

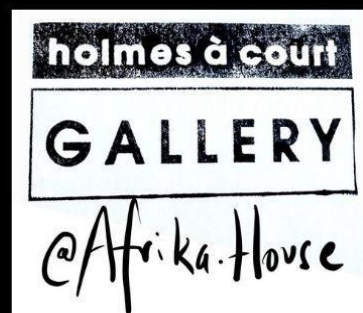


SCOTT

# FRAGMENTS OF BECOMING

02 AUG – 02 SEPT 2025

Holmes à Court Gallery,  
Afrika.House, Hardy



**Scopt (Harrison Karanja)**

**Fragments of Becoming**

Opening reception is on 2<sup>nd</sup> August 2025

Holmes à Court Gallery, Afrika.House, Hardy

2nd August – 2nd September 2025

Exhibition Curated by: Peter Holmes à Court

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# Catalogue Introduction

## *Fragments of Becoming*

In *Fragments of Becoming*, **Scopt (Harrison Karanja)** undertakes a profound examination of the self in motion; fragmented, shifting, and continuously redefined. Through this emotionally layered body of work, he investigates tensions between memory, perception, and identity, presenting an intimate visual narrative of what it means to live in transition or better still to be in motion.

At the heart of this exhibition lies the pursuit of becoming, not as a destination, but as a condition. Karanja's canvases echo with fragmented voices of experience, belonging, myth, and resilience. Each figure is caught mid-gesture, suspended between who they were and who they might yet become. These are not final statements, but emotional landscapes of **moments of rupture, silence, and quiet metamorphosis**.

Rooted in lived Kenyan realities and ancestral memory, his layered compositions explore how individuals carry forward both visible and invisible histories. Fragments of text, color, gesture, and distortion act as emotional residue tracing the paths of solitude, solidarity, displacement, and reclamation. *The Journey Out* contemplates the ache of departure and self-reinvention, while *Mumbi's Leap of Faith* invokes human strength and generational endurance.

Guided by **Scoptism**, Karanja's *philosophy of creative multiplicity and conceptual freedom*, the works defy singular categorization. There is no fixed form, only rupture, rhythm, and the possibility of reassembly. *Fragments of Becoming* invites viewers into this space by bridging the personal and the symbolic, the real and the remembered.

Across large-scale canvases, viewers encounter recurring tensions: motion versus stillness, power against fragility, the mythic versus the mundane. The blurred figures, distorted anatomy, and embedded text speak not only to psychological fragmentation but also to cultural and spiritual negotiation. These visual disruptions serve as both concealment and revelation mirroring the instability of contemporary life in postcolonial, rapidly urbanizing Kenya, and the global condition of constant becoming.

At its core, the exhibition asks:

*What do we carry when we change?*

*What must we leave behind?*

*And what can we piece together in the effort to remain whole?*

Fragments of Becoming is not merely an exhibition. It is a mirror held to the soul in flux, a call to embrace complexity, and a reminder that transformation is rarely clean—but always alive.



# Artist Statement

## Harrison Karanja (Scopt)

My practice as a visual artist is grounded in inquiry into memory, identity, psychological transition, and the shifting nature of perception. From my early graffiti roots in Nairobi to my current layered studio explorations, I work through personal, cultural evolution, and contemporary Kenyan realities.

I'm drawn to the expressive tension of mixed media: acrylic, spray paint, charcoal, pastels, and embedded text. These materials let me build surfaces that carry rupture and silence into spaces that reflect both personal introspection and cultural atmosphere.

Thematically, my work explores the space between what is remembered and what is becoming in between the solitary and the communal, the visible and the concealed. Through distorted figures, emotional gestures, and symbolic abstraction, I examine how people navigate power, fragility, belonging, and resilience in a rapidly changing world.

*Fragments of Becoming* represents a pivotal moment in this exploration. The works are drawn from what I consider emotional residue from fragments of thought, story, silence, and myth all assembled into visual meditations that speak to becoming as a state of being, not an end. The figures are often caught mid-transition, embodying the instability of truth and the evolving self.

I work under the philosophy of *Scoptism*, a concept I coined to reflect creative multiplicity, what I call the freedom to explore all visual and conceptual directions. It is this ethos that gives my practice both its discipline and its unpredictability. I do not begin with conclusions, I begin with questions, questions I try to answer through form, through disruption, and through an openness to not knowing.

For me, art is both a language and a landscape, one that allows for quiet confrontation, reflection, and deep connection. I hope my work offers viewers not just images, but invitations to slow down, to question, and to see themselves mirrored in new, fractured, and unfolding ways.





**The Journey Out ,2024,**

*Acrylic on Canvas,*

*140 x 110 cm*

*USD 1,690*

*KES 220,000*

A young boy sits on a woman's lap, holding a book while she points forward toward an uncertain future. Her seat, a fragile box marked "*This Side Up*", evokes movement and vulnerability. This is a portrait of generational direction, self-invention, and hope. The boy's gaze ahead is with quiet resolve, suggesting that knowledge, memory, and guidance shape the path forward.



**Chaos x Harmony (2025)**

*Mixed Media on Canvas*

*140 x 185 cm*

*USD 2,300*

*KES 300,000*

A group of people held together by a net, yet each face in different directions. Emotional rawness and human tenderness cannot be hidden. We may try to hide what is happening around us, but our true nature will inevitably reveal itself. This piece hints on how everything is intertwined, “the war and the peace”, “the lovers and the haters”, “the care givers and takers”, “the politicians and their constituents’ economic conditions”.



