

WELCOME TO FLOOR ONE 9

Installation Shot:

Tosin Oshinowo, Medina Dugger, Jean Servais Somian, Studio Lani,
People of the Sun, Studio Badge, Oxygen Furniture, The Baba Tree



FLOOR ONES

by Caline Chagoury

Contemporary Art x Contemporary Design

Edition 1

at [Art Twenty One](#), Lagos

October 2019 to March 2020

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INTRODUCTION

Art Twenty One - a space dedicated to contemporary art in Lagos, Nigeria - has been **Floor One 9'ed**.

Floor One 9 - Caline Chagoury's latest project - is a creative expression intended to showcase the powerful relationship between contemporary art and design while celebrating the incredible talent, resources, and creative minds stemming from Africa.

Launched in October 2019, the First Edition of Floor One 9 features a mix of artists, designers, and artisans all linked to the African continent.

The artists bring with them a unique knowledge of their cultural heritage, their homes, and experiences, which is embedded in their art and designs.

From paintings, to photography, to contemporary design pieces, Floor One 9 is a concentration of all that is beautiful about Africa and a call for its celebration, while challenging the cultural dynamics of social identity.

Welcome to Floor One 9...

Where Contemporary Art meets Contemporary Design.

“I wanted to take things one step further in my quest to keep giving artists a platform, while celebrating the city I call home, Lagos. If Art is for expression and Design is for communication, the combination of these two can only lead to a more powerful statement. That statement is Floor One 9. I like the element of finding the unexpected where minds have already been set on what a place is expected to be. A lot of preconceived ideas are made of Lagos, but Lagos surprises and excites. Africa is multifaceted, plentiful, and burgeoning with ideas and talent - that is what Floor One 9 wants to celebrate - and we hope to Floor One 9 more spaces in the future.”

Caline Chagoury Moudaber



Installation Shot:
Namsa Leuba's Flash I,
Jean Servais Somian's Console Afibah and Luminaire Seguela,
Lambert Shumbusho's Come Closer.



Ada-Sol

(b. 1991, Nigeria)

Having studied Architectural design at the Royal Melbourne Institute of Technology in Melbourne, Australia, Ada Umeofia's designs are strongly influenced by her science-based educational background and her natural affinity to create beyond the norm.

Born and raised in Lagos, Nigeria, Umeofia's approach to design takes a life of its own as metal is divided, cut and welded into triangular-shaped lifestyle products. By channeling the chemical arrangements of biological and physical particles, she creates hybrid structures of planters and chairs which celebrate the endless possibilities of metal craftsmanship in her community.



Spine Shelf, 2019 | Metal | 83.8 x 251.5 cm

Umeofia's spiritual connection to the "Sun" is also a large part of her creative process. Her association with the sun has not only aided her personal growth but has also inspired her professional endeavours, allowing her to visualise and conceive unorthodox designs.



Pyramid Wall Planter (Mini), 2019
Metal
14 x 14 x 27 cm

Pyramid Planter, 2019
Metal
24 x 24 x 78 cm



Hex Chairs, 2019
Metal
127 x 66 cm
(Side View)



Hex Chairs, 2019
Metal
127 x 66 cm
(Front View)

Dimitri Fagbohoun

(b. 1972, Benin)

Originally from a Beninese and Ukrainian family, Dimitri Fagbohoun grew up in Cameroon before moving in France. His artistic research and the themes he explores in his installations are indicative of his own experience and his plural identity.

Evolving towards the reappropriation of the west African statuary figures in exile, he developed a project called Re-Collection, in which masterpieces of the African art known as classic are reproduced and staged by both himself and several craftsperson.

Fagbohoun created the Almeda piece as a means to empowering Africa. At a time when Africa is emancipating itself, he believes that it is important to highlight its growth.

“I am black, I am proud, say it loud” - Dimitri Fagbohoun

The black colour of the sign evokes the black power and emphasises the fight to be empowered.

Fagbohoun has participated in several exhibits including the Dakar Biennial (Senegal, 2012, 2018), as well as the Musée de la photographie, Saint-Louis (Senegal, 2018).



Fetish NERO, 2019 | Enameled black ceramic, nails & Bronze Stud Unique | 84 x 46 x 28 cm

The image shows a light sculpture of the word "POWER" in large, metallic, illuminated letters. The letters are arranged horizontally and are mounted on a dark surface. Each letter is highly reflective and glows from within, creating a bright, circular light effect around each character. The background is a dark, neutral color, which makes the glowing letters stand out prominently.

Amandla (Tribute to Nelson), 2019 | Light Sculpture | 247 x 8 x 41 cm

"The word power is activated through sound.
The more you speak , the more the light shines"
- Dimitri Fagbohoun

Offering a device that makes the viewer no longer passive but active, the artist draws attention to the power of the word, to make his voice heard.

Fatly

Founder : Fatimata Ly
(Established in 2015, Senegal)

Since the late 90s, ceramic designer Fatimaty Ly has strived to tell the story of an African Cultural Heritage using porcelain and ceramic materials. The brand, 'Fatly' is inspired by a strong intention to bring a new conversation to the 'art of the table', with an exclusive and qualitative collection of teas and coffee sets.

Fatly's innovative approach to artisanal skills has propelled her dishes into a fashionable products that pay homage to senegalese women of the past generations. In particular, her products depict stories of the queens of the Waalo, as they had a sophisticated lifestyle and knew certain luxury in a contemporary manner.

Her work remains decorative with a utilitarian art intention that preserves african culture and its heritage.



