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THEME: FIX IT

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CHAIRMAN'S WELCOME 2023

Your Excellency,

Distinguished ladies and gentlemen. Hello everyone!

Welcome and welcome again! And I hope you can hear from the way I have said that, how excited I really am that you have honoured us by being here again, the 16th time in 17 years, one of which COVID-19 stole from us.

As such, I proudly welcome you all as we round off another Festival year, which I am very happy to say has been very different from every other year before it.

This year our Festival has garnered so much more traction and grown in several other ways that I cannot but begin this welcome address with a vote of thanks if I may use that phrase here.

I will begin with our major sponsors. Thank you MTN Foundation. Thank you, Ford Foundation! Thank you, Your Excellency, the Executive Governor, and the Government of Enugu State. Because of your kind and gracious support in cash and in kind, yes in KIND too, we have broken new grounds and dared new things which can only become bigger and better.

Take a simple thing like teaching children who have physical challenges in one form or another, how to draw, and paint; and add to that our creating deliberate and separate rooms of growth and career advancement for female artists and for people with disability, with prizes exclusively for them!

For these new ways and of growth and empowerment I must acknowledge that we were nudged on and encouraged to dare in both directions by our sponsors. And the results have been both surprising and pleasing. In this country even today, we know that the tendency is still strong to shield children with disability from general view and, to put it mildly, the girl child is still the one more likely to be kept back from school if resources are limited.

Early this year, our call for entries specifically provided for special and separate prizes for people with disability and for young females in addition to a special training workshop for children with disability. Here too, the responses have impressed us and opened our eyes to new areas and new possibilities for empowering young people to reach up and out and to dare to be the best they can be through art.

In this regard, we were particularly pleased to receive and register children with disability who were brought in directly by their parents even though those children were not in any of the

special schools we had targeted in our drive for participants. Also, as those of you who receive our newsletters would have seen, the increase in the number of entries all round and particularly in the number of females this year has been significant.

Overall, with the increases across board of all our prizes on offer, the number of entries from all over Nigeria, covering every geopolitical region came to over 550, which is double the number for last year. We have also increased the number of regional exhibition centres to 13 cities again including all the geopolitical zones of the country with Awka, Zaria, Owerri, Abeokuta and Jalingo as the latest additions to the 8 centres we had last year. In some of these places no one had ever held formal public art exhibitions before!

In closing let me, in addition to our sponsors past and present including Pinnacle Oil and Gas, First Bank Holdings, Ford Foundation and MTN Foundation, let me extend special thanks to The Rector, Management and Board of the Institute of Management and Technology IMT, Enugu and above all to our Patrons, Igwe Nnaemeka Achebe, Obi of Onitsha who first opened the door of corporate sponsorship for this project, and Emeritus Professor El Anatsui. El Anatsui as we all know is a Ghanaian national and an Emeritus Professor of the University of Nigeria Nsukka. He has since 2018 been the sole sponsor of the six of our winners every year to the Dak'Art Biennale, In Dakar Senegal to broaden their outlook and mix with the international art community. We cannot thank them enough.

Your Excellency, ladies and gentlemen, Thank you all once again and welcome!

Elder K. U. Kalu CON FCA

CURATOR INTRODUCTION

Fix It! But Who Will ...?

In our context in Nigeria, possibly, - if someone says – “Fix it!”, we might hear, and it would not be a surprise, to me at least, if I heard the crackling of thoughts and the echoing of words that sound something like-

Who should fix it? Who will fix it?

When will 'they' fix it? Is something broken?

What is broken? Can 'they' fix it?

Haven't they fixed it? Let them go an' fix the thing 'naa'!¹

As a people, we sometimes naturally attribute the responsibility to find solutions for problems– to other people, people undetermined or undefined.

'They' will do..., we say. They will fix.... They have taken..., they have shared. But whom, though! No one in particular is named! Then many times, matters that require attention never receive the required consideration, as nobody really assumes the responsibility to shoulder this difficulty and deliver solutions.

Who should and who will fix our education system? Is it already the best? Education is the foundation for many things in any society. Growth, development and any form of progress leans on education – the more

the mind is enlightened in any direction, the more we can thus achieve.

Who will fix our infrastructure – roads, electricity, health? “Nigerian politicians erect hospitals, but fail to stock them with drugs and supplies or fail to spend the money on primary health-care centres to provide basic services at a community level.... There are [...] expectations that the government will take advice and make a lot of progress.”²

Those sentiments were expressed in a report by Andrew Green in 2016. I wonder if 'a lot of progress' have already been made since then.

Who will fix our people - us, the human beings -, to love ourselves and not cheat citizens and kidnap ourselves for insatiable never-ending gain which are certainly unreasonable in the face of what our real needs are for living well and being well in the long term? Who will curb crime?

¹ Nigerian, for “Let them fix the thing 'already'”

² Green, Andrew. “Will Nigeria's new government fix the health system?” *The Lancet* www.thelancet.com, Volume 387, Issue 10014, 9–15 January 2016, Pages 111-112, [https://www.thelancet.com/journals/lancet/article/PIIS0140-6736\(15\)01366-5/fulltext](https://www.thelancet.com/journals/lancet/article/PIIS0140-6736(15)01366-5/fulltext)

Regarding education, exchanges across nations and transatlantic travel bring about new knowledge, producing balance and much progress. However, it has been quite a bazaar of unusually widespread education import in the last decade. It is currently at its' peak, or perhaps not yet so, and will indeed continue to intensify. I marvel at the thought of how much capital that leaves our nation to other places where people have understood and mastered the ability to *Fix It*. They fix their system, and the rest of us who aren't being 'woke' (attentive) albeit these things occurring right before us.

Another thing about this remarkable import-export situation is that both goods and cargo are getting lost alongside the capital. The individuals who get instructed overseas, nowadays, do not return, as used to be the case -most of the time- in times past. Today, they decide to remain exported. Then they next grab their families and flee. 'Fiam'... they escape as if scaling over a series of unnerving high walls into safety, gasping for breath, seeking peace.

I look around me, and I wonder, "where has everyone gone?" How did our land manage to become this frightening?

That, is a very important question!

An artist is the prophet and messenger for his society, speaking to the current times and in fact telling the future. Nonetheless, this call to *Fix It* is a call for all persons, artists and non-artists everywhere. Shouldn't we heed this charge - to *Fix It*? I submit that there is need for us to get specific and to name names. We must look to assigned, or to assigning responsibilities, for it is already public knowledge that the

goat owned by a community dies of hunger.

Personally, I have a really deep interest in the concept of *my city*. I have consistently asked questions about – whose burden is it to fix *my city* – myself, my government, my neighbours, my teachers, other people, they, them, concerned citizens?

What are we to do, then? What can each one of us do? We are all responsible, so what is my obligation towards ensuring that our communal goat stays well nourished? I prefer to not believe that we are designed to only consume this goat and thus, as a result of such probable fundamental design, we tend to not feel the necessity to care. The time is now, when we must consider getting motivated again to bake several national cakes- like our nationalists did in time past. The way I see it, the cake that our forerunners stumbled upon and perhaps lost focus - like a red ant that strayed into a pot of honey on the kitchen table –has already become nauseating crumbs. It has lost its' taste. It now has flies, living and dead, swarming around it. Our generation must assume the onus to chase off and clean out the flies. We must also start now, to earnestly bake multiple new cakes that will sustain.

I might be wrong, or even right to say that the current cohort of young people (under 35) whom we celebrate here, are sometimes perplexed as regards the choices we, as a people have consistently made. Choices that have brought us to our present state in Nigeria – be it excellent or less so. We know that when the man in front is walking crookedly or otherwise, the man behind is bound to follow. It seems to me that young

people are facing merit problems and capacity problems that create unemployment and general incompetence at large, in our society. How are we to guide them?

Again, this is a very important question.

“...inadequate funding, ineffective capacity-building programs, poor manpower planning, poor motivation, political influence, corruption, and brain drain are the challenges facing human resources management ... in Nigeria...”³ say Ogunode and Emmanuel. This is according to their research on human resource management in the country, a case study of the university system.

Via another study on challenges facing basic education in the country, Ogunode found that “...inadequate funding, inadequate professional teachers, shortage of infrastructural facilities, high population of students, poor supervision, insecurity, corruption, poor learning outcome, poor capacity development of Basic School teachers and inadequate instructional material were identified as the challenges facing the Universal Basic education programs in Nigeria.”⁴

Yet on another but similarly important matter, critical to the well-being of Nigerians and the world at large - the issue of the environment, and climate change -, Millicent Ele on her inquiry about oil spills in the Niger Delta of Nigeria says, “...it is concluded that poorly developed laws, and weak institutions that result in weak implementation and enforcement protocols remain largely to blame for the problem of oil spills in the Niger Delta.”⁵

At this point, I am led to believe that what we need to fix, in short, is laxity – tolerance for all

forms of incompetence and malpractice – from kindergarten to every institution, and to the highest forms of operation-. Who will fix this situation, considering that Ele already pointed out above that we are famed for 'weak implementation and enforcement protocols'? For how long more are we choosing to sit in this murky puddle?

Life In My City Art Festival is perhaps the longest-lasting initiative of its' type in our nation; I daresay that it is an equally significant movement on the continent, and by extension in the world (at its' level).

For nearly two decades, it has kept its' voice raised, singing the same song, with many words and by so many artworks so far. Tactically engaging multitudes of people, it has

³Ogunode, N. J. ., and D. . Emmanuel. “HUMAN RESOURCE MANAGEMENT IN UNIVERSITY SYSTEM IN NIGERIA: BARRIERS AND POSSIBLE SOLUTIONS”. *IJTIMOYIY FANLARDA INNOVASIYA ONLAYN ILMIY JURNALI*, vol. 3, no. 3, Mar. 2023, pp. 1-11, <http://sciencebox.uz/index.php/jis/article/view/6111>.

⁴OGUNODE, Niya Jacob. “Basic Education in Nigeria: Challenges and Way Forward”. *Journal of Intellectual Property and Human Rights*, vol. 1, no. 2, Feb. 2022, pp. 1-13, <http://journals.academiczone.net/index.php/jiphr/article/view/38>.

⁵Millicent Ele (2022). Oil Spills in the Niger Delta-Does the Petroleum Industry Act 2022 Offer Guidance for Solving this Problem? *The Journal of Sustainable Development, Law and Policy*, 13:1, 130-161, DOI: 10.4314/jsdlp.v13i1.6

unrelentingly beckoned us to consider the progress of life in our cities - in our country, essentially-. Through much toiling and effort, LIMCAF has directed many youth and adults to reflect and ponder on who we are, whom we ought to be and who we are becoming, as a people. This is nationalism!

“As a Man Thinketh”⁶ [so is he]⁷ is the title of a very notable book. This leads me to think that the LIMCAF strategy is to fix us – the people, by getting thousands of Nigerians to contemplate our cities repetitively and continuously, and thus by sheer psychology, create, in time, a shift, coxing us en masse towards a desired direction.

For the 16th year, LIMCAF has kept us pre-occupied and weltering in this urgent concern over our land. It has relentlessly pulled us through discourses around themes such as— *Life In My City* (2007), *Horizon Of Hope* (2011), *Being Young* (2012), *Out Of The Frame, Out Of The Box* (2013), *Beyond All Odds* (2015), *In The Midst of Realities* (2017), *The Other Side* (2019), *Vision 2020: So Far, So What?* (2020/2021), and more.

Year after year, the number of applications to the competition has kept growing. New applications increasingly trickle in from hitherto non-participating areas of the country. This, if nothing else, tells me that the nation is listening. Our combined voice is getting louder, stronger and clearer. It would only be a matter of time, and a matter of the intensity of our fight, until progress becomes evident. It was one exhibition centre at Enugu in 2007 with 180 entries. In 2023, it is 13 centres with 567 entries.

I have also found some of the young artists very motivating. Their works have responded quite aptly as they have warmed up to this

'project-Nigeria-struggle'. Izundu Chinedu's *The Big Picture* 2018⁸ bemoans the situation where citizens are murdered in cold blood, at twilight whilst men slept, and the leader who pretentiously looks to mundane matters, decidedly ignoring the big picture...

With Judith Daduut's *Dead Weight*, 2018⁹, an African/Nigerian inspired chess piece stages the contemporary Nigeria and its' people being toyed with by the leadership as in a game of chess, like pawns, in this game. Ahumaraeze Itah's portrait of the African child in *Unbothered*, 2022 is very telling of the real situation of our people. We seem unconcerned about our situation, and we appear to be moving away from it, albeit, we are very worried and concerned about who will fix our situation, and who will look after our land even if we all left for the time being, to better places. In Itah's words, “Let's save our land, save our culture...for it is our pride and heritage.”¹⁰

It is quite beautiful in this way, to impart patriotism to the populace through these exhibitions and proclamations, especially, to the youth who would be here for longer after this generation passes. It is also good to see them reaching into their minds and drawing out ideas, with attention on home-grown concepts and materials that speak to the local and are relevant also in global conversations. This, to me, is reminiscent of what occurred in

⁶Allen, James, 1864-1912. *As a Man Thinketh*. Mount Vernon, N.Y. :Peter Pauper Press, 1951.

⁷[so is he] - in brackets is my addition. Not at all part of this title.

⁸LIMCAF Exhibition catalogue, 2018, pp. 18.

⁹LIMCAF Exhibition catalogue, 2018, pp. 20.

¹⁰LIMCAF Exhibition catalogue, 2022, pp. 47.

the early days of what I shall call Indigenous Nigerian (contemporary) art - where the artists of the Nigeria Art Society – then studying at the Zaria Art School in the late 1950s, learnt to look to the native space for inspiration.

It is also remarkable that whilst some of these young artists have the ability to draw in their audiences with fittingly contextualised ideas that pull together for meaning, the circumstances of their work (their city, Nigeria), the content of their work, their medium, their theme and all the other 'whys' of the work; this ability in the meantime remains lost on some of their colleagues. I suppose this would be one solid reason for this project and why it is a contest. It is promoting learning and growth, producing artists that will be relevant for our time and for the future.

For instance, I disagree with Okechukwu Martha that “that day will surely come when the tables will turn and the children of today will become leaders, guardians and care givers; and they will abandon us, making rules and policies that will not be in our favour while we sit silently abandoned, as age humbles us”. I did infer earlier in this essay that the artist is a prophet for his society, however, this doomsday, its' degree of assertion and the warranty for the delivery of its' prediction is over-confident, to say the least. Perhaps this is 'artistic license' and the artist implies that we as a people must be cautious about our actions today as there will be consequences tomorrow. Well, unfortunately, it comes through as an absolute forecast for our future. This absoluteness is what I am nervous about. The artist is probably also dealing with the paradox, based on the given theme. They are perhaps trying to point to the opposite of what they really mean. I do think, nonetheless that there could be a more accessible way to make their point. More interestingly, perhaps they are developing a style that conceptualises their

meaning in this way. This would be pleasant to watch as their practice develops.

Another tactic for conceptualisation that I appreciate is seen in Ugiagbe Desmond's *My Struggle My Adventure*, 2019. Their idea is simple, the rendition playful and literal. It observes and captures that year's theme – *The Other Side* -, whilst also addressing 'life in my city' in general. I find this exactness heart-warming and gratifying.

Further along on the following pages in this edition of LIMCAF, I invite you to observe and enjoy the works of our artists for 2023. Please participate in this movement which is the future of contemporary art in Nigeria. There is a question, though, how might the arts assuage the current concerns of society?

Inflation, Insecurity - farmer-herder violence, deepening regional divides, jihadism abuses in the northeast, violence in the north-west, armed banditry (kidnappers, armed robbers, cattle rustlers, Fulani herdsman and other armed militia), Separatist Insurgency in the South (Ipob), oil militants, the discounting of serious crimes, general disregard for the well-being of women, children (and of everyone, really), lack of proper health care, #End Sars,

¹¹Chika Okeke's text on Natural Synthesis. See Bibliography.

¹²LIMCAF Exhibition catalogue, 2022, pp. 88. Referencing Okechukwu Martha, *Watchers of the Future Past*, 2022.

¹³567 entries were received in this competition. All of have been showcased at the various regions across the nation (13 this year). 111 works made it to the Grand Finale and are in this catalogue.

and the annual flooding in Kogi State that drives inflation every year. These are some of the known concerns in Nigeria that need fixing.

Globally, distress abounds across the world. We must have a look lest we, smothered by our own problems, become like the proverbial observer that views the community through a pinhole –

The long list is - ongoing global inflation helped by the war in Ukraine; drought in Somalia, Kenya and Ethiopia; hunger in [Nigeria,] Burkina Faso, Ethiopia, South Sudan and Yemen; up to 283 million people are in short of food [in some parts of the world], causing child marriage and gender discrimination; displacement and hunger due to the war in Syria; Militia problems and displacement in Democratic Republic of Congo and Myanmar; political upheaval, gangs' violence, and hunger in Afghanistan, Haiti, Myanmar; Taliban resurgence in Afghanistan,

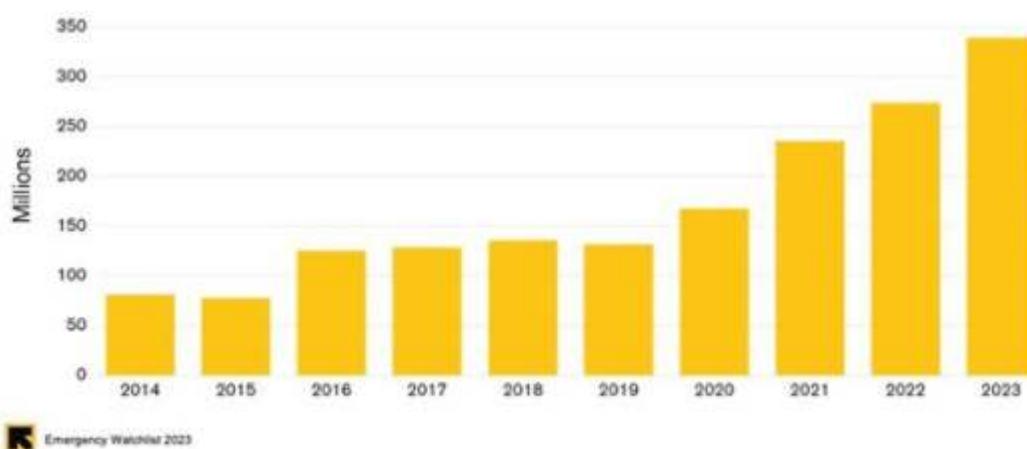
Coups in Myanmar and Niger; Jihadists in the Sahel- Burkina Faso, Mali-; poverty, gender inequality and violence in Latin America brought on by the Covid-19 pandemic; social media hate problems causing teen suicides, ethnic violence

¹⁴<https://www.thenewhumanitarian.org/analysis/2023/01/13/10-humanitarian-crises-demand-attention> <accessed 20/09/23>

¹⁵As at the time of that particular research. (See footnote. No. 13. Above)

¹⁶Image and research information courtesy, 'World Economic Forum' (weforum.org)

NUMBER OF PEOPLE IN HUMANITARIAN NEED WORLDWIDE



“The number of people in need of humanitarian assistance worldwide is expected to reach 340 million in 2023. Image: International Rescue Committee”.

and fights in Ethiopia, Philippines, and Kenya; militant groups at Mozambique, and Democratic Republic of Congo. Ethiopia's crises and obstacles to aid; multiple health problems, shootings and hunger in Marib -Yemen due to the prolonged war...

