

JONATHAN SÖLANKE GATHAARA FRASER

portfolio.



JONATHAN SÖLANKE GATHAARA FRASER

BIOGRAPHY

Jonathan Sölanke Gathaara Fraser (Kenyan, b. 1995) is a multidisciplinary artist based in Kenya working across various media as a means for paying careful (and especially caring) attention to his environment. Some of these modes of practice include drawing, printmaking, plant pressing, audio-visual work, and writing. Across the various disciplines he pursues, Fraser works to extend his attentiveness and care into the world around him. This attention has developed into an ongoing inquiry regarding relationships between the alternating lenses through which we view the world; dream and consciousness, intuition and uncertainty, context and form. His interest in generating a novel “image” has led to an artistic output that seeks to renegotiate ideas of discipline, material and process to invite opportunities for interventions into and overlaps across established meaning and association. Fraser works primarily through drawing to experience first-hand the laborious and delicate work required to think and feel through an idea so that the action of drawing is inextricable from the object of “a drawing”. His appreciation for the tactile process of creation leads him to an embodied space where the experience of drawing may take on additive meaning. Drawing as in “to pull in towards an axis” so as to possibly envelope into itself a wide and varied expression of a dynamic system.

Fraser studied Fine Art at Kenyatta University and counts his experiences as a studio assistant as well as local workshops toward his art education. In 2021, his first solo exhibition, *There Is A Time and A Place*, was held at Circle Art Gallery, Nairobi. His second solo presentation with the gallery, *The Past Will Be Like The Future*, takes place in 2025. He has also shown work in numerous group exhibitions notable among them 2025’s *Notes on Friendship: Breaking Bread*, a group show organised jointly by the Nairobi Contemporary Arts Institute (NCAI, Kenya) and Savannah Centre for Contemporary Art, Tamale (SCCA, Ghana). In 2023, Fraser was an artist in residence at 32° East, Uganda and in 2025 will be an artist in residence in Zurich facilitated by Pro Helvetia – Swiss Arts Council.

Circle Art Gallery

ARTIST RESUME

Education

2014 - 2017 Kenyatta University, Kenya

Select Solo Exhibitions

- 2025 The Past Will Be Like The Future , Circle Art Gallery, Nairobi, Kenya
- 2023 Open Studios, 32° East Artist Residencies, Kampala, Uganda
- 2021 There Is A Time and A Place, Circle Art Gallery, Nairobi, Kenya
- 2019 Open Studio, One Off Contemporary Art Gallery, Nairobi, Kenya

Select Group Exhibitions

- 2025 (forthcoming) Soft As Amnesia, The African Arts Trust, Nairobi, Kenya
- 2025 Notes on Friendship: Breaking Bread (NCAI + SCCA Tamale), Nairobi Contemporary Arts Institute, Nairobi, Kenya
- 2024 Sonic Mass, Munyu, Nairobi, Kenya
- 2024 Invocations, Circle Art Gallery, Nairobi, Kenya
- 2023 Antifragile, Circle Art Gallery, Nairobi, Kenya
- 2022 Fictions, Circle Art Gallery, Nairobi, Kenya
- 2019 I Will See What I Want To See, Circle Art Gallery, Nairobi, Kenya
- 2018 If Not Now, Cave Bureau, Nairobi, Kenya
- 2018 Line: The Basic Element, One Off Contemporary Art Gallery, Nairobi, Kenya
- 2017 Stranger Times, Circle Art Gallery, Nairobi, Kenya
- 2017 Anatomy of Me, The Art Space, Nairobi, Kenya

Circle Art Gallery

ARTIST RESUME

Art Fairs

2021 Also Known As Africa (Art & Design Fair) with Circle Art Gallery

2017 Wasanii, The Kenya Art Fair, Nairobi, Kenya

Residencies/ Grants

2025 (forthcoming) Gleis 70, Zurich, Switzerland

2023 32° East Artist Residencies, Kampala, Uganda

2022 WAFT (Writing & Art Fellowship for Travel) travel grant to the 59th Venice Biennial

Experience

2024 Administrator for Art Auction East Africa, 2024

2018 - 2023 Studio Assistant to the artist Wangechi Mutu, Nairobi

2018 Curating “If Not Now”, a group project and exhibition in Nairobi

2018 Studio Assistant/Intern to artist-curator Thom Ogonga, Nairobi

2017 – 2018 Gallery assistant at Circle Art Gallery, Nairobi - general admin work, photography of artwork, graphic design, art handling and packing

JONATHAN SÖLANKE GATHAARA FRASER

solo exhibitions.

THE PAST WILL BE LIKE THE FUTURE | 2025

“ I have been thinking with and about the body as a doorway to insight, history, practices of care, connection, violence, beauty and more and more.”

