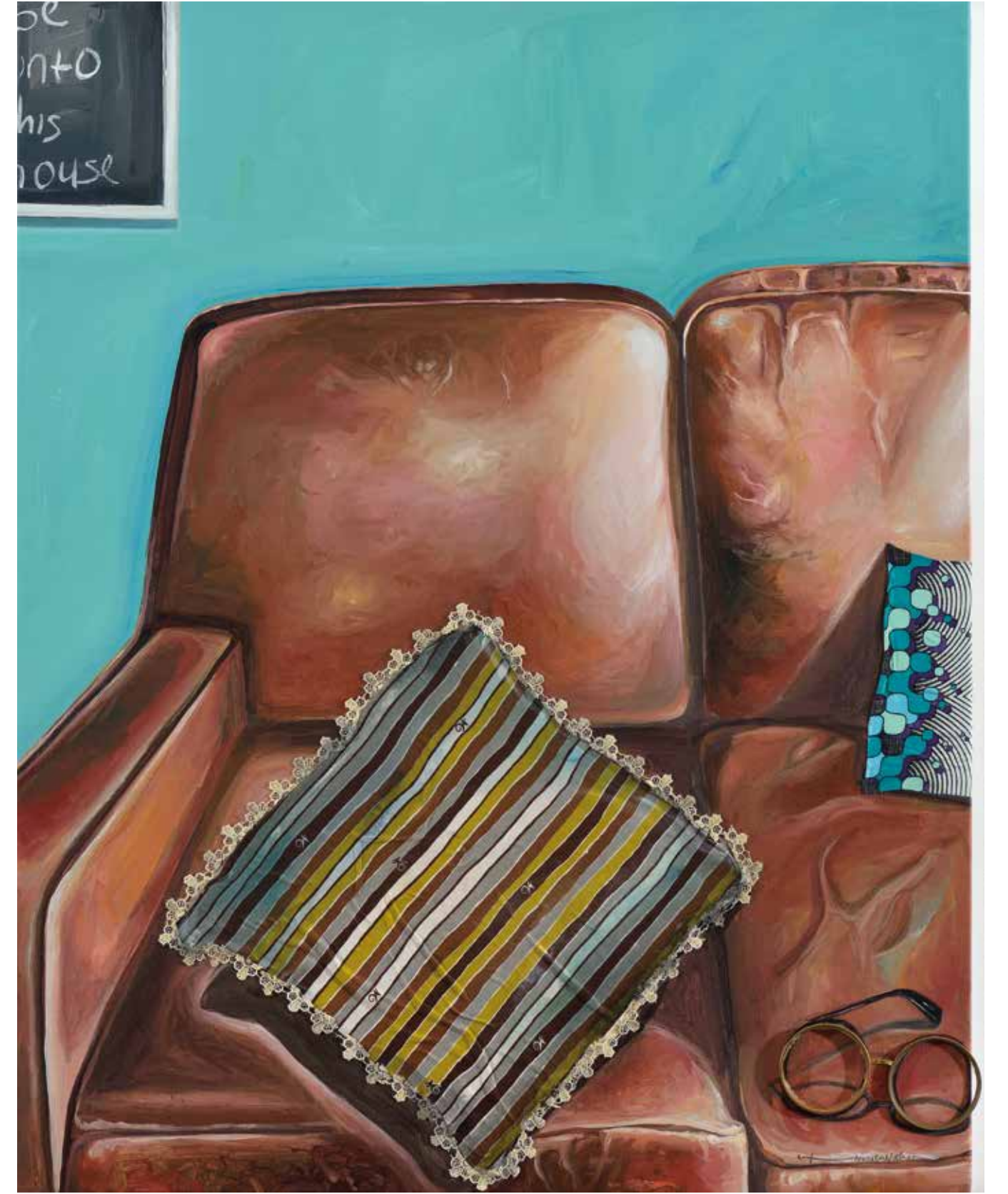
ARMREST 1
2017



ARMREST 2
2017



ARMREST 3
2017



ARMREST 4
2017



2 GIRLS AND A DOG
2017



PLAY STATION 1
2017

PLAY STATION 2
2017



POOLSIDE MASTURBATOR
2017



SPLASH
2017





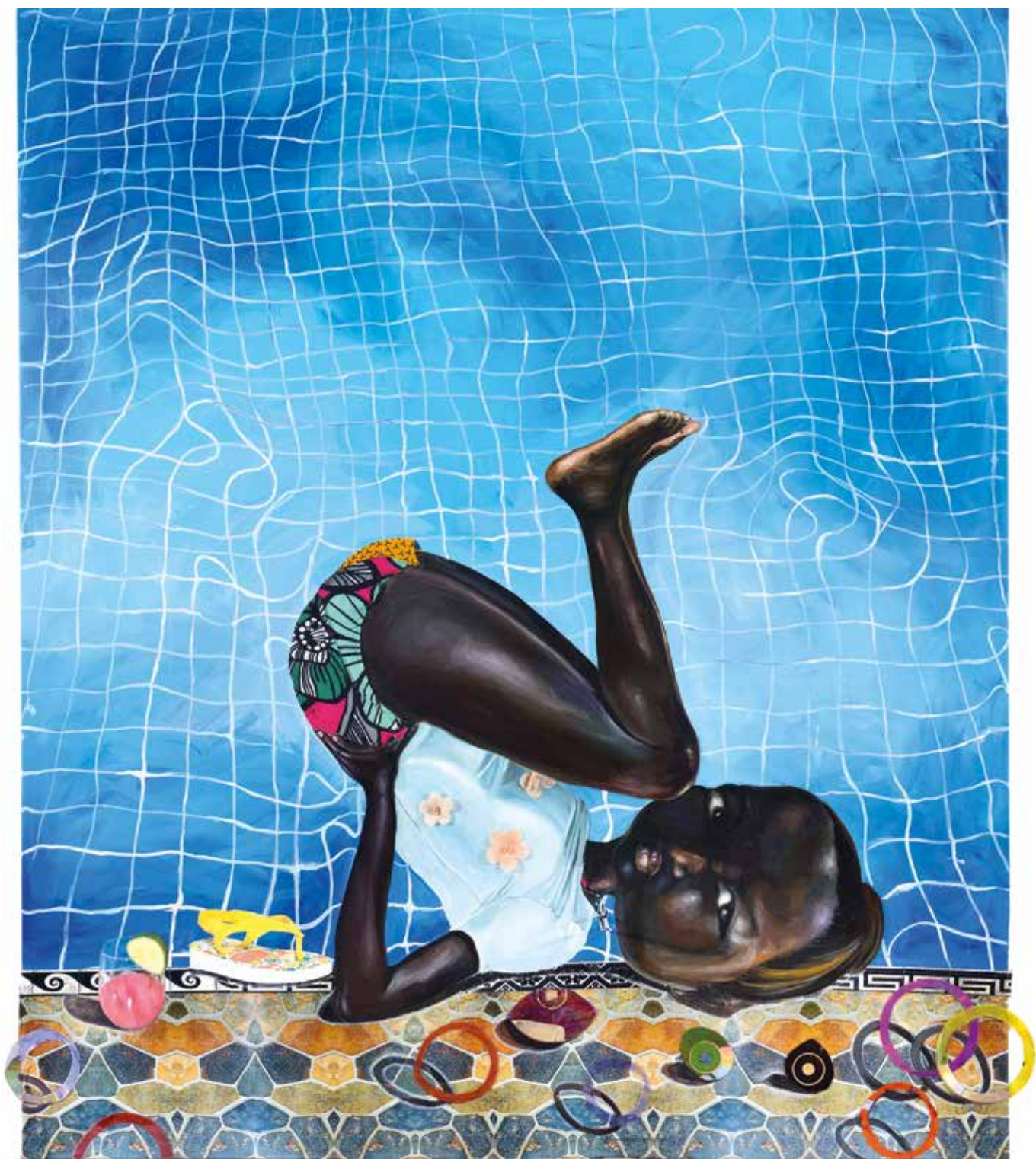
Wear your Sunshades
Nauseous? Do not enter
no Spitting
no fornication/Adultery
no urinating/Defecating
no animals
no loud noises
Do not masturbate
no food or drinks
Do not attempt drowning
Relax
Make a splash



PLAY 1
2017



PLAY 2
2017



PLAY 3
2017



PLAY 4
2017



HERE AS IN HEAVEN

Throughout art history women have always been viewed as figures of beauty encapsulating a very standardised vision of male desire. Clearly, from an historical perspective, the vast majority of renowned artists were male and consequently this very limited attitude towards the portrayal of women in the visual arts reflected commonly held male visions and ideals of what constituted 'female beauty'. Both Matisse and Picasso, notwithstanding their formally audacious experiments, didn't deviate from this path. Even a ground-breaking milestone such as 'Les Femmes d'Alger' didn't differ in any way from this widely accepted aesthetic. Contemporary art has greatly challenged this imbalance, in grand part because women have successfully fought for the space to have their very own distinctive voices heard. Nnenna Okoko's strikingly original canvasses feature women almost exclusively, yet her protagonists do not correspond in any way to the previously held visions of beauty. Her works are peopled by young, fiercely proud and strong figures. There is nothing submissive about their demeanour and they most certainly are in no need of men. One suspects that if Picasso was ever confronted by one of Okoko's women, he would very quickly hurry for the exit.

If they are sexily clad as in 'The Poolside Masturbator', it's not because of any desire to draw attention to the male gaze but rather as an expression of a purely female necessity. In the large work, 'The Loungers' four women are seated or perched on a couch as mice run around freely beneath them but they show absolutely no sign of any fear or discomfort. Often her characters will wear wildly-oversized glasses sometimes consisting of audio cd's placed over their eyes whilst in others, the extravagant glasses are collaged onto the canvas. These glasses are, for the artist, a metaphor for women's necessity of protection in a male-dominated world.

However, this so-called weakness is never evident in either the behaviour or poses of the women she depicts.

Okoko is, unquestionably, a contemporary artist as her works seem invented for the 'MeToo' movement; her language is from now and her references are often drawn from popular culture, principally Nigerian but often belonging to our pop culture too. However, over and above these considerations, there are also many references to art history. 'Search Party' quotes very deliberately from some of the portraits which Van Dyck made whilst he was in Genoa (1621-27) where an extremely elegant noble woman would be portrayed against a classical veranda. Here the visual quotation remains the same with the addition of a beautiful starlit sky, yet in front of the Greek/Roman column is a coke cola bottle, whilst the sexy subject wears a white frilly dress and boots which are a testimony to the latest trends in fashionable footwear.

The extraordinary 'Blue Room Dinner 2' references 'The Last Supper' but it's as if it has been turned on its head, shaken, stirred and digested before being given a totally fresh identity. The rich blue background which gives the work its name is such an apt yet courageous decision for the painting, the richness and intensity of the colour echoing the behaviour of the extravagant array of contemporary characters. In 'Awake' the figure's elegant very prolonged neck recalls Parmigianino's 'The Madonna with the Long Neck' which hangs in the 'Uffizi' in Florence albeit the context here is totally different. The series of women by or in a pool recalls David Hockney's Californian poolside scenes where a similar attention is paid to the quality of the painting of water.

A pertinent contemporary comparison can be drawn



with the works of the American artist Mickalene Thomas. Her pictures feature an exclusively female cast and a similarly pronounced accent on collage quoting many design motives. Thomas consciously apes the classical tradition in the poses her women assume whereas Emefiele's characters are generally more aggressive, have short hair, and share a certain spikiness. Both artists are consciously subverting a great western tradition beginning with the Venetians of the early sixteenth century, most notably Giorgione and Titian but subsequently including Velasquez and Goya amongst others all the way through to Matisse. The women who were the protagonists of these works always embodied an idea of classical beauty and above all were always white. Emefiele and Thomas's protagonists are always black. Along with artists like the American Kerry James Marshall and the British artist Lynette Yiadom-Boakye, art history is being rewritten with black characters now seen in starring roles as opposed to the bit part players they were before. Previously, the black characters who featured in the Western canon were always extras to the main story. In Venetian paintings of the 16th and 17th centuries they were Moors serving their noblemen, whilst in the eighteenth century they were portrayed as servants as in Manet's 'Olympia'. Essentially the fundamental difference between the two artists is that Thomas emerges from American pop art and is thus quintessentially of that nation.

Emefiele is above everything a painter and a highly talented one, ultimately emerging from the European painting tradition in addition to possessing all the vitality, inventiveness and confidence which we are seeing in many African artists today. This ability enables her to push the integration of collage into her works so seamlessly that on many occasions we can be fooled into not fully understanding where collage ends and painting begins. Her use of collage is continually evolving.

Initially, she would use the afore-mentioned oversize glasses, typical Nigerian foods and drinks as well as materials which come from her homeland. The artist also utilised collage to show her love for fashion and an ability to play humorously with its endless gamma of possibilities. In 'Nobody's Commute' all three females look, in different ways, as if they had emerged from a modelling shoot in a contemporary fashion magazine notwithstanding they are travelling on a commuter train on their way to work. More recently, she has used this technique for animals and the strange balls which are widely used in 'It's Raining Balls "This is Bliss"' a work from her new exhibition.

This volume looks at the artist's career from a chronological perspective as it testifies to the artist's continuous growth and her seriousness in continually pushing her practice forward. Her latest body of works which will be unveiled in the exhibition, 'Here as in Heaven' represents a quantum leap in her work both from a formal and conceptual viewpoint.

Emefiele began her artistic trajectory depicting head and shoulder figures looking straight out at us in extraordinarily rich colour or portraits with elaborately painted areas of black and white which gave full rein to her passion for black American artist r design. Very quickly after moving to London to continue her growth as an artist, she began placing her figures into more complex and elaborate backgrounds and the refinement of her painting and composition underwent a seismic shift. Her characters became full figure and there was an attention to their dress allied to the plethora of visual references which began to appear in the works. In 2015 she began using multiple figures in her paintings.

In the painting 'Cuddle Cat': there is an outlined drawing of a cat within which Emefiele has placed a black and white cut out of a girl dancing, all of this on a rich

light blue wall. The woman who is the subject of the composition is sitting with her legs up on the couch of the title with a cat on her lap whilst on the matching blue wall on the opposite side of the room is a partially visible window accompanied by a written sign scrawled on the wall close to it, which states; 'WINDOW EXIT. cats only pls.'

