



Victoria's Biggest Youngest Running Youth Art Competition

LIFE IN MY CITY

ART FESTIVAL



THEME

CAN WE BREATHE?



OCTOBER, 2025

With the support of

Ford Foundation





Nigeria's Biggest, Longest Running Youth Art Competition

LIFE IN MY CITY ART FESTIVAL

O C T O B E R , 2 0 2 5

THEME CAN WE BREATHE?

2025

Life In My City Art Festival

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Chairman's Foreword

As we gather for the 2025 Grand Finale of the **Life In My City Art Festival (LIMCAF)**, I am filled with joy and excitement as well as a deep sense of pride and gratitude. What began nearly two decades ago as a simple vision, to give young Nigerian artists a platform to be seen, heard, and celebrated, has evolved into a national movement for creativity, empowerment, and social change.

This year's theme, "*Can We Breathe?*", captures the collective yearnings of our youth in these times. It challenges them to reflect on the state of our society and the spaces we create for freedom, self-expression, and renewal. Through art, they were reminded that even in moments of constraint, imagination remains our most powerful tool for survival and transformation.

That message is finally ringing through to young creative minds no matter where they may be in Nigeria. That is why I spoke about the feeling of pride and gratitude which I bring to you on behalf of all of us in LIMCAF. I urge you to bear these in mind as you examine their works.

LIMCAF began in 2007 with 180 entries from some five states. Since then, the number of annual entries has blossomed to a staggering 750 entries from 18 States of the federation this year. And this is only one factor that makes 2025 an exceptional year not only in the quantity of works received but also in the breadth of our activities beyond the flagship competition for which we gather this evening.

From exhibitions in 18 States covering all the geo-political zones of the country to the Legacy Exhibition at the 1952 Africa gallery in Lagos, which featured the current works of LIMCAF winning alumni, to the Hall of Fame Exhibition at the Amadeo Business Summit here in Enugu, LIMCAF continues to shine the light for art to the remotest and to the most cosmopolitan cities.

We are now arguably the biggest proof everywhere in Nigeria that art is a powerful, proud, valid and viable profession of excellence and resilience within Nigeria's creative landscape. With our exclusive prizes for female artists, our workshops for schoolchildren and children living with disabilities, as well as our artists' residency and bootcamp programmes, we also reaffirm our commitment to excellence, undiluted merit, inclusivity, empowerment and capacity building for the youth of Nigeria.

None of this would have been possible without the unwavering support of our Board of Trustees, our patrons, the Organising Committee, our 18 Regional Coordinators, sponsors, volunteers, and the wider art community who continue to believe in the LIMCAF vision.

We are especially grateful to His Excellency Dr. Peter Mba, Governor of Enugu State both in his personal capacity and as head of the Enugu State Government, our major donor these past three years, the Ford Foundation, and our very distinguished Patrons, His Majesty Igwe Nnaemeka Achebe, Obi of Onitsha and Emeritus Professor EL Anatsui for their steadfast unparalleled support.

With support such as we receive from those I have just thanked and with the growth and impact we have achieved so far with what we have received, we know that so much more is possible. We give you our word therefore that we will work even harder with unrelenting focus on growth and sustainability toward a future when not very far from today all states of the Federation will each be holding a regional exhibition as an all-embracing art festival.

To the artists, past, present, and future, you are the reason we exist. May your creativity blossom loudly. Once again, welcome one and all.

Kevin Ejiofor
Chairman, LIMCAF

Disentangling Shackles Off Our Collective Windpipe: A Curatorial Note

A challenging task it could be to attempt a selection through a diverse collection of art works from artists with varying ideologies or schools of thought. Giving a central theme, "Can We Breathe", prior to the production of works, channeled the diversified foci into a somewhat focus. However, as Ola Rotimi would say, "minds do not meet like roads". So, what assurance of thematic or iconographic similitude could be ascertained since art works posit inexhaustible interpretations and could gain or lose meanings? What categorizing premise becomes the yardstick of selection? Could this be hinged on visual elements: medium and style of rendition; or on the philosophy: symbolism and interpretation? A challenging task it could be indeed; dealing with this content complexities and the dilemma of choice.

One could be tempted to see a leeway in Robert Cohen's proposition that anything art should capture something of the human spirit or touch upon sensed but intellectually elusive meanings in life. This proposition could as well be detrimental to the essence of art as it is fraught with rhetoric that sees art as having exclusive audienceship or places art on an avid intellectual clientele. If the jury leverage on the aesthetic outlook of works, inferring from Paulo Kaeleo's opinion that beauty is the seducer of man; the paradox of beauty-in-ugliness could flaw this parameter.

The curator's work here is that of moderation of freewill; freewill of the artist to relate his/her creations to the various possibilities the theme offers. Selecting 100 out of above 500 entries that registered this year is the first signal of the enormous work left in hands of the zonal shortlisting jury and complicates the exhibition curation. First process was the online elimination of some entries and a further critical selection by the zonal jury, from the various zones. These processes culminated in the compilation of a hundred works with high aesthetic promise as typified in the exhibition. Furthermore, a more critical parameter comprising: originality, visual content, proficiency in media control, finishing and presentation, and paradigm shift would be employed to trim down the number of works. It is from this handful that the specific prize categories would be rigorously arrived at by the jury.

Achebe's proposition that artists should not keep documenting socio-cultural and religious economic problems but embark on a higher responsibility of proffering prescriptions, gives some perspectives to the intention of the artists. Do you beat a child and ask him/her not to cry? What would the child do if his/her cry continuously falls on deaf ears? What then are the means available to the artist for use in bringing about a revolution through his work?

There are three dimensions to this collection. The first category explores outcry. A tour through the selection would reveal a lot of outcry, some deep externalization of internal urges. Such titles as: 'Entanglement', 'How much for the breather', 'Beyond Suffocation', 'Hope in the shadows' 'Alili', 'Silent Weight', 'The wrong currency', 'Baptism of Fire', and 'Chocked' by Segun Victor Owolabi, Babatunde Omotehinse, Prince David Kembuken, Harry Joel Gundiri, Igbokwe Shallon, Ifeoluwa Oluwadara, Bat'armwa Naomi, Israel Osagie and Gideon Knight respectively, decry the prevailing hardship and despondency. Like Deborah Oluwatosin puts it in her work title, the populace is doing the impossible 'To live with no Air'.

The second dimension explores some pensive and introspective reflections on the goings-on. 'In depth of thought' by Stephen Nwofoke captures the waves of immense reflection that break in the troubled mind. Thinking about Life, like Babatope Samuel Oladimeji puts it is 'More than life itself'.

Similar retrospections preoccupy the themes in David Chizoba Nwadike's 'Since 1960'; perhaps a meditation on the pseudo-freedom the Nigerian State gained in the said year.

'Here we are' in the words of Mafeng Davou Pam. Yes, we are here, like Krydz Ikwuemesi would say, trying to find our feet on the slippery terrain of survival. So, if we do not find the air to breathe here, we might as well anchor our aspirations to 'Breathe Beneath the Soil' according to Pearl Adebisi. In this case, if not here hopefully in the hereafter where God, the Supreme Being will 'Breathe on Us', mimicking Victor Olaoluwa's work title.

'Voices Unheard' could perfectly describe the adamant attitude of our leaders to the peoples' yearnings as Peace Anyaole reiterates in her work. Thus, the dreams of the young ones are typically 'Dreams Folded in Silence' to borrow Igwegbe Louis' work title. The big question according to Chukwuebuka Joseph's title is 'Why Sit Here Till We Die'?

However, there is a glimpse of hope. This exploration of hope constitutes the third dimension to the collection. Such titles as: 'Still I Rise', 'Hope in the Shadows', 'Drowning but Resilient', 'A Whispered Promise', 'Breaking Free', 'New life', 'The Choice is Ours', 'Our Voice Must Count', 'Rise from the Ashes', 'Still I Sing' by Dada Emmanuel, Harry Joel Gundiri, Joseph Aimanesi, Ifeoluwa Oliver, Oninegbo Nneka, Goodness Uvieoghene, Emmanuel Obile, Jackson Fubara, Christian Imologhome and Ogbom Precious respectively sing the tune of hope. Ola Oloidi posits that an artist is a surgeon who cuts through the flesh of a sick society using sympathetic instrument thereby correcting those ills that are repugnant to human existence.

This proposition propels the enthusiasm here. The young minds have cried out, meditated and projected the way out of our collective misery. Just like Ogbom Precious reinforces in her work 'Still I Sing', we would have the cogs and shackles on our collective windpipe undone and not just breathe again but sing some melodies to our emancipation.

Finally, these young artists have made some loud statements; poignant statements imbued with aesthetic eloquence. The curator's experience of this year's harvest of thoughts lends credence to Ola Oloidi's proposition that, "in the unlimited field of creativity, anybody could be a treasure."

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CURATOR



Erasmus Onyishi (b.1978) read sculpture BA, MFA at the University of Nigeria.

He has participated in over forty exhibitions both internally and offshore.

His recent solo exhibition Icing on Burnt Cake is a tribute to his mentor El Anatsui at 77.

He is an experimentalist and one of the ten artists presented by El Anatsui in the controversial “New Energies” exhibition in 2001. Erasmus is one of the earliest exponents of Video Art in Nigeria. He won the Originality Prize in the 2013 edition of LIMCAF and has received three awards (two in 2010 and one in 2012) from National Universities' Commission (NUC) for Research and Development in the Humanities.

He is the first prize winner of the 2014 edition of the National Art Competition organized by the Nigerian Breweries and African Artists Foundation. He also won second Prize (University category,) in the 2014/Third National Education and Innovations Exhibition organized by the Ministry of Education.

Erasmus has been an adjudicator for the Calabar Carnival and some of the group exhibitions he has curated include: Indelible 2005, Aglow 2006, Along the Stream of Time 2014 and Together Apart 2020.