There are also the many hidden health risks of climate change – extreme weather, heat waves, floods, landslides that are destroying crops and communities, breeding diseases that are now appearing in unusual areas; undernutrition and food insecurity caused by this long-term draught and volatile weather. These problems begin to cause migration, triggering conflicts in host countries - with roadblocks for those seeking asylum in - Lithuania, Latvia and Poland. These kinds of roadblocks are illegal on the international law.

As the world is currently concerned about climate change problems and the numerous indications of insecurity and health issues, the art world is aware, keen and are addressing the same. We must however, recognise the saying that “if you want to fix a problem, find out who is profiting from this problem- and the problem might already be partly solved.”

Our nation is drained! Some say brain drain, but

I see other things being drained as well- zeal, valour, strength, inspiration, forte, vision, affection, compassion, civilisation, soul. The land is bare – no longer as green as it ought to be -as on our National Flag-, neither as when the songwriter, TY Bello sang her song- *The Land is Green...* -. I say let us improve on education and infrastructure. Let us challenge and incentivise our determined and unwavering youth. We must give them a great life here on our own land. Let us make our land green and white again – natural wealth, peace and unity!

By means of our art, let us keep our voices stayed on this matter.

¹⁷As at the time of that particular research. (See ref. No. 13. Above)

¹⁸Public domain.

¹⁹*Greenland* – song by TY Bello, released in 2007.

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GRAND FINALE NATIONAL JURY



Ayo Aina

The LIMCAF 2023 National Jury Panel will be chaired by **Ayo Aina**, an acclaimed Nigerian painter, muralist, and multimedia artist. He studied painting at Ahmadu Bello University, Zaria, graduating as the best student in fine arts, and with the Nigerian Art Council Award in 1990, and MFA in 1996. For over three decades, he has practiced full-time, and participated in several exhibitions in Nigeria, UK, Italy and Dubai, and also in the Dakar Biennale. He is famous for his use of uncommon exploratory platforms in dealing with contemporary political, social and environmental issues. His works can be found in public buildings and corporate institutions in Nigeria and beyond.

He has been mentioned in important books and journals, including *Seven Stories About Modern Art in Africa*, Whitechapel, London; Paris based quarterly, *Revue Noire*; and New York based art editorial, *Art Forum*. He is the founder and artistic director of Masterpiece Artstec, a public art project studio based in Kaduna. He is a principal partner at Julicom Group Artists, and a coordinator for the Art-is-Everywhere project. He was chairman, LIMCAF 2011 national jury.



Sukanthy

Visagapperumal-Egharevba

Sukanthy Visagapperumal-Egharevba obtained her first and second degrees in Painting from the University of Nigeria, Nsukka and a PhD from Delta State University, Abraka. She is basically a mixed media artist combining traditional iconographic influences from the Tamil Kolam of Sri-Lanka, her native homeland and the rich artistic cultures of the Middle-belt and South East Nigeria, her adopted country by marriage.

Through these influences, her scholarly and professional studio engagements open new vistas to engaging and understanding cultural hybridity and informs an uncommon uniqueness in her teaching approach and studio practice. As a Senior Lecturer at the University of Cross River State, she teaches studio processes and theories at both the Undergraduate and Postgraduate levels in the Department of Visual Arts and Technology and has many meritorious awards for services within and outside the institution.

GRAND FINALE NATIONAL JURY



Etiido Effiong William Inyang

Etiido Effiong William Inyang is a Printmaker and Professor of Design at the University of Port Harcourt, Nigeria. His educational journey spans several historic Nigerian university towns including Calabar, Zaria, Uyo and Port Harcourt, culminating in degrees including a Bachelor of Arts in Graphics, an MFA in Graphics, and a PhD in African History. With a career exceeding two decades, he has made significant contributions to art, academia, and international scholarship.

Etiido's academic path includes roles as a Fulbright Scholar at PAS, Northwestern University, Evanston, Illinois, and as a Post-doctoral Fellow at TUT, Pretoria, South Africa. His work embraces studio practice, critical discourse, lectures, research, and professional development on the nuances of design and the designed space.

He has participated in exhibitions, workshops, and commissions at local, national, and international levels. Etiido has also been a lead facilitator in serigraphy workshops, including the prestigious Bruce Onobrakpeya Harmattan series. His prints are featured in esteemed collections such as the National Gallery of Art in Nigeria and the Le Meridien Hotel chain, both domestically and internationally. Additionally, he is a dedicated member of the Society of Nigerian Artists (SNA) and a registered practitioner of advertising (rpa).



Otunba Oladotun Olatunbosun Alabi

Otunba Oladotun Olatunbosun Alabi was born in Lagos Nigeria. His educational career began in Lagos from where he went on to higher studies in Azare, Bauchi State, returning to Yaba College of Technology, Lagos, and the Federal College of Education also in Lagos before proceeding to the University of Winneba where in addition to the HND and PGD obtained in Nigeria, he earned the B.ED in 2012.

As a student he was a two-time Academy Press Award winner and also the Solidra Circle Award for painting (2008), Yaba college of technology faculty award 2011, and the Society of Nigerian Artist's Outstanding Service among several others. He has had several solo exhibitions with over 20 joint shows and numerous group exhibitions nationally and internationally including the Pan African Film and Art Festival in Los Angeles 2013-2015, Morino Valley exhibition 2015, 2016 and the SNA Lagos October Rain exhibitions since inception in 2008.

He is active member and Fellow of the Society of Nigerian artists (SNA), a former General secretary (2009- 2014) and past chairman (2013-2017) of the Lagos chapter and is the current Vice President (West). He manages Triad Studio Lagos.

GRAND FINALE NATIONAL JURY



Jacob Enemona Onoja

Jacob Enemona Onoja studied Fine Arts at the Ahmadu Bello University Zaria, Kaduna State, and graduated as the best student in his class specialising in painting in 2001. He obtained a Master's degree and a Ph.D. in Art history from the same institution in 2008 and 2017 respectively. He enjoys studio practice and has attended several exhibitions, workshops, and conferences on art and related disciplines locally and internationally with an array of over thirty (30) publications in journals and other literary materials as evidence. His passions include landscape paintings, photography, and discussions of art history.

He is currently the editor of University of Jos Fine and Applied Arts Journal (UJFAAJ) a thriving visual arts journal of the University, where he is a Senior Lecturer in drawing, painting, and art history. He is an enthusiastic researcher and always searching for new vistas of knowledge and opportunities to improve service delivery to the University system, the community, and internationally. He is a lover of peace and promotes the same through his artistic expressions and writings.



Professor Nkemdilim Angela Udeani

Professor Nkemdilim Angela Udeani is a lecturer of textile in the Department of Industrial Design, Modibbo Adama University Yola (formerly Federal University of Technology). She is a graduate of textile (1992) of the University of Nigeria Nsukka, where she also obtained her MFA degree (2002) and Ph.D. in Art Education (2011). She secured a teaching appointment in 1997 as a Graduate Assistant at the then Federal University of Technology Yola now Modibbo Adama University, Yola, where she gradually rose to the rank of a professor in 2021. Nkemdilim Angela Udeani has travelled wide locally and internationally as an academic.

She mainly focuses on fiber and tactile materials as means of producing textile art pieces with a lot of interest in enhancing textile production through raw material sourcing. She has published several articles to this effect and has also participated in several exhibitions.

GRAND FINALE NATIONAL JURY



Ato Arinze

Ato Arinze is an artist with special interest in Portrait Sculptures, and a noted Potter. His grasp for forms, attest to his skills, particularly in handling figural sculptures. Born in Mushin, Lagos in the mid 60's, his parents are from Southeastern State of Nigeria. He attended School in

Lagos and Secondary School in Ozubulu, Anambra State between before he was admitted to study Art in Federal Polytechnic Oko, Anambra State and later proceeded to Yaba College of Technology, Lagos his Higher Diploma, majoring in Sculpture. He has been a full-time studio artist since 1991.

A good-natured humanitarian, who gains satisfaction through self-sacrifice, he finds happiness helping young ones grow mentally, physically and in other areas of life, Ato sees art as “a gift of life to those who have it and know, as well as for those who do not have and who know not.” He is not just a sculptor and a potter, but one who does his work with a great sense of commitment and sincerity, a natural Teacher and a Leader, one who derives satisfaction from the joy of others, deriving pleasure from raising and building young artists to become proud of what they do.

Ato has participated in many group exhibitions within and outside Nigeria, with many sculpture commissions to his credit, such as the Bust of the first President of Nigeria Dr. Nnamdi Azikiwe as a collaborative project with Chike Oyeka and recently the Statue of Chief Bode Akindele, the Parakoyi of Ibadan Land. He is a recipient of the Solidra Award for Sculpture as well as the Society Nigerian Artists (Lagos State Chapter) Distinguished Artist Award.

2023 LIMCAF FESTIVAL LECTURE

By Okey Uwaezuoke

Title- Fix It, 'Stop Feeding It with Your Energy!'



ABOUT OKECHUKWU UWAEZUOKE

An arts editor with a leading Nigerian newspaper, THISDAY, since 2004, and a deputy editor of THISDAY's Sunday title from 2005 to 2015, Okechukwu Uwaezuoke had previously edited the arts pages of the now-defunct Lagos-based newspaper, The Comet. Before his more than two decades-long journalism career, he had a brief stint in copywriting at the advertising firm Ogilvy, Benson & Mather (Nigeria)

Limited and later worked as a sales and marketing executive at a shipping agency, IAL (Nigeria) Limited. He holds a 1985 Bachelor of Arts [BA] degree in French and a 1992 Master of Arts (M.A.) degree in mass communications from the University of Nigeria, Nsukka. In addition, he holds a 1984 diploma certificate from the University of Grenoble, France.

CHILDREN WITH DISABILITY WORKSHOP

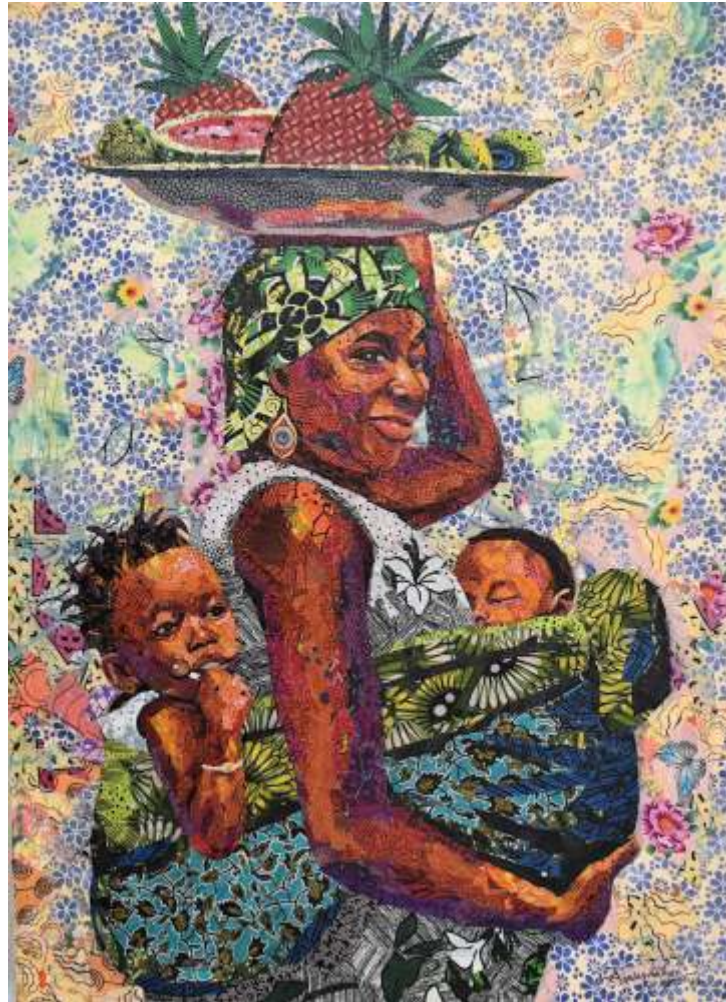


CHILDREN WITH DISABILITY WORKSHOP





EXHIBITS



'Thriving In Adversity' - Fabric on canvas (37 x 50 in) - 2023

AGWUNWA CHINONSO

My name is Agwunwa Theophilus Chinonso and I am from Delta State, a graduate of Auchi Polytechnic, Edo State with a diploma in Arts and Industrial Design (Painting). In my paintings, I explore the colour and texture of waste material, especially fabric. I like to think of this concept as 'transforming waste to wealth'. Since I was a child, I have shown a flare for creativity, excelling in both visual and performing arts.

ARTWORK DESCRIPTION

This work is an Ankara fabric collage with zero external pigments. It depicts a single mother who smiles broadly despite the many difficulties that she faces, - such as the absence of her children's father (who already left her) in the harsh economy. It is a story of resilience and creativity as this single mother battles the realities of daily life and provides for her family.

■ ABUJA EXHIBITION CENTRE ■



'Together we Can' - Installation

AUDU IKO-OJO

I'm Audu Philip Iko-ojo from Kogi state, I am a Sculptor and a Ceramist. I obtained B.A Ed Fine and Applied Arts from Adeyemi College of Education Ondo State affiliated to Obafemi Awolowo University Osun State in 2023. I was part of the top 26 Artist that exhibited in an art competition organised by the Spanish embassy in Abuja, Nigeria

DETAILS





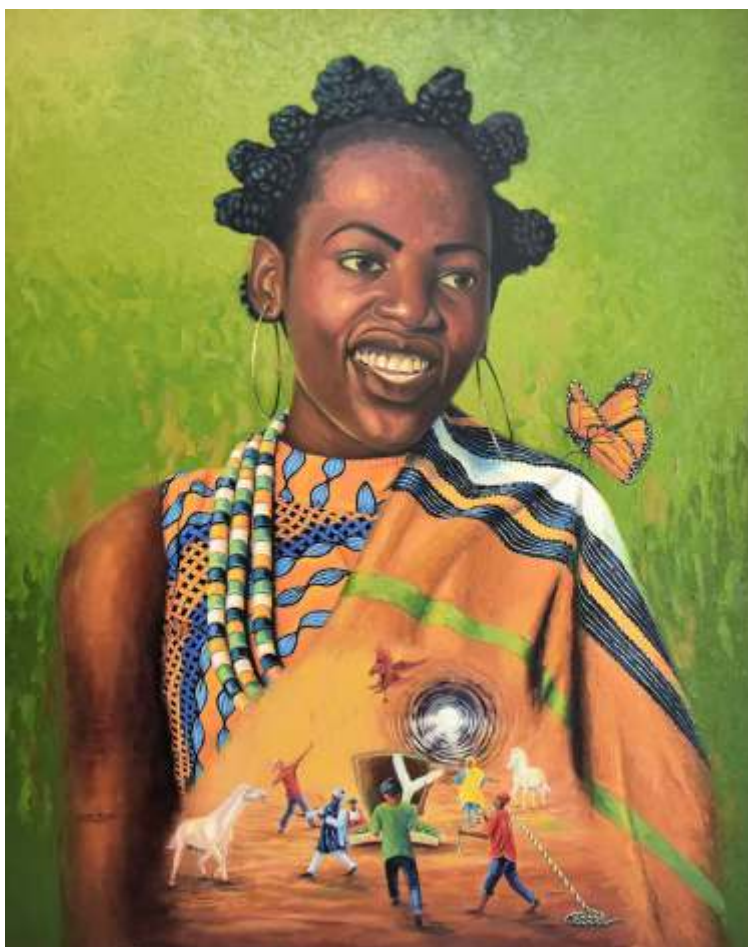
'Littered Treasure' - Installation

AUGUSTINE EBUKA

I have had a keen interest in art through my elementary and secondary education. Now, I am a student of Visual and Creative Art (Sculpture Major) at the Federal University of Lafia. I am Augustine Martin Ebuoka.

ARTWORK DESCRIPTION

My artwork, largely influenced by the works of Erasmus Onyishi (B.A, M.F.A), is intended to address issues around life and its purpose. Inspired by nature and life's existence, I work with organic materials, including clay and concrete. I tend to use my work to address issues affecting life and its' purpose.



'Breathe Again' - Oil on Canvas (48 x 60 in) - 2023

EJIGA MICHAEL

An Igala person from Kogi State, my name is Ejiga Michael. I am a portrait artist who explores oil colours and charcoal in my work. I obtained B. A. in Fine Art from Ahmadu Bello University, Zaria in 2021. I currently practice at a studio in Kogi. I have participated in several art exhibitions and workshops within and outside my state.

ARTWORK DESCRIPTION

Before Nigeria's democracy in 1999, my city breathed fine, it teemed with life and prosperity and my people had neither need nor want for greener pastures. The slogan 'National Cake' and the consequences of its adoption has fostered marginalization against the express wishes of our past heroes, and other vices have followed in its wake; tribalism, religious and ethnic discrimination, corruption and, naturally, multiple economic and humanitarian crises. All of this has, inevitably, set back national growth. I say we shun our social/political sentiments and unite as a people to restore the lost dignity of our past heroes. Let us cultivate positive transformation to impact the lives of future generations.



'Renewed Hope' - Photography

KOTSO JOANN AKAYI

I am Kotso Joann Akayi, a graduate of Business Administration from Nasarawa State University, Keffi, I work in photography.

DETAILS





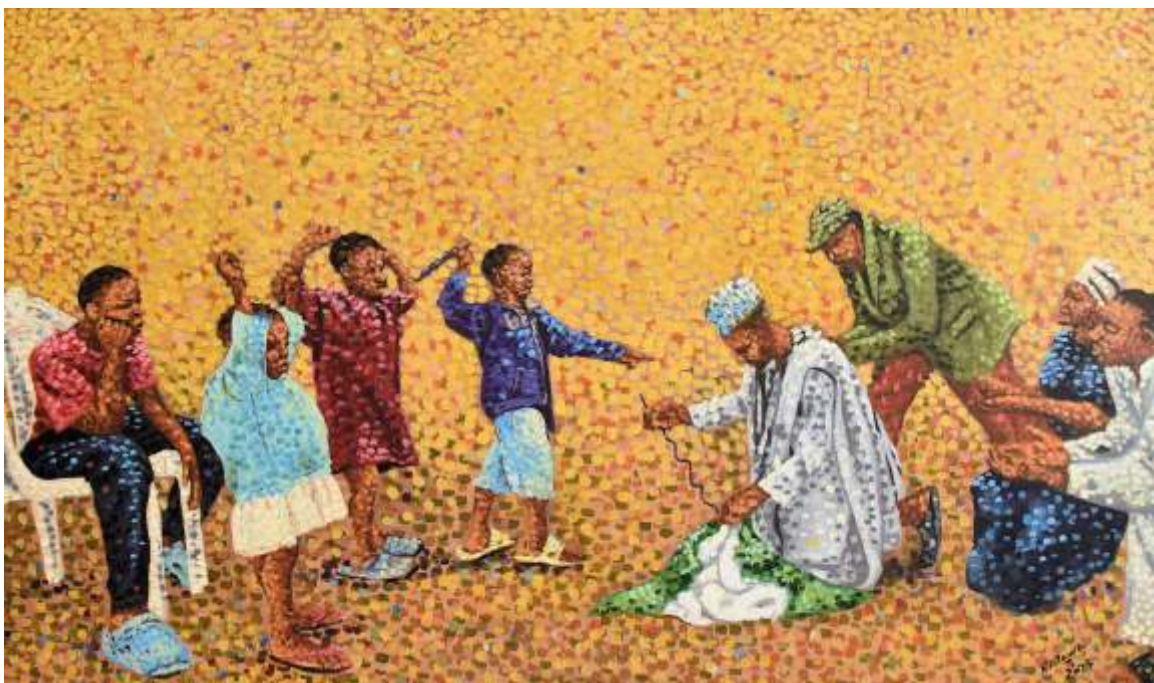
'For The Rainy Days' - Metal and drift wood (168 x 34 x 34 cm) - 2023

MAYI EKOJA

I am Mayi Theophilus Ekoja, a metal sculptor from Kogi State, Nigeria. My studio is situated in Lokoja, the state's capital. I am inspired by nature and the environment. My artworks are characterized by African motifs formed from pieces of metal. I believe art takes a lot of patience and creativity to make.