**Ikaras Causing Ripples, Beyond the Clouds (2024)**

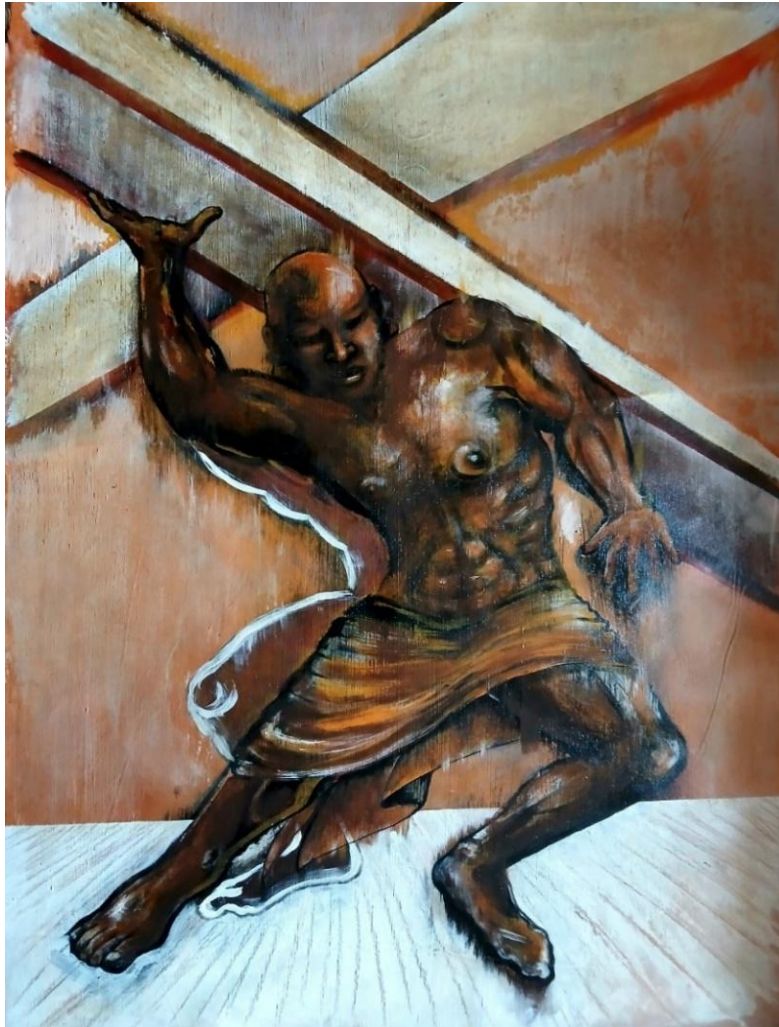
*Acrylic on Canvas*

*135 × 150 cm*

*USD 2,300*

*KES 300,000*

A tale of risk, failure, and invisible consequences. This piece borrows from the stories of Icarus and contemporary life. As we pursue excessively, we are cautioned to see warning signs or our ignorance might be our downfall. However, in today's society people dare to create and use modern technology as an advancement. All attempts to step up, whether failed ones or successful ones, always causes a ripple effect that leads to the next new thing.



**Stay Sturdy Now, Kila Asubuhi Routines (2024)**

*Acrylic on Canvas*

*140 × 100 cm*

*USD 1,540*

*KES 200,000*

Everyday routines give opportunities to a new beginning only that it happens every morning. Rooting oneself under pressure to bring emotional and physical balance is a daily thing.



**To Sit with the Storm (*Believe, Not for the Faint Hearted*) (2025)**

*Mixed Media on Canvas*

*140 x 100 cm*

*USD 1,615*

*KES 210,000*

To experience emotional turbulence, stillness, and presence takes courage. This painting is about a redemption story. The highlight being that every man will have to find strength to get out of any bad situation. In '*to sit with the storm*' the blue figure represents the mental force that is a personification of courage.



**Reclining Man and the Bees (2025)**

*Acrylic on Canvas*

*60 × 135 cm*

*USD 925*

*KES 120,000*

This work is a poetic meditation on connection to nature and inward calm. To endure one must be in harmony with the surroundings. The work, the rest, the giving and the taking are all fragments that make one a whole.



**Need for Permission to Connect (2024)**

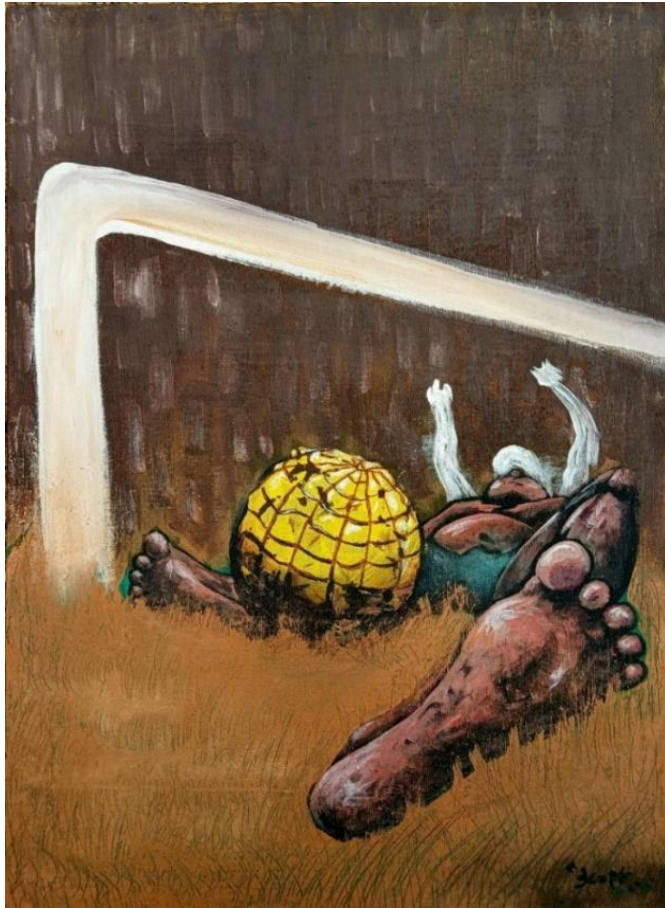
*Mixed Media on Canvas*

*45 x 65 cm*

*USD 310*

*KES 40,000*

A visual silence where warning signs and notices are actually invitations. This sparks curiosity in what we hold but never say. Hence the text “NO TRESPASSING FORGIVEN”.



**Victory, Not a Dull Boy (2025)**

*Acrylic on Canvas*

*60 x 43 cm*

*USD 310*

*KES 40,000*

A boy lies flat on a worn football pitch, just beyond the goal post, moments after scoring. His arms are stretched wide, his chest heaving, his face turned toward the sky somewhere between exhaustion and quiet triumph. Dust clings to his bare feet, the ball rests nearby, and a blurred background celebrates in the far distance. But the real focus is not victory. It's presence.