He has scholarly articles in reputable journals to his credit. He has taught art at the University of Cross River State, Calabar; Federal University of Lafia and is currently the examination officer and sculpture lecturer in the Department of Fine and Applied Arts, University of Calabar, Nigeria.

GRAND FINALE NATIONAL JURY



EMODI ANTHONY IZUCHUKWU, Ph.D (Chairman 2025 National Jury) Is A Professional Artist With A Specialisation As A Sculptor, Tonie Is a native Of Aboh In Ndokwa Local Government Area Of Delta State. He was Born In Agbor In 1963, had his early Formative Years In The Then Mid Western State Which Later Became (Bendel State) And East Central State, where He Has His Primary And Secondary School Educations.

In 1983 He Gained Admission Into The Pre-degree Program In Fine Art Department at the Prestigious Ahmadu Bello University Zaria, where he obtained A Bachelorette 'BA Fine Art' with a Second Class Upper Degree In 1988 And A Master Of Art 'mfa' In 1995 Respectively, With a specialisation In Sculpture. He has had experience in General Art Practice especially in respect to Sculpture, He is Team Player who has worked in collaborative capacity with lots of Artists in Workshops and Commissions and has been active in art conferences and academic activities, Tonie joined the academic staff body of Fine Arts Department Yaba College of Technology as a Lecturer In 1998 To Date, teaching courses in General Art, Drawing and Sculptures.

As a Sculptor he works in General Sculpture Mediums, Tonie is very at home with clay modelling for a finish in any desirable medium, though he has a bias for bronze casting as a finish for his sculptural forms.



DAPO ADENIYI: Dapo Adeniyi started his career on radio and television. His first play was broadcast on BBC World Service in 1986 and In 1994 was a Fellow at Downing College, University of Cambridge. He wrote and directed the film adaptation of Ake, the autobiography of Wole Soyinka and has contributed to literature by translating indigenous fiction to English. He was the arts and culture editor for the Daily Times, Lagos for many years and has participated in several international cultural consortiums including those of the World Bank and SADC, Southern African Development Community. He is currently the publisher, Position African World Review.



CHINEDU OGAKWU (F.sna) is a distinguished Visual Artist hailing from South -Eastern Nigeria, with a rich academic background in the Arts. He studied Painting at the prestigious Enugu Art School, part of the Institute of Management and Technology (IMT), where he earned a Higher National Diploma (HND) in Art, specializing in Painting. As the founder/CEO of Art Native Nigeria, Arts and culture, co-owner of Native Stool Nigeria, Gallery of Arts and culture.

Chinedu is not only a full-time studio artist but also a significant figure in the Nigerian Art Community.

His work deeply explores the intricate dynamics of his environment, cultural heritage and the broader experiences of being both an African and an International Artist. Chinedu has attended numerous selected solo and group exhibitions in London, Toronto, Senegal and Nigeria, showcasing his works to diverse audiences. Over the years, his artistic excellence has been recognized through several prestigious awards, including the Fine Art America Award and the Fresh Paint Studio Award, Ontario, Canada. He is a respected member of the Society of Nigerian Artists, affiliated with both the Rivers and Enugu State chapters. He has made significant contributions to the Society of Nigerian Artists, earning him great respect in the field of art. Through Art native Nigeria, he trains young artists, sponsors residencies and exhibitions for emerging artists, and organizes art classes and hosts students on excursions to enhance their knowledge of art. His outlets feature an art gallery, recreational spaces for artists to connect and exchange ideas, and a museum showcasing ancient and modern art. He is also a prominent art collector who actively supports and patronizes both established and emerging artists. Beyond his artistic pursuits, Chinedu is a devoted family man, happily married with children, balancing his personal life with a thriving career in the arts. His contributions to the art world continue to resonate both locally and internationally, making him a prominent figure in contemporary Nigerian Art.



DR NNEKA ODOH, A painter and fashion designer, has a BA(Ed) in Fine and Applied Arts, an MFA in Painting and a PhD in Art History from the University of Nigeria, Nsukka where she currently teaches Painting, drawing and Art History.

She has participated in workshops as well as numerous Art Exhibitions.

She has also featured in landmark publications on modern Nigerian art.

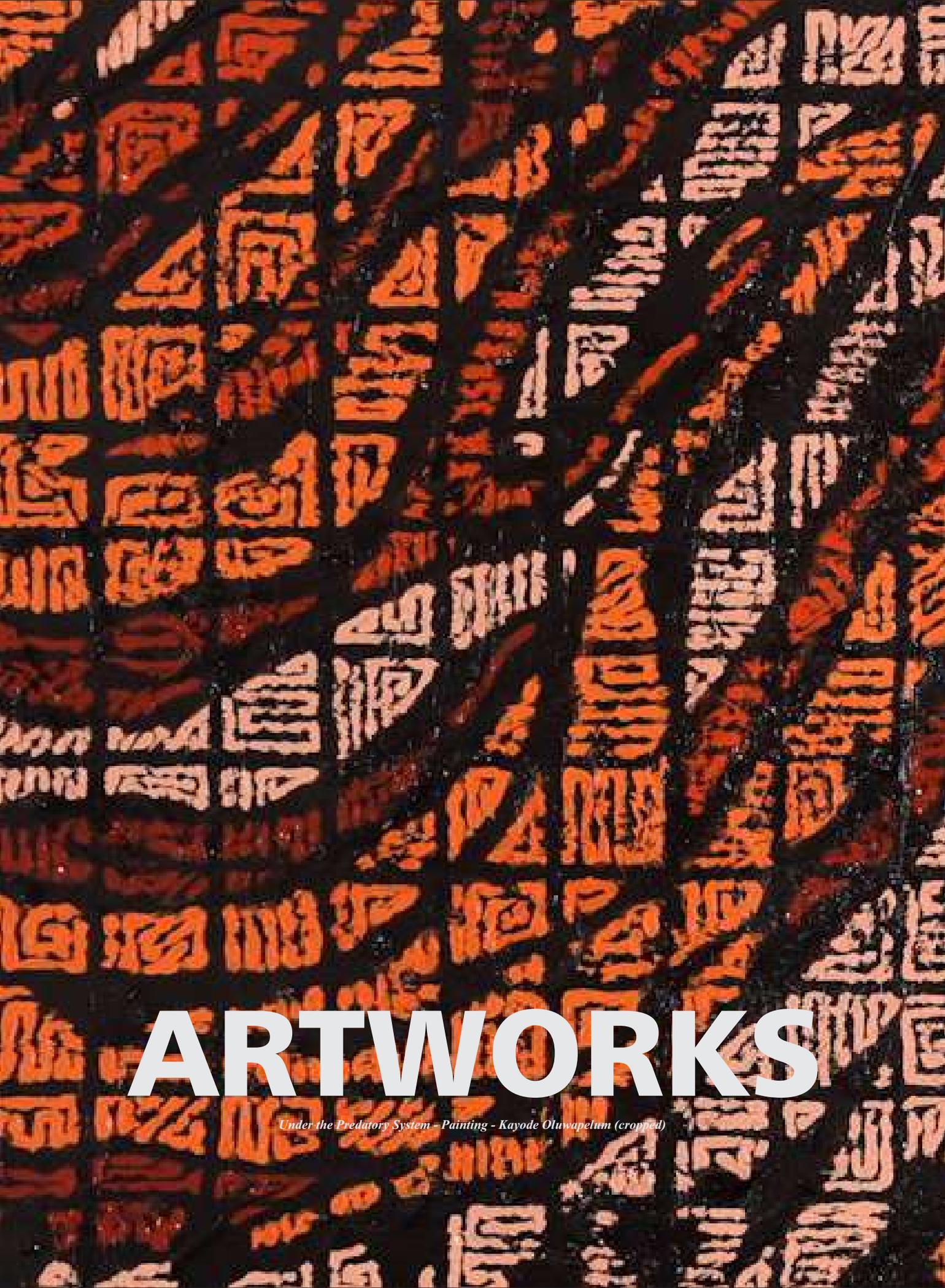
She currently explores various unconventional materials for painting installations.



PROFESSOR ADELE GARKIDA is a leading Scholar in Industrial Design, with expertise in Glass Technology and Ceramics. She earned her BSc Industrial Design (Glass Technology) in 1989, MA Ceramics in 1998 and completed her PhD in Glass Technology in 2007 from Ahmadu Bello University (ABU), Zaria. Her PhD research was conducted during her Fulbright Scholarship at Michigan Technological University (2005–2006). She is currently a Full Professor in the Department of Glass and Silicate Technology at ABU Zaria, where she was the pioneer Head of Department. She teaches at both undergraduate and postgraduate levels and has supervised many BSc, MSc, and PhD students. As Chair of the Research and Innovation Committee in the Faculty of Environmental Design, she plays a key role in academic leadership. Her research spans glass recycling, granite sawing waste reuse, and ceramic tableware safety. She has published on ceramic materials, sintering, glass coatings, and environmental impacts of waste glass. She actively participates in conferences, workshops and exhibitions, including Life in My City Arts Festival, Fulbright events, the Aftershave International Artists Workshops, Kinesis Women Art and Science Exhibitions and workshops, Art is Everywhere Workshops, African Regional Summit and Exhibition on Visual Arts (ARESUVA). She has also coordinated major conferences and workshops for the Fulbright Alumni Association, Ceramics Researchers Association of Nigeria, and the Faculty of Environmental Design.

Professor Garkida is a member of the Fulbright Alumni Association of Nigeria, where she served as the 6th President, and the Ceramics Association of Nigeria (CeRAN). She has received several awards and grants, including the ACENTDFB Seed Grant. She contributes to academic publishing as a reviewer for Scholar One and Environ – Journal of Environmental Studies, and serves as Secretary of the Editorial Board for Ashakwu – Journal of Ceramics.

