



ARTWORK CATALOGUE

FEATURING:

**IFEOMA ONYEFULU | NATANYA BARRETT
EMMANUEL OKORO | JOSHUA DONKOR | HABIB HAJALLIE**

Bingham

RIVERHOUSE

CONTEMPORARY COLLECTIVE

Degree
ART

ARTELLITE

DEGREEART.COM & THE BINGHAM RIVERHOUSE PRESENT:

REALM

OCTOBER 4TH - NOVEMBER 15TH

61 - 63 PETERSHAM ROAD, RICHMOND UPON THAMES, TW10 6UT

'EVERY MAN LIVES IN TWO REALMS,
THE INTERNAL AND THE EXTERNAL'.

Martin Luther King

Bingham

RIVERHOUSE

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ARTELLITE

A group exhibition of 5 contemporary artists, who live and work in Britain, exploring concepts of personal identity and Diaspora, through the mediums of Photography, Paint, Illustration and Sculpture, to mark Black History Month 2022.

THE ARTISTS



**NATANYA
BARRETT**
sculptor



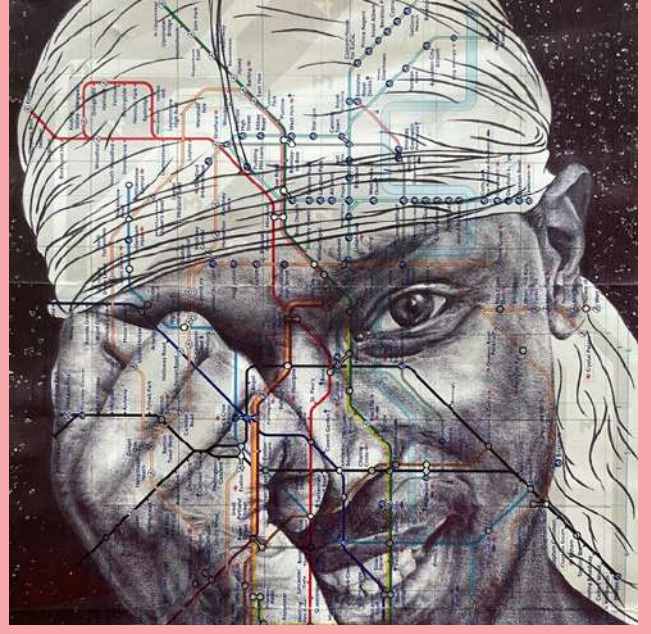
**EMMANUEL
OKORO**
sculptor/ draftsman





**HABIB
HAJALLIE**

draftsman/ painter



**JOSHUA
DONKOR**

painter/photo transfer



**IFEOMA
ONYEFULU**

photographer



JOSHUA DONKOR

**Cardiff Metropolitan School of Art and Design
(BA Hons Illustration First Class , 2020)**

[COLLECT](#)



Joshua Donkor (b. 1997, UK) is a Ghanaian-British painter whose work uses portraiture as a tool to subvert monolithic portrayals of Black identity.

Donkor approaches portraiture as a collaborative exercise between him and his sitters. His process involves meeting with the subjects of his paintings on multiple occasions and going through their personal effects and photographs. Donkor works with them to identify the images that most potently convey the details of their personal narrative, including family photos, fabrics, and personal belongings.

Although the subject matter of Donkor's paintings is deeply personal and completely idiosyncratic—often having to deal with specific African roots and the individual experiences specific people have had growing up Black in Western societies—all types of viewers have been able to respond deeply to the images. Somehow, widely relatable content is communicated through the specificity of the images.

Each portrait Donkor paints includes both the image of the sitter, as well as layered visual references to all of the items they picked out together.

The material depth of the paintings comes about through Donkor's method of transferring layer after layer onto the surfaces of his paintings. Using a range of different painting and printing and layering techniques, he literally embeds the histories of his sitters into the work.

NATANYA BARRETT

**City & Guilds Of London Art School
(MA Fine Art , 2018)**

[COLLECT](#)

Natanya Barrett sees the body objectively and changes it into a hybrid using the virtual realm, drawing reference from the female form and Rorschach imagery; cutting away sections of the body rendering it an avatar.

Her practice is process and materiality lead and through these explorations a manifestation of a released soul into a bodily form. This materialisation is visualised in her sculptural pieces, an incarnate divine being is created that offers a new mythical narrative of empowerment.

Barrett's personal politics comes from an experience of living in two very different cultures - the Caribbean and the UK. Zak Ove, Wangechi Mutu's and Ingrid Baars work and philosophy has strongly influenced Barrett, in particular, Wangechi Mutu's observations that the voice of the black female artist is still "exotic" and still subdued in the 21st century.



The themes of her work investigate gender, racial and cultural stereotypes through Afro-culturalism the aim of this is to reframe and reclaim the black body by offering alternative narrative by morphing the female figure in angelic/sci- form. Her aim is to challenge the negative typecasts, which prevail; to create positive historical, mythological folklore and inspirational black stories. She intends to use her art as a platform to start a dialogue of empowerment.

EMMANUEL OKORO

**University of the Arts London
(BA Fine Art Sculpture , 2015)**

[COLLECT](#)



Emmanuel Okoro is a London-based sculptor originating from the Delta Region of Nigeria.

His interest in storytelling and themes of tribal ancestry, humanity, legacy and immortality are consistent threads that weave their way through his practice and continue to inspire the evolution of his narrative.

Okoro pares down to reveal the essence of a state of being, oneness and relationship or of a moment; whether dancing, expectant, or restful. With his sculptures Okoro simplifies the forms to achieve clear lines, smooth and organic textured surfaces, while playing with the scale and proportion of specific features within figurative sculptures.

Finding words to express or describe his portfolio of works, is an art form in itself, and is, thus, left to the eye and soul of the observer.

HABIB HAJELLIE

Loughborough University
(Fine Art , 2017)

[COLLECT](#)



My practice looks to empower often marginalised minorities through the exploration of identity within portraiture. Confronting socio-political issues within my drawings can act as a catalyst for a discourse regarding the perception of various demographics as being of lesser humanistic value. Specifically, with the disenfranchised often being undermined by mainstream media; somewhat paradoxically reflecting an archaic hierarchy of status, similar to colonial ideologies.

Using antique texts and maps as the canvases for my works enables me to pragmatically re-contextualise ephemera, creating a cohesion between the concepts informing the work and the aesthetic output.

As I empower various figures; I simultaneously do so with the ground used, presenting them within new contexts. Placing myself or family members as the subjects of my portraits evokes a sense of immediacy, apropos to navigating the intersection of my western upbringing and familial west African culture.

Informed by my Sierra Leonean and Lebanese heritage, I am conscious of representing figures that have historically been conspicuously omitted from traditional British portraiture. I call upon anecdotal references to portray scenes that are occasionally quasi surrealist representations; confronting lingering ethnocentrism that are still embedded within modern western society.

IFEOMA ONYEFULU

**Loughborough University
(Fine Art , 2017)**



In a recent conversation with a friend, Ifeoma was thinking about how her inspiration arrives.

Ideas for books can appear at any time and in any place. The traditional maxim that a writer only needs a pen and paper may be true...and a camera too.

How do I write?

I don't have a formula, or a place I can go to get ideas from, for a new book.

Usually, ideas come when I least expect them. I could be doing something so boring, like washing up, and bingo, a voice pops up in my head.

I'm so glad I never dismiss anything that comes into my head,

you never know, it might be another book! Having said that, I have often thrown away pieces of paper with interesting ideas on them, mistaken them for rubbish!

On the whole I write about things that interest me