Toile de korogho collection

#1



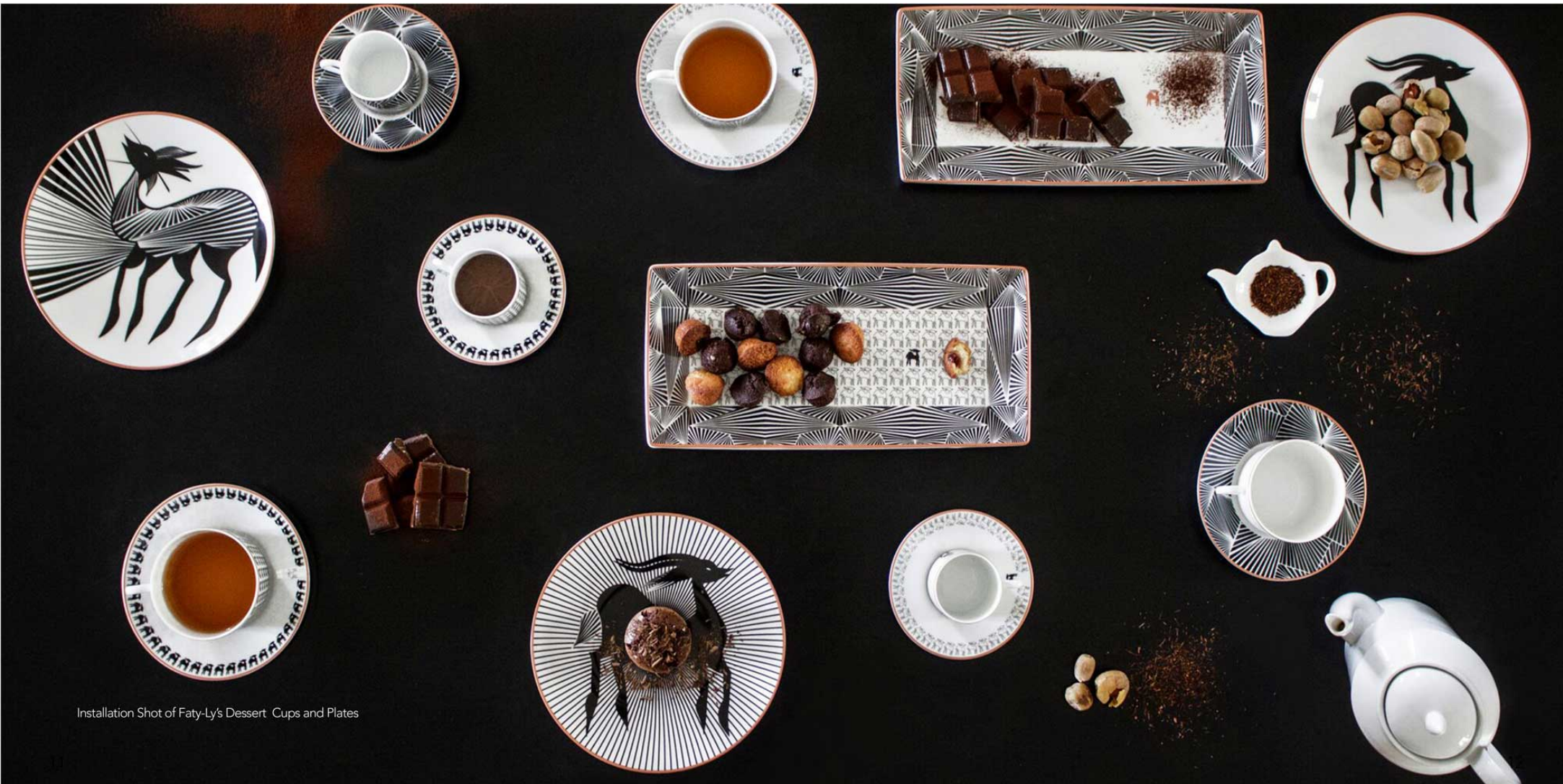
#2



Located in the north of Ivory Coast, the Senoufo country is known for its Korhogo canvasses. The Korhogo canvasses are immediately recognizable and each motif has a strong symbolic dimension. By using porcelain as a canvas, Faty Ly offers tableware objects that convey heritage and timelessness. Hence her Toile de Korogho collection is about translating the DNA of the motifs and its iterations into whimsical usable products.

#1 "Dessert Plate K1" & "Tea Cup & Saucer K2"

#2 "Tea Cup & Saucer K2"



Installation Shot of Faty-Ly's Dessert Cups and Plates

Ilé-Ilà

Founder: Tosin Oshinowo
(b. 1980, Nigeria)

Tosin Oshinowo established 'Ilé-Ilà' in 2018, creating it to be a lifestyle furniture line designed and handmade in Lagos, Nigeria. As an architect, her natural affinity towards product design led her to creating period-conscious furniture with contemporary African content.

Oshinowo's Yoruba decent had a profound influence on her furniture line, particularly with the 'Àdùnní' chairs. Nigerian teak wood is used as the chair structure and is upholstered in two styles of the indigenous Yoruba textile Asò-oké; the front bears Asò-oké Gboro-gidi (solid) and behind Asò-oké Onja-wú ati iho (perforated).

Ultimately, her work provides an insight to traditional African aesthetics through a minimalist elegance.



The Àdùnní chair Series _Green, Yellow, Pink 2017 | Teak wood and Asò-oké textile
70 x 85 x 104 cm



Collaboration by Tosin Oshinowo and Olu Amoda
'Iron Run', 2019 by Tosin Oshinowo
Steel & Glass table
92 cm x 24 cm x 120 cm

'Akaba Parasa' by Olu Amoda - Silver stools inspired by
Nok Culture.
Polished stainless steel and acrylic
60 cm x 54.8 cm



The Àdùnní chair Series _Green, Yellow, Pink 2017, Teak wood and Asò-oké textile
70 x 85 x 104 cm







Installation Shot:
Tosin Oshinowo's Dining Table,
Olu Amoda's Dining Stools

Jade Folawiyo

(b.1987, United Kingdom)

Jade Folawiyo's cross-cultural experiences – with the United Kingdom where she was raised, the Italian Fabbrica Design department where she worked, and with Nigeria in particular where her family originates – is her strongest inspiration. Her affinity to infuse all cultural influences led her to working with local artisans and reinterpreting traditional techniques from each area; resulting in her current collection.

These impressive geometrical metal lamp shades are indicative of her Nigerian heritage, in terms of the rich rustic design, and her contemporary design background which resonates with a western sensibility. Folawiyo's focus on home accessories permits a deeper exploration into mixing different cultures and their practices.

Her Lampshades have since been included in the collection of pieces showcased at The Queen's Diamond Jubilee at Valentine House.



Amber, 2019
Copper with Copper Braided Cloth Covered
Wire Electrical Cord
270 x 280 x 280 cm



Uno, 2019
Copper lampshades, brass and earth light
bulb fittings, bulb and electrical cable
400 x 380 x 70 cm



#1



#2



#3

#1 Blue, 2019 | Blue Perspex & Ankara - custom metal hands | 30 x 30 cm

#2 Golden Eagle, 2019 | Clear Perspex & Metallic Ankara - custom metal hands | 30 x 30 cm

#3 Black hole, 2019 | Clear Perspex & Metallic Ankara - custom metal hands | 30 x 30 cm

Jean Servais Somian

(b. 1971, Ivory Coast)

From his home and studio in Grand Bassam, furniture designer and sculptor, Jean Servais Somian draws inspiration from West Africa's heritage and long-held tradition of wood carving.

Somian's preferred wood is coconut - a sustainable alternative to rainforest timber. He is fascinated by its contrasting characteristics of extreme hardness and fragility. To hone this challenging wood he uses custom-made tools from local blacksmiths achieving the elegant and sinuous furniture for which he has become known.



#1



#1 Tabourets Ebiany 1 & 2, 2019
Amazaque Wood
28 x 25 x 30 cm

#2 Bassine Tabouret, 2019
Plastic basin, Ankara fabric
37 x 28 x 42 cm

#2



#2a



#2b



#2c





Preserving the wiry, innate strength of the tree, something which will influence the shape of the final piece, he pierces and hollows out parts of the wood to create varying apertures or 'windows'. The elongated trunks are then sculpted into the unique totem pieces presented in this exhibition. They display a sobriety of function together with a precise subtlety of form.