A picture on paper of a water colour painting of a flower and a small figure and half torn image of a female figure with a plate covering her face whilst both hands make the peace sign are further demonstrations of the extensive visual embellishments with which she adorns her large canvasses. This is not even close to the exhaustive list but it does give an idea into how detailed and jam packed with humorous references, each painting becomes. At its completion, the wealth of detail gives the work a resemblance to a still from a film. The clever references to the life of the cat in the owner's arms enables Emefiele to give expression to her visual humour whilst never detracting from the very serious comments she is making about women and how the only way for them to achieve equality and power in the world is to take it. Pandering to male desires and the male world will achieve nothing; the battle can only be fought from a position of strength.

These large scale canvas based paintings are highly detailed where Emefiele takes on the role not just of artist but also director as she organises the extensive amount of visual information with an uncanny idea of space and compositional balance. Recently, large works on paper have taken up an ever greater role in her practice. In these there is an overriding feeling of spontaneity in contrast to the more planned approach of the canvases. Here the colour is far looser as is the use of collage. All the elements which one readily associates with Emefiele's works are present but the atmosphere and use of colour and space, are very different. In the

large paper work 'The Balloon Dance', the four dancers are actually faceless but there is an enormous attention paid to their clothes with one character wearing tights which have a highly complex mixture of materials whilst the same character's shirt represents a return to her early portraits where she used a very intricate web of black and white design. The wealth of detail and collage appears even greater in these works although she is prepared to leave areas in the paper works untouched, not something we associate with her approach to the canvas pictures. The transparency of the balloons and the speckled background demonstrate the artist's technical prowess. 'Blow Dry Salon' features 6 characters placed all around the pictorial space, although initially we only notice the two figures seating on or around the salon chair but, on closer inspection, there is a figure emerging on the extreme left of the work, another seen in outline only in the upper part of the painting, an elegant woman sitting in a contorted shape in the bottom left and finally a half-figure silhouetted in the mirror but who does not appear to correspond to any of the other characters. However, this is only the beginning of the riches to be unearthed within the work. The hairdressing salon is a central theme in Emefiele's pictures as it represents the perfect metaphor for women's life in her homeland. Women gather there as much for a social gathering as for a visit to have their hair done. Women meet there to talk, gossip, drink and in general discuss all life's joys and tribulations. In essence it is a world which mirrors perfectly Emefiele's; women relating to other women in a universe where the male is noticeable for his absence and irrelevance.

The last 18 months has been an extraordinarily trying time for the artist, culminating in the tragic passing away of her sister. This shook her to the core to such a degree that the art which had been pouring out of her since childhood, accompanied her from childhood



suddenly dried up. When she eventually began working again, her art had radically changed. Gone was the previous element of playfulness, replaced by a profound overriding melancholy yet allied to a philosophical attempt to try and understand what had befallen her and her family. Notwithstanding this, there is also a strong sense that although we may leave this earthly life as a physical presence, we are not definitively gone but still exist although in a less tangible form. In the large work, 'They Came to See God' two women are standing on a beach, one is looking at us and painted as if in life whilst the other is painted blue and looking away from us at the distant horizon. The overriding sensation is that we are looking at Ndidi and her sister. The otherworldly colours in which the sister is painted suggests that although no longer in the world, her presence is still there.

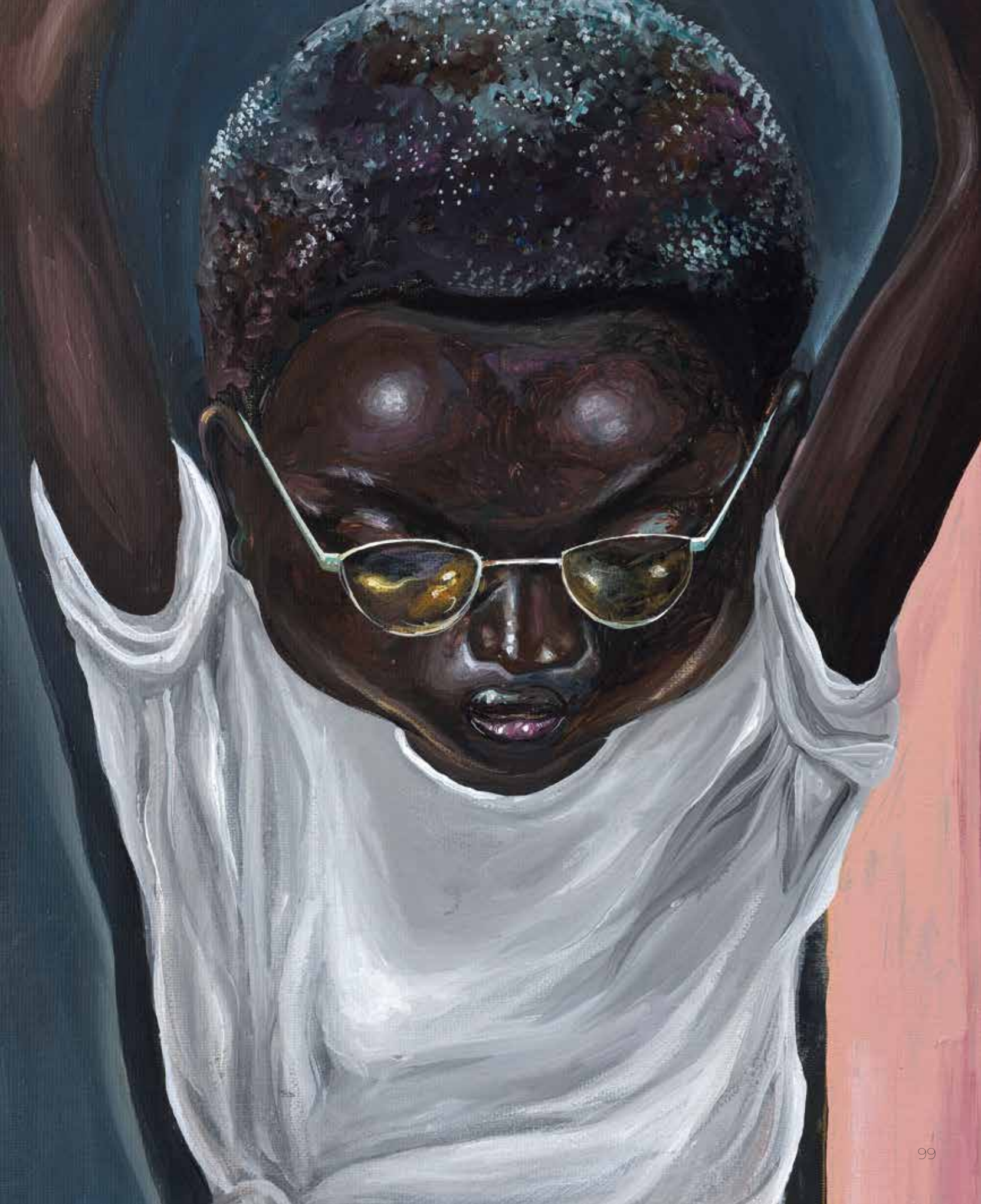
In another large painting, 'Rehearsing Death' we see many characters on a crowded beach yet here again some of the bodies are already disappearing into another dimension. 'Sail Me Down Deep River' shows a female figure, (presumably Ndidi herself), in a boat, alone, except for the presence of a small ghost-like figure who is seated on the stern and is actually guiding the vessel on its journey across the water. The culmination of viewing these works is to be confronted by a profound meditation on death and loss. All the pictures feature the sand, sea, sky, animals and human beings as if each element obeys a different time span on earth from the temporal to the eternal. The animals, in particular, often have a metaphorical significance. In the large work, 'As We Were, Sad Horse', the lone running horse is able to see into the future and predict the passing away of a loved one. In this remarkable painting, the horse is actually running along a crystal sea, where, according

to the book of Revelations, John states that seeing a glass which is like a crystal sea would be like seeing heaven on earth.

Previously Emefiele's pictures reflected a predominantly urban backdrop but in these new paintings she has fully embraced the landscape for its ability to symbolise eternity, thus abandoning the transience associated with cities. Other paintings carry the weight of memory as with 'Ghost Plaiters' which features her sister at the hairdressers having her plaits done which also continues the artist's fascination with the important role 'hairdressers' play for women in Nigerian society. However, although it's evident that there has been a radical shift in the content of her pictures, there has also been a marked development in how she utilises collage, in that it is now used more sparingly but always very pointedly. Moreover, there is a noticeably greater refinement in her use of paint. The delicacy of her brushwork and subtlety of colour enables her to increase our emotional responses to her pictures. 'Untitled (Beach Girl)' is a wonderful example of this with an extraordinarily painted landscape where both the sky and sea are created with a subtlety of colour not previously seen in her output.

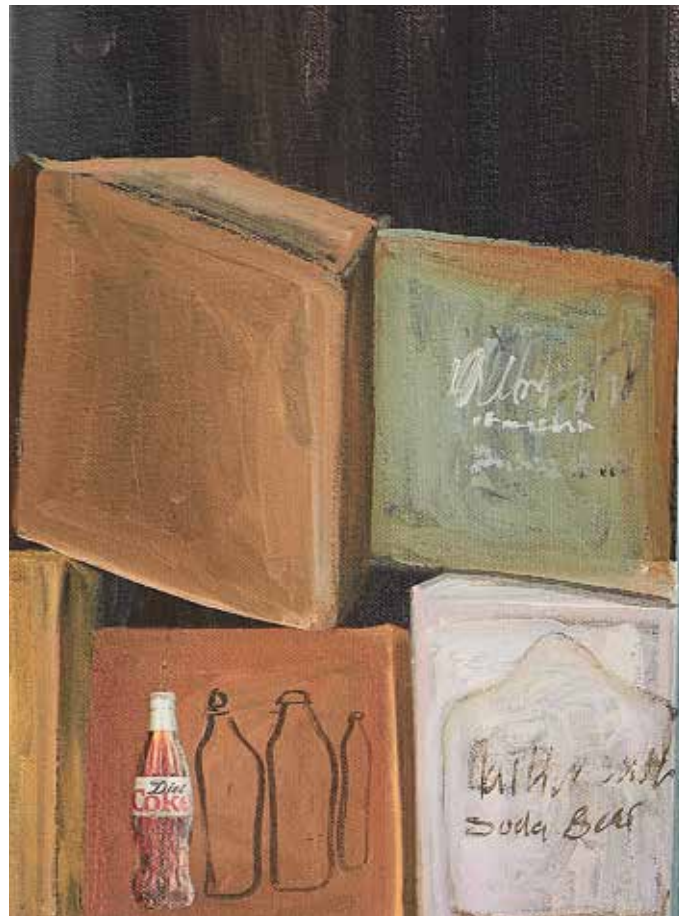
For an artist whose works previously abounded in a lightness of touch and pronounced visual sense of humour, this new body of paintings has shown her able to subsume personal tragedy into complex pictures which speak to everyone about our attempts to come to an understanding about how we try and cope with the fathomless mysteries of life's end and the inherent fragility in all our lives.

