The Present As...

Tochukwu Orazulike
Wisdom Uche
Putin Ofori Bempong
Joseph Kojo Hoggar
Paulcy Odama
Snelihle Maphumulo
Inioluwa Aboluwarin
Oluchi Anaghoba

It seems like African contemporaneity is often imagined, talked about, and conceived as moving in between one thing and the other. Its histories (broadly addressed as pre and during colonialism) and its future (there was not long ago an raving excitement of afrofuturism), between geographies (an here and a there) and inevitably between cultures (a local and a global), between identities (afropolitan, global citizen, cosmopolitan, yoruba, Swahili), and between political states, economic fluxes, and spiritual understanding of self.

Speaking of the future, writer and curator Bonaventure Soh Bejeng Ndikung at the 2015 African Future Festival, Johannesburg (later published as African Futures: Thinking about the future in word and image) asked; "*What is this sudden interest in futurism and the future, especially related to the African continent but also globally? I have been asking myself what is behind it... Is there a possibility that he [we] kept on talking about the future to evade talking about the present? My point is this: what are we trying to skip in not talking about the present, and not talking about the past?*"

This exhibition asks what is to be found in considering the present as is; beyond a portal to the past and a springboard for the future - *a dense, active space where histories, futures, identities, commodities, bodies, and geographies coexist? What's in the present beyond memories of the past, and ideas and directions for the future?*

I. The Present As… Movement

For one, the present is *characterised* by movement. As the multidisciplinary artist Emeka Okereke says, the story of Africa is one of journeys. Indeed, Africa and Africans are constantly journeying; moving and becoming mutable.

Using movement as one such proposition of constituencies of the present within the larger exhibition, viewers are invited to consider the popular, inexpensive, Chinese-made plastic weave bag as an icon *par excellence indexing migration*; the conditions that necessitate it, the conditions it creates and the potentialities that it holds for the future. As a marker for the transnational, global, intra and intercontinental movement of Africans in the present, the exhibition invites the artists to respond to the bags, well known to Africans and the globe at large through mimicking, extensions, reimagination, subversion or activation.

It asks the artists to consider the histories of the plastic bag, its functionalities, relationships contained within it, and its several representations for the present. The bag is known by different names across the world, often through names that associate it with working-class, migrant, or refugee communities. In Nigeria, it is called "Ghana Must Go," a recalling of the 1983 exile of Ghanaian nationals from the country. In the UK, it is called Bangladeshi Bag, reflective of Bangladeshi immigrants. In Germany, it is called the Türkenkoffer (Turkish suitcase). It is called Chinaman tote in America, the Amah bag in Hong Kong, the Guyanese Samsonite in the Caribbean, the Shangaan or Zimbabwe Bag in South Africa, and Osuofia in Kenya/Uganda. However, regardless of the representative names of the bag that suggest migration, refugeeship, and survival, it is found in many African homes as storage materials. In the NoViolet Bulawayo's "We Need New Names" fashion, both continental, diaspora and global creative entities from Obinna Obioma, Phoebe Philo to Balenciaga have also made efforts to appropriate or reclaim the bag. The bag is evocative of migratory histories and present, rapid movements and continuous settlements, purported disposability of African bodies within global trends, resituationships, geopolitical and economic struggles of the working class. It

therefore serves as a starting point through which the exhibition considers the present as a space of simultaneous and sometimes contradictory conditions: movement and staying, utility and aesthetics, stigma and value, individuality and collectivity, locality and circulation. The artists are invited to consider what can emerge from these conditions.

Another proposition for the present includes *The Present as… a condition* in which the present is considered beyond its temporal understandings but manifested as a complex intersection of physical geopolitical, globalised, technological, cross cultural and infrastructural realities. Other propositions include the present as… a site of inquiry, the present as… a site of expression, etc. The exhibition leaves the present as an open-ended space where further propositions can be generated.

The Present As… proposes the present as a field that is continually encountered and reformulated; as movement, condition, expression, inquiry, memory, labour, desire, pleasure, contradiction, or otherwise. These propositions alongside many others overlap, contradict and remain open to further articulation through the works themselves.

Bringing together artists working across painting, mixed media, installation and sculpture, *The Present As* considers the simultaneous constancy and mutability of the present. The exhibiting artists include Tochukwu Orazulike, Wisdom Uche, Putin Ofori Bempong, Joseph Kojo Hoggar, Paulcy Odama, Snelihle Maphumulo, and Oluchi Anaghoba.

Wisdom Uche contrasts notions of family with the encroaching reality of solitude that symptomises our contemporaneity. Combining figurative style with neoexpressionism, and having the postured body with a palette of whimsical emoticons for a face, the works leave us to contemplate and infer the implied dispositions and relationships of the portrayed figures.

Interested in disrupting certainty, *Tochukwu Orazulike* ruptures the unknowability of the future [no one knows tomorrow] by presenting today as its own distinct orchestra of enigmas. In two of the works in the show, the artist acknowledges a current that has led to the present while asking urgently and poignantly "*Where do we go from here?*" The bag, an allegory for potential continuous mobility of the present remains closed, inscrutable to us.

Finding purpose for archival materials often marked for destruction or abandoned, combining layered images with organic matter, paint and locally sourced materials, *Putin Ofori Bempong* becomes an inquisitor for the future, investigating, revealing, and reporting the present's complicity in the destruction of the future.

Among swaths of debates and discourses regarding cultural originaries, authenticities and appropriation, *Joseph Kojo Hoggar*'s installation "Material Study II" uses African wax prints to consider the mobility, intersection, blending and blurring of cultures and identities into a hybrid entities sometimes difficult to fractionalise into distinct originaries. This hybrid bonding is further complicated and intensified by current global circuits of trade, trans and cross cultural exchange and cyberspace communication and conduits.

