



A NEW
LANGUAGE
OF PRESENCE

Kizilbair

A NEW LANGUAGE OF PRESENCE

Opening: June 1st 4pm - 7pm

Open Daliy: June 2nd -30th

11:00am - 7:00pm Daily

Venue: Pier Harbour by SRS Collection, Victoria Island
& online at www.uwevwi.org



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This publication was produced on the occasion of the exhibition A New Language of Presence, held from June 1–30, 2025, at uwevwi.org and Pier Harbour by SRS Collection, Lagos, Nigeria.

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First Edition, 2025

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WELCOME NOTE

At SRS Collection, we believe that art is more than a visual experience.

Art is a living presence that shapes the energy of a space and deepens the soul of a community. In collaboration with Uwevwi Studios, we are proud to launch the SRS x Uwevwi Art Rotation: a seasonal, sensory-driven exhibition that celebrates the brilliance of contemporary African artistry.

Through incorporating carefully chosen pieces into our properties, we encourage both our residents and guest to pause, reflect, and re-establish a connection with the cultural influences that shape who we are. Each piece is picked for its aesthetic value as well as its capacity to arouse feelings, arouse memories, and start conversations in settings ranging from calm hallways to public lounges.

The objective is to reimagine how culture is experienced _intimately_, _thoughtfully_, and _ntentionally_. The SRS x Uwevwi Art Rotation pays respect to beauty with meaning and luxury with a purpose.

We look forward to welcoming you into this living gallery.

Wumi 'Rasheedah' Jubril

Chief Executive Officer, SRS Collection

EXHIBITION OVERVIEW

A New Language of Presence is a hybrid exhibition that explores the nuances of being—in body, spirit, and space—through the work of contemporary African artists engaging with presence as both concept and practice. Hosted across the physical space of Pier Harbour by SRS Collection and the virtual platform of Uwevwi Studios, this month-long experience invites viewers into a meditative and dynamic encounter with art, memory, ritual, and identity.

Curated as an evolving dialogue, the exhibition unfolds through three thematic activations—Creator’s Hangout, Wellness Masterclass, and Art Converse—alongside a weekly curator-led experience titled Walk & Wonder. Each program is designed to deepen public engagement and invite quiet, sustained reflection.

The exhibiting artists respond to questions of rootedness, dislocation, intimacy, and silence, employing diverse media and visual languages to imagine new ways of being in and with the world. Their works form an intimate constellation of thought and feeling, where presence becomes both subject and method.

Interactive elements such as weekly reflection cards, poetic prompts, and community-led conversations bridge individual introspection with collective resonance. In a time defined by speed and noise, A New Language of Presence offers a soft pause—an invitation to slow down, to see, and to stay.

This exhibition marks the first curatorial rotation in Uwevwi Studios’ 2025–2026 program calendar, presented in collaboration with The SRS Collection and support by ARCO Group PLC as Cultural Impact Partner.

CURATORS STATEMENT

This exhibition began with a question: how do we return to presence, not as performance, but as practice?

In a world increasingly mediated by screens, systems, and survival, A New Language of Presence emerged as both an offering and a provocation. It is not simply about being seen—it is about how we choose to see, hold, and respond to one another. The works gathered here trace quiet revolutions and loud reckonings alike: gestures of stillness, collective memory, embodied refusal, and speculative becoming.

This exhibition marks the first of our Rotation Series—a curatorial framework we've developed to explore cyclical, intentional storytelling across physical and digital realms. In this inaugural edition, the act of presence is understood as an evolving language: one spoken through texture, rhythm, materiality, distortion, repetition, and return. The artists included invite us into nuanced spaces where presence is not fixed, but felt; not demanded, but disclosed.

The decision to open with a digital-first experience is not incidental. It is a recognition of how our creative ecosystems have shifted and how urgent it is to design with accessibility, multiplicity, and continuity in mind. The digital platform is not a replacement for physical encounter—it is an expansion of it. And so, alongside online engagement, the exhibition will unfold through intimate in-person activations: slow viewings, masterclasses, and salons that honour depth over volume.

