

Andrew Kreps  
Gallery

22 Cortlandt Alley,  
New York, NY 10013

Tue–Sat, 10 am–6 pm  
andrewkreps.com

Tel. (212)741-8849  
Fax. (212)741-8163

# Everlyn Nicodemus

## *Silent Strength*

March 31 – May 6, 2023  
22 Cortlandt Alley  
Opening Reception:  
Friday, March 31, 2023, 6 - 8 pm

Andrew Kreps Gallery is pleased to announce *Silent Strength*, an exhibition of works by Everlyn Nicodemus (b. 1954, Kilimanjaro, Tanzania).

Since the 1980s, Everlyn Nicodemus has developed a singular body of work spanning multiple media, investigating the relationship between art and trauma. Her series *Silent Strength*, executed between 1989 - 1990, depicts the triumph of humanity over systems of oppression and authority. Rendered in flowing, curved lines, and undulating tones of red and orange, each becomes a celebratory depiction of the beauty of the female form, with Nicodemus stating “where better to reclaim freedoms than with my own body? Free and unrestricted. Using my body and curves as a point of departure offered a new beginning.” Often drawing on her own experiences with racism in her work, she notes, “There is a silent strength among us that is required in order to brave the struggles contemporary women are confronted with, especially women from minority communities who have been written out of history in so many ways.”

*Silent Strength* is the first presentation of Everlyn Nicodemus’ work in New York. In 2024, the National Gallery of Scotland will mount an expansive retrospective of Nicodemus’ work, for which she was the recipient of the 2022 Freeland Prize. One of the strongest feminist voices to emerge from Eastern Africa in the last three decades, Everlyn Nicodemus is an artist, writer, and curator. Between 1994 and 2000, Nicodemus served on the advisory board of *Third Text*, the leading international journal dedicated to the critical analysis of contemporary art in the global field. In 2012, Nicodemus was awarded her PhD from Middlesex University following the submission of her thesis “African Modern Art and Black Cultural Trauma.” She subsequently co-edited the influential book *Modern Art in Africa, Asia and Latin America: An Introduction to Global Modernism*, which was published in 2012.

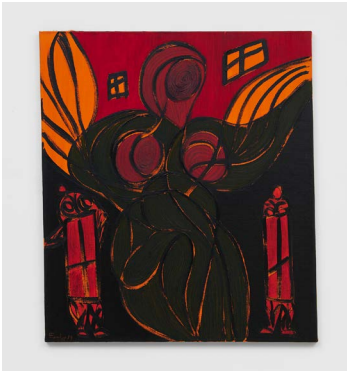
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EVERLYN NICODEMUS  
*Silent Strength 23*

Signed and dated lower left  
recto  
Oil on canvas  
31 1/2 x 27 1/2 inches (80 x  
70 cm.)  
(EN22-004)



EVERLYN NICODEMUS  
*Silent Strength no 34*, 1990

Signed and dated lower right  
Oil on canvas  
27 1/2 x 31 1/2 inches (70 x  
80 cm.)  
(EN22-009)



EVERLYN NICODEMUS  
*Silent Strength II*, 1989

Signed, dated lower right recto  
Oil on canvas  
59 1/8 x 78 3/4 inches (150 x  
200 cm.)  
(EN22-002)



EVERLYN NICODEMUS  
*Silent Strength 14 (Carolina)*,  
1989

Signed and dated lower right  
recto  
Oil on canvas  
39 3/8 x 31 7/8 inches (100 x  
81 cm.)  
(EN22-013)

# Everlyn Nicodemus

Born 1954, Marangu, Kilimanjaro, Tanzania  
Lives and works in Edinburgh, Scotland

## EDUCATION

- 2007–2012 PhD by Published Work, Middlesex University, London.  
1994–2000 Member of the Advisory Board of Third Text: Third World Perspectives on Contemporary Art and Culture, London.  
1988 Guest student at the Academy of Fine Arts, Universität der Künste, Berlin, Germany.  
1978–1982 Social Anthropology and Occupational Safety and Health Studies, Stockholm University, Sweden.

## SELECT SOLO EXHIBITIONS

- 2007 Bystander on Probation, The Brewery Arts Centre, Kendal, UK.  
2006 Trauma and Art – The Hidden Scars, 198 Gallery, London.  
2004 Crossing the Void, Strombeek Cultural Centre, Brussels, Belgium.  
2000 Everlyn Nicodemus, Galerie Even-Aarde, Ghent, Belgium (cat).  
1997 Displacements, Sala de Exposiciones, University of Alicante, Spain (cat.) 1996 Everlyn Nicodemus, Carte Blanche Gallery, Hasselt, Belgium.  
1992 Vessels of Silence, Benedengalerij Cultureel Centrum Kortrijk, Belgium (cat). 1986 Woman in the World III, Sisirmanch, Calcutta, India (cat).  
Woman in the World, 2nd International Feminist Book Fair, Aker Brygge, Oslo, Norway (cat).  
1985 Woman in the World II, National Museum, Dar es Salaam, Tanzania (cat). 1984 Woman in the World I, Skive Museum, Skive, Denmark (cat).  
1983 Everlyn Nicodemus, Kulturhuset, Stockholm, Sweden.  
Everlyn Nicodemus, Africa Centre, Stockholm, Sweden.  
Everlyn Nicodemus, Swedish Broadcasting Centre, Stockholm,

Sweden. 1980 Everlyn Nicodemus, National Museum, Dar es Salaam, Tanzania.