Paulcy Odama's work is rooted in reflexive inquisition about the notions of self which are constructed by deliberate rubrics and subconscious structures within which childhood has been lived and experienced. Combining materials such as earth, clay, charcoal, paint, and gauze, Odama uses the fundamental human experience of play to explore imbibed systems, ideas and philosophies that continue to bear significance to present being and life.

Inioluwa Aboluwarin's works between new stories that takes inspiration from current

mundane realities and historical events, moving fluidly between true life, fantasies, and myths derived from a multiplicity of geographies as he reimagines them in the present and casts his cultural sensibilities and alignments onto them.

Snelihle Maphumulo's work carries the poignant potential for transformation of the symbolism of materials. Working with materials such as cow and sheep hide which she cuts, laser engraves and layers within an installation based practice, she moves from the traditional, ancestral and inherited to the signification of her Christian faith. The work recalls the importance of the material iconography with both belief systems and the contain tensions between both.
Her practice is a continuous negotiation of inheritance and new possibilities as identity, belief and belonging unfurls.

Oluchi Anaghoba's submission revolves around the ethnoreligious conflicts she experienced growing up and the continued occurrence of the violence. Although she has since moved, she reflects on the persistence of violent landscapes and its affect on memory and the psyche across time and geographies.

Wisdom Uche.

Wisdom Uche (born 1993) is a Nigerian painter known for his Neo-Expressionist Figurative paintings. His work is psychologically playful, characterized by bold vibrant colours, stylized faces, and expressive lines that communicate emotion and explore the complexities of the human experience. He studied at the school of Art, Yaba College of Technology, Lagos State.





Wisdom Uche
Title, Year: Untitled, 2025
Medium: Acrylic on canvas
Size: 121.92 cm x 91.44 cm
Price: $2,650



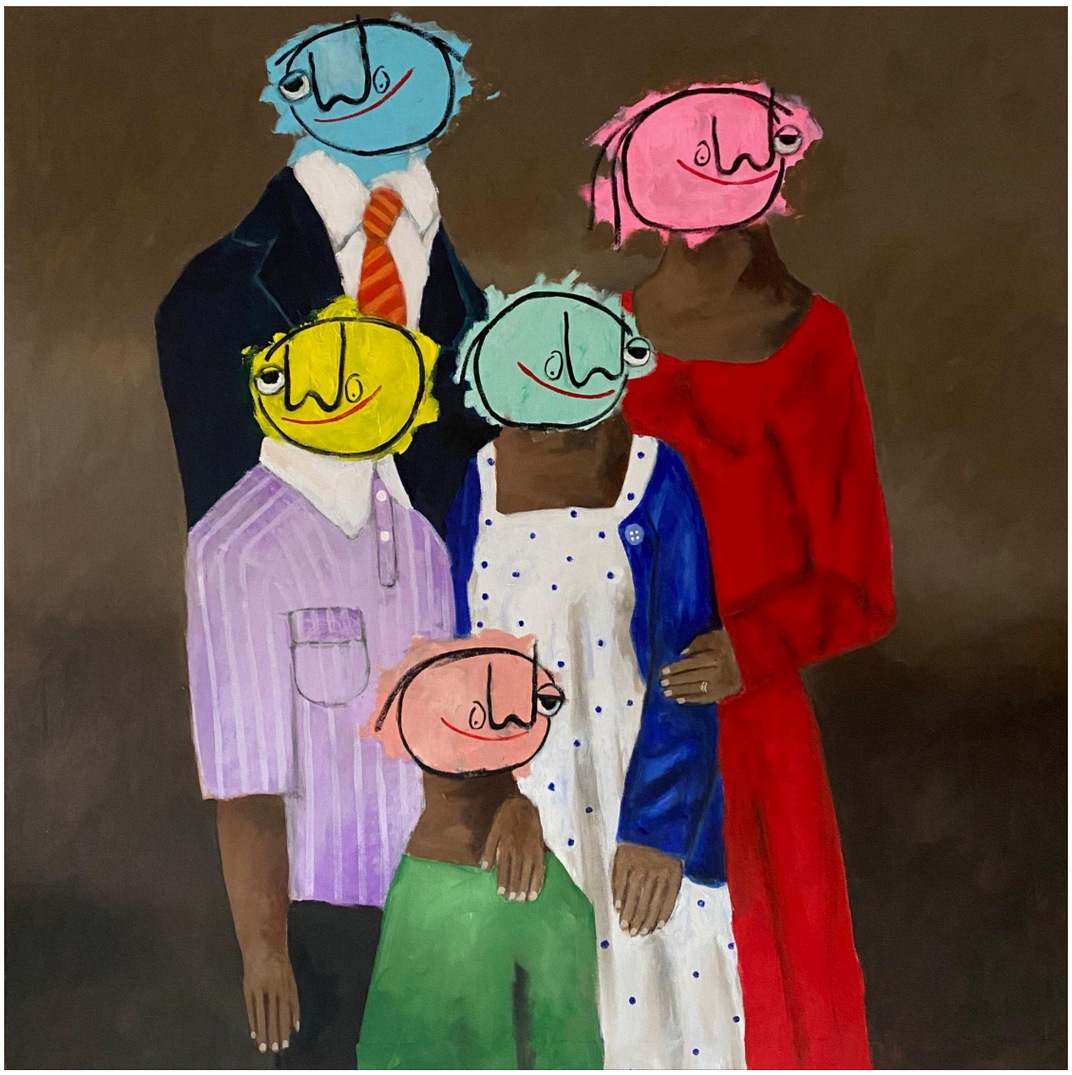
Wisdom Uche
Title, Year: All eyes on Us, 2025.
Medium: Acrylic on canvas
Size: 167.64 cm x 137.16 cm
Price: $3800



Wisdom Uche
Title, Year: Untitled, 2026
Medium: Acrylic on canvas
Size: 121.92cm x 91.44cm
Price: $3000.