This is a portrait of self-definition through action, play, and resilience. The title "Not a Dull Boy" is a quiet defiance, a refusal to be underestimated or boxed in. He is not simply a player. He is a dreamer, a doer, a force becoming.



**Fragments of Becoming (2008-2024)**

*Spray paint, Charcoal, Acrylic and Pastels on Canvas (wear and tear)*

*140 × 100 cm*

*USD 1,925*

*KES 250,000*

The anchor of the series is an emotional and conceptual culmination. A figure rests within a fractured background of muted ochres and greys, partially engulfed by abstract forms resembling urban rot and faded memory. Texts stenciled and smeared reading “POA! POA!”, and “*BESIDES THE DECAY, ALL IS WELL.*” The phrase interrupts the composition with a quiet insistence, hinting at resilience through ruin. The piece embodies Scott’s fascination with contradiction where affirmation is laced with irony, and calm is haunted by collapse. Yet, it affirms that healing is not the absence of decay, but the defiant whisper of wellbeing amid it. This work brings the exhibition full circle from fragmentation to the fragile promise of reintegration.



**Anthropocene, Becoming Without a Map (2008)**

*Oil paint on Canvas*

*44 × 42 cm*

*USD 310*

*KES 40,000*

A lone figure moves through a distorted, shifting terrain undefined, neither natural nor entirely human. **“Anthropocene”** signaling not just the age of human impact, but the emotional disorientation existing within it. The painting explores the anxiety and awe of navigating a world remade by human ambition, extraction, and acceleration. **a metaphor for a generation born into ecological uncertainty, political transition, and cultural changes.** It is a meditation on becoming amid collapse, an ode to emergence when the old maps no longer serve. This piece is both a quiet reckoning and an open question: *how do we shape identity, memory, and morality when the ground beneath us constantly shifts?*



**Faith and Hope Take Their Time (2024)**

*Acrylic & Oil Pastel on Canvas*

*55 × 35 cm*

*USD 270*

*KES 35,000*

In this painting faith and hope have been personified in figures of two women in a quiet outdoor calm pose. In Scott's perspective it represents a meditation on endurance and quiet inner belief.



**A Dog Named, Tusker (2025)**

*Acrylic on Canvas*

*40 × 42 cm*

*USD 230*

*KES 30,000*

A tribute to forgotten voices and unacknowledged lives. The dog is symbolic of friendship.



**Reclining Woman; The Heart Takes Inventory (2025)**

*Acrylic on Canvas*

*45 x 65 cm*

*USD 310*

*KES 40,000*

A woman simply resting, relaxing on a couch. At that moment internal reckoning measuring emotional truths takes place.

Beauty, openness in unresolved emotion, submission and a sense of power are fragments visible from various angles.



**Cheki Cheki (Eavesdropping) (2025)**

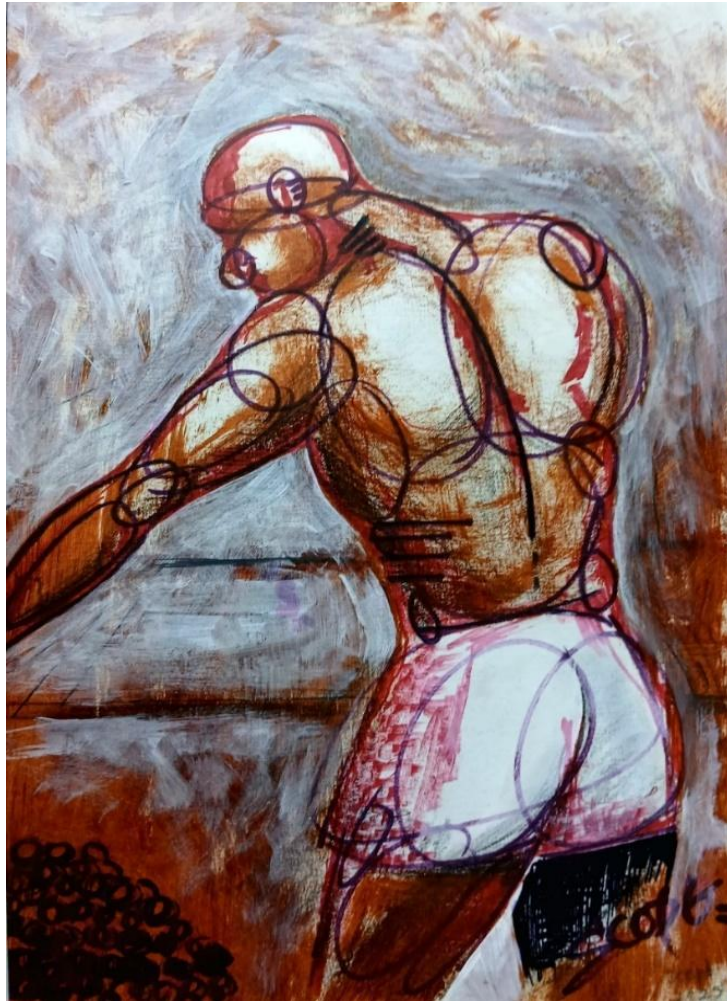
*Mixed Media on Paper*

*54 × 45 cm*

*USD 270*

*KES 35,000*

Curiosity and the drama of overheard moments.



**The Boxer I (2025)**

*Mixed Media on Paper*

*45 × 35 cm*

*USD 215*

*KES 28,000*

What makes a man besides the physical traits? I would say that inner discipline, tension, and the silent fight within develop us for what we become. The boxer is a good representation of a good sportsman and a reflection of preparation, trials and building of a stronger self.



**Ngurutoki (2025)**

*Mixed Media on Paper*

45 × 35 cm

USD 200

KES 26,000

The piece is nostalgic to a memory of land, play and sound. young boys with their makeshift jerrican cars slide down the slopes of Mt. Kenya region.



