

# MINING ABSTRACTIONS

kó

**LANI ADEOYE**

**CHIJOKE ANYACHO**

**JELILI ATIKU**

**KINGSLEY AYOGU**

**ADÉBAYO BOLAJI**

**LAYO BRIGHT**

**CHUKWUEMEKA ANTHONY CHUKWU**

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**BISILA NOHA**

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**ARABA OPOKU**

**SABASTINE UGWUOKE**

**APRIL 24-MAY 31, 2025**

# MINING ABSTRACTIONS

kó is pleased to present *Mining Abstractions*, a group exhibition that brings together artists who engage abstraction to decipher cultural codes, histories, and mythologies. Their works deconstruct systems of visual language through mark-making, pattern, repetition, and fluid structures. Working across painting, drawing, ceramics, textiles, and design, these artists approach abstraction as a practice of excavation, uncovering layered meanings and reshaping personal metaphors.

Some works unfold through delicate, meditative marks; others through bold, expressive gestures. Several artists draw from inherited traditions—Yoruba cosmology, Igbo *Uli* design, ceremonial symbols, and craft practices—infusing abstraction with cultural memory and ancestral knowledge. Others respond to the conditions of contemporary life, shaped by digital culture, diasporic movement, and the politics of visibility. Motifs such as webs, networks, and fragmented bodies evoke themes of restriction, transition, and passage. In other works, abstraction becomes a way of mapping psychological and spiritual landscapes, reflecting on legacy, loss, and transformation.

Together, these artists expand the language of abstraction—at once personal and collective, historical and contemporary, visible and obscured. Through their material gestures, they engage reshape narratives of continuity and change.

# CHUKWUEMEKA ANTHONY CHUKWU

B. 1998, LAGOS, NIGERIA

**Chukwuemeka Anthony Chukwu**, also known as “Anzo”, produces abstract compositions that merge loose mark-making with geometric structure, combining acrylics, gels, and tape on textured surfaces. Influenced by architecture, science, technology, and digital media, gaming played a significant role in shaping his aesthetic. This is reflected in the flat graphic forms, modular structures, and rhythmic codes that echo three dimensional digital landscapes. His compositions shift between controlled color fields and spontaneous marks, with floating rectangles, scattered symbols, and etched patterns evoking movement, fragmentation, and camouflage. Blending intuitive experimentation with an architectural sensibility, his work allows for storytelling of mini experiences. Chukwu opens a reflective space for issues of inclusion, including discussions surrounding race, housing development, space utilization, online presence, media consumption and how they intersect with his reality.



Chukwu received a BFA at Maryland Institute College of Arts in 2020, majoring in architectural design. He received an MFA in Fine Arts from the School of Visual Arts in New York in 2023. Recent solo exhibitions include *Mercurial* at VillageOneArt, New York (2024); *Tactical Potato* at VillageOneArt, New York (2023), and *Inside the Cadmus* at Catonsville Gallery, Baltimore Community College (2021). Recent group exhibitions include *Echo Box* at LatchKey Gallery, New York (2023). In 2023, Chukwu was a finalist for AcrylicWorks 10.