ARTWORK DESCRIPTION

The ultimate outcome of each of our lives is determined by the decisions we take - the paths we choose to walk. As the popular saying goes, "He who fails to plan, plans to fail". 'For the Rainy Days' in an effort to encourage a less nonchalant approach to planning for the future, gives us a look into some of nature's survival strategies. In this piece, the squirrel and ants gather and store food in their nest (tree trunk) for times of less food, in a most fundamental effort for survival –fixing food shortage possibilities.



'Youth Catalyst' - Painting

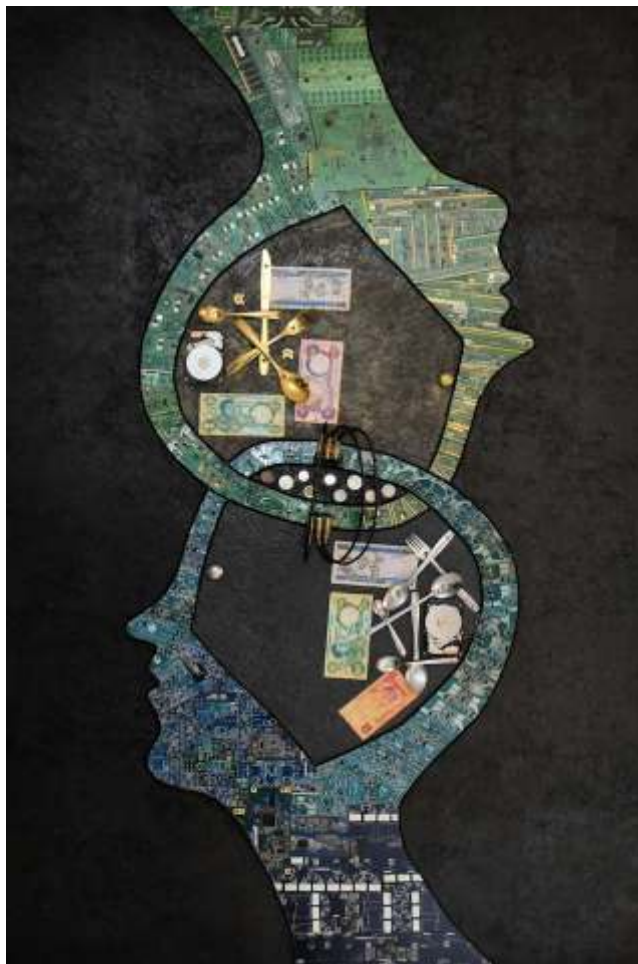


NENTAWE AARON

Nentawe Aaron Gokwat hailing from the Kanke Local Government area, is a freelance artist based in Jos, Plateau State, Nigeria. Specializing in the captivating technique of pointillism, Nentawe holds a degree in arts from the Federal College of Education, Pankshin (BA.Ed). Drawing inspiration from personal experiences within Nigerian society, His vibrant artworks explore themes of culture, identity, and social dynamics. Through meticulous dotting and attention to detail, Nentawe's art invites viewers to engage with the interplay of light and shadow, revealing hidden narratives and emotions.

ARTWORK DESCRIPTION

THE YOUTH CATALYST ACRYLIC ON CANVAS 72x123 CM
2023 "Youth Catalyst" portrays a pivotal moment in the dialogue between generations. The youth, holding Cain, confront the older generation, represented by a figure mending the Nigerian flag using intricate pointillism. This technique serves as a powerful metaphor for unity, highlighting that each individual, akin to a point in a larger canvas, contributes to the greater picture of societal transformation. The painting encapsulates the evolving dynamics between generations, underlining our collective responsibility to mend and unite our society for a brighter future



'The Power Of Collaboration' (5ft x 6ft) - 2023

NWORAH BENSON

I am Nworah Benson, a self-taught artist from Anambra State who has obtained a B.A. in Sculpture from the University of Port Harcourt. I have participated in numerous art workshops, competitions and exhibitions. Using art as my language, I like to open up discussions about such contemporary socio-cultural issues as waste management, the economy, and politics.

ARTWORK DESCRIPTION

The systems of our modern global economy are the connective veins of the central nervous system of humanity. Its' most essential component is human resources, us! To harmonize our vastly varying economic perspectives and unite towards a common, noble purpose like the global eradication of hunger is to create a solution that will fix the world. The cutlery in this artwork illustrates *feeding the world*. This is a realistic goal that can only be accomplished by significant, perhaps unprecedented levels of human collaboration.

■ ABUJA EXHIBITION CENTRE ■



'Upholding The Essence Of Humanity' - Fabric and plastic pearls with acrylic on canvas (3 x 4 ft) - 2023

OYEWALE ESTHER

A third-year student of education in the Department of Fine and Applied Arts at the University of Benin, Edo State. I am Esther K. Oyewale. I live and work in the FCT, Abuja and I mostly work with fabric and paint, inspired by people, nature, and culture. I had my first solo exhibition in 2020. On the 15th of July 2022 and 10th of August 2023, respectively, I exhibited my works at the World Youth Skill Day organized by the National Youth and Sport Commission, and held at the National Abiola Stadium; and the International Youth Day Celebration, held at at Cyprian Ekwensi Centre for Arts and Culture, Abuja.

ARTWORK DESCRIPTION

'Upholding the Essence of Humanity' is a 2023 artwork that I created using fabric, plastic pearls, and acrylic over canvas. In a world grappling with unprecedented challenges, it's vital for all individuals and organizations to co-operate and address all the challenges. This artwork symbolically represents the world's seven continents as diverse hands. We are, here, united, despite our differences. This is to emphasize the importance of love as a key factor for sustaining humanity. I have used motifs to portray transformation, growth, hope, recycling, good leadership, and peace. The woman in the artwork represents Mother Earth, with various green scrap fabric to highlight environmental vitality. In the background, diverse motifs symbolise the harmonious fusion of various human traits and attitudes. Ultimately, my message calls for love and collective action. Let us address this world's challenges and 'fix it'.



'Our Blood Has the Same Colour' - Mixed media (sand and coated paint) - 2.5 by 4 ft – 2023

WILLIAMS JOSEPHINE

I am Josephine Uchechukwu Williams, a painter from Abia State living and working in Abuja, Nigeria. I have a B.A. in Fine and Applied Arts (2017) from University of Nigeria, Nsukka. I am inspired by scenery, events and my immediate environment. I make realistic and conceptual paintings. My recent works address humanity's environmental impact, local and global through, primarily, converting waste to art. I also point out the need for proper hygiene among women, particularly, the young ones.

ARTWORK DESCRIPTION

This artwork symbolizes the unity of humanity, emphasizing that blood knows no boundaries. Regardless of religion, tribe, race, or other differences, when blood is transfused, it disregards such distinctions. It highlights the need to combat the harm caused by these divisions, which result in societal injustices, violence, poverty, and more. This piece seeks to raise awareness of unity as a solution to these issues.



'Introspection' - Oil on canvas (23.5 x 36 in) - YEAR: 2023

DAMILOLA ABASS

I am Damilola Abass from Bariga, Lagos State. I am currently a student of Fine and Applied Arts at Adeyemi Federal University of Education, Ondo, specialising in painting. In my exploration of painting, I have discovered a love for Impasto.

ARTWORK DESCRIPTION

'Our lives as humans are shaped by our thoughts, which are the foundation for their actions. How can we fix it – our thoughts- through introspection?



'Getting Older' - Digital Art - 36.5 x 36.5 in - 2023

ANOZIE JEREMIAH

I am Anozie Jeremiah, an indigene of Abia state and a student of Nnamdi Azikiwe University, Awka. I like to let my imagination run wild and inject my creativity beyond my drawings to even the most basic of things like a regular conversation. As an artist, my mantra is, "The art is not in the display of the act, but in the meaning of the act."

ARTWORK DESCRIPTION

Getting Older tells a story of how it is never too late to achieve the things we seek. It is always the perfect time to make an adjustment, begin a change. From the day we were born, every stage of our lives has contributed to the image we portray today. And anything can be fixed when we fix ourselves.



'Reformation' - Charcoal on Strathmore 300gsm vellum paper (100 x 126 cm) - 2023

NWITE STANLEY

I am a graphite and charcoal hyperrealism artist; an IBEX Art Insider and IBEX Dream Fund recipient. I study the expression of the human form in all its diverse complexities. –

ARTWORK DESCRIPTION

This work was created in 256 hours over 2 months. It expresses the vital role of a mother in bringing up the male child devoid of the fears, anxieties, insecurities, guilt, shame etc. of the previous generation, saturating the child in love and discipline and by so doing creating a lovely planet for all earthlings.



'Sanctuary' - Mixed Media (45 x 155 cm) - 2023

OKOSI CHUKWUMA

I am Okosi Chukwuma Joseph, a painter and sculptor who studied at the University of Nigeria Nsukka (UNN). I am a member of Onitsha Professional Artists Association (OPAA) and the Society of Nigerian Artist (SNA), Anambra State chapter. I have participated in several group exhibitions and currently practice in a studio in Onitsha. I enjoy using a variety of mediums.

ARTWORK DESCRIPTION

Getting Older tells a story of how it is never too late to achieve the things we seek. It is always the perfect time to make an adjustment, begin a change. From the day we were born, every stage of our lives has contributed to the image we portray today. And anything can be fixed when we fix ourselves.

■ AWKA EXHIBITION CENTRE ■



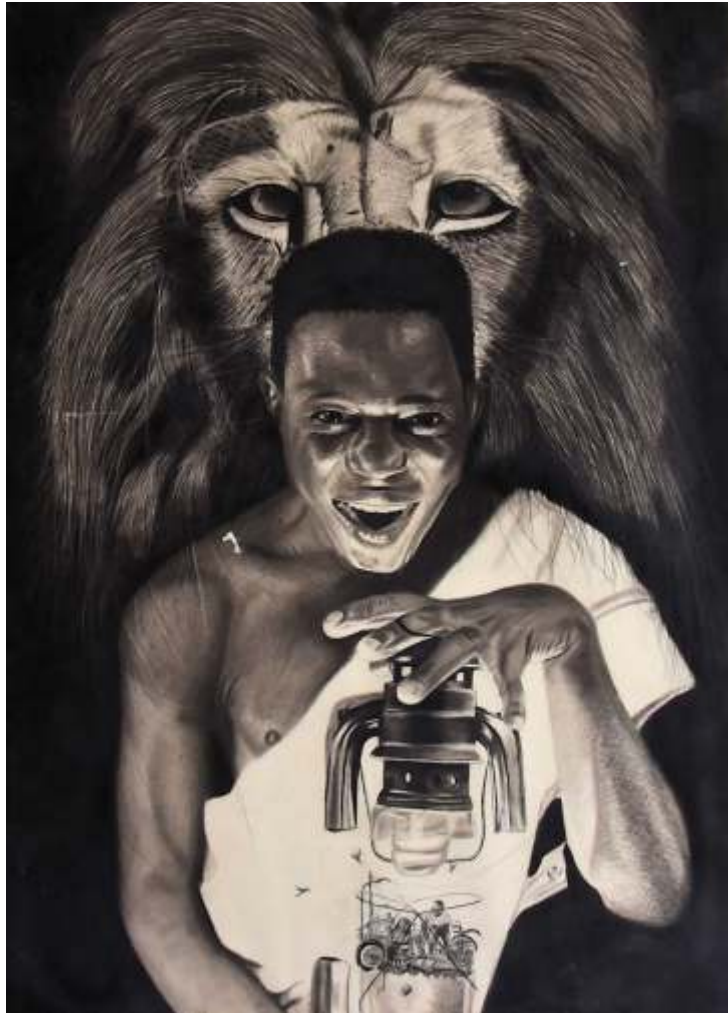
'Synergy' - Coconut shell and bonded sand (30 x 21x 15 in) - 2023

UGWUANYI CHUKWUEBUKA

A professional artist with specialty in sculpture, I am Chukwuebuka Joseph Ugwuanyi from Iheakpu Awka, Enugu State. I am a graduate of Fine and Applied Arts from the University of Benin, Edo State. I employ various mediums, and am developing a growing interest in nuts shards. I make artworks to serve as ideological tools for social transformation.

ARTWORK DESCRIPTION

It is our responsibility to fix the problems in our nation and society. Success largely depends on our ability to come together as a people, to collectively face what is challenging us. Everyone; big or small, young or old, has a role to play in pushing back our diverse challenges and fixing our broken world. When we unite to put our collective best foot forward, we can synergistically thread the needle and fix the tear in the fabric of our society.



'Fix It' – Charcoal (3 x 4 ft) - 2023

CHARLES ALEX

My name is Charles Alex and I am from Delta State. I schooled at Auchi Polytechnic and have a National Diploma in Fine Art. I started drawing when I was six and now make hyper-realistic drawings with charcoal. I have found freedom to express myself in art that I cannot find anywhere else.

ARTWORK DESCRIPTION

This drawing represents the Nigerian government's denial of development and resources to its people. I made this piece to show the pain that people are facing. It calls for us to come together to make a good government that will foster the development of our nation.



'Fix The Trend' - Acrylic and charcoal on Strathmore paper (2 x 3ft) - 2023

GODFREY WILSON

My name is Wilson Godfrey and I am a visual artist from Okpella, Edo State. I make mixed media paintings, experimenting with the fusion of charcoal and acrylic.

ARTWORK DESCRIPTION

This world is going through unprecedented challenges for which we need to be prepared. The influence of social media on socio-cultural norms has swelled exponentially in the past couple of decades and with it has come scourges of misinformation and superficiality. 'Fix the Trend' calls for a holistic effort towards the eradication of these blights.



‘The Problem and the Solution’ Sculpture

IGHORHUNU EMUOBONUVIE

I am Ighorhunu Emuobonuvie, a graduate of the School of Art and Design at Auchi Polytechnic. I specialize in tyre sculpture and metal work. I have participated in various online art exhibitions and was a top 100 finalist for the 2022 LIMCAF.

ARTWORK DESCRIPTION

Justice bows in shame due to the harm caused by humanity over the years. Solving global issues and forging a better future begins with identifying their root causes. Research shows that problems stem from both top-down governance and individual actions. Recognizing injustice and addressing it from government to citizens can restore justice's pride and eliminate shame. This artwork symbolizes the problem (justice in shame) using metal flat bars and scraps, urging collective action to help justice stand tall once more.



'Patterns and Patches' - Acrylic on canvas (90 x 120 cm) - 2023

IKHIMEAGIE ELIZABETH

I am Ikhimeagie Elizabeth Odufa, from Agenebode, Edo State. I was born and raised in Benin City. I studied at Federal Polytechnic Auchi, Edo State. This is the third exhibition I have participated in. I like to express myself with writing and, I am interested in the movement of figures, their gestures and forms, the exploration of colour.

ARTWORK DESCRIPTION

Can something that seems beyond repair be fixed? Amidst the inhumanity we face in a so-called 'naturally blessed country', can we be human enough to make a difference? Can we unite as cohesively as broomsticks bunched together or are we too diverse; with different languages, religions, cultures and beliefs?

We must intentionally create connections! We could start by fixing ourselves individually, and then working with an interwoven vision, growth. Our broken pieces are not beyond being fixed.

■ BENIN/AUCHI EXHIBITION CENTRE ■



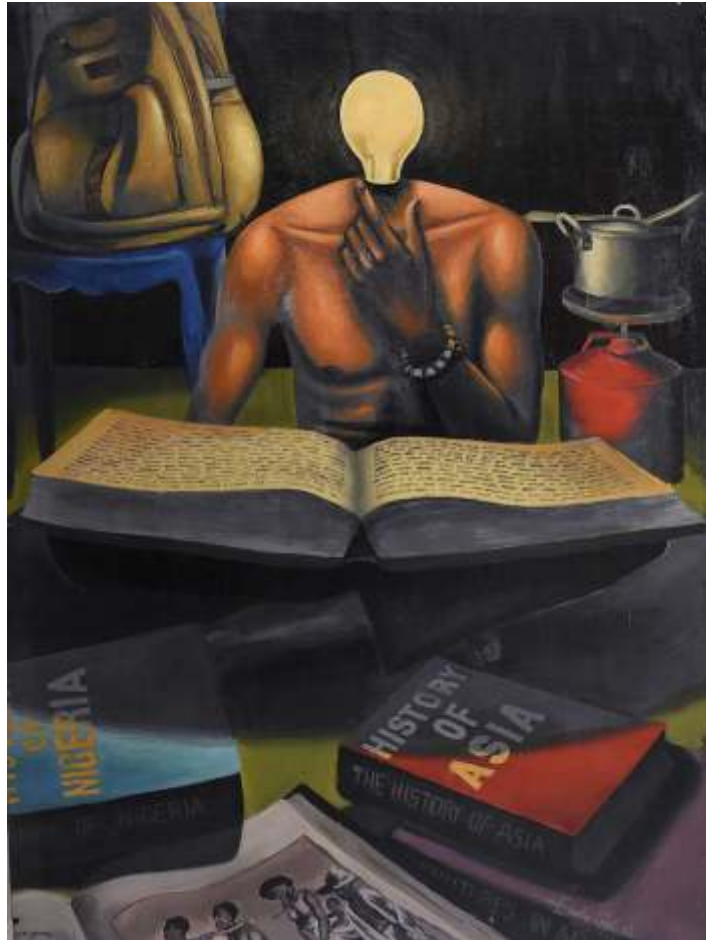
Sculpture - Flat bar, pans and junk metal - 2023

MOSES STEPHEN

My name is Moses
Iyagboli Stephen and I
studied Sculpture at the
School of Art and Design, Auchi
Polytechnic, specializing with flat
bars and metal sheets.

ARTWORK DESCRIPTION

It is time we stop complaining about our government and start doing the right things. We all come into the world broken and in need of fixing. My sculpture depicts a man reconstructing the world in which he is not dependent on the governmental system. Our world is the way it is today because we are callous and uncaring so, for the world to be a better place, each individual must reconstruct their own bit.



'Going Back to History' - Acrylic on (36 x 48 in) - 2023

OSAWARU GIFT

I am Osawaru Esohe Gift, from Orhiomwon, Edo state. I grew up in Benin City, Edo State. I was inspired to start making art at a tender age. I am working hard to develop an expressive painting style that would speak to society and propagate African cultures to serve as an inspiration to the world. I am a student of Auch Polytechnic.

ARTWORK DESCRIPTION

I wish to portray in my painting that every human construct has a history, whether ethnic group, race, nation, or civilization and studying these histories help us understand how the past shapes the present. Without understanding how the world has worked, we cannot build a framework upon which to sculpt a future. If we do not know where we are coming from, we cannot know where we are going and those who do not know their history are bound to repeat it.

■ BENIN/AUCHI EXHIBITION CENTRE ■



'Restoring the Glory' Photography/Graphics

OYEKOYA OLUWAFEMI

Oyekoya Oluwafemi, an ND 1 student of Photography in the School of Art and Industrial Design, Auchi Polytechnic, in Edo State.

ARTWORK DESCRIPTION





'Lead the Young' - Oil and acrylic on canvas – 36 x 48 in

SUMANU DAVID

I am Sumanu David from Igarra, Edo state. I was raised in Abeokuta. I work with harmonized textures, forms, anatomy, colours and solid materials (wood chips). I focus on life experiences in the environment and supernatural coalition. I have participated in exhibitions and competitions, both in Nigeria and International.