#### SELECT GROUP EXHIBITIONS

- 2016 Hacking Habitat: Art of Control, Niet Normaal Foundation, Utrecht, Netherlands. 2012 All our Relations: 18th Biennale of Sydney, Cockatoo Island, Sydney, Australia.
- 2005 Métissages [Crossbreeding], Museum voor Industriële Archeologie en Textiel (M.I.A.T.), Ghent, Belgium.
- 2003 De Draad van Ariadne: textielienne in beeld [The Thread of Ariadne: Textiles in Art], Expo Site Delbar, Ronse, Belgium.
- 2000 Brussels, City at the Crossroads of Culture, Palais des Beaux-Arts, Brussels, Belgium.  
Continental Shift: A Voyage between Cultures – An Exhibition of Contemporary Art, Bonnefantenmuseum, Maastricht, Netherlands with the Ludwig Forum, Aachen, Germany, the \ Stadsгалerij, Heerlen, Netherlands and the Musée d'Art moderne et d'Art contemporain, Liège, Belgium.
- 1999 Trafique [Traffic], S.M.A.K. off-site, Ghent, Belgium.
- 1998 The Fascinating Faces of Flanders: 58/98 Two hours wide or two hours long, Centro Cultural de Belém, Lisbon, Portugal and Hessenhuis, Antwerp, Belgium.
- 1997 Trapped Reality – Young Flemish Art, Centre d'art Santa Mònica, Barcelona, Spain.
- 1993 Présence Africaine [African Presence], Villa du Parc, Annemasse, France, WORKS WITHDRAWN.  
Osaka Triennale '93, The International Triennial Competition of Painting, Osaka, Japan. 1990 Osaka Triennale '90, The International Triennial Competition of Painting, Osaka, Japan.
- 1989 TAJIRI Students Multi Media Mail Art Exhibition, Hochschule der Künste, Berlin, Germany.

#### AWARDS

Flemish Community Stipend.

#### PUBLIC COLLECTIONS

Flemish Community Collection, Brussels, Belgium.  
National Bank of Belgium, Brussels, Belgium.

## CONFERENCES, SYMPOSIUMS, AND LECTURES

- 2019 1–54 Forum, Somerset House, London.
- 2014 ‘From Wilhelmstraße to Shark Island’, paper given at We are Tomorrow – Visions and Memories at the Berlin Conference in 1884, Literature Series: Literary Topographies of Colonialism, Ballhaus Naunynstraße, Berlin, Germany.  
‘African History and Memory after Colonialism’, keynote paper presented at BIGSAS – Festival of African and African-Diasporic Literatures: Literatures of/and Memory 1884, 1904, 1914, Bayreuth University, Germany.
- 2012 Africa in Scotland – Scotland in Africa, symposium at University of Edinburgh, Scotland.  
‘From Local to Global Perspectives – an Art History Africa Badly Needs’, Peter Areh lecture, Ofu Obi Africa Centre, Enugu, Nigeria.
- 2009 ‘Creating the Global Image Archive’, workshop at Goldsmiths College, University of London.
- 2008 What has Anthropology to do with Modern African Art?, seminar at Oxford Brookes University, Oxford, UK.
- 2007 ‘An Art History Africa Badly Needs’, paper presented at Interrogating African Modernity, symposium on modern African art history, University of California, Santa Barbara, USA.
- 2006 Dispossession and the Poetic Imagination – Trauma and Art – The Social Realities, symposium at Iniva, London.
- 2004 The Limits of Representation: On Trama and Visual Art, symposium at Cultuurcentrum Strombeek, Grimbergen, Belgium.
- 2003 ‘The Multiple Ethics of Contemporary Art Practice’, panel at ARCO Madrid, Spain.
- 2002 On the Status, Role and Working Condition of the Artist in Africa, pan-African conference organized by the University of Nigeria, Nsukka, Nigeria.
- 2001 Symposium Africa 2001: Representing African Art and Cultures, Japan Foundation, Osaka, Japan (published in 2005).
- 1998 Independent Practices, conference at Birmingham University, UK. 1996 Africa and Art Criticism, AICA symposium at Courtauld Institute, London.  
Multiculturalismo y la Situacion de Mestizaje Cultural [Multiculturalism and the Situation of Cultural Miscegenation], lectures at Reina Sofia Museum, Madrid and the Universities of Alicante and Murcia, Spain.
- 1995 ‘Shift!’, paper presented at The ACASA Tenth Triennial Symposium on African Art, New York University, USA (published in 2008).
- 1994 ‘Dr Livingstone, I presume?’, paper given at Curatorial Strategies for the Future, seminar at Banff Centre for the Arts, Alberta, Canada (published in 1996).

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1993 'The Centre of Otherness', paper presented at A New  
Internationalism, Iniva inaugural conference, Tate Gallery,  
London (published in 1994).