A New Language of Presence is our foundational gesture. It carries forward the commitments at the heart of Uwevwi Studios: radical care, intentional collaboration, and the belief that the work of curating is a shared, living archive of what we value and how we evolve.

Thank you for entering this space with us—fully, quietly, curiously.
This is only the beginning.

Nazerin Gbinije

Curator & Creative Lead

Uwevwi Studios

PROGRAM HIGHLIGHT

Event 1: CREATOR'S HANGOUT

Date: Monday, June 9

Time: 5:00 PM – 7:00 PM

Event 2: WELLNESS MASTERCLASS

Date: Saturday, June 14

Time: 9:00AM - 11:00AM

Event 3: ART CONVERSE

On Curating Presence

Date: Thursday, June 26

Time: 5:00 PM – 7:00 PM

ARTIST PROFILE

AKINTOMIDE ALUKO

Akintomide (b. 1988) is a multidisciplinary Nigerian artist whose practice navigates identity, memory, and the human condition through emotionally charged compositions. Trained in both visual art and filmmaking, his work blends the atmospheric sensibilities of cinematography with the tactile richness of drawing and painting, often using refined charcoal and chiaroscuro techniques to evoke light, depth, and gesture. Akintomide holds a B.Tech in Fine and Applied Arts from Ladoke Akintola University of Technology (2011) and a diploma in Filmmaking with a specialization in cinematography (2016). Initially drawn to art through comic illustrations in his youth, he later embraced art as a profession and now works full-time from his Lagos studio. His impressionistic style reflects a deep sensitivity to emotion, movement, and the psychological subtleties of human expression.



His work has been exhibited across Nigeria in both solo and group shows, including Next of Kin (Thought Pyramid, 2018), Future Masters (Mydrim Gallery, 2020), Legacy III (Thought Pyramid, 2023), and The Convergence (Yenwa Gallery, 2024). Akintomide is a member of the Guild of Professional Nigerian Artists and Universal Studios of Art

Currently, he is expanding his practice from dry media into large-scale painting while deepening thematic inquiries into childhood, masculinity, femininity, and mental health. For Akintomide, each piece is a narrative in motion—an ongoing reflection of existence, emotional vulnerability, and human interconnection.

ARTIST ARTWORK



Title: Sippin' Sofa
Size: 36"/36", Medium: Acrylics on canvas
Signature: BottomRight Year: 2023
COA: Signed by the Artist, Framed: Yes



Title: Portrait of a passerby
Size: 24"/30", Medium: Acrylic on canvas
Signature: Bottom Right , Year: 2024
COA: Signed by the Artist, Framed: Yes

ARTIST PROFILE

Ozuma Patrick

Ozuma Patrick: is a contemporary Nigerian visual artist, tech enthusiast, and environmental advocate whose practice critically engages with technology, material culture, and the Black body. Working at the intersection of art and electronics, he transforms discarded digital components—such as computer keyboards and circuit boards—into sculptural assemblages that evoke cyberpunk aesthetics and post-human identities. His work functions as both archive and provocation, documenting the residue of technological advancement while challenging its racialized and ecological implications.



Driven by a desire to illuminate the psychological interplay between coding, identity, and behavior Ozuma's art interrogates the myth of machine neutrality. He explores how Artificial Intelligence systems often reproduce colonial legacies and cultural bias—particularly in their representations of Blackness. His sculptures stage speculative dialogues between the human and the post-human, questioning how Black bodies are positioned within emerging technological narratives.

Beyond aesthetics, Ozuma's commitment to e-waste recycling underscores a broader call for environmental sustainability and the reimagining of global tech economies. His practice envisions a more inclusive digital future—one where ancestral knowledge, ethical innovation, and ecological responsibility are centered.

ARTIST PROFILE

Ozuma Patrick

Through his cybernetic figures and embodied critiques, Ozuma situates the Black body not as a passive subject of surveillance and automation, but as a visionary co-author of our technological future. In Rotation 1, his work calls viewers to reconsider who gets to design, define, and belong in the new digital age.