Beyond academia, she is known for her entrepreneurial drive and community engagement. She has led initiatives on women's health, girl child education, and empowerment, and served as Senior Researcher on the Child Development Grant Project (CDGP) and Mobilization for Development (M4D). Her commitment to youth development is evident in her role as a judge on Art at the Zonal Talent Hunt Competition for Primary School Girls, organized by UNICEF and the Kaduna Zonal Task Force for Education. Professor Garkida's career reflects a deep commitment to academic excellence, innovation, and social impact.



ARTWORKS

Under the Predatory System - Painting - Kayode Oluwapelum (cropped)



The Choice is ours, Painting/Mixed Media - Obile Joshua Emmanuel

Description

My work “the choice is ours” answers the question “CAN WE BREATHE”

Breaking free from environmental and societal challenges is a matter of choice and decision. Giving the fact that humanity has been given the greatest gift by God which is the “WILL”. My ten panel pieces depicts the human facial features such as the eyes, ears, nose, mouth, a silhouette palm represented in human forms and a growing plant, all these highlights the importance of our ability to apt for positivity, hope and resilience to shape our reality. Ultimately, my artwork is a symbol of reimagined hope and responsibility for what we see, hear, perceive and speak, because they all shape who we are. The choice is ours to create a better future. A call to humanity to choose to breathe, to live and to thrive in a world filled with challenges.

Emmanuel Obile Joshua

Emmanuel Obile Joshua (b.2001, Nasarawa, Nigeria) is a contemporary figurative painter practicing realism. He earned a Bachelor of Arts degree in Painting from Federal University of Lafia (FULAFIA), Nigeria. Emmanuel's artistic journey explores themes of self-discovery, identity, and humanism, using oil and charcoal to convey emotional and symbolic layers of human experience, inspiring meaningful conversations.



Job 14:7 Painting/Mixed Media -Adeka Omusa David.

Description

"Job 14:7" is an oil on canvas conceptual painting that attempts to answer the question "Can we breathe?" seeing that the cost of fuel is suffocating the public with hunger, high cost of education, emotional distress, "Japa syndrome" etc. This piece is a biblical assurance that;"There's hope for a tree, even when it's cut down, it will sprout again" it conveys the message that there is hope for a pure breath when we play our part and hold on to God not Man.

Adeka Omusa David

hails from Obi local government of Nasarawa State. Born on November 11, 1993. He is a graduate of painting from the Federal University of Lafia, Nasarawa State Nigeria. He uses studio oil colours to express conceptual ideas that resonates with everyday life and the activities of humans in the society.



Still we Rise - Graphics/Digital Art Video - Dada Nifemi Tunde

Description

The image speaks to the universal struggle for survival in a world where hope is continuously tested. The water becomes a metaphor for suffocation the difficulty of finding air, space, and clarity amidst overwhelming challenges. The dangling light bulb above the figure's head, though tethered, symbolizes resilience and the enduring human spark of creativity, vision, and possibility. Even underwater, with a newspaper of inflation covering the face, the figure refuses to disappear completely, floating instead as a testament to endurance.

Dada Nifemi Tunde

is a Nigerian contemporary artist whose acrylic paintings explore human resilience, environmental consciousness, and socio-cultural identity. A Fine Art graduate of Ahmadu Bello University with an M.Sc. in Geography, he integrates artistic expression with academic insight to examine the relationship between people and their environments. His work has been featured in exhibitions such as LIMCAF, Cultural Canvas Art & Festival, GIZ Greater Nigeria, and at Nike Art Gallery. Based in Abuja, he serves as Lead Artist at Nike Art Gallery and Director of Etrium Gallery, where he continues to create and curate thought-provoking art that promotes storytelling, sustainability, and community engagement.



Drowning but Resilient -Painting/Mixed Media-Joseph Aimanese Steve

Description

The work expresses the pain of suffering from the trauma of the Nigerian economy. We are choked by the things that were meant to improve our standard of living. In the artwork, a young man is seen drowning into the depth, even with an oxygen mask on. The air that happens to give him a source of life is killing him. Above him is a figure who is trying to get to the surface to breathe but he's being pulled down to into the depths by his own burdens, responsibilities, thoughts and emotions.

Joseph Aimanese Steve

is a Nigerian multi disciplinary artist and art educator renowned for his thought-provoking works that explore the complexities of the human mind, body and their experiences. Through a variety of art mediums, Joseph creates pieces that reflect the inner world of individuals, delving into feelings, thoughts, mindsets, ideas, and decisions that shape our lives as different humans. Joseph's artistic practice is characterized by his use of various mediums(oils, acrylic paints, charcoal, soft pastels, watercolor, colored pencils and pen) to craft immersive and dynamic works that foster self-reflection, healing, change, acceptance, empathy, and critical thinking. His art often promotes mental health awareness as well as social justice, inspiring viewers to engage with complex issues and emotions.



Can we breathe - Sculpture/Installation Art - Nwora Benson Obinna

Description

Title: Can We Breathe? This artwork is a visual cry for divine intervention a reflection of the Nigerian citizen's daily struggle with fuel scarcity, food insecurity, inflation, and economic instability. The central figure, a young woman, clutches a basin of soil Nigeria's soil symbolizing hope and potential. She is connected to a green-and-white oil container, representing the nation's wealth. Yet from its nozzle flow naira coins a metaphor for how corrupt systems and cartels continuously drain the nation's lifeblood. Her worn slippers speak of suffering: hunger, unemployment, broken infrastructure. Still, the naira note on the piece shines as a symbol of identity and strength, calling us to honor our heritage and reclaim our nation with pride. Can We Breathe? is more than a question. It is a call to awaken, to rebuild, and to believe in the possibility of a just and thriving Nigeria.

Nwora Benson Obinna

I am a contemporary artist passionate about using creativity as a tool for education, inspiration, and social change. My artistic journey spans painting, sculpture, installation art, and photography, with works that explore the balance between nature, technology, and human expression. Over the years, I have trained and mentored young artists, participated in national exhibitions, and received awards that affirm my dedication to pushing artistic boundaries. I thrive on transforming ideas into powerful visuals and building connections through art that speaks to both communities and individuals.



Yes we can and we will - Ceramics - Audu Philip Iko

Description

The existence of mankind have been dealt with by innumerable challenges(portrayed by black cowrie/ beads) of various kinds, right from the primitive men to this time of modern humans(portrayed by terracotta faces), but our ability to find solution to challenges and also to outlive them has remained untouched. Though, recent confrontations may appear new and threatens to halt our existence(black cowrie coming between the faces) yet it cannot conquer our ability and capacity to find solution to issues, which have been our superior quality that differentiates the Apex creatures (humans) from other creature on earth. Hence we can guarantee our existence when we tackle this issues holistically irrespective of our differences and by this, yes WE CAN and WE WILL breathe.

Audu Philip iko-ojo

is a sculptor and obtained his bachelor's degree in Fine and Applied Arts from Adeyemi Federal university of Education,Ondo,Ondo state. He developed interest in ceramics/ terracotta installation and have participated in, The Art of God, art exhibition at lifepoint church, Lagos in 2021, the periscope final year exhibition, Adeyemi university in 2023, LIMCAF regional and grand finale exhibition in 2023, where he won best ceramics category prize and also exhibited at the Dak' art off biennials with LIMCAF at Dakar Senegal in 2024.



Graphics/Digital Art, Video - Kikelomo Michael

Description

The Survival's Trials is a graphic/animated video of the popular Nigerian challenges that has occurred from 2020 till date. In 2020 Nigeria faced the challenges of COVID-19 and END-SARS protest. In 2021 it was Poverty, hunger and ASSU strike. In 2022/2023 we Journey back to massive poverty, hunger, and Naira Scarcity. Then in 2024 many Nigerians joined the famous web3 mining platform like Hamster Kombat, Tap-Swap, X-empire amongst others to seek financial freedom but many couldn't find that freedom. Finally in 2025 many Nigerians are seeking to leave the country to seek that financial freedom they need this is called the JAPA syndrome. Despite these trials people still eat, live, hope and dream of a better tomorrow for Nigeria loving the motherland as though being shielded from it's trials.

Esther Kikelomo Oyewale

popularly known as Kike Oyewale is a Nigerian multidisciplinary artist known for works rooted in African culture, modernity and spirituality. She merges traditional and modern techniques/media to create her thought-provoking pieces. Recognized at prominent exhibitions, her art explores human emotions, tradition, and modernity, aiming to reclaim and reimagine African identity.



Bearers of Chaos- Photography - Adebisi Michael

Description

Bearer of Chaos is a symbolic portrait of a generation set ablaze by the very structures meant to sustain it. The jerry can is a metaphor for both necessity and destruction. The suit suggests institutional systems, while the flames signify the emotional and physical toll those systems exact. And yet, within the combustion lies clarity: a confrontation with the reality that we are the ones holding the match, the fuel, the question, and the choice. If what sustains us is also what's destroying us, can we still breathe?

Michael Temi-tope Adebisi

(known professionally as Mike Wheeler) is an award-winning fine-art photographer from Ilorin, Nigeria, whose work explores identity, human experience, and the soul of everyday life. His work has garnered international recognition, with features in leading journals and festivals such as Chestnut Review, Paper Lanterns, Lolwe, The Adroit Journal, Aké Review, as well as exhibitions around the world.



Breathing through the thread - Textile Art - Alade Michael Adesoji

Description

Breathing Through the Thread by Michael Soji is an embroidered reflection on resilience, patience, and unity. Stitched with vibrant colors, the work captures rural life. A family in dialogue, scattered vessels, and a child touched by a protective hand. Each thread is a breath, fragile yet enduring, embodying survival, tradition, and connection. The patience behind every stitch mirrors the patience life demands in times of struggle and hope. In line with the festival's theme "Can We Breathe?" the piece affirms that breath is found not only in our lungs, but also in culture, memory, and the strength of togetherness.