Ian Rosenfeld





P A I N T I N G S
2 0 1 8



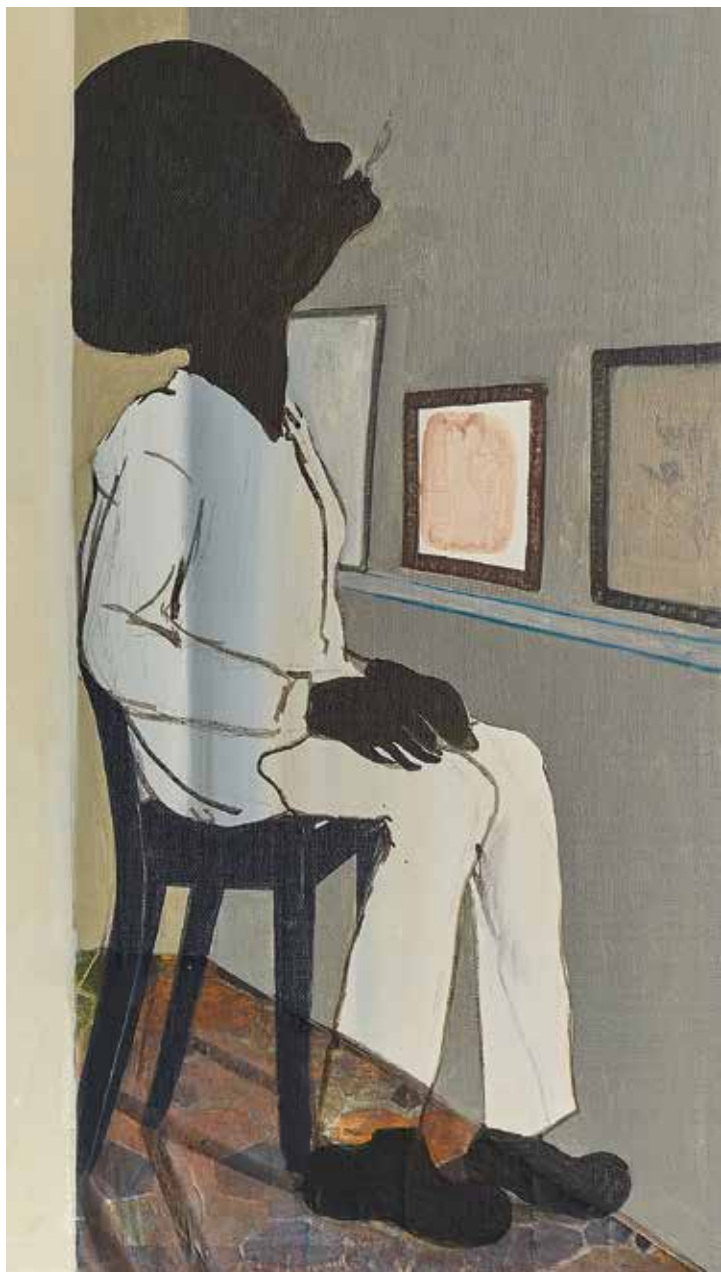


UNTITLED [DANCING TO WOO!!]
2018





CUDDLE CAT
2018





UNTITLED 3
2018



AN AUDIENCE I
2018







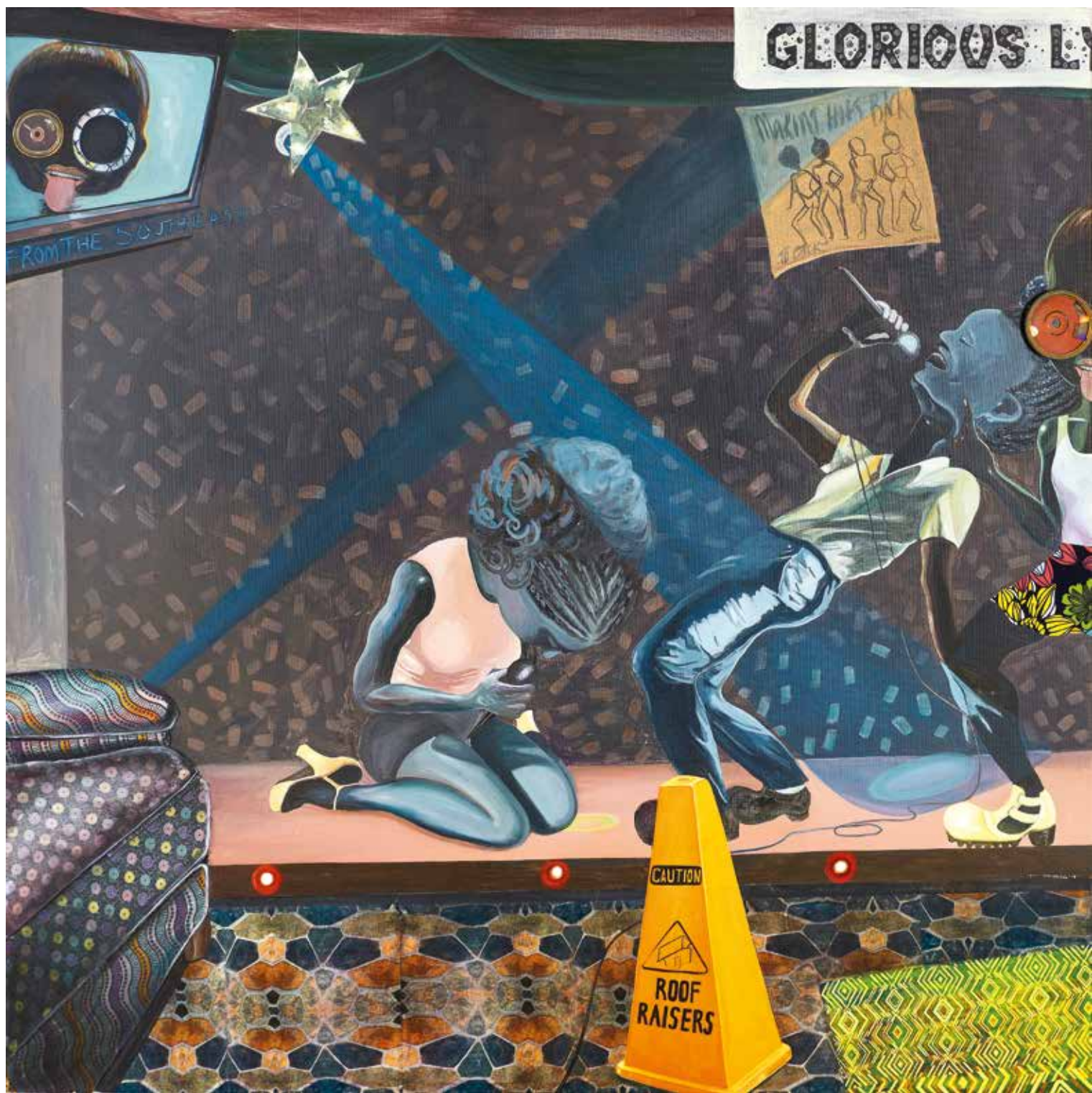
NO RAIN ON A HER PARADE
2018

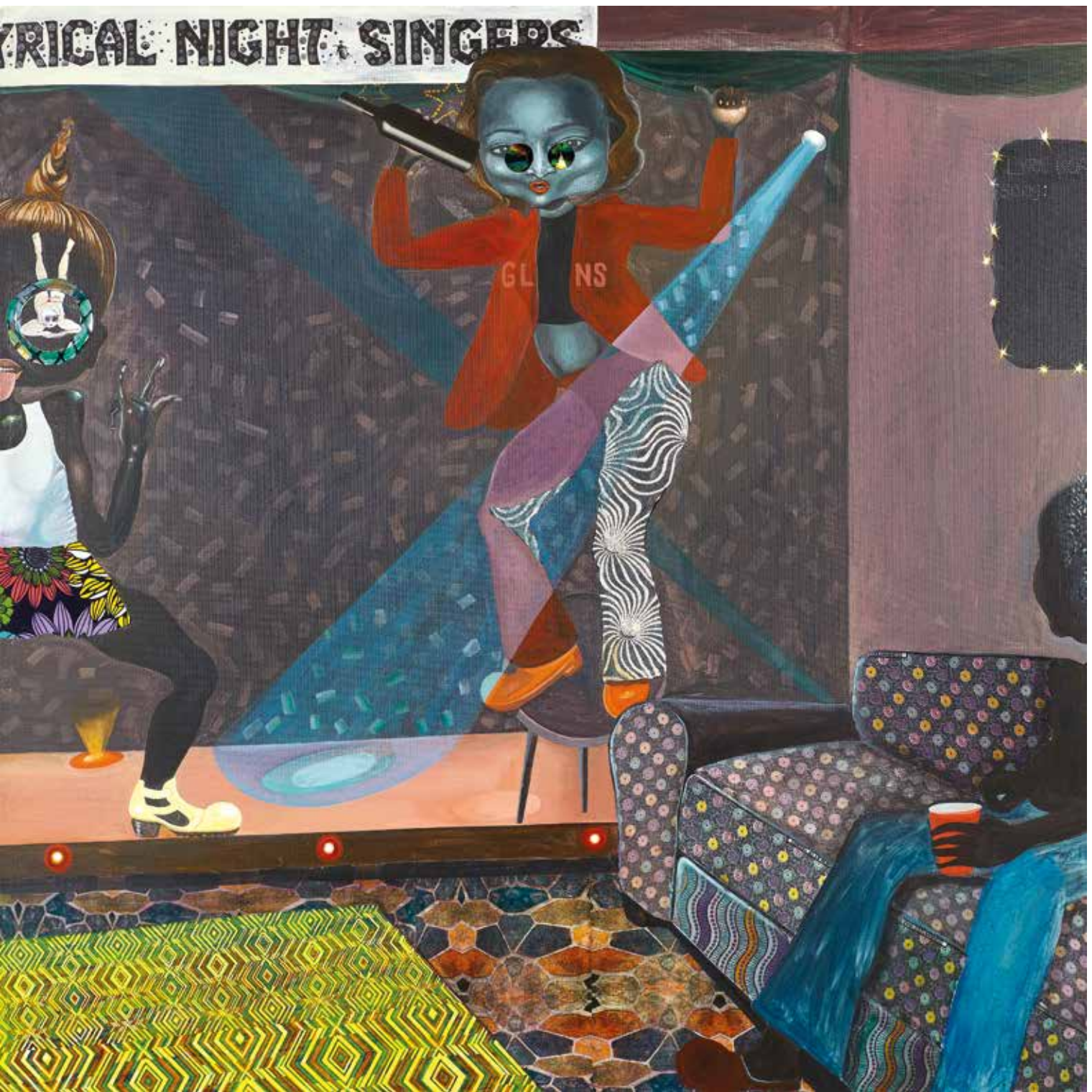
S O M E B O D Y ' S C O M M U T E
2 0 1 8



U N T I T L E D
2 0 1 8





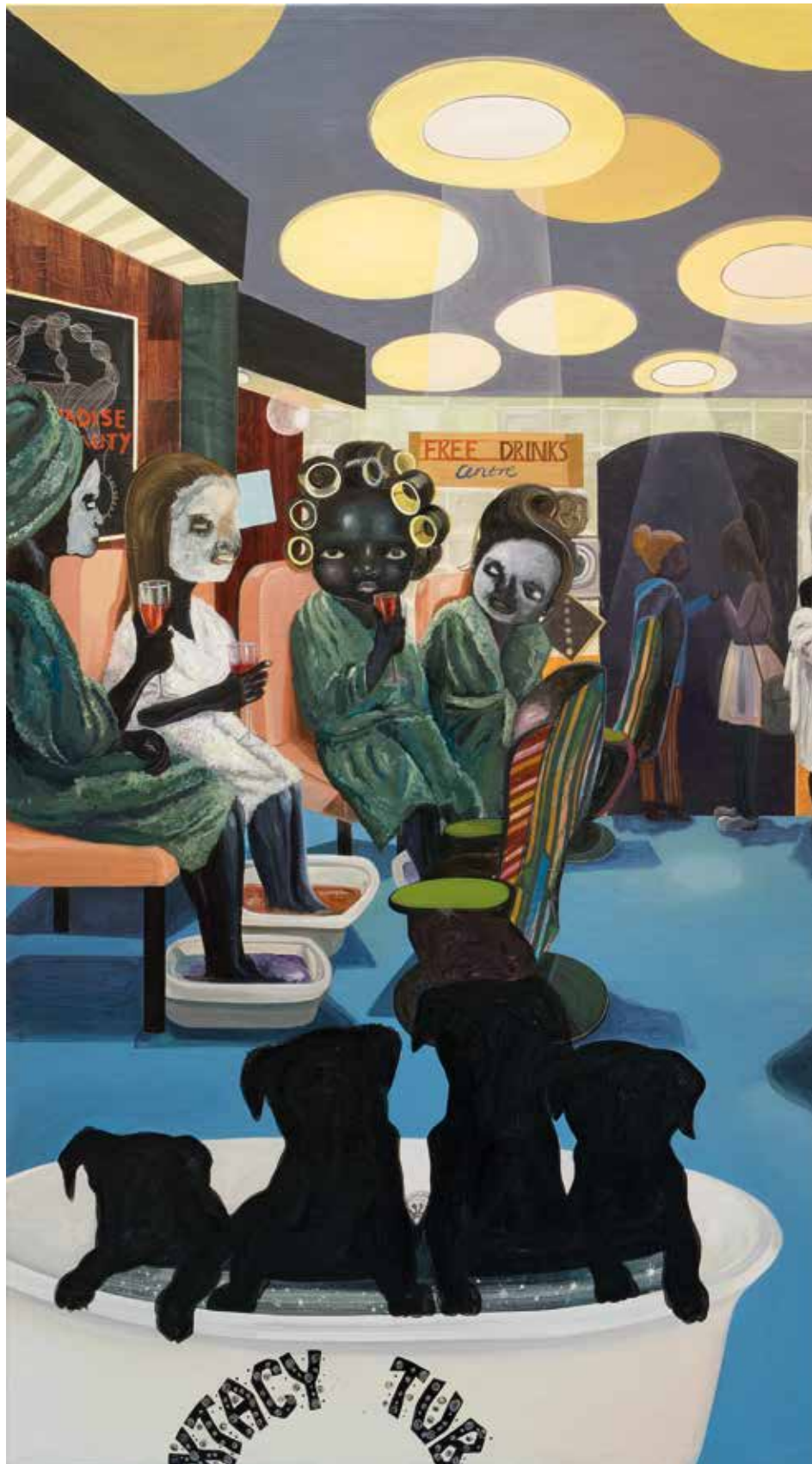


THE PERFORMERS: 'FIRST NUMBER'
2018



P A I N T I N G S
2 0 1 9

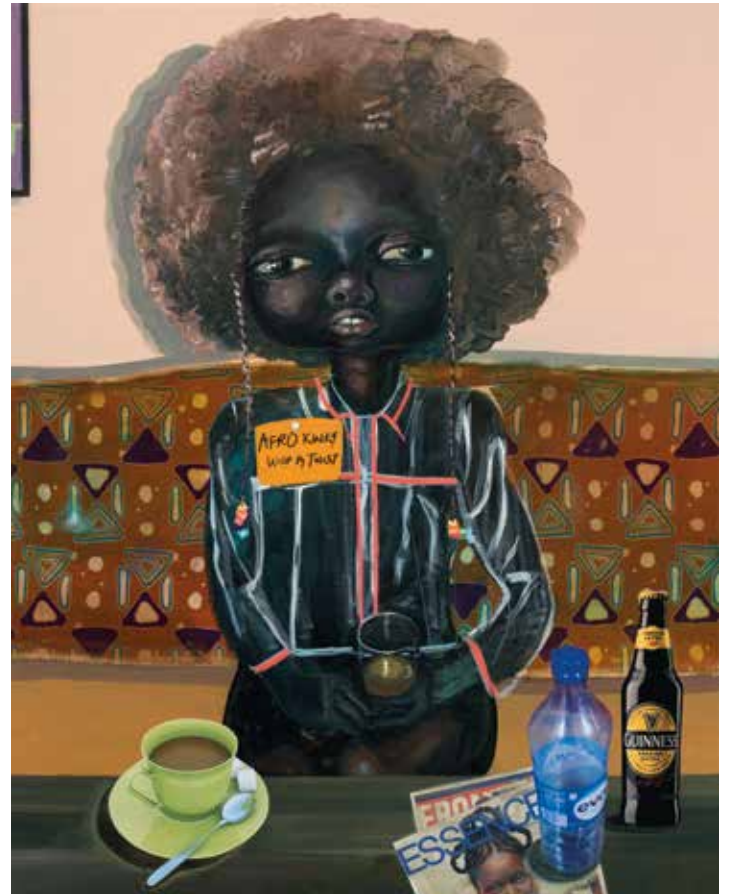
SPA HOLIDAY
2019







HAIR STATION 1
2019



HAIR STATION 2
2019



HAIR STATION 3
2019



HAIR STATION 4
2019

L I F E ' S A C L U B T I L L I T ' S E M P T Y
2 0 1 9





INTERPRETING NDIDI EMEFIELE'S PAINTINGS

Ndidi Emefiele (b. 1987) is amongst the several internationally acclaimed artists who graduated from Delta State University, Abraka Nigeria in 2007. As a student, she was often quiet with a sort of mystic-charm engraved in her personality. During her student days at the University, she was exposed to diverse forms of art from Western European, ancient Egyptian to African art styles.