-Jonathan Sölanke Gathaara Fraser-

Across different cultures and cosmologies, a commonly held theory is that events occur recursively. This idea has been expressed in concepts such as the wheel of time, the ouroboros, reincarnation among other seasonal cycles. Jonathan Solanke Gathaara Fraser's second solo exhibition, *The Past Will Be Like The Future*, adds to this school of thought, offering work that speaks to the recurring nature of embodied experience. The process of memory-making, that is, contextualizing and logging an experience, is self-referential and often scientifically mysterious. Artists with gestural practices such as drawing, painting, dancing and playing musical instruments can attest to another kind of consciousness that is somatic, instinctual even, in contrast to rote memorization or intellectualization. Conventional western approaches to education teach that the latter is the privileged mode to learn, and therefore experience life. Fraser's practice invites us to reconsider this, foregrounding embodied thinking as a way to meet this work spanning drawing, installation, and sound. What does it mean to intergrate the mind-body? What does it mean to disavow dissociation and engage interoceptive sense? What does it mean to trust that which is difficult to name?

The pick of the draw

“The matter of an artwork is charged with all of the navigations through time and space that we bring to bear on the work surface.”

In a mind map developed in 2023, Fraser teases out a personal relationship to drawing that orients his practice; to draw is to inscribe an experience, to defer or deduce information, to think, to bring in together – each instance guided by attention, care and curiosity. Within this framework, the permutations of drawing are continuous and infinite with each interaction. The artist is implicated in the making and the staging, and after, so is every observer of the work.

Anchored in the phrase “Repetition Legitimises,” Fraser developed an eight-step process that he moves through non-linearly when building a drawing. The artist considers physical substance, availability and accessibility in his choice of media and material. He works with a host of solid and liquid colour media, whose pigment, viscosity, opacity, hardness and particle size produce different effects on the paper or cotton canvas he uses as his substrate. The structural quality of the materials also offer room to explore. Being the base for the work, they allow for experimentation with the distance between the observer and the work. Cotton canvas for instance lends itself to draping and holding form. This quality creates an opportunity for the artist to play with what tension and slack can do for the composition; what is hidden, what is visible, and from which angle. *A Map of the World, 2025* most exemplifies these investigations.

In the series of drawings *A Deluxe Space-Time event, (2022)* Fraser presents multiple studies of live matter in various stages of decay, alongside a vitrine with a selection of these remains. Made in graphite on watercolour paper, the multitude of twenty-four drawings installed in an undulating pattern in pairs, triads, quads, or singularly high and low, read as a drawing in 24 parts. In the gallery, the process of drawing continues with the body. Come closer, move further, .Read the work as a unit, or in fragments. what is to the left of you, what is to the right? Consider the light and shadow. How do you feel? What do you remember?

You too, are drawing.

There are also notions of (in)stability at play in his compositions, where clear lines are interrupted by seemingly random intrusions— shapes, translucencies, bleeds and pops of colour, gestural marks, pieces of sewn-on canvas. Fraser makes use of techniques like marouflage, creates stencils and instruments to form the alphabet of shapes and marks that make up his visual language. These elements are applied subjectively across different compositions; what is an intrusion in one work might seamlessly blend into another. Finally, the ambient soundscape tops off this play of physical material, enhancing the immersion into mindscapes made flesh. The overall effect is compositions that are alive and liquid.

When is a leaf not a leaf?

There is a deep vulnerability to the body and embodiment that is an intrinsic part of this experience. Systems such as white supremacy, patriarchy and capitalism weaponize this vulnerability by creating hierarchies of embodiment that place certain modes of being as expendable Other. Animal over plant and fungi, Human separate from and above animal, human hierarchies of gender, race, age, ability- brutally carving out the most “supreme” embodiment. The titles of Fraser’s work give us departure points for threads of curiosity, many of them about these hierarchies of being. Our Lady of Sorrows, HeLa, (2023), for instance, contemplates agency, autonomy and divinity as experienced by Henrietta Lacks and Mary Mother of Jesus. For both these women, their bodies are a source of life-saving miracles for the world that lives beyond them, but there is also an egregious violation of their agency for the purpose of these miracles. Nakuritis, 2025 follows the mysterious wasting and death of cattle on a settler’s ranch in 1930s Nakuru, to experiments on labourers’ diets on the settler’s plantations, to the establishment of the field of nutrition and dietetics. The black body here is deemed endlessly expendable: as labour, as acceptable to deprive of sustenance for the sake of “science”. Fraser’s body of work gives a grace and dignity to the people of these stories whose bodies are offered neither and, in this way, He too becomes a portal for care and the possibility of mending to flow through.