ARTIST ARTWORK



Title: Wired Differently

Medium: Recycled computer keyboard and allied parts

Dimension: H40" X W40" X D12", Year: 2024

COA: Signed by the Artist



Title: the 13th Constellation

Medium: Recycled computer keyboard and mild steel

Size: H34" X W14" X D17", Year: 2024

COA: Signed by the Artist

ARTIST PROFILE

HK Locks

Kalu Isaiah, widely known as HK-LOCKS, is a multidisciplinary Nigerian artist whose practice bridges tradition and innovation through a potent mix of painting, sculpture, and mixed media. Born in Lagos and originally from Abiriba, Abia State, he began as a child artist sketching on the walls of his home—a habit that foreshadowed his future as a visual storyteller. He later honed his craft at the Federal Polytechnic Auchi in Edo State, developing a bold, layered language rooted in cultural memory and contemporary experience.



HK-LOCKS' practice is marked by a fluidity that resists categorization. His visual vocabulary—rich in symbolism, vibrant color, and intricate pattern—draws deeply from traditional African aesthetics while embracing modern techniques. Each work is a collision of heritage and immediacy, creating pieces that are both timeless and powerfully current. Through his multidisciplinary approach, he interrogates identity, legacy, and the tensions between the past and present.

Known for his powerful portraiture and performative live paintings of royal figures, HK-LOCKS captures not only the likeness of his subjects but their essence—rendering legacy visible through brushstroke and texture. His work functions as both homage and provocation: a celebration of African resilience, sovereignty, and the evolving face of cultural expression.

ARTIST PROFILE

HK Locks

HK-LOCKS has exhibited widely across Nigeria and internationally, with each presentation reinforcing his place as a fearless innovator and cultural bridge-builder. In Rotation 1, his presence affirms a new language of presence—one grounded in ancestral wisdom, rhythmic abstraction, and uncompromising creative vision.

ARTIST ARTWORK



Title: " West "

Medium: Acrylic, Spray paint, charcoal on canvas

Size: 165cm x 165cm

Signature: Bottom Left, Year: 2025

COA: Signed by the Artist

Framed: No



Title: "Yhemolee's Night: Pulse of the Party 2"

Medium: Spray paint, acrylic, ink on canvas.

Size: 101.6cm x 114.3cm

Signature: Bottom Left, Year: 2024

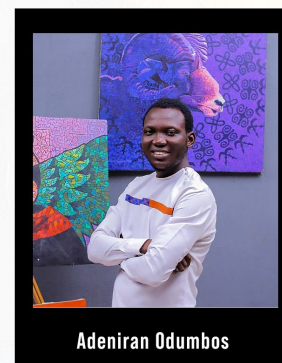
COA: Signed by the Artist

Framed: No

ARTIST PROFILE

Adeniran Odumbo

Adeniran Odumbo is a Nigerian visual artist whose acrylic pointillist style merges traditional technique with contemporary nuance. A graduate of Obafemi Awolowo University, Ile-Ife, where he earned a B.A. (Hons.) in Fine Arts, Odumbo's artistic trajectory is rooted in a commitment to community, cultural heritage, and expressive form. His early training under Jonathan Ikpoza at Jonix Art Studios, Lagos, and subsequent mentorship within the Araism Movement have shaped his signature approach: blotted leaf-like strokes and woven patterns that echo themes of resilience, unity, and emotional continuity.



Odumbo's work speaks to the depths of the human condition—its vulnerabilities, its quiet triumphs, and its enduring hope. His paintings are both tactile and symbolic, structured with deliberate repetition that mirrors the emotional entanglements and interconnectedness of human experience. Through layers of color and rhythm, he transforms existential questions into accessible, meditative compositions.

He has participated in over 25 exhibitions, including Araism Movement 13 in Pembroke Pines, Florida (2014), for which he received a Cultural Contribution Award from the city's mayor. His accolades include winning the 2021 MODHAFEST Art in Healing competition and the Lagos of Yesteryears art contest by Ore Apparel.

ARTIST PROFILE

Adeniran Odumbo

His recent showcase, Coexistence: Face to Face at the Turkish Embassy in Abuja (2025), reflects his continued evolution as both artist and cultural interlocutor.