**The Warriors' Dance (2023)**

*Mixed Media on Paper*

*45 × 35 cm*

*USD 215*

*KES 28,000*

Movement, memory, and embodied cultural power. It is a dance that was played by young Kikuyu men as they were about to take initiation rites into manhood.



**Relationship Building (Toss Some Coins) (2021)**

*Mixed Media on Paper*

45 × 35 cm

USD 200

KES 26,000

‘Toss some coins’ is a metaphor on value, risk, and vulnerability in connection. It is a piece that reflects on how one must give to eventually receive.



**Umoja I (2024)**

*Mixed Media on Paper*

*45 × 35 cm*

*USD 200*

*KES 26,000*

A couple embraces. This piece hints on communal energy and collective strength.



**The Ark (2022)**

*Mixed Media on Paper*

*35 × 45 cm*

*USD 200*

*KES 26,000*

Refuge, safety, and the preservation of memory. Borrowing from Noah's ark we all need an ark of our own.



**From Lake Victoria with Love (2025)**

*Mixed Media on Paper*

*54 × 45 cm*

*USD 270*

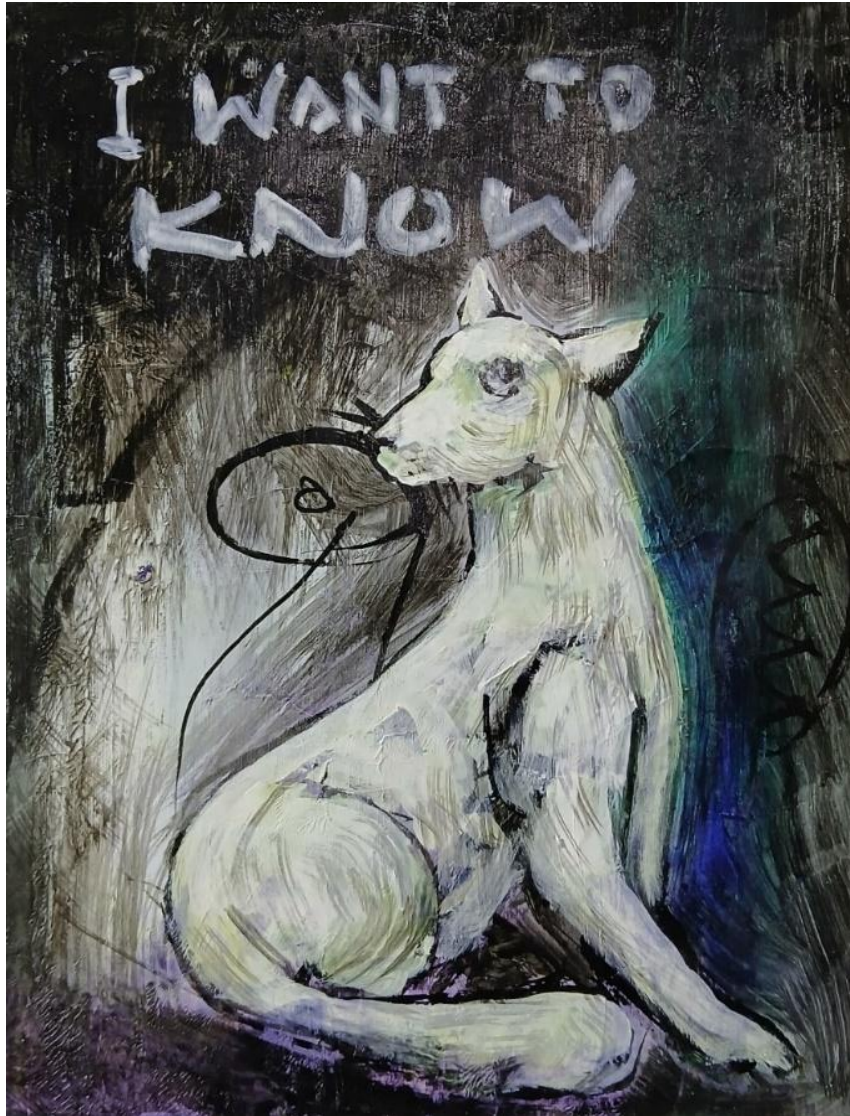
*KES 35,000*

Movement, affection, and memory. A tribute to moments shared about Lake Victoria's generosity.



**The Optimist (2025)**  
*Mixed Media on Paper*  
54 × 45 cm  
USD 230  
KES 30,000

Hope in motion and faith through challenge.



**I Want to Know (2025)**

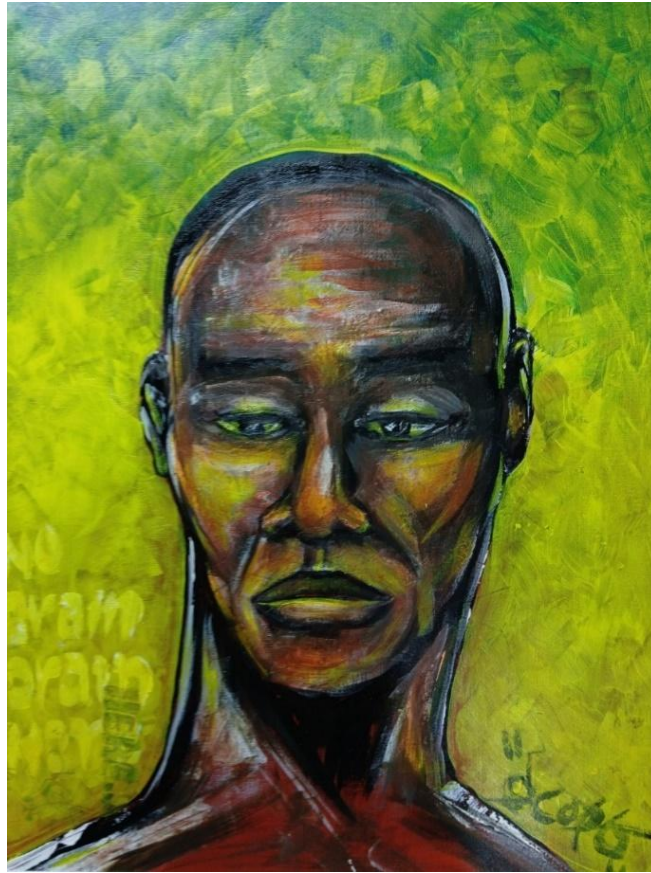
*Mixed Media on Paper*

*54 × 45 cm*

*USD 270*

*KES 35,000*

A quiet portrait of curiosity and questioning the unknown.