Somian's works have been exhibited in the Biennale de l'Art Africain Contemporain, Dakar, Musée du Quai Branly, Paris and 1:54 Fair, London, 2015.

Installation Shot of Jean Servais Somian's Banquette Pirogue, 2019
Old fisherman's canoe
280 x 50 x 70 cm
(This furniture piece was made from a coconut tree)



#1



#2



#3

Preserving the wiry, innate strength of the tree, something which will influence the shape of the final piece, he pierces and hollows out parts of the wood to create varying apertures or 'windows'. The elongated trunks are then sculpted into the unique totem pieces presented in this exhibition. They display a sobriety of function together with a precise subtlety of form.

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#4



#5



#1 Coiffeuse et Tabouret, 2019
Amazaque Wood | 68 x 290 x 50 cm

#2 Luminaire Seguéla, 2019
Amazaque Wood | 68 x 290 x 50 cm

#3 Tabouret Masque Dozzo, Cocotier et clous 1, 2019
Amazaque Wood | 45 x 24 cm

#4 Banquette Pirogue, 2019
Old fisherman's canoe | 280 x 50 x 70 cm

#5 Console Afibah, 2019
Amazaque Wood | 207 x 41 x 82cm



#1

#1 Banc Rouge, tronc cocotier, 2019
Amazaque Wood
225 x 25 x 45cm



#2

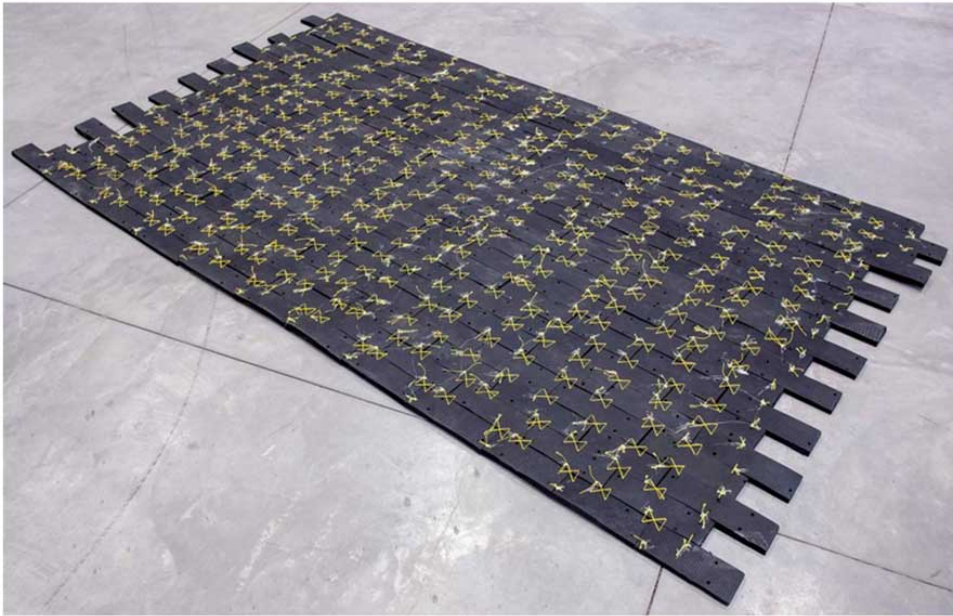


#3



#2 Console Amazakoue, 2019
Amazaque Wood
65 x 31 cm

#3 Accessoires petit guéridon
rangement (L & R), 2019
Amazaque Wood
70 x 30 cm



Tapis tapette Noir, 2019
Rubber
215 x 160 cm

Tapis tapette plastique et corde, 2019
Rubber
215 x 150 x 1,5 cm



Lambert Shumbusho

(b. 1964, Rwanda)

Dr. Lambert Shumbusho is a fore-runner in modern organic design in West Africa. Shumbusho's Design Furniture collection comprises original art-furniture hand carved by the artist himself from fallen tree trunks, unearthed roots, and branches of hardwood found at the riverbanks and swamps of the West African coast.

Although he was born in Rwanda, Shumbusho lives and works in Nigeria, where he sources his materials to create his artistic wooden structures.

A Harvard trained Petroleum lawyer by profession, Shumbusho began developing his designs over 20 years ago based on his observation of the inhabitants of Niger Delta, and the mysterious beauty of these discarded and unwanted natural fragments.

"I am animated by one principle: to preserve and convey the natural beauty of hardwood."- Lambert Shumbusho



Butterfly, 2018 | Akoriko Tree | 220 x 90 x 33 cm



Come Closer, 2017
Okpepe Tree
180 cm x 40 cm x 105 cm



The artist goes in search for his materials down the riverbanks in the Niger Delta finding rare pieces such as the Iroko, Ewu, okoliko, Eki and Okepe. Treating his wood like a "row germ ready to reveal its singular character", Sumbusho is able to dust, brush and treat each piece with a natural wax that preserves the uniqueness and dignity of the wood structure. Once the final form and natural texture are highlighted, the pieces are shaped into a wide variety of coffee tables, chairs and consoles.

Installation Shot:

Convive II Table, 2019 | Ancient Iroko tree | 450 x 130 x 80 cm

Seen here with his Majestic I Bench and Studio Lani's Stools.

Medina Dugger

(b. 1983, Texas)

Chroma: An Ode to J.D. 'Okhai Ojeikere, Lagos, Nigeria, 2017-Ongoing
Chroma: An Ode to J.D. 'Okhai Ojeikere, is an on-going series which celebrates women's hairstyles in Nigeria through a fanciful, contemporary lens. The images are inspired by hair color trends in Lagos and by the late Nigerian photographer J.D. 'Okhai Ojeikere.

Hairstyles such as braids, locks, and threading, have been prominent in African culture for many centuries and Nigerian hair culture is a rich and extensive process which begins in childhood. The methods and variations are influenced by social/cultural patterns, historical events and globalisation. Hairdos range from being purely decorative to conveying deeper, more symbolic understandings, revealing social status, age and tribal/family traditions. Ojeikere's approach was documentary in nature as he photographed over 1000 styles and amassed an enormous index spanning over 40 years. He began photographing women's hair in black-and-white, following the re-emergence of traditional Nigerian hair designs which became popular again following Nigeria's independence. Prior to de-colonization, wigs and hair straightening had become a commonplace practice, as women conformed to Western standards of beauty.

The availability of colorful extensions and wools in local markets today has led to unique variations on threading and braiding techniques. Chroma is a celebration of both traditional and contemporary braiding methods. The series takes more of a whimsical approach and recontextualizes some of Ojeikere's (and other) hairstyles to highlight current and imagined hair designs, celebrating the art of Nigerian hair culture.