Wisdom Uche
Title, Year: Untitled, 2025
Medium: Acrylic on canvas
Size: 121.92cm x 121.92cm
Price: $3400.



Wisdom Uche
Title, Year: Family Portrait, 2025
Medium: Acrylic on canvas
Size: 121.92cm x 121.92cm
Price: $3800

Tochukwu Orazulike.



Born in Aba, Abia State, Nigeria, in 1996, Tochukwu Orazulike is an artist originally from Anambra State and currently based in Lagos. His practice moves between mixed-media painting and experimental forms made from repurposed materials. He explores the relationship between humans and their surroundings, particularly how we interact with the world around us and how the affect us in return. Working with acrylic, spray paint, and oil on fabric, he allows material processes and unpredictable forms to play an active role in shaping his work.

A graduate of the Institute of Management and Technology (IMT), Enugu, Orazulike has exhibited both locally and internationally. Recent highlights include his debut solo exhibition, The Order of Decay at Alliance Française de Lagos (2024), participation in the 1952 Africa Art Residency (2023), and selection as a finalist at the Absa L'Atelier Art & Lifestyle Fair, Johannesburg (2025). He currently lives and works in Lagos, Nigeria.

Artist Statement

My practice explores the relationship between humans and their surroundings, particularly how we interact with the things around us and how they affect us in return. I am interested in perception, human behaviour, and the psychological processes that shape how we understand and respond to the world. Working primarily with acrylic, spray paint, and oil on fabric, I create paintings in which familiar figures, forms, and situations emerge through surreal, unsettled, and unresolved moments. My process begins with an acrylic ground, followed by spray paint introduced onto water and transferred onto the surface. The unpredictable formations that result become an active part of the painting, guiding the development of the final image. I then use oil paint to introduce or develop familiar and surreal forms in response to what has emerged. I am particularly interested in creating moments of uncertainty that disrupt certainty in perception. By placing familiar forms within images that are not fully defined, I encourage us to slow down, question our assumptions, and reconsider how we perceive and relate to the things around us.



Tochukwu Orazulike
Title, Year: Wasted days and wasted nights II, 2026.
Medium: Acrylic, Spray & oil paints on canvas
Size: 76cm x 100cm
Price: $3,800



Tochukwu Orazulike
Title,Year: Where do we go from here?, 2026
Medium: Acrylic, Spray & oil paints on canvas
Size: 40cm x 28cm
Price: $1,900.



Tochukwu Orazulike
Title, Year: Where do we go from here? II, 2026.
Medium: Acrylic, Spray & oil paints on canvas
Dimension: 30cm x 23cm
Price: $1,500.

Putin Ofori Bempong



I am a Ghanaian contemporary artist based in Accra. My practice explores memory, Akan folklore, the environment, and African futures through painting and mixed media. I draw from stories of Ananse to explore intelligence, survival, change, and the ways knowledge is passed from one generation to another. I work with acrylic and industrial paints, resin, found materials, organic matter, photographs, and materials connected to mining and place. I see these materials as carriers of memory, allowing me to connect personal, cultural, and environmental histories with contemporary life.

I hold a Bachelor of Fine Art in Painting and Sculpture from Kwame Nkrumah University of Science and Technology (KNUST), Kumasi. My work has been exhibited at Gallery 1957, Nubuke Foundation, KNUST Museum, blaxTARLINES Project Space, TAIR Gallery, Origin Gallery, and Accra Art District. In 2026, I participated in the OUT Residency in Lagos, Nigeria, where I developed new research around memory, architecture, materiality, folklore, and African futures.

Artist Statement

My practice explores cultural memory, Akan folklore, environmental transformation, and African futures through painting and expanded mixed media. I draw particularly from Akan storytelling and the figure of Ananse, using folklore as a framework for examining intelligence, adaptation, survival, and the transmission of knowledge across generations. I approach painting as both image and material archive. My practice explores cultural memory, Akan folklore, environmental transformation, and African futures through painting and expanded mixed media.

I draw particularly from Akan storytelling and the figure of Ananse, using folklore as a framework for examining intelligence, adaptation, survival, and the transmission of knowledge across generations. I approach painting as both an image and material archive. My process incorporates acrylic and industrial paints, resin, found objects, organic matter, photographic transfers, mining related materials, and locally sourced substances. These materials carry traces of personal, cultural, and environmental histories, allowing the painted surface to become a space where memory is accumulated, fragmented, and reconstructed. I bring inherited narratives into dialogue with contemporary realities including ecological destruction, migration, technology, architecture, and changing social environments. Through layered imagery and material experimentation, I examine how histories continue to shape the present and how the choices of one generation become the inheritance of another. I understand folklore not as a fixed record of the past, but as a living system of knowledge that continues to evolve. Through

painting, I create speculative archives that bring past, present, and imagined futures into conversation, while questioning what we inherit, what we transform, and what we leave behind.



Putin Ofori Bempong
Title, Year: The web of burrowed futures, 2025
Medium: Acrylic,chalk pastel,phototransfer, dried leaves,can spray,galamsey contaminated water ,chocolate mixed with resin,lacquer and glitter on Canvas
Size: panel1:140cm by 104cm; panel 2:140cm by 104cm
$6,000.