**No Brain Drain Here (2025)**

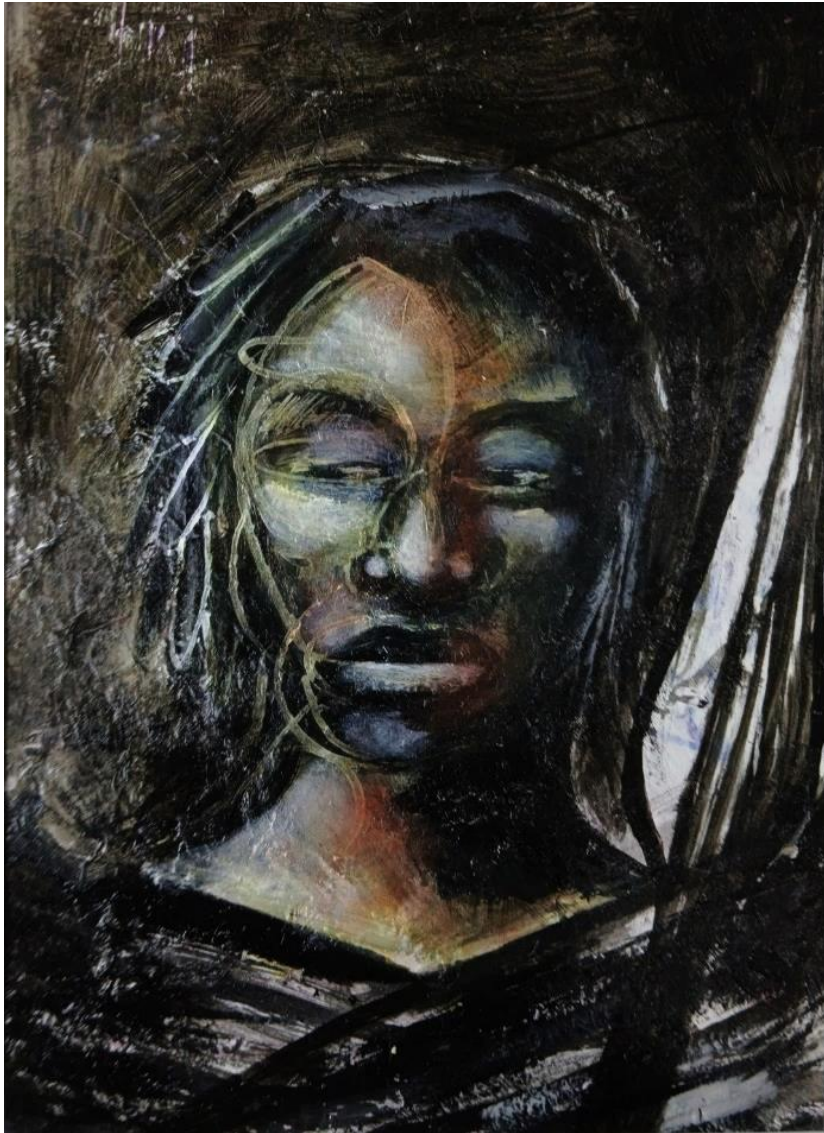
*Mixed Media on Paper*

*54 × 45 cm*

*USD 270*

*KES 35,000*

Affirms dignity in remaining and resisting intellectual displacement. Besides having many educated people, the immigration of talented and skilled people to countries where they are promised better job opportunities continues. This is sometimes a myth, but more of a survival drive when opportunities are scarce at home. 'No brain drain here' was inspired by the tension that is brought about between government repression and the peoples' desire to see service from their government. People always refuse to be used with nothing in return.



