



Kindred Spirits: A Gathering of the Aka Circle of Artists

October 31-December 21, 2024

kó | 36 Cameron Road, Flat 1A, Ikoyi, Lagos, Nigeria

kó is pleased to present ***Kindred Spirits: A Gathering of the Aka Circle of Artists***, featuring the work of fifteen artists of the renowned Aka Circle of Exhibiting Artists: **Tayo Adenaike, Chris Afuba, El Anatsui, Chike Aniakor, Obiora Anidi, Ifedioramma Dike, Chike Ebebe, Chris Echeta, Nsikak Essien, Bona Ezeudu, Boniface Okafor, Chika Okeke-Agulu, Obiora Udechukwu, Samson Uchendu, and Tony Umunna.** The exhibition is curated by **Iheanyi Onwuegbucha.**

Founded in 1985 by El Anatsui and Obiora Udechukwu, the Aka Circle of Exhibiting Artists was a pioneering force in Nigeria's contemporary art scene between 1986 and 2000. The group, known for their radical studio experiments challenging Western art orthodoxies, held its inaugural exhibitions in Enugu and Lagos in 1986 and continued to make waves until its last exhibition in 2005. This exhibition, which brings the group together for the first time in nearly two decades, is curated by Iheanyi Onwuegbucha. It celebrates the diverse creative directions of the group's fifteen members, who, through four decades of artistic exploration, have continuously expanded the boundaries of contemporary Nigerian art.

In the 20th century, artists around the world formed collectives, driven by a shared desire to collaborate and support each other and exchange ideas, stylistic influences, and theoretical frameworks. In Nigeria during the economic downturn of the 1980s, with reduced institutional support, a disorganized civil service, and successive military dictatorships, the Aka Circle artists, like their peers across Africa, built relationships with colleagues in the former Anambra State (now Enugu and Anambra States). These connections helped them refine their skills and support each other in line with international trends and professional standards. The Aka Circle's annual exhibitions provided a platform for this collaboration, while their regular meetings helped maintain their goals and focus.

In choosing *Aka* (the Igbo word for hand) as the rallying symbol for their group, the artists, who were brought together by the desire to create works of art regularly and exhibit together every year, were intentional about their desire to maintain individuality in their art. Throughout their peak period, they maintained that *Aka* was not an art movement or a school but a forum for the interaction of kindred spirits.

This exhibition marks a special occasion: the 80th birthday of El Anatsui in 2024 and the 50th anniversary of his arrival in Nigeria in 2025. Anatsui, a Ghanaian artist of global acclaim, has left an indelible mark on the Nigerian art scene since joining the



Department of Fine and Applied Arts at the University of Nigeria, Nsukka, in 1975. His innovative approach to sculpture, rooted in the vibrant intellectual environment of Nsukka, has inspired countless artists and played a central role in the formation of the Aka Circle of Exhibiting Artists. The exhibition is also an occasion to honor the deceased members of the group and examine the group's pivotal legacy.

According to the exhibition curator Iheanyi Onwuegbucha: "The exhibition will not only reunite the Aka Circle after a 19-year hiatus but will also show the new artistic directions its members have taken since their last gathering." Onwuegbucha notes that the exhibition "hopes to capture the sense of community Anatsui enjoyed in Nigeria and highlights some of the artists who stimulated him intellectually and artistically. It provides an opportunity to reflect on the cross-fertilization of ideas between artists in post-war Eastern Nigeria and how African artists have continually pushed the boundaries of artistic exploration in response to the postcolonial condition."

The **Private Preview** will take place on **Wednesday, October 30, 2024, 6-8 PM** (by invitation). The exhibition will open to the public on Thursday, October 31, 2024. The gallery is open Tuesday-Saturday, 11 AM-6 PM.

