

ED CROSS FINE ART 1-54 NEW YORK

For full details and larger images, please see the end of this document.



Abdulrazaq Awofeso

Starched, 2024

Pallet wood

43.5 x 30 x 4.5cm

(ECFA2542)

\$ 6,000.00

[View detail](#)



Abdulrazaq Awofeso

Stonewash II, 2024

Pallet wood and coat hanger

70 x 41 x 7 cm

(ECFA2540)

\$ 10,000.00

[View detail](#)



Abdulrazaq Awofeso

Stonewash I, 2024

Pallet wood and coat hanger

72 x 39 x 6 cm

(ECFA2541)

\$ 10,000.00

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Abdulrazaq Awofeso

Fold, 2024

Pallet wood

60 x 48 x 3.5 cm

(ECFA2544)

\$ 10,000.00

[View detail](#)



Abdulrazaq Awofeso
Lakers, 2024
Pallet wood and coat hanger
71 x 41.5 x 4.5cm
(ECFA2545)

[View detail](#)

\$ 10,000.00



Abdulrazaq Awofeso
Safari Shirt, 2024
Pallet wood and coat hanger
73.5 x 69 x 8 cm
(ECFA2546)

[View detail](#)

\$ 10,000.00



Abdulrazaq Awofeso
Benjamin, 2023
Pallet wood, acrylic paint
74 x 32.5 x 4.5 cm
(ECFA2297)

[View detail](#)

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Abdulrazaq Awofeso
Osh, 2022
Pallet wood, acrylic paint
15.8 x 11 x 3 cm
6.2 x 4.3 x 1.2 in
(ECFA2060)

[View detail](#)

\$ 3,250.00



Abdulrazaq Awofeso
Belgium, 2024
Pallet wood
29.5 x 21 x 5cm
(ECFA2543)

[View detail](#)

\$ 4,000.00



Abdulrazaq Awofeso
Alicia, 2022
Pallet wood
65 x 58 x 6 cm
25.6 x 22.8 x 2.4 in
(ECFA2227)

[View detail](#)

\$ 10,000.00



Ugonna Hosten
The fluency of Isato, 2024
Charcoal & gouache on paper
114 x 150 cm
(ECFA2547)

[View detail](#)

\$ 16,000.00



Ugonna Hosten
For the clarity of dawn (Diptych) CLICK ON IMAGE TO SEE BOTH PARTS OF THE DIPTYCH , 2024
Collaged monotype, charcoal, acrylic & soft pastel on paper

[View detail](#)

120cm x 153cm

\$ 40,000.00



Ugonna Hosten
Moonlit Liturgy, 2024
Graphite on paper
57 x 76 cm
(ECFA2548)

[View detail](#)

\$ 10,000.00



Ugonna Hosten
Songs of the Unfurling, 2024
Monotype & charcoal, gouache & acrylic on paper
140 x 118 cm
(ECFA2549)

[View detail](#)

\$ 16,000.00



Abdulrazaq Awofeso
Bako, 2022
Pallet wood, acrylic paint
15.3 x 9.2 x 3.2 cm
6.0 x 4.0 x 1.3 in
(ECFA2061)

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Abdulrazaq Awofeso
Fortune, 2022
Pallet wood, acrylic paint
21 x 14 x 2.9 cm
8.3 x 5.5 x 1.1 in
(ECFA2047)

[View detail](#)

\$ 3,500.00



Abdulrazaq Awofeso
Bola, 2022
Pallet wood, acrylic paint
18 x 13 x 2.4 cm
7.0 x 5.1 x 0.9 in
(ECFA2062)

[View detail](#)

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Abdulrazaq Awofeso
Oby, 2022
Pallet wood, acrylic paint
17 x 14 x 3 cm
6.7 x 5.5 x 1.2 in
(ECFA2066)

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Abdulrazaq Awofeso
Lucy, 2022
Pallet wood, acrylic paint
9.5 x 8.5 x 2.2 cm
3.7 x 3.3 x 0.9 in
(ECFA2054)

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\$ 2,000.00



Abdulrazaq Awofeso
Vicky, 2022
Pallet wood, acrylic paint
11.8 x 10 x 2.5 cm
4.6 x 3.9 x 1.0 in
(ECFA2058)

