

Art Basel Hong Kong
Solo Presentation by Layo Bright
Discoveries Sector, Booth 3D34



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Works 艺术品清单



Layo Bright

Aso Ebi: Electric Green & Lavender,
2023

gele, ceramic, pigment, wood,
Ghana-Must-Go bag
21 x 20 x 13 in
53.3 x 50.8 x 33 cm
US\$ 10,000

Aso Ebi : 电光绿与薰衣草, 2023

凝胶、陶瓷、颜料、木头、加纳必备包

21 x 20 x 13 英寸

53.3 x 50.8 x 33 厘米



Layo Bright

Aso Ebi: Red & Yellow Gold, 2023

gele, ceramic, pigment, wood,
Ghana-Must-Go bag
20 x 16 x 12 in
50.8 x 40.6 x 30.5 cm
US\$ 10,000

Aso Ebi : 红金和黄金, 2023

凝胶、陶瓷、颜料、木头、加纳必备包

20 x 16 x 12 英寸

50.8 x 40.6 x 30.5 厘米



Layo Bright

Adebisi X, 2023

kiln formed glass
17 1/2 x 17 1/2 x 3 in
44.5 x 44.5 x 7.6 cm
US\$ 8,000

阿德比斯 X, 2023

窑成型玻璃

17 1/2 x 17 1/2 x 3 英寸

44.5 x 44.5 x 7.6 厘米

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Layo Bright

Adebisi IX, 2023
kiln formed glass
12 1/2 x 12 x 3 in
31.8 x 30.5 x 7.6 cm
US\$ 8,000

阿德比西 IX, 2023

窑成型玻璃

12 1/2 x 12 x 3 英寸

31.8 x 30.5 x 7.6 厘米



Layo Bright

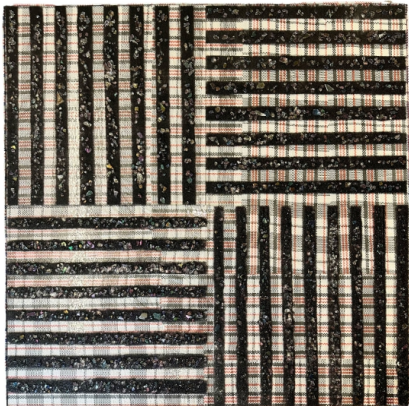
Adebisi VIII, 2023
kiln formed glass
13 x 12 x 3 in
33 x 30.5 x 7.6 cm
US\$ 8,000

阿德比西八世, 2023

窑成型玻璃

13 x 12 x 3 英寸

33 x 30.5 x 7.6 厘米



Layo Bright

Marked (Border Wall), 2023
fused glass and Ghana-must-go
bag on panel
40 x 40 in
101.6 x 101.6 cm
US\$ 14,000

标记 (边界墙) 2023

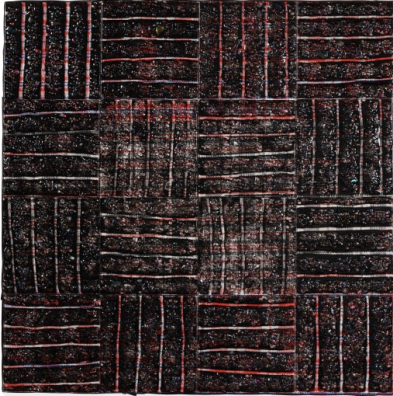
面板上的融合玻璃和加纳必备包

40 x 40 英寸

101.6 x 101.6 厘米

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Layo Bright

Marked (Rough Terrain), 2022
fused glass and Ghana-must-go
bag on panel
40 x 40 x 2 in
101.6 x 101.6 x 5.1 cm
US\$ 14,000

标记（崎岖地形），2022

面板上的融合玻璃和加纳必备包

40 x 40 x 2 英寸

101.6 x 101.6 x 5.1 厘米



Layo Bright

Marked (Torrents), 2022
fused glass and Ghana-must-go
bag on panel
20 x 20 x 2 in
50.8 x 50.8 x 5.1 cm
US\$ 7,500

标记（种子），2022

面板上的融合玻璃和加纳必备包

20 x 20 x 2 英寸

50.8 x 50.8 x 5.1 厘米



Layo Bright

Pit Stop, 2022
fused glass and Ghana-must-go
bag on panel
20 x 20 x 2 in
50.8 x 50.8 x 5.1 cm
US\$ 7,500.00

进站，2022

面板上的融合玻璃和加纳必备包

20 x 20 x 2 英寸

50.8 x 50.8 x 5.1 厘米

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About the Artist



Layo Bright is a Nigerian-born artist whose works explore themes of migration, inheritance, legacy, and identity through hybrid portraits and mixed media. Concerned with mining personal archives and collective experiences, she interrogates how materials shape perception, culture, and politics, drawing inspiration from plant forms, family, and ancestry. Working with a range of materials such as glass, clay, wood, and textiles, the artist uses novel material intervention to create space for African narratives.