**Samburu with a Spear (2025)**

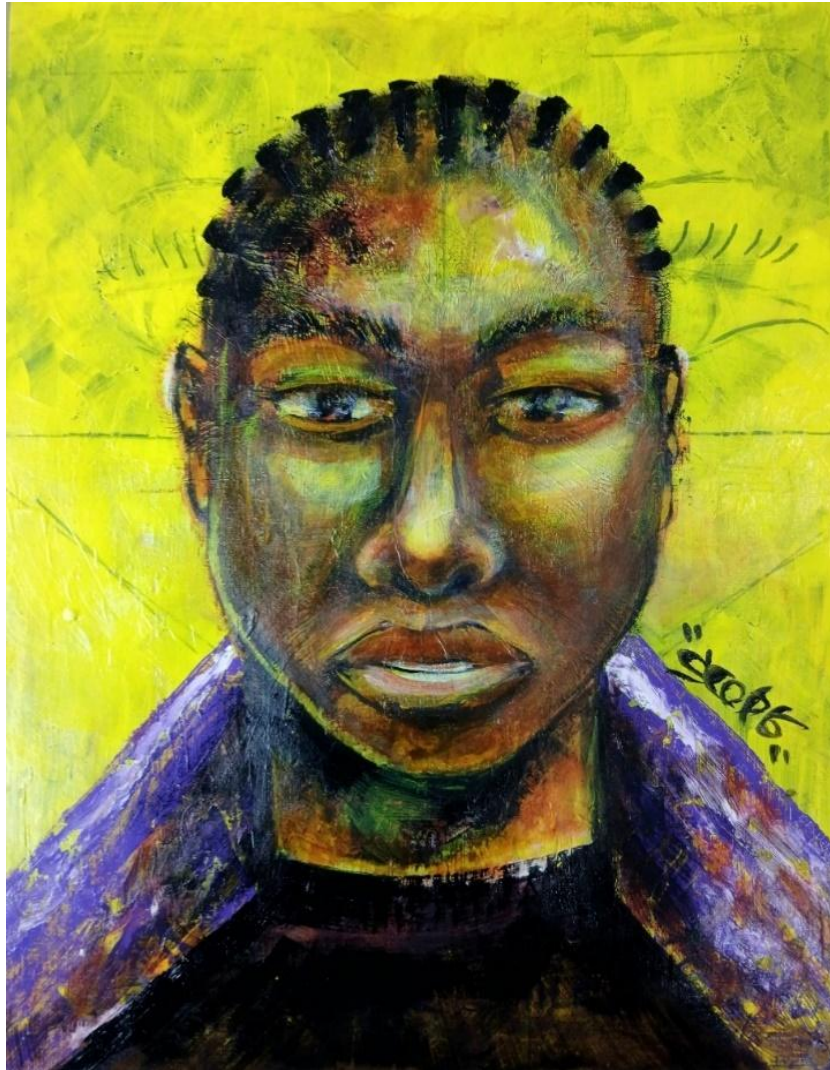
*Mixed Media on Paper*

*54 × 45 cm*

*USD 270*

*KES 35,000*

The young warrior holding a spear is symbolic of cultural poise, identity, and presence.



**Girl with Braids (2025)**

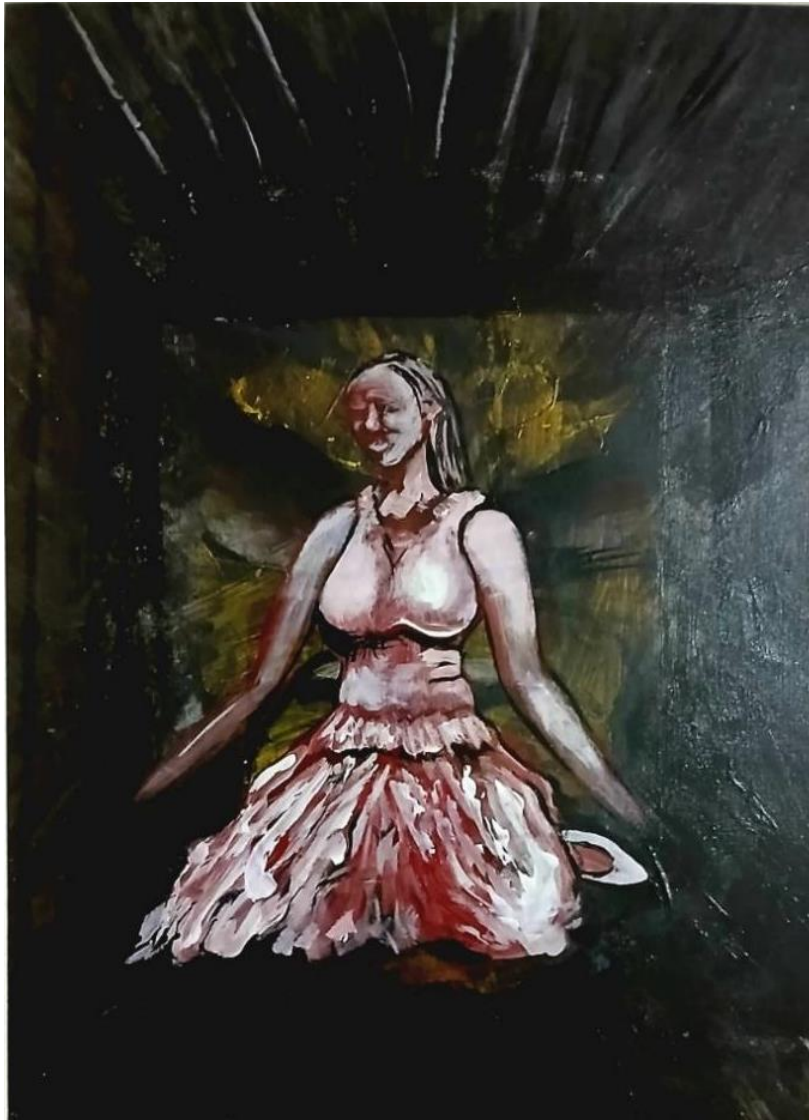
*Mixed Media on Paper*

*54 × 45 cm*

*USD 270*

*KES 35,000*

This piece was inspired by tender strength and cultural memory expressed in form and gaze of the Kenyan youth as they matched on the various maandamano since 25<sup>th</sup> June 2025.



**Kneeling Woman, she prays for her people (2024)**

*Acrylic on Paper*

*53 x 44 cm*

*USD 270*

*KES 35,000*

A figure in vulnerability, and in strength in stillness.



**Ng'ano Cia Tene** (Stories of the Past: The Sage and The Disciples) (2024)

*Mixed Media on Paper*

*54 × 45 cm*

*USD 270*

*KES 35,000*

A sage's stories are retold to pass on oral history and generational wisdom.