ARTWORK DESCRIPTION

The world's future hinges on empowering the youth. In a world with many challenges, we must prioritize doing things right. By leading and creating opportunities for young people, we pave the way for a brighter future. They should never be our last priority, as they are the future. Empower, guide, support, and collaborate with them as exemplified by LIMCAF. Research shows that a significant portion of humanity is vulnerable to issues like genocide and lack of direction. The young must learn from our mistakes to build a future. It is time for a shift from long-standing old leadership to allow for fresh ideas and a better world.



'Holistic Redemption' – marble, glass and metal - 2023

SLEDGE KOSISOCHUKWU

My name is Sledge Kosisochukwu Odoh and I am a sculptor. I am an award winner at the *Manikarnika Art Exhibition*. I explore different mediums such as metal, glass, marble, fiberglass, and concrete. I have been practising art for six years.

ARTWORK DESCRIPTION

This sculpture symbolizes the urgent need to address global corruption, prejudice, war, pandemics, racism, and injustice. The broken glass globe represents 'a world in crisis'. People in blue uniforms are shown working to repair it despite the challenges, symbolizing the effort required to make the world better. Some are seen removing toxic elements like missiles and bombs that represent the troubles in our world. A physician's attempt to inject the globe signifies the need for healing. My artwork encourages us to cultivate and foster a positive mindset towards creating a better world.



'Fix Our Cultural Identity' - Charcoal on paper (4 × 8 ft) - 2023

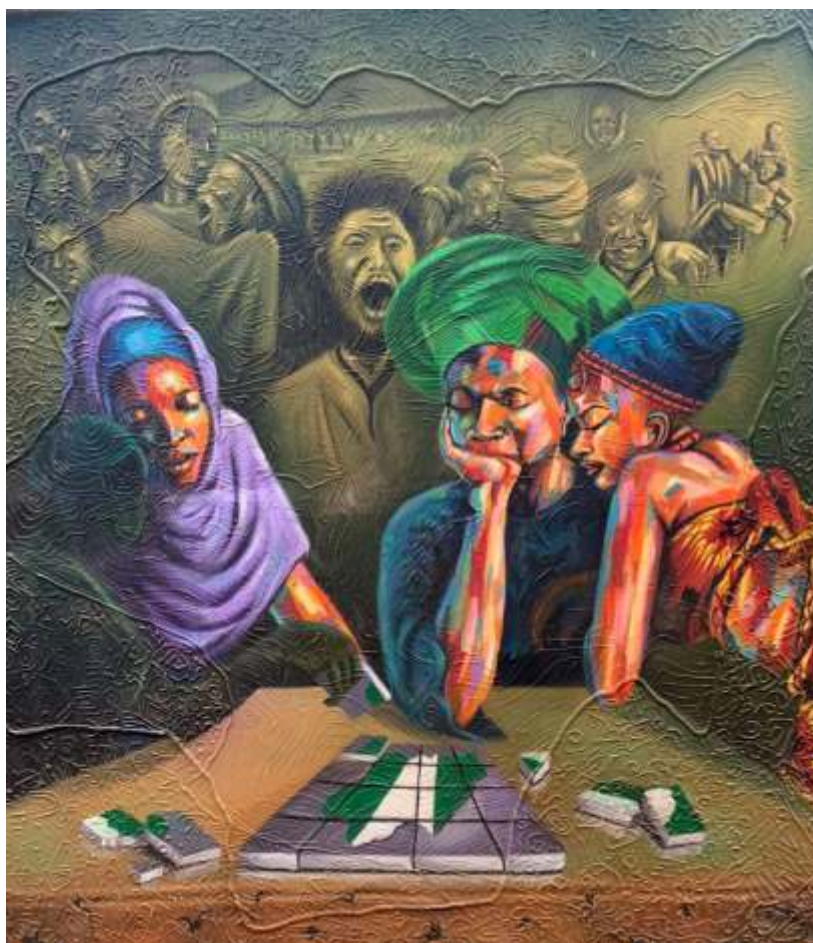
NKWOCHA EZICHI

I am Nkwocha Ezichi Nnanyerugo, a Visual Artist from Ahiara Ahiazu Mbaise in Imo State, Nigeria. I am inspired by the unspoken situations of people in various environments. Thus, I explore my creativity, making realistic conceptual drawings that try to foster communication channels where there were, perhaps, previously none. This, is often my foundational theme.

ARTWORK DESCRIPTION

As a result of globalisation, individual cultural identities become more and more complex. In Nigeria, the purity of ethnic cultures is continually being watered down. External influences, such as contemporary western trends that we assimilate blindly, blur the certainty of our identity and chip away at the traditions of our people.

This drawing, rich in symbolism, tells of an ongoing identity uncertainty. It is a call for us to recognise our ancestral communities and cultures. We must fix this issue by embracing our background and ethnicity.



'Unity in Diversity' - Oil on canvas (66 x 72 in) - 2022

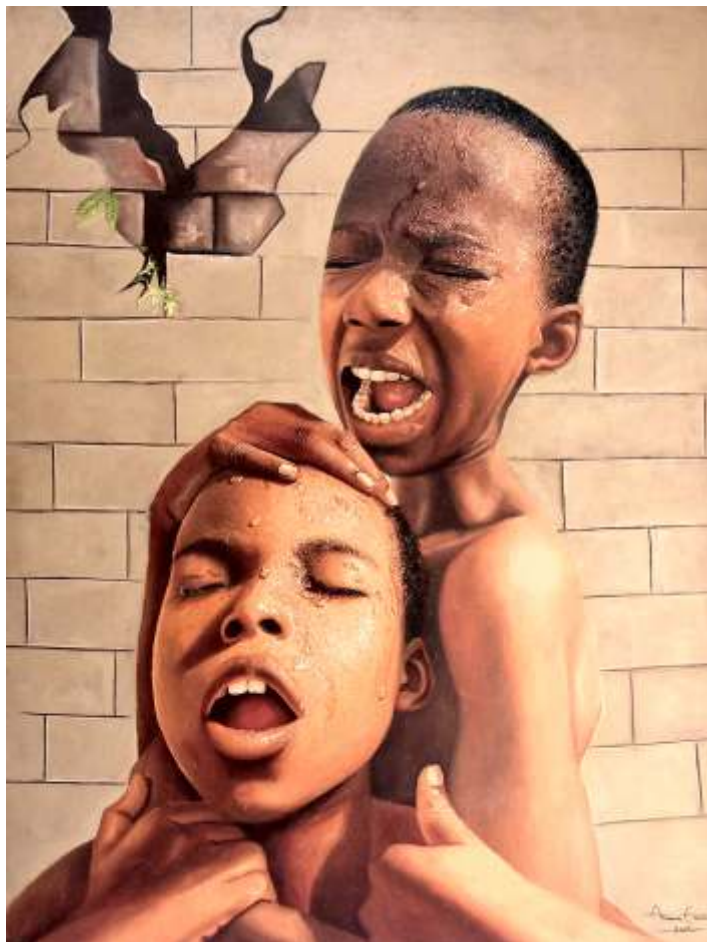
AMAZU NZUBE

A first-class graduate of painting from the IMT School of Art, I am Amazu Nzube, a prolific painter and muralist. I seek to recreate familiar scenes in my painting, embedding within them messages that titillate and educate. I also make sculptures.

ARTWORK DESCRIPTION

This artwork mirrors Nigeria's journey, rife with division and struggle. The older generation tried division, leading us into suffering.

The youth, during #ENDSARS, sought change but faced violence instead. Economic hardship has pushed some to desperate acts. The image here portrays this desperation by a hand holding a head. To make Nigeria better, unity in diversity is crucial. Examples such as the elections in Abia State this year; inspirational leaders like Ngozi Okonjo-Iweala and Obiageli Ezekwesili highlighting women's potential. The forward-thinking approach of these women can outshine current male leadership. Women prioritize the future and generations to come, making them promising leaders.



'Fix it' (struggle)

AKANWA EMMANUEL

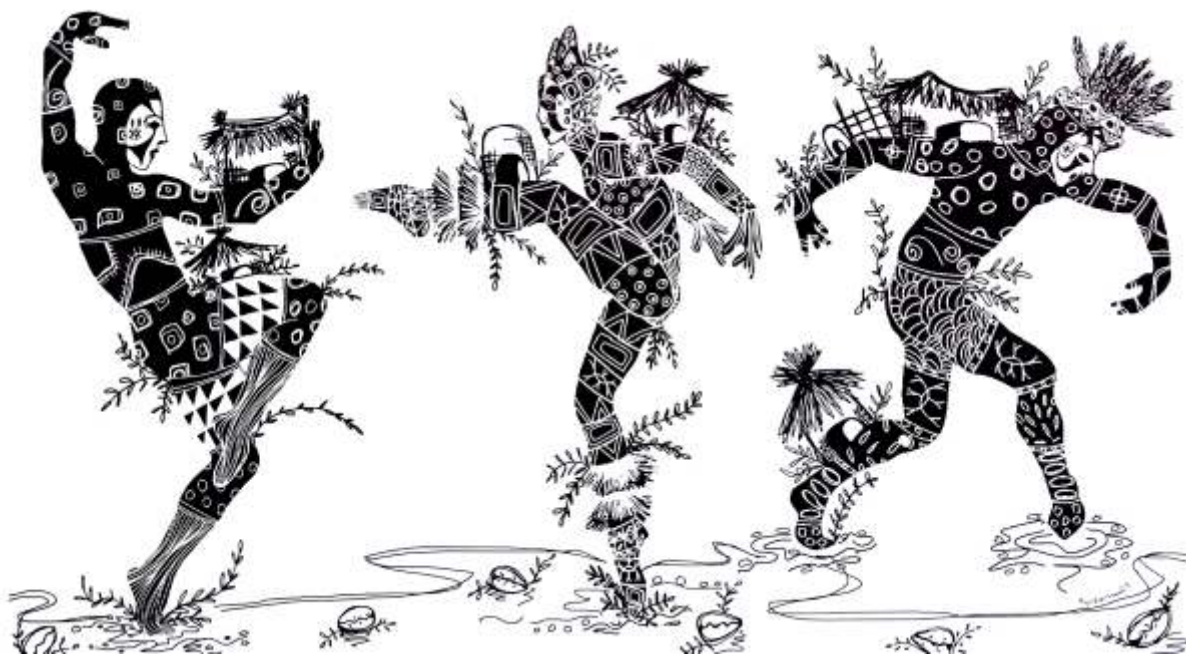
Akanwa Emmanuel, I am currently working towards being a hyper realistic painter, and art, for me, is an avenue for communication.

ARTWORK DESCRIPTION

Clearly, fractures emerge which are founded on our activities and actions in the primary community (the family).

Our country is in its' current state due to unsettled family matters which then go forth to manifest in public – squabbles among siblings and relatives develop into hard-heartedness and stiff-neck, all over the place.

We have really become a mean people. To fix the nation and fix the world, families must cease this struggle with one another. Stop the wars in the homestead. It produces hatred amongst us. To fix it, *let us say no to 'struggle in the home'!*



'X-ray Results', Digital Art (archival print on canvas), 3ft x 6ft - 2023

CHIAGOZIEM NNEAMAKA

I am Chiagoziem Nneamaka Orji, a native of Awgu Local Government area in Enugu state, Nigeria. I started drawing and crafting from an early age. I earned a bachelor's degree in Fine and Applied Arts at the University of Nigeria, Nsukka. I discovered my love for figurative lines in 2019 and began work focused on the female figure. I aim to reflect my spirituality through my paintings.

ARTWORK DESCRIPTION

My work, *X-ray Results* was inspired by my time spent at an orthopaedic hospital. I worked with x-rays and became interested in the simple black and white images that revealed truths that might otherwise be inaccessible, truths that bring us a step closer to fixing the problem.



'Gestation' – Mixed media: fabric, flower and cord (5ft, length) - 2023

AZODO CHISOM

I am an alumnus of University of Nigeria, Nsukka (UNN) with a B. A. in Fine and Applied Arts. My name is Chisom Maudlyn Azodo. I am fascinated by the complex intersection of fashion and art and this is reflected in my work. Thus far I have worked predominantly with mural, body art and African inspired clothing and jewellery design. My favourite material to work with is 'Cord' wrapped in Ankara.

ARTWORK DESCRIPTION

Il created 'Gestation' by intertwining cord to sculpt a pregnant feminine figure. It was inspired by the woman-centric phenomenon of childbirth. It is a curious ordeal what a woman goes through during pregnancy and labor and the astonishing way her pains vanish as soon as she holds her baby. This situation serves as a fitting metaphor for huge change - something as monumental fixing Nigeria.

The chaotic intertwining of the cords symbolizes the complication and strain that often accompany new beginnings; and the resulting unity that strengthens. Flowers here symbolize life blooming anew. Chaos is a harbinger of great change; there is no joy of new life without the pain of childbirth.



'Despair' - Sculpture

MORAKINYO CALEB

I am Morakinyo Abiodun Caleb also known as AC Creations. I was born in Lagos, Nigeria and I am from Ibadan. I apprenticed in the art studio of a maestro in Lagos before going on to study Fine Arts at the Institute of Management and Technology (IMT), Enugu, earning a diploma in Fine Art, and a higher diploma in Sculpture. I currently practice Sculpture in Enugu.

ARTWORK DESCRIPTION

This sculpted piece, *Deaspair*, is a stylized, semi-nude female figure, breasts bare; a symbol of the hopelessness Nigeria has suffered as a nation. The bare breasts represent our natural resources at which, over the years, we have allowed foreigners to suck away to develop their own homelands. In return, we are left in despair. Should we continue to despair? Individual details highlight aspects of our struggle; unjointed spaces tell of loopholes that need plugging, washers represent hopelessness, and joints where each meet apprise of unity in disunity. We cannot fix these problems if we do not fix ourselves. The people, the government, religious places of worship, institutions; we all need a fix.



'It Still Abounds' - Oil colour, enamel paints, broom sticks, sand, markers, bamboo, beads and glue
- 139 x 80.2 cm - 2020

ONWE KINGSLEY

I am a Nigerian Artist from Enugu State, specializing in painting. I hold an N.C.E and a B.A. Ed. in Fine and Applied Arts from the Federal College of Education, Eha-Amufu, Enugu State, and Nnamdi Azikiwe University, Awka, Anambra State respectively. I have taught art at the secondary school level and my works are in both private and public collections.

ARTWORK DESCRIPTION

My work is a symbolism of how, in the midst of plenty, of abundant natural resources, many live on/below \$1 per day. Hunger is a silent killer that will not be leaving us anytime soon. A poverty-stricken nation is a hungry nation, and this comes with malnutrition, malnourishment, and sadness.



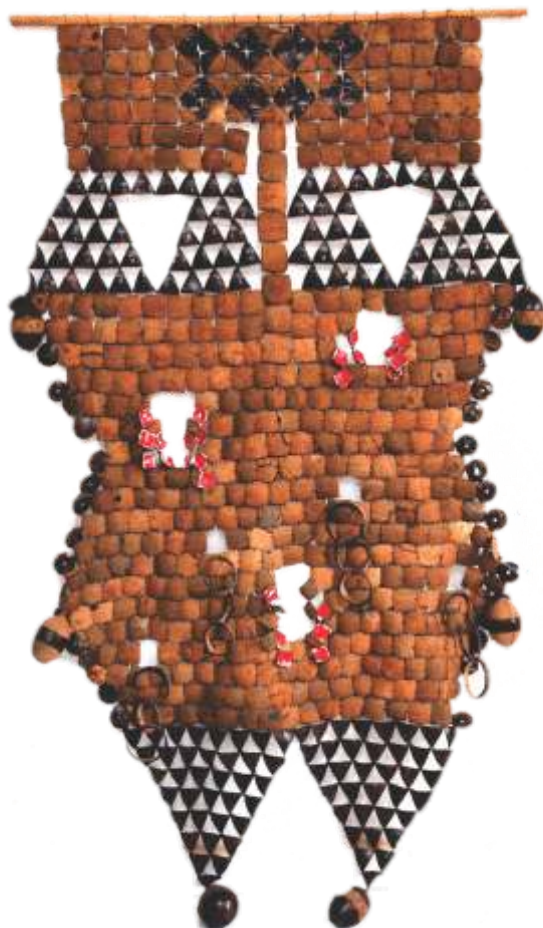
'More Panes, No Gains' - Mixed media - 4 × 3 ft

NNAMDI HECTOR

I am Nnamdi Hector Udoka, a Nigerian figurative artist who resides and works in Enugu, Nigeria. I studied sculpture and my work centers around community and societal constructs, the individual's effect on both, as well as the contributions of these concepts to the individual's ever-shifting state of mind. I employ a crisscross drawing style to feed a flurry of lines to my compositions, using strokes to depict form and space. My pieces are in private collections throughout Nigeria and abroad.

ARTWORK DESCRIPTION

This piece depicts a glass louver window as a metaphor for the Nigerian economy. The window offers an avenue for exchange just like the Naira does. It has eight glass panes just as the Naira has eight denominations. In 2022 the Central Bank of Nigeria, in a bid to tame inflation and halt naira hoarding, redesigned four of the higher Naira notes and introduced them into the system with the old notes still in circulation. This attempt to fix our economic situation has been like adding an extra pane of glass to the window in that no practical difference was made. The downward spiral of our country's economy continues.



'The Remaining' - Coconut shells (4 x 6 ft)

OMEKE JOHN

Currently a student of the University of Nigeria Nsukka, I am John, an artist from Opi, Nsukka, Nigeria. I cofounded JK Meoli Crafts, an online handmade jewelry store, and I have some experience teaching art at the secondary school level. I have entered my works into multiple art exhibitions and competitions. I love to create art with coconut shells.

ARTWORK DESCRIPTION

'The Remaining', is a symbol of "mental slavery", a dangerous byproduct of our trials in the past. Mental slavery is insidious and roots down deep as the graves of our ancestors. It is prevalent with Africans, perhaps due to our history with enslavement and colonization.



'Stamina' - Weaving with ankara and plastic injection covers - 52 x50 x7 in

OZIOKO NNEKA

My name is Ozioko Assumpta Nneka. I am from Nru Nsukka, a graduate of the Department of Fine and Applied Art at University of Nigeria, Nsukka. I specialized in textiles.