Adeniran's presence in Rotation 1 reinforces a language of layered identity and shared humanity, offering viewers a quiet yet firm invitation into dialogue, memory, and inner reckoning

ARTIST ARTWORK



Title: Nature And Identity
Medium: Alcohol Ink & Acrylic on Canvas
Size: 60cm/60cm. Year: 2025
COA: Signed by the Artist
Framed: No

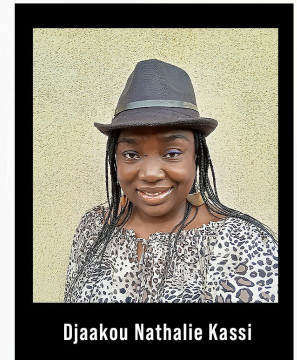


Title: Echoes Of Longing
Medium: Acrylic on Canvas
Year: 2025, Size: 91cm/121cm
COA: Signed by the Artist
Framed: No

ARTIST PROFILE

Djakou Nathalie Kassi

Djakou Kassi Nathalie is a Cameroonian visual artist based in Lagos, whose multidisciplinary practice spans ceramics, sculpture, and mixed media. With a career rooted in material exploration, she began her studio practice in 1998 after six years of study, quickly becoming an instructor at the Institut de Formation Artistique in Mbalmayo, Cameroon, where she introduced the pioneering Material Technology course.



Djaakou Nathalie Kassi

Her journey in ceramics deepened during her tenure at the Centre d'Art Appliqué, where she served as chief manager of the ceramic studio. In 2013, she founded the ceramic collective DECERAM, fostering collaborations and commissioned works. Relocating to Nigeria in 2015, Djakou expanded her practice to include clay, bonded stone, wood, and bronze — consistently pushing the boundaries of functional and sculptural forms.

A dedicated mentor, she has facilitated workshops across Africa, the USA, Iran, and Iraq, nurturing the next generation of artists. Her works have been widely exhibited in Cameroon, Nigeria, Dubai, Paris, London, and New York, including at the Harlem Fine Arts Show, FACE 2025 in the UK, and Deus Ex Femina in Dubai. She is an esteemed member of the Guild of Professional Fine Artists of Nigeria (GFA), Sculpture Association of Nigeria (SCAN), and the Society of Nigerian Artists (SNA).

Djakou's practice is a testament to the transformative power of materials, bridging tradition and innovation in contemporary African art.

ARTIST ARTWORK



Title: Kinsmen, Medium: Mahogany Wood
Year: 2025, Size: 54cm/42cm
COA: Signed by the Artist



Title: Untitled, Medium: Glazed clay
Year: 2025, Size: Miniature Set
COA: Signed by the Artist

ARTIST PROFILE

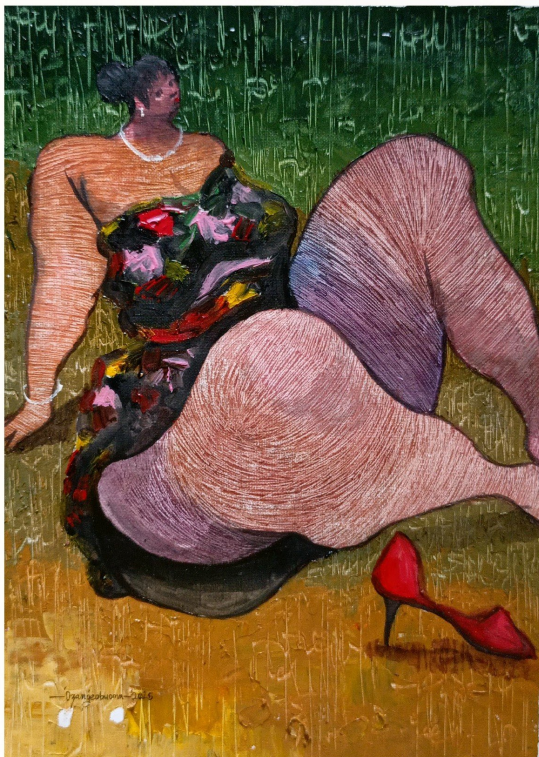
Prince Moses Ozangeobuoma

Prince Moses Ozangeobuoma is a Nigerian multidisciplinary contemporary artist who uses oil and acrylic paint to explore the nuances of life beyond Western narratives. With indigenous roots in Omueke-Isiokpo Town, in Ikwerre LGA, Rivers State, he incorporates his cultural heritage into works that balance figuration and abstraction, marked by bold use of color and expressive depictions of nude bodies. A graduate in Fine Arts from the University of Harcourt, he is heavily influenced by masters such as Kpodoh Michael and Duke Asidere.