**Chukwuemeka Anthony Chukwu**

*Precipitate Control*, 2025

Acrylic on wood

48 x 48 in | 121.9 x 121.9 cm





**Chukwuemeka Anthony Chukwu**

*Before sundown, 2025*

Acrylic and ink on linen

60 x 108 in | 152.4 x 274.3 cm



**Chukwuemeka Anthony Chukwu**

*Fragment Painting II*, 2025

Acrylic on wood

11 1/2 x 11 1/2 in | 29.2 x 29.2 cm





**Chukwuemeka Anthony Chukwu**

*Fragment Painting II*, 2025

Acrylic on wood

11 1/2 x 11 1/2 in | 29.2 x 29.2 cm





**Chukwuemeka Anthony Chukwu**

*Fragment Painting III*, 2025

Acrylic on wood

11 1/2 x 11 1/2 in | 29.2 x 29.2 cm





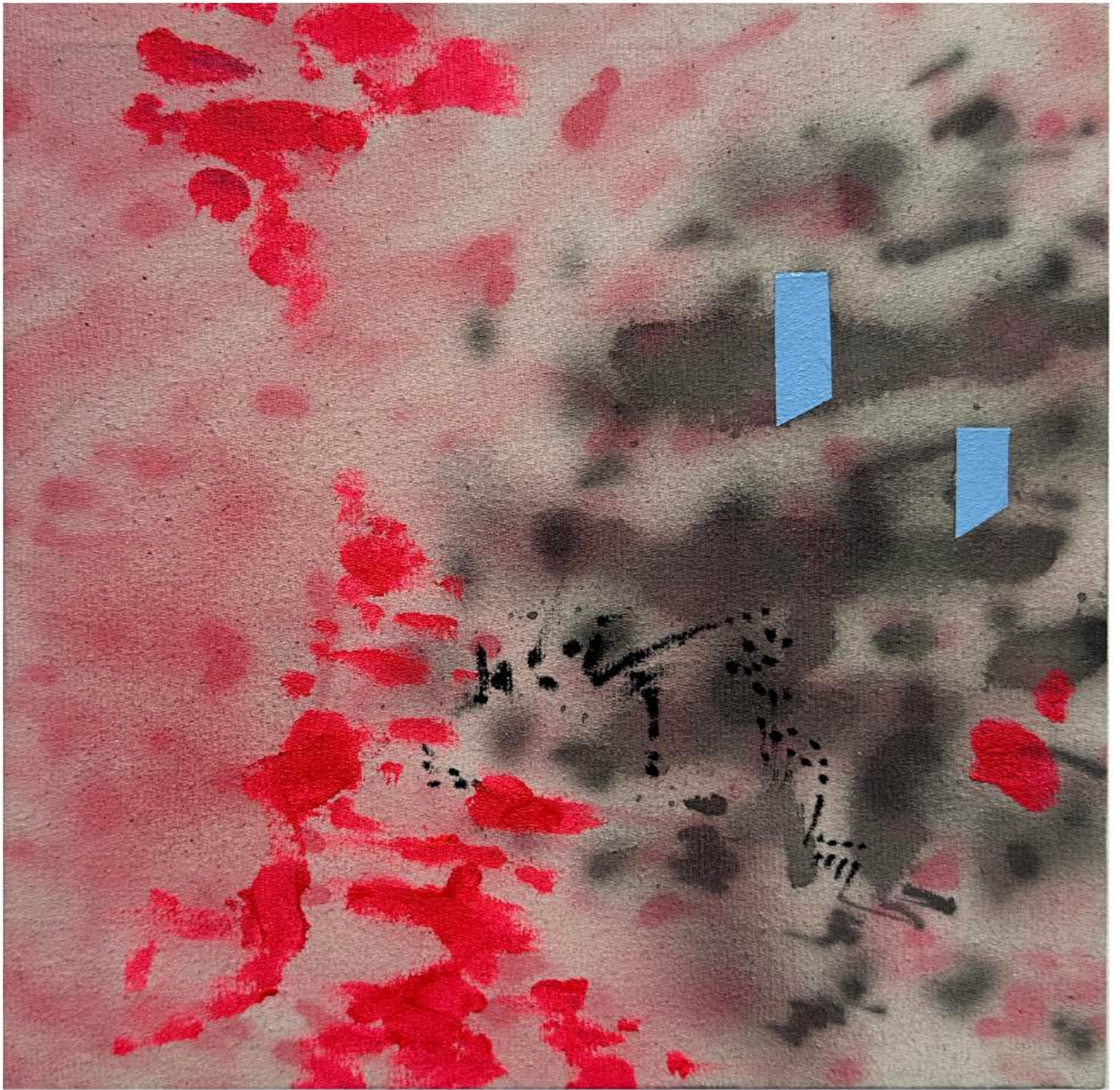
**Chukwuemeka Anthony Chukwu**

*Fragment Painting IV*, 2025

Acrylic on wood

11 1/2 x 11 1/2 in | 29.2 x 29.2 cm





**Chukwuemeka Anthony Chukwu**

*Fragment Painting V*, 2025

Acrylic on wood

11 1/2 x 11 1/2 in | 29.2 x 29.2 cm



# ARABA OPOKU

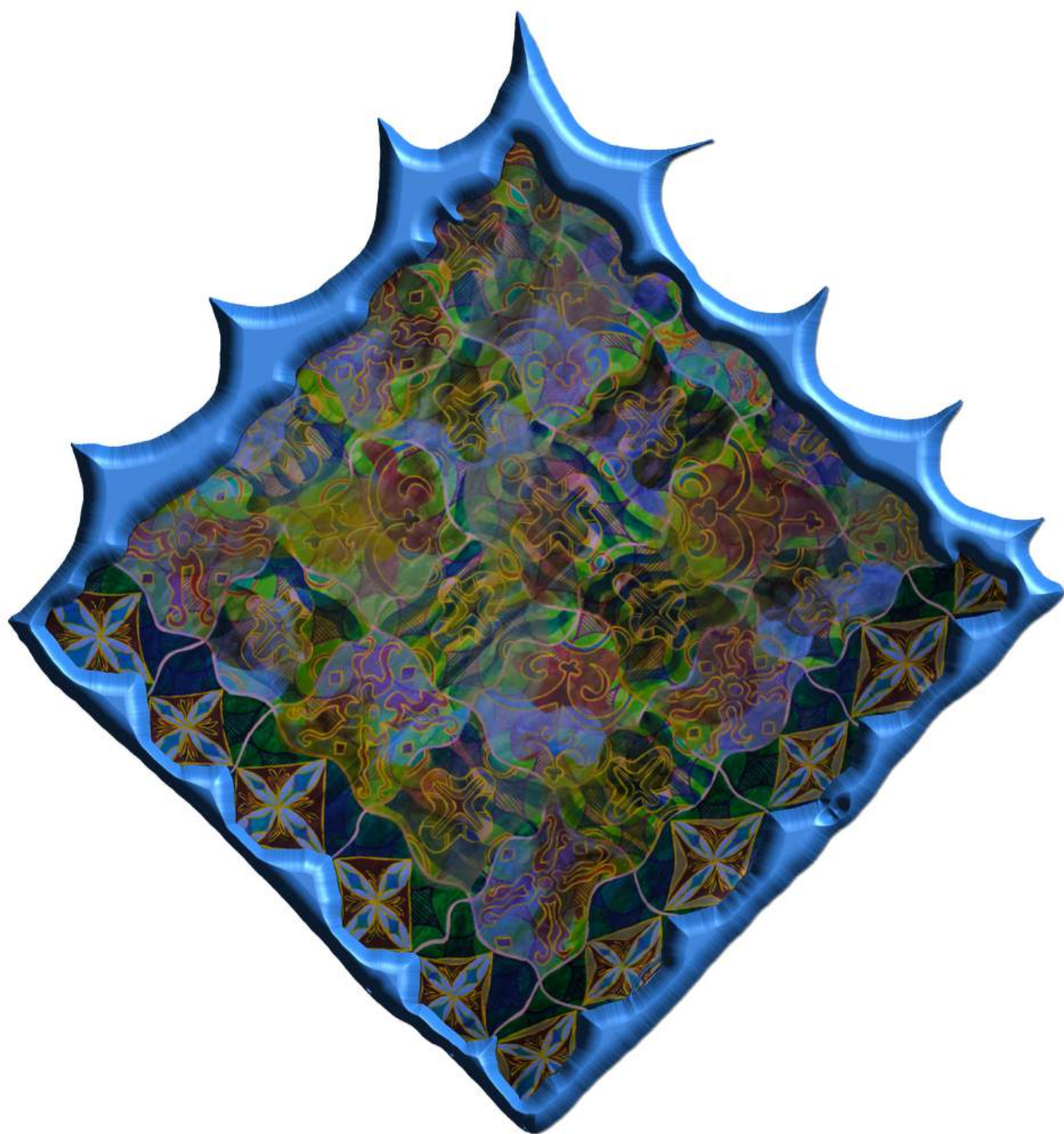
B. 1998, ACCRA, GHANA

**Maame Araba Baboa Opoku** creates abstract paintings through a fluid process that interlaces winding brushstrokes with geometric motifs. Her practice explores the multiplicity of ecologies—those rooted in the body and psyche, as well as the natural, spiritual, and mystical realms. Through her layered compositions, Opoku evokes the entanglement of these tangible and intangible worlds, evoking the interconnectedness of existence. Vivid



psychedelic hues ripple across the surface in undulating patterns and textures, suggesting organic and symbolic resonance. The canvas is encased in a warped, sculptural frame that mirror's the painting's internal fluidity, echoing her expansive approach to form. Drawing from material culture, Opoku considers how patterns, symbols, and sensory experiences can act as portals into concealed layers of meaning.

Based in Accra, Ghana, Araba Opoku is a multidisciplinary artist whose practice spans painting, performance, creative direction, mixed media, textile and design. With a B.A. in Psychology from the University of Ghana, Opoku's art is deeply informed by her background in human behavior and cognition. Recent solo exhibitions include *Whispers Down the Lane* at Gallery 1957, Accra (2023) and *Come Hell or High Water* at ADA\ Contemporary, Accra (2022). Her work has also been exhibited internationally, including Lehmann Maupin (London), Museum Kunsthal Kade (Netherlands), BWO Gallery (Cameroon), and Nubuke Foundation (Accra). Opoku was the first recipient of the Yaa Asantewaa Award (2021) for Ghanaian women artists.



**Araba Opoku**

*There are cathedrals everywhere for those who have eyes to see, 2025*

Acrylic on canvas

44 7/8 x 42 1/8 in | 114 x 107 cm

# CHIJOKE ANYACHO

B. 1995, BENIN CITY, NIGERIA

**Chijioke Anyacho** works at the intersection of abstraction and representation, crafting compositions that unfold like emotional maps. His paintings often feature disjointed figures—torsos, limbs, and silhouettes—suspended in saturated, dreamlike spaces. Using a kaleidoscopic palette, he contrasts vivid tones with soft washes and flat planes with textured passages. These bodies appear in flux, suspended between presence and erasure.



Rooted in his personal history of growing up without a father, Anyacho's work navigates the psychological terrain of loss, longing, and acceptance. Fragmented renderings of the human form—or its absence—are layered with negative space and unfinished gestures that evoke vulnerability and displacement.

Chijioke Anyacho studied sculpture at the University of Benin, graduating in 2015. His background in sculpture informs his sensitivity to form, pattern, and spatial composition, which continues to influence his painting practice. Recent exhibitions include *Art Salon* at Wunika Mukan Gallery, Lagos (2024); *At Once, Then Again* at Rele Gallery, Lagos (2023); *Unfettered* at Mitochondria Gallery, Houston (2023); and *PANORAMA 5* at Galeria Fran Reus, Mallorca (2021). He has also taken part in the Rele Young Contemporaries Residency in Ekiti, the Oxbow School of Art Residency in Michigan, and the Lighton International Artist Exchange Program (2020).