Alade Michael Adesoji

is a Nigerian visual artist and embroiderer whose figurative works embody peace, love, unity, culture, and leadership. With nearly a decade of practice, he has exhibited at INAC, Life in My City Art Festival (Top 100), and the Spain-Nigeria VAC, while mentoring young creatives in painting, drawing, and embroidery



A Man's Diary - Drawing, Ahmed Michael

Description

"Can we breathe?" This question is not always about air, sometimes it's about the space to exist authentically. 'A Man's Diary' is my response to the suffocating weight of unspoken expectations placed on men. Society often tells men to be providers, protectors, to be strong, but it rarely asks if they are okay. This piece visualizes the quiet battle many men fight inside, the pressure that silences emotion, the shame of vulnerability, the isolation of being seen but not understood. The lantern, a symbol of hope, ironically becomes a burden, tied to the very neck it should uplift. Through this work, I ask not just Can men breathe? but also, Can we speak? Can we feel? Can we prioritize our mental health without fear of judgement?

Ahmed Michael

is an emerging ballpoint pen artist residing in Abuja. He explores the emotional complexity of men through figurative, scene-like works. His art weaves vulnerability, strength, and everyday realities into narratives that reflect both personal and collective experiences. With a focus on storytelling, Ahmed captures transitions, memories, and hidden emotions within the male journey.



Healing in the Light - Drawing Ojo John Olawale

Description

This piece is about the struggles of Nigerian although not just limited to Nigeria's bad economy it applies to what's happening around the world we are all fighting this to survive as we gasp for air, hanging on to hope and our joint efforts.

Ojo John olawale

hails from Kogi State and has been practicing from a younger age. he had his diploma and degree from Auchu poly and OAU respectively. He loves drawing and compositions focusing on day to day lives of people; struggles, survival and peoples culture. He aims to make difference with his Art.



Struggle for Truth- Drawing - Oyeyemi Adegbola (pwd)

Description

The painting asks the question "Can We Breathe?" and represents the urgent need for freedom and release. The colors and lines convey a sense of energy and determination, highlighting the importance of standing up against oppression.

Ayégbola Oyèyemi,

A 15-year-old visual artist with autism, has overcome challenges and societal barriers to achieve success in the art world. With parental support and dedication, OYÈ's artistic journey has flourished, showcasing his unique perspective and emotional expression through vibrant colors. He was the winner of the LIMCAF 2024 Special Needs award. He has done solo and group exhibitions both locally and internationally



Bubbles of Survival - Painting Idris Sofiat Eniola

Description

Bubbles of survival is an art piece made with oil colors and acrylic paints. It shows a young woman blowing delicate bubbles into the air, each one of them carrying a fragment of Nigeria's collective breadth. Through the bubble we witness different answers to the question "can we breathe", some are gasping, others are fading, a few are still reaching. In Nigeria's tightening economy grip with inflation suffocating lively hoods, insecurity diminishing dreams, Breathing as become an act of resistance. This painting captures the struggle, the fight to find air, dignity and meaning amid the heaviness. Yet within the fragility of bubbles lies a truth, "we are breathing, still hoping, but for how long?"

Eniola Idris

is a visual artist, whose sole focus with her art limns life and nature through emotion and color. Her medium of choice is oil color but she also explores with acrylic, pastels, pen and other mixed media. Eniola has maintained a life long passion for art since when she was a child and also interest in crafts and poetry. Eniola is determined to pursue her ambition in the art world by seeking opportunities in new and diverse environment.



Love and Shackles - Terracotta, Adebayo Yusuff Adegunle

Description

I am inspired by the leadership problem in Africa and the world around us, what is happening and how we need to deal with it. The work (ceramics) describes my passion for the need for change, it depicts our myopic and ill-thinking leaders who make their people to dwell in the pool of injustice which they were once also victims of. Some of them have been denied their rights but when they become a free man from their shackles and get to be a decision maker in their society, they tend to oppress people with the power forgetting they were once a victim. How did we get here? How do we end this? It is a call for us to allow love to lead, justice, perseverance, faithfulness, co-operation, encouragement and greatness will follow and there will be hope.

Yusuff Adegunle Adebayo

was born in the historical Oyo, Oyo state Nigeria, finding his feet, talent in creating art. He holds a diploma in Art and Design from The Polytechnic, Ibadan Oyo State, later advanced to Ahmadu Bello University Zaria where he earned a degree, he has taken part in different exhibitions. He is a diverse artist, a certified sculptor, ceramist, painter and architect. His works mainly speak about today's realities, his style and approach to his work which are always original, reveal his personal experience and artist before him. His current works are mostly infused with anticipation for change and hope, reflecting his vision for a possible *future*.



Free For All - Textile/Fashion - Chinecherem Peace Ifedilichukwu

Description

Free for all speaks to the growing unrest, resistance, and desire for freedom among Nigerians especially the youth who are often held back by oppressive systems or leadership that claims to act in their interest but ultimately limits their potential. The grown-up figure covering the child symbolizes the weight of authority and control actions often disguised as protection. The child pulling the other out reflects the urgent struggle for liberation, truth, and voice. It mirrors how young Nigerians are trying to free themselves and others from a system that enforces silence and stillness in the face of injustice, hardship, and suppressed potential...

Chinecherem Peace Ifedilichukwu

is a community based textile artist whose practice serves as both a creative outlet and a reflective space for acknowledging personal emotions. Her work has been featured in numerous exhibitions including the 2025 Kuenyehia Prize for Contemporary Art Exhibition Lagos, 2025 "Patronage", +234 Art fair Exhibition, Lagos, 2025 Rele Arts Foundation Young Contemporaries Exhibition Lagos. Winner 2024 Kuenyehia Prize for Contemporary Art Ghana.



Change Begins With You - Painting/Mixed Media - Chioma Favour Okoli

Description

This mixed media piece, explores Nigeria's social and political challenges. A man plays a symbolic board game against his conscience, representing the struggle between ambition and morality. Scattered legs around him symbolize Nigerians waiting for change. Made from upcycled polyfoam, the artwork emphasizes transformation and new beginnings. It calls for self reflection, urging citizens to prioritize conscience over personal gain. The piece reminds us that meaningful change starts with individual choices, encouraging viewers to redefine their roles in shaping Nigeria's future.

Chioma Favour Okoli,

born in Enugu State, Nigeria, is a full-time artist and curator at Awka Museum Foundation. She earned a Higher National Diploma in Painting at the Institute of management and Technology (IMT) Enugu and a Postgraduate Diploma in fine and applied arts (painting) at Nnamdi Azikiwe University Awka Anambra State. Deeply connected to African tradition, Chioma uses her role and creative practice to document and reflect cultural stories, focusing on the Igbo cultural legacy and African lifestyle. Over the past five years, she has championed education and cultural awareness through personal projects, local and International exhibitions.



Why Sit Here Till We Die -Sculpture/Installation-Chukwuebuka Joseph Ugwuanyi

Description

Many youths have left Nigeria in search of better living conditions, and while many more are gearing up to do so, some others have resorted to various unethical ways to make ends meet, and this really breaks my heart. Everyone appears to be asking, "Why sit here till we die?" a rhetorical question that has led to many desperate outcomes as people attempt to escape the quagmire. This artwork captures and speaks to the plight of everyone including myself. I hope that our leaders can look at it, sit up and ask themselves, "who will build this country when our best brains are all gone?" I am also aware that adversity can drive innovations, and I am asking everyone this thought provoking question, can we make lemonade out of this lemon?

Chukwuebuka Joseph Ugwuanyi,

I am an artist with specialty in sculpture. I am a native of Iheakpu Awka, Enugu state, and a graduate of Fine and Applied Arts from the University of Benin, Benin City. I desire to speak to the society through my art creations, which in their various forms and mediums, are shaped as ideological tools for social transformation.



Still I Sing -Sculpture- Ogboi Precious

Description

The sculptural work "Still I Sing" is a striking portrayal of resilience amidst adversity. The man, shackled by chains, represents economic stagnation a system that binds and restricts progress, leaving individuals suffocated by hardship. Despite this, he wears a headset, symbolizing faith, a connection to unseen strength or divine guidance that keeps him grounded and hopeful. From his shoulder, a tree grows, signifying hope and the potential for renewal, even in the harshest conditions. On the tree perches a colorful parrot, embodying life, vibrancy, and the enduring spirit of joy. Tied to the theme "Can we breathe?" the sculpture explores the tension between suffocation and survival. It asks if, under the weight of oppression, we can still find the strength to sing, to hope, and to live fully. It's a call to break free, to nurture life and faith, and to reclaim the breath of freedom.

Ogboi Precious,

an upcoming sculptor with a deep love for the creative process. I recently rounded off my one-year training at Auchi Polytechnic. I'm hardworking, curious, and constantly pushing myself to grow in the art I love. Every step forward is a piece of who I'm becoming.



Within -Painting - Oluwafisayomi Felicia Oladiran

Description

Within portrays the hidden wars of the human mind, where dreams wrestle with doubt and hope struggles against fear. The dark room symbolize inner turmoil, while the cracked wall mirrors the fragile body that holds it all. The woman forcing her way through the broken iron bars embodies the desperation and courage born from suffocation. Her outstretched hand defies the voices of doubt, and societal pressure that demand silence and survival. The shattered bars and cracks are not destruction but transformation, a sign of resistance. This painting calls dreamer to decide from within to rise, reach for light and breathe again

Oluwafisayomi Oladiran,

known as Fissiefellart, studied Art and Design (Painting) at Auchi Polytechnic, Edo State, after completing an OND in Art and Industrial Design at The Polytechnic, Ibadan. Passionate about creativity. Currently practicing as a visual artist, she finds deep fulfillment in creating works that reflect her passion, vision, and identity



New Life - Textile/Fashion - Goodness Uvieoghene Smith

Description

"New Life" is a revolutionary design made from fabric off cuts cut into puzzle pieces, forming a map of the world. This innovative piece transforms into wall art, skirt, bag, and dress. It tackles the pressing issue of textile waste in the fashion industry, by re-purposing discarded materials,;"New Life" reduces environmental harm caused by waste disposal. It promotes creativity, sustain ability, and eco-friendly design, inspiring a new approach to fashion consumption. A symbol of resilience and resourcefulness, "New Life" breathes new life into discarded fabrics, showcasing the potential for art to drive positive change.