Her most recent body of work features a series of melancholic scenes, clearly reflecting the mood of the artist. An important example is captured in Emefiele's *As we were, sad horse* of 2020 (Fig. 1) when she combines stylization and surrealism in a constructive harmony of forms. The setting reveals two conspicuous nude figures, a seated one, sea-side paraphernalia and a horse all alone on the sea. Rendered in rich black and blue tones, the figures are muscular and expressive. A sense of perspective is noticeable with horizon and the placement of figures. Interestingly, all the figures including the horse seem connected to a triangular form.



FIG. 1. *AS WE WERE, SAD HORSE*, 2020, MIXED MEDIA ON CANVAS.

This work reveals the psychological state of the artist from a plain of heavenly dimensions. The nakedness and muscularity are African traits common in most traditional African works. A quick glance at the blue coloured female figure reveals the soul of the artist through her eyes. The artist has been able to depict her inner most yearnings as well as experiences through facial configurations. The size of the head is another attribute of African art which is often considered the seat of wisdom.¹ Covering the mammary glands of the blue figure, the dark figure shows traits of protection, love and internal longing.

According to Emefiele "the blue feminine figure represents her sister while she (Emefiele) is the dark masculine figure whose facial configuration is portrayed with deep emotion." Amongst the figures shown in this piece is the seated female figure who seems unconcerned. The black horse on the sea is indeed connected to the blue figure. In African traditional

belief system, particularly in Southern Nigeria, some animals such as the elephant, hippopotamus, lions, monkeys, snakes, cats, birds are often described as leadership animals since they are associated with spiritual forces. In some of these cultures, they are not to be eaten or even killed because they are believed to possess the spirit of certain gods. Here, she sees the horse as having the ability to foretell the future as well as being the transportation medium of the spirit.

Another astonishing work of Emefiele is "*Sail me down deep river*" 2020 (Fig. 2). It evokes an African nude figure on a boat with a cat, bird and a ghost-like figure pushing the vessel.



FIG. 2. *SAIL ME DOWN DEEP RIVER*, 2020. MIXED MEDIA ON CANVAS.

The central figure attacks the audience's emotions through her piercing gaze, male-like posture and creative left arm. The predominant blue hues with traces of black, red and indigo are common in Emefiele's palette. The artist plays with perspective and the use of the pictorial plane by juxtaposing forms in a creative manner.

Once again, Emefiele depicts her state of mind in an expressive physiognomy of forms. Look at how she depicts the left arm and thumb. The arm is metallically depicted as if it were bestowed with special supernatural powers while the thumb is natural. The blue hue of Emefiele's is reminiscent of the blue period experienced by Pablo Picasso (1881-1973) in the early twentieth century.²

Certainly, you would agree with me when I say that artists no matter the location or century often share certain known and unknown experiences. In this work, Emefiele depicts deeper energies derived from African, Egyptian and diasporic influences. Indeed, a change from the previous years had finally occurred in her canvas but the blueness lives on.

Even the animals used by the artist re-echo Egyptian tendencies such as the bird being associated with Horus the god connected with supreme powers and strength³ and the cat known as Bastet daughter of "Re" - representing



the power of the sun to ripen crops.⁴

Emefiele combines all figures with a blue cloud in a sober form expressed in the eyes of the figure. The boat on the sea may represent the artist in a foreign land. While the cat, bird and human ghost-like figure represents the unseen hand of assistance which has protected her through-out her sojourn. The blue hues on the canvas depicts her present mood. One of the most striking figures of Emefiele is the *Beach Girl*, 2020 (Fig. 3) which depicts African traits of an enlarged head, semi-naturalistic facial features, carved hair style, thin neck, nude and muscular body with two halves of bird parts attached to her chest.



FIG. 3. *BEACH GIRL*, 2020. MIXED MEDIA ON CANVAS.

The scene reveals a nude figure set against two executive chairs, two birds and a cat. Perspective is used to show the distance between the figure, chairs and sea scape. The mood of the figure is sober and distant. The birds represent spiritual beings which the feline recognises. The bird tucked in the figure's chest is personal, close and deeply connected with the artist. Perhaps, the bird is the only connection existing between the artist and her departed sister.

Yet in another work, Emefiele expands the closeness to the spirit in *They came to see God*, 2020 (Fig. 4). Once again, the artist shows her state of mind illustrated by the depiction of two nude female figures, twenty-nine birds, picnic accoutrements, the half sun, sea and mountains.



FIG. 4. *THEY CAME TO SEE GOD*, 2020. MIXED MEDIA ON CANVAS.

It is important to note that a good percentage of African traditional art forms are depicted nude. In Africa, nudity is a concept deeply connected with the soul. Nudity goes beyond nakedness. It reveals the spiritual and materialistic emptiness of man. The emphasis in *They came to see God* is in the artist's ability to depict a heavenly scene with earthly elements. Emefiele uses colours to portray two twin figures one looking back and the other looking on towards the sun. Probably reminding us about our eventual destination. The figures are imposing as they create a powerful sense of energy particularly in their pose and distance. The curly hair on the blue figure contrasts with the tied hair of the brown. The diagonal pose of the blue figure creates a geometric link with the sun while the colour of the brown figure corresponds with the sun and bird. The play of colours by the artist creates a sense of harmony in the work. In addition to the figures, are the group arrangement of the birds. Emefiele was able to divide the birds into three packs with the central pack being the largest.

This painting depicts a transition. As can be observed, both figures are apart. A form of spiritual distance is noticeable in this work.



FIG. 5. *MOONSHIELD*, 2020. MIXED MEDIA ON CANVAS.

In *Moon Shield* (Fig. 5) of 2020, Emefiele further employs the theme of transition using the ladies, animals and celestial bodies to explain her experiences and pain. She sets the figures against a dreamy background depicting rocks and an agitated river.

Dashes of green vegetation artistically associated with the individuals are spread on both sides of the river. The figures are nude but intentionally dressed with thin clothings and beads as well as puzzle shapes to conceal forms of erotic display. This exemplifies the influence of Egyptian art unconsciously in her style. Thus, was the practice of Egyptian artists as regards royal female depictions.

Another significant trait expressed in most of Emefiele's 2020 exhibits is the bird. Here, it perches on a dried branch as if the coldness of the atmosphere is displayed through it.

Besides the obvious hues of blue, Emefiele introduces other pigments in beads of red, green, pink, brown and yellow to create a balance in her colour scheme. Furthermore, the artist employed diagonals, foreshortening and contrapposto to enhance her pictorial language. It is evident that a form of spiritual distance is noticeable between the figures as well as the gaze which is accentuated by their disc and geometric shades.

This work however shows the love shared by two close sisters and the transition of one. The figure on the right hand side of the work is painted with metallic blue whilst the one on the left hand side shows forms which are merely sketchy. That apart from the head, the body is schematic with highlights of white on a foot and arm.

Emefiele's *Rehearsing death* 2020 (Fig. 6) continues exploring the after-life in a melancholic dimension as she depicts several figures with diverse postures on a moonlight beach.



FIG. 6. *REHEARSING DEATH*, 2020, MIXED MEDIA ON CANVAS.

This surrealistic scene shows a number of half nude women placed in dramatic postures of death in diverse locations. Here, a few women of mixed race are depicted with some having their legs submerged in sand, while others are covered from neck level. It is indeed obvious that a number of women lie helplessly on the sand. This indicates helplessness towards the pangs of death.

Circular objects like balls appear on different portions of the sea of sand possibly indicating the passage of time. The reclined bodies of figures show the artist's expertise in terms of form and figure representation. *Rehearsing death* strikes one first as a pleasure scene at the same time it warns of impending postures seen at the transition period. It is a work that raises questions about life and death. According to Emefiele, trying

to remind ourselves that being on earth is purely temporarily.

NDIDI EMEFIELE: A CLASSIFICATION OF WORKS

Ndidi Emefiele's works can be classified into two major styles. Styles of 2017-2018 and those 2019-2020. The characteristics features of the 2017-2018 styles can be seen in numerous portraits such as *Nice and slow* and *Search party*, exaggerated body forms, lively colour scheme, cut outs in form of collage as in *Blow dry salon* and personal aspirations such as her *Special delivery* themes.

The style of 2019-2020 are more melancholy. They represent a period of great loss and spiritual upliftment by the artist. Hence, the works of this period are in twos. Even if, the portraits continued, the atmosphere and choice of colours are melancholic. Fewer human forms are depicted except in *Rehearsing death* where multitudes of people were shown. The exaggeration of human forms such as the head, arms and legs continued. This trait is evident in *Sail me down deep river*, *Beach girl* and *They came to see God*.

Indeed, the facial expressions are melancholy and distanced as the style shows the proliferation of animal forms. Animal forms with spiritual connections and leadership traits are certainly common during this period. Perhaps, the next ten years would reveal a more exciting trait which may constitute a third in most likely fourth or even fifth characteristics of the artist's desires and experiences.

Ese Odokuma-Aboderin (Ph.D)

Notes

1. William Fagg talks of African proportion and that the head is the principal seat of the life force in Nigerian images 1963.
2. Laurie Adams Schneider reveals that Picasso's Blue period from approximately 1901 to 1904 which depicts a mood or state of mind, in this case Melancholy and pessimism.
3. As James Putnam and Georges Hart wrote in Ancient Egyptian Eyewitness Anthologies 1996 p. 46.





WORKS ON PAPER

MODERN SALON
2018











NAKED BAR
2018

U N T I T L E D
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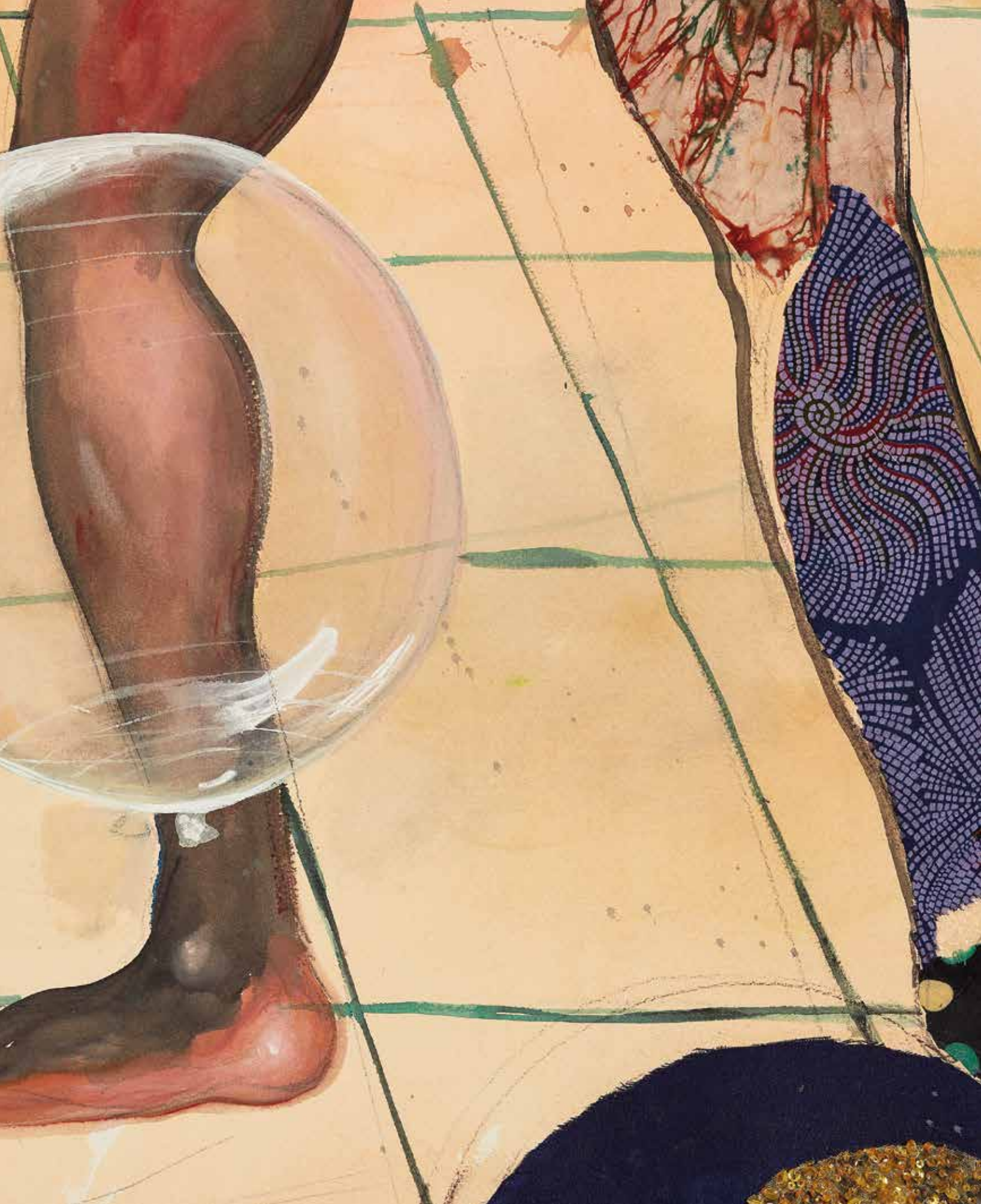