Excessive Remembering, 2025

Tempera, oil paint, drawing ink, India ink, soft pastel, charcoal, spray paint, cotton stitching, fabric marouflage on cotton canvas

180 x 178 cm

70 7/8 x 70 1/8 in

(JFR/2025/18)



On Rays II, 2025

Tempera, India ink, soft pastel, charcoal, spray paint, cotton stitching, fabric marouflage on cotton canvas

67 x 64 cm

26 3/8 x 25 1/4 in

(JFR/2025/16)



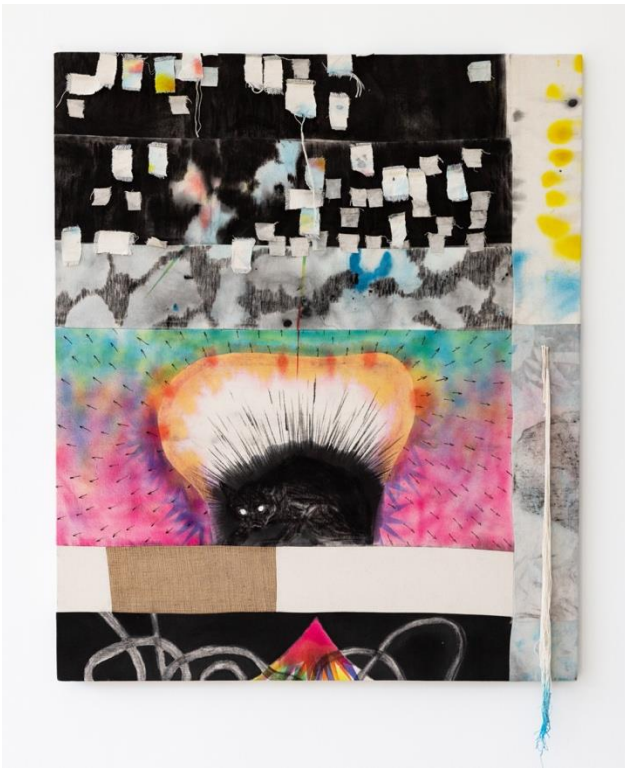
On Fields II, 2025

Tempera, India ink, soft pastel, charcoal, spray paint, cotton stitching on cotton canvas

67 x 64 cm

26 3/8 x 25 1/4 in

(JFR/2025/14)



An Accumulation of Sensitivities,
2023 -2024

Tempera, charcoal, soft pastel, spray paint,
india ink, cotton thread, hessian cloth on
cotton canvas

130 x 109 cm

51 1/8 x 74 3/4 in

(JFR/2025/11)



Short Stories About Strong Feelings,
2023

Tempera, charcoal, soft pastel, spray paint,
india ink, fabric marouflage on cotton canvas

141.5 x 89.7 cm

55 3/4 x 35 1/4 in

(JFR/2025/01)



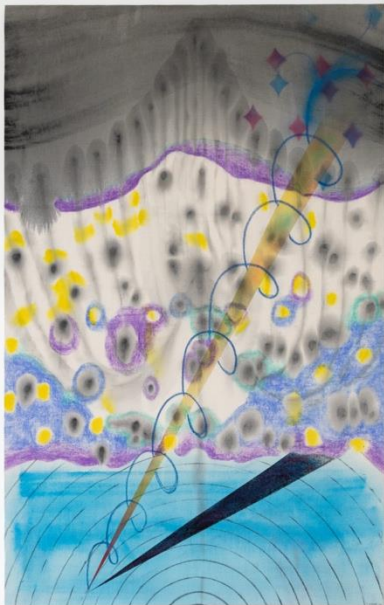
A Model for Ballistic Seed Dispersal, 2023
 Tempera, charcoal, soft pastel,
 collage elements, spray paint, india ink on cotton
 canvas
 140 x 90 cm
 55 1/8 x 35 3/8 in
 (JFR/2025/04)



A New Heaven, A New Earth,
 A New Mathematics, 2023
 Tempera, emulsion paint, charcoal,
 soft pastel, oil pastel, oil paint, spray paint,
 india ink, linen canvas painting on cotton canvas
 144 x 90 cm
 56 3/4 x 35 3/8 in
 (JFR/2025/02)



The Destroying Angel is Playing Double-Time, 2023
 Tempera, charcoal, soft pastel, spray paint, india ink on cotton canvas
 142 x 90 cm
 55 7/8 x 35 3/8 in
 (JFR/2025/03)



Our Lady of Sorrows, HeLa, 2023
 Tempera, charcoal, soft pastel, oil pastel, spray paint, india ink on cotton canvas
 141.8 x 90 cm
 55 7/8 x 35 3/8 in
 (JFR/2025/05)





Calculations for an Enclosed Space, 2024
 Tempera, charcoal, soft pastel, oil pastel, spray paint, india ink on cotton canvas
 140 x 88 cm
 55 1/8 x 34 5/8 in
 (JFR/2025/09)



For Eternity, and Whatever Comes After, 2024
 Tempera, charcoal, soft pastel, spray paint, india ink, on cotton canvas
 140 x 94 cm
 55 1/8 x 37 in
 (JFR/2025/07)



The House had to be Destroyed, 2024
 Tempera, charcoal, soft pastel, spray paint,
 india ink, paper on cotton canvas
 139.8 x 90 cm
 55 x 35 3/8 in
 (JFR/2025/08)