I took a traditional Ananse story about gathering the world's stories and used its characters as different entry points into contemporary questions about environmental destruction, commodification, collective behaviour, political imagination, ecology and the way knowledge is transmitted.



Putin Ofori Bempong
Fragments from the futuristic server (2026)
Medium: Mixed media and photo transfer on canvas
Dimension: 140cm x 104 cm
Price: $3,000.

This work introduces fragments of futuristic imagery embedded within layered surfaces, suggesting an archive of possible futures. By merging folklore symbolism with digital visual references, the piece reflects on how cultural memory and technological imagination intersect.

Joseph Kojo Hoggar.



Joseph Kojo Hoggar (b. 1999, Accra, Ghana) is a Ghanaian multidisciplinary artist based in Amherst, Massachusetts, whose practice engages painting, installation, and material-based inquiry. He is currently pursuing an MFA in Studio Art at the University of Massachusetts Amherst, following a BFA in Painting from Kwame Nkrumah University of Science and Technology (KNUST), Kumasi in 2022. His practice considers the relationship between materiality, cultural representation, and identity.

Hoggar's material inquiry began with African wax print, which he incorporated into his paintings as both a physical and cultural element. His practice is now developing through the inclusion of denim and tartan alongside African wax print, creating relationships between materials with distinct cultural associations and embedded histories of production, circulation, and cultural meaning. Through painting, fragmentation, collage, stitching, and sewing, he examines how cultural identities are constructed, negotiated, and continually reconfigured through contact and exchange, while questioning ideas of authenticity. Hoggar's movement from Ghana to the United States has further informed his engagement with cultural hybridity and the shifting conditions of identity. His practice approaches materials and bodies as terrains where histories, cultural associations, and meanings intersect, overlap, and transform. His ideas are informed by postcolonial theory, particularly its attention to the formation of identity, cultural hybridity, and the ongoing effects of colonial histories on cultural representation. Hoggar has exhibited internationally in Paris, London, New York, Accra, and Amherst. He is a recipient of the Kuenyehia Prize for Contemporary Art.



Joseph Kojo Hoggar
Title, Year: Material Study II, 2026.
Medium: Installation (African wax print, denim and tartan)
Size: 426cm x 274 cm
Price: $16,000





Material Study II forms part of a broader material-based inquiry within my multidisciplinary practice, through which I examine African wax print, denim, and tartan as culturally hybrid materials shaped by histories of movement, trade, colonialism, and global circulation. Across this ongoing body of work, I research the histories embedded within these materials and question how they acquire cultural meanings over time, particularly what it means to describe a material as culturally "authentic."

African wax print, for instance, carries a history that connects Indonesian batik, Dutch industrial production, colonial trade, and African consumption and cultural adaptation. Denim similarly complicates assumptions about cultural origin: although now strongly associated with American culture, its history extends to European textile traditions, including the French association with de Nîmes. Tartan, often strongly identified with Scotland, also belongs to a much broader history of checked and woven textile structures across different cultures and periods. Through bringing these materials together, I consider cultural identity not as fixed or isolated, but as something produced through encounters, movement, exchange, appropriation, and transformation.

The composition of Material Study II draws from the visual language of maps and landscapes. Fragmented areas of African wax print and denim suggest territories, borders, and shifting geographies, while the tartan lines crossing the surface evoke routes, divisions, and imposed boundaries. Their interruption of the larger material field references the ways European colonial intervention disrupted existing lands, cultures, and systems of relation. The work therefore asks where cultural authenticity can be located when the materials through which cultures represent themselves have already traveled, crossed borders, accumulated histories, and been transformed through contact with others.

Paulcy Odama.



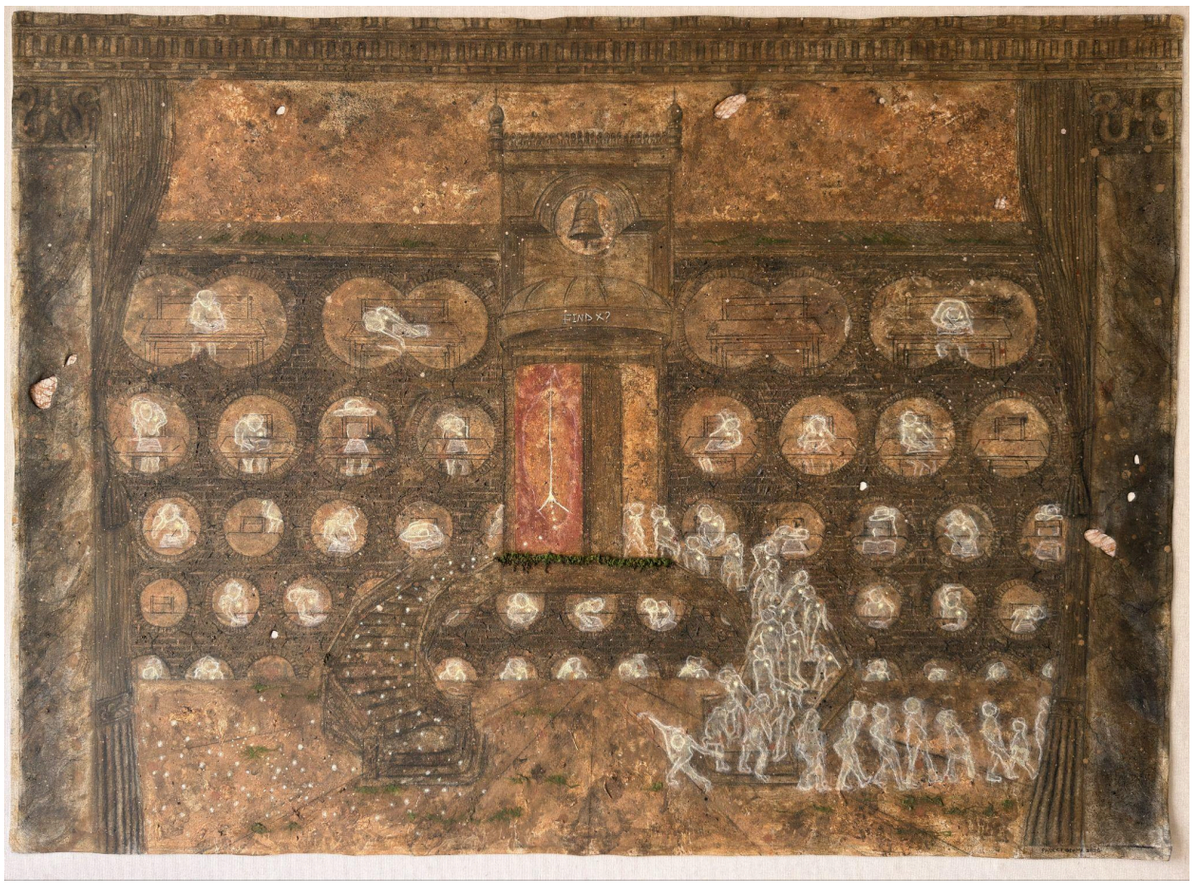
Odama Paulcy (1994, Cross River, Nigeria) is a self-taught artist from Abuja, whose creative journey has been as diverse as her life experiences. She trained as a Medical Doctor, with a degree from the Zaporozhye State Medical University, Ukraine, and after five years of practice, she eventually found her way back to her true passion "Art". Her transformation from a doctor to an artist reflects the power of self-discovery and the healing potential of creative expression.