After years of honing his technique, Prince Orlu has developed an innovative style in which each brushstroke reveals new interpretations. His work reflects a constant quest to create art that provokes continued appreciation, challenging traditional views of the world and encouraging viewers to delve deeper into his creations.

ARTIST ARTWORK



Title: Shakara II
Medium: Acrylic on Canvas Pad
Year: 2025, Size: 42cm/55cm
Signature: Bottom Left
COA: Signed by the Artist
Framed: Yes

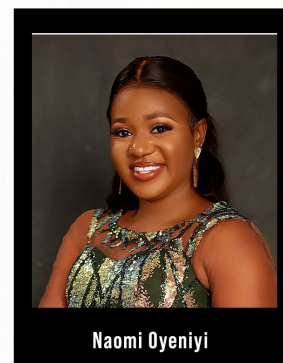


Title: Shakara III
Medium: Acrylic on Canvas Pad
Year: 2025, Size: 42cm/55cm
Signature: Bottom Right
COA: Signed by the Artist
Framed: Yes

ARTIST PROFILE

Naomi Oyeniyi

Naomi Oyeniyi (b. 1992) is a contemporary Nigerian artist whose emotionally resonant figurative practice investigates the intimate relationship between perception, memory, and lived experience. A graduate of Obafemi Awolowo University, Ile-Ife, where she earned a degree in Fine and Applied Arts (Painting), Oyeniyi creates layered oil-on-canvas compositions that blend realism, impressionism, and surrealism. Her meticulous use of palette knife and brushwork generates fractured yet unified forms—mirroring the internal landscapes of thought, belief, and desire.



Drawing from psychology, spirituality, and socio-cultural inquiry, her paintings function as quiet yet potent explorations of the human condition. She employs the figure not only as subject, but as vessel—through which empathy is nurtured and layered narratives emerge. With each work, Oyeniyi invites viewers into an introspective space where the boundaries between self and society dissolve.

A dedicated changemaker and educator, Oyeniyi served as a Fellow with Teach for Nigeria, teaching in underserved communities. In 2020, she represented Nigeria as the International Visual Art Painting Winner for the African Union Feminist Program, affirming her ability to connect across cultures through visual storytelling. She is a member of the Society of Nigerian Artists (SNA) and the Female Artists Association of Nigeria (FEAAN).

ARTIST PROFILE

Naomi Oyeniyi

Her recent exhibitions include See What Your Thoughts Manifest (Solo, 2023), International Women's Day Exhibition (2024), Destiny II (2021), and Eve at GAIA House (2022). Naomi's work continues to function as a catalyst for dialogue, healing, and collective reflection—anchoring her presence in Rotation 1 as a voice of transformation and vulnerability in contemporary African art.

ARTIST ARTWORK



Title: Unspoken Words (I)
Médium: Oil on Canvas
Year: 2022, Size: 36"/48"
Signature: Lower Left
COA: Signed by the Artist
Framed: No

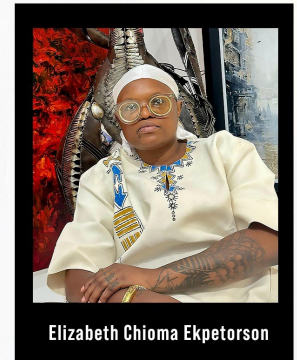


Title: In My Thoughts (I)
Médium: Oil on Canvas
Year: 2022, Size: 36"/48"
Signature: Lower Left
COA: Signed by the Artist
Framed: No

ARTIST PROFILE

Elizabeth Chioma Ekpatorson

Elizabeth Chioma Ekpatorson (b. 1991) is a Lagos-based Nigerian painter whose emotionally charged portraits and nude studies explore the interiority of being—interrogating identity, vulnerability, and freedom. Working in oil and mixed media, her practice centers the human figure as both subject and mirror, revealing layers of emotion, memory, and complexity beneath surface appearance.