A Moon is Also a Mirror, 2024
 Tempera, charcoal, soft pastel, spray paint,
 india ink, aluminium foil, on cotton canvas
 140 x 90 cm
 55 1/8 x 35 3/8 in
 (JFR/2025/10)



Nakuruitis, 2025

Tempera, soft pastel, charcoal, spray paint on cotton canvas

140 x 95 cm

55 1/8 x 37 3/8 in

(JFR/2025/12)



The World's Oldest Boy, 2024

Tempera, charcoal, soft pastel, spray paint, india ink, fabric marouflage on cotton canvas

140 x 95 cm

55 1/8 x 37 3/8 in

(JFR/2025/06)



On Fields I, 2025

Tempera, India ink, soft pastel, charcoal,
spray paint, cotton stitching,
fabric scraps on cotton canvas

67 x 64 cm

26 3/8 x 25 1/4 in

(JFR/2025/13)



On Rays I, 2025

Tempera, India ink, soft pastel, charcoal,
spray paint on cotton canvas

67 x 64 cm

26 3/8 x 25 1/4 in

(JFR/2025/15)



A Deluxe Space-Time Event II, 2022
Graphite on watercolour paper
(JFR/2025/20)



A Deluxe Space-Time Event IV , 2022
Graphite on watercolour paper
(JFR/2025/19)

THERE IS A TIME AND A PLACE | 2021

Fraser used drawing as a means to engage with the world around him through a varied approach that included observational sketching, plant pressing, digital image collection, and writing. This multifarious set of activities presented a unique opportunity to activate his interaction with his environment. This interactivity with the world strove towards a more internal and intuitive “knowing”—a knowing born less of experience and learning and more of dreaming. Fraser worked through drawing to complicate meaning as well as to create new relationships between objects and ideas. Disparate elements in the drawing field were allowed to take up similar qualities in space, eschewing the various contexts they would typically exist in. The drawing field itself was broken down so that one’s conventional approach to looking at and understanding it was revised. The drawings were energetic and enigmatic and in this way encouraged the viewer to participate actively in the processes the artist himself used.

Fraser invited the viewer to consider the transformation, big or small, that was brought by even the slightest shift in the conditions under which we encountered or were presented with an object. This process of de-contextualization—sometimes subtle, other times abrupt—was aided by repetition of certain motifs and objects within and across several compositions, a gesture which extended them across space and time. This reiteration and multiplication stretched the distance between the initial and final encounter with an object within the work. In doing so, it engendered a slowing down and increased attentiveness to these groups of interactive symbols and how they functioned according to the illogic of Fraser’s environments. In these works, the artist emphasised the contingent nature of meaning, highlighting how our reading of objects was dependent on their relationships with other objects, with space, and with time.

The works in this exhibition combined drawing as description and analysis with drawing as an act of conjuring. Fraser performed a visual alchemy, his mystifying mise en scenes inviting the viewer to follow along as he traversed a dreamlike space where meaning, while unstable, was always lurking just around the bend.

[Click here to listen to Jonathan Fraser speak about his practice and the works in this exhibition.](#)



Abstruse Calculations, 2021
Charcoal, soft pastels, tempera, ink,
acrylic paint, charcoal drawings on paper,
spray paint on cotton
143 x 141 cm
56 1/4 x 55 1/2 in
(JFR/2021/24)

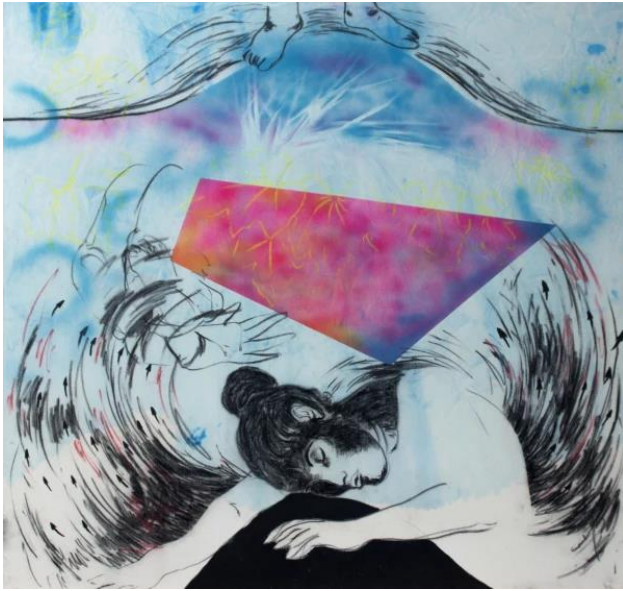


Have Not Saints Dreams and Earthly Desire Too?,
2021
Charcoal, soft pastels,
tempera, spray paint on cotton
148 x 147.5 cm
58 1/4 x 58 1/8 in
(JFR/2021/23)