**Chijioke Anyacho**

*As it above, so is below (Quod Superius, Sic Inferius)*, 2025

Oil on canvas

39 3/8 x 51 1/8 in | 100 x 130 cm





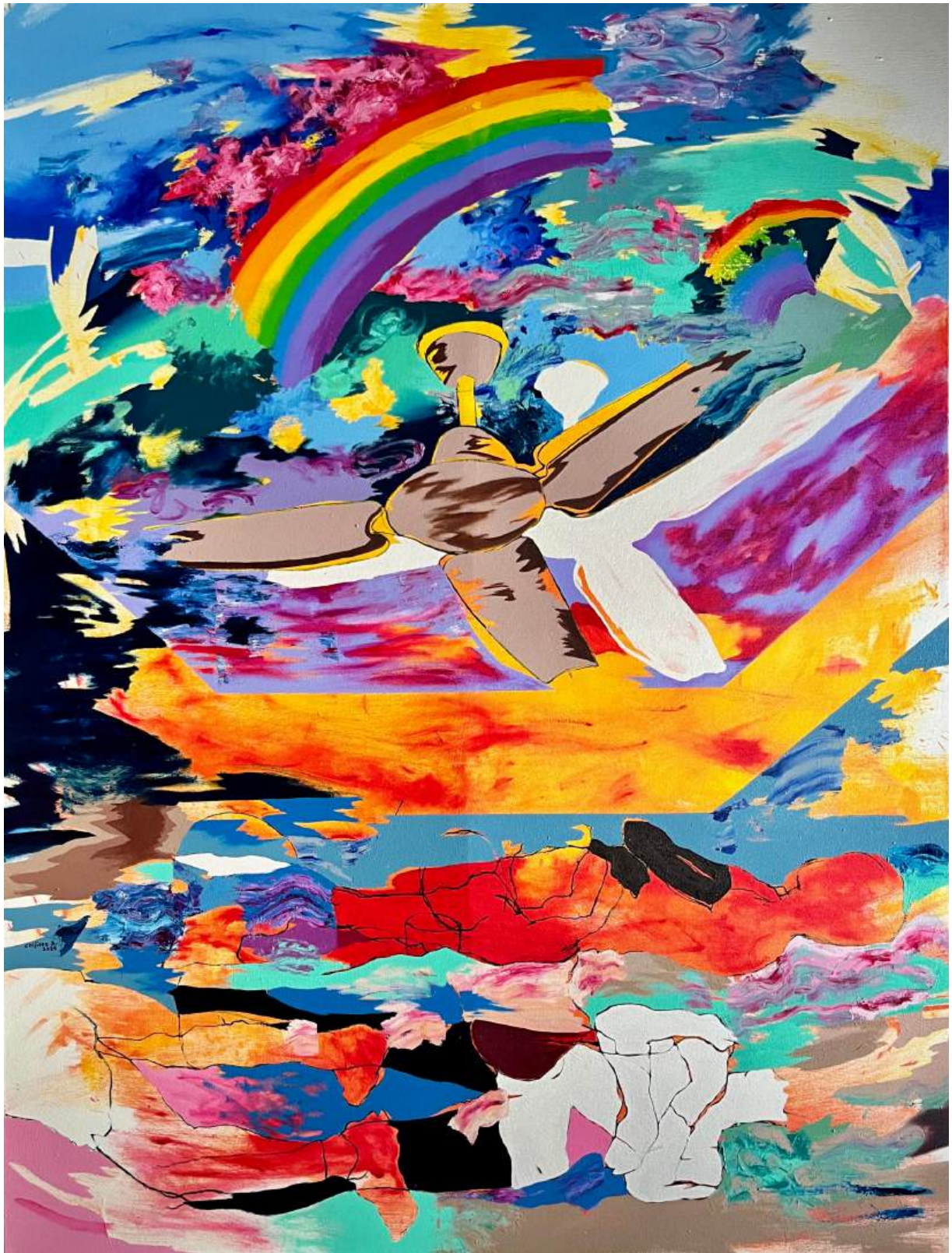
**Chijioke Anyacho**

*If my father's hands were tied, my hands cannot be tied, 2025*

Oil on canvas

36 x 48 in | 91.4 x 121.9 cm





**Chijioke Anyacho**

*Wake me up when its all over (sleep as a catharsis), 2025*

Oil on canvas

47 1/4 x 51 1/8 in | 120 x 130 cm



# ADÉBAYO BOLAJI

B. 1983, LONDON, UK

**Adébayo Bolaji** merges figuration with abstraction to build allegorical compositions steeped in, symbolism, metaphor, and psychological depth. Dynamic profiles emerge from a kaleidoscope of fragmented forms and radiant color, evoking a dreamlike space charged with chaos and movement. Drawing from history, anthropology, religion, and popular culture, Bolaji develops a symbolic visual language to probe questions of identity, power, and cultural memory.



Adébayo Bolaji is a multi-disciplinary artist living and working in London. At the centre of his practice is the dialogue of change and metaphysical conversations on what it means to surrender to “let go”. Bolaji has exhibited internationally in London, Zurich, Berlin and New York. He has participated in artist residencies including Yinka Shonibare MBE Guest Projects (2017) and recent residencies in New York, Margate, and, Jaipur, India. Bolaji had a two-person exhibition at London's Saatchi Gallery, and in 2024 a significant solo museum show at the Arnolfini in Bristol, showcasing his work in two floors of the museum space. His work has been featured in prominent publications along with speaking engagements at renowned institutions such as Mall Galleries London and Penn State University. He is a published poet, a theatre director (Park Theatre London) and founder of Ex Nihilo Theatre Group, having a degree with the Central School of Speech and Drama, and a Law degree from London Guildhall University. In 2021, Bolaji was commissioned to create a 3m x 3m permanent public sculpture for the new Central Plaza Park in Acton Gardens, saw its unveiling in October 2023.