For the past four years, Odama has been fervently honing her skills in painting, developing a unique artistic voice that is both introspective and thought-provoking. Working from her home studio, she began her journey in 2020 with poster colour watercolor, gradually moving into oil and acrylic. Today, her practice has expanded into mixed media, where she explores earth pigment, charcoal, thread, wool, semiprecious stones, and acrylic paint. She often uses earth pigment to reflect impermanence, while her decision to paint the human aura rather than skin speaks to her deeper interest in the unseen dimensions of existence. Her art invites viewers to engage with her inner world, to contemplate the complexities of being, and to find meaning in the intricate dance of choices and fate. She has participated in several group exhibitions, including Masquerades (Cavic Hub, 2023), Echoes (Society of Nigerian Artists, Orisun Gallery, 2023), For Her Eyes Only (Leora Consult, 2024), Life and Times (Orisun Gallery, 2024), NBA Anniversary Exhibition (Windsor Gallery, 2024), Survive and Thrive (Windsor Gallery, 2024), Art and Tech Festival (Cavic Hub, 2024), Mindscape (Vom Network, 2024), Urban Kraft (2024), Subtly Stentorian (Nomadic Gallery, 2024), and UN Artvocacy (Windsor Gallery, 2024),Remember when (Nomadic Gallery 2025), Vantage point "2025" Astraeacurate, Groundwork (Nomadic gallery) 2026, Weight of traces (Soto Gallery, 2026).

Artist Statement

My practice draws from childhood memories, games, and everyday experiences, transforming them into metaphors for the realities we navigate as adults. I am interested in the invisible rules and lessons hidden within seemingly ordinary experiences, how games taught us about competition, scarcity, success, failure, happiness, and belonging, and how these lessons continue to shape the way we live. Through painting and ceramics, I revisit these experiences not as nostalgia, but as a way of questioning the systems and ideas we may have absorbed without realizing it. Humans and math, humans and chairs, humans and kites, and other childhood experiences become starting points for examining the ways we search, compete, strive, and adapt. Materiality is central to my practice. I work with earth, sand, charcoal, clay, acrylic paint,and medical gauze. I often incorporate sand and earth into my

paintings as a way of connecting the work to our physical origins and the impermanence of human existence. These materials carry traces of time, erosion, fragility, and transformation. I also puncture my paintings and repair them with dyed medical gauze and nets. The holes speak to damage, loss, and uncertainty, while the visible repairs reflect our attempts to restore what has been broken. The repairs are deliberately imperfect, suggesting that healing is not always about returning to an original state, but about continuing despite what has been lost. My figures are often ghost-like, translucent, and undefined. By removing specific markers of identity, I create spaces where viewers can locate their own experiences within the work. They become reflections of shared human experiences and collective memory. Ultimately, my work asks us to look again at the things we once considered ordinary and question what they were teaching us. It explores how we are shaped by what we inherit, what we experience, what breaks us, and what we become.



Paulcy Odama
Title, Year: Humans and Math, 2026
Medium: Earth pigments, Charcoal , Acrylic paint, Thread, Gauze
Size: 116.84 cm by 165.1 cm
Price: $3,550

Humans and Math transforms the childhood exercise of solving for "x" into a metaphor for our lifelong search for happiness, purpose, and fulfillment. What once seemed like a simple problem becomes a reflection on how we are constantly searching for an answer that keeps changing.



Paulcy Odama
Title, Year: Humans and dance, 2026
Medium: Earth pigments, Charcoal , Acrylic paint
Size: 68.58 cm by 99.06 cm

The DJ stops the music. Those above choose the winner, and just like that, you become number 63. But ascending comes with a peculiar contradiction: to move up is to become the lowest among the highest. Is it better to reign below, or to be last among those above?