**A Thousand years' entanglement (2025)**

*Mixed Media on Canvas*

*110 × 80 cm*

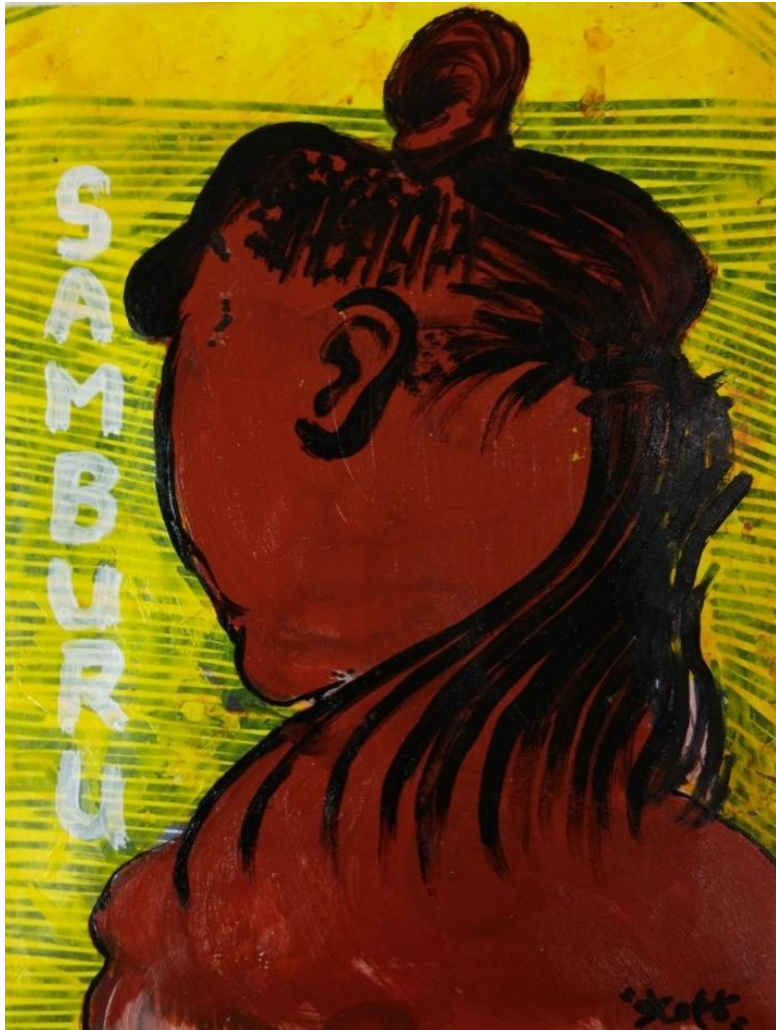
*USD 925*

*KES 120,250*

Two figures appear locked in an embrace, not merely physical, but spiritual and ancestral. Their forms blur and fuse at the edges, suggesting a bond that transcends time and memory. Their posture hinting at passion, obligation, history, and inherited love.

This work speaks to the messiness and beauty of relationships that carry the weight of generations where love is not clean but enduring. It is both refuge and reckoning.

A thousand years' entanglement is not a romance, it is a history lived in the body.



**Samburu Ironman (2024)**

*Mixed Media on Paper*

*54 × 45 cm*

*USD 270*

*KES 35,000*

Cultural poise, identity, and presence.



**The Proposal, Between Flesh and Meaning (2025)**

*Mixed Media on Canvas*

*100 x 140cm*

*USD 1,540*

*KES 200,000*

Two independent minded beings meet. Each interested in knowing the other. The tension between embodiment and identity begins its construction. They both have to find trust and collaboration with each other.



**Names That Burn and Bloom; Teargas, Water Cannons, Bullets & Smartphones (2025)**

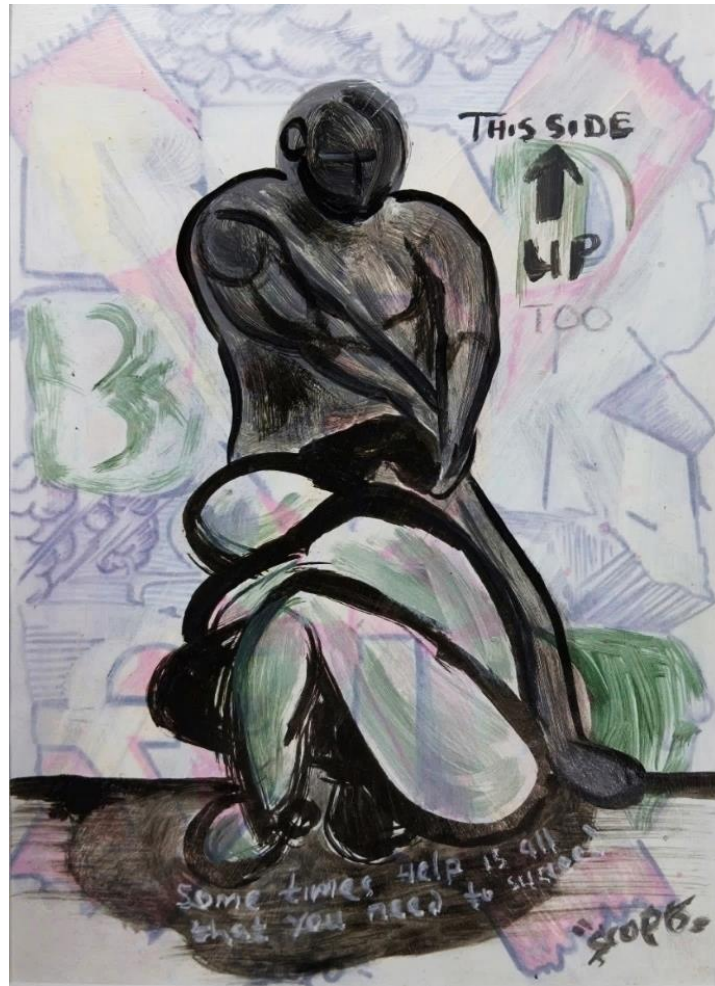
*Mixed Media on Canvas*

*100 x 140 cm*

*USD 1,615*

*KES 210,000*

Honors acts by heroes, protesters, and the charged politics in the running of a nation. Starting from 25<sup>th</sup> June 2024 the Kenya youth commonly remembered as Gen z matched in demonstrations demanding for better governance. The first maandamano was focused on the 'Finance Bill 2024'.



**This Side Up Too (2023)**

*Mixed Media on Paper*

45 × 35 cm

USD 215

KES 28,000

“This side up too” is a metaphor for balance, risk, collaboration, and the fragility of inner states. In the never bend, break or fold world, something must give. Collaborations, harambee, ushirika, jumuia, urafiki, crew, Team Harry, and Team Jane are some of the words we use to mean we have people backing us up.



**Mumbi's Leap of Faith (2024)**

*Acrylic on Canvas*

*100 × 140 cm*

*USD 1,540*

*KES 200,000*

Rooted in origin stories of the Agikuyu — strength, legacy, and the principle of unity.



**Mwenda Tezi na Omo (2024)**

*Acrylic on Canvas*

*57 × 81 cm*

*USD 460*

*KES 60,000*

Mwenda Tezi na Omo is a Swahili idiom. Inspired by the need for adventure and eventually returning to where you began. We are always in search of new knowledge with the hope of finding wisdom and growing to know our destiny. After making the many paths in our lives we always go back to where it all began.



**Gobi Forest** (2022)  
*Mixed Media on Paper*  
45 × 35 cm  
USD 200  
KES 26,000

A dreamlike internal wilderness. Inspired by Limuru's forests.