**Adébayo Bolaji**

*In the Beginning, 2024*

Mixed media on cotton canvas

47 5/8 x 60 5/8 in | 121 x 154 cm





**Adébayo Bolaji**

*The Season in Between a Learning Period, 2022*

Acrylic and oil pastel on cotton canvas

47 5/8 x 60 5/8 in | 121 x 154 cm



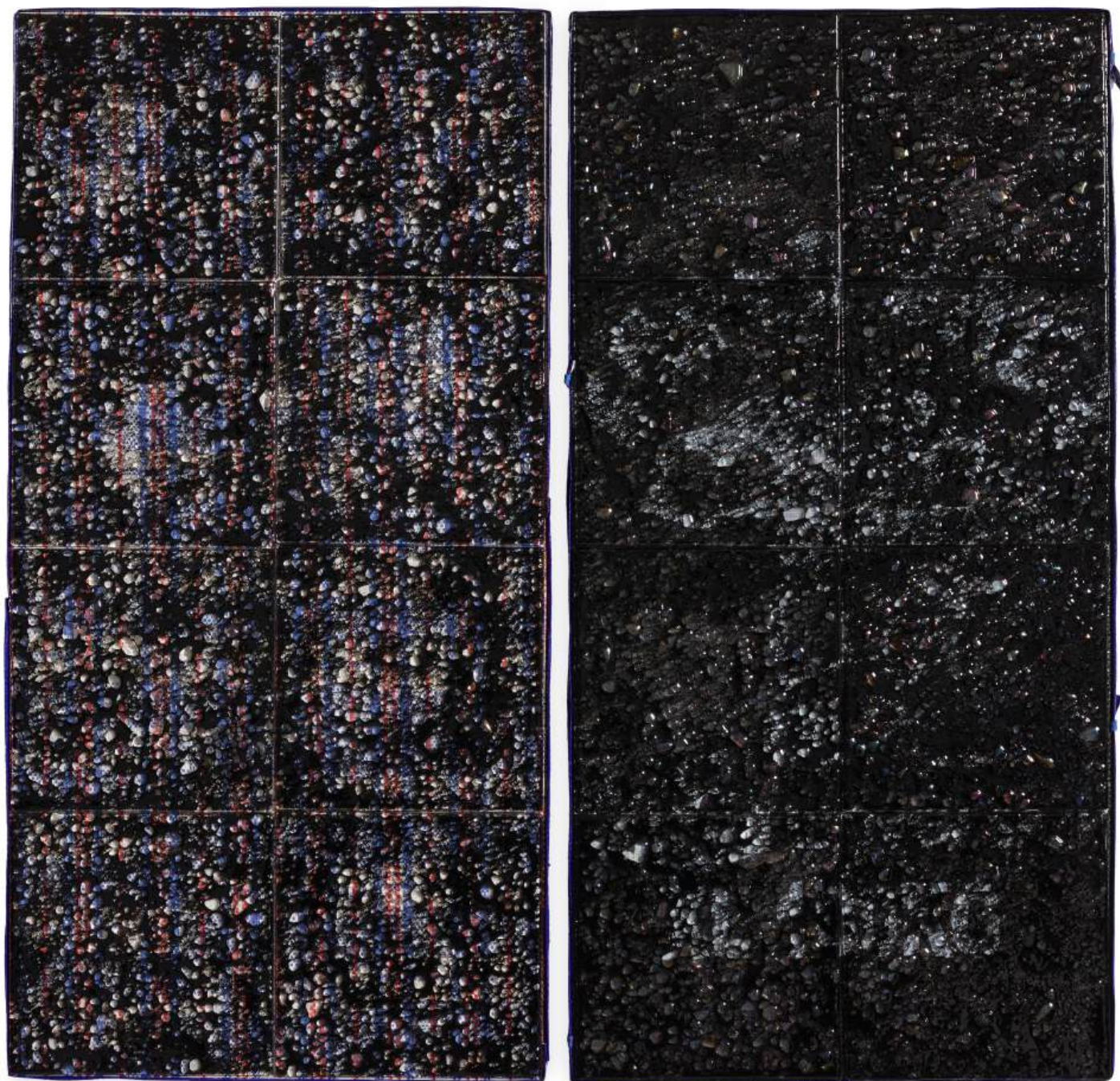
# LAYO BRIGHT

(B. 1991, LAGOS, NIGERIA)

**Layo Bright** explores themes of displacement and belonging through a material-driven practice that incorporates glass, textiles, and found objects. Bright's incorporation of Ghana-must-go bags—ubiquitous symbols of migration—alongside fused glass highlights the fragility and place, challenging perceptions of movement, belonging, and exclusion. Her work engages with class structures and cultural heritage, reflecting on how histories are layered and rewritten over time.



In 2024, Layo Bright's solo exhibition, *Dawn and Dusk*, was held at The Aldrich Contemporary Art Museum, Ridgefield, Connecticut. In 2025, Bright's solo exhibition, *Invasive Blooms*, is currently held at Montclair State University Art Galleries, New Jersey. Other recent exhibitions include *Rockhaven*, moniquemeloche, Chicago, IL; *The Alchemists*, Johnson Lowe Gallery, Atlanta, GA; *Undercurrents*, Sean Kelly Gallery, New York, NY; Lubeznik Center for the Arts, Michigan City, IN; Bode Projects, Berlin, Germany; Phillips, New York, NY; among others. kó presented Bright's work at Art X Lagos in Lagos, Nigeria in 2024 and the Cape Town Art Fair in 2025. Bright received her LL. B (Hons.) from Babcock University, was called to the Nigerian Bar Association and received her MFA in Fine Art (Hons.) from the Parsons School of Design.



**Layo Bright**

*Double Standard, 2022*

Fused glass and Ghana-must-go bag on panel

101.6 x 101.6 x 5 cm | 40 x 40 x 2 in.



# YAGAZIE EMEZI

B. 1989, ABA, NIGERIA

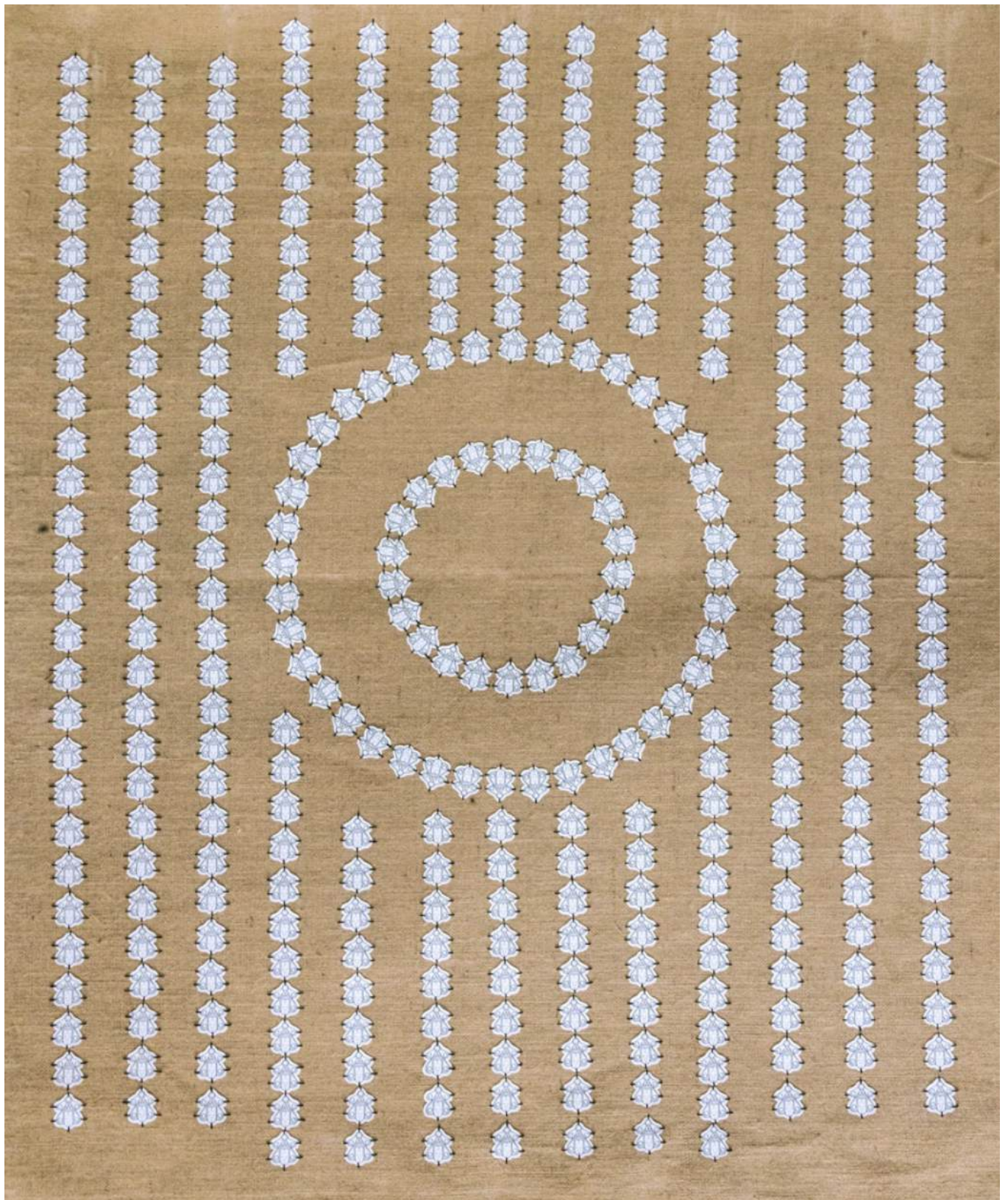
**Yagazie Emezi** stitches photography and textiles to explore the cultural legacy of *Uli* through embroidery. *Uli*, a form of body and wall painting practiced primarily by Igbo women in southeastern Nigeria, features geometric patterns and symbolic motifs rich in meaning. Emezi layers contemporary imagery within a traditional practice as she explores narratives rooted in stories of

identity and cultural preservation. Her work reflects an interest in reconnecting with ancestral wisdom and reviving indigenous knowledge, emphasizing the importance of intuition, memory, and tradition as vital sources of understanding.



Yagazie Emezi is a multidisciplinary artist in photography and textile focused on unearthing global patterns of inequity from an indigenous point of view. Her practice is informed by her extensive background in photojournalism covering global issues around corruption, environmental failure, and the extension of colonial policies into current international relations. She is a recipient of the 2018 inaugural Creative Bursary Award from Getty Images and a 2018 grant from the U.S Consulate General in Lagos for her photographs addressing the reality of sexual violence against women and the vulnerable young in Nigeria. Yagazie was among the 2019 inaugural artists selected for Kehinde Wiley's art residency at Black Rock, Senegal, was 2019 nominee of the Rolex Mentor and Protégé Arts Initiative and the first black African woman to photograph for National Geographic Magazine. In 2020, she was awarded The National Geographic Storytelling Grant to complete 'Another Tale By Moonlight'. She was shortlisted for the 2023 Contemporary African Photography Prize and the German Peace Prize for Photography. Yagazie has exhibited her works around the world in various galleries and museums including an exhibition at The Museum of Modern Art, *New Photography*, in 2023.