Paulcy Odama
Title, Year: Humans and Wheel, 2026
Medium: Earth pigments, Charcoal , Acrylic paint on canvas
Size: 90 cm by 90 cm

Those fortunate enough to climb aboard the Ferris wheel take their seats and enjoy the ride. As the wheel turns, some labour tirelessly to keep it spinning, while others expend just as much effort trying to bring it to a halt. Not everyone experiences the same wheel in the same way.

Snelihle Maphumulo.

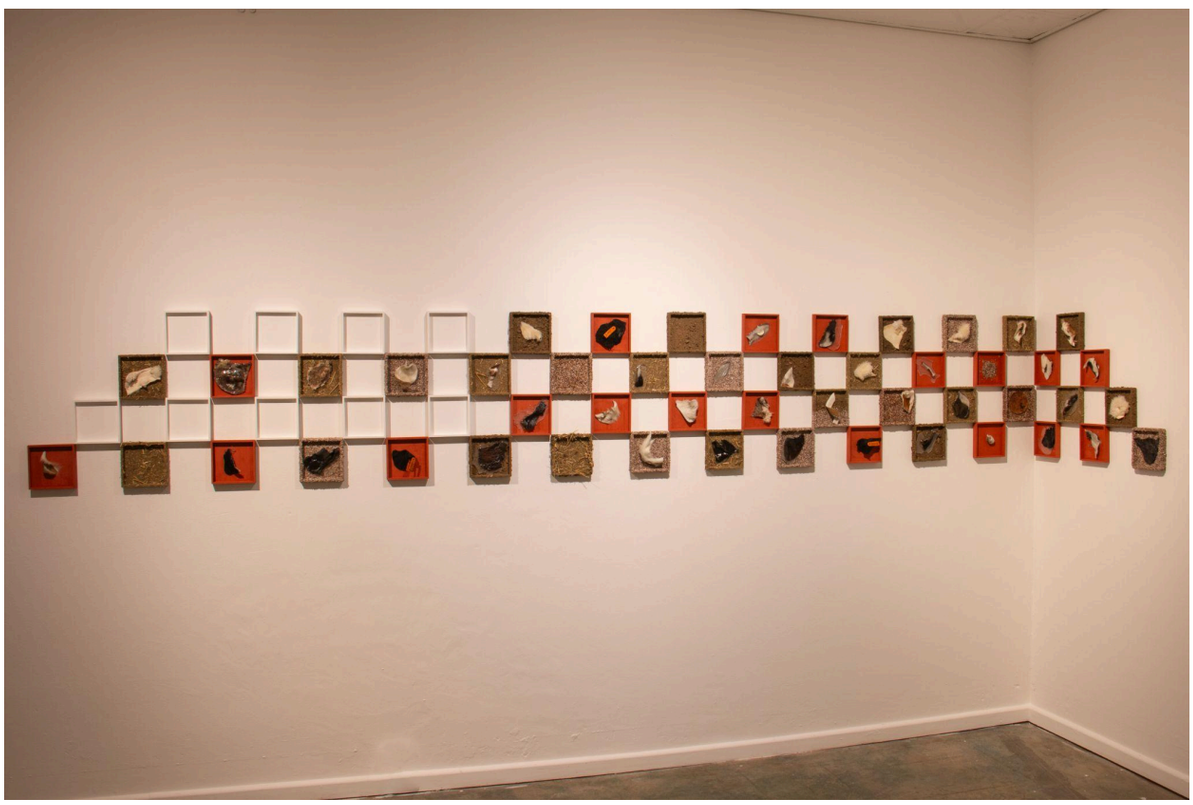


Snelihle Maphumulo (b.2002) is an artist born and raised in Durban, South Africa. She works with found material, particularly sheep hide. Her works explore the fruitful tensions of Zulu tradition and Christian faith. Through an intuitive engagement with material and form, Maphumulo draws on both personal and collective memory, allowing her work to unfold as a layered dialogue between tradition, belief and belonging. Maphumulo was awarded the Sasol New Signatures prize in both 2024 and 2025, recognizing her as one of South Africa's most promising emerging artists.

In 2024, she completed her Honours in Fine Art at Rhodes University, further developing her practice in sculpture, installation, and material exploration. Maphumulo's practice explores the space where Christian faith and Zulu tradition meet; in harmony, tension, and sometimes within the uncertainty of being in-between. She works with materials that carry symbolic, cultural and tactile meaning, including cow hide, sheep hide and found objects. Rather than treating these materials as passive surfaces, she allows them to participate in the making. Their textures and histories guide her gestures, making touch a quiet form of testimony. In the studio, Maphumulo particularly engages with sheep hide through cutting, folding, laser engraving and layering. These gestures echo the elasticity of Zulu tradition; its capacity to stretch, bend and transform while remaining connected to what came before. The hide becomes a site through which she encounters questions of inheritance, Faith, memory and belonging. Each incision, fold and mark becomes a trace of movement between what she has inherited and what she has chosen to believe. Her process is slow and repetitive, allowing meaning to emerge through the act of making. The studio becomes a space of prayer, questioning and becoming, where faith is experienced through the body rather than simply represented. The material carries traces of the past while its transformation creates space for what is still becoming. Through installation, Maphumulo allows these material encounters to inhabit space. The works offer moments of pause and reflection. Her practice becomes a continual negotiation between inheritance and choice, faith and tradition, past and possibility. Rather than seeking resolution, she allows these tensions to remain present, holding space for the ongoing unfolding of identity, belief and belonging.