[View detail](#)

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Abdulrazaq Awofeso
Bongani, 2022
Pallet wood, acrylic paint
12.5 x 9.3 x 3 cm
4.9 x 3.7 x 1.2 in
(ECFA2071)

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Image 1/2

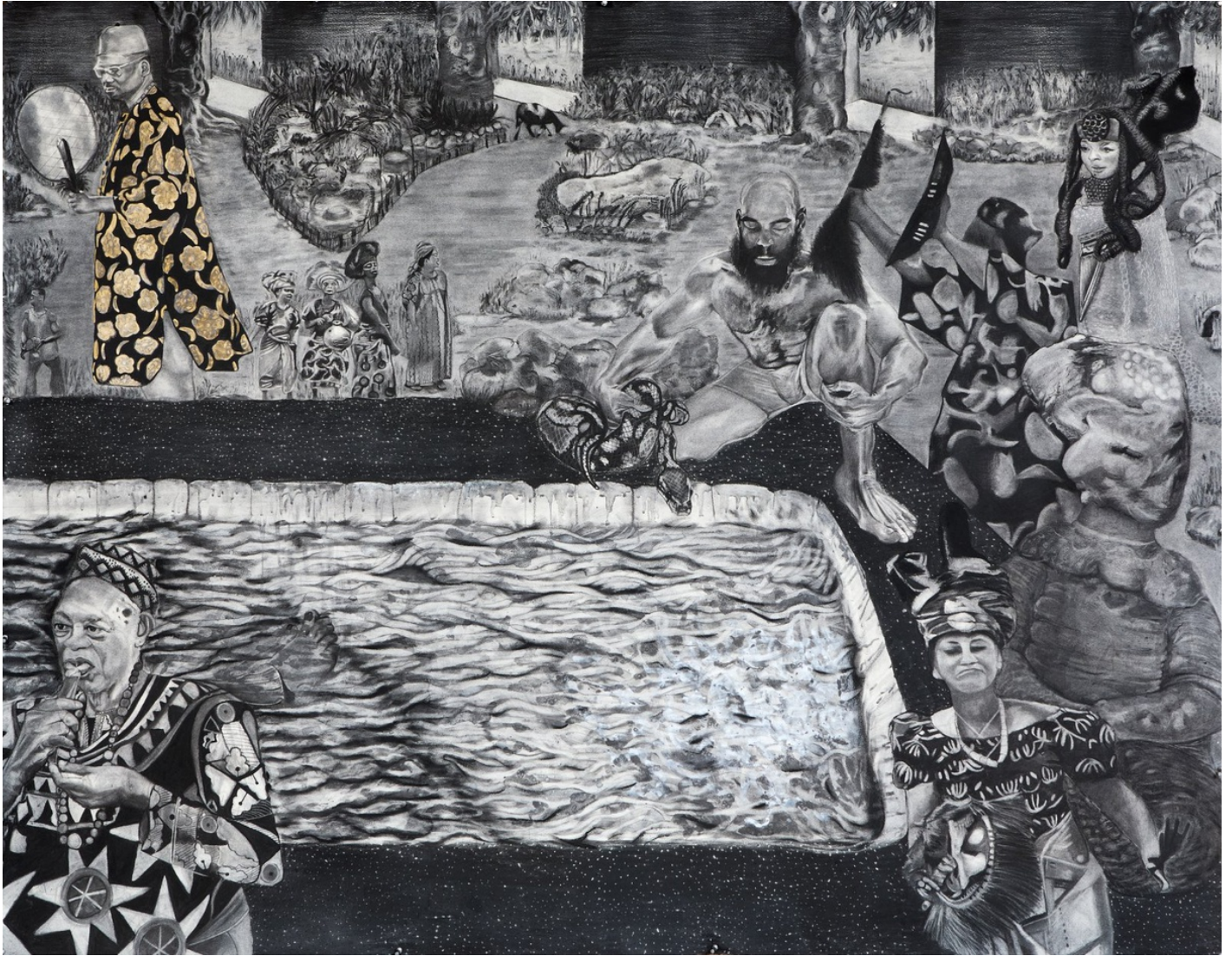
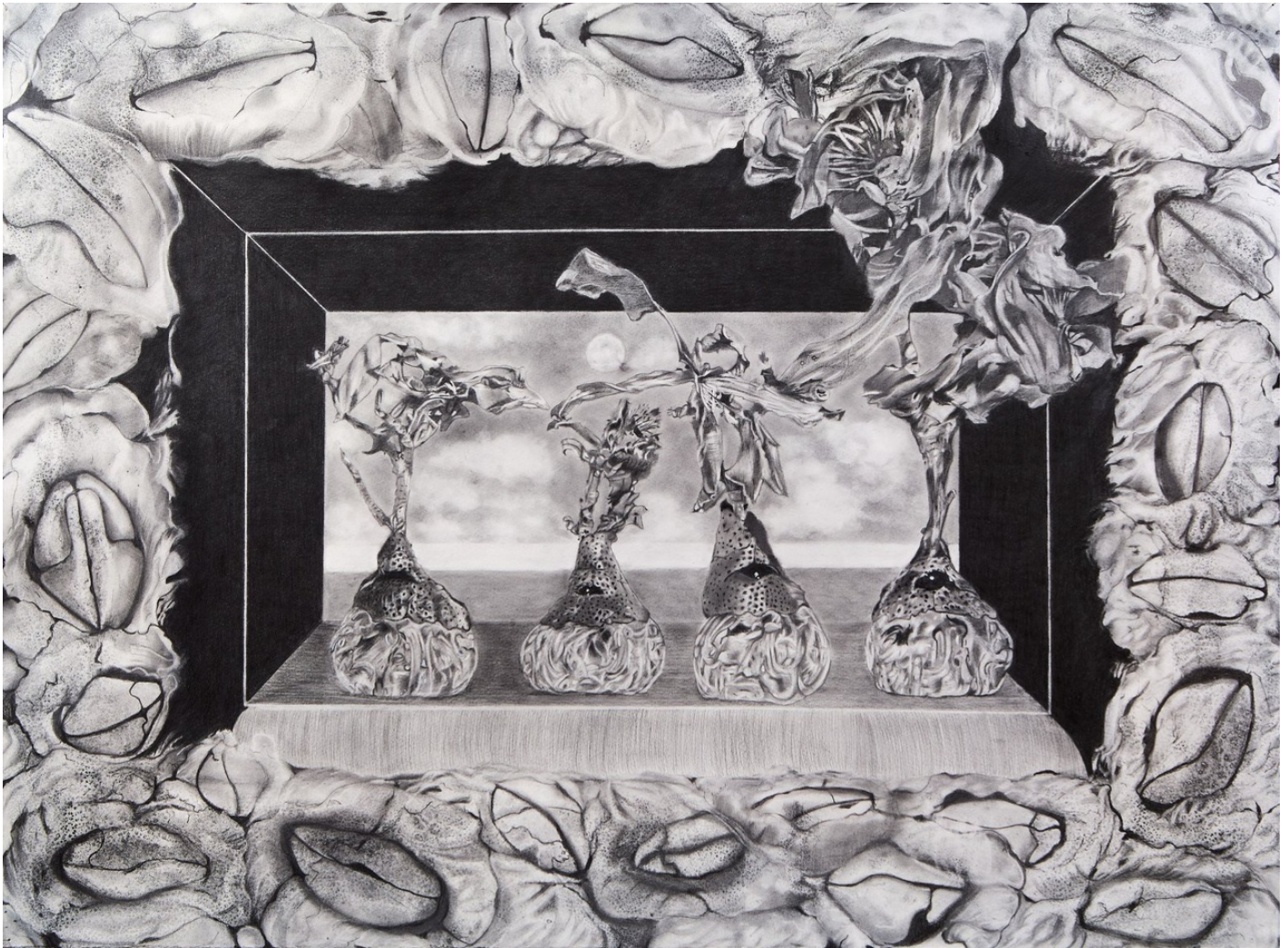


Image 2/2

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Abdulrazaq Awofeso

b. 1978, Lagos, Nigeria

The artist presents a new series titled *Okrika*. Depicting items of clothing, some on coat hangers, *Okrika* develops Awofeso's interest in personal sartorial expression as well as unexpected economic and cultural relationships (specifically, the shipping of discarded items of fast fashion from the West to Africa, from which the series takes its name).