**Yagazie Emezi**

*You have this much time, 2024*

Embroidered canvas print on hemp fabric

52 x 62 1/4 in | 132 x 158 cm





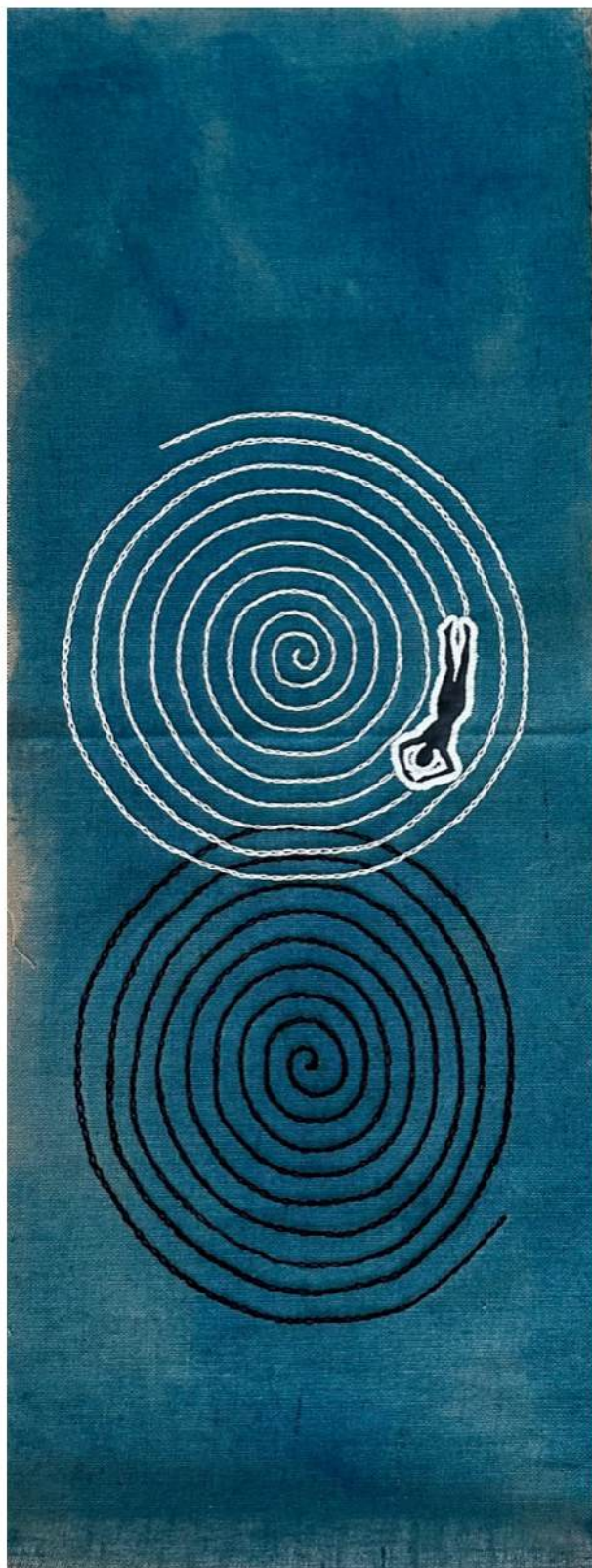
**Yagazie Emezi**

*Breathwork*, 2025

Embroidered canvas print on hemp fabric

44 7/8 x 55 1/8 in | 114 x 140 cm



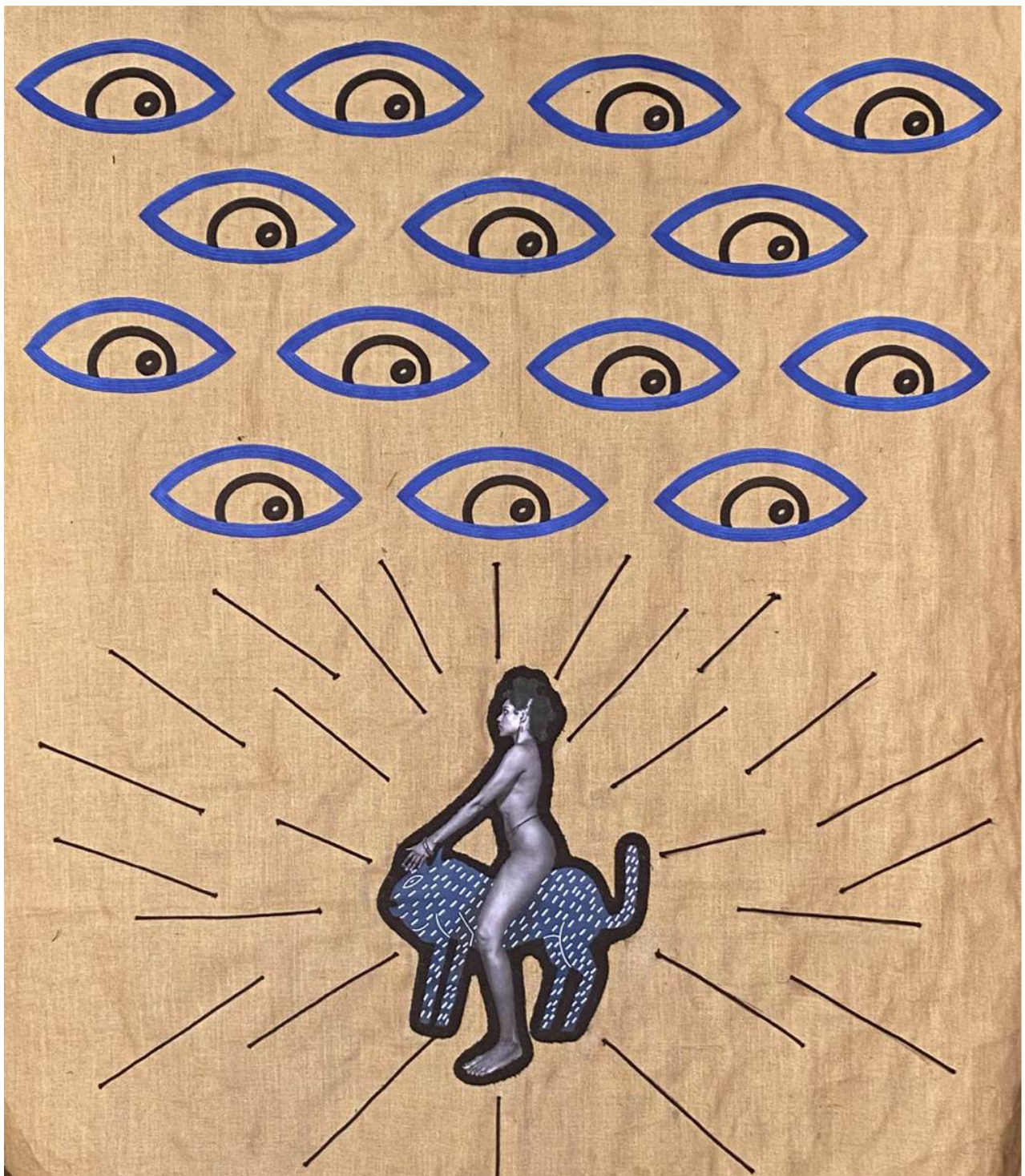


**Yagazie Emezi**

*Untitled, 2024*

Embroidered canvas print on hemp fabric

24 x 62 1/4 in | 61 x 158 cm



**Yagazie Emezi**

*Homecoming, 2024*

Embroidered canvas print on hemp fabric

59 7/8 x 71 5/8 in | 152 x 182 cm



# DIANA EJAITA

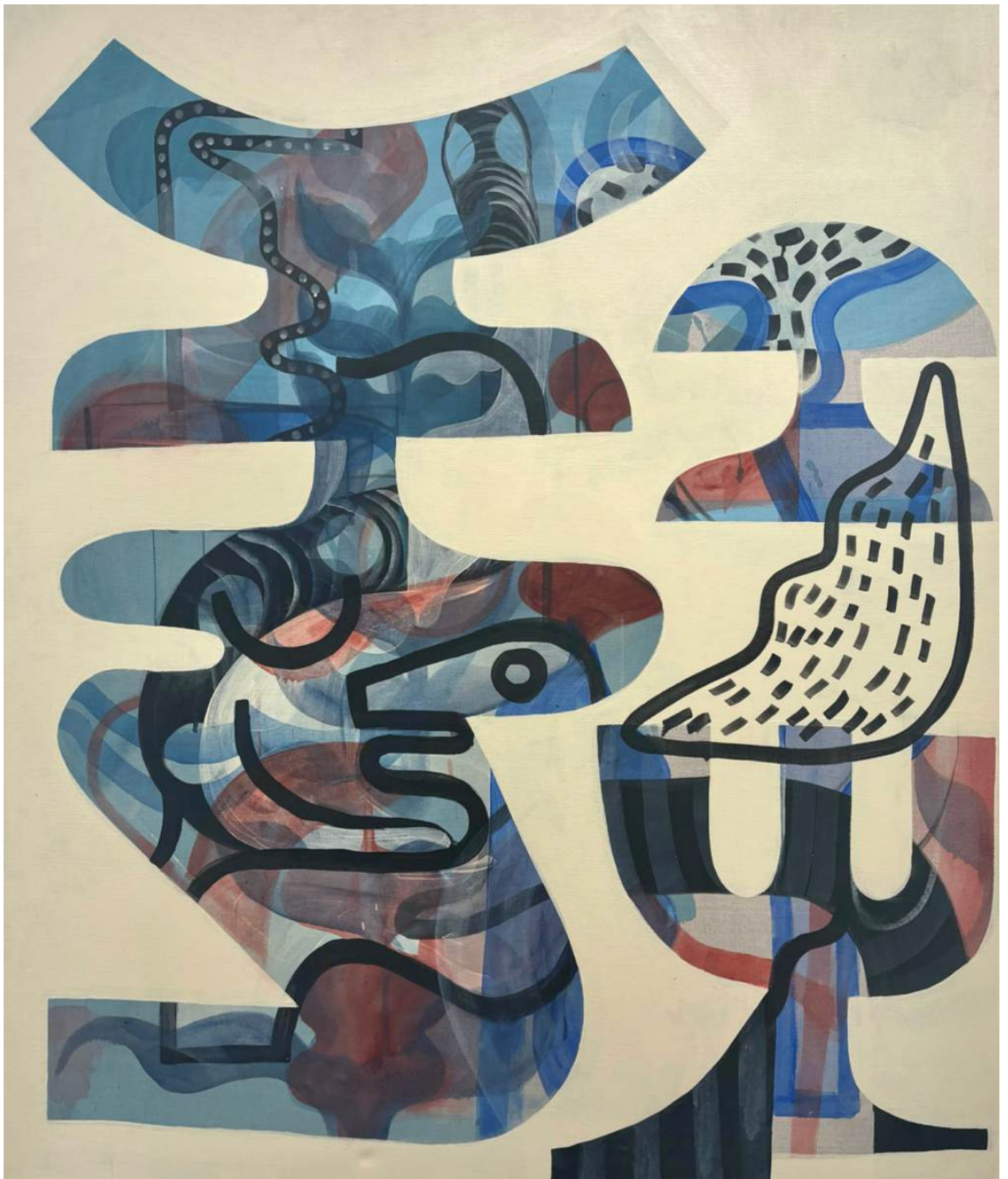
B. 1985, CREMONA, ITALY

**Diana Ejaita** examines cultural memory and the African Diaspora experience, evoking a distinct visual vocabulary that draws from intersecting influences. Her paintings embody the concept of assembled experiences—a fusion of present and past lives, visual and verbal expressions, and spiritual fluctuations. The compositions present silhouettes emerging from densely layered, abstract elements. These fragmented yet interconnected forms resemble bodies, natural elements, and ritual objects, evoking the idea of living, moving shrines—sacred yet dynamic spaces of existence. Her illustrations



feature bold contrasts and negative space, softened by intricate textures that evoke the strength and grace of femininity. For Ejaita, art is both a meditative ritual and a process of healing, reflecting her personal growth, including her journey into motherhood.

Ejaita studied fine art in France and Germany, and is now based between Berlin and Lagos. Ejaita's illustrations have been featured on nine covers of *The New Yorker*. Her work has been featured in numerous international publications, including *The New York Times*, *The New York Times Magazine*, *The Washington Post*, *The Boston Globe*, *The Economist*, *Vogue*, *Financial Times* and *Monopol*. Ejaita was a fellow of Villa Romana Prize in 2023 and has published 8 children books (2021-2024) age 3-12. Her solo exhibition, *Onajite, l'Attesa*, was held at Galerie Wedding in Berlin in 2024. Other recent exhibitions include *Afro Futures: Fashion – Hair – Design* at Berlin's Kunstgewerbemuseum (Museum of Decorative Arts); the Zurich Design Biennale; *Concrete Limbo* at Haus der Statistik (Berlin); the third edition of Miic (International Exhibition of Contemporary Illustration) in Galicia, Spain; and exhibitions at the University of Bielefeld (Germany), Kunst Gewerbe Museum (Berlin), and *Appear* (Hamburg). Her work has been commissioned by corporate bodies such as Google, Apple, Comme des Garçons, H&M, and Coca Cola Nigeria. Ejaita participated in the Arthouse Foundation Residency Program in Lagos in 2018.