Chroma was inspired by hair color trends in Lagos and by the photographic work of the late Nigerian photographer J.D. 'Okhai Ojeikere. Medina contacted local hair dresser Ijoma Christopher who was able to recreate the hairstyles in color, first photographed by Ojeikere. The process was collaborative in nature; hairstyles were agreed upon following discussions between Medina, the model and the hairdresser. Medina styled the shoots, most of the garments selected were designed by Nigerian fashion designers.

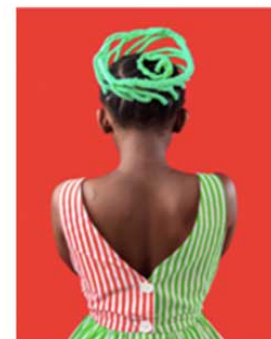
The series CHROMA: an Ode to J.D. 'Okhai Ojeikere', 2017 | Fiber Pigment Print on Dibond | Edition of 5 + 2AP
45.7 x 60.6 cm | 91.45 x 121.2 cm



#1



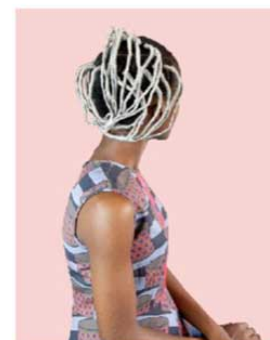
#2



#3



#4



#5



#6

#1 Pineapple
#2 Orange Koroba With Ponytail
#3 Mint Tea Cup and Saucer

#4 Fuchsia Gele
#5 Silver Agaracha
#6 Red Shuku

“Hairdos range from being purely decorative to conveying deeper, more symbolic understandings, revealing social status, age and tribal/family traditions.”



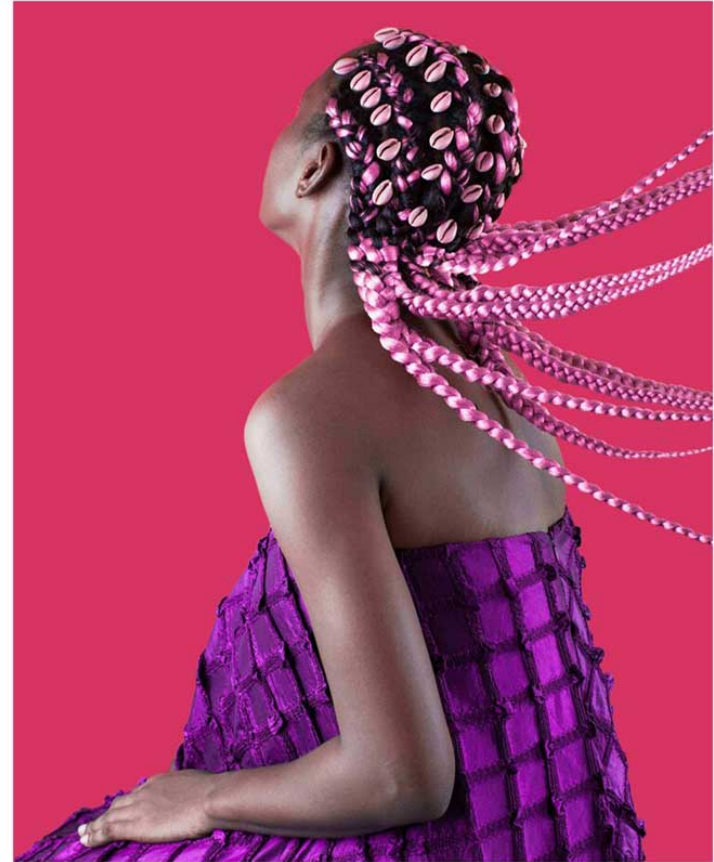
Silver Calabar in Torwei



Purple Kinky Calabar

From the series CHROMA: an Ode to J.D. 'Okhai Ojeikere', 2017 | Fiber Pigment Print on Dibond | Edition of 5 + 2AP

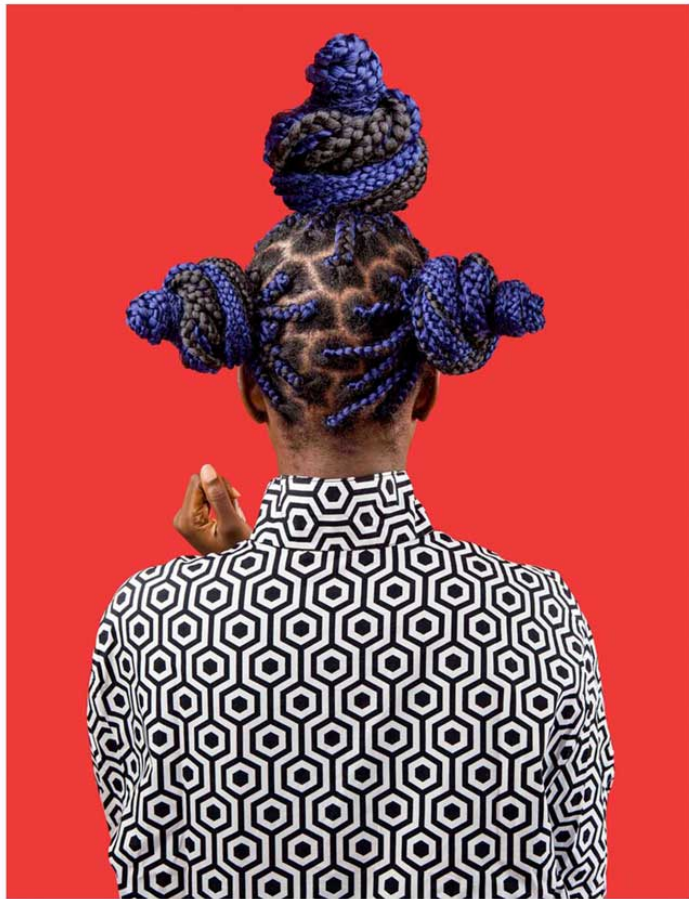
45,7 x 60,6 cm | 91.45 x 121.2 cm



Pink Didi with Cowry Shells

From the series CHROMA: an Ode to J.D. 'Okhai Ojeikere', 2017 | Fiber Pigment Print on Dibond | Edition of 5 + 2AP

45,7 x 60,6 cm | 91.45 x 121.2 cm



Calabar Bun Trio
Fiber Pigment Print on Dibond
45,7 x 60,6 cm | 91.45 x 121.2 cm (Edition of 5 +2AP)



Pink Rose Gele
Fiber Pigment Print on Dibond
45,7 x 60,6 cm | 91.45 x 121.2 cm (Edition of 5 +2AP)



Installation Shots of Medina Dugger's Chroma Series



Installation Shots of Medina Dugger's Chroma Series



Installation Shot of Medina Dugger's
Chroma Series

Namsa Leuba

(b. 1982, Switzerland)

Namsa Leuba is one of the pre-eminent photographers in today's Africa. Her diverse photographic practice examines the representation of African identity through the Western imagination. Spanning documentary, fashion and performance, Leuba creates a visual imaginary that explores the signs and symbols of her cultural heritage, from rituals and ceremonies to statuettes and masquerades. Whether executed on location in the artist's ancestral hometown of Guinea or in the constructed studio environment, Leuba's projects combine an anthropological interest in traditional customs with an aesthetic that is informed by fashion and design sensibilities.