Split the Offending Atom (Until Not One Part
Remains), 2021
Charcoal, tempera, indian ink,
spray paint on cotton
148 x 147.5 cm
58 1/4 x 58 1/8 in
(JFR/2021/25)





Sleep and Dreaming, 2021
 Charcoal, soft pastels, tempera,
 spray paint on cotton
 148 x 146 cm
 58 1/4 x 57 1/2 in
 (JFR/2021/26)



Far and Away (Reprise), 2020
 Charcoal, emulsion paint, soft pastel,
 tempera, spray paint on cotton fabric
 137 x 147.5 cm
 54 x 58 1/8 in
 (JFR/2021/14)



The Sun's Shadow, 2020
 Charcoal, soft pastel, tempera,
 spray paint,
 and felt tip pen on cotton
 97 x 146.5 cm
 38 1/4 x 57 5/8 in
 (JFR/2021/13)



Sleipnir, 2021
Charcoal, emulsion paint, tempera, and spray paint on cotton
152 x 105 cm
59 7/8 x 41 3/8 in
(JFR/2021/19)



These Boots Ain't Made for Walking, 2021

Charcoal, tempera, ink and spray paint on cotton

45 x 146 cm

17 3/4 x 57 1/2 in

(JFR/2021/18)



Death and Dreaming, 2021

Charcoal, tempera, ink, and spray paint on cotton

45 x 146 cm

17 3/4 x 57 1/2 in

(JFR/2021/16)



Days End // Day's End, 2021

Charcoal, tempera, ink, spray paint on cotton

45 x 146 cm

17 3/4 x 57 1/2 in

(JFR/2021/15)



A Dog and a Dog this Way Come, 2020

Charcoal, tempera, ink and spray paint on cotton

146 x 44.5 cm

57 1/2 x 17 1/2 in

(JFR/2021/17)



Tree Rings, 2021
Charcoal, tempera, ink, spray paint on cotton
81 x 72 cm
31 7/8 x 28 3/8 in
(JFR/2021/20)



Agave sisalana, 2021
Charcoal, tempera, ink, spray paint on cotton
81 x 72 cm
31 7/8 x 28 3/8 in
(JFR/2021/21)



The Birds Were Perched on the Roof, 2020
Charcoal, tempera, ink, and spray paint on cotton
94 x 72 cm
37 1/8 x 28 3/8 in
(JFR/2021/27)



The Fisherman and the Octopus (I), 2019
Charcoal, soft pastel, oil pastel, and spray paint on cotton
87 x 75.5 cm
34 1/4 x 29 3/4 in
(JFR/2021/11)



The Lion at the Gate, 2019
 Soft pastel and charcoal on washi
 96.5 x 49 cm
 38 x 19 1/4 in
 (JFA/2021/05)