**The Escape (2025)**

*Mixed Media on Paper*

*35 × 45 cm*

*USD 200*

*KES 26,000*

What is your escape? Sitting on a bench in the park would be one way of emotional release and intuitive survival.



**Two by the River (2023)**

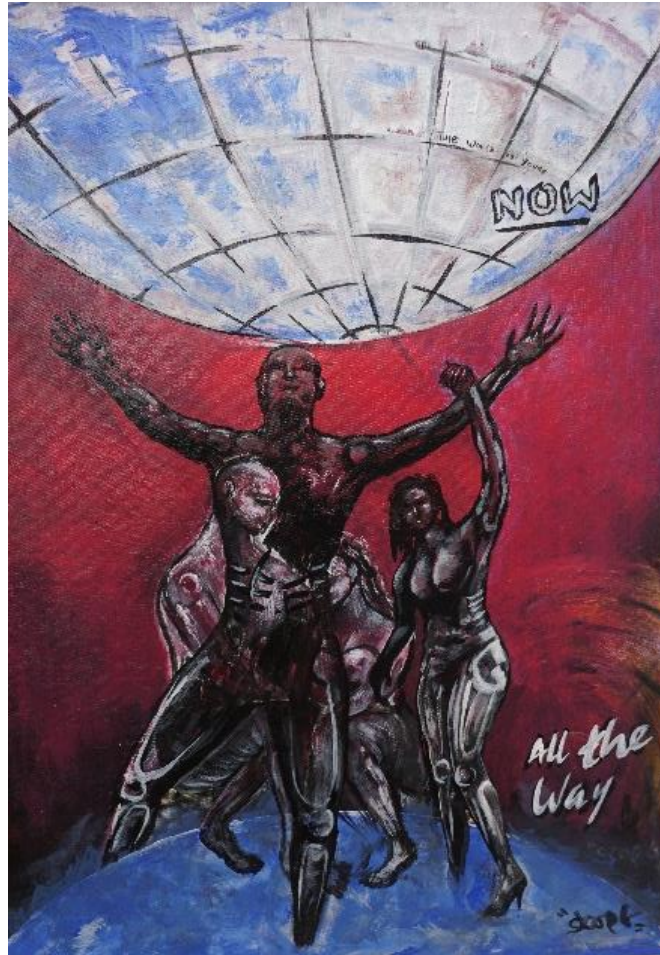
*Mixed Media on Paper*

35 × 45 cm

USD 200

KES 26,000

The soothing sound of nature, shared stillness, and quiet care. These are layers that form a tranquil life. "I know a few spots that can get you away from the busy city life"



**Now, All the Way (2024)**

*Mixed Media on Canvas Acrylic*

64 × 45 cm

USD 310

KES 40,000

Beauty and dignity amid emotional rubble had to rise after the Covid-19 pandemic. Many lost family and friends, many lost sources of livelihood, many became desperate. But there were always those that managed to survive it all. People had to rethink their lives and the impact of what surrounds them. We all had to decide and believe that ***“The World Is Yours, Now, All the Way.”***



**Wepesi 504, (2024)**

*Acrylic on canvas*

*105 cm x 140 cm*

*USD 1,925*

*KES 250,000*

Lightness and speed are something that I perceived from the first generation matatus nicknamed “Simba Mkubwa” and “Wepesi” (Peugeot 504).

When things are moving really fast and in the direction we want, we get to float in the moment. We are excited and a little afraid at the same time. ***“I would say the adrenaline rush is up.”***

### **Thank You for Visiting "Fragments of Becoming"**

This exhibition invites you into a world of rupture, rhythm, memory, and transformation. We hope you leave not with answers, but with questions worth sitting with.

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### **Afrika.House**

It is a multi-purpose gathering space for creatives and adventurers, aimed at meeting the need for creative spaces in the rapidly transforming Nairobi.

Grounded on local design and built upon the philosophy of lean luxury and by amazing Kenyan artisans, it comprises 4 bedrooms, all ensuite; a catering kitchen and help-yourself coffee and honesty bar; workspaces for artists, meeting makers and book readers; and intimate gathering spaces all built around art. Afrika.House redefines both indoor and outdoor living.

Surrounded by tall trees and soft, green grasses, in an acre of indigenous garden, Afrika House is ideal for those who want to hold fireside chats, private dinners, small celebrations, and intimate, constructive, and impact-focused conversations. Share a tune with friends, sunbathe, tree bathe and swing in our garden.

### **The Holmes à Court Gallery**

Located in Nairobi, it is the third gallery to hold this rather unusual name. The name is inspired by the legendary Australian gallerist Janet Holmes à Court, whose work supporting Australian artists over more than six decades—many at the earliest stages of their careers—has seen her collection and galleries rise to international prominence.

The Australian galleries are, of course, much larger, much more prestigious, and have been operating for much longer. One of the principal reasons we chose this name was not because it is the founder's surname, but because of Janet's unpretentious approach to art—even art that is highly conceptual, avant-garde, and sometimes, when she began collecting it, profoundly underappreciated. This philosophy is embodied in the words "I think art is nice" which are proudly painted across the gallery's side. They come directly from the front door of the Holmes à Court Gallery in Perth, Western Australia, and reflect Janet Holmes à Court's uniquely unpretentious approach to art — both exhibiting it and enjoying it. She credits the phrase to an art graduate, Ben Jones, who, when asked to write an artist statement for a catalog, turned in a single sentence: I think art is nice. So do we.

Today, Janet Holmes à Court teaches us to collect what you like, support who you like, live with it, damn the critics, and keep going. The Holmes à Court galleries in Perth, Western Australia, and Margaret River are the real deal, and we hope to learn from them while making a modest impact on raising the profile of Kenyan artists for both domestic and international audiences.

We are dedicated to white walls, hanging pictures straight, and exposing Kenyan creatives to the world. The Holmes à Court Collection has seen its pieces exhibited at Tate Modern, MoMA in New York, the National Gallery of Australia, and more than 300 other galleries and government institutions around the world. In Nairobi, we aspire to contribute to this legacy while championing the extraordinary artistic talent emerging from Kenya.