**Diana Ejaita**

*Ona I*, 2025

Acrylic on canvas

123 x 106 cm | 48.4 x 41.7 in.





**Diana Ejaita**

*Ona II*, 2025

Acrylic on canvas

123 x 106 cm | 48.4 x 41.7 in.

# SABASTINE UGWUOKE

B. 1975, UMACHI ENUGU-EZIKE, NIGERIA

**Sabastine Ugwuoke** creates wall sculptures formed from repurposed aluminum printing plates, aluminum cans, and rubber soles. His artworks take abstract forms as the materials flow and take variable shape, creating fabric-like tapestries. Ugwuoke is interested in the concept of duality and how it forms our understand of life, articulated through his experimentation of discarded materials and their manipulation into expressive forms. Taking the form of textiles, Uguwoke connects his artworks to the Igbo expression *Ogodo mkpuchi oto*, “wrapping cloth that covers nakedness,” as a metaphor for personal or social identities.



Sabastine Ugwuoke graduated from Benue State Polytechnic Ugbokolo in 1999 and the Institute of Management and Technology, Enugu in 2002, where he graduated in sculpture. Ugwuoke completed his B.A. and M.F.A. at the University of Nigeria, Nsukka. He is currently undergoing his doctoral program at the University of Nigeria, Nsukka, and teaches sculpture. In 2015, Ugwuoke won first place at the African Artist Foundation’s National Art Competition. In 2024, Ugwuoke was featured in *New Directions* at kó, an exhibition which examined contemporary practices of the Nsukka School.





**Sabastine Ugwuoke**

*Kpakpando vi*, 2023

Repurposed aluminum printing plates and aluminum wire

59 x 70 7/8 x 9 7/8 in | 150 x 180 x 25 cm (variable dimensions)





**Sabastine Ugwuoke**

*Kpakpando xi*, 2023

Repurposed aluminum printing plates and aluminum wire

94 1/2 x 47 5/8 x 7 7/8 in | 240 x 121 x 20 cm (variable dimensions)



# KINGSLEY AYOGU

B. 1994, ENNUGU, NIGERIA

**Kingsley Ayogu** forms abstract compositions with nets, creating multiple layers and textures that reflect on spirituality, fragility, and resilience. These brightly-colored nets are torn, ripped, and loosely reassembled as a translucent mesh, partially disguising the figurative canvas underneath. Ayogu's practice is rooted in his focus on Black consciousness and its key values of re-defining Blackness as a form of mentality, self-regulation and authority.