THE BALLOON DANCE
2018

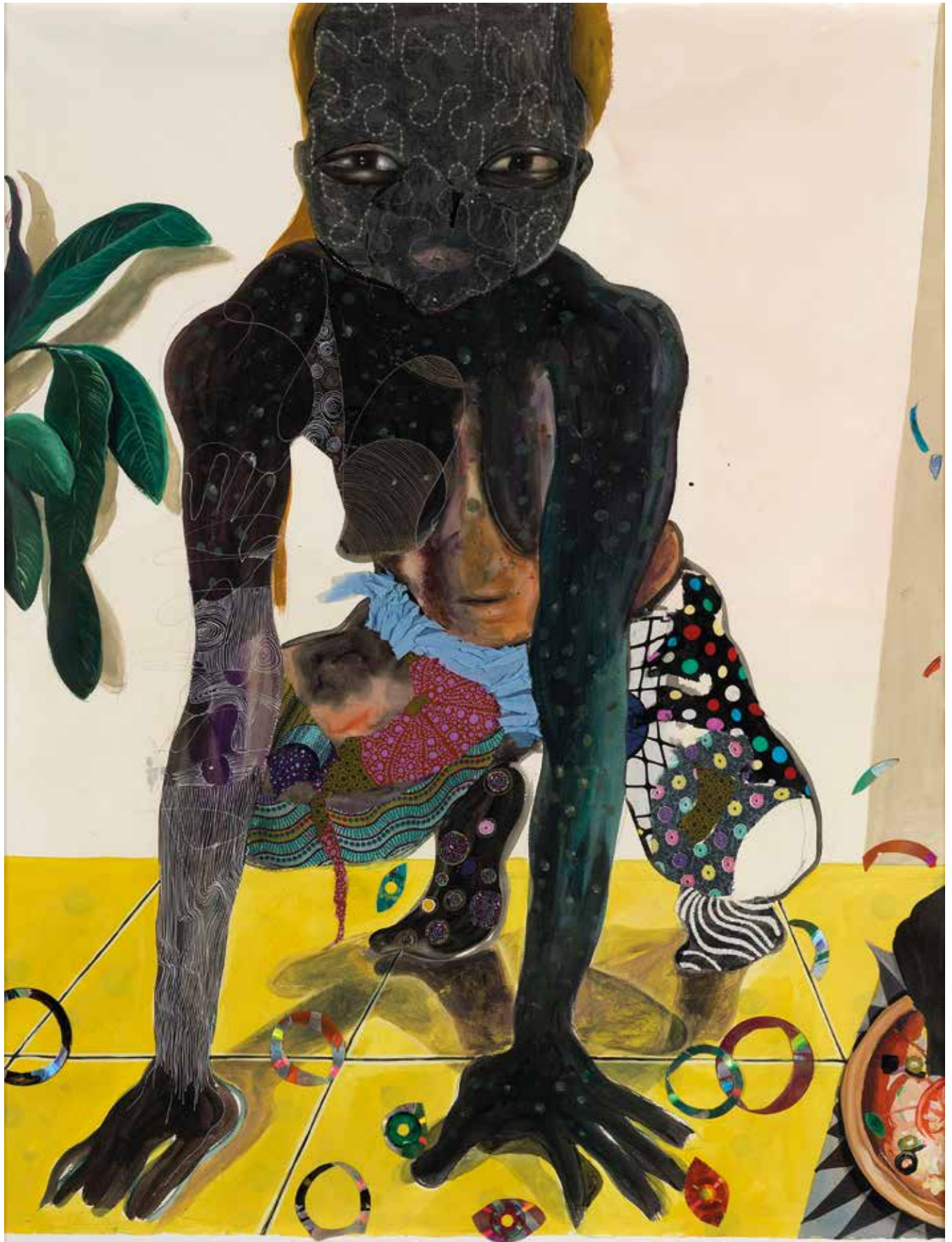




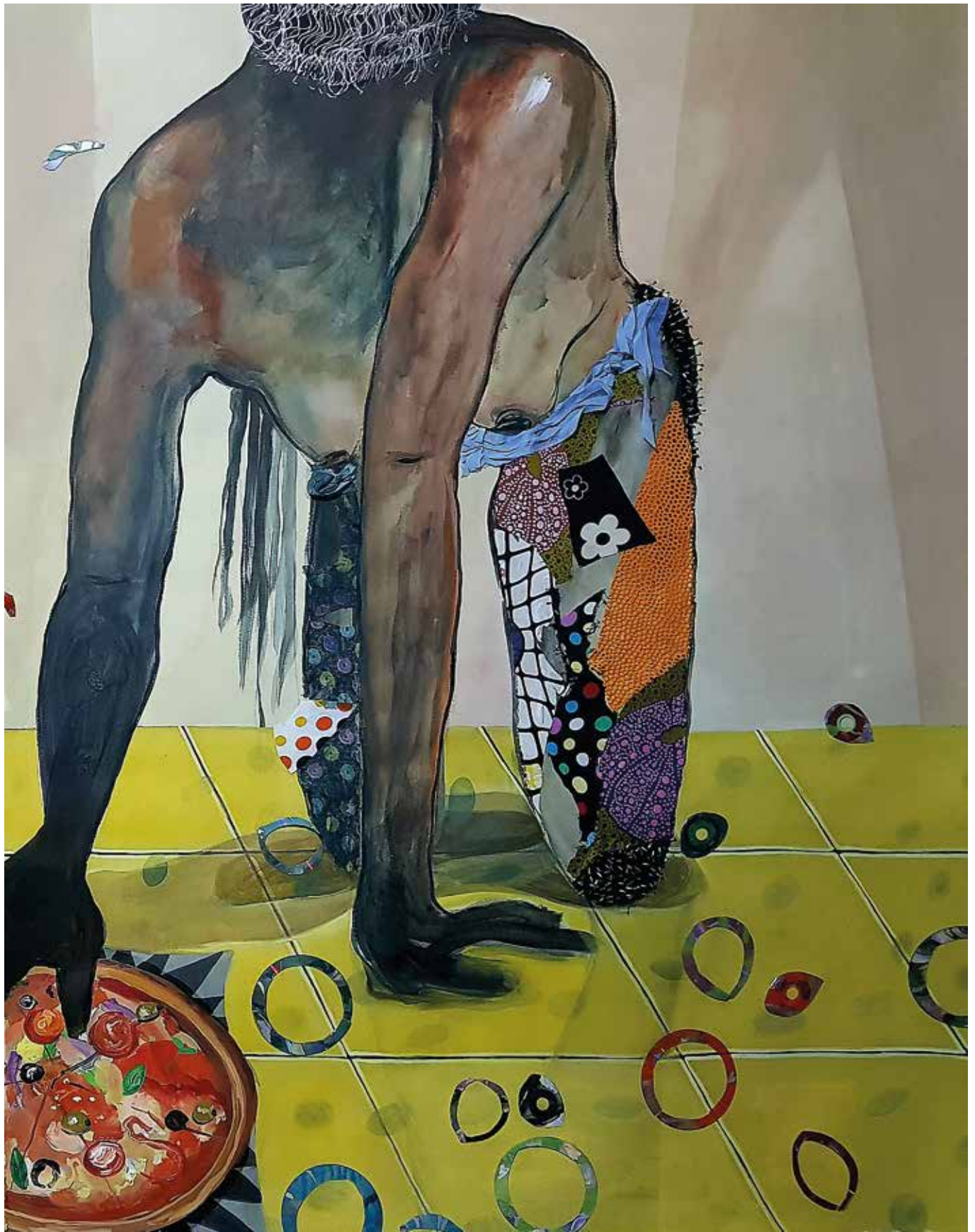




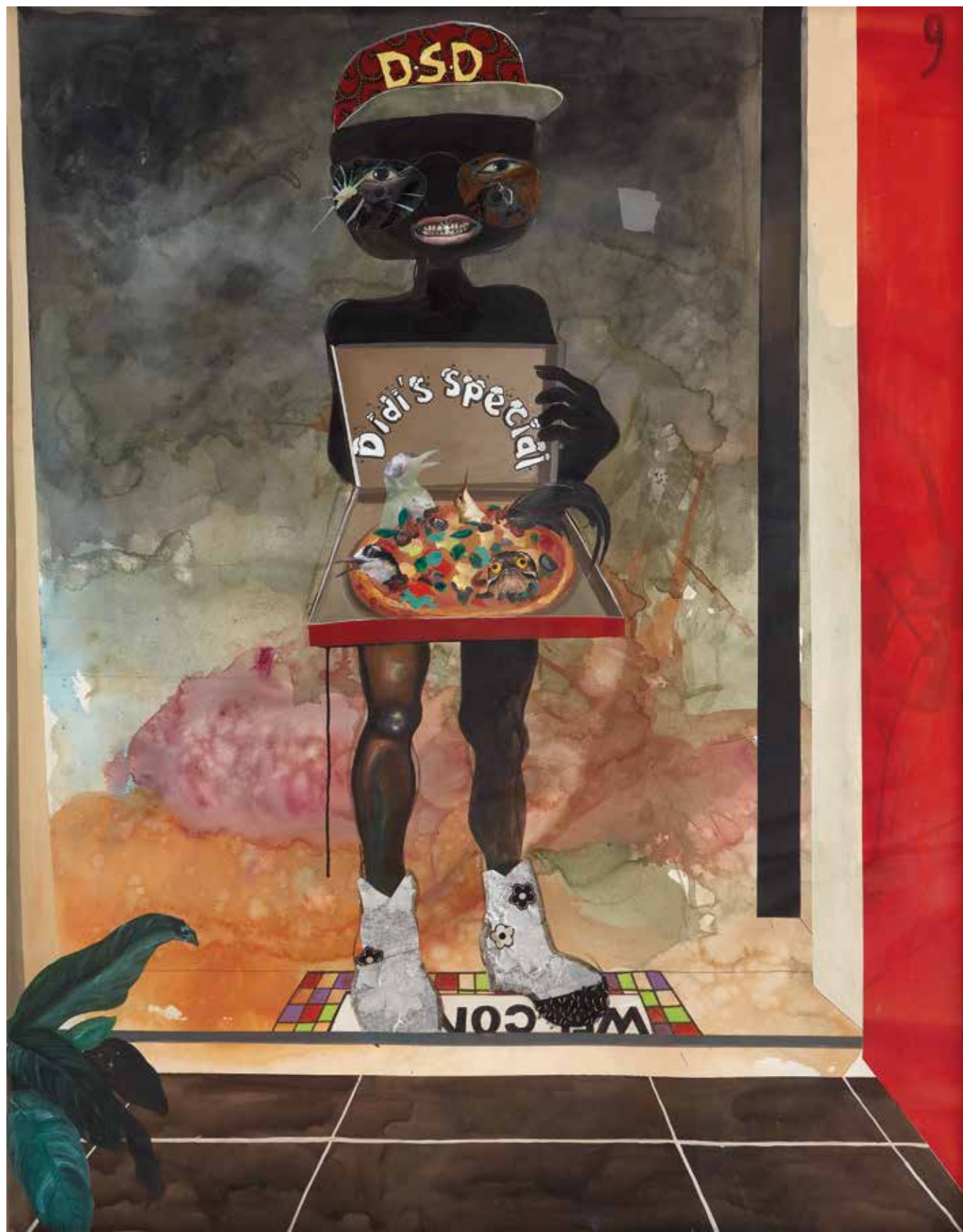
U N T I T L E D
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U N T I T L E D
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SPECIAL DELIVERY
2019