Adopting a theatrical approach with careful attention to props, colours and gestures, Namsa Leuba questions the relationship between fact and fiction, action and representation, and the sacred and the profane.

Influenced by her dual heritage of Guinean and Swiss, the disparity between western belief systems and that of her mother's animist beliefs fuelled the exploration of traditional West African religious practices in her current photographic series "Weke".

From the series "Weke", Benin - 2017
Archival Pigment Print on Dibond
60 x 80 cm
Edition of 5 + 2AP

#1 Akpaki
#2 Azaca
#3 Hovi

#4 Kifouli
#5 Imelda
#6 Christi

#7 Marcial
#8 Beri
#9 Ora



#1



#2



#3



#4



#5



#6



#7



#8



#9

With this concept, Namsa's imagery in the series makes reference to the basic tenet of voodoo that cannot be depicted visually. She focuses primarily on the awareness of the cultural gaze where the bold figures –in a serene sense of poise– give us a window into an often misunderstood faith and practice.

Leuba has participated in recent exhibitions including Photoquai in Paris; Making Africa: A Continent of Contemporary Design at the Guggenheim Bilbao, and a performance in Off Print at the Tate Modern, London. Her work is included in prestigious private collections including the Swiss Foundation for Photography and the Tang Museum (New York).

'Weke' Series "Weke" means "the visible and invisible universe, all things created, living, breathing or not" in the local language of Benin."



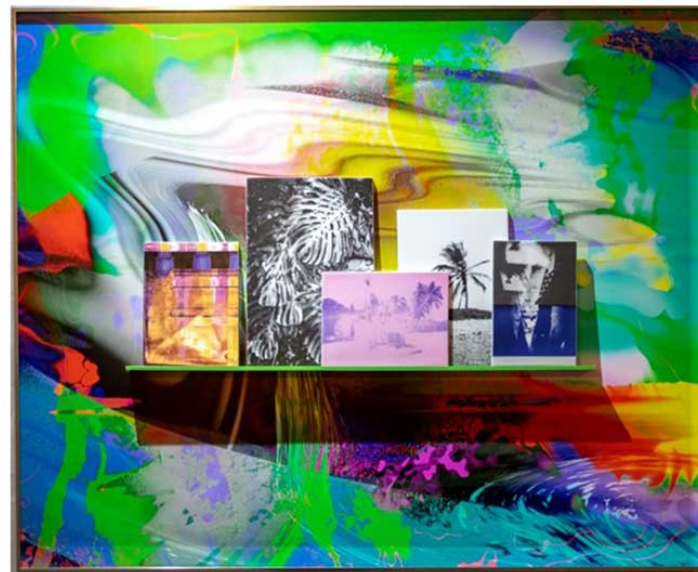
'Mamiwata' from the series Weke, Benin - 2017 | Archival Pigment Print on Dibond

68 x 100 cm | Édition of 5 + 2AP



Flash I from the series Weke, Benin - 2018

Tirage Pro Pigmentaire Collage sur alu 3mm Caisse américaine noir
3 BW pictures silk screen print on porcelaine from Limoges Hand-painted gold frame
90 x 110 cm | Elephant 15.5 x 22 cm | Lion 15.5 x 22 cm | Mask 15.5 x 22cm



Flash II from the series Weke, Benin - 2018

Tirage Pro Pigmentaire Collage sur alu 3mm Caisse américaine noir
3 BW pictures silk screen print on porcelaine from Limoges Hand-painted gold frame
90 x 110 cm | Elephant 15.5 x 22 cm | Lion 15.5 x 22 cm | Mask 15.5 x 22cm

Olu Amoda

(b. 1959, Nigeria)

Olu Amoda is an internationally celebrated Nigerian sculptor, muralist, furniture designer, and multi-media artist whose iconic work using repurposed materials and metal expresses the very best of modern African sensibility.

Amoda was born in Warri in the Niger Delta in 1959 to his father, a goldsmith, with whom there seems to be evidence of some subtle interdependence of a 'flaming' strength drawn from the sole element of consanguinity apparent in the art of both father and son.

Whilst teaching Sculpture and drawing at the school of Art, Design and Printing at Yaba College of technology, Amoda has won the Leopold Sedar Senghor top prize at the 2014 Dak'Art Biennale for his "Sunflower" series, his work has been included in many prestigious art collection including the Newark Museum and Foundation Blachere. He has exhibited around the world, including at the Skoto Gallery and the Museum of Art & Design in New York, at the Georgia Southern University in the United States, at the Didi Museum, Alliance Francaise, Goethe Institute & the Nimbus Art Centre in Nigeria, and with the touring exhibition "out of the ordinary" organized by the Victoria and Albert Museum in the United Kingdom.



Corner eye i, 2016 | Repurposed Welded Nails | 200 x 200 x 25 cm



#1



#2



#3



#4

Conducting excursions to old building sites in search for rusty nails, metal plates, bolts, pipes and rods, he intentionally welds them together to create ambiguous abstract installations. Ultimately, his work provides a juxtaposition between the strength of the medium and the softness of the subject matter making subtle references to the Nigeria's socio-political issues—specifically politics, race and economic distribution.

#1 At the ball ii, 2009 | Welded repurpose mild steel | 8 x 6 x 24 cm

#2 At the ball i, 2009 | Welded repurpose mild steel | 8 x 6 x 24 cm

#3 Sunday Outing, 2016 | Welded repurposed stainless steel | 90 x 42 x 29 cm

#4 Pot bearer ii, 2016 | Repurposed perfume bottle and welded stainless steel | 87 x 35 x 15 cm

People of the Sun

“Malawi’s artisans have a centuries-old craft tradition using natural resources and generations of indigenous knowledge. What they don’t have is access to modern design, a platform to sell their products and the knowledge and funds to set themselves up as proper enterprises.” - People of The Sun

The People of the sun consists of the most skilled artisans from Southern Malawi. These artisans are taught to harness and develop their skill-set to build sustainable businesses in their community. By producing refined furniture and lifestyle products that are deeply-rooted in the hand-crafting traditions of their homeland, the business is able to generate income for the local community. Since the initiative began, People of the sun has collaborated with talented designers and respected international brands, aiding in brand awareness and brand generation. In turn, the collective has succeeded in positively impacting the lives of over 600 Malawian families and community members.

“It all started when we spotted a beautifully-made basket in Blantyre Market and asked the owner of the stall, Mr. Bigna, who had made it. He made a call to the artisan and together we traveled to his village, where three weavers were waiting for us under a mango tree!”