This exhibition will feature a **Public Lecture** by **Professor Chika Okeke-Agulu** (Robert Schirmer Professor of Art and Archaeology and African American Studies, and Director, Africa World Initiative, Princeton University) titled "**Community and the Individual Talent: El Anatsui and the Aka Circle of Artists**" on **Sunday, November 3, 2024, 4 PM**, at Wheatbaker Hotel, Rufkatu Room, 4 Lawrence Road, Ikoyi, Lagos.

Accompanying Publication

In conjunction with the exhibition, a seminal book on the Aka Circle of Exhibiting Artists, edited by Iheanyi Onwuegbucha will be published by Skira Editore, Bologna, Italy. The publication, to be released in 2025, will offer a critical evaluation of the Aka Circle and its members over the past forty years. It will feature essays by notable scholars including Chike Aniakor, Dele Jegede, Olu Oguibe, Sylvester Ogbechie, Chika Okeke-Agulu, Okechukwu Nwafor, Jess Castelotte, Perrin Lathrop, Rebecca Wolff, Ozioma Onuzulike, Anthony Nsofor, Osei Bonsu, and Iheanyi Onwuegbucha.



About the Artists

El Anatsui (b. 1944)

El Anatsui, for whom these artists have gathered, is a Ghanaian sculptor internationally acclaimed for his monumental works made from discarded bottle caps and other found materials. His innovative approach to art has made him one of the most influential artists in contemporary African art. Born in Anyako, Ghana, Anatsui received his formal art education at the University of Science and Technology, Kumasi, where he studied sculpture, earning a Bachelor's degree in 1968 and a Postgraduate Diploma in Art Education in 1969. His career began as a lecturer in the Department of Art and Design at the Specialist Training College in Winneba, Ghana, before he moved to Nigeria in 1975, where he became a lecturer at the University of Nigeria, Nsukka. He taught at UNN for over four decades as a Professor of Sculpture.

Anatsui's work took a transformative turn during his time as an Artist-in-Residence at the Cummington Community of Arts in the United States, where he developed the iconic chain-saw technique that became a hallmark of his wooden sculptures. His method of assembling separate units of wood, charred and carved with dynamic lines, allowed for flexibility in the arrangement and conceptual focus of his sculptures. In the late 1990s, Anatsui expanded his practice by incorporating found materials such as bottle caps into his work, which allowed him to explore new forms of expression on a monumental scale. These works, characterized by their fluidity and adaptability, challenged traditional notions of sculpture and earned him widespread acclaim. His sculptures have been exhibited globally and are in numerous prestigious private and institutional collections worldwide including The Metropolitan Museum of Art, NY; The Museum of Modern Art, NY; National Museum of African Art, Smithsonian Institution, Washington DC; The British Museum; the Vatican Museum, among others. In 2023, Anatsui was awarded the highly reputable Hyundai Commission by Tate Modern. Today, El Anatsui continues to live and work between Tema, Ghana and Nsukka, Nigeria.

Obiora Udechukwu (b. 1946)

Obiora Udechukwu is a prominent figure in modern Nigerian art and a pioneer of the Nsukka School. Born in Onitsha, Nigeria in 1946, Udechukwu's career spans decades of artistic innovation, teaching, and activism. His work blends traditional Nigerian art forms, particularly Igbo Uli and Nsibidi symbolism, with contemporary practices to address social and political issues. Udechukwu began his art journey at Ahmadu Bello University, Zaria, before transferring to the University of Nigeria, Nsukka, at the onset of the Nigerian Civil War. He completed his Bachelor's and Master's degrees in Fine Arts at Nsukka, where he later became a professor of painting, mentoring generations of artists.

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As a founding member of the AKA Circle of Exhibiting Artists, Udechukwu played a pivotal role in shaping modern Nigerian art. His influence extends beyond Nigeria, with over 25 solo exhibitions in venues across Nigeria, the United States, Europe, and other parts of Africa. Udechukwu's work is housed in prestigious collections worldwide, including the Smithsonian National Museum of African Art; the National Gallery of Modern Art in Lagos; the Museum of Modern Art, New York; Tate Modern, London; Weltkulturen Museum, Frankfurt; and Iwalewa-Haus at the University of Bayreuth in Germany. among others. In 1997, Udechukwu joined St. Lawrence University in New York as a Professor of Fine Arts, where he served until his retirement in 2018. He currently lives and works in California.