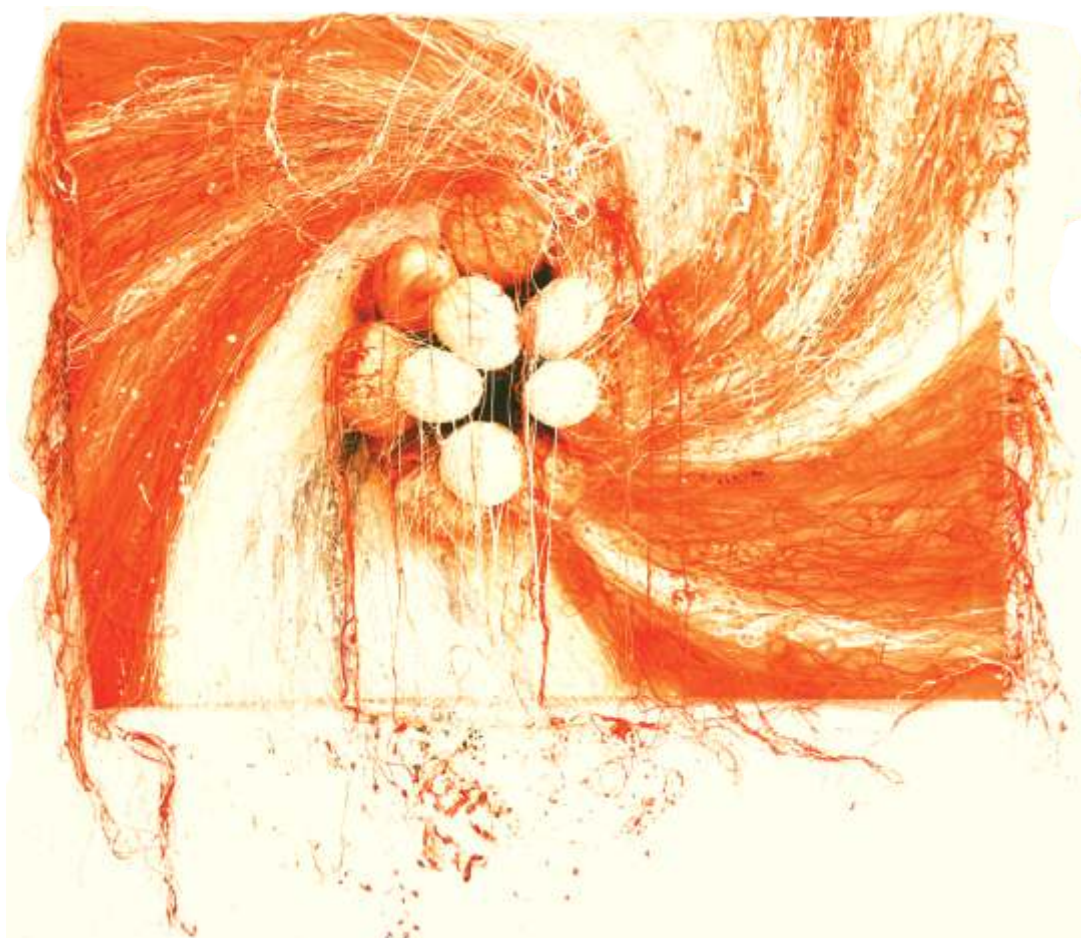
'Time Heals Everything' - Charcoal and graphite on Strathmore paper (22 x 28 in) - 2023

NWOFOKE EKENE

My name is Stephen Nwofoke Ekenedirichukwu. I was born and raised in Ebonyi state. In 2018, I began a self-directed journey to becoming a professional artist that has led me here, to *LIMCAF*, thus far. I specialize in realistic drawings.

ARTWORK DESCRIPTION

This art piece shows a despairing youth with a globe pendant in her hand and a clock in her bosom symbolising hope in the face of unfulfilled promises. This is about hope in our world and faith in its restoration as we hold firm onto time rather than anxiously leaping to regrettable decisions. I hope to convey the interaction between the healing power of time and the destructive power of anxiety.



'Ripples, Spirals, and Echoes' - Nylon, thread and acrylic on canvas (2 x 3 ft) – 2021

ADAOMA NNABUEZE

Currently exploring the unique qualities of thread and its connection to life, I am Adaoma Nnabeze. I have been commended for my work with honours including awards at the 'Anton Chekhov Russian International Art Contest', the 'Spanish Art and Culture exhibition', 'Chevron Art Competition', and the 'Vin Martin Ilo Prize' for the 'best Enugu zonal entry', at the *Life in My City Art Festival*.

ARTWORK DESCRIPTION

In our galaxy of numerous and unique individuals, the ripples of fate which we progressively weave are spun in varying colours of thread. Through our thoughts and actions, we are steadily, constantly, spinning these threads. The threads link us too. In an endless cycle, and like spirals, whatever is set in motion by each man returns to them; just like the echo. We coexist as one, and we reap whatever we sow. As like attracts like; so, we find different spheres of different colours, wherein dwell individuals who have contributed to the same sphere and (thus created) its' colour. Hence, we do influence reality, and we can weave a harmonious world if we wish it.



'Heal The World And Save Lives' - Fiberglass (3 ft) - 2023

IMOLOGHENE CHRISTIAN

My name is Christian Imologhome from Edo State, Nigeria. I am a student of the Institute of Management and Technology, studying Fine and Applied Arts, with a major in Sculpture. I have practiced art for about seven years so far.

ARTWORK DESCRIPTION

In the not-so-distant future, the world will face the dire consequences of the environmental degradation caused by climate change. This artwork is a stark representation of what our future may hold if we fail to take comprehensive action towards addressing climate change. Over 50% of today's climate change is caused by human activities, and it is a problem that humanity must unite to solve by emphasizing the need for education, reduced greenhouse gases, renewable energy adoption, reforestation, and sustainable agriculture. Healing our planet necessitates a collective endeavour; each person can contribute by embracing small lifestyle changes.



'The Search' - Charcoal, acrylic and gouache on paper (36 x 42 in) - 2022

UGWU EMMANUEL

I am Emmanuel Ugwu, a visual artist from Enugu State, Nigeria. I am a Painting major, in my quest to gaining a B.A degree in Fine Arts from the University of Nigeria, Nsukka. I have been practising profusely in the studio, and have been part of several art exhibitions and workshops. I adopt a myriad of materials to make my art.

ARTWORK DESCRIPTION

We search for ourselves in the love we receive, in the approval of others. This is a projection of how kindly we wish to see ourselves through the eyes of one another. As I seek love from others, I must also love myself. I must approve and affirm myself regularly. Until we fix self-love, we will be left asking others to meet needs that were never theirs to meet.



'Accountability...The Beauty Of Democracy'

UGWUAGBO GODWIN

I am Ugwuagbo Godwin Ejike from Okpulo Village in Ezebinagu community, Nsukka. I was born in the year 1992. I studied Fine and Applied Arts, Education at Enugu State College of Education (Technical), Enugu. I won the prize for the 'Best Experimental Work' in LIMCAF 2015 and my work was named best for 'Originality' in LIMCAF 2017.

ARTWORK DESCRIPTION

This Artwork employs cow bones to address 'responsible democracy'. The cow head represents leaders safeguarding the people's interests, - the people depicted by smaller bones underneath. The work emphasises that accountable leadership requires the support and oversight of the people. The cow head and horns signify leadership, power, and authority, while the smaller bones represent the people. The fishing line represents connecting links and control, embodying the people's hopes. Nsibidi motifs represent inherent values, emphasizing that power belongs to the people. The artwork advocates for accountability and adherence to the constitution. It calls us to address our current challenges and fix the system.



'Nwanyi Bu Ife' (A Woman is Invaluable) - Wool yarn and Ankara balls on metal amateur (6 x 6 ft) - 2021

KAOSIEMENMA OKAY-IKENEGBU

An artist and (fashion) designer from Enugu State, Nigeria, my name is Kaosiemenna Kanyitoya, Okay-Ikenegbu. I hold a B.A (Fine and Applied Art -Fashion Design), and MFA (Fashion Design) from the University of Nigeria, Nsukka. In my work, I explore textile fibre using various studio methods to create soft sculptures. My goal is to explore the use of fashion and art as social identity.

ARTWORK DESCRIPTION

This soft sculpture explores the philosophy that women are essential assets in fixing society. The active involvement of women in key decision-making, policies formation and implementation has been minimal, and this undermines the innate potentials of women. The colourful balls showed distinctive ways of exploring the characteristics of wool. It then conceptually relates this to the tender nature of women. I aim, here, to project the underlying capabilities of women that should be harnessed to fix our deteriorating society and morals.



'Rubicon' - Sculpture

AYOMIDE TOYE

Ayomide Toyé Omogbolahan, I am a sculptor, based in Ibadan. My practice engages the human condition from a global perspective whilst trying to understand a lot of the art previously made in times past.

ARTWORK DESCRIPTION

Art offered me mental healing. Now, I adopt a variety of media and technique to advocate for planetary awareness, regeneration and (global) change. I love music and I enjoy watching the *Curiosity* channel.



'Rebuilding Together' - Acrylic Yarn [embroidery] on Canvas - (36 x 48 in) - 2023

ABIODUN EMMANUEL

I am Emmanuel Olaniyi Abiodun, an artist from Osun State, Nigeria. I obtained B.A. and MFA degrees in Textiles from the Department of Fine and Applied Arts at Obafemi Awolowo University, Ile-Ife. At the *Life in My City Arts Festival*, 2022, my work was named the best in the Textile and Fashion category. I have already had a solo exhibition - *Iri (Experience)* in 2021. I was part of the *Affordable Arts Fair* at Mydrim Gallery in 2023, the *60 by 60 by 60 Art Exhibition* from 2021–2022, *Art Beat Miami*, 2020, the *Miniature Art Fair* at Ogirika Gallery in 2019, and multiple LIMCAFs.

ARTWORK DESCRIPTION

My painting symbolizes societal mending through collective effort. At the centre of the work, a boy repairs a bicycle, representing our social structure's need for restoration. His determination signifies individual agency, while a supportive girl beside him embodies collaboration and unity. This artwork calls for practical action, emphasizing that a better society is a result of diverse individuals working together. The broken bicycle symbolizes societal challenges, but the act of repair represents hope and resilience. 'Rebuilding Together' urges viewers to reflect on their roles in fostering positive change through unity.



'Love in Unity' – Acrylic on canvas (48 x 60 in) – 2023

AFOLABI OLUWAFEMI

I am Oluwafemi Afolabi, a Nigerian painter specializing in animal symbolism, notably chiropteran bats. I hold a B.A. (Ed) in Fine and Applied Arts. My art serves as self-expression, a reflection of society, and an ode to nature, often incorporating acrylic paint on canvas with real substances like leaves and fabrics. I've exhibited in *LASGIDI Art Exhibition* (2021), *Arnheim Collection Art Exhibition* (2022), and *LIMCAF Ibadan zone* (2022) where I ranked among the top 100 artists. I eagerly await my first art grant to expand my presence in both private and public domains.

ARTWORK DESCRIPTION

If I speak in the tongues of men and of angels, but have not love, I am only a resounding gong or a clanging cymbal. If I have the gift of prophecy and can fathom all mysteries and all knowledge, and if I have faith that can move mountains, but have not love, I am nothing. If I give all I possess to the poor and surrender my body to the flames, but have not love, I gain nothing. Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It is not rude, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trusts, always hopes, always perseveres. Love never fails. But where there are prophecies, they will cease; where there are tongues, they will be stilled; where there is knowledge, it will pass away.



OYELADE TAYO



'I Fix I, You Fix You' - Terracotta and acrylics (3 x 18 in) - 2023

ADEWUYI OLUSOLA

My name is Olusola, a young Nigerian contemporary from Igbeti, Oyo State. I have a Bachelor of Arts degree in Education (B. A. Ed) from Adeyemi College of Education, Ondo. I participated in a Pottery Workshop by Craft Potter's Association of Nigeria (CPAN) in 2018. I exhibited alongside Masters to celebrate 70th birthday of Prof. Jerry Buhari in 2019. I participated in *L/MCAF*, Enugu in 2021. Other exhibitions that I have been part of are *PACA/Dak'art*, an 'OFF' exhibition in Dakar. My work focuses on ceramics installations, infused with African concepts, tales, and proverbs.

ARTWORK DESCRIPTION

Our abilities are not hindered because of our differences. Because we are unique, our talents are not less. Our worth is not defined by our diversity. It is not our differences that divide us; it is our inability to recognize, accept, celebrate and embrace those differences in love.



'Guard Up' - Acrylic on canvas (52 x 40 in) – 2023

AGBOOLA EMMANUEL

I am Agboola Emmanuel Ifeoluwa from Osogbo, Osun state, Nigeria. I studied as an apprentice with Ade Dag, African Art Gallery between 2020 and 2021 and later with DWebArtist Gallery. I have participated in several art exhibitions including one with Brilliant Brush Gallery at Oriental Hotel, Lagos and Artmosphere, Ibadan. I work with paint and mixed media.





'Ti Ekun Ti Erin' - Charcoal and graphite on paper with gold leaf (24 x 20) – 2023

OLA MERCY

I discovered a passion for visual arts after I received a degree in Theater Arts at University of Ilorin, Ibadan. I made the choice to traverse the treacherous path of the 'self-taught' artist and am still on that journey today.

I love to draw using charcoal, graphite, and mixed media - exploring styles such as scribbling, photorealism, and dualism. My name is Mercy Ola. From a young age, I have told stories and expressed complex thoughts through art. I make realistic drawings that portray various human emotions addressing contemporary social issues. I aspire to reach a wider audience and make a meaningful impact with my art in the future. I have participated in a few group exhibitions and have ambitious plans for a solo.

ARTWORK DESCRIPTION

This artwork delves into duality, where we choose between tears and smiles. It signifies the transition from suffering to blessings, reflecting hope and resilience. Life presents challenges that make us cry, representing what needs fixing. On the other hand, life also brings moments of joy when we have addressed and 'fixed' issues as necessary, leading to smiles. This duality mirrors the theme of 'fix it,' emphasizing that by confronting and resolving challenges, we achieve happiness and balance.



'Gentle Strength' (52 x 40 in) - 2023

TAIWO FAVOUR

I am Taiwo Favour Isreal, from Ijebu, Ogun State, Nigeria. I have a National Diploma in Art and Design at the Polytechnic in Ibadan.

Drawn to murals and body art, I spent time as an apprentice at Ade_Dag African Art Gallery, under Adeniyi Dagunduro, and then at Dwebartist Gallery. My works have been involved in several art exhibitions. I make mixed media paintings of subjects with which I resonate.

ARTWORK DESCRIPTION

My artwork shows a mother clutching a child as she calls out to us; she calls out in hope for a better future for the child who must live in our Nigeria. I think she wants us to fix the country, to help secure a better future for her child so that they would not have to face the hardships we all have been through.



'Give Value To Girl-Child Education' - Oil and acrylics on canvas (36 x 40 in) - 2023

AMIOLEMEN EMMANUEL

My Name is Amiolemen Emmanuel, a visual artist based in Ibadan, Oyo state. I studied Painting Technology at The Polytechnic, Ibadan earning an HND in 2018. I explore, express and document beautiful African environments with oils and acrylics as my mediums. I endeavor for my creativity to flourish through my paintings, creating socio-cultural and economic impact in my personal environment and beyond, showcasing my cultural heritage. My art also serves to add aesthetic value to its collectors and the world at large.

ARTWORK DESCRIPTION

Education is a fundamental human right that should be availed to every girl child. Girls today, at an alarming rate, are still systematically denied education past a certain age. The native traditional philosophy is that a woman's place is in her husband's kitchen and her primary role centers in her home and so girls do not need to be educated. Our society's development is inarguably hindered by the restriction of girl-child education so why do we continue to deny them this essential feature of fulfilment? Girl-child education can help to reduce the menace bedeviling this great country and I am confident that our future will be much more joyful with educated girls and women.



'Salvation' - Binding wire and metal plate (36 x 66 x 30 cm) - 2023

ISMAILA JIMOH

I am Jimoh Odora Ismaila, from Adavi in Kogi State. I hold an ND in Art and Industrial Design and a HND in Painting from Kogi State Polytechnic. I like to explore different mediums and aim to use my art to speak of my immediate society and the world at large. I currently practice in sculpture and painting.

ARTWORK DESCRIPTION

This wire sculpture portrays the salvation of humanity, its rebirth. Humanity's progress is hindered by such challenges as genocide; the systematic killing of substantial numbers of people based on their ethnicity, religion, or nationality. Large swathes of humanity live in fear and death. Taking steps to eradicate genocide is the only way to our salvation. We need to take the steps toward fixing things so that "the dream we were conceived in will reveal a joyful face, and the world we once believed in will shine again in grace."



'Girl Child, Motherhood and Nature' - Textile

AJAYI SAMUEL

My name is Samuel Oluwatimileyin Ajayi. A textile artist and art instructor, I have a B.A. in Fine Arts from the Ife Art School, Obafemi Awolowo University, Ile-Ife. I have a keen interest in African cultural heritage – symbol, motif, and colour scheme. I am especially fascinated and happy about the way that the world has embraced African aesthetics.

ARTWORK DESCRIPTION

My previous exhibitions have been - *Ifectivity*, 2018, 2019; *Life in My City Arts Festival* 2018, 2019; *Felabration*, 2022, and *Modhafest*, 2022. I use synthetic waste materials in my work to speak for sustainability – preserving nature and the ecosystem. Some of my materials are sea shells, coconut shells, and pebbles.



'Unity' - Sculpture

INNOCENT MOMOH

Momoh Innocent is a nigerian metal artist who creat monumental art piece with scrap metals and found objects.He is product of the prestigious Auchi polytechnic Auchi Edo state, where he baged his Ordinary National Diploma in General Art and a National Diploma in Sculpture .He is a native of iyuku uzairue, edo state and he as participated in several group exhibitions.

ARTWORK DESCRIPTION

Title:Unity Media:scrap metals Dimensions:36" inches /15" inches year:2023 Unity is a composition of scrap metals to visualize a drummer and a drum.The drum talks but the drummer makes it talk by beating the drum rhythmicaly to produce sounds that convey pleasant stories and thoughts to the audience.The drummer and the drum mirrors the way we leave our lives Whereby it the love we give that create unity amoungs us. thats why when a drummer make rythmic sounds you happily dance to it. Humanity being at it's critical stage of lurching into the future and the fuel we need is unity by setting aside the act of the discrimination amongst us which ranges to tribalism, rilegion and color barriers.puting all this barriers aside will bring fourth unity as a righteous heart makes a peaceful world just as a drummer produces good sound, we happily dance to the rhythm



'Enough is Enough' - Textile

OGUNNIYI MICHAEL

Ogunniyi Micheal Oladapo was born in Ogbomoso Oyo state Nigeria. He attended Maryland Catholic Nursery and Primary school Ogbomoso, Oyo state and Maryland Catholic secondary grammar school, ogbomoso, and also attended Ahoyaya grammar school, Ogbomoso, Oyo state. He had his Tertiary education at Emmanuel Alayande College of Education, Oyo, Oyo state, where he trained as a painter and graphics artist. He later learn computer graphic at astra-J multimedia Nig. Ltd. and also have his degree programme at Obafemi Awolowo University (ACE Ondo Chapter) as Textile artist.