Mango club was born and it now has 35 artisan members, with a chairman, secretary and treasurer. Following high-profile collaborations with internationally-known designers Ineke Hans, Rentaro Nishimura and Donna Wilson their products are sought-after worldwide.



Red, 2019 | Elephant grass, Handmade | 55 x 45 cm

This set has a Large / Medium / Small option



Studio Badge's Sleeping Animals Collections

Studio Badge

Founder : Leonie Badger

Bringing together the expertise of Ghanaian craftsmen whilst infusing a modern & minimalist aesthetic, Studio Badge designs and constructs refined objects that celebrate Ghanaian and African creativity today.

Locally sourced kiln-dried Ghanaian Hardwood is painstakingly carved and architectural structured into premium furniture and lifestyle accessories—indicative of the spatial qualities of design available to Africans today.

“The vision is simple: to discover a new aesthetic that lies somewhere in between minimalist and bold, clean and unrefined, perfectly orchestrated and slightly unhinged”- Studio Badge Studio Badge’s use of muted colours, coupled with an innovative approach to artisanal skills, has not only altered the approach to design manufacturing in his homeland, but also the perception of African production internationally.



Afriye Concrete Platters



Studio Lani

Founder Lani Adeoye

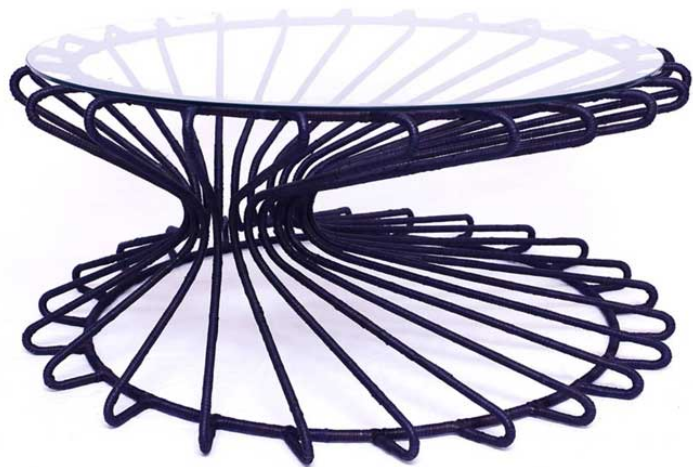
Studio-Lani's creative process is driven by Conceptual Curiosity, Handcrafted Craftsmanship and a strong appreciation for her West African Heritage. Blurring the lines between Art and Design, Studio- Lani creates functional sculptures, with a unique identity and a contemporary sensibility. The impression in all Adeoyes' structures is one that celebrates the power of welding and metal craftsmanship with a timeless flair.

Studio-Lani has been invited to participate in various International design shows and has also been featured in Architectural Digest, Elle Decor, Design Milk, Azure, Dwell, Vogue Magazine, The Globe & Mail, Luxury Canada, Design Indaba and Core 77 amongst other publications.

Studio-Lani won the Furniture category for Wanted Design's Launch Pad in New York City for her 'Talking Tables Collection'. And her 'Sisi Eko' floor lamp recently received the Silver Award at the European product design awards competition. Her work was also featured in Rising Talents - 'Salone Satellite' during Milan Design Week.



Bata Stool, 2019 | Woven cane | 39.5 x 45 cm



#1



#2

#1 Dundun Coffee Stool_Black, 2019

Welded steel morph and glass top

76.5 x 92 x 92 cm

#2 ITE_X & ITE Floor Lamp, 2019

Woven welded steel morph, Bronzed Pewter, wrapped in purple leather, LED bulbs

43.18 x 76.2 x 7.2 cm



Installation Shot of Studio Lani's Bata Stools,
Lambert Shumbusho's Convive and Majestic

Tekura

Founder : Audrey Forson
(Established in 2000, Ghana)

Tekura is the hub for accent furniture, decor and a host of unique, "artistic" accessories. Drawing inspiration from the many inspirational stories from Africa, including the continent's artistry and culture, Tekura Design's make a range of accent tables, contemporary stools and complementary pieces like bowls, vases, candle holders etc. reflecting true craftsmanship and the spirit of local Ghanaian Artisans.

Founded by Josephine Forson, Tekura was created merely from her passion for things made by hand. Although it started with only two artisans in the year 2000, Tekura now has 25 artisans, a workshop, a showroom and a retail outlet in Accra (including several distributors).



Sika Collection 3 (Red), 2008-2009 | Reclaimed Wood | 22 x 46 x 30,4 cm



Sohori Collection 1 (Large), | 2018 Reclaimed Wood | 25,4 x 25,4 x 74 cm

Baba Tree

Established in 1999, Bolgatanga



The Engo, 2019 | Elephant grass with dye materials

The Baba Tree Basket Co has been preserving the culture of baskets and the Gurunsi community in Bolgatanga for the last 15 years. It's here that an exquisitely woven Baba Tree community of over 250 artisans practice a time-honoured weaving technique using elephant grass and their very own "rhythm and flow". Each basket comes direct from the hands of the artisan weavers they collaborate with - energetic, colourful, purposeful. Each luscious curve is the handprint or signature of the weaver who has expertly handcrafted the basket



Yoomelingah Yure, 2019 | Elephant grass with dye materials

Founder Gregory MacCarthy started weaving stories with baskets a few years after he first took steps in Ghana in 1999 with the significant understanding that good design can and will change people's lives. Baba Tree baskets is the initiatives ongoing commitment to the artisan weavers they collaborate with through the progressive creation of sustainable jobs, fair and meaningful work and true social impact in the local community.

#3



Baba Tree's design and development team work closely with Master Weavers to ensure the authenticity and quality of all basketry. New patterns, techniques and dye materials emerge over time as the artisans continue to innovate, evolve and understand better the elephant grass they so exquisitely weave by hand. In order to maintain and build sustainable businesses in their community, 15% of at the proceeds go directly to the weavers.

#4



#5



#6



#7



#9



#8



#3 Bog-Yaliga

#4 Woman and Man

#5 Lingka

#6 Ayeratukko

#7 Tua-Tia

#8 Yoomelingah Yure

#9 Pue-Oh

Material: Elephant grass with dye materials



Installation Shot #1:
The Baba Tree Baskets,
Olu Amoda Sculptures,
Namsa Leuba's "Weke" Series.



Installation Shot #2:
The Baba Tree Baskets
Ómò Oba (HRH) Adetomiwa A. Gbadebo's paintings
Studio Lani's Plantain Frost Lights

The Da Brand

Founder: Bunmi Adeyemi

(b. 1978, Nigeria)

Minimalist designer and interior architect, Olabumni Adeyemi studied design in both London and South Africa before establishing his own brand, the Da Brand, over a decade ago. Inspired by the Scandinavian and Japanese design styles, Adeyemi's lifestyle products indicate a progressive shift in urban culture and craftsmanship in his nation.