Goodness Uvieoghene Smith

is a multifaceted artist, fashion designer, and model with a 2.1 upper division degree in Fashion Design. Notable for researching convertible skirt designs using fabric offcuts, Goodness is passionate about haute couture, futuristic designs, and bold styles. Her work combines vibrant colors and innovative designs, with a focus on masquerade carnival and avant-garde fashion.



As one we Breathe - Ceramics-Emeakpore U.P Valentine

Description

As One “We Breathe” captures humanity’s spirit amid challenges. The intertwined forms symbolize unity and resilience. A serene mother and child symbolize hope and life, surrounded by traditional masks honoring heritage and time. Flowers at the corners represent growth and renewal. This ceramic work calls for a nurturing space where life can thrive, reflecting the theme “Can we breathe?” (Yes, as one, we can.)

Emeakpore U.P Valentine,

a passionate artist and sculptor from Nigeria. I recently graduated as one of the top students from Auchi Polytechnic. My art speaks through form, emotion, and storytelling — rooted in culture, shaped by faith, and driven by purpose. I value depth, originality, and the beauty of transforming simple materials into timeless expressions.



Silent Battles-Drawing- Okacha Francness Chidera

Description

It portrays twin girls with a deep passion for art, symbolized by the paintbrushes, stained clothes, and sketchbook they hold tightly. Their expressions convey a powerful mix of frustration, longing, and quiet resilience. The caption "CAN WE BREATHE?" starkly captures their emotional state. It's not just a question, but a cry for freedom and identity. The girls are growing up in an environment where their creative aspirations are stifled by societal norms, parental expectations, or cultural barriers. The dim, cracked walls around them and the chains mirror the restrictions they face, while their close physical connection symbolizes mutual support in the face of suppression. Together, they represent a universal struggle of young talents fighting to express themselves in a world that tries to confine them.

Okocha Francness,

A Human Resources Manager and visual artist, combines creativity with people-centered passion. Co-founder of Twinbellz Art Designs, she specializes in expressive shirt paintings and portraits. Her works reflect themes of identity, love, and social impact, while she mentors young talents and promotes artistry as a tool for empowerment and community growth.



Man- Sculpture - Mba Ukemba

Description

The Sculpture title Man, is a 40-inch artwork made from discarded metal chains, keys, and locks, with a rusty patina and yellow paint accents. The piece critiques humanity's role in its own struggles, suggesting that despite being given resources freely, humans often create their own chains through actions and decisions. It sparks reflection on self-inflicted suffering by Man.

Mba Ukemba

Is a Nigerian artist born on August 28, 1991, in Biakpan, Biase Local Government Area, Cross River State. He received his academic training in Visual Arts and Technology at the University of Cross River State (formerly Cross River State University of Technology). Mba's artistic focus explores themes of human existence, societal critique, and environmental consciousness, often incorporating found materials and mixed media to convey powerful messages. His work aims to spark reflection and inspire change.



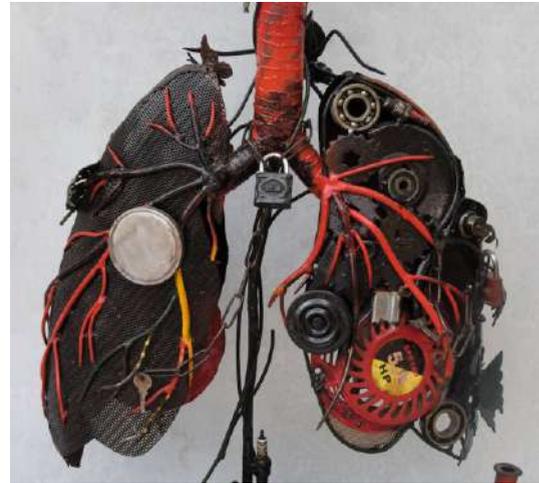
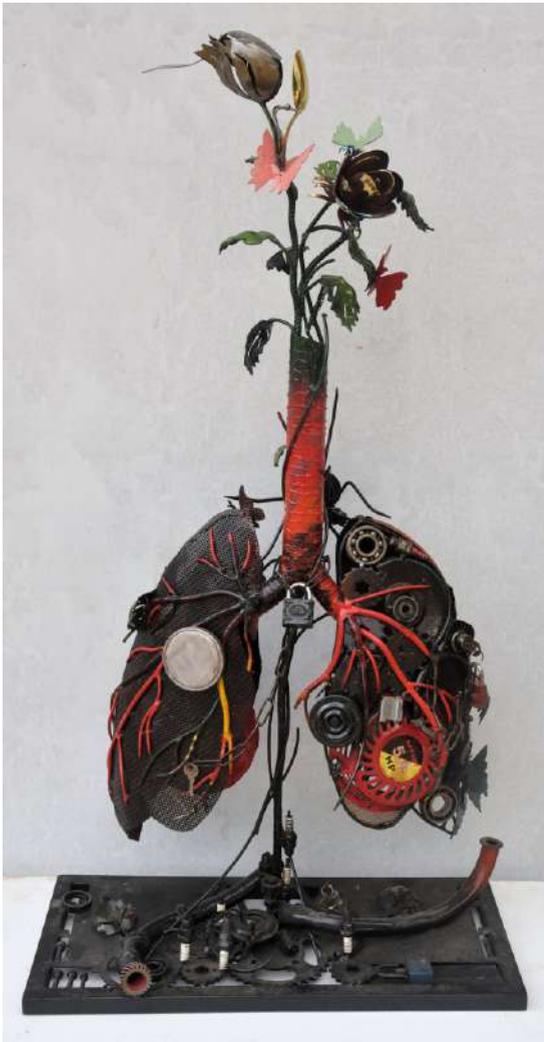
Economic expression and struggle - Textiles - Roberta Ekpo

Description

My work is a visual and emotional protest against the persistent weight of economic oppression. Rooted in the lived experiences of marginalized communities, my art confronts the silent suffering, generational hardship, and daily resilience that often go unseen. I draw inspiration from the growing disparity between the dollar and the naira — and how this imbalance impacts essential aspects of life: education, transportation, food, rent, and the people themselves. These elements become symbols of both struggle and strength. This work is not only a reflection but a call — a direct appeal to the government to address the plight of the masses by ensuring the economic stability of our nation. It challenges the viewer to consider who profits and who is silenced by it.

Roberta Sunday Ekpo

A textile artist, hails from Akwa Ibom State. Holds a BA in Fine and Industrial Arts, University of Uyo. Collaborated with schools on arts, held exhibitions, art competitions in schools with Akwa Ibom State Arts and Culture. With recognitions by University of Uyo as best in Adire in 2019 and St. Columbanus secondary school best Art teacher.



Paradox of the Mantra- Sculpture - Godspower John

Description

The spirit of every age defines an artwork, as a product of time is not an over statement. It is pertinent to mention that every generation of artists with their versatile, creative and intuitive knowledge paint pictures that preserve the environment, social, economic and religious history for the succeeding generations of their society. Considering Nigeria as a case study, the present administration came with the mantra/philosophy "Let the Poor Breathe". But the reverse is the case. The poor are the worst victims of suffocation due to some government political/economic policies. Picturing the respiratory system and other elements from our immediate environment to communicate the sad realities of the poor. A deceptive picture painted by some rich/political class of our society.

Godspower John,

An emerging voice in sustainable art, hails from Etim Ekpo L.G.A., Akwa Ibom State, Nigeria. A graduate of the Department of Fine and Industrial Arts, University of Uyo, where he earned a B.A. (HONS) in Sculpture. His practice is rooted in sustainability and innovation, breathing new life into scrap metals, industrial remnants, and reclaimed objects to create sculptures that transcend cultural and creative boundaries. Deeply committed to environmental consciousness, his works explore themes on hope, rebirth, beauty, resilience, transformation, and the interconnectedness of humanity and nature. Drawing inspiration from nature, technology, and urban decay, he invites audiences to view waste not as refuse but as a resource for beauty and meaning.



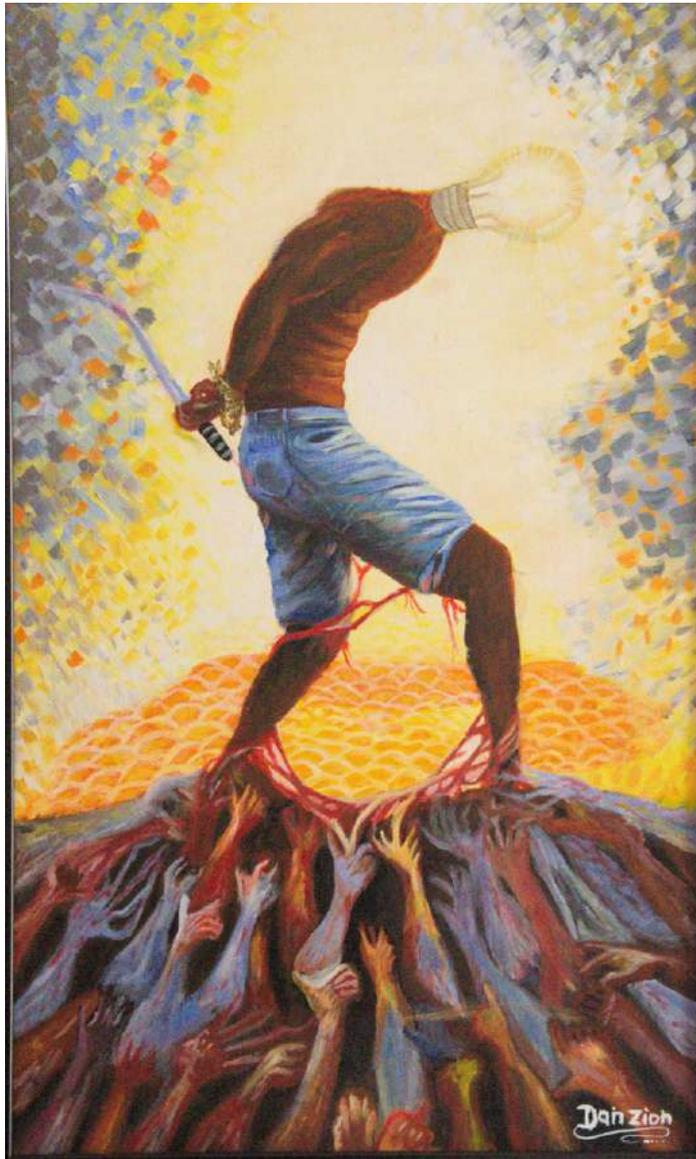
Endless sequences of agonising torture-Ceramics - Godfrey Ichile