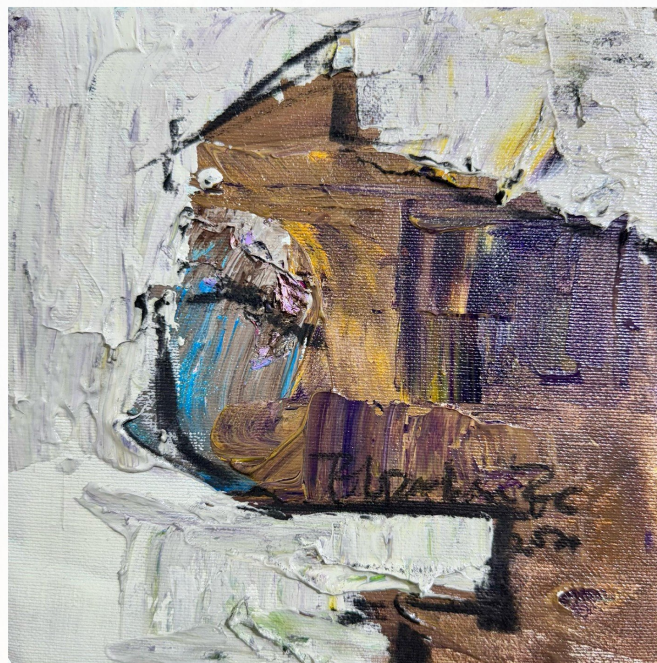
Ekpatorson's art is guided by intuition and instinct, often bypassing rigid technique in favor of spontaneity and spiritual resonance. Her compositions reject classification, embracing fluidity over form, and truth over perfection. A graduate of the University of Port Harcourt with training at Universal Studios of Art, Lagos, she has cultivated a fearless, liberatory approach to portraiture—positioning it as a form of healing and reclamation.

With over 50 group exhibitions to her name, including presentations in Nigeria, the UK, the US, and Senegal, Ekpatorson has also staged key solo exhibitions such as *Different Shades of Being* (National Museum, Lagos, 2021) and *Live and Let Soar* (Tripple-A, 2019). She is a two-time LIMCAF finalist and has completed notable residencies including RIAG-AGOUE and *Studio is in the Head* (3x3x3x3). Her work invites viewers to confront their biases, shed shame, and return to the core of what it means to be human.

ARTIST ARTWORK



Title: Endless Musings VI
Médium: Acrylic and Charcoal on Canvas
Year: 2024, Size: 14" x 11"
Signature: Lower Left , Framed: No



Title: Endle Musing IV
Médium: Acrylic and Charcoal on Canvas
Year: 2024, Size: 8"/8"
Signature: Mid-Right , Framed: No

ARTIST PROFILE

Francisca Willy:

Francisca Willy is a Lagos-based documentary and portrait photographer whose work explores the quiet intensity of everyday life. With a lens attuned to emotion, gesture, and cultural nuance, she creates images that reflect both the vulnerability and strength of her subjects. Her practice centers on storytelling as a form of presence—capturing fleeting moments that speak to identity, community, and memory.



Driven by a commitment to authenticity, Francisca's photographs navigate the subtle complexities of human experience. Whether working on intimate portraits or visual essays rooted in cultural context, her work evokes stillness and reflection—drawing viewers into deeper emotional and social terrains.

She has participated in a number of local and international exhibitions, including Impact Artist Fair (Lasmara Contemporary, 2019), Once Upon a Time (Group Photography Exhibition, 2022), and the 5th Edition of Artist Meet and Exhibit (2023). In 2024, she staged her first solo exhibition Faces of the Earth, and most recently collaborated with Fobally Art Gallery for the Lagos Easter Carnival (2025).