"creating locally connects you with culture and innovative ways to create products that appeal to a global audience, producing locally also helps the environment with minimal use of chemicals and the use of sustainable materials to produce" - Bunmi Adeyemi



The pieces on display in this exhibition are derived from his very own 'afrocentric movement' called 'Afrominima'. These multifaceted designs are highly sculptural and simplistic in form and he uses the perfect equilibrium of colours, functionality and edginess to indicate african potential in the design industry.

Producing lifestyle products is Adeyemis' way of contributing to the socio-economic improvement of Africa and the possibilities of creating products with sustainable material.



Joko Stools, 2019 | Iroko teak wood, cotton fabric cushion, metal x stretcher bracket, non toxic acrylic paint, fasteners

49 x 44 x 46 cm



#1



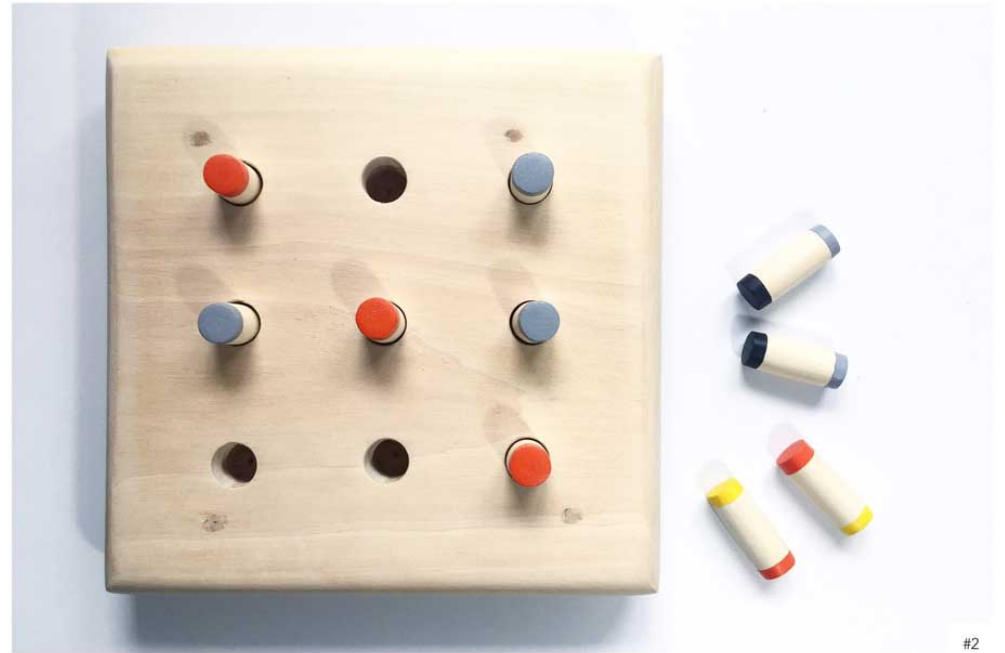
#2

#1 Installation Shot of Da Brand's Kitchen Utensils

#2 New Designed Mortar and Pestle



#1



#2

#1 Urban coaster set

#2 TI-TA-TO | A game of strategy inspired by the popular tic-tac-toe game | Played by all ages | Also serves as a decor object for your coffee table

Uthman Wahaab

(b.1983, Nigeria)

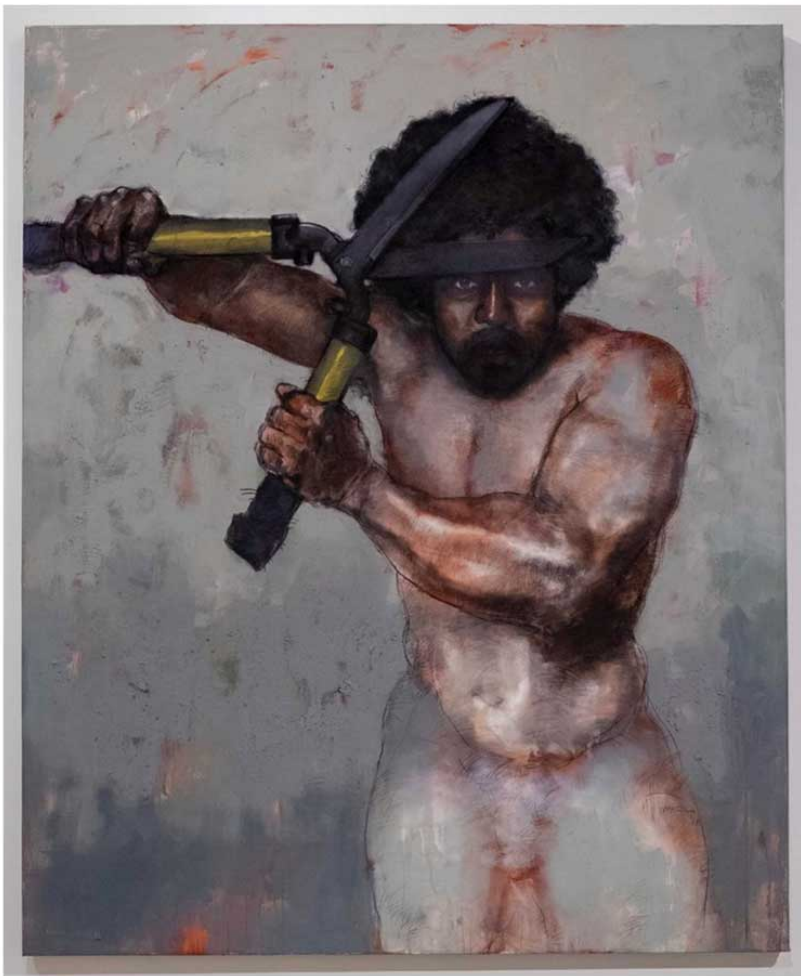
Having studied fine art at Yaba college of Technology in Lagos State, Nigeria, Uthman Wahaab's work is influenced by post colonialism and in particular, the 'Black identity crisis' which he uses the male figure to further analyse and ultimately create a new visual language.

"Many times I usually find myself staring at a blank canvasses drinking my coffee while I converse with them in silence, then it feels like those images already exist there, concealed waiting for me to rescue them out." - Uthman Wahaab

Serving as his own model, the "Hybrid theory' series raises several rhetorical questions pertaining to self identity and specifically, the inability for Africans to apply themselves to certain mechanism of modernisation.

Sweet like Lollipop, 2019 | Acrylic on canvas | 153 x 122 cm





#1



#2



#3

#1 Revamping Shears IV, 2019 | Acrylic on canvas | 168 x 138 cm

#2 Golden pathing, 2019 | Acrylic on canvas | 153 x 122 cm

#3 Revamping mower, 2019 | Acrylic on canvas | 137 x 122 cm

Vincent Michea

(b. 1963, France)

French-born visual artist Vincent Michéa has made his mark in the art industry as a master image manipulator. In creating photomontages, Michéa uses simple and common tools to construct sensitive images that are charged with extreme tensions.