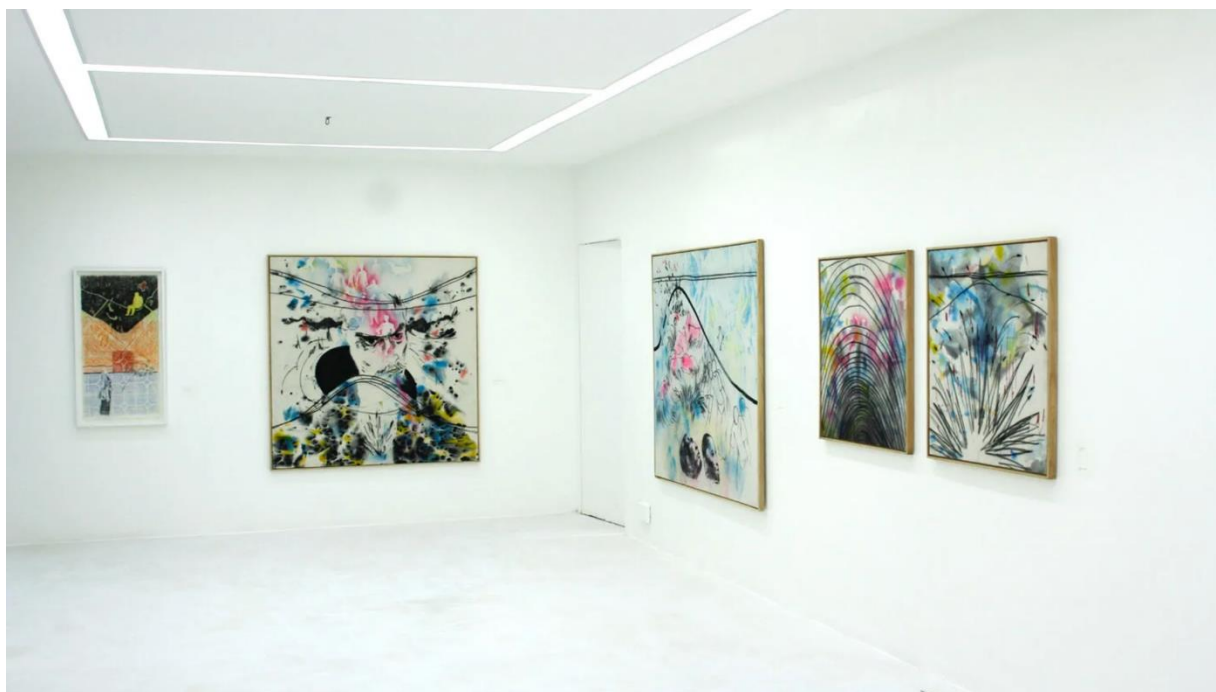
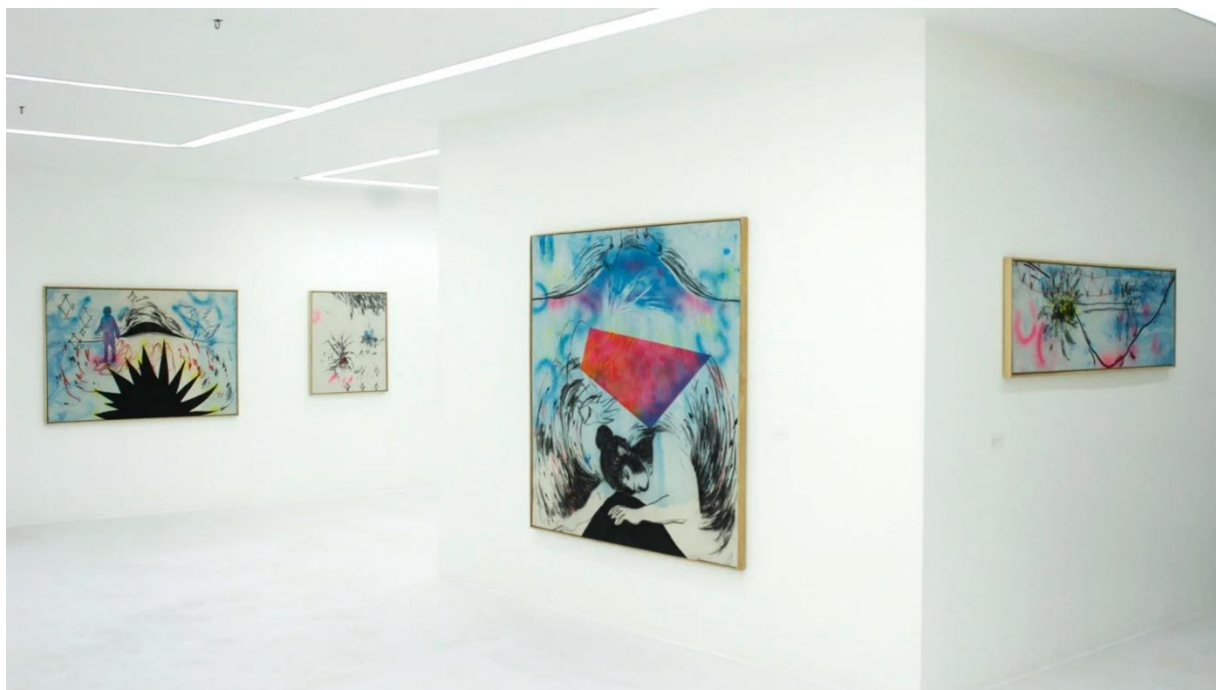
What Are You Looking At?, 2019
 Soft pastel and charcoal on washi
 98 x 49 cm
 38 5/8 x 19 1/4 in
 (JFA/2019/15)



Supa Dupa Fly, 2019
Soft pastel and charcoal on washi
97 x 97 cm
38 1/4 x 38 1/4 in
(JFA/2019/11)



Annunciation, 2019
Pastel, Charcoal, coloured pencil
on washi paper
97 x 97 cm
38 1/4 x 38 1/4 in
(JFA/2021/04)



INSTALLATION PHOTOGRAPHS | THERE IS A TIME AND A PLACE | CIRCLE ART GALLERY | 2021

JONATHAN SÖLANKE GATHAARA FRASER

group exhibitions.

INVOCATIONS | 2024

Consisting of paintings, prints, and sculptures, Invocations brought together the work of established, mid-career, and emerging artists spanning two decades, with early paintings and prints by Theresa Musoke from 1999 to more contemporary and experimental prints by Tiemar Tegene executed the previous year.

Following expansive residency experiences in 2023, the exhibition featured new work by Jonathan Gathaara Sölanke Fraser, Agnes Waruguru, and Sujay Shah, as well as never-before-seen pieces by Shabu Mwangi. Large-scale works by Gor Soudan, Tahir Karmali, Souad Abdelrassoul, Tabitha wa Thuku, and Dickens Otieno were also included.

Showing at Circle's new exhibition space for the first time were the otherworldly ceramic sculptures in the Kaspale series by Syowia Kyambi, alongside Donald Wasswa's seamless curved and geometric wooden sculptures.