Francisca continues to build a photographic practice rooted in care, clarity, and narrative depth—offering visual space for presence in a fast-moving world.

ARTIST ARTWORK



Title: The Wait
Medium: Photography
Year : 2018, Size : 20"/28"
Signature: Bottom Right
COA: Signed by the Artist
Limited Edition Print: 1/10
Framed: Yes

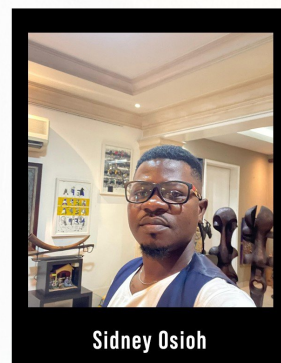


Title : Vintage
Medium: Photography
Year : 2021, Size : 17"/17"
Signature: Bottom Right
Limited Edition Print: 1/15
Framed: Yes

ARTIST PROFILE

Sidney Osioh:

Sidney Osioh is a contemporary Nigerian artist whose work traverses memory, cultural values, and the human body as a vessel of ancestral wisdom and traditional teachings. Through a practice rooted in symbolism and semiotics, Sidney often employs the use of “a part to represent the whole,” constructing complex visual metaphors that connect personal identity with communal heritage. His work invites viewers to consider how individuals embody collective histories, and how indigenous morals continue to shape our modern psyche



Sidney began his formal artistic training at Ogwashi-Uku Polytechnic, where he earned a National Diploma, before advancing to Auchi Polytechnic for his Higher National Diploma in Fine Art. He further deepened his skills during an internship under stained-glass artist Mike Ikobi, an experience that continues to influence his material sensitivity and compositional clarity.

He first garnered national attention as a participant in the inaugural Next of Kin Art Exhibition at Thought Pyramid Art Centre, Lagos. Since then, Sidney has steadily gained prominence across Nigerian and international art scenes, with works exhibited and auctioned in France, the UK, and the United States. His notable presentations include Art X Lagos (2018), Sogal Auction (2019), Artcurial (2022), Bonhams (2022), Art Heritage Auction (2023), and Hampel Fine Art Auction (2023).

ARTIST PROFILE

Sidney Osioh:

In 2023, he held his debut solo exhibition, *Queering Impossibilities (Man, Unbox Your Soul)*, at Moeshen Art Gallery, Abuja..

Over nearly a decade, Sidney has explored various modes of expression—from abstract and stylized figuration to representational forms and, most recently, a nuanced pop surrealism. His evolving practice remains anchored in technical precision and narrative depth, reflecting an ongoing investigation into identity, belonging, and the spiritual dimensions of culture.

ARTIST ARTWORK



Title: The Unseen Feelings
Medium: Acrylic on canvas
Size: 2.5ft x 3.5ft, Year: 2025
Signature: Bottom Right
COA: Signed by the Artist
Framed: No

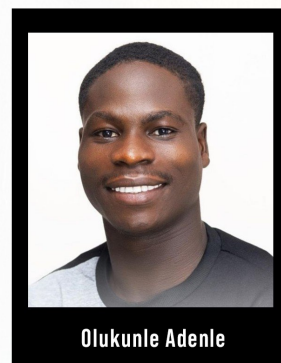


Title: Untitled
Medium: Acrylic on Canvas
Size: 3ft x 3ft, Year: 2024
Signature: Bottom Right
COA: Signed by the Artist
Framed: No

ARTIST PROFILE

Olukunle Adenle

Olukunle Adenle is a Nigerian sculptor whose tactile practice bridges traditional woodcarving with contemporary storytelling. Born in Oyo State and trained at Yaba College of Technology, Lagos, Adenle specializes in sculpture, drawing from deep-rooted cultural heritage and a mastery of materials like wood, metal, and fiberglass.



His works transform everyday objects into vessels of memory and identity—inviting presence and provoking dialogue. Honed through apprenticeships at the Universal Studios of Art and collaborative workshops with international artists such as Delphine Denereaz, Adenle's craftsmanship reflects both technical precision and emotional resonance.