He is able to combine pieces of the past and present to create a new visual concept. With the intention to explore the notion of rewriting an image, Michéa uses the human figure and bright colours to cover a vibrant and uplifting African iconography.

Vincent Michéa's work is part of several international collections such as Agnès B, Paris (France), Saatchi Gallery, London (United Kingdom) and Mohamed VI Museum, Rabat (Morocco). He was also featured in Pangaea : New Art From Africa and Latin America at the Saatchi Gallery in London in 2014, and in Vivre !! La collection Agnès b. at the National Museum of History of Immigration in 2016.

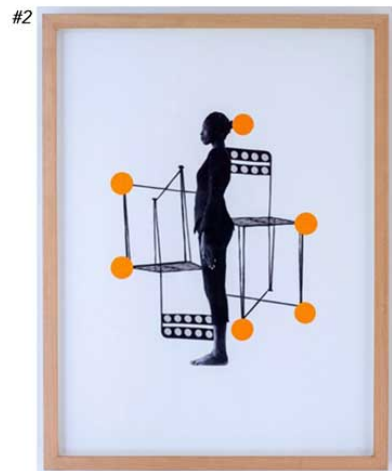
"I cut, I slice, I make incisions, I snip, I slash, I hack off, behead, I dismember..."

- Vincent Michea

#1



Untitled, série 100% Dakar, 2015 | Collage on paper | 40 x 30 cm





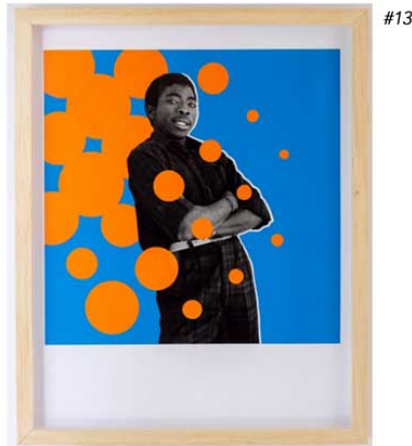
#10



#12



#11

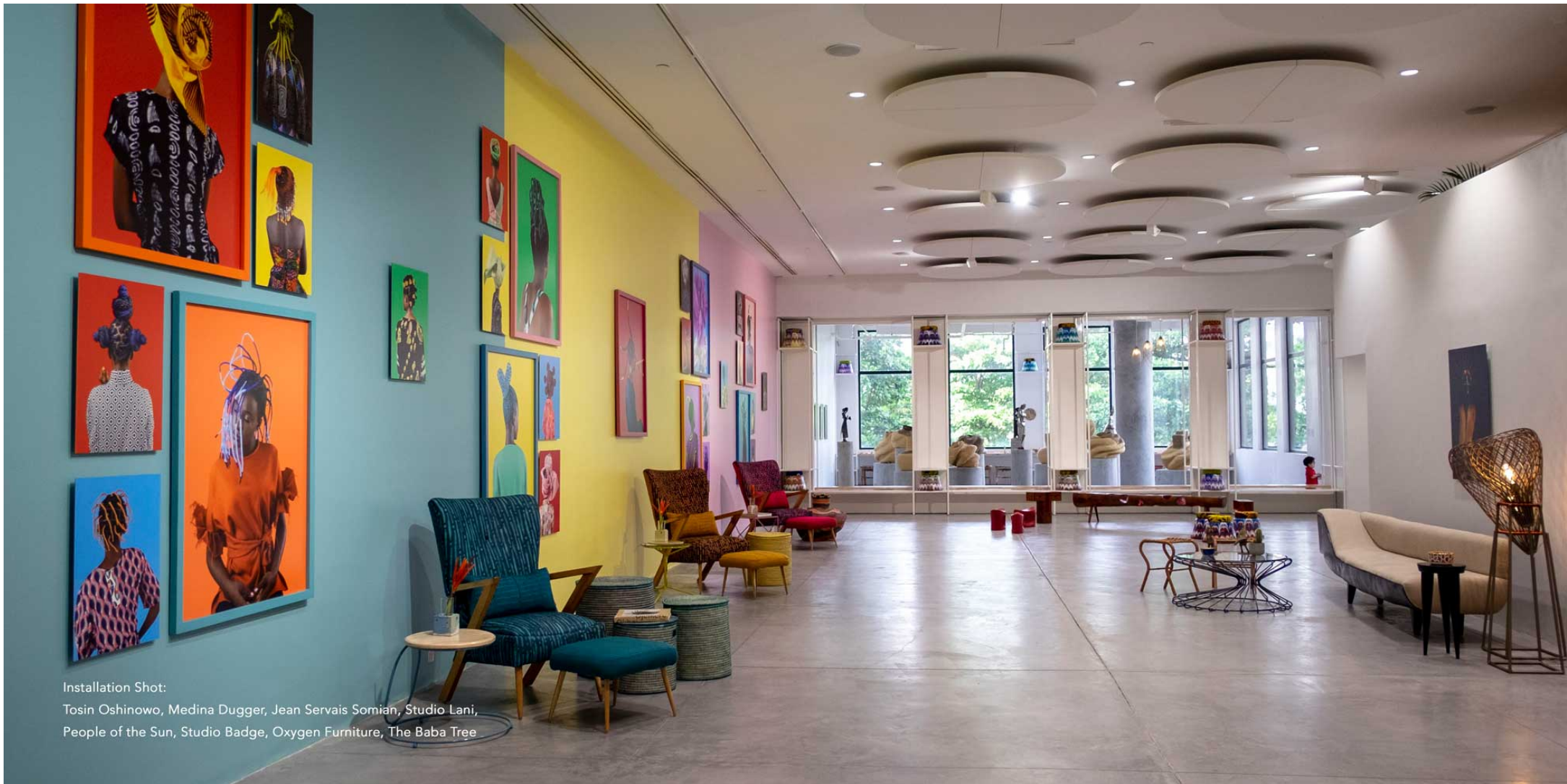


#13



#14

'Disco Club Series', 2015
Collage on paper
40 x 30 cm



Installation Shot:

Tosin Oshinowo, Medina Dugger, Jean Servais Somian, Studio Lani,
People of the Sun, Studio Badge, Oxygen Furniture, The Baba Tree



Vincent Michea



Uthman Wahaab



Tosin Oshinowo



Namsa Leuba



The Baba Tree



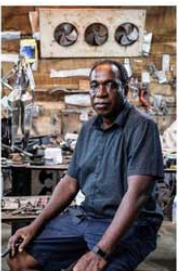
Lambert Shumbusho



Tekura



Faty-Ly



Olu Amoda



The DÅ Brand



Medina Dugger



Studio Badge



Ada-Sol



Quazi Design



People Of the Sun



Studio Lani



Dimitri Fagbohoun



Jade Folawiyo



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Installation Shot #3:
The Baba Tree Baskets,
Olu Amoda Sculptures,
Studio Lani's Plantain Frost Lights,
Namsa Leuba's "Weke" Series.