BLOW DRY SALON
2019



U N T I T L E D
2 0 1 9



SPECIAL DELIVERY DETOUR
2019



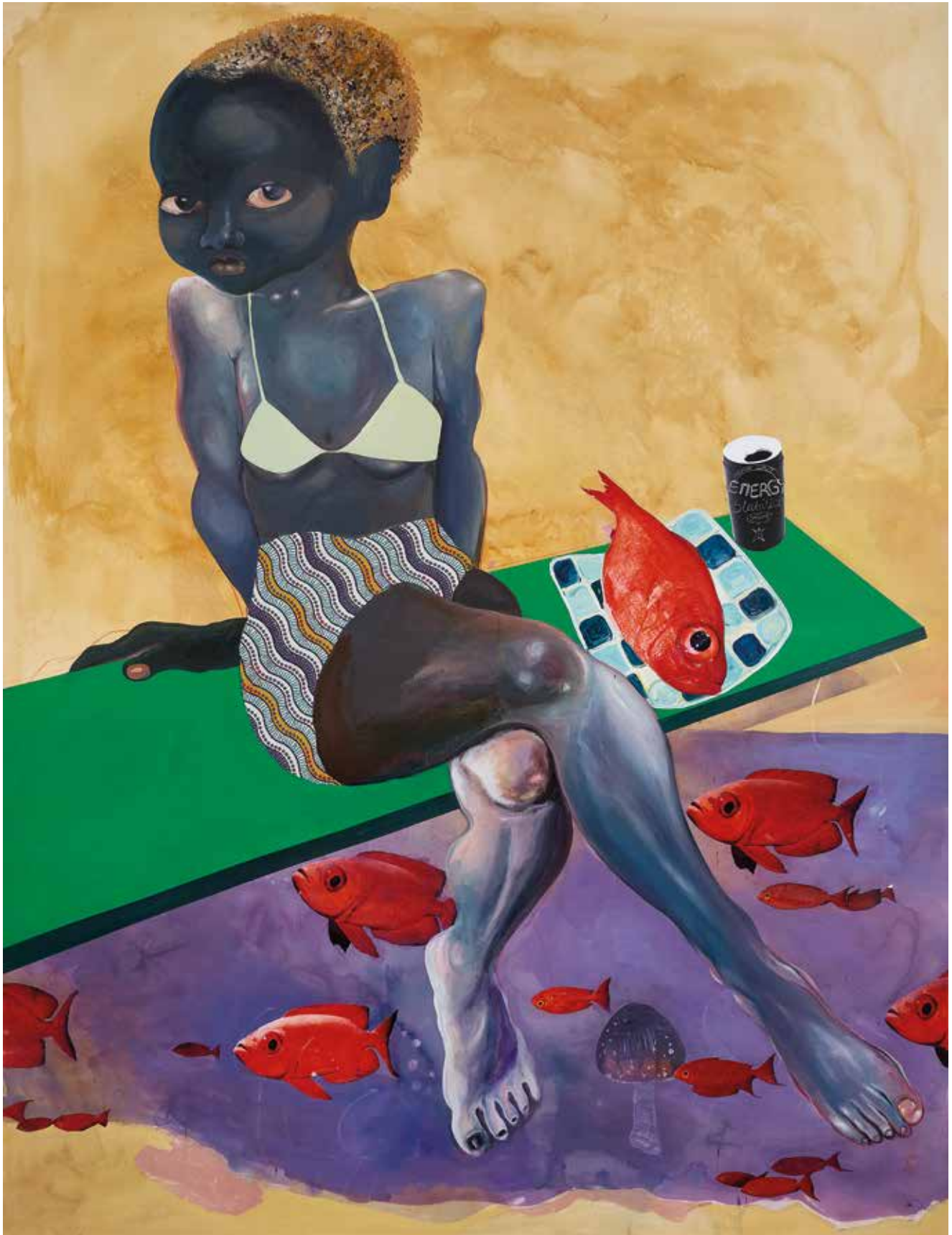


UNTITLED 1
2020

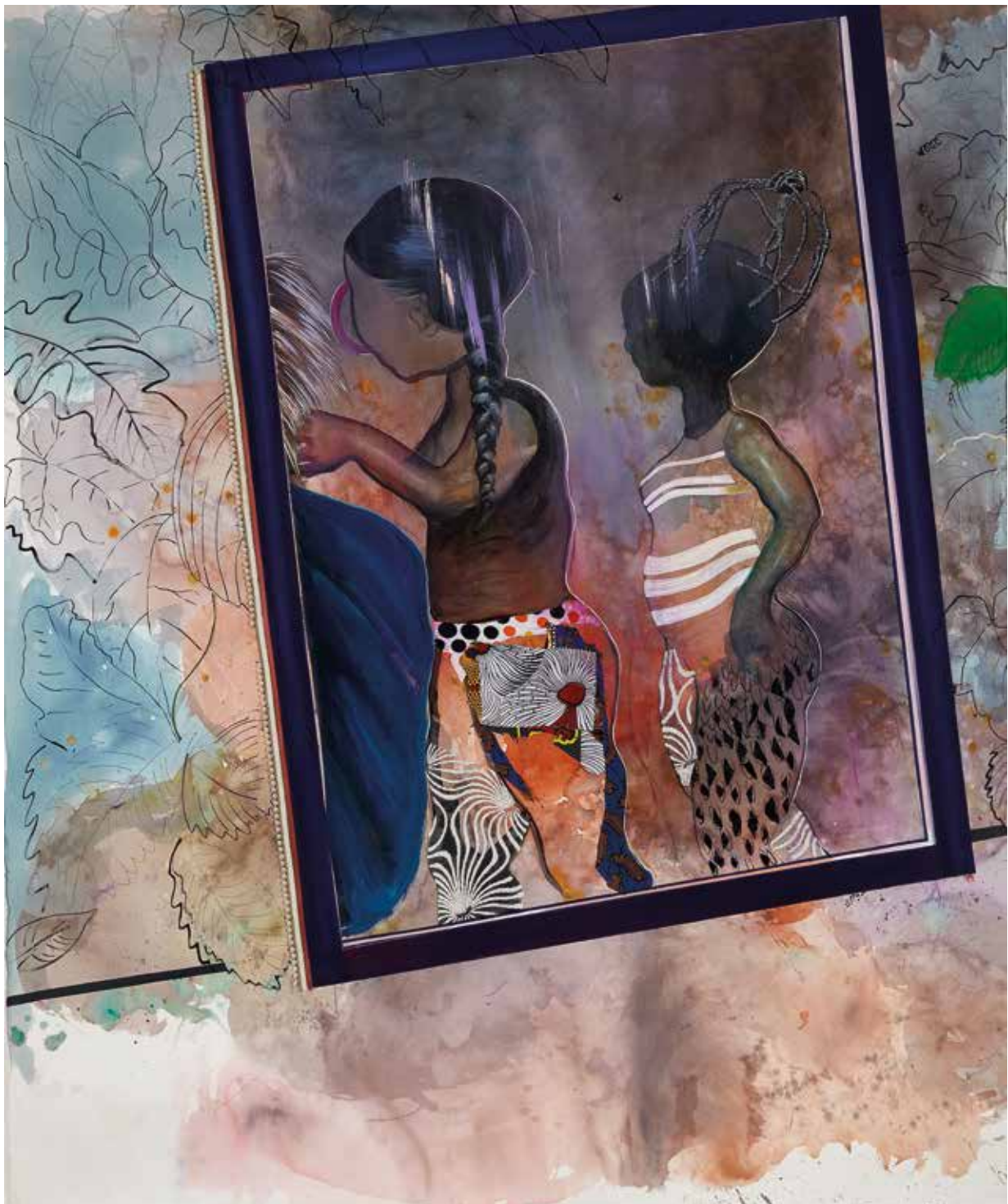


UNTITLED 2
2020

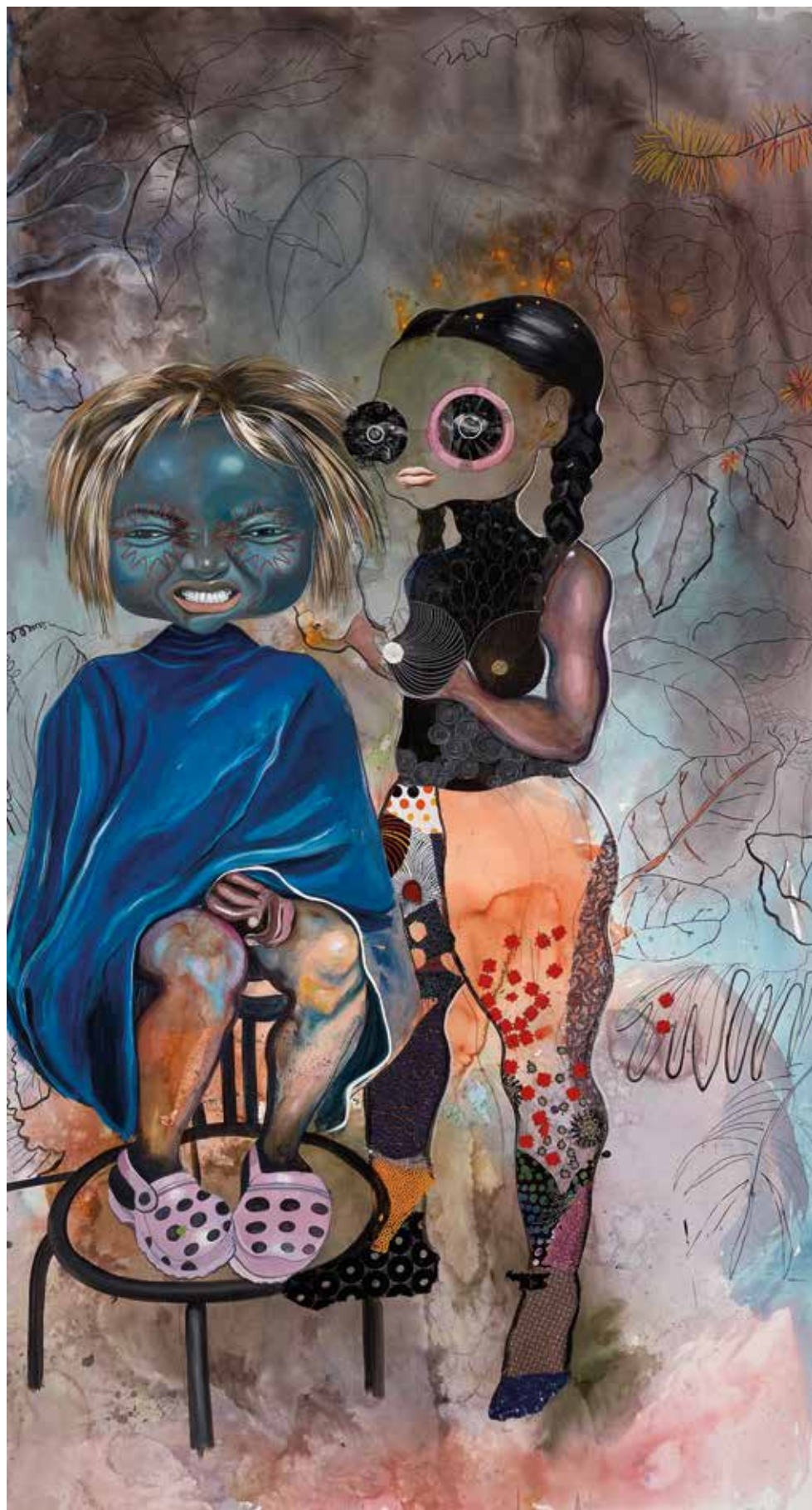




HUNT
2020



ROAD SIDE PIXIE CUT
2020



G H O S T P L A I T E R S
2 0 2 0

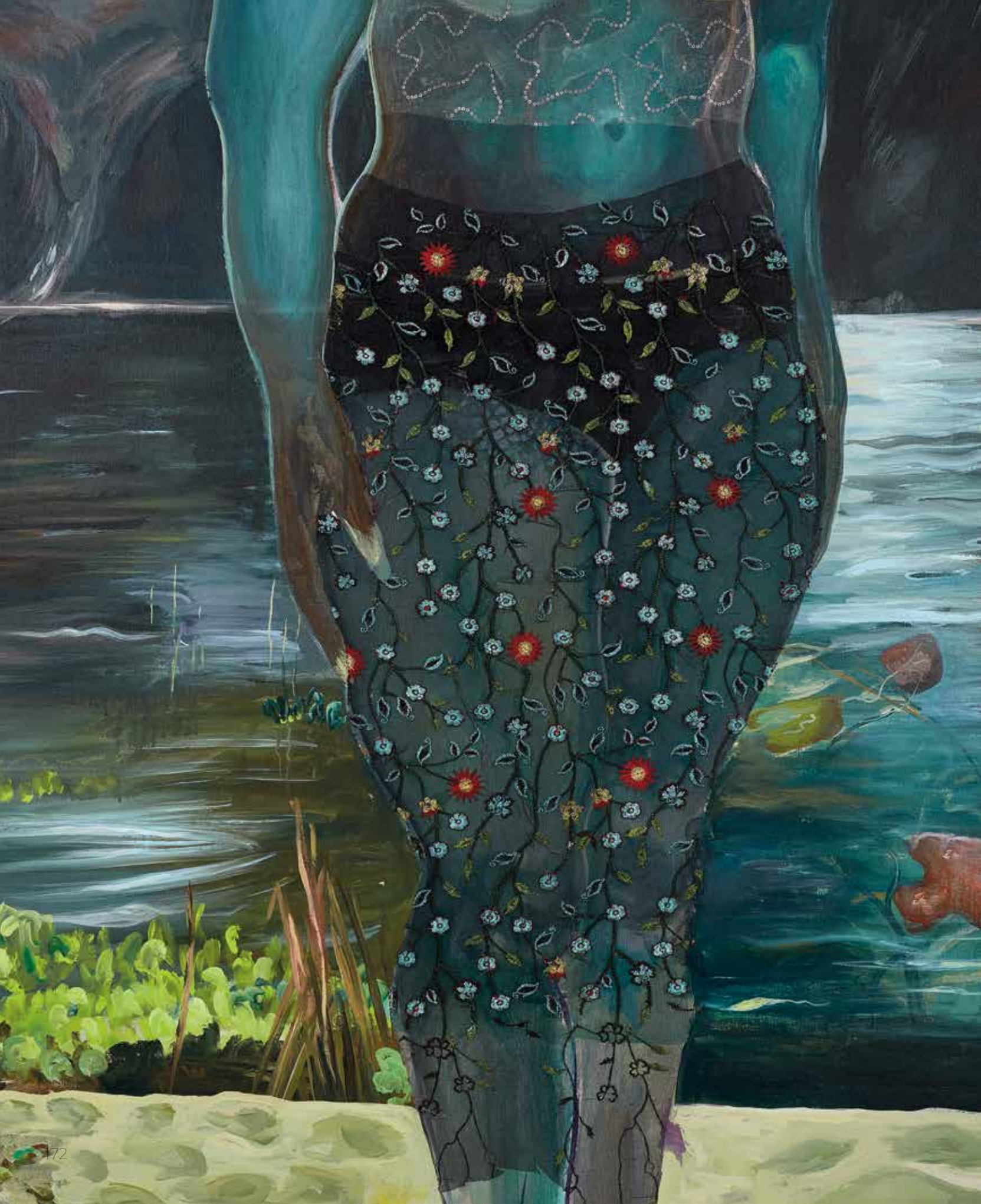




H E R E A S I N H E A V E N
2 0 2 0 - 2 0 2 1



W O R K S





MOON SHIELD
2020

THEY CAME TO SEE GOD
2020

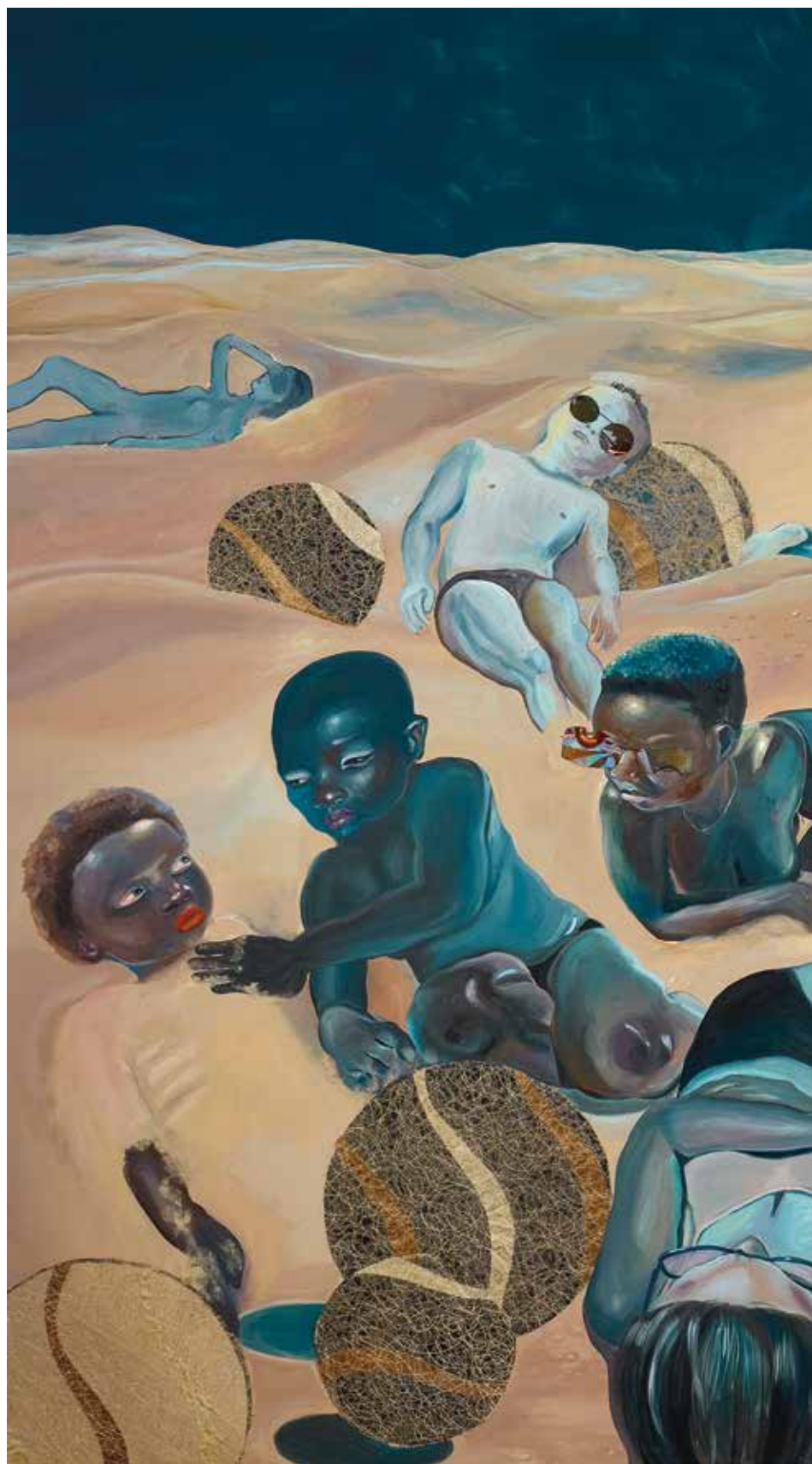




UNTITLED [BEACH GIRL]
2020



REHEARSING DEATH
2020



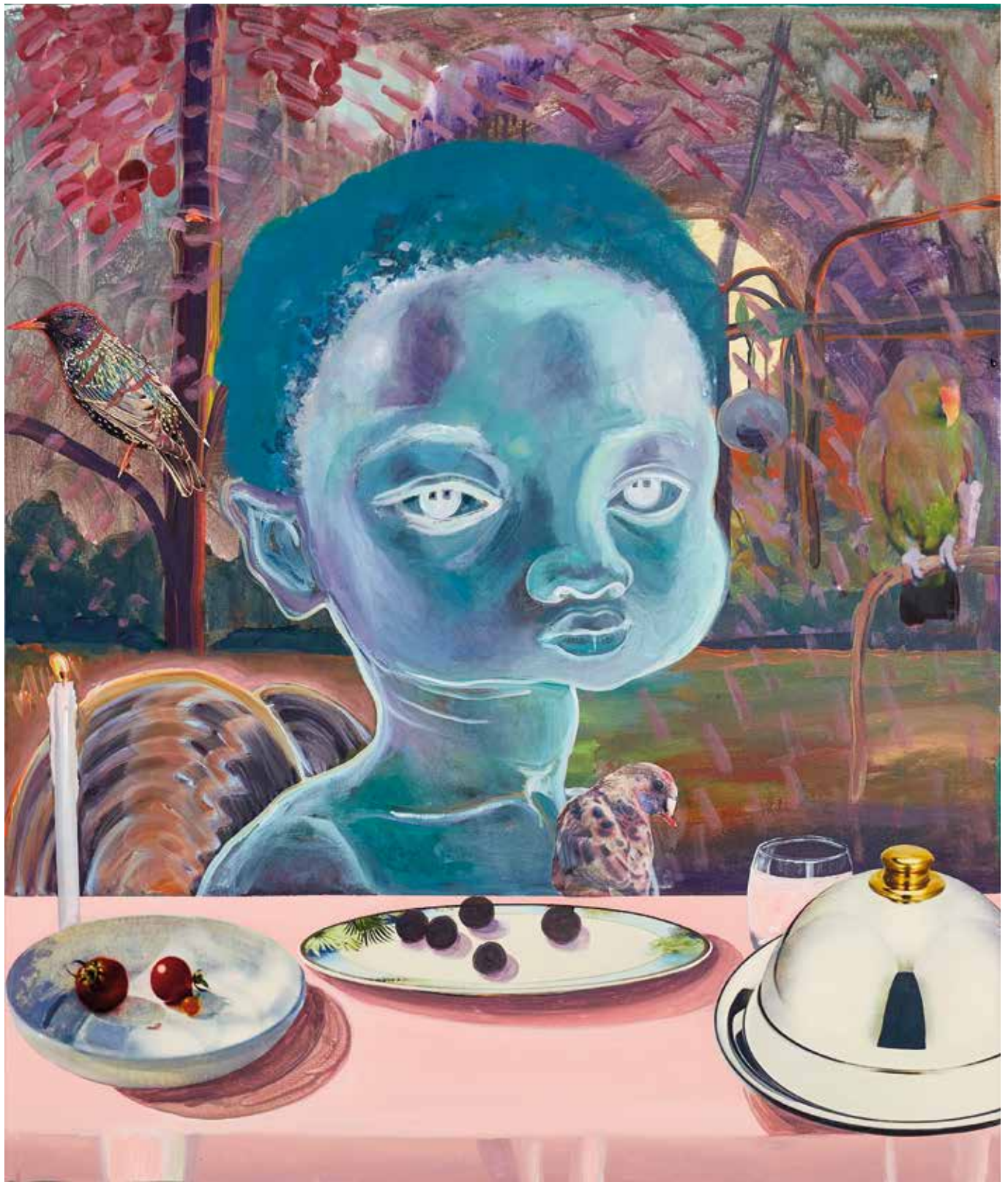




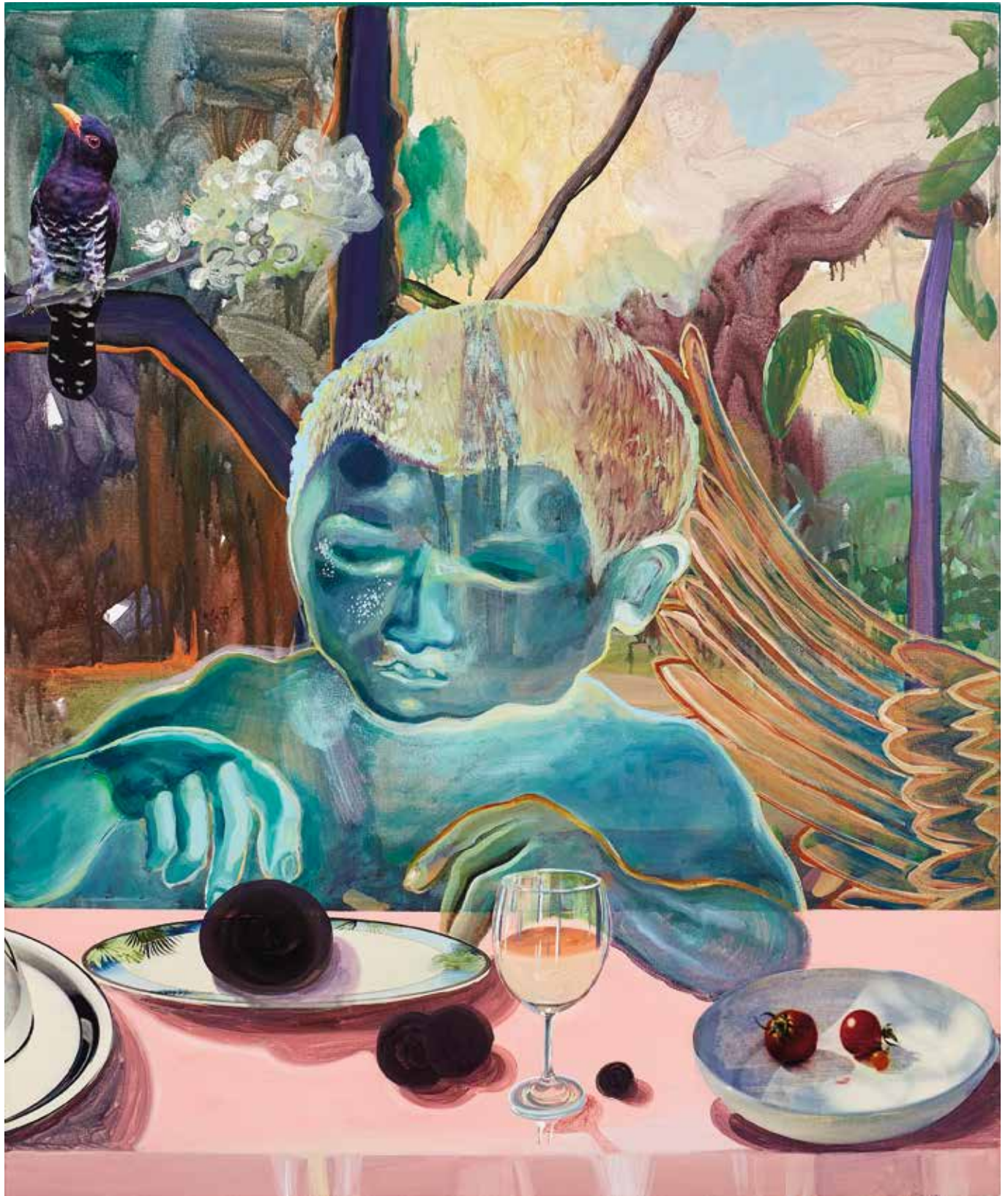


SAIL ME DOWN DEEP RIVER
2020

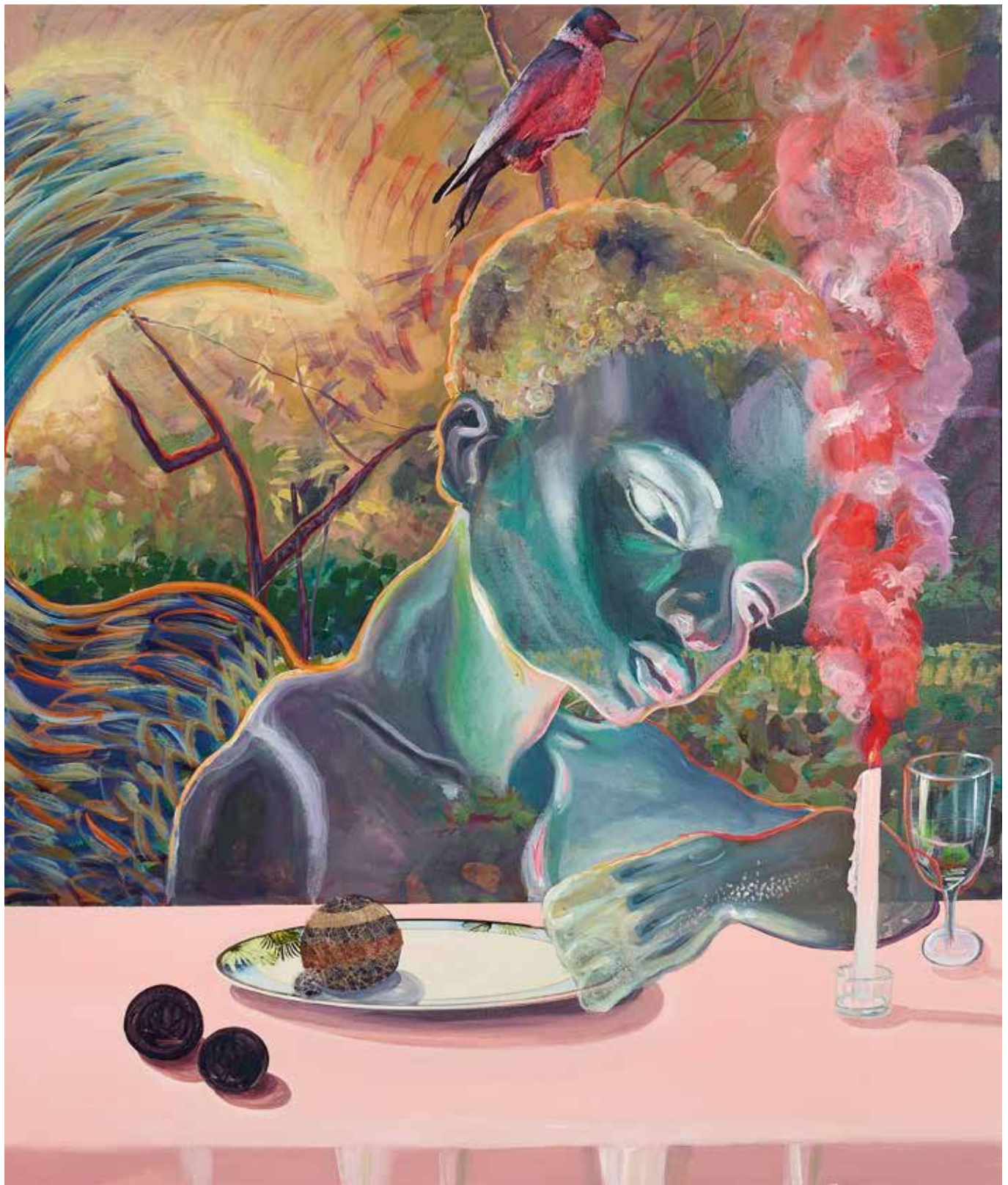
C E L E S T I A L D I N E R S 1
2 0 2 0



CELESTIAL DINERS 2
2020







IT'S RAINING BALLS "THIS IS BLISS"
2020





IT'S RAINING BALLS "THIS IS BLISS", DETAIL
2020

AS WE WERE, SAD HORSE
2020









Ndidi Emefiele

b. in 1987, Abuja, Nigeria

Lives and works between London and Abuja, Nigeria

Education

2014 - 2016

Masters in Fine Art at Slade School of Art, University College, London, UK

2007

B.A. Bachelors of Arts degree in Painting from Delta State University, Abraka, Nigeria

Solo Exhibitions

2020

Here as in Heaven, rosenfeld, London, UK (upcoming)

2018

Pets, Parties and a Cuddle, rosenfeld porcini, London, UK

2017

Loud, rosenfeld porcini, London, UK

1:54 Contemporary African Art Fair, rosenfeld porcini solo booth, New York, USA 2014

Life Through My Window, Nike Art Gallery, Lagos, Nigeria

2013

Unmatched-Beauty, Abuja Transcorp Hilton, Abuja, Nigeria

2012

Eden (Beauty & Temptation), Abuja Transcorp Hilton, Abuja, Nigeria

Group Exhibitions

2020

The Cook Out: Kinfolk and Other Intimacies, Museum of Contemporary African Diasporan Arts, Brooklyn, NY, USA
Queen: From the Collection of CCH Pounder, Charles H. Wright Museum, Detroit, USA

2019

Contemplating the Spiritual in Contemporary Art, rosenfeld porcini, London, UK 2018

