

ADELAIDE DAMOAH REEMBODYING THE REAL

Online Exhibition
May 8 – July 7, 2020

Boogie | Wall, 50 Brook Street, London W1K 5DR



A WOMAN'S GLORY IS MARRIAGE?
(BAA ANIMUONYAM NE AWAREE), 2018
147.3 x 63.5 cm © Courtesy of the Artist and Boogie-Wall

Boogie | Wall Gallery is pleased to present, "Reembodying the Real" includes previously unseen works from the Genesis series which ultimately led to the development of the artist's ongoing project, confronting colonisation with its first iteration being "Into the Mind of the Coloniser".

This Online exhibition will see British artist Adelaide Damoah, member of the Black British Female Artist Collective, present the continuation of her previous ambitious work GENESIS. The works in the Genesis series mark the beginning of the artist's exploration into her personal history.

The series was sparked by the discovery of a photo of her great grandmother, Ama Ammissah Quansah, dating back to 1920 in British Gold Coast (now Ghana). The discovery led to an obsession with the image and Damoah has used it multiple times in various works including The Rebirth of Ama (2018) which is featured in this series of work. The same image sparked a desire to discover more about the history of colonialism and the relationship between the colonized and the coloniser.

"Reembodying the Real" was first performed in 2019 with Open Space Contemporary and subsequently performed in Oslo (2019) and New York (2020). Works are importantly titled after Ghanaian proverbs with the translation of the Twi in English in order to further tie the work to the artist's heritage. The bible page works in the series prompted the artist to start to consider the relationship between Christianity, spirituality and colonialism. Of the body print works in the series, the artist said: "Black and gold have been used both for aesthetic and metaphorical reasons.

Black is evoking skin colour, but also absence as a lived experience. Meanwhile, gold is referring to Ghana's historical source of wealth which gave it its colonial name (Gold Coast)." The artist has cited David Hammons and Ana Mendieta as key influences in the production of this work.

About the Artist

Adelaide Damoah is a British artist of Ghanaian descent working at the intersection of painting and performance within the context of British colonial history, race, identity and sexuality. Her debut exhibition *Black Brits*, took place at Charlie Allen's Boutique, London, UK in 2006, subsequent to which she has exhibited in multiple group shows including: Opera Gallery, Budapest, Hungary (2009); Bargehouse Gallery, Oxo Tower, London, UK (2015) as part of the AACDD Festival; and Latham Watkins LLP, London, UK.

In 2017 her work was selected for both national and international group exhibitions including *A Seat at the Table*, 198 Gallery, London, UK; *Dispersed*, Nubuke Foundation (+Chale Wote), Ghana; UNFOLD Festival, London, UK; *Article 10*, Amnesty International, London, UK; *Gallery of Small Things* (Bisi Silva), ACDF Festival, Lagos, Nigeria, and in 2018 she presented work in *We Face Forward* at Bonhams, London and *Little Africa Des Gosses*. Marrakesh Off the Tracks as part of an artist residency in Marrakesh, Morocco.

In 2019, Damoah presented work in Rafiki Arts. Oslo, Norway, Art X Lagos with Tafeta London, No Room for Fear SMO Contemporary and Smithsonian, Under the Skin. Royal College of Physicians Museum London.

In 2020, Damoah presented work in "Drivers of the Future. MArt Agency. We Collect Club, London, Her Eyes, They Never Lie. Black Shade Projects. Marrakesh, Morocco. Solo exhibitions include *Supermodels*, Nolia's Gallery, London, UK (2008); National Centre for Domestic Violence (NCDV) Mayfair, London, UK (2009); *This is Us*, Camden Image Gallery, London, UK (2015), *Genesis*, London 2018 and Royal West of England Academy 2020. Damoah is a fellow of the Royal Society of Arts and was made an Academician at the Royal West of England Academy in 2019.

Website: [Adelaide Damoah](#)

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