Featuring artists: Souad Abdelrassoul, Jonathan Gathaara Sölanke Fraser, Tahir Karmali, Syowia Kyambi, Theresa Musoke, Shabu Mwangi, Dickens Otieno, Gor Soudan, Sujay Shah, Tiemar Tegene, Agnes Waruguru, Donald Wasswa, Tabitha wa Thuku.



Light - Heavy Reverberations (IV), 2024
Ink on watercolour paper
23.8 x 23.6 cm
9 3/8 x 9 1/4 in
Edition of 10 plus 1 AP
(JFR/2024/04)



Light - Heavy Reverberations (V), 2024
Ink on watercolour paper
11.2 x 6 cm
4 3/8 x 2 3/8 in
Edition of 10 plus 1 AP
(JFR/2024/05)



Light - Heavy Reverberations (I), 2024
Ink on watercolour paper
18.5 x 6.6 cm
7 1/4 x 2 5/8 in
(JFR/2024/01)



Light - Heavy Reverberations (II), 2024
Ink on watercolour paper
8.1 x 14.5 cm
3 1/4 x 5 3/4 in
Edition of 10 plus 1 AP
(JFR/2024/02)



Light - Heavy Reverberations (III), 2024
Ink on watercolour paper
31.2 x 11.5 cm
12 1/4 x 4 1/2 in
Edition of 10 plus 1 AP
(JFR/2024/03)



Light - Heavy Reverberations (VI), 2024
Ink on watercolour paper
20 x 17.5 cm
7 7/8 x 6 7/8 in
Edition of 10 plus 1 AP
(JFR/2024/06)



INSTALLATION PHOTOGRAPH | INVOCATIONS | CIRCLE ART GALLERY | 2024

ANTIFRAGILE | 2023

Each year, Circle put on a group exhibition featuring some of the most exciting young artists in the East African region. This served as a great introduction to new artists and their practices while providing an opportunity to collect affordable works. Antifragile brought together the work of 26 artists, some of whom showed for the first time at Circle. Working in a variety of media including drawing, painting, sculpture, printmaking, and photography, the artists in the show lived and worked in Kenya, Uganda, Tanzania, Ethiopia, and Rwanda.

Responding to Circle's open call, over 250 artists submitted portfolios—a sign that even in volatile times, artists continued to create, collectively and individually, even under duress. The work in this exhibition served to document and reflect the times but also to imagine otherwise. As art lovers, we were invited to come along and explore what was possible when artists withstood the stressors and developed new modes of making that exemplified the characteristics of being Antifragile.

Featuring: Austine Adika, Natnael Ashebir, Shilpi Deb, Jonathan Gathaara Sölanke Fraser, Ian Gichohi, James Kagima, Daudi Kaggwa, Anita Kavochy, Peter Kariuki, Masoud Ibrahim Kibwana, Vincent Kimeu, Wanini Kimemiah, Zephaniah Lukamba, Wanjohi Maina, Ashenafe Mestika, Derick Munene 'M-nine', Victor Nderitu, Romeo Niyigena, Antony Ng'ang'a, Margaret Ngigi, Brian Ocholla, Churchill Ongere, Oscar Osumo, Josue Pierre, Virginia Wakianda, Tehila Wangeci.



The Tower (Reprise) , 2022
Charcoal, coloured pencil, spray paint,
india ink, tempera, cotton cloth on cotton
122.4 x 96.5 cm
48 1/4 x 38 in
(JFR/2022/06)



The Longest Night of the Year, 2022
 Charcoal, soft pastel, Spray paint, India ink,
 college elements, drawing ink and Tempera on
 cotton.
 122.4 x 96 cm
 48 1/4 x 37 3/4 in



Do Not Be Afraid, 2022
 Charcoal, soft pastel, spray paint, india ink, oil
 paint, tempera, graphite and watercolour paper
 on cotton
 122.4 x 96.5 cm
 48 1/4 x 38 in



A Flood, A Fire, 2022

Charcoal, soft pastel, spray paint, india
ink and tempera on cotton

122.4 x 96.5 cm

48 1/4 x 38 in

(JFR/2022/04)



Nazar, 2021

Watercolour paper and tempera on cotton

122.4 x 96.5 cm

48 1/4 x 38 in

(JFR/2022/07)

FICTIONS | 2022

Circle Art Gallery was pleased to present Fictions, a group exhibition of 11 artists at various stages of their careers, working in painting, drawing, printmaking. This grouping of artists/artworks invites the viewer to consider possible relationships between one work and the next and, by extension, between each artist's practice and the next. The title of the exhibition Fictions speaks to the possible connections that can emerge in the distance between artworks; and how that space can offer room for the viewer to begin thinking about thematic connections and overlaps. Fictions contends that one artwork/artist can expand the viewers thinking about another