Recent solo exhibitions include *Intimacy of Memory* at The African Art Hub, Marrakech (2025); *If Hives Could Dance in Colors* at African Artists' Foundation, Lagos (2024); *Intimacy of Memory* at The African Art Hub, Paris (2024); and *Icons in the White House* at Eclectectia Contemporary, London (2023). He has participated in recent group exhibitions at What If, South Africa (2025); Hangar, Lisbon (2022), Prior Art Space, Barcelona (2022), and African Artists' Foundation (2022). His work has been presented at FNB Joburg Art Fair, Investec Cape Town Art Fair, Art Rotterdam, Miart Art Fair. In 2022, he was a finalist for the Art X Lagos Prize. In 2020, he won the Future Awards Africa Prize for Arts.



**Kingsley Ayogu**

*When gun power fails, 2024*

Oil, nets on canvas

39 3/4 x 50 in | 101 x 127 cm





**Kingsley Ayogu**

*When gun power fails II, 2024*

Oil, nets on canvas

35 7/8 x 47 5/8 in | 91 x 121 cm

# LANI ADEOYE

B. 1989, LAGOS, NIGERIA

**Lani Adeoye** is a multidisciplinary designer whose practice spans sculpture, lighting, furniture, fashion, and assistive devices. Rooted in the ethos of connection, her work blends her Nigerian heritage and traditional craftsmanship with a futuristic approach. *Igbako* (2023) is a bronze light sculpture inspired by the form and tactile quality of the traditional igbako—a serving utensil used for “swallow” meals in Nigeria. The form evolved through multiple prototypes—carved in clay, wood, and oxidized bronze—culminating in a work that bridges tradition, utility, and sculptural form.



Lani Adeoye's work is in the permanent collections of Vitra Design Museum, Montreal Museum of Fine Arts, and Die Neue Sammlung. Adeoye won the first prize in Milan's 2022 'SaloneSatellite: Designing for our future selves' Award. Additionally, she was honored by Elle Décor in its 'Women of the World: 75 Global Female Designers Worth Celebrating' issue in 2020 and has been featured in prominent publications such as *Designed For Life*, *Woman Made*, and Phaidon's '1000 Design Classics'. She completed her Bachelor of Commerce at McGill University in Montreal before transitioning to design and graduated from Parsons School of Design in New York, where she also shares her knowledge as an adjunct professor. In April 2025, Adeoye curated a presentation on African design at Salone del Mobile during Milan Design Week, which was profiled in the New York Times.





**Lani Adeoye**

*Igbako*, 2023

Bronze

Height: 19 in | 48.3 cm; Diameter: 9 in | 22.9 cm

# MODUPEOLA FADUGBA

B. 1985, LOMÉ, TOGO

**Modupeola Fadugba** unveils the rich narrative of the *Ojude Oba* Festival, a celebration of Yoruba heritage that reflects deep communal ties and cultural pride. The series honors the powerful bond between the Monarch and his people in Ijebuland, symbolizing identity, unity, and collective purpose. Inspired by the delicacy and detail of Japanese surimono prints, Fadugba blends bold Nigerian symbolism with refined, layered textures. Riders on regal horses



and traditional textiles are framed by coral, magenta, and lilac hues, with gold lines tracing dynamic forms. Visible pencil strokes, layered by coral, magenta, and lilac hues, with gold lines tracing dynamic forms. Visible pencil strokes, layered shading, and intentionally unfinished areas preserve the raw creative process. Trained in Chemical Engineering, Fadugba employs a unique technical skill-set to bring her surfaces to life, activating material science as a form of storytelling through the delicate burning of paper and incorporation of a variety of materials such as gold leaf, graphite, ink, acrylic, and oil.

A self-taught artist, she holds a Bachelors Degree in Chemical Engineering from the University of Delaware, a Masters in Economics from the University of Delaware, and a Masters in Education from Harvard University. Fadugba's work is currently featured in the exhibition *Strategic Interplay: African Art and Imagery in Black and White* at the Toledo Museum of Art, Ohio. She has participated in numerous group exhibitions including the *Royal Academy Summer Exhibition* in London, 2020 & 2017; *A Ballad for Harlem* at The Schomburg Center for Research in Black Culture in New York, 2019, and *Afriques Capitales* in Lille, France, 2017. Her work was selected for the 2016 Dakar Biennale, where she was awarded a Grand Prize from the Senegal Minister of Communication. Her project *The People's Algorithm* included research as a Fellow at the Smithsonian, 2019-2020, and collaborative learning studies through a Museum Education Practicum with The Studio Museum in Harlem, 2021. The documentary following her series, *Dreams from the Deep End*, won an Emmy Award in 2022. Her work is included in the collections of the Smithsonian National Museum of African Art, Minneapolis Museum of Art, the University of Delaware, Chicago Booth School of Business, the Sindika Dokolo Foundation and the Liberian President, Ellen Johnson Sirleaf. In 2025, Fadugba was awarded the Grand Prize Winner of the Norval Sovereign African Art Prize.





**Modupeola Fadugba**

*Obátó lá* , 2025

Acrylic graphite and acrylic ink on burned Canvas

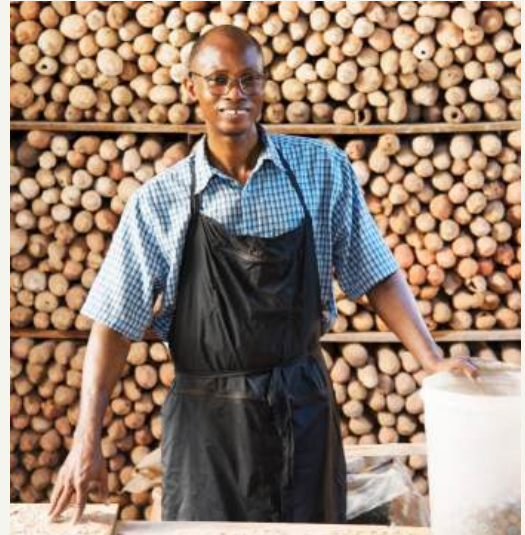
111.8 x 87.6 cm | 44 x 34.5 in.



# OZIOMA ONUZULIKE

B. 1972, ACHI, NIGERIA

**Ozioma Onuzulike** creates large-scale ceramic works, resembling tapestries, that are meticulously crafted from thousands of ceramic palm kernel beads and natural palm kernel shells. He explores the aesthetic and symbolic nature of clay-working, adopting a laborious process to achieve unique colors and textures in the clay, oxides, and glazes. Each ceramic undergoes bisque-firing and is dipped into ash glazes before being adorned with recycled glass. The pieces are woven with copper wire and allude to the West African textile traditions of Akwete, Aso Oke, and Kente. These beads mimic the visual lightness of precious stones or ivories and also carry a tangible weight, much like Africa's woven prestige textiles—dense with meaning, history, and identity.



In 2024, Ozioma Onuzulike was listed as a finalist for the the seventh edition of Loewe Foundation Craft Prize, which was exhibited at the Palais de Tokyo in Paris. He is a finalist for the Norval Sovereign African Art Prize 2025. Recent exhibitions include *Who Knows Tomorrow* at Marc Straus Gallery (NY); *Free The Wind, The Spirit, and The Sun* at Stephen Friedman Gallery (London); and *When Hearts Beat with Lofty Dreams* at Afrikaris (Paris). kó has presented his work at The Armory Show, EXPO Chicago, 1-54 New York, Art X Lagos, Abu Dhabi Art, and Untitled Miami. His work is in the permanent collection of the Museum of Anthropology and Archeology, University of Cambridge, Princeton University Art Museum, the Wellin Museum of Art at Hamilton College, Crocker Art Museum, Hudson Valley Museum of Contemporary Art, New York, and the Yemisi Shyllon Museum of Art, Lagos. Onuzulike is an art professor and the Director of the Institute of African Studies at the University of Nigeria, Nsukka. Ozioma Onuzulike graduated with First Class honors from the Department of Fine and Applied Arts, University of Nigeria, Nsukka.