Description

This artwork offers a haunting, visceral reflection on the Nigerian sociopolitical landscape. Through five modelled human forms bound together by long ceramic chains, it presents a powerful metaphor for collective suffering, oppression, and the cyclical nature of injustice. The bisque-fired surfaces suggest fragility and permanence all at once, while the otherchilling gloss cast finish, almost embalming the figures in their pain. The complex quarter rod arrangement intensifies the spatial entrapment, creating an environment where movement is restricted and freedom is illusionary much like the experience of many Nigerians trapped in systemic dysfunction. This piece speaks to decades of governance failures, economic hardship, police brutality, and a citizenry often caught in the crossfire of power struggles and neglect.

Godfrey Ichile

Holds a B.A in visual arts (ceramics), with a passion for creating intricate, form-driven works that explore the boundaries of texture, structure, and detail. My practice blends technical precision with artistic exploration, drawing inspiration from both natural and architectural forms.



Trap in radiance- Painting(PWD). Ogbodo Daniel

Description

"Trapped in Radiance" This piece, captures the paradox of being confined by beauty, success, or glory, which becomes both a gift and a cage. It depicts someone admired yet longing for freedom or suffocated by their own gift. In today's world, social media fuels deceit, with 80-90% pretending to be what they're not. Trapped in radiance admonishes us to embrace our true selves as key to making the world a better place, shedding pretenses and living authentically. By being genuine, we can break free from the radiance that traps us and find true freedom and fulfillment. Authenticity is the answer.

Daniel ogbodo.

I am from Enugu State, I have been practicing art for about 5 years now. Not minding my physical disability, I still try to work hard to let the world hear my voice through art.



The Battle for Creativity - Graphics/Digital - Achikanu B. C

Description

My work depicts the scuffle of this digital age, where artists and AI battle on the same stage. Artists lose likes, followers and trust, chasing originality though the costs are unjust. AI gives a platform, free yet ensnared, trapping art lovers who once truly cared. Details are dismissed, creativity underrated, while the artist feels hollow and underappreciated. Still, reason whispers: no tool can replace the human heart, its struggle, its grace. Use AI wisely, but never be bound. Blend skill with vision, let artistry resound. Evolve, endure and hold your ground.

Achikanu Blessing C.

is a Nigerian female artist based in Enugu, whose practice spans traditional and digital art. As a painter, illustrator, and 2D/3D animator, she works fluidly across mediums, blending the tactile richness of traditional techniques with the innovation of digital tools. Her traditional works are created with charcoal pencils and oil paints, while her digital creations come to life through software such as Photoshop, Clip Studio, IbisPaint, and Blender. Blessing's art explores a wide spectrum — from portraiture to concept art — often infused with African patterns, motifs, markings, and inscriptions that reflect her cultural heritage. Inspired by African lifestyles and the deeper meanings of life, her work is both introspective and symbolic, rooted in research, prayer, and reflection. Over the past six years of professional practice, she has exhibited in several group shows and art initiatives, including Drawspot 2020, Draw4Change 2021, IgboLanding 2022, NAFASS, and the Life in My City Art Festival (LIMCAF) 2023, 2024, and 2025.



Where do we go from here - Painting- Ugwu Emmanuel Odinaka

Description

"Where do we go from here" is a hauntingly beautiful oil painting that captures a moment of profound introspection. The central figure, shrouded in a white cloth, holds a distorted mirror reflecting a blurred, struggling silhouette. The dark, stormy background, with a faint, fiery horizon, evokes a sense of unease and uncertainty. This piece poignantly explores the question of survival and identity. The title and the theme "Can We Breathe" speak to the exhaustion of holding on and the desperate search for clarity and a path forward in a world that feels suffocating and unforgiving.

Emmanuel Ugwu

(b.2001) is a visual artist from Enugu State, Nigeria. A graduate of Fine and Applied Arts UNN where he majored in Painting. Influenced by Renaissance, and modern expressionist artists, Ugwu's work explores themes of human emotion and introspection. Through various mediums, he draws inspiration from personal experiences, using art as a tool for healing and self-discovery.



Fractured Features - Painting - Uwaeme Chimuanya

Description

Fractured features resonates with the fraudulent activities going on in the country by the Nigerian youths, fraudulent activities like cybercrime popularly known and referred to as "Yahoo_Yahoo" . It talks about the effects and how it is beginning to shape the country in a very negative way resulting to numerous murder cases, youth apathy in entrepreneurship and perpetuating negative stereotypes about Nigeria and the people there in. The maps represents the transnational fraudulent activities targeting foreign individuals. The shells represents emptiness that is slowly beginning to engulf the country due to the youths involvement in these activities and how bad it is on Nigerians. The distorted human figures represents loose of identity and moral compass. The rough textures represents the instabilities and challenges stirred up by these activities. If the youths could at least have a rethink, take a deep breath, retrace our steps and go back to entrepreneurship and education things will surely take a perfect turn.

Uwaeme Chimuanya

Miracle was born in the 6th of January 2000, she was a painting student in the department of Fine and Applied Art ,University of Nigeria Nsukka. she has this burning desire for painting, she is an artist whose works features both textures and bold expressive colors which conveys a sense of movement and energy. Most of her works also features geometric shapes which explores traditional ideals. Her works includes Ije nwoke, threads of discovery ,dance of the spirit, Ichie, Face of fear, Unknown strength and calm with.



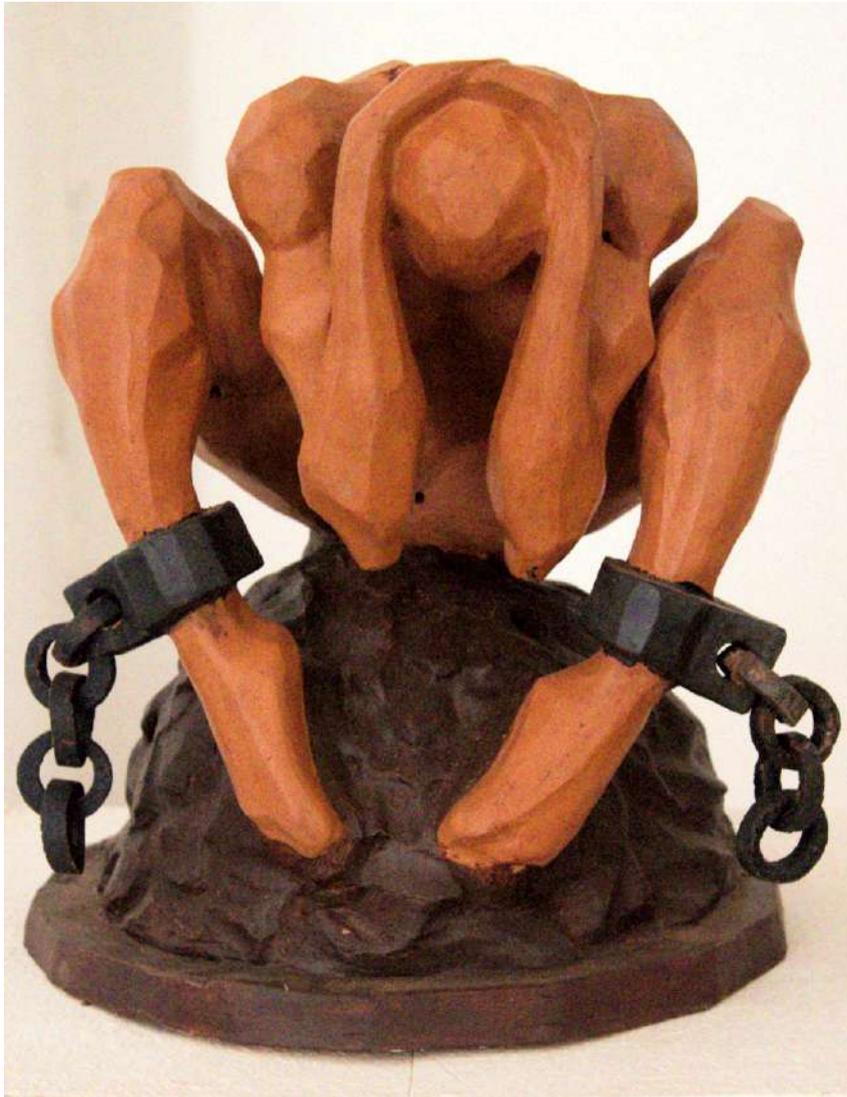
Life Rut- Ceramics - Chinenye Eze

Description

Life Rut is a sculptural ceramic adaptation of the complexities that befall us as humans. The work employs deft metaphors to explore the intersections of human will, its fragilities, and the perils that confront our collective lot daily. The metaphor of bones—an essential part of the human body that can take years to heal in cases of severe damage—echoes Nigeria’s plight: a state of decay with prolonged healing and recovery, whose ripple effects dampen the faith of a nation and its people. Life Rut suggests a state of stagnation and dogmatism without evident progress. The ceramic installation forms a half circle, with a virus at the center, impeding the circle from completing its circumference. This becomes a subtle allusion to Nigerians seeking pure air and a healthy environment for wholesome living, yet facing the reverse—reduced to futile protests and national negligence, which perpetuate their suffering. This is the rut we have endured for years, at least since my birth as a Nigerian. Yet we keep breathing, adapting to the situation, and in severe cases, expecting the worst. When these “bones” we have become are denied adequate healing, one is compelled to ask: To what end is the consequence of being Nigerian? Of being human? Of breathing freely? If deliberate national efforts are not enacted soon, we may one day stop hoping for comfort, healing, and breath itself, and instead embrace the “wheelchair of compromise”—moving and breathing still, though only while rutting in silence.