Artist Statement

Snelihle Maphumulo's practice explores the space where Christian faith and Zulu tradition meet; in harmony, tension, and sometimes within the uncertainty of being in-between. She works with materials that carry symbolic, cultural and tactile meaning, including cow hide, sheep hide and found objects. Rather than treating these materials as passive surfaces, she allows them to participate in the making. Their textures and histories guide her gestures, making touch a quiet form of testimony. In the studio, Maphumulo particularly engages with sheep hide through cutting, folding, laser engraving and layering. These gestures echo the elasticity of Zulu tradition; its capacity to stretch, bend and transform while remaining connected to what came before. The hide becomes a site through which she encounters questions of inheritance, Faith, memory and belonging. Each incision, fold and mark becomes a trace of movement between what she has inherited and what she has chosen to believe. Her process is slow and repetitive, allowing meaning to emerge through the act of making. The studio becomes a space of prayer, questioning and becoming, where faith is experienced through the body rather than simply represented. The material carries traces of the past while its transformation creates space for what is still becoming. Through installation, Maphumulo allows these material encounters to inhabit space. The works offer moments of pause and reflection. Her practice becomes a continual negotiation between inheritance and choice, faith and tradition, past and possibility. Rather than seeking resolution, she allows these tensions to remain present, holding space for the ongoing unfolding of identity, belief and belonging.

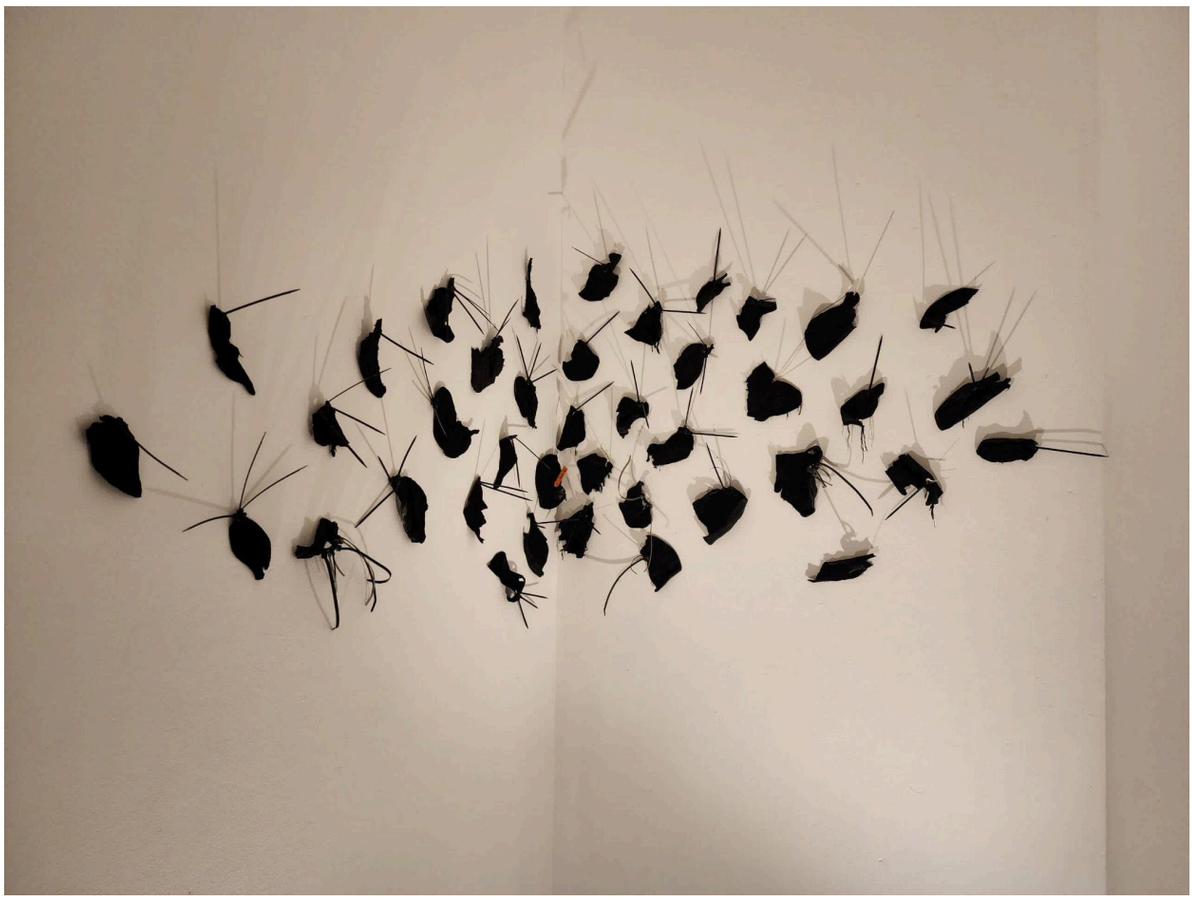




Snelihle Maphumulo
Title, Year: Bahleli Ndawonye (they sit together), 2024
Medium: Installation (Sorghum seeds, stoep polish, cow dung, cow hide and sheep hide)
Size: 60cm x 460 x 2.5cm
Price: $2,500



Snelihle Maphumulo
Title, Year: Izwi Lakhe (His voice) I, 2024
Medium: Installation (Sheep hide and wax)
Size: 190cm x 80cm (110 pieces)
Price: $1200.



Snelihle Maphumulo
Title, Year: Izwi Lakhe (His voice) II, 2024
Medium: Installation (Black Sheep Hide, animal tags and zip ties)
Size: 85cm x 75cm (41 pieces)
Price: $1260



Snelihle Maphumulo
Title, Year: Incwadi kaKhulu (Khulus letter), 2024
Medium: Installation (Cow hide and laser engraving)
Size: 120cm x 80cm (20 pieces)
Price: $1,300

Inioluwa Aboluwarin.