Adenle's practice spans public commissions, functional art, and fine sculpture. Notable highlights include his commission for the Gulder Ultimate Search (2021), a ceremonial throne for the Okeluse Kingdom (2024), and group exhibitions like Elixir 3 (SCAN, 2024), Affordable Art Fair (Mydrim Gallery, 2023), and Miniature Art Fair Lagos (2021). He was also selected as a finalist in the Next of Kin Series 6 and recognized among the top 100 artists at LIMCAF (2023).

With works held in private collections in Nigeria and abroad—including Anfaani Private Collection (USA) and Nordic Art Collector (USA)—Adenle's practice carves a space for cultural memory, embodiment, and craft in a rapidly shifting visual landscape.

ARTIST ARTWORK



Title: Alhaji Grandeur (Burst Head)
Medium: Mahogany Wood
Year: 2025
COA: Signed by the artist

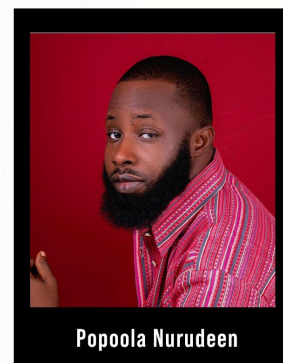


Title: Omoluwabi 1
Medium: Mahogany Wood
Year: 2025
COA: Signed by the artist

ARTIST PROFILE

Popoola Nurudeen

Popoola Nurudeen is a Nigerian artist whose layered painting practice draws from memory, identity, and the quiet beauty of African life. A graduate of Yaba College of Technology, Lagos, where he earned top distinctions in painting and mixed media, Nurudeen's work is rooted in the everyday—offering meditative, textured compositions that speak to cultural resilience and interior worlds.



His evolving language of presence has been shaped through numerous exhibitions across Nigeria, Senegal, and South Africa, including Dak'Art Biennale (2022), Green Fuse at Graham Contemporary (2023), and solo exhibitions such as Evolve (2021) and We Are All Blue (2024). Informed by his teaching and travels, his work holds space for stillness and self-encounter, making him an important voice in contemporary Nigerian painting.

Nurudeen lives and works in Lagos, and continues to explore African narratives through a dynamic visual lexicon marked by care, rhythm, and reflection.

ARTIST ARTWORK



Title: "Eyin lo' n di Akuko" (It's an Egg that becomes a Rooster)

Medium: Acrylic on canvas

Size: 29"/43", Year: 2025

Signature: Bottom Left

COA: Signed by the Artist

Framed: No



Title: "The Little Architect"

Medium: Acrylic on canvas

Size: 36"/48", Year: 2025

Signature: Bottom Right

COA: Signed by the Artist

Framed: No

ACKNOWLEDGMENTS

We give all thanks and glory to God Almighty (Osonobruwe) for divine inspiration, guidance, and direction.

To SRS Collection and ARCO Group PLC, thank you for believing in the Uwevwi vision even at its infancy, and for choosing to walk with us in shaping what's possible.

To the artists, whose works carry memory, emotion, and meaning, thank you for letting your practice bless, challenge, and inspire.

To the patrons and good people of the creative community, your presence, curiosity, and support continue to sustain this vision.

To the Uwevwi team, thank you for holding the edges with care, imagination, labor, and unwavering belief in what we are building together.

We are grateful to walk this path with you.

Thank you.

ABOUT UWEVWI STUDIO

Uwevwi (House) is a word from the Urhobo language. It carries a quiet force—evoking the act of being here, showing up, and leaving something behind. It speaks not just to presence, but to the weight of memory, to the stories that shape us and the futures we dare to build.

Uwevwi Studios was born from this word.

We are an archival creative studio and cultural production hub working at the intersection of art, history, and transformation. Part studio, part foundation, our work ranges from curating contemporary exhibitions to preserving cultural memory through research, community projects, and storytelling.

We see African imagination as a resource—something to be honored, expanded, and protected. Whether in the gallery, on the page, or within a gathering, our practice is about continuity. It's about turning what was left behind into something yet to come.

A NEW LANGUAGE OF PRESENCE