ARTWORK DESCRIPTION

Enough Is Enough Dimensions: 47.5 by 81 inches Year: 2023 Enough is Enough my fellow Nigerian say no to apathy I repeat say no to apathy Have you not heard the saying that when the good and the wise refuse to participate in politics, they end up being governed by stupid. If you look at this artwork we can see a smiling face with beautiful dresses representing our politician who don't care about the masses they represent. What they care about is their happiness, they don't want to know whether people under them are suffering or not. Government decides what you know through education. The politician decides if that sickness would not kill you. The governor decides whether your road should kill you or not. The politicians decide what the masses should eat. They decide whether you deserve worthy shelter and clothing or otherwise. They decide if you grow old or die young. Looking at the right background of the artwork we can see that Our people are starving, Our people are suffering while the politician is smiling. At the left background of the artwork we can see the masses how they fight for their freedom though the power of their thumb (vote). To vote out the bad politician and vote in the good ones who will care about them. Once again my fellow Nigerians Say no to apathy! Enough is enough



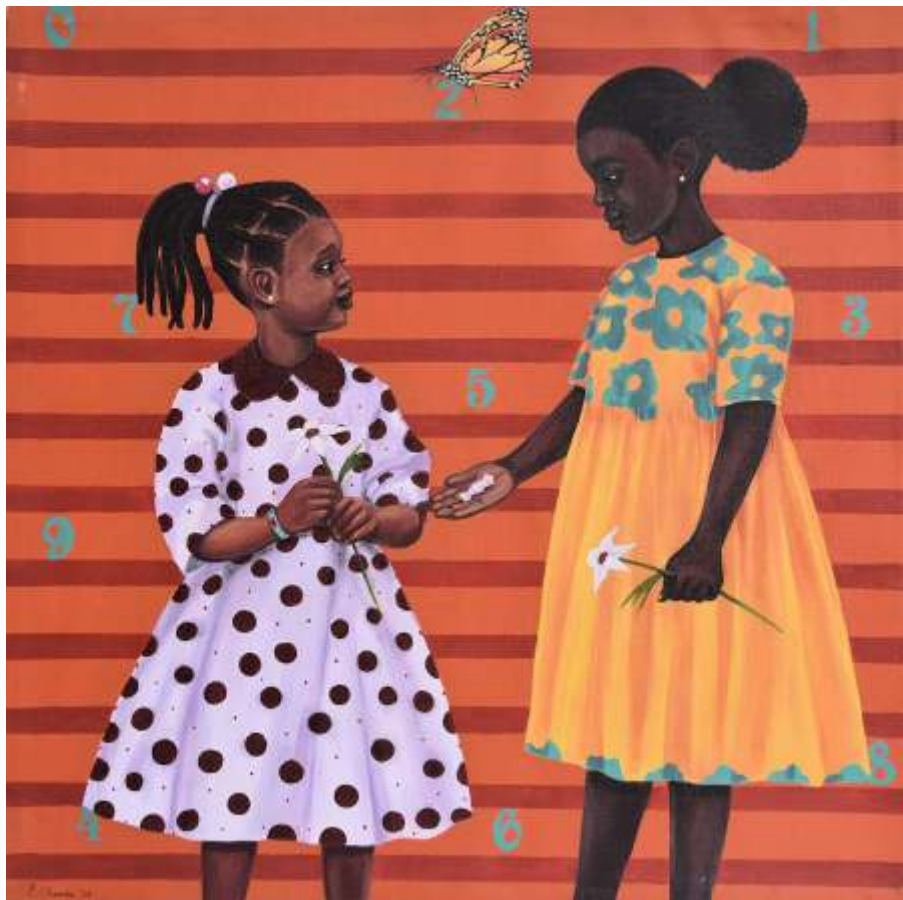
'A Man Calls Nigeria To Work' – Sculpture installation made from sector core, found metal objects & binding wire (6 x 11 ft) - 2023

ETIM ESSANG

I am a native of Oron LGA in Akwa Ibom State, a graduate of Visual Arts and Technology from Cross River University of Technology (CRUTECH), Calabar, husband to Mrs. Chioma Lilian Ogboo, and father to Sochima-Eyen Abasi. Etim. I am a full-time studio-practising metal sculptor and I work in Imo State. My art is made from used binding wire and other metal scraps found in my environment. I believe in the creative power of truth, and use my art as a platform to preach this belief.

ARTWORK DESCRIPTION

'A Man Calls Nigeria to Work' is crafted from various materials. It reflects Nigeria's challenges since independence and questions the authenticity of its democracy. The artwork symbolizes the need for unity among Nigerians. We are being called to transcend differences like tribe, culture, religion, and wealth, to collectively work for a better nation. My work is challenging citizens to consider whether we are truly committed to Nigeria's progress?



'Lean On Me' - Acrylic on canvas (44 x 44 in) - 2022

ESINULO CHIAMAKA

I am Esinulo Chiamaka Praise, a Nigerian contemporary painter. I am from Mbaitoli, Imo State, a graduate of Fine and Applied Arts (painting), Imo State University, Owerri. My painting, 'Power Tussle' was featured on the cover page of Issue VI - Mbari, in 2020 and 'Black Kink' featured in Polemical Zine (an online magazine) for Black history month in 2021. My works have been shown online with *Love Your Vessel International* for International Women's Day, 2021, in 'Reflect, Repair, Recover Exhibition, 2020' and 'Conformation' organized by *Speaking Art Forum* in Enugu, 2022. I am inspired by how human existence compliments time; this I depict through my figurative expressions. In my works, I explore colour to create mood, fused with patterns of African symbolisms, on the costume of her subjects.

ARTWORK DESCRIPTION

'Lean on me' explains in visual form how love can make a difference in all situations. When nothing else works, love never fails. With love, there is hope. Teach people to love as children and they will spread love as they grow. Time heals all, but we must exercise patience.



'City On Bones' – Mixed media

FRANCIS NJOKU

A native of Eziala Enyigugu Community in Aboh Mbaise Local Government Area, Owerri, Imo State, Nigeria, I am a contemporary Visual Artist. I tell abstract and vivid stories of my local explorations through my paintings. I believe I have been professionally trained as an artist through apprenticeship, despite having studied Project Management, I am passionate about humanity and the environment. I express this through my art.

ARTWORK DESCRIPTION

Our light shines brightest in the darkest of times... The works of our hands (our activities) are like chronicles of our time here on earth. Thus far, humanity's one legacy has been to fashion distress, including the destruction of our living environment. To fix whatever wreck we have caused in our ecosystem, we must acknowledge the value and finiteness of the natural resources with which we build the structures whereon our societies exist.



'You And Your Children' - Acrylic on canvas (3 × 4 ft) - 2023

CHIDERA CONFIDENCE

My name is Chidera Confidence Uzoma. I hail from Urualla in Imo State. I am a multidisciplinary artist with a B.A Hons. in Fine and Applied Art from Nnamdi Azikiwe University, Awka. I am very enthusiastic about still-life sketches, abstract paintings and illustrations. I portray my culture and life experiences in the images and abstract forms that I create. I am also a writer, poet, mobile graphic designer, and life coach. I am part of 'De Art and Craft Initiative', 'Dera Soars Gallery (Online), where we train young people to acquire skills like drawing, painting, bead craft, wool craft, and mobile graphics design.

ARTWORK DESCRIPTION

'You and Your Children' addresses the pressing issue of parent-child relationships in today's society. The artwork emphasizes the importance of bridging the gap between parents and their children to address societal problems. It highlights how youth engagement in negative activities can often be attributed to parental neglect. The artwork calls for parents to mentor their children, nurture and pass on to them, some skills that they the parents already have, and through this, foster a strong bond. It is never the best idea to forsake or even cast off our children to their fates in technology (phones, Zeaworld and Telemundo).

My work tries to underscore the significance of family as the foundation of a well-functioning society.



‘My Little Hustle’ - Photography

ODEY IKUBA

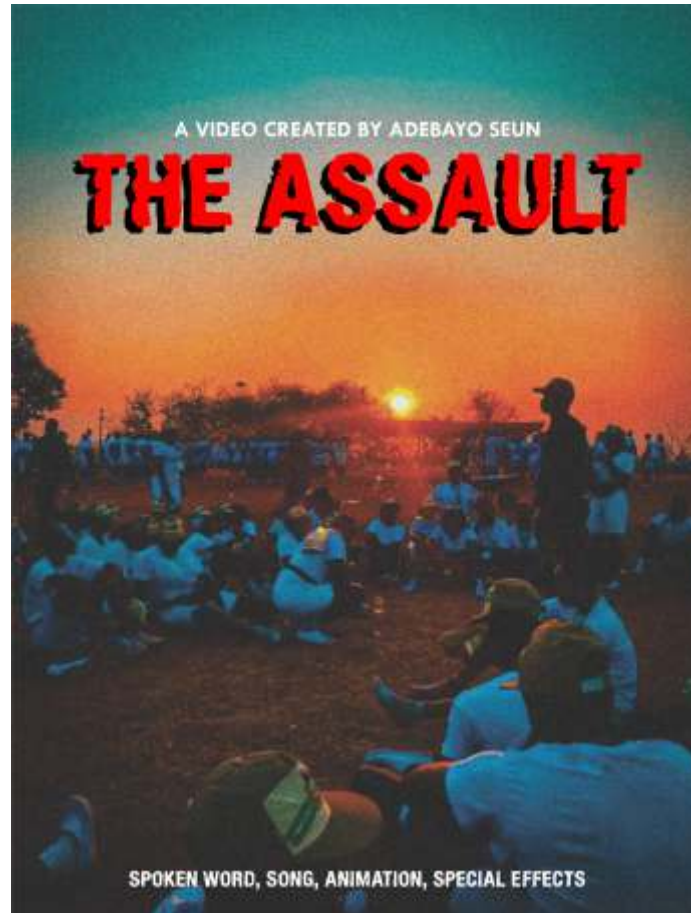


Tagwaye "Twin" - Drawing

SAYEED ONOROIZA

I am Sayeed Onoroiza Momoh, a full-time studio painter based in Abuja, and a graduate of Ahmadu Bello University, Zaria where I studied Fine Art with a major in Painting. I was born in Ajaokuta, Kogi State. My art is predominantly influenced by nature daily and life.





'The Assault' - Video, spoken word, song, and animation - 2022-2023

ADEBAYO EBENEZER

I am Adebayo Ebenezer Seun, a Nigerian fine artist based in Abuja. I studied Fine Art at Ahmadu Bello University, Zaria. I have shown my work in the *TEDx Art Exhibition* in 2021 and at a prior *Life in My City Art Festival*. I represented Kaduna State at the 2017 *Kaduna Art Festival (KADFEST)*, Ahmadu Bello University at the northern edition of *Nigeria Universities' Got Talent* in 2018 and, Taraba State at the *International Arts and Crafts Expo, 2023* in Abuja. I have worked with UNICEF, the US Embassy in Abuja, Alliance Française, UNDP, BLECCA Foundation and Yiaga Africa. I am a member of the Society of Nigerian Artists, and I have participated in group and solo exhibitions in and outside of Nigeria.

ARTWORK DESCRIPTION

Our motherland suffers from numerous traumas, aching in every aspect where ought to thrive and flourish. 'The Assault' consists in a collection of challenges and actions that could pave the way for a brighter future if leaders and citizens would commit to a process of national transformation. It is an obstacle course through which one must navigate to overcome challenges and envision steps towards our dreams. This calls for national collaboration. It calls for leaders and followers alike to come together and mend what has been broken and therefore triumph over unprecedented global challenges. The obstacles within 'The Assault' course include symbolic challenges like 'Jacob's Ladder' - speaking to selfishness, 'Post-Man Work' - encouraging persistence and, 'Sliding Rope' representing the inevitability of power shifts.

These obstacles teach the importance of cohesion between leaders and citizens, personal growth, perseverance, humility, and the need to pass on the baton of leadership. Ultimately, 'The Assault' serves as call to come together and jointly overcome present and future challenges.



'Fix It' - Wood, match sticks, acrylic, charcoal and rope (58 by 110 cm) - 2023

ADEYEMI SEGUN

A native of Iwo Isin in Kwara State, I am Adeyemi Segun and I am a sculptor. I studied at the Zaria Art School in Ahmadu Bello University and began professional practice under the supervision of distinguished creatives - Stephen Oni and Omowole Ebenezer (Moben).

ARTWORK DESCRIPTION

Art's beauty lies in portraying everyday realities. In Africa, diverse cultures coexist with conflicts that divide. It's time to 'fix it.' Multicultural societies like Nigeria face challenges, including dwindling mutual interest and the rise of prejudice and corruption. We must say 'No to corruption' and promote unity through intermarriage, and the amalgamation of cultural and religious activities. In a world facing unprecedented challenges, it's our collective responsibility to act. My artwork signifies our commitment to a better future.



'Reach' - Pen drawing on paper (90 x 80 cm) - 2023

KOMOLAFE OLAWALE

An alumnus of Ahmadu Bello University Zaria, my name is Komolafe Olawale Elijah and I am from Niger State. In my practice, I express myself through drawings and sculpture.

ARTWORK DESCRIPTION

One of mankind's greatest strengths is their insatiable drive to reach farther than one would think, to surpass expectations. In this piece, man is behind a bar. This bar represents man's limitations - mental, physical and emotional - , where the man stretches his hand and tries to reach beyond these limitations.

This piece is an illustration of man's daily struggle to fix the problem of limitations, the strain with which he stretches out and the triumph in discovering what lies just beyond reach.

■ LAGOS EXHIBITION CENTRE ■



‘Prince(Oba Lola)’ - Sculpture

ADENLE OLUKUNLE

My name is Adenle Olukunle, I studied sculpture at Yaba College of Technology, Lagos. I have an interest in wood carving, developed during an internship at Universal Studios, National Theatre, Lagos where I apprenticed with Bunmi Babatunde, Boma-Joe-Jim and Ayanladun Ayandep.

ARTWORK DESCRIPTION

My works have been featured in the following exhibitions; *Miniature Art Fair*, Lagos, 2021, *Virtual Exhibition Art to Health (Ambiguity)*, *International Fresh Salad* (Silo Ono Virtual Exhibition), *Society of Nigeria Artists Workshop*, Lagos 2019, *One Draw Workshop*, 2020. My other activities include – a collaboration via an art residency with Delphine Denereaz (Versant Sud), 2022, and Affordable Art Fair, Mydrim Art Gallery, Lagos.



'Brown' - Oil, spray paint and acrylic on canvas (92cm x 138cm) - 2023

TOCHUKWU ORAZULIKE

Tochukwu Orazulike. I hold a Higher National Diploma in Painting from the Institute of Management and Technology, Enugu. I explore realistic and abstract paintings with contemporary elements to create surreal figures. I am proficient with spray paints, oils and acrylics and most often create with these mediums on canvas. I have earned some recognition by featuring in prominent group exhibitions like *Undiscovered* at Thought Pyramid, Lagos.

ARTWORK DESCRIPTION

'Brown', uses surrealism to emphasize the importance of water security. It draws inspiration from the murky, brown bodies of water in some regions of the country expressing scarcity, pollution and threats to human health. The waves of spray paint, resembling the marbled patterns found on the surfaces of such water tries to seamlessly blend with the subjects portrayed using oil paints. This technique aims to symbolise the intricate relationship between man and natural resources. Furthermore, the waves go beyond representing water. They point to the urgent need for change.



'Health Revival' - Oil on canvas (30 x 36 in) - 2023

OSIMEH GODSTAND

I have received close mentorship from creatives; Kent Onah and Abiodun Olaku. An enduring message which comes up in work that I make is - that it is important to embrace one's own identity, oneself. I want everybody who experiences my art to leave with a strengthened sense of self. I was the only child of a single mother who died when I was very young, leaving me to fend for myself. Art served as a source of comfort for me, a confidante with whom I would share secrets, my only friend. I use the narratives in my life and the lives of others around me as a source of inspiration for my art.

ARTWORK DESCRIPTION

In a world dominated by modern pharmaceuticals, 'Health Revival' stands as a reminder of the forgotten treasures within our own land. Africa, the cradle of ancient herbal wisdom, has overlooked its natural remedies for too long. Our culture, with the accumulated knowledge of the use of healing herbs, is eroding as we embrace foreign alternatives. This neglect has consequences, affecting our health and heritage. 'Health Revival' beckons us to reclaim our roots, to heal not only our bodies but also the very essence of our identity.



'The "Antidote"' - Oil on Canvas (90 x 120 cm) - 2023

AMUTA ISITOR

I am Amuta, a sculptor and painter from Onitsha with an HND in sculpture from IMT, Enugu. I joined Onitsha Professional Artists and am also a member of the Society of Nigeria Artists (SNA), Lagos chapter. I have a full-time practice at a studio in Lagos.

ARTWORK DESCRIPTION

The world is facing unprecedented contemporary challenges in most industries, including and especially healthcare. Within the past few decades, deadly diseases such as Ebola, COVID-19, and HIV have contributed alarmingly to rates of loss of life across Africa and around the world.

This painting is a call for war against these deadly diseases. Cohesion and cooperation in the pursuit of solutions like cures, vaccines, and appropriate deference to the expertise of healthcare professionals is necessary.



'Revive Our Cultural Value' - Acrylic on canvas (114 × 50cm)

OSUNDUNKE KAYODE

I am Osundunke Kayode Joseph from Ilara, Ogun State. I hold B. A. Hons. from Obafemi Awolowo University (OAU) and currently study Fine and Applied Arts at Federal College of Education, Abeokuta. The foundation of my work is using lines to depict human figure and faces including their vast array of expressions. I have participated in several exhibitions including a solo exhibition called *Education Quarantine (COVID-19)* in 2021 and the previous two LIMCAF exhibitions in Enugu.

ARTWORK DESCRIPTION

Every society brings its culture through generations. While no culture is purely good or bad, societies adopt elements that promote development. However, foreign influences have eroded our customs, norms, and values, and language, fashion, and identity have suffered. To revive our cultural values, a collective effort is essential. Parents must pass on local languages and values. Each community or ethnicity must cherish its culture to prevent it from vanishing in the face of foreign influences.



'1000-Millennium' - Oil on canvas (122 x 79 cm) - 2022

AKINBAMI OYEKANMI

My name is Akinbami Oyekanmi. I am a fine artist, graphics designer, and video editor from Port Harcourt. I studied Fine Art at Yaba College of Technology, with specialty in Painting, and I currently live in Lagos. My works veer in the direction of surrealism and are greatly inspired by outdoor scenery, with a partiality for the aquatic as a nod to my fisherman heritage. I also explore concepts such as African values and culture and, feminism.

ARTWORK DESCRIPTION

In recent times, money has become even more essential, with growing losses in the Naira to Dollar exchange rates spanning 51 years (1972-2023).

Did you know that at one point, the Naira was stronger than the Dollar? Nigeria, as the Giant of Africa has seen economic ups and downs, but the Naira was once respected globally! To solve those Nigeria problems that are primarily induced by foreign markets, the Naira must achieve parity with international currencies such as the Dollar. This will have incredible positive impact on issues like the rule of law, corruption, job creation, and more. My artwork symbolizes hope after a millennium of setbacks, with underwater elements representing the masses.



'Dilapidated Buildings And Buried Bodies' - Oil on canvas (30 x 31 in) - 2023

ISAH MUSA

I am Isah Musa Ali. I was born Lagos and I studied Fine Arts at Ahmadu Bello University, Zaria and graduated in 2016. I have participated in a number of group exhibitions in Lagos. I paint majorly with palette knives.

ARTWORK DESCRIPTION

'Dilapidated Buildings and Buried Bodies' is a painting depicting the aftermath of war. The Russia-Ukraine war is a recent example to show us that war only breeds chaos, destruction and loss of life and property. The painting shows bodies buried beneath the earth, buildings falling, bridges broken and fighter jets looming in the air. It is a call to action. Let us always seek peace and redress because violence only begets more violence.



'The Divine Feminine' - Oil and acrylic on canvas (122 x 92 cm) - 2023

VICTORIA NDUBUSI

I, Victoria Ndubusi, explore realism and marbling techniques in my paintings. I was born in Lagos and raised in Badagry surrounded by creatives. I hold National and Higher National Diplomas in Fine and Applied Arts from Yaba College of Technology, Lagos. I create artworks that are reflections of my own experiences.

ARTWORK DESCRIPTION

'The Divine Feminine' is a portrayal of the story of my life on canvas. I allowed myself to be swept up into depths of inner darkness, only to be met with light that revealed to me that my wounds could be transformed into greatest gifts for me (My child). When a woman awakens her divine feminine energy and steps into her power, she does not accommodate people continuing to inhibit her goddess nature.

We are the mothers of earth, the divine feminine!



'Self' - Textile

JOHN MOTOROLA

I am Motorola, a contemporary artist from Ijebu Ode in Ogun State, raised in Ibadan. I have a B. Ed. in Fine and Applied Arts. I am a painter whose works center on man in his physical environment, his identity and his values.

ARTWORK DESCRIPTION

My artwork, 'Self', depicts the whole being of man in our current physical, social, political and emotional states and an urgent need to fix them.