Ini Oluwa (b. 1994, Ile-Ife, Nigeria) is a self-taught Nigerian visual artist based between Ile-Ife and Lagos. His practice examines solitude, intimacy, individuality, and the human condition through expressive portraiture rooted in Yoruba cultural and philosophical traditions. Working primarily in ink, acrylic, and charcoal on paper and canvas, his work explores the formative experiences that shape individual lives, revealing the profound significance of seemingly ordinary moments.

His practice draws inspiration from the classical artistic tradition, the philosophy of Ayn Rand, and the intellectual traditions of Yoruba Ìṣẹ̀ṣẹ. A full-time artist since 2016, Ini Oluwa has exhibited internationally, including at Augusta Savage Gallery in the United States in 2020 and with Eno Gallery in London in 2022. His debut solo exhibition, Fountainhead, was presented in Lagos in 2023. His works are held in private collections across more than 20 countries. In 2026, he initiated The Atlas Project, an ongoing collaborative portraiture and storytelling project celebrating human resilience through portraits and personal accounts of adversity, perseverance, and transformation.

Artist Statement

I have always been drawn to the idea of solitude, intimacy, and the human condition. This has led me to naturally desire an expression of themes around what it means to be an individual, and the different seminal experiences that shape us; especially how these experiences manifest as ordinary in the moment. These are themes that resonate in classics I long admired, but not in a way that was familiar, not in a way that seemed complete. Hence, this series. Using ink and acrylic on paper and canvas, I narrate intimacy, solitude, betrayal in the way I feel it at home.



Inioluwa Aboluwarin
Title, Year: Sisi Elemu, 2026
Medium: Ink & acrylic on paper
Size: 40.6cm x 30.5cm
Price: $700



Inioluwa Aboluwarin
Title, Year: Iyami Atomo II, 2026
Medium: Ink & acrylic on canvas
Size: 76cm x 61cm
Price: $1,400



Inioluwa Aboluwarin
Title, Year: Ifenukonu, 2026
Medium: Ink & acrylic on paper
Size: 40.6cm x 30.5cm
Price: $700

Oluchi Anaghoba.



Oluchi Anaghoba (b. 2001, Nigeria) is a Nigerian visual artist whose painting and mixed media practice explores memory, survival, landscape and community. Her work looks closely at the people, histories and environments that shape our sense of identity and belonging. Through layering, photographic collage and screenprinting, she draws from personal memories, archival materials and lived environments to examine how the past continues to shape the way we see and experience the present.

Since earning her Bachelor's degree in Fine and Applied Arts from Nnamdi Azikiwe University, Awka, in 2021, she has participated in several group exhibitions, including The Weight of Traces (2026, Soto Gallery, Lagos), Digital Canvas (2025–2026, Arkhive by Creath, Lagos), Design Week Lagos (2025, Nahous Lagos), Identity in Reflection (2025, Creath Lab, Lagos), Undiscovered 2.0 (2024, Thought Pyramid Art Centre, Abuja), and The Heartscape Exhibition (2024, Yenwa Gallery, Lagos). She is a fellow of the Imọra Art Intensive at G.A.S. Foundation (2025) and an alumna of the Nchedo Artist Residency (2026). With a growing interest in incorporating wood into her practice, she participated in the Roots and Resilience Sustainable Carpentry Workshop and Residency (2025) in Lagos. She was also part of the African Female Artist Mentorship Program (AFAMP) Residency (2024) in Lagos. Anaghoba currently lives and works in Lagos.

Artist Statement

Through my exploration of memory and survival, I began documenting my lived experiences through painting as a way of keeping my mind in check against anxiety and the pressure that comes with having a visible identity. Over time, I became curious about what truly informs identity and came to understand that the deposits of our experiences, even when distant or inaccessible, continue to influence how we live. Identity is not something we can simply force into existence. It is shaped by the accumulation of experiences, relationships, and the environments we grow up in. I preserve and reimagine these afterimages of experience through painting with a warm palette, while also working with photographic collage and screen printing. These processes create a space for retrospection, allowing me to explore ideas of belonging and safety. My paper prints function as documentation, while screen printing allows me to connect my painted figures more deeply with their narratives. Recently, I have begun introducing vague, abstracted hilly landscapes into my paintings. Rather than depicting specific places, these implied landscapes allow the environment to remain open and suggestive. Abstraction has become a way to express what cannot always be clearly remembered or articulated, filling the void left by feelings and experiences that are difficult to name. My

ongoing project is a journey back to my childhood in Plateau State, an environment shaped by constant tension and uncertainty, which remained part of my experience until my last day there in 2020. Through this return, I examine how experiences of tension, survival, and uncertainty become embedded in our understanding of home and the ways we navigate safety. My works draw from lived experiences, both personal and collective, within familial and social contexts. I am drawn to abstract figuration and layered fragments of scenes, figures, and images that come together to form almost complete narratives, leaving room for ambiguity and dialogue.



Oluchi Anaghoba
Title, Year: Familiar interruption I, 2026.
Medium: Acrylic and oil pastel on canvas
Size: 69cm x 40 cm
Price: $750



Oluchi Anaghoba
Title, Year: Familiar interruption II, 2026.
Medium: Acrylic and oil pastel on canvas
Size: 69cm x 40 cm
Price: $750



Oluchi Anaghoba
Title, Year: Dah Useni Fwangpup Gokum's Compound, 2026.
Medium: Acrylic on paper
Size: 30cm x 42cm
Price: $600