Chinenye Eze

is a student of the University of Nigeria Nsukka. She's 23 years old and has been practicing ceramics for close to 2years now since she majored in school. She picks interest in bold pieces and skeletal forms.



Alili -Ceramics - Igbokwe Shallom A

Description

The artwork depicts a cubist figure in despair, shackled by invisible chains symbolizing systemic oppression. Despite physical freedom, corruption, injustice, poverty, and insecurity hold him back. The figure's broken back reveals Nigeria's map, cracked and bleeding, mirroring the nation's pain. Faceless, he represents all Nigerians, united in struggle. Seated on a rough rock, he embodies hardship. The piece asks, "Can we breathe?" a cry of agony (Alili) highlighting the weight of spiritual and economic chains that impede progress. The artwork powerfully critiques Nigeria's socio-political issues, emphasizing the struggle for true freedom and dignity.

Igbokwe Shallon Agozirim

is a talented artist born on August 4, 2005, in Enugu. Raised in Onitsha, he developed an early interest in art. Shallon studied Fine and Industrial Art at the University of Nigeria Nsukka, majoring in ceramics. Under the guidance of his teachers, he honed his skills and explored the possibilities of ceramics.



Bond of Betrayal - Graphics/Digital - Ezeike Praise C

Description

“Bond of betrayal” My works often explore the tension between trust and deception through bold illustration two figures man and woman face each other bound by enemy that connects their hearts even as they aim weapons at one another. My work sympathies the fragile line between love loyalty and destruction, showing how bonds can both unite and shatter.

Ezeike Praise Chimobi

I’m a digital artist whose creations blend culture, storytelling, and emotion into powerful visual expressions. His works often explore themes of identity, trust, and human relationships, using colors and symbolism to capture attention and spark reflection.



Endangered Romance- Photography - Edeh C. Maryrose

Description

This art piece is about the quiet, almost forgotten love between people and the loyal animals, between survival and care. The man isn't just working, he's honoring a bond. The goat, the act, the ashes around him, all speaks of a love that still tries to exist in the harshest conditions. It's not the romance we read about, but the kind that we fight to keep alive when everything else is falling apart.

Edeh Chinenye Maryrose,

A passionate artist based in Enugu, Nigeria. As a self-taught artist, I've cultivated my skill through dedication and creativity. My artistic journey is drawn by a desire to explore new techniques, medium and styles. Through my art, I aim to express my unique perspective and contribute to the vibrant cultural landscape in Nigerian. I am excited to continue growing and pushing the boundaries of my craft.



The Voice- Textile/Fashion - Obinegbo Juliet N

Description

*Media: Nail polish on acrylic glass, polyurethane foam, jigida(waste beads) and fabrics. A young girl shatters her glass confinement leaving her hands bloodied, her skin cut and pierced but her spirit unbroken. This work speaks to the urgent struggle of African women, particularly in Nigeria, against deeply rooted female gender limitations, violence, and abuse. The fractured glass mirrors the scars both visible and invisible, left by practices like female genital mutilation and cultural intimidation. The use of nail polish, acrylic glass, PU foam, and fabric becomes symbolic: beauty entangled with pain, fragility entwined with resilience. Break Free is a cry for liberation, dignity, and the right to self-determination.

Obinegbo Juliet N

A talented fashion illustrator who create elegant, striking, and provocative images with harmonious combination of traditional and modern means with mixed media techniques.



In the depth of thought-Drawing - Stephen Nwofoke

Description

This piece of Art was inspired by Time, what time took from us and what it brought. In the past, we listened to the news to hear about the greatness of people and words of wisdom to help shape our future. Time went by and humans turned evil, love and peace went into hiding, now we listen to news and hear that we should flee to stay alive, that the city is under siege and no one is coming to protect us. Humans with the higher intellect are struggling to get out of troubles created by fellow humans, the animals are now the wiser and most loving creatures while humans turn predators, when humans lack love, the animals will teach them to love. The heat of this struggle throws us in the depth of thoughts and we wonder if time can change the future for the better.

Stephen Nwofoke Ekenedirichukwu,

I was born and raised in Ebonyi state, Nigeria; I found love in Art and this genre of art called hyperrealism because it truly makes everything whole, along the line I actually noticed I can use art to say my mind in the society since I have no words and that desire brought me to this point and I will keep going.



Sculpture/ Installation - Igwegbe Louis

Description

In “Dreams Folded in Silence,” the nighttime is imagined as a place where memories and wishes quietly come to rest, holding both gentleness and mystery. The work connects to the exhibition’s theme, “Can we breathe?,” by showing silence as something that can both free us and hold us back. It becomes a breath that feels uncertain, where dreams uncover our need for freedom, release, renewal, and a deeper sense of calm.

Igwegbe Louis

is a multidisciplinary artist from Imo State, Nigeria. Born in 1998. He obtained his B.A. degree in fine and applied arts, at the university of Nigeria Nsukka. Working primarily with Iroko wood and colors, He explores the human condition, relationships, and emotions. His practice combines sculpture and painting to open conversations on humanitarianism and the ways human livelihood is shaped by social and emotional bonds.



Rise from the Ashes- Sculpture/ Installation - Christain Imolohome

Description

Each day we gasp, struggling for the breath that keeps us alive, as survival steals our dreams, our culture, our very essence. We suffocate in silence, watching hope turn to ashes. Yet the true question is not how we fell, but how we will rise. Using coconut shells, a symbol of resilience and renewal, this work reflects strength born from what is often discarded, from the ruins, we can awaken our power, reclaim our future, and breathe again fresh air of freedom, of purpose, of life beyond survival. If we dare to rise, we will not only breathe, we will soar.

Christain Imolohome,

I am from Edo State, Nigeria, currently living in Enugu. I study Sculpture at the Institute of Management and Technology. With over eight years of practice, I transform discarded materials into powerful works of art using creativity as my voice to speak to the world.



Under the Predatory System - Painting - Kayode Oluwapelum

Description

"Under the Predatory System" responds to LIMCAF'25's theme "Can we Breathe?" through a powerful visual metaphor. The grid-like patterns represent life's cyclical nature, forming tiger-skin textures and flame-like compositions that symbolize Nigeria's predatory systems—economic imbalance, corruption, academic instability, and political dysfunction. Abstracted human silhouettes at the composition's base represent Nigerian citizens caught within these oppressive structures. However, their unified arrangement conveys hope through collective strength and togetherness. This work affirms that despite systemic challenges, we can indeed breathe. Through unity, optimism, and decisive action toward shared goals, we possess the inherent right to survive, thrive, and excel together.

Olúwápèlúmi KÁYÒDÉ

is a contemporary Nigerian artist known for blending traditional elements with global influences, creating unique grid patterns. Born in Akure, he formalized his art education at the University of Nigeria, Nsukka. Featured in exhibitions like LIMCAF and Nails in the Wall Gallery, US. Káyòdé pushes boundaries while staying rooted in his cultural heritage.



Deadly Entanglement -Painting/Mixed Media - Babalola Ismail

Description

"Breathing Under Siege" is a visual cry from the soul of a nation struggling to survive. It reflects the emotional, environmental, and existential suffocation experienced by everyday Nigerians. Amid economic collapse, political oppression, insecurity, and spiritual fatigue, the simple act of "breathing" living freely and fully has become a struggle. Flames and twisted hands show a nation in distress. Ghost-like faces and gas masks suggest poisoned air-fear, violence, and corruption choking daily life and the fight to survive. A kneeling figure on cracked ground struggles to breathe, while another sits trapped in a cage, showing silent pain. The cracked ground beneath them symbolizes a broken foundation lost trust, wasted resources, and a drying future. The wave with a lone traveler hints at escape, and the dove above reminds us that hope, though fragile, still rises through the chaos.

Babalola Ismail

is a Nigerian Painting Therapeutic Artist and Visual Artist from Oko, Oyo State, now based in Lagos. Rooted in Yoruba heritage, he blends cultural identity, emotional healing, and storytelling in expressive works. A graduate of Emmanuel Alayande College, Oyo and Adeyemi Federal University of Education, Ondo. He creates art that inspires reflection, dialogue, and transformation.



Can We Breathe - Drawing-Obineme Jude Izuchukwu -

Description

I present a pencil drawing/mixed media work titled “CAN WE BREATHE” it’s a struggle to breath from the problems of the economy of our country under this present government. It also covers the presumed jokes of the media which in reality are not funny. The corruption, kidnaping, rape, robbery, hazards, terrorists attack etc are increasing at a very high rate and choking us all so much that we can’t breathe.

Jude Izuchukwu

A pencil and mixed media artist from Anambra State but Resides in Kwara State. Recently choose mixed media as his Medium of expressing himself and feelings to whoever comes across his works and the world at large. He’s on a journey of bringing things that can’t be expressed by words to life with the use of mixed media, that which he titled “SOUL SKETCH REALISM/EMOTIVE REALISM”.