Bright's relief sculptures merge visages of the artist's maternal grandmother and great grandmother's face with foliage, creating hybrid forms inspired by Greek architectural elements called Caryatids (female figures embedded into buildings as architectural support). Made from kiln-formed glass, these

forms mirror fragile, yet complex relationships connected to colonial histories. Her 2D glass paintings fuse sheets of glass atop ubiquitous plastic checkered bags often linked with migrants around the world. Colloquially named Ghana-Must-Go Bags or Chinatown Totes, the checkered pattern is disrupted by crushed glass, simultaneously revealing and concealing its pattern. In fusing these materials, Bright considers suppressed histories and the inevitability of migration in the current global climate. The artist's distinctive ceramic portrait works feature casts of the artist's face and that of her mother's and other women relatives, dipped in gold pigment and adorned with Gele fabric carefully fastened in the style of a headwrap, and Ghana-Must-Go bags sculpted into leaves. The sculptures sit atop found wood, emblematic of a Totem and harken back to precolonial artistic practices in West Africa. Taking inspiration from the built and natural environment and her ancestry, Bright's work examines notions of nurture and legacy.

Taken together, the works on view challenge ideas of representation, visibility, and perception, arriving at new avenues for reflection regarding the formation and influence of legacy. Layo Bright creates a reflective space to consider the potentials achieved when we invest in our ancestral inheritances and to consider a broader commentary on cultural dynamics, identity, memory, colonization, displacement, and migration.

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Layo Bright (b.1991, Lagos, Nigeria) received her LL. B (Hons.) from Babcock University (2014), was called to the Nigerian Bar Association (2015) and received her MFA in Fine Art (Hons.) from the Parsons School of Design (2018) and was a 2021 Studio Fellow at NXTHVN, New Haven, CT. Bright has exhibited work both internationally and nationally. Solo and group exhibitions include *The Alchemists*, Johnson Lowe Gallery, Atlanta, GA (2023); *Death of Beauty*, Sargent's Daughters, Los Angeles, CA (2023); *Rockhaven*, moniquemeloche, Chicago, IL (2022); *Undercurrents*, Sean Kelly Gallery, New York, NY (2022); Bode Projects, Berlin, Germany (2022); Phillips, New York, NY (2021); Welancora Gallery, New York, NY (2021); Mike Adenuga Centre, Lagos, Nigeria (2021); Anthony Gallery, Chicago, IL (2021); Parts & Labor, New York, NY (2020); Meyerhoff Gallery at MICA, Baltimore, MD (2020); Untitled AWCA, Lagos, Nigeria (2019); Mana Contemporary, Chicago, IL (2019); and Smack Mellon, New York, NY (2019), among others. In fall of 2023 Bright's work will be included in *A Two Way Mirror: Double Consciousness in Contemporary Glass by Black Artists*, Museum of Glass, Tacoma, WA and *Neo Custodians-Woven Narratives of Heritage, Kinship, and Belonging*, Bemis Center for Contemporary Arts, Omaha, NE. Bright will present their first museum solo show at the Aldrich Contemporary Art Museum, Ridgefield, CT in 2024.

She is the recipient of honors and awards including the UrbanGlass Winter Scholarship Award (2021/2020), the International Sculpture Center's 2018 Outstanding Student Achievement in Contemporary Sculpture Award (2018), and the Beyoncé Formation Finalist Scholarship (2017). Previous residencies include Tyler School of Glass, Philadelphia, PA; Art Cake Residency in Brooklyn, NY; Triangle, Brooklyn, NY; Flux Factory, Queens, NY; The Studios at Mass MoCA, North Adams, MA; Tritryagain Studio Residency, Brooklyn, NY; International Studio Center Sculpture Residency at Grounds for Sculpture, Hamilton Township, NJ. Bright lives and works in New York, NY.

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关于艺术家 翻译如下

Layo Bright 是一位出生于尼日利亚的艺术家，他的作品通过混合肖像和混合媒体探索移民、继承、遗产和身份等主题。她关注挖掘个人档案和集体经验，从植物形态、家庭和祖先中汲取灵感，审视材料如何塑造感知、文化和政治。艺术家运用玻璃、黏土、木材和纺织品等多种材料进行创作，并使用新颖的材料干预手法，为非洲故事创造了空间。

Bright 的浮雕将艺术家的外祖母和曾祖母的面容与树叶融合在一起，创造出受希腊建筑元素 Caryatids（嵌入建筑物中作为建筑支撑的女性形象）启发的混合形式。这些由窑炉成型的玻璃制成，反映了与殖民历史相关的脆弱而复杂的关系。她的2D玻璃绘画将一层层的玻璃覆盖在常