'Shared Stories' - Photography

SOMTO ENWEZOR

I am Somto Enwezor, a student of Nnamdi Azikwe University. I am 21. I currently work in Graphic Design and Photography, using images to tell my story.





'Tranquillity and Regulation' - Acrylic on canvas (36 x 48 in) - 2023

TAIWO SAMUEL

I am Samuel Olutimileyin Taiwo, a visual artist from Lagos State, Nigeria. I am passionate about drawing, painting, and sculpture and have trained at Talents Arts Kingdom between 2011 and 2016. I received a Bachelor's degree in Education Management in 2019 from Ecole Supérieure de Commerce et d'Administration des Entreprises du Bénin. I also apprenticed at Image Art Studio (now Olokun Studio).

ARTWORK DESCRIPTION

In 'Tranquillity and Regulation', I underscore the pivotal role of law in promoting equality and harmony while decrying its misuse for war and discrimination. The global surge in conflicts and displacement threatens peace and sustainable development, driven by injustices and inequalities. The painting advocates for just law enforcement to achieve tranquility by eliminating conflicts, discrimination, and bias. It calls for universal access to justice and the establishment of accountable, inclusive institutions at all levels to support sustainable development.



'Words Of The Heart' – Video - 2023

ADEFILA TOLUWANIMI

I have always loved art but did not take it up as a discipline until late in my secondary education. I am currently a student of Fine Art at Yaba College of Technology, Lagos. My name is Adefila Toluwanimi Adedoyin.

ARTWORK DESCRIPTION

This piece relates the cascading negative effects of rape on the family members and loved ones of survivors. This is from the perspective of the young girl's older brother, who amidst trauma, pain and confusion, tries to obtain vital information by forcing her to relive the pain. He reassures her that everything will be OK – which is simultaneously necessary and futile.



'Work and Pray'

EDWARD SAMUEL

Skilled in Mosaic, I have trained with the *British Association of Modern Mosaic*, apprenticed for a year with renowned former Chairman of Society of Nigeria Artist, Mr Olu Ajayi, and have over a decade of front-facing, art-related experience. My name is Edward Samuel and I am a passionate artist. My work has been featured in over 20 group exhibitions which include LIMCAF 2018, where I was dubbed "the most promising artist", OFF Dak'art, 2022 and *Generations (the Future Masters)* at Mydrim Gallery. I have also done many commissions and continue to study mosaic.

ARTWORK DESCRIPTION

'Work and Pray' depicts a most profound solution to the problems of life as a Nigerian individual and as a nation. It highlights the importance of finding balance – locating a place within the demands of daily life for some moments of spiritual introspection. Behind the central figure praying, is a group of people who are hard at work, on collective task. My artwork invites you to ponder the significance of both work and prayer in our quest for purpose and fulfilment.



'Ba Se Bérú...' (The Gander Syndrome) – (40 x 40 in.) – 2023

AJAYI HANNAH

I hold a Diploma and B.A. Hons. in Fine and Applied Arts from Obafemi Awolowo University, Ife. I hail from Imesi Ile, Osun State and my name is Hannah Ajayi. My specialty is Graphic Design but I also know my way with and around textiles. I am well acquainted with major graphic design and editing softwares such as *Clipstudio*, *Paint*, and *Adobe Photoshop & Illustrator*. I am also adept with Microsoft Office tools like Word, Excel, & PowerPoint. I enjoy telling stories and expressing myself using embroidery on canvas.

ARTWORK DESCRIPTION

'Ba Se Bérú...' (The Gander Syndrome) is an art piece that aims at projecting the importance of *equality* as a tool for fixing many of the problems prevalent in human society. It is all about segregation - the unequal treatment of individuals based on ethnicity, class, and gender.

These forms of discrimination perpetuate division and foster societal ills. It hinders development, breeding poverty and limited social mobility. Addressing inequality requires concerted, targeted, systematic and administrative efforts that promote equal opportunity, challenging discriminatory practices and attitudes. What do they say? - "What is good for the goose is good for the gander!"



'Back To The Start' - Charcoal and graphite on paper (29 x 25in) - 2023.

ONIPEDE LUQMAN

I currently am a full-time studio painter, who has trained informally under three masters. I studied Art at Yaba College of Technology and, I am proud to say, I was dubbed 'best graduating student' of my year. The styles that I try to adopt in my art are surrealism, naturalism, and pop art. My name is Onipede Luqman and I am from Lagos, Nigeria.

ARTWORK DESCRIPTION

Even a capital virtue such as love, in today's era of vacuous limitlessness and abuse of excess, can be a source of chaos. In my drawing, 'History' (as shown by the imagery of a doctor) needs to be referenced to locate knowledge – knowledge to heal a sick person, for instance-. This alludes to our present ailing society. Excesses and extremes might lead to our destruction, therefore 'Back to the Start' is my attempt to open up a conversation about limits, and about introducing boundaries.



'Authority' – Mixed media sculpture; Fiber-glass and wood (86 x 83 cm) - 2023

CHRISTOPHER CHINEDU

Chinedu Christopher, a multidisciplinary contemporary artist- painter and sculptor from Enugu is currently studying Fine and Applied Arts at the Alex Ekwueme Federal University in Ebonyi State. I participated in the 3rd Ibadan Art Fair, 2022, by Affordable Art and have interned at a professional art studio since 2014.

ARTWORK DESCRIPTION

My presented sculpture is made with a mixture of fiber-glass and wood. The work depicts a human head with a tree-trunk attached to it. The texture of the face is rough on the right side and smooth on the left.



'Indispensable Bonds' - Mixed Media

ADAMS DEBORAH

An artist born and educated in Lagos, my name is Adams Deborah Oluwatosin. I have always loved Art. I hold an Ordinary National Diploma in Fine Art from the Yaba College of Technology. I am currently employed at the Yaba Art museum.

ARTWORK DESCRIPTION

'Indispensable Bounds' blends creativity with sustainability. Crafted from old sacks, the dress symbolizes a bygone era of simplicity and resourcefulness. Attached recycled shoes serve as plant pots, housing healing plants. This is highlighting the importance of repurposing, sustainability, and our connection with nature. It underscores the role of plants in cancer prevention and urges a deeper bond with the environment. My immersive installation encourages viewers to reflect on their impact on the environment and embrace a conscious, sustainable lifestyle. "Grow plants, save lives!"



'Laborer In Distress' - Drawing on paper (24 x 33 cm)

NWOKOYE HENRY

A self-taught creator of hyper realistic drawings, I am Nwokoye Henry Kenechukwu, a Nigerian specializing in pencil works on paper. I started to draw at five but only began to explore hyper realism as recently as 2019. My works are inspired by my experiences and those of others I encounter, and I flesh them out on paper with the help of live models, photo references and my imagination.

ARTWORK DESCRIPTION

We are all laborers one way or another, called to perform a certain task in the world. The process is often arduous and, sometimes, we want to give up. It feels like we can no longer bear the anguish, like the completion of our "task" is no longer possible.

You have the power to persevere, traverse obstacles in your path and grow in strength as you continue to seek out positive change. As Sean Higgins once said, "Every day the clock resets. Your wins don't matter. Your failures don't matter. Don't stress on what was, fight for what could be".



'Mending Her Walls' - Thread on canvas (36 x 24 in) - 2023

WEJE EMMANUEL

I create multimedia art using thread. I discovered my love for art in childhood and have gone to study Fine and Applied Arts at Obafemi Awolowo University, Ile-Ife. I am a member of the Araism Art Movement and Craft Potters Association of Nigeria (CPAN). My works have earned me such recognition as the Grand Prize at *Felabration* 2021 and more. My name is Emmanuel Eweje.

ARTWORK DESCRIPTION

I want to emphasize that the actions of individual citizens cumulate in the effects we collectively identify as nation building. Every citizen is mandated to abide by the laws of the nation and perform civil duties to maintain a harmonious coexistence and drive the nation to lofty heights. Through this piece I implore that we each recognise our individual responsibility in the collective goal of nation building..



'Decayed Decades' - Pyrography (Fire and Razor Blade) – 2023

IJIKO KELVIN

I am Ijiko Kelvin Mathew from Benue state. I am a self-taught fine artist who has adopted pyrography as a style. I earned a Bachelor's degree in Religion and Philosophy from Benue State University in 2018 and currently practice art in Lagos. My work reflects African philosophy, encompassing logic, aesthetics, metaphysics, ethics, and epistemology, communicated through pyrography. I seek to prompt viewers to delve beyond the physical world, encouraging moral contemplation, aesthetic appreciation, and philosophical reflection.

ARTWORK DESCRIPTION

In contemplating Nigeria, I no longer see the national emblem; only the pain and hidden suffering come to the forefront of my mind. Painful memories like the tragic events at Ozumba Mbadiwe (Lekki Toll Gate, End SARS protests), haunt me. I question who can replace the departed eagle in leadership. It is not about the region but the mentality. Can we 'fix it'? The answer remains elusive, like hands from the clouds. My hope may be small, but one day, it will vanquish the deceitful and crown the right leader.



'Not Beyond Repair', - Clay and pen (24 x 29 in) -2023

OWOADE AISHAT

I am Owoade Aishat Yetunde, from Oyo State. I have been keenly interested in art since early during my high school education. I studied at Adeyemi College of Education to further my interest. I am, today, a practising Ceramist with drive, ingenuity and versatility.





'Let's Fix It' – Weaving (64 x 77cm) – 2023

IBITAYO ELIZABETH

My name is Elizabeth Adeola and I am from Ekiti, Nigeria. Ladoke Akintola University of Technology (LAUTECH), Oyo is where I studied Fine and Applied Arts earning a Bachelor's degree. I work with textiles and I am fascinated by the use of yarn as is evident in my work. I endeavour to espouse my cultural and social values in my creations. I was a 2021 Global Arts in Medicine Fellow.





'Envision' - Charcoal, acrylic and coffee on canvas

EMILOORUM KEHINDE

I use different kinds of mediums to express myself and, thus, I am a multi-media artist. My works emphasize on political and social crises. I was born and raised in Ondo State, Nigeria.

ARTWORK DESCRIPTION

The drawing 'Envision' was inspired by class and gender stereotypes that I have encountered in my environment. The dreams of women and those of 'people with low financial status' are more often than not, dashed by the limitations created by society.



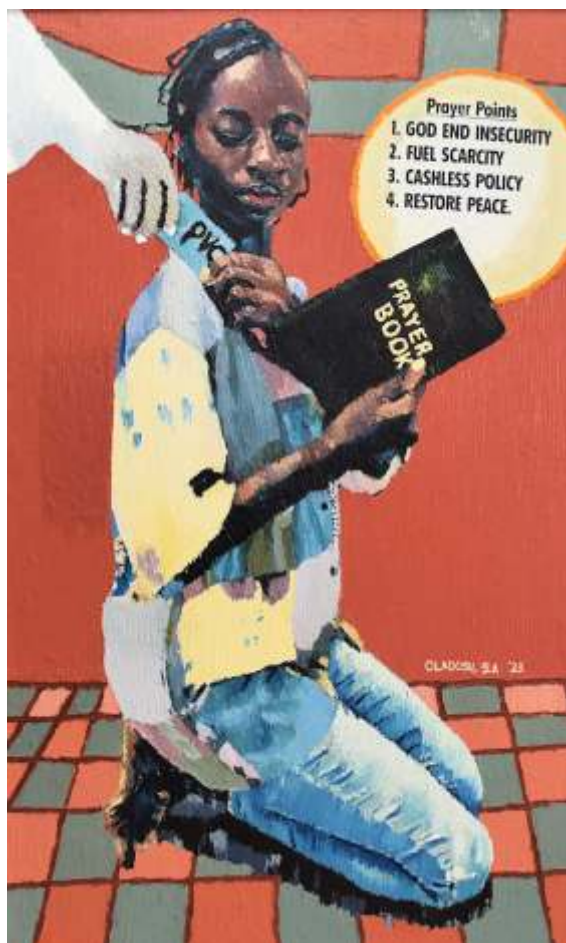
'A Thing To Subdue' - Pen on pelican cardboard (24 x 36 in) - 2023

BEST ABIOLA

I am Best Samuel Abiola, a Nigerian-born artist from Ondo State. I make mixed-media paintings with a special interest in portraits. I studied at Adeyemi College of Education, Ondo (affiliated with OAU), and there, I earned a Bachelor's degree in Fine and Applied Arts.

ARTWORK DESCRIPTION

Pain is a thing that affects all humans and pain is 'a thing to subdue'. Pain can be extremely limiting, halting all progress simply with its presence. Determined to make it a thing to subdue, we can find a positive side to pain. And we can build strength and resilience against future hardships. We can fix our mindset to not be afraid of pain.



'Rise' - Oil on canvas (mixed media) – 24 x 36 – 2023

OLADOSU SULAIMON

I am Oladosu Sulaimon A., a contemporary artist from Oyo State. I am a painter specialized in oil medium and consider painting a means of preaching. Through art I urge individual participation in political, social and economic developments. I explore diverse mediums and techniques including impasto and mixed media painting. My work is influenced by my training in Islamic education..

ARTWORK DESCRIPTION

In this artwork, the girl symbolizes Nigerian citizens seeking divine intervention amidst issues like the cashless policy, religious conflicts, and fuel scarcity. She prays fervently hoping for divine intervention; but neglects her own civic duty – like voting the right person into power.

Religious diversity and tribalism compound the consequences of her inaction. The red background signifies Nigeria's jeopardized future, while green represents its hope. To empower the green (hope) to overshadow the red (current leaders) and the foreground (future leaders), citizens must rise above religious and tribal biases and cast their votes responsibly.



'Uprightness Unfeigned' – Oil on canvas (5 x 4 ft) – 2023

AJIBADE ADEBAYO

I am a contemporary artist, from Lagos State. I graduated from Adeyemi College of Education (OAU affiliated). My work consists majorly of oil paintings on canvas (impasto), and charcoal/pen drawings on canvas & paper. I received the 'Young Promising Artist' Prize of the *Life in My City Art Festival*, in 2022. I have been mentored by many masters in the field including Dr. Wale Ajayi, Idowu Emmanuel Dare and others.

ARTWORK DESCRIPTION

Judicial and justice delivery systems in Nigeria, particularly as it concerns tackling corrupt practices and oppression, have grown fully deprived of the order they ought to adopt in this country. A parasite, disguised as a human, began, gradually and unnoticed, to feed on the system, leading it towards destruction while the rest of us watched, oblivious. My work is a visual depiction of this gradual destruction of justice. I hope my art will serve as a parasiticide against the people creating this rot. It calls for the repair of our justice system and the grooming of future cogs in its wheel to collaboratively join forces in building up strong pillars of justice for citizens.



'Remember Me' - Oil painting on Canvas – 2023 – 2 x 3 ft

BABATUNDE OLUWAPELUMI

I am Babatunde Oluwapelumi Omotehinse, also known as Bobsmart, a contemporary Nigerian artist born in Ondo City. I pursued Fine and Applied Arts at Obafemi Awolowo University (OAU) and earned a B.A. As the first artist of my family, I am passionate about art and currently run a private studio with a vast array of works.

ARTWORK DESCRIPTION

My work depicts 'Ayekooto', the mockingbird, singing 'Remember Me' to Africa.

Africa is still beautiful as always, her 'Oogbègún' (locks) still represent the oracle, but she is gradually losing her connection to the source. Africa is slipping in time, her richness being forgotten, dementia dulling her senses, too old to remember who she used to be. She needs Ayekooto to keep singing warnings and echoes of the past into her ears. Alas, one day she will remember who she used to be, recover her forgotten pride and, fix it!



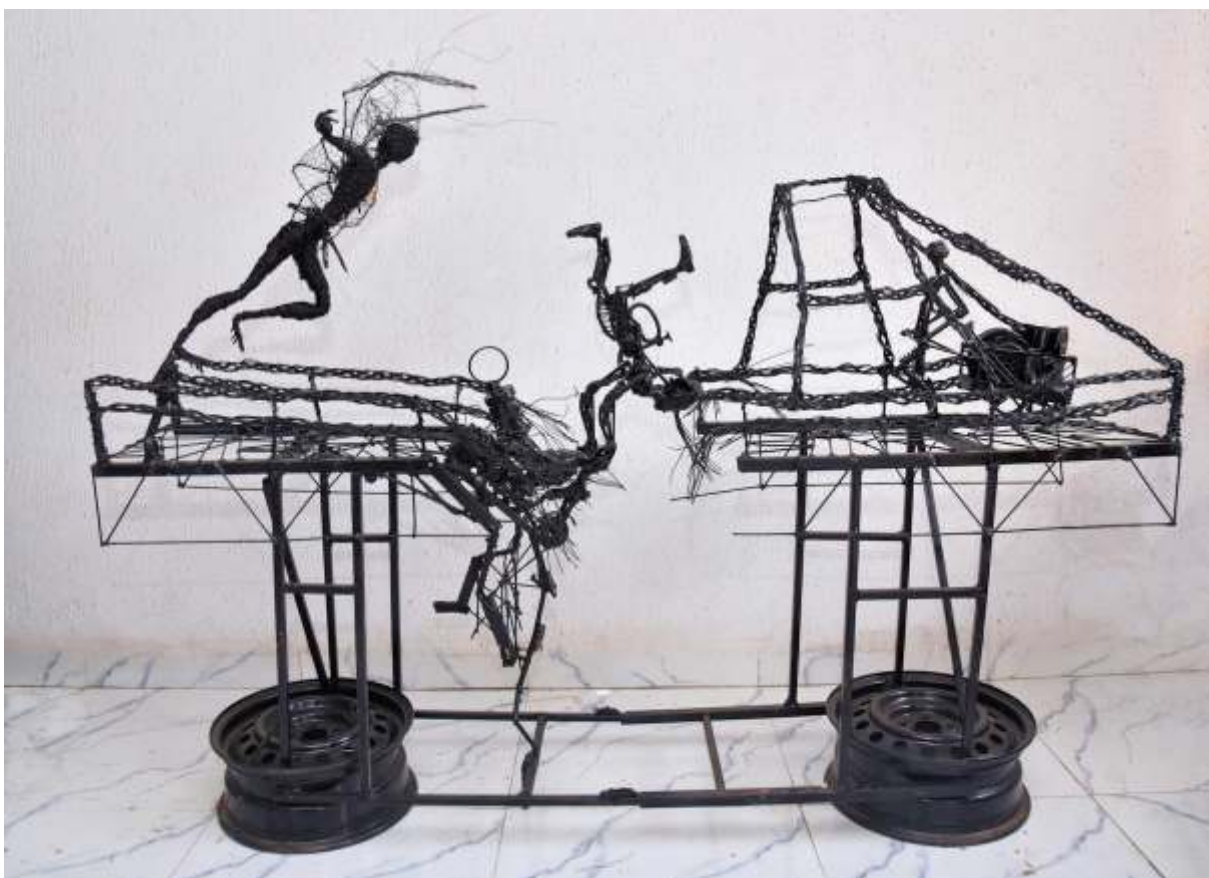
'Fix It' - Acrylic on canvas - 3 x 4 ft - 2023

ADEOKUN

People call me Adeokun. I am a graduate of both Abeokuta and Ife Art School, specialized in textiles and painting. I am a multimedia artist interested in installations. I also teach art and try to help young artists realize their potential. I wish to take my art across the world and tell stories of my adventures.

ARTWORK DESCRIPTION

My painting illustrates the many evils and tribulations in the world that are unseen by man, problems created by men, that put many lives in a state of chaos and dilemma, leaving only the Supreme Being (GOD) to fix it.



