

# NÉGRITUDE REEMBODIED

**Adelaide Damoah - Ayesha Feisal - Enam Gbewonyo**

Exhibition: 7 - 17 October 2020

Preview: 7 October 2020 - extended viewing between 3-9 pm

Location: HOXTON 253 art project space

In observance of Black History Month in the UK, [HOXTON 253](#) is proud to present *Négritude Reembodied* produced by and co-curated alongside [Halime Özdemir](#) in collaboration with the [Black British Female Artist Collective](#) (BBFA).

Featuring artists: [Adelaide Damoah](#), [Ayesha Feisal](#) and [Enam Gbewonyo](#); the exhibition not only reflects on the evolving nature of British art through the gaze of the BBFA; but through a variety of points of view and artistic practices, which aims to provide a window into the work of contemporary Black British art today.

The title is inspired by a concept-turned literary movement born out of Paris, in the 1930's, *Négritude*, as a term first came into being as the expression of a revolt against the historical situation of French colonialism and racism spearheaded by three black students: [Aimé Césaire](#) (Martinique), [Léon Gontran Damas](#) (Guiana now Guyana) and [Léopold Sédar Senghor](#) (Senegal). *Négritude* at its conception was a movement aimed at cultivating "Black consciousness" across Africa and its diaspora which began by examining Western values critically and to further reassess African culture within this context. The word *Négritude*, however, was coined by Aimé Césaire himself, in his 1939 poem: *Cahier d'un retour au pays natal* which translates to *Notebook of a Return to My Native Land*.

The exhibition addresses issues of historic legacy, activism and philosophies in a postmodern world which unite the artists, despite their differing artistic strategies, points of reference and media of predilection. The BBFA aims to not only cast a light on the diversity of contemporary approaches to their practices, but will see the works explore the artists' impact on the landscape of art and British culture, across their generation and disciplines.

On a broader cultural level, the exhibition examines the multicultural nature of Britain and its generations of post colonial inhabitants at a time of division and isolation, which is reflected not only within the country, but by examining global movements in the context of the events that have jolted societies into this cataclysmic minefield of the year, 2020.

All of the artists in the show live and work in the UK, and are collectively first and second generation west african and afro caribbean in descent. By reinterpreting Black British contemporary art through the prism of their own varied cultural backgrounds and artistic heritage; the artists urgently reaffirm the necessity for the diversity and openness in Black British culture, at a pivotal point in not only the nation's history, but that of the global stage.

# ARTWORK LIST



**Part 2. My body is present. Homage to Ana Mendieta. 31 hour performance piece**  
**Adelaide Damoah, 2018**  
 Oil on canvas  
 219cm x 376cm



**Part 1. My body is present. 31 hour performance piece**  
**Adelaide Damoah, 2018**  
 Film  
 4'32"



**Teetering on the edge of visibility, the invisible disguised as visible IV**  
**Enam Gbewonyo, 2019**  
 Vintage family and erotica photographs on tea stained recycled paper, used tights and cotton thread hand stitching on tea stained canvas



**Teetering on the edge of visibility, the invisible disguised as visible III**  
**Enam Gbewonyo, 2019**  
 Vintage family and erotica photographs on tea stained recycled paper, used tights and cotton thread hand stitching on tea stained canvas



**Dreams of overcoming no. 4**  
**Adelaide Damoah, 2020**  
 Cyanotype, acrylic ink and 24-carat gold leaf on handmade watercolour paper  
 29cm x 38cm



**Dreams of overcoming no. 6**  
**Adelaide Damoah, 2020**  
 Cyanotype, acrylic ink and 24-carat gold leaf on handmade watercolour paper  
 29cm x 38cm



**Dreams of overcoming no. 7**  
**Adelaide Damoah, 2020**  
 Cyanotype, acrylic ink and 24-carat gold leaf on handmade watercolour paper  
 29cm x 38cm



**Dreams of overcoming no. 9**  
**Adelaide Damoah, 2020**  
 Cyanotype, acrylic ink and 24-carat gold leaf on handmade watercolour paper  
 29cm x 38cm



**Masked in the sheer audacity of Chicago's perceptions of blackness and womanhood, MY NUDE!**  
**Enam Gbewonyo, 2018**  
 Burnout nylon tights with cotton hand embroidery and stitching



**Masked in the sheer audacity of Chicago's perceptions of blackness and womanhood, NUDE**  
**Enam Gbewonyo, 2018**  
 Burnout nylon tights with cotton hand embroidery and stitching



**Fair Skinned like Brown Paper?**  
**Enam Gbewonyo, 2020**  
 nylon tights (Sheer Chemistry, Parisian Dream) with cotton thread hand stitching and embroidery, acrylic and tea stained tissue paper on tea stained canvas  
 120cm x 160cm



**Bigger than the picture they framed us to see**  
**Enam Gbewonyo, 2019**  
 Burnout used nylon tights and cotton thread on vintage picture frame  
 116.5 x 86 x 6.5cm



**Sorry, I didn't Get That**  
**Ayesha Feisal, 2020**  
 Acrylic on canvas  
 50 x 70cm



**Some Things You Can Ask Me**  
**Ayesha Feisal, 2020**  
 Acrylic on canvas  
 50 x 70cm



**Go Ahead, I'm Listening**  
**Ayesha Feisal, 2020**  
 Acrylic on canvas  
 50 x 70cm



**The Saving Grace,**  
**Ayesha Feisal, 2020**  
 Acrylic on canvas  
 100cm x 150cm