**Ozioma Onuzulike**

*Flamboyant Armour for Femi Fala III (Lace series), 2025*

Earthenware and stoneware clays, glazes, and copper wires

79 1/8 x 62 5/8 x 4 in | 201 x 159 x 10 cm





**Ozioma Onuzulike**

*Royal Kente Weave V*, 2025

earthenware and stoneware clays, glazes, recycled glasses, and copper wire,  
(40kg; 3,608 ceramic palm kernel shell beads)

70 7/8 x 55 1/2 x 4 in | 180 x 141.1 x 10 cm



# BISILA NOHA

B. 1988, ZARAGOZA, SPAIN

**Bisila Noha** is a ceramic artist whose practice centers on overlooked craft traditions, particularly those shaped by women in the Global South. Drawing on her Spanish and Equatorial Guinean heritage, she reflects on the multiplicity of identity while challenging Western hierarchies that separate art and craft. Her work incorporates clay, plaster, and bronze, using techniques such as throwing, coiling, carving, and casting. Noha often returns to the vessel as a central form, creating clay pieces that resemble aged water jugs with weathered, textured surfaces. These tactile forms evoke an archaeology of use and memory, referencing ancestral tools and the labor of women. Her recent bronze sculptures were developed during a residency in Benin, Nigeria, where she worked alongside local artisans to explore the region's bronze-working traditions. The resulting works recall ceremonial artifacts, imbued with communal meaning.

Noha's work is in the collections of the Victoria and Albert Museum and the Museum of Scotland. Her work has been featured in the Financial Times and the New York Times. Noha lives and works in London. In 2025, Noha participated in an artist residency at G.A.S. Foundation in Lagos, Nigeria, supported by kó.





**Bisila Noha**

*Water Jug, 2023*

various clays

Height 14.1 in, 36 cm | Diameter 10.6 in, 27 cm





**Bisila Noha**

*Aşêberhia (Altar Ring), 2025*

Bronze

Diameter: 10 1/4 in | 26 cm | Height: 3 1/2 in | 9 cm



**Bisila Noha**

*The one who paved the way (an homage to Princess Elizabeth Oluwu), 2025*

Bronze

Diameter: 10 1/4 in | 26 cm | Height: 5 1/8 in | 13 cm





**Bisila Noha**

*Divination Tray, 2025*

Bronze

Diameter: 10 1/4 in | 26 cm

# JELILI ATIKU

B. 1968, EJIGBO, NIGERIA

**Jelili Atiku** creates abstract drawings shaped by his performance-based practice in public spaces. His works chart both physical and metaphysical movement through webs, lines, and residual marks. Informed with Yoruba cosmologies and social structures, these drawings visualize the body's navigation across real and imagined territories. For Atiku, the web becomes a symbol of lived experience and systemic restriction, reflecting on borders, displacement, and limitations of mobility.



Jelili Atiku is best known as an activist performance artist who examines political concerns for human rights and justice. Through drawing, installation, sculpture, photography, video and performance art, Atiku comments on the psychological and emotional effects of traumatic events including violence, war, poverty, corruption and climate change. A graduate of University of Lagos and Ahmadu Bello University, Zaria, Atiku was the recipient of the prestigious Prince Claus Award in 2015. In 2017, he was one of the artists representing Nigeria at the Venice Biennale in Italy. In 2018, he became an assistant professor at the Department of Africana Studies/Rite and Reason, Brown University in Providence, Rhode Island.



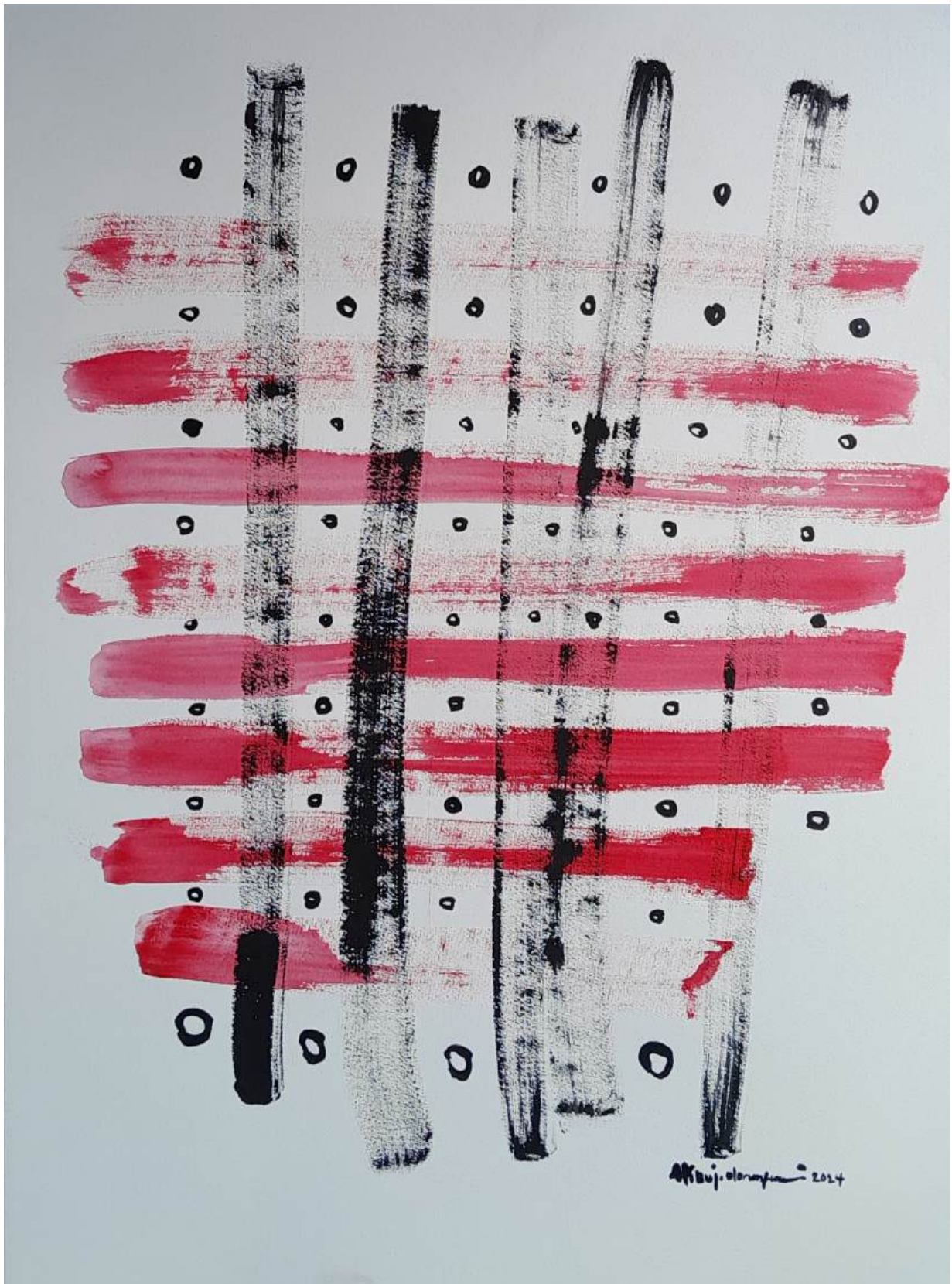


**Jelili Atiku**

*We Slipped There, We are Feeling There, 2023*

Acrylic on paper

29 7/8 x 22 in | 76 x 56 cm



**Jelili Atiku**

*The Night is Long, The Dawn on Break, 2024*

Acrylic on paper

29 7/8 x 22 in | 76 x 56 cm





**Jelili Atiku**

*A Journey into the Self, 2023*

Acrylic on paper

29 7/8 x 22 in | 76 x 56 cm



**Jelili Atiku**

*An Elephant's Child Will Not be A Dwarf, 2024*

Acrylic on paper

29 7/8 x 22 in | 76 x 56 cm



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