Tayo Adenaike (b. 1954)

Tayo Adenaike is a celebrated painter known for his exceptional mastery of watercolor. Adenaike's artistic journey began at the University of Nigeria, Nsukka, where he earned a Bachelor's degree in Fine and Applied Arts in 1979, followed by a Master's degree in 1982, majoring in painting. His work reflects the influence of his Yoruba heritage, as well as his deep engagement with Igbo culture, both of which shape the thematic and stylistic elements of his art.

Adenaike's artistic career spans over four decades, during which he has held over 30 solo exhibitions and participated in more than 42 group shows across Nigeria, the United States, England, and Germany. His works have been acquired by prestigious institutions including the Smithsonian Institution's National Museum of African Art and the Museum der Weltkulturen in Frankfurt, Germany. He is particularly known for his ability to blend Uli design principles with contemporary aesthetics, creating works that are both introspective and socially resonant. In addition to his painting career, Adenaike is also a successful advertising professional. He is the co-founder and creative director of Dawn Functions Nigeria Ltd., an advertising agency in Enugu, and previously served as the director of Maan Ltd, another advertising firm. His dual career in art and advertising reflects his versatility and ability to navigate both creative and commercial spheres. Throughout his career, Adenaike has been a key figure in the evolution of contemporary Nigerian art, consistently pushing the boundaries of watercolor as a medium while maintaining a deep connection to the cultural and artistic traditions of his heritage.

Chris Afuba (b. 1947)

Chris Afuba is a sculptor and mixed-media artist known for his innovative experimentation with form and material. Afuba's journey into art began after the Nigerian Civil War, where he spent seven years as a self-taught artist before pursuing formal training. He earned a Higher National Diploma in Sculpture from the Institute of Management and Technology (IMT), Enugu, graduating in 1981. His early career was rooted in wood carving, but over the years, his artistic range expanded to include

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metal. His experience working as an apprentice automobile mechanic before turning to art influenced his use of industrial materials in his later sculptures.

Afuba has taught at various institutions, including a role as Studio Master at the Uli Art Center, Awka, and a teaching position in sculpture at IMT, Enugu. Better known as the sculptor of the popular “Otigba” sculpture in Enugu, his works have been exhibited in numerous solo and group exhibitions, and he is represented in both private and public collections. Chris Afuba continues to live and work in Enugu.

Chike Aniakor (b. 1940)

Chike Aniakor is a painter and art historian, renowned for his vibrant use of color and his exploration of Igbo visual traditions. Born in 1940 in Abatete, Anambra State, Nigeria, Aniakor has spent his career engaging deeply with themes of history, memory, and cultural identity, creating works that reflect the richness of Igbo heritage and the complexities of the Nigerian experience.

Aniakor's formal art education began at Ahmadu Bello University in Zaria, where he studied alongside the pioneers of the Zaria Art Society. He earned his Master's degree in 1974 and his doctorate in Art History in 1978, both from Indiana University, Bloomington. From 1970, Aniakor was a lecturer at the University of Nigeria, Nsukka, where he became a central figure in the development of the Nsukka School. After Nsukka, he moved to the Cross River State University of Technology where he taught painting and art history. Aniakor has also made significant contributions as a scholar. He co-authored *Igbo Arts: Community and Cosmos* (1984) with Herbert M. Cole, a seminal study on Igbo art that remains a key reference in African art history. He has held fellowships at prestigious institutions such as the Metropolitan Museum of Art in New York and Howard University in Washington, D.C.. Aniakor's works have been exhibited in both solo and group exhibitions across Nigeria and internationally, and are in institutional collections including the Smithsonian National Museum of African Art, Washington DC; Iwalewahaus, Bayreuth; and the Weltkulturen Museum, Frankfurt. Aniakor currently lives and works in Calabar.