Made from discarded wooden pallets used for the transportation of goods around the world, **Abdulrazaq Awofeso's** recent work is loaded with connotations of human migration, as well as referring to the artist's own frequent journeys through Africa and Europe.

Dismantling the pallets, Awofeso uses the timber to represent human figures in wall reliefs, freestanding sculptures and installations. Individually carved and painted by hand, their physical traits and vibrant colours are inspired by encounters with people in different cities and subcultures - such as La Sape ("society of ambience-makers and elegant people"), prevalent in Kinshasa and Brazzaville. While La Sape's colourful sartorial style originated as a response to colonial rule and western "dandy" fashion, any suggestion of uniformity - or a kind of universal portrait - is contradicted by the distinctiveness of each figure, conveying the artist's resistance to simplistic cultural or racial categorisation.

For more than a decade, Awofeso has produced stand-alone figures, entitled *Boujee* (2009-present), formed of geometric blocks. His series *Skhothane* (2021-22)

takes its title from the culture of the post-apartheid 'born-free' generation living in South Africa. Visiting friends in the townships of Soweto, Vosloorus, Thembisa, Mabopane and Thokoza, Awofeso enjoyed watching Skhothane dance battles, involving the destruction of personal possessions, such as money, mobile phones, designer and luxury clothes, as a demonstration of wealth.

Do You Know Who I Am (2022) depicts people Awofeso met during a return flight to Birmingham from Lagos in 2021, when the artist and his fellow travellers were held in Amsterdam as the UK government imposed a swift ban on arrivals from Nigeria due to the country's then-rising cases of Covid-19. One wears a face mask, reflecting the way that global events can become conflated with and visible in our physical and social identities. Another figure wears sunglasses, a

tribute to the jazz musicians and communities in both Birmingham and Nigeria encountered by Awofeso.

Commissioned by Ikon Gallery, *Avalanche of Calm* (2021- 22) comprises 3,000 individually carved figures and signifies the modern city, where people from all walks of life come together. Suspended above are wooden clouds, their subdued hues recalling the overcast British weather. In life, passing clouds often remind us of the ephemerality of human existence; evoking the relative smallness of people in relation to the cosmos, *Avalanche of Calm* balances that revelation with an inference of humanity's strength.

Ugonna Hosten

Ugonna Hosten is a multi-disciplinary visual artist working across collage, drawing and printmaking.

Born in Nigeria and migrating to the UK as a child, Hosten's work explores the notion of duality as being central to the human experience. Themes of myth as a genre of reality, and the realm of the unconscious, are prevalent in her work.

Following the success of her 2023 solo exhibition at York Art Gallery, at 1-54 Hosten presents new works on paper at her first exhibition in the USA.. Exploring pre-colonial spiritual practices of the Igbo people through her masterly drawings in graphite and charcoal, there is a complex duality between the precision of her work and the esotericism of her subject matter; it is the collision of these two modes – the precise and the obscure – that Hosten's practice finds its surest stride. Hosten's practice is inspired by a combination of her own revelatory dreams and academic research in to an area that has been largely ignored or treated as taboo in colonial and post colonial Nigeria, specifically with regards to Igbo spiritual practices.

After studying criminology at university, Hosten's interest in the human mind extended into her artistic practice. Her work represents a kind of evolution, piecing fragments together and investigating experiences - historical, personal and imagined. Striving to convey the

dimensions of the self and its connection to a collective unconscious, the artist's explorations build on a rich legacy and tradition of storytelling and myth making.

Exhibitions include *chi; Altarpieces, Liturgy & Devotion*, York Art Gallery, York, 2023; *Instinctive Travels & The Paths of Rhythm*, One Paved Court, London, 2022; Royal Academy Summer Exhibition, London, 2021; Ty Pawb Print International, Wales, 2021; Woolwich Contemporary Print Fair, London, 2021, and *Humanalia(n)*, One Paved Court, London, 2020.