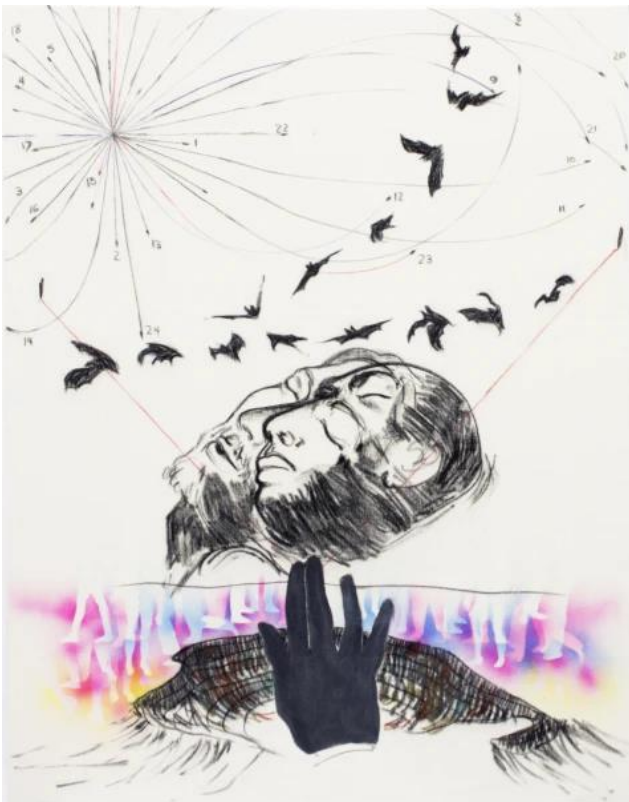
How, for example, do the intricate drawings of Gor Soudan, which intermingle the natural and man-made in our environment relate to the large abstract, iterative, landscape-inspired works of Tahir Karmali, or the material experiments of Maliza Kiasuwa? Where does the interiority that marks the works of Beatrice Wanjiku and Tiemar Tegene meet the narrative, observational quality of Salah Elmur and Geoffrey Mukasa's portraits? Can the unfixed compositions of Jonathan Fraser somehow lead one to the dreamlike visions of Wanyu Brush? How do inanimate objects take on new lives in the paintings of Sujay Shah and Nahom Teklehaimanot?

Such questions - perhaps they are suggestions - lie at the heart of the exhibition. The show treats visual, thematic, and material parallels and starting points for richer, more involved interpretations of the selected works. The exhibition insists that we think of artworks as existing within a broader context of making and thinking, and not solely as discrete objects emerging from the studio.

Featuring: Gor Soudan, Jonathan Fraser, Maliza Kiasuwa, Tiemar Tegene, Beatrice Wanjiku, Geoffrey Mukasa, Sujay Shah, Nahom Teklehiamanot, Wanyu Brush, Salah Elmur, Tahir Karmali



One Snake: Two, 2021
Charcoal, soft pastel, spray paint,
and tempera on cotton
122.4 x 96.5 cm
48 1/4 x 38 in
(JFR/2022/02)



Supreme Blessedness, 2021
Charcoal, soft pastel, India ink,
spray paint, and tempera on cotton
122.5 x 96 cm
48 1/4 x 37 3/4 in
(JFR/2022/01)

I WILL SEE WHAT I WANT TO SEE | 2019

As a discipline, drawing presents the widest scope for artistic expression and so forms the basis for a wide variety of visual art making. What does it mean for artists to move through the world with drawing as a method of interpreting it? The artists in this show present a wide angled view of the word 'drawing' as well as the action itself.

Curated by Jonathan Gathaara Sölanke Fraser.



Mariposa and The Bodies, 2019
Pastel, coloured pencil and charcoal on washi
48 x 49 cm
18 7/8 x 19 1/4 in
(JFA/2019/12)



Mwana.wevhu, 2019
Soft pastel and charcoal on washi
97 x 97 cm
38 1/4 x 38 1/4 in
(JFA/2019/10)



Alligators, Not Crocodiles, 2019
Soft pastel and charcoal on washi
96.5 x 49 cm
38 x 19 1/4 in
(JFA/2019/13)

Circle Art Gallery Nairobi, Kenya

In 2013 the idea for Circle Art Agency was born by founders: Danda Jaroljmek, Arvind Vohora and Fiona Fox; in a converted 1970s modernist house in Lavington, Nairobi with the vision to raise international awareness for artists in the East African region and to build a local collector base for East African artists. We started by curating ground breaking pop-up exhibitions around the city of Nairobi and by establishing a Modern and Contemporary East African art auction – of which the tenth edition in 2022 was the most successful to date. In 2015, we built the first white cube gallery in Nairobi and began a programme of – to date – over 75 carefully curated group and solo exhibitions run by Director, Danda Jaroljmek, and in 2020 we joined Cromwell Place in London, a membership club for galleries to have more of a foothold in London where we have regular exhibitions alongside our participation in Art Fairs in London, Paris, New York, Lagos, Cape Town and more.

Circle Art Gallery Nairobi, Kenya

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