Obiora Anidi (b. 1957)

Obiora Anidi is a sculptor known for his abstract sculptural forms that engage with deep philosophical and social themes. His works, often crafted from materials such as concrete, marble, and wire metal, explore concepts of struggle, freedom, and the strength found in unity through diversity.

Anidi received formal training at the Institute of Management and Technology (IMT), Enugu, where he graduated in 1982 majoring in sculpture. Early in his career, he worked as a clerical assistant and taught at several educational institutions before joining IMT as a lecturer in sculpture, where he continues to teach today. His academic achievements include a Doctorate (Ph.D) and Master's (M.Ed) degrees in Educational Technology from the Enugu State University of Science and Technology and the University of Nigeria, Nsukka. He currently serves as a Chief Lecturer and Dean of

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Vocational Education at the Enugu State College of Education (ES CET). Over the course of his career, Anidi has participated in numerous group exhibitions and held

several solo shows. His later works, characterized by large volumes and monumental forms, reflect his evolving engagement with both traditional and contemporary themes, making him a significant figure in the development of Nigerian sculpture. He lives and works in Enugu.

Ifedioramma Dike (1947–2017)

Ifedioramma Dike was a graphic artist, sculptor, and textile designer. Born in Makurdi, Nigeria in 1947, Dike's creative journey was influenced by his early life across different parts of Nigeria from Makurdi to Achi, Oron, and then, Nsukka, where he graduated from the University of Nigeria in 1978, specializing in textile design. As an artist, Dike worked predominantly with batik, plant fibre, wood and metal, exploring the symbolic and formal possibilities of these materials. His work reflects an engagement with the Igbo worldview, often drawing inspiration from the purity of design and linear aesthetics of uli. Over time, his practice expanded into mixed-media works that integrated fibres and thin metal rods on wood plaques, revealing a fascination with texture and form.

Dike's contribution to Nigerian art extended beyond his own practice. He was a Senior Lecturer in the Department of Fine & Applied Arts at the Anambra State College of Education, Awka, where he taught textile design from 1979 until his death in 2017. His role as an educator was complemented by his involvement in numerous workshops, including co-conducting "Improvisation in Art" workshops in post-primary schools in Anambra State. His works were featured in several notable group exhibitions, both locally and internationally, as early as the FESTAC '77 in Lagos, the "Nsukka School" exhibition in Port Harcourt in 1979, the UNESCO Regional Workshop on Art in 1985, and the *Anya Fulu Ugo* exhibition at Nsukka in 2015. Dike's legacy endures through his innovative fusion of traditional textile methods with contemporary art forms.

Chike Ebebe (1948–2019)

Chike Ebebe was a pioneering ceramic artist and sculptor whose work crafted a unique narrative around cultural heritage, spirituality, and change. Born in Agulu, Anambra State, Nigeria in 1948, Ebebe studied at the University of Nigeria, Nsukka, graduating in 1978 with a major in ceramics. His early career took shape during his National Youth Service Corps (NYSC) placement at the Abuja Pottery Centre, where he became Managing Director, propelling the Centre to national prominence and making it a hub for artistic innovation and cultural exchange. He exhibited his art both locally and internationally, with solo shows in Enugu and Kaduna, and group exhibitions in Nsukka, Minna, Zaria, and Stuttgart, Germany.

Beyond his artistic practice, Ebebe was an art educator. After his time at the Abuja Pottery Centre, he took up a teaching position at Anambra State Polytechnic (now Federal Polytechnic), Oko, where he served as Head of the Department of Fine Arts

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and held leadership roles including Director of the Polytechnic's Evening Programme. His influence on a generation of students and his contributions to the development of

the Fine Arts curriculum were substantial, ensuring that traditional Nigerian pottery techniques were preserved and integrated into contemporary art discourse.