与世界各地移民相关联的普通塑料格子袋上，二者融为一体。俗称 Ghana-Must-Go Bags 或 Chinatown Totes，方格图案被碎玻璃打乱，同时显露和隐藏其图案。通过融合这些材料，Bright 考虑了被压制的历史和在当前全球气候下移民的必然性。艺术家独特的陶瓷肖像作品展现了她自己、母亲和其他女性亲属的面部铸型，沾有金色颜料，并用头巾的方式精心搭配着 Gele 面料和被雕刻成叶子的“Ghana-Must-Go”Bags，雕塑坐落在找到的木头上，具有图腾的象征意义，并回溯到西非殖民前的艺术实践。从建筑和自然环境以及她的祖先那里汲取灵感，Bright 的作品审视了养育和遗产的概念。

总而言之，这些作品共同挑战了代表性、可见性和感知的观念，为反思遗产的形成和影响提供了新的思考途径。Layo Bright 创造了一个反思空间，以考虑我们在投资祖先遗产时所实现的潜力，并考虑对文化动态、身份、记忆、殖民化、流离失所和迁移的更广泛评论。

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Layo Bright (生于 1991 年，尼日利亚拉各斯) 获得了法学硕士学位。巴布科克大学 B (荣誉) 学士学位 (2014 年)，被召集到尼日利亚律师协会 (2015 年) 并获得帕森斯设计学院美术 (荣誉) 硕士学位 (2018 年)，并且是 NXTHVN 2021 年工作室研究员，纽黑文，康涅狄格州。Bright 曾在国际和国内展出过作品。个展和群展包括 The Alchemists, Johnson Lowe Gallery, 佐治亚州亚特兰大 (2023 年)；《美丽之死》，萨金特的女儿们，加利福尼亚州洛杉矶 (2023)；Rockhaven, moniquemeloche, 伊利诺伊州芝加哥 (2022)；暗流，Sean Kelly 画廊，纽约，纽约 (2022)；博德项目，柏林，德国 (2022)；纽约州纽约市菲利普斯 (2021)；Welancora 画廊，纽约，纽约 (2021 年)；Mike Adenuga 中心，尼日利亚拉各斯 (2021 年)；伊利诺伊州芝加哥安东尼画廊 (2021)；Parts & Labor, 纽约，纽约 (2020 年)；MICA 的 Meyerhoff 画廊，马里兰州巴尔的摩 (2020)；无题 AWCA, 尼日利亚拉各斯 (2019)；Mana Contemporary, 伊利诺伊州芝加哥 (2019)；和纽约州纽约市的 Smack Mellon (2019 年) 等。2023 年秋季，Bright 的作品将被收录在《双向镜子：黑人艺术家当代玻璃中的双重意识》、玻璃博物馆、华盛顿州塔科马和 Neo Custodians——传统、亲属关系和归属感的编织叙事中，Bemis 当代艺术中心，奥马哈，内布拉斯加州。Bright 将于 2024 年在康涅狄格州里奇菲尔德的奥尔德里奇当代艺术博物馆举办他们的首场博物馆个展。

她获得的荣誉和奖项包括 UrbanGlass 冬季奖学金 (2021/2020)、国际雕塑中心 2018 年当代雕塑杰出学生成就奖 (2018) 和 Beyoncé Formation Finalist 奖学金 (2017)。以前的驻地包括宾夕法尼亚州费城泰勒玻璃学院；Art Cake Residency, 纽约布鲁克林；三角区，布鲁克林，纽约；Flux Factory, 皇后区，纽约；Mass MoCA 工作室，北亚当斯，马萨诸塞州；Tritryagain Studio Residency, 纽约布鲁克林；位于新泽西州汉密尔顿镇雕塑场地的国际工作室中心雕塑驻地。Bright 在纽约州纽约市生活和工作。

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Monique Meloche Gallery 画廊

Monique Meloche Gallery was founded in October 2000, with its debut exhibition 'Homewrecker' at Meloche's home, and officially opened to the public in May 2001. Diverse and inclusive since its inception, the gallery promotes politically minded contemporary art, aiming to be a bellwether for artistic talents early or under-recognized in their careers. Working with an international group of emerging and established artists in all media, the gallery presents conceptually challenging installations in Chicago and at art fairs internationally, with an emphasis on curatorial and institutional outreach.

Monique Meloche Gallery成立於2000年，在Meloche的家中舉辦了首個展覽“Homewrecker”，並於2001年正式對外開放。畫廊自成立以來多元包容，提倡具有政治意識的當代藝術，旨在成為當代藝術的燈塔。早期的職業生涯或未被認可的藝術天賦。該畫廊與一群來自所有媒體的新興和知名藝術家合作，在芝加哥和國際藝術博覽會上展示具有概念挑戰性的裝置，重點是策展和機構外展。

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