'Calling Back, Falling Blank' – 70 x 77 x 16 in - Scrap metal (sculpture) - 2023

OLAYINKA GAIUS

I am Olayinka Gaius, a trained artist adept with metal work and impressionistic ink paintings. I aim to capture the world with a jovial praise, with soft, subtle pen strokes complemented by the occasional bright pop of colour. My aesthetic choices are intuitive rather than premeditated in my attempts to summon a joyful, even childlike, emotional responses with my work.

ARTWORK DESCRIPTION

We cannot accept the truth while also hiding from it. We carry the consequences of our decisions with us throughout our lives in memory. It can either provide strength, a foundation to carry us through life, or it can haunt our present and our future with demons of the past. We should not miss experiencing life in a futile pursuit of its meaning.



'Destitute of Despondence' - Charcoal on canvas - 4.6 x 5.6 ft

OLANREWAJU ASEMOLU

Born in Ekiti State, I am Olanrewaju Asemolu. I hold a B.A. Ed in Fine and Applied Arts from Adeyemi College of Education (affiliated with Obafemi Awolowo University, Ile-Ife). With charcoal drawings, I examine relationships and transferred energies between the human body (anatomy) and worn clothing in bright backgrounds. I have participated in group exhibitions such as *Beyond Exodus* and *The Chronicles*, to mention a couple. I continue to work on developing my art style.



■ ONDO EXHIBITION CENTRE ■



'Last Options' - Ceramics

OLAYEMI SUNDAY

My name is Olayemi Sunday Opeyemi (NCE, B.A. ED). I am an MFA student at the University of Benin, Edo State. I use art as my language to communicate with the world.





'Use Technology-The Engine of Progress' - Acrylic on canvas (102 x 56 in) – 2023)

OBIDARE HEZEKIAH

I am Obidare Hezekiah Oyejide. I am a Nigerian painter working with oil and acrylic paints. I make works to express into the universe the message that 'black lives matter'. I come from a humble background that did not encourage my pursuit of an art career. I have persevered, however, creating with whatever materials are available to me. I studied Fine Art Education at Ondo Art School, Adeyemi College of Education and continue to sharpen my skills in practice of the arts. I love to listen to music while I paint. I have participated in many exhibitions including Lasgidi Cultural Arts Exhibition, 2021 in Lagos, Victory Art Exhibition, 2017, in Ondo, LIMCAF Exhibition, 2020/2021, and Fobally's Professional Artist Exhibition, 2022.

ARTWORK DESCRIPTION

This artwork embodies the 'fix it' theme, highlighting technology's transformative potential in tackling global challenges. Six canvas panels symbolize interconnected technological advancements, including renewable energy, healthcare, communication, environment, space, and AI. Dynamic brushwork and cool colors evoke energy and hope. It invites reflection on technology's ability to address complex issues, celebrating human ingenuity and collaboration. This art inspires viewers to embrace technology's power for a sustainable future, fostering dialogue and creativity.



'Wasted Remedies' – Photograph, wood print – 30 x 30 in - 2023

GODSTIME UCHE

I am Godstime Uche Godfrey, a conceptual artist who strives to address the complexities of human challenges in my work. I believe art can be a tool for inspiration, motivation and enlightenment. I endeavour to send a message with every work of art, to offer a captivating and thought-provoking experience to viewers. Through my art, I aim to ignite inspiration and stimulate dialogue, enabling viewers to explore the depths of their own perspectives.

ARTWORK DESCRIPTION

This artwork shows a youth who has lost their head and an elder attempting to help reattach it. The youth however, armed with a sharp object, is ready to destroy the head. The piece aims to illustrate the concept that we do not suffer from lack but from self-sabotage; undermining the steps to our desires even when they are available to us.



'Living with Abnormalities' - Painting

PRINCE DAVID

I am Prince David Kembukem from Rivers State, I have a Bachelor's degree in Fine and Applied Arts from Ignatius Ajuru University of Education, Rumuolumeni, Port Harcourt, Rivers State Nigeria.

ARTWORK DESCRIPTION

I have participated in exhibitions and have been employed for several commissions. I have, overtime, used various materials and unique approaches to create conventional and unconventional artwork.



'National Issues' - Painting

SAMUEL GODSPOWER

GODSPOWER, born in Port Harcourt. Exploring textures and figures seem to be his strongest point. His art practice oscillate between painting, mixed media and drawing, utilizing materials such as Acrylic, Oil colour, charcoal and found materials. He allocates some considerable amount of effort in achieving textural appeal, hatching, cross hatching and dripping effect. He has been involved in several group exhibitions and holds a Bachelors' Degree from the University of Port Harcourt with a major in Painting.

ARTWORK DESCRIPTION

National issues: 75.5/121.5cm Mixed media painting 2023
Description: The arrangement of National issues was influenced by Leonardo da Vinci's last supper. It portrays the reaction given by the assembly of notable Nigerians showing different reactions with the gestures of their hands in ways to resolving National issues and foster possible solutions in FIXING IT. The figures were rendered with uniform facial representation showing the importance of equality and individual transparency. A painting of 13 figures representing the average Nigerian citizens, government personnel, professionals, religious leaders, and corporate member to show youth inclusiveness in national issues with the constitution in view and bringing all hands on deck.



'Vision of Mission'

ARCHIBONG ERIC

I am Eric David Archibong, a graduate of Fine and Industrial Art, University of Uyo. I specialize in painting. I hope to develop an international art practice, have a recognisable voice on the global art scene and have my works on demand so that I can solve problems in this world.

ARTWORK DESCRIPTION

So much pain abounds in the world. Amidst all the trouble, life goes on; the clock continues to tick - night turns into day and turns into another night!

I am reaching out to every broken-hearted person. By this child in my painting, I console you with abundant love, accept my flower of this love. This is especially for all the victimised in Africa.

Africans suffer race issues and other forms of segregation and many now have a confused identity. The child on my painting raises a beacon of hope for Africa. It could be that it is her destiny to fix Africa. What can she do?



'In Definite' - Digital art (24 × 36)

DONALD-ASE ABIGAIL

Inspired by my environment, I love working with natural and non-biodegradable waste like single use polythene bags, fabric, udara seeds, jacaranda, and empty noodle packets. I use these materials to create forms steeped in symbolism. These inform the urgency for proactive steps towards restoring the health and glory of our environment, our world. My name is Donald-Ase Abigail and I am an Upcycle Artist.

ARTWORK DESCRIPTION

This piece shows someone holding a water pot at a peculiar angle so that the audience is unable to tell whether the figure is pouring from, receiving, or only just holding the bowl. This is a metaphor for the current state of Nigeria citizenry as intended and designed by the Nigerian government - a state of utter confusion, and susceptibility to sleight of hand.

Ultimately, our government comes from among us - the citizenry; the citizens are the government. This message of 'In Definite' postulates that it is our obligation, -to ourselves and our nation-, to unite by the pursuit of goals and by actions towards the progress we seek; and for the fixes that we need.



'Catalyst and the Catastrophe' - Mixed media acrylic, fabric and baked coloured calcium (2.5 x 3.5 ft) 2023

OKONKWO EMMANUEL

My name is Emmanuel Okonkwo. I am a painter based in Calabar, Nigeria. I am an experimental artist and an art educator, with a B. A. Hons. in Painting from University of Nigeria Nsukka (2018). I like to combine studio practice with art teaching; I find this to be an appealing combination. Working with children, for me, is as an opportunity to see things from their pure and unfiltered perspective. I have taken part in numerous art exhibitions, and competitions.

ARTWORK DESCRIPTION

This piece depicts two types of citizens that we can find in our society; the people who actually do the job, and the ones who do nothing but idly watch and destructively criticise, even where they could help. On one side of the painting a little girl is trying to fix an already destroyed flower garden and, on the other side, a boy stands and mopes callously, water bottle in hand, with an obstinate foot still treading some of the little life left in the bereft girl's garden. Some trouble makers!



'Tears' - Drawing

ABENG KINGSLEY

Abeng Kingsley Egbe is an Artist, born in Ababene Local Government Area, Cross River State Nigeria, art has always been a part of him from an early age, it was after his secondary school education that he decided to study Art as a profession, he is a graduate of Art from the University of Cross River State, he has created many artworks ranging from personal to commissioned piece, some of his arts include; Tears, wildlife conservation (gorilla, leopard) etc

ARTWORK DESCRIPTION

Tears Mix media: Graphite and charcoal on paper Year: 2020 Blood shed, lives lost, the annual celebration of independence from the white man has not ceased and yet the question remains. Did we really get the much deserved and needed freedom from the white man? No! And what did we get? A more complex enemy and slave master - our own mindset about the white man. The most pressing issue is the dysfunctional codependency on external sources. Funds after funds, aid after aid is what we opt for when in reality, we are doing nothing about the corruption in high places and misappropriation of internal funds resulting in the many deprived communities of basic needs. Yet another pressing issue is the million talents and highly trained personnel or intellectuals who flock foreign lands in search for greener pastures leaving poorly trained staff to man institutions and organizations hence the poor productivity. This piece is an advocacy for blacks to get up and build the country of their dreams



'Reconnection Of The Broken Lines: The Nigerian Story' –
Chicken wire mesh sculpture (153cm × 174cm × 153cm) - 2023

UMOREN EDIDIONG

I am Edidiong Akpanita Umoren, from Ikot Ekop in Mkpato Enin Local Government area of Akwa Ibom State, Nigeria. I studied Marine Engineering at Rivers State University, Port Harcourt. I am a full-time experimental studio artist specialized in sculpture. I have participated in *LIMCAF/PACA*, Dak'art 2022, an OFF Exhibition at Sorano, Dakar.

ARTWORK DESCRIPTION

'The Reconnection of the Broken Lines: the Nigerian Story' is a three-eagle sculpture designed with chicken wire mesh, symbolizing Nigeria's situation as a nation predicted to break apart by war and revolution after the last general election. The three eagles trying to fix the broken nest symbolise Nigeria's strength, courage and resilience towards a task of reconnecting the lines that have been broken whilst we pursued political interests. My sculpture depicts hope and the power of unity amidst challenges and adversity. It encourages the viewer to reflect on peaceful approaches to resolving conflicts.



'Restored' - Metal on a wooden base (4 X 6 ft) - 2023

MONEBI ADENIKE

My work encompasses sculpture, installation, paper crafts, and digital art. I, Monebi Adenike Frances, am a Nigerian artist who explores art in mixed media. I table my concerns for the world through my art, by making pieces that provoke introspection and clarity of thought.

ARTWORK DESCRIPTION

My sculpture, 'Restored' is an interactive piece that falls apart at the trigger of a pedal, engaging the audience in its simple reassembly. It is a metaphor for the actions that we each take towards the destruction or rebuilding of Nigeria. The installation emphasize the significance of each individual action or contribution and the collective result.



'Introspection' - Pen on paper (3 x 3 ft) – 2023

ABDULKADIR ZAYYAD

I am Abdulkadir Zayyad from Etsako East, Edo State. I was born and raised in Kontagora, Niger state, am a graduate of Fine Art from Ahmadu Bello University, Zaria. I am a practicing painter and have participated in *Life In My City Art Festival* thrice. I was selected among the top 100 artists to exhibit his piece in the grand finale 2022.

ARTWORK DESCRIPTION

It is said that “ideas rule the world”! Why, then, do we procrastinate?

The work depicts a state of contemplation, an attempt for the conscious mind to connect with the subconscious and awaken it. It calls for an urgent look inward; some reflection, and some action for combating resistance to awakening the subconscious mind.



'The Becoming' - Offcut Ankara fabrics on board (2 x 4 ft) - 2023

SADIQ RUKAYAT

My name is Sadiq Rukayat Abimbola, I am from Odokoro Gbede in Kogi State. I currently study Fine Arts at Ahmadu Bello University, Zaria. I have exhibited work in a number of art shows, including exhibitions like the Faculty of Environmental Design Symposium, an Art Exhibition in 2019 where I earned a certificate, and an exhibition at the National Gallery of Art in Abuja. I participated in *What's Going On*, an exhibition inspired by Marvin Gaye song, at Piano Art Gallery, Boston in 2023. I have attended a few shows including *The Second International Art Fair* at Council for Arts and Culture, Garki, Abuja.

ARTWORK DESCRIPTION

Transformation is easier when we have a model to emulate and we are, each of us, a model to others either in a negative or in a positive way. What kind of behaviour are we modelling for those who will come after us? We must fix ourselves so that we can model a culture of maintenance and care for future generations.



'On the Matter' Styrofoam and Acrylics (5 x 4 ft) - 2023

PAM MAFENG

My name is Pam Mafeng Davou. I am a senior at Ahmadu Bello University, specialising in Painting. I work with mixed media art, oil painting and installation.





'Breakthrough' - Acrylic on paper (20 x 16 in) - 2022

BASHEERA ABDULSALAM

I am Basheera Ohuni Abdulsalam, an artist based in Abuja, Nigeria. I studied Painting and earned a B. A. in Fine Arts from Ahmadu Bello University, Zaria in 2019. I have taught at the secondary school level and facilitated children's art workshops in Kebbi. My works have appeared in group exhibitions in Jos and Zaria.

ARTWORK DESCRIPTION

The process of looking for solutions where something has to be achieved is sometimes tenuous, but this is where tenacity comes to play. Persistence with clear target towards success will lead us to breakthroughs.



'Almajiri Syndrome' - Yarn on Jute (4 × 6 ft) - 2023

ORYINA PRISCILLIA

My name is Oryina Priscilla Doowuese. I am a Theatre and Performing Arts student of Ahmadu Bello University, Zaria, Kaduna State. I make art with textiles, write and perform poetry, and have a flair for photography. My works have featured in the Stories of Kaduna Exhibition at National Gallery of Art, Kaduna, I am a winner of Purity Project's Galaxy Talent Hunt and write a regular column in *Wecrispit Magazine*.

ARTWORK DESCRIPTION

The Almajiri system, originally intended for education, has become the epitome for the justification of child abuse and abandonment. It raises young boys in the streets, without love and guidance, exposing them to unimaginable hazards and making them targets for radicalization by extremists. Their potential is wasted, and they get robbed of their childhood. The Almajiri system is a ticking bomb for Nigeria, one that demands urgent dismantling and persistent eradication efforts. We must provide children with nurturing homes, skills and education; encourage them to dream rather than subjecting them to crippling hardship. Let us nurture hope, not extremism, as children are a nation's future, not threats. Let us fix this issue.



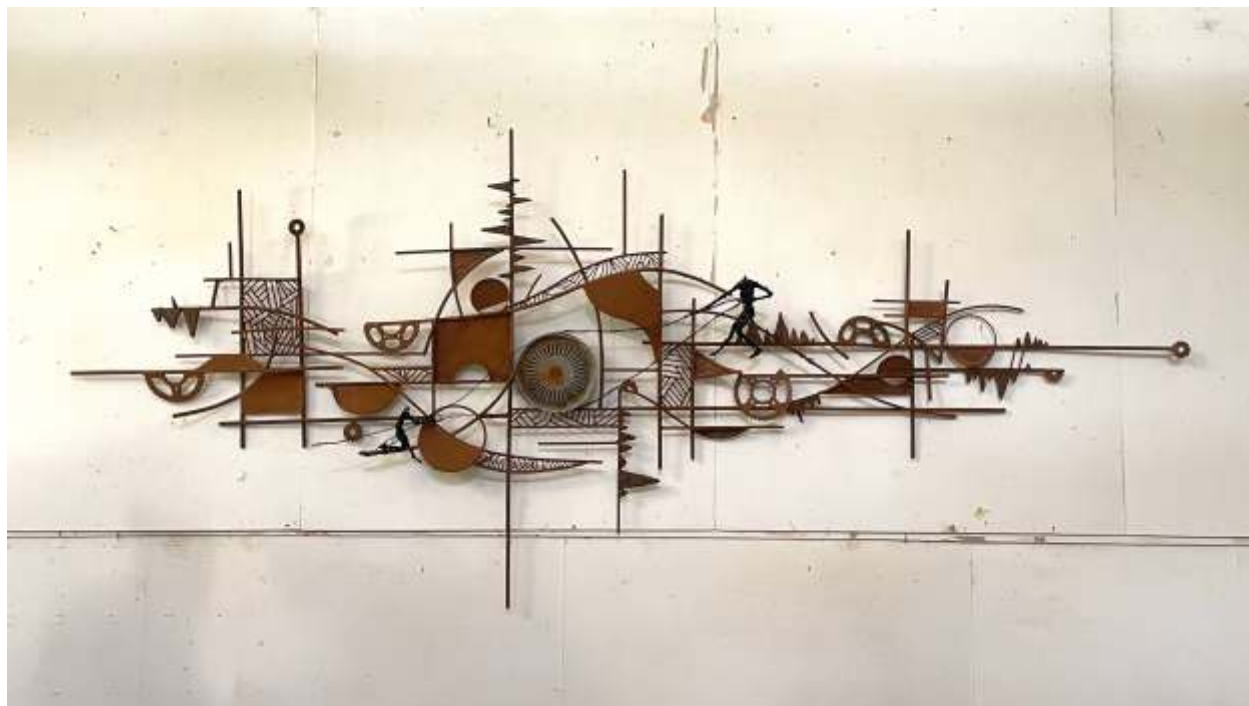
'Lost in Limbo' - Photography/Video (24cm by 20cm) - November 2022

MBAYA AISHA

I am Mbaya Aisha, a Nigeria-based, multidisciplinary expressionist who is formally trained. I am currently studying Fine Art at Ahmadu Bello University, Zaria formerly known as the Zaria Art School. I have exhibited work since 2015 in Abuja, Lagos and Kaduna. In 2021, I launched my solo digital NFT auction, 'Women of Pride,' alongside other collections. I have also exhibited photography since 2020 in VIEWBUG, UK. My art draws from community, life, and Afro-futuristic influences, revealing the hidden aspects of human souls and minds. My works offer a glimpse into the divergence of human thoughts, hinting at a new order, and evoke a sense of a different era.

ARTWORK DESCRIPTION

This artwork portrays a person trapped in the societal matrix, symbolizing control over how we live. Covered with a transparent scarf, they strive to break free, realizing that liberation comes from challenging societal beliefs. It is a reminder that escaping the endless sleep of conformity requires awakening to the truth. Without this realization, they remain trapped, controlled by the world's grip on our minds.



'Wheel Of Progress' - Metal and fiberglass – (330 x 142 cm) - 2023

OLUOKUN SEUN

Presently a final year student of the Department of Fine Arts at ABU, Zaria, I have practiced art since 2010. I have participated in different workshops, art competitions, art challenges, and exhibitions

ARTWORK DESCRIPTION

'Wheel of Progress' is a representation of the desire to grow higher. A mindset of progress can only be beneficial to any community, state, region or ethnicity. Discriminating amongst ourselves is a terrible impediment to the cooperation we require. Working together as one will help us fix our problems and move forward.



'Sannu Kwu Da Aiki' - Charcoal drawing and print on paper

OLOWA EMMANUEL

A student of Art Pedagogy at Zaria Art School in Ahmadu Bello University and mentee of the renowned Professor Jerry Buhari, a five-year apprentice of Gbengs Studio in Ilorin, I am passionate about, and proficient at drawing, painting and digital art. My name is Olowa Emmanuel Akorede and I am a native of Ikerin-Opin in Kwara State, Nigeria.

ARTWORK DESCRIPTION

This artwork portrays tractors actively fixing a road, symbolising their role as agents of change, and the power of human determination. Inspired by the theme of LIMCAF 2023, it suggests that just as tractors can transform a road, human instincts can fix the world. The central circular piece features a night scene with a finished road, representing the successful result of putting tractors and their 'agent of a fix' mindset to work. To achieve real change, the strength of youth and wisdom of the elderly must unite, signifying a brighter future while preserving heritage.