Chris Echeta (b. 1953)

Chris Echeta is a ceramic artist celebrated for his experimental approach to ceramics that has positioned him as a significant figure in contemporary Nigerian art. Born in Igbo-Ukwu, Anambra State, Nigeria in 1954, Echeta's early artistic journey was shaped by the mentorship of Obiora Udechukwu during his high school years. This early connection led him to study at the University of Nigeria, Nsukka, from 1974 to 1979, where his initial interest in painting gave way to a passion for ceramics, inspired by the dynamic and experimental spirit of El Anatsui's work with the medium.

Over his more than four-decade career, Echeta has continuously pushed the boundaries of ceramic art, exploring anthropomorphic relief slabs, globular forms, and open hemispherical bowls that blend functionality with a deep conceptual engagement. He made his debut in 1981 with Creative Ceramics at the National Gallery of Modern Art in Lagos and has since exhibited widely, including two solo exhibitions at the National Theatre in Lagos and the Goethe-Institut. In 1985, he established his independent studio, Century Ceramics, in Oji River, Enugu State, where he produced work that challenges conventional ceramic forms and embraces the experimental potential of the medium. His works are held in institutional collections, including the National Collection of Nigeria and the Weltkulturen Museum in Frankfurt, Germany. In addition to his studio practice, Echeta has been teaching ceramics at various institutions, including the Cross River State University of Technology, Calabar, the Federal University Lafia, and the University of Calabar, where he is currently professor of ceramics.

Nsikak Essien (1957–2020)

Nsikak Essien was a sculptor and painter whose innovative fusion of painting and sculpture reshaped the landscape of mixed-media painting in Nigeria. Born in Ifa Atai, Uyo, Essien graduated from the Institute of Management and Technology (IMT), Enugu, in 1979, with a major in painting. His experimental approach to art, characterized by the bold use of diverse and often incompatible materials, positioned him as a pioneering figure in contemporary Nigerian art. Essien's work was known for its texture and depth, achieved through the incorporation of found objects and power tools, creating a unique, sculptural dimension in his paintings.

Drawing inspiration from African spirituality as well as the human condition, Essien's work addressed themes of transformation, transcendence, and social critique. His "sculptural mixed media" style, which became his signature, blended traditional painting techniques with sculptural elements, reflecting his early passion for both disciplines. His

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work evolved from socio-political commentary to more introspective spiritual themes, particularly after his personal spiritual rebirth in the early 1990s when he embraced

Christianity. Essien's legacy as an experimentalist continues to inspire new generations of painters in Nigeria.

Bona Ezeudu (b. 1956)

Bona Ezeudu is a painter and sculptor whose practice is marked by relentless experimentation with styles and media. A pioneer of utilitarian wrought iron sculpture in Nigeria, Ezeudu gained recognition early in his career for his innovative approach to this medium. His expressive canvases, which began with near-realistic depictions, gradually evolved into abstract compositions characterized by vibrant color, texture, and dynamic brushstrokes. His distinctive use of materials such as cowries, coins, and layers of paint applied through the sgraffito technique has earned him critical acclaim both locally and internationally. Over the years, his exploration of abstract forms has expanded, leading to the creation of works that are rich in texture and vibrancy, combining earlier styles with his evolving artistic voice.

In addition to his studio practice, Ezeudu is the founder of Bona Gallery in Enugu, where he has supported emerging artists and hosted exhibitions, including Aka exhibitions. With a background that includes teaching positions at several institutions and a career that spans multiple exhibitions in Nigeria and abroad, Bona Ezeudu's works are held in several private and public collections. His ability to navigate the intersections of culture, politics, and personal narrative in his art continues to captivate audiences, revealing an artist in constant pursuit of new creative and thematic possibilities. He currently lives and works in Enugu, where he still runs the Bona Art Gallery.