Reclamation! Pan-African Works from the Beth Rudin De Woody Collection, Taubman Museum, Virginia, US
EXPO Chicago, rosenfeld porcini, Chicago, USA

2017

The Figure in Contemporary Art, rosenfeld porcini, London, UK

2016

Global African Profiles, Gallery of African Arts, London, UK

2015

Cape Town Art Fair, Cape Town, South Africa

The Slade Interim Show, Slade School Of Fine Art, University College, London, UK
Bantu Contemporary African Art

Exhibition, Chelsea Town Hall Library, London, UK 2014

FNB Joburg Artfair, Sandton Convention Centre, Johannesburg, South Africa

The Next Fifty Years: Contemporary Nigerian Art, organized by the Society of Nigerian Artists, Lagos, Nigeria

22nd Pan African Film and Arts festival, Artfest Los Angeles, California, USA

2013

New Traditions in Contemporary Nigerian Painting, Abuja, Nigeria

Arthouse Modern and Contemporary Art Auction, Lagos, Nigeria

Living in Silence (Deafness awareness), Transcorp Hilton, Abuja, Nigeria

Plight of Women, Female Artist association of Nigeria, French Cultural Centre, Abuja, Nigeria

Collections

Beth De Woody Collection

Valeria Napoleone Collection, London, UK

Nesbitt Collection, Chicago, US

Hackett Collection, Chicago, US

Jimenez Collection, Puerto Rico

Deighton Collection, London, UK

Misty Copeland Collection, New York, US

University Of South Africa, Cape Town, South Africa

Nigerian Stock Exchange, Lagos, Nigeria

The Mint Museum, Charlotte, NC, US

Awards

2016

"The Olive Prize" (Given For Excellence In Painting By The Slade School Of Fine Art)

Bibliography

2018

Friday Dispatch - Ndidi Emefiele: Pets, Parties and a Cuddle at rosenfeld porcini, Contemporary Art Society

2016

"Las Mujeres De Ndidi Emefiele", Afibuku Cultura Africana Contemporanea, July 21st "Being Female Causes Me To Try Harder To Get As Much Recognition As My Male Counterparts" Ndidi Emefiele Ezumba. June 29th

"My Glasses Protect Women: Nigerian Artist Emefiele" - BBC News, June 28th

"The Meaningful, Bold And Daring Art By Ndidi Emefiele", New African Woman Magazine, June 26th

"Art Between The Dimensions: An Interview With Artist Daniela Ribeiro And Ndidi Emefiele", June 21st

"Meet Nigerian Artist Ndidi Emefiele Celebrating The Feminine Form Through Spellbinding Mixed Media Works", June 7th

"Art Attack" An Interview With Ndidi Emefiele, Genevieve Magazine, June Issue2

2015

"My Media Has Become My Means To Protest: Ndidi Emefiele", 30 October

"African Artist At London's "1:54 Artfair, Rethink Traditions, October 23

"Those Who Inspire, Nigeria " Those Who Inspire Ltd, September

The Interview": Didi Emefiele Using Paintings To Redefine Women, August

"Artist To Watch: Ndidi Emefiele", March 17

"In Conversation With The Artist: Ndidi Emefiele", February 13

2014

Shattered Glass"Fictive Vision Of Didi Kama Emefiele", University Of African Art Nimbus Gallery Lagos, September

"Ndidi's Art" Abuja Times, May 2014

Metropole Magazine "Meet Ndidi Emefiele", Issue 8

2013

"Ndidi Kama Emefiele Still At It" Leadership Newspaper Essentials December 12

Every Visual Artist Needs Hardwork To Hit Success" Daily Sun Newspaper December 4

"Unmatched Beauty: Tales Of A Woman's Flaws" Guardian Newspaper October 25"Ndidi Emefiele Inspired By Design",

October 4

Aljazeera Network "Nigerian Artist Make A Splash", September 18

"Ndidi Emefiele: The Lady And Her Art", Sunday Trust Art Cover, September 15

Arts, The Essence, Values And Misconceptions", Orient Newspapers, June 20 "A Chat With Female Artist Didi Emefiele",

Pokart Photography Blog, May 16 2012

"Day Emefiele Took At Lovers Back To Eden", Daily Sun Newspaper, August 8 For The Lovers Of Art: Meet Ndidikanma

Emefiele" Diva Divines Blog, July 31 "Miss Beauty And Brains: Didi", Manswers Online Magazine, June 13

2010

LIST OF WORKS



Eden, 2012
pen, acrylic, textile, gold spray on canvas
120x140cm



Liberated minds, 2013
acrylic, compact disk, pen, wire, trimmed out embroidery and textile on canvas
120x150cm



Eva 2, 2013
oil on canvas
114x114cm



Rainbow brigade, 2015
acrylic, trimmed out plastic, printed fabrics, embellishments and compact disk on canvas
100x80cm



Rainbow brigade, 2015
acrylic, trimmed out plastic, printed fabrics, embellishments and compact disk on canvas
100x80cm



Rainbow brigade, 2014-2016
acrylic, trimmed out plastic, printed fabrics, embellishments and compact disk on canvas
100x80cm



Awake, 2016
mixed media on canvas
100x120cm



Escape Meal, 2016
acrylic, printed paper-cut-outs and textile embellishment on canvas
120x100cm



Breakfast encounters, 2016
mixed media on canvas
100x120cm



Space lunch, 2016
acrylic, printed paper-cut-outs, metal and textile embellishment on canvas
140x120cm



Bend, 2016
acrylic, printed paper-cut-outs, textile embellishment, clock bezel, compact disk and fabric on canvas
120x100cm



Rainbow café, 2016
acrylic, cut-out- printed papers, pen, compact disk, fabrics, textile embellishments on canvas
120x100cm



Blue room dinner 2, 2016
acrylic, colour pencil, marker, textiles, cut-out printed papers, compact disk on canvas
170x300cm



Rainbowcation, 2016
mixed media on canvas
140x160cm



Loungers, 2016
acrylic, clock bezel, compact disk, cut-out- printed papers, copper wire, metal plug, textile fabric on canvas
150x300cm



Apostolic transmogrification, 2016
acrylic, cut-out-printed papers, compact disk on canvas
210x300cm



Nice and Slow: the rhythm, 2017
acrylic, textile print fabrics, printed paper cut-outs, clock bezels, silver ink pen, compact disk, glittered mesh textile on canvas
180x180cm



Rainbow so real lounge 1, 2017
acrylic, textile print fabrics, printed paper cut-outs, clock bezels, silver ink pen, compact disk, glittered mesh textile on canvas
100x80cm



Rainbow so real lounge 2, 2017
acrylic, textile print fabrics, printed paper cut-outs, clock bezels, silver ink pen, compact disk, glittered mesh textile on canvas
100x80cm



Rainbow so real lounge 3, 2017
acrylic, textile print fabrics, printed paper cut-outs, clock bezels, silver ink pen, compact disk, glittered mesh textile on canvas
100x80cm



Rainbow so real lounge 4, 2017
acrylic, textile print fabrics, printed paper cut-outs, clock bezels, silver ink pen, compact disk, glittered mesh textile on canvas
100x80cm



Sizzling Susan, 2017
acrylic, printed paper-cut-outs and textile embellishment on canvas
140x120cm



Light bulb on a string, 2017
acrylic, printed paper-cut-outs, clock bezel and textile embellishment on canvas
140x120cm



Sunday bubbles 3, 2017
acrylic, printed paper-cut-outs, metal and textile embellishment on canvas
100x80cm



Sunday bubbles 2, 2017
acrylic, printed paper-cut-outs, metal and textile embellishment on canvas
100x80cm



Taxi, 2017
acrylic, printed paper-cut-outs and textile embellishment on canvas
140x120cm



Rat Party, 2017
acrylic, printed paper-cut-outs, clock bezel and textile embellishment on canvas
140x100cm



Armrest 1, 2017
acrylic, printed paper-cut-outs, metal and textile embellishment on canvas
100x80cm



Armrest 2, 2017
acrylic and textile embellishment on canvas
100x80cm



Armrest 3, 2017
acrylic, metal, textile embellishment on canvas
100x80cm



Armrest 4, 2017
acrylic, metal, textile embellishment on canvas
100x80cm



2 girls and a dog, 2017
acrylic, printed paper-cut-outs, clock bezel, compact disk, textile embellishment on canvas
100x80cm



Play station 1, 2017
acrylic, printed paper-cut-outs, clock bezel, textile embellishment on canvas
100x80cm



Play station 2, 2017
acrylic, printed paper-cut-outs, clock bezel, textile embellishment on canvas
100x80cm



Poolside masturbator, 2017
acrylic, printed paper-cut-outs, textile embellishment and fabric on canvas
140x120cm



Splash, 2017
acrylic, printed paper-cut-outs, compact disk and textile embellishment on canvas
150x210cm



Play 1, 2017
acrylic, printed paper-cut-outs, textile embellishment, clock bezel and fabric on canvas
140x120cm



Play 2, 2017
acrylic, printed paper-cut-outs, textile embellishment, compact disk and fabric on canvas
140x120cm



Play 3, 2017
acrylic, printed paper-cut-outs, textile embellishment, compact disk and fabric on canvas
140x120cm



Play 4, 2017
acrylic, printed paper-cut-outs, clock bezel and textile embellishment on canvas
140x120cm



Untitled (dancing to wo!!), 2017-18
acrylic, varieties of textile, compact disk, silver marker, magazine cut-outs, plastic and trim embellishments on canvas
180x180cm



Cuddle cat, 2018
acrylic, print textile, vintage clock bezel, pasted printed papers, compact disk, sketch book cut-outs, silver marker and plastic trim on canvas
210x210cm



Untitled 3, 2018
acrylic, print textile, silver marker, colour pencil, pasted printed paper, plastic trim on canvas
180x180cm



Search party, 2018
acrylic, pasted print papers, textile, compact disk and plastic trim on canvas
180x180cm



An audience 1, 2018
acrylic, print textile, silver marker, colour pencil, pasted printed paper, compact disk, plastic trim on canvas
180x180cm



No rain on her parade, 2018
acrylic, print textile, silver marker, colour pencil, pasted printed paper, compact disk, plastic trim on canvas
180x180cm



Somebody's commute, 2018
acrylic, print textile, silver marker, colour pencil, pasted printed paper, compact disk, plastic trim on canvas
210x210cm



Untitled, 2018
acrylic, printed pasted papers, glittered mesh on canvas
180x140cm



The performers: first number, 2018
acrylic, print fabric, compact disk, vintage clock bezel, colour pencil, glittered mesh, sketch book cut-outs, silver marker, printed paper on canvas
180x360cm (across 2 panels)



Spa holiday, 2019
acrylic, textile, pen, printed papers on canvas
210x300cm



Hair station 1, 2019
acrylic, textile print, fabric, printed paper cut-outs, silver ink pen, glittered mesh on canvas
100x80cm



Hair station 2, 2019
acrylic, textile print, fabric, printed paper cut-outs, silver ink pen, glittered mesh on canvas
100x80cm



Hair station 3, 2019
acrylic, textile print, fabric, printed paper cut-outs, silver ink pen, glittered mesh on canvas
100x80cm



Hair station 4, 2019
acrylic, textile print, fabric, printed paper cut-outs, silver ink pen, glittered mesh on canvas
100x80cm



Life's a club till its empty, 2019
acrylic, textile print, fabric, printed paper cut-outs, silver ink pen, glittered mesh on paper
100x80cm



Modern salon, 2018
watercolour, acrylic, printed pasted papers, compact disk, printed textile and glittered mesh on paper
150x120cm



Naked bar, 2018
watercolour, acrylic, printed pasted papers, compact disk, printed textile and glittered mesh on paper
150x120cm



Untitled, 2018
watercolour, acrylic, printed pasted papers, compact disk, printed textile and glittered mesh on paper
150x120cm



The balloon dance, 2018
watercolour, acrylic, printed pasted papers, compact disk, printed textile and glittered mesh on paper
210x150cm



Untitled, 2018
acrylic, textile and collage on paper
150x120cm



Untitled, 2018
acrylic, textile and collage on paper
150x120cm



Special delivery, 2019
acrylic, colour pencils, marker, textiles, cut-out printed papers, compact disk on paper
150x120cm



Blow dry salon, 2018
acrylic, colour pencils, marker, textiles, cut-out printed papers, compact disk, vintage clock bezel and embellished fabric on paper
150x240cm



Untitled, 2019
acrylic, textile, collaged papers, compact disk on paper
150x150cm



Special delivery detour, 2019
acrylic, textile print, fabric, printed paper cut-outs, silver ink pen, glittered mesh on paper
280x280cm



Untitled 1, 2020
acrylic and mixed media on paper
280x150cm



Untitled 2, 2020
acrylic and mixed media on paper
280x150cm



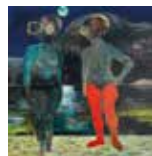
Hunt, 2020
acrylic and collage on paper
210x162cm (framed)



Road side pixie cut, 2020
acrylic, compact disk, pen, assorted textiles, plastic trim on paper
300x280x180cm



Ghost plaiters, 2020
acrylic, textile, compact disk, pearl, pen and cut-out-sketch on paper
175x162cm (framed)



Moon shield, 2020
acrylic, compact disk, assorted fabrics, cut and paste paper prints, faux pearls on canvas
210x206cm



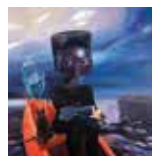
They came to see God, 2020
mixed media on canvas
209x296cm



Untitled (beach girl), 2020
acrylic, textile and paper-cut -out on canvas
198x197cm



Rehearsing death, 2020
mixed media on canvas
209x296cm



Sail me down deep river, 2020
mixed media and acrylic on canvas
210x206cm



Celestial diners 1, 2020
mixed media and acrylic on canvas
120x100cm



Celestial diners 2, 2020
mixed media and acrylic on canvas
120x100cm



Celestial diners 3, 2020
mixed media and acrylic on canvas
120x100cm



It's raining balls "this is bliss", 2019-20
acrylic, assorted textiles and pen on paper
288x313cm (framed)



As we were, sad horse, 2020
mixed media and acrylic on canvas
210x320cm

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gallery rosenfeld

37 Rathbone Street London w1t 1nz

t +44 (0) 20 76371133

www.galleryrosenfeld.com

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