Boniface Okafor (1950–2002)

Boniface Okafor was born in 1950 in Numan, Gongola State, Nigeria. He studied art at the Institute of Management and Technology (IMT), Enugu, where he majored in Graphic Arts, graduating with distinction in 1979. Prior to IMT, Okafor studied Philosophy and Theology at the Bigard Major Seminary in Enugu from 1969 to 1973. His time at the seminary deeply influenced his artistic direction, infusing his work with spiritual and philosophical themes. Okafor's art explores the metaphysical and supernatural realms, investigating philosophical questions about humanity's place in the cosmos. His works are known for their strong symbolic elements, often drawing from traditional Igbo myths, Western and Oriental cultures, and religious iconography. His ability to merge diverse cultural and spiritual symbols, such as the Mami-Wata figure from Igbo tradition, Buddhist lotus flowers, and Hebrew calligraphy, gives his art a distinctive surrealist and metaphysical quality.

Boniface Okafor remains an influential figure in Nigerian art with several solo and group exhibitions including *The Grain of Corn*, which traveled to both Enugu and Lagos.

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Throughout his career, Okafor worked in various capacities as a graphic artist, including at the East Central State Broadcasting Service and later as an art editor with the Ministry of Trade and Industry in Calabar during his National Youth Service. He also

briefly worked in advertising before returning to IMT as a lecturer in Drawing and Graphics, a position he held until his passing in 2002.

Chika Okeke-Agulu (b. 1966)

Chika Okeke-Agulu is an artist, art historian, critic, and independent curator whose work engages with the intersections of African art, postcolonial modernism, and politics. He earned a BA (First Class Honors, 1990) in Sculpture and Art History, and a MFA (Painting, 1994) from the University of Nigeria, Nsukka; a MA (Art History), University of South Florida (1999), and a PhD (Art History), Emory University (2004). He previously taught drawing, sculpture, and art history at Yaba College of Technology, Lagos; University of Nigeria, Nsukka; The Pennsylvania State University; and Williams College.

In addition to his flourishing academic career, Okeke-Agulu has maintained an active studio practice. Since his first solo exhibition *Whirl Winds of the Nation* in 1992, his works have been shown in more than 35 exhibitions, in Nigeria, South Africa, Senegal, Korea, Switzerland, USA, Germany, and Britain, and have been reviewed in *African Guardian* (Lagos), *The Guardian* (Lagos), *Daily Times* (Lagos), *Vanguard* (Lagos), *Nka: Journal of Contemporary African Art* (NY), *The Voice* (London), and *The Royal Academy Magazine* (London). His work is in the collection the Department of Culture, Lagos; Newark Museum; and Iwalewahaus, Bayreuth. He joined the Aka Circle in 1996.

As a scholar, his many books include *Contemporary African Art Since 1980* (2009), *Post Colonial Modernism* (2015), *Obiora Udechukwu: Line. Image. Text* (2017), *Yusuf Grillo: Painting. Lagos. Life* (2020), *El Anatsui: The Reinvention of Sculpture* (2022). Okeke-Agulu is Director, Africa World Initiative and Robert Schirmer Professor of Art & Archaeology and African American Studies at Princeton University. He is editor of *Nka: Journal of Contemporary African Art*, and Fellow, British Academy. In 2023, he was the Slade Professor of Fine Art at University of Oxford. As a curator, Okeke-Agulu has co-organized several major exhibitions, including *El Anatsui: Triumphant Scale* (Haus der Kunst, Munich, 2019) and *Samuel Fosso: Affirmative Acts* (Princeton University Art Museum, 2022). He has also contributed to notable exhibitions such as the Fifth Gwangju Biennale (2004), *Who Knows Tomorrow* (Nationalgalerie, Berlin, 2010), and *The Short Century* (Museum Villa Stuck, Munich, 2001). Okeke-Agulu's work, both as an artist and a scholar, continues to shape the discourse on African art and its global significance, making him one of the most influential voices in contemporary African art today.

Samson Uchendu (1950–2024)

Samson Uchendu received formal training in sculpture at the University of Nigeria, Nsukka, and earned a National Diploma from the Institute of Management and

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Technology (IMT), Enugu. He taught art at IMT Enugu and the Federal Polytechnic, Oko. Uchendu's art, encompassing both sculpture and painting, engaged deeply with Nigeria's socio-political landscape. His works critiqued issues such as corruption while

reflecting on cultural heritage and tradition. He created sculptures using materials like wood, ceramics, concrete, and found objects, and his paintings were known for their bold color palettes and dramatic stylization. His sculptures often featured a multimedia assemblage technique, combining materials such as concrete and marble to express political satire and invoke traditional Igbo philosophies. Until his illness in 2020, Uchendu remained an active member of the art community, working from his studio in Ogidi.

Tony Umunna (b. 1957):

Tony Umunna is known for his innovative approach to ceramics, blending functionality with bold experimentation. A graduate of the Institute of Management and Technology (IMT), Enugu, Umunna earned distinction in Ceramics in 1979 and was subsequently recognized as the best graduate ceramic artist in Nigeria by the Society of Nigerian Artists (SNA) in 1980. Umunna holds an MFA from Nnamdi Azikiwe University, Awka, and an MA in Art History from the University of Nigeria, Nsukka. His work is defined by its exploration of politics, culture, and family, which he expresses through inventive forms and techniques in ceramic art.

Umunna's first solo exhibition, *Departure*, held at the British Council in Enugu in 1985, marked his shift away from conventional ceramics and his second solo exhibition, *Fragments from My Homestead*, showcased in 1992 at the DiDi Museum in Lagos. In 1996, Umunna was invited to join the AKA group, alongside Chika Okeke-Agulu. After a teaching career spanning 42 years, he retired as Chief Lecturer at IMT Enugu in 2022. He has continued to maintain a studio practice in Enugu.

About the Exhibition Curator

Iheanyi Onwuegbucha is a curator and art historian with a focus on modern and contemporary African art. He is a PhD candidate at Princeton University, where his research examines the history of the Nsukka School which includes members of the Aka Circle of Artists. He is also co-investigator of Museumverse, a student-led project group at Princeton University that connects art and cultural institutions with emerging digital and virtual technologies. He was a 2016 Chevening Scholar at the School of Fine Art, History of Art and Cultural Studies, University of Leeds, earning an M.A. in Art Gallery and Museum Studies. He also received an M.A. in Art History from the University of Nigeria, Nsukka and an M.A. in Art History, Criticism and Conservation from Princeton University.

Onwuegbucha's curatorial practice is informed by his research on the dynamic relationship between historical context and contemporary artistic expressions in Africa. He was the curator and acting Artistic Director of the Centre for Contemporary Art, Lagos. He was also the guest curator for the inaugural exhibitions of the Yemisi Shyllon

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Museum of Art, Pan Atlantic University, Lagos, and consulting art curator for the John Randle Centre for Yoruba Culture and History, Lagos. He has curated numerous exhibitions in and outside Nigeria including *Samuel Fosso: Affirmative Acts* at the

Princeton University Art Museum (With Chika Okeke-Agulu and others); *Samuel Fosso: The Man with a Thousand Faces* at the Walther Collection, Neu-Ulm (with Clothilde Morette and Clara Stratmann); *Diaspora at Home* at the Centre for Contemporary Art, Lagos and Kadist, Paris (with Sophie Potelon); *Layers* at Labanque, Bethune France; *Ozioma Onuzulike: Seed Yams of Our Land* at CCA, Lagos and *Lineage: Linear Imagery | Textual Allegories* at CCA, Lagos among others. He is currently working on a book project on the Aka Circle of Artists to be published by Skira Editore, Milan. He is a Predoctoral Fellow at the National Museum of African Art, Smithsonian Institution, Washington, D.C..

About kó

kó is an art space based in Lagos, Nigeria, that is dedicated to promoting modern and contemporary art. kó has a dual focus in championing Nigeria's leading artists from the modern period and celebrating emerging and established contemporary artists across Africa and the Diaspora.

For inquires, please contact us by email at info@ko-artspace.com.