Breathless Scream -Ceramics - Bello Moshood Abiola

Description

Bello Moshood Abiola



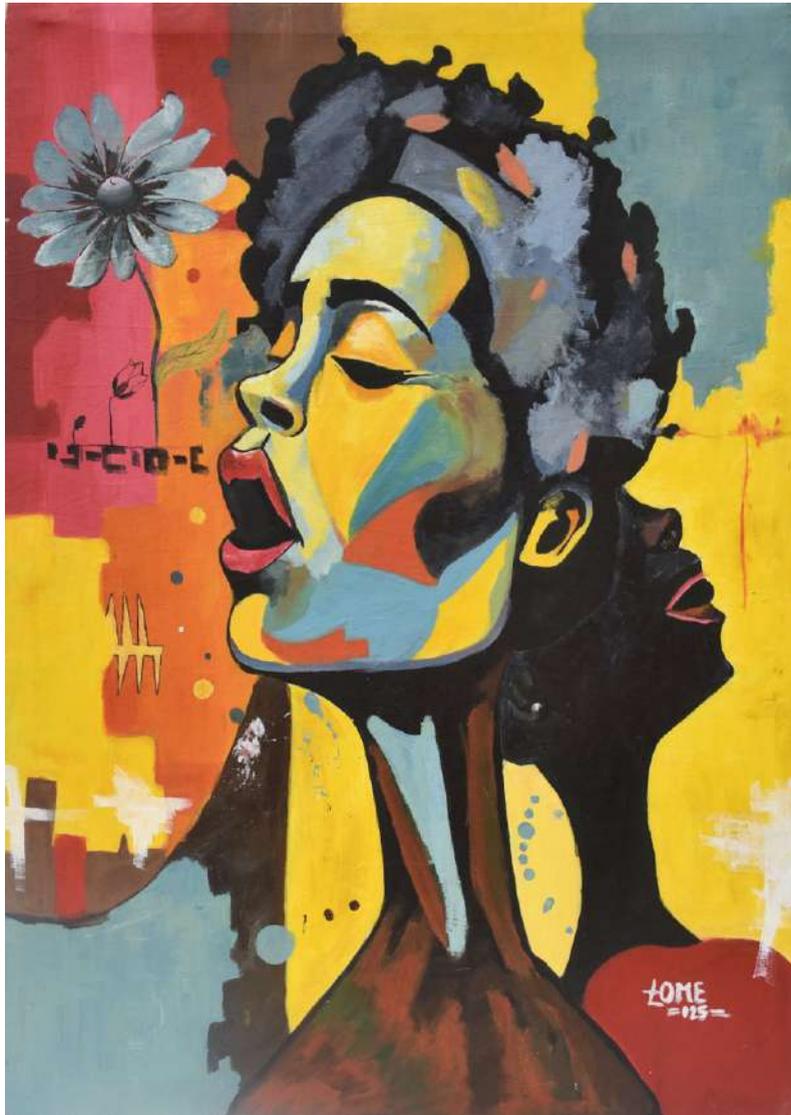
A Life is Born of Thoughts- Textile - Alimi Adekunle

Description

Just as the human heart beats with changing rhythms through life, our journeys move from one phase to another. This artwork, expressed through five images, reflects the cycles of life good days and bad, sowing and harvest, like binary code, inherently unbalanced. The batik fabrics worn by the boy carry African motifs symbolizing love, perseverance, and resilience against adversity. Together, they highlight life's inevitabilities while emphasizing purpose, diligence, and growth. This piece reminds us that though challenges are constant, understanding life's meaning helps us manage them, transforming struggle into strength and guiding us toward balance and fulfillment.

Alimi Adekunle Abraham

(b.1993) is a Nigerian visual artist and textile major from Iwo, Osun State, based in Ondo. Working with yarn, screenprint, and Adire, he explores cultural and societal themes. A graduate of Adeyemi Federal University, he has showcased works in local and international exhibitions, earning recognition among Nigeria's top emerging artists.



Dual Breath - Painting - Olagunji Moses Elijah

Description

“Dual Breath” reflects the struggle between expression and suppression, weaving abstract forms with African spiritual essence. The layered faces symbolize voices caught between silence and visibility, embodying resilience and identity. Each color deepens the meaning: red signifies sacrifice, yellow inner vitality, blue emotional depth, black unseen power, and white spiritual breath. Together, they capture the tension of simply existing in a world that often denies both air and voice. The piece stands as a bold testament to survival, the endurance of spirit, and the ongoing fight to breathe freely—physically, emotionally, and spiritually

Olagunji Moses Elijah

Moses Olagunji is a self-taught virtual artist based in Ibadan, Oyo State. His abstract works celebrate African beauty, resilience, and identity, blending bold digital forms with cultural depth. Through symbolic colors and layered expressions, he reflects the struggle for freedom, silence, and survival, turning personal vision into universal narratives that inspire reflection and dialogue.



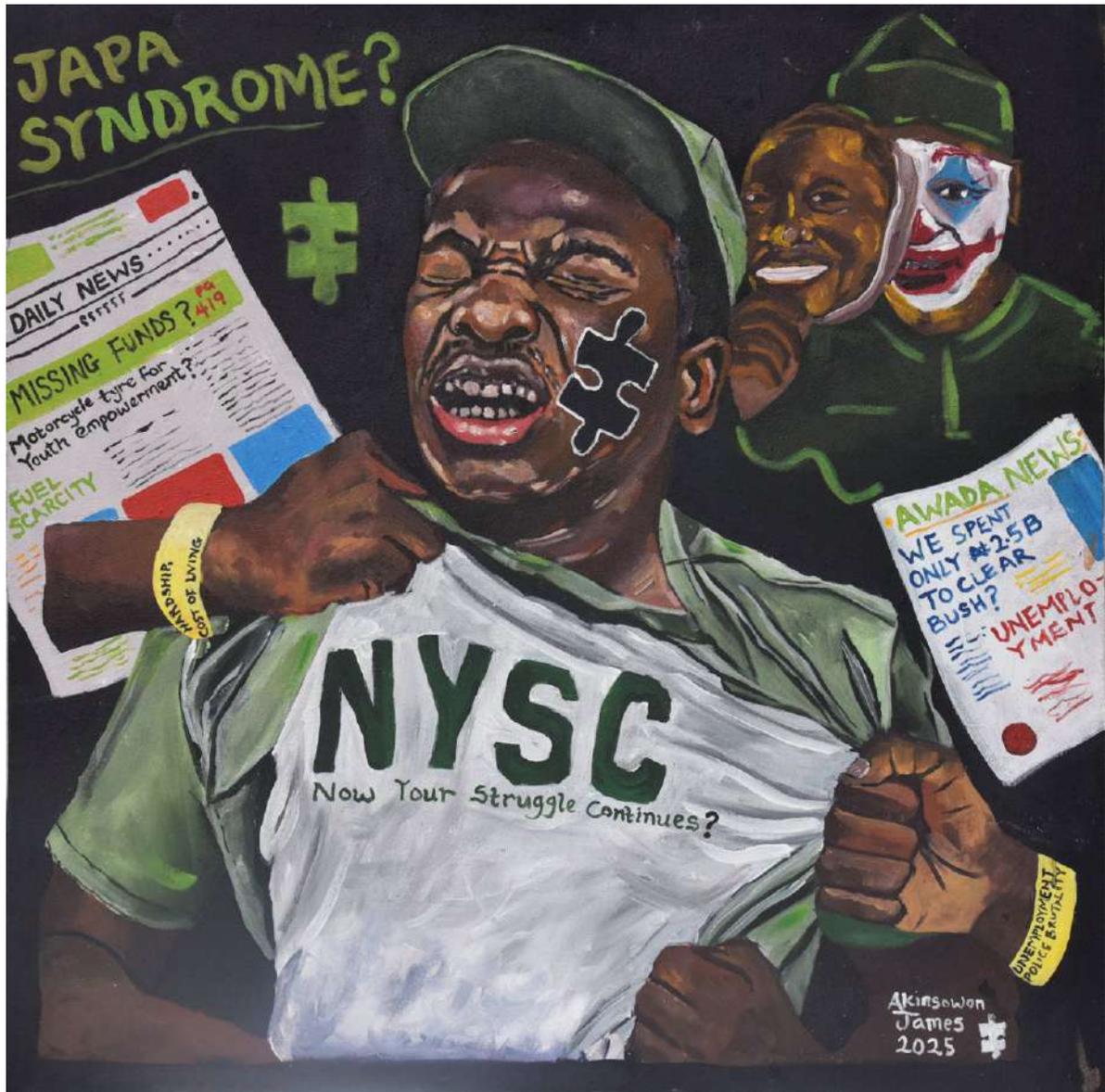
To Live With No Air - Photography- Ajilore Deborah Oluwatosin

Description

"To live with no air" is a series of nine photographs stacked beside each other which was created in 2025, I desired to visually interpret the theme "Can we breathe?" through photography. The images are of a young lady with different facial expressions depicting sadness and hopelessness. The nine photographs portray and evoke the emotions that come when a person lives in an environment that makes breathing (i.e living) difficult.

Deborah Ajilore

Is a Nigerian writer and photographer. She is a member of the Frontiers collective. Her works have published in LIMCAF, Ake Review, Fortunate Traveller, Invisible City Lit, Mud Season Review, Salamander Ink, Stanchion Magazine.



Struggle Continues- Painting - Akinsowon James

Description

Let it all make sense...Why does the educational system take most of my youth yet expect me to be under 25 with at least three years experience before I can practice a profession? Why do I have to perform exceptionally well in interviews, even when they already have a preferred candidate for the position? Why must I always feel useless when I can't provide the needed help to those at home, simply because I'm yet to make a living?.

Akinsowon James

I am an artist, born in 2002, with a strong passion for creativity and expression. My journey into art started from a young age, inspired by the world around me and the desire to tell stories through colors, shapes, and forms. Over the years, I have developed my skills and style, exploring different mediums and subjects that reflect both personal experiences.



Search for Calm - Painting - Akinseye Oluwarotimi

Description

The artwork is a touching meditation on the suffocation gripping Nigerians amid economic collapse, inflation, unemployment, and systemic inequality. The canvas, split yet unified, portrays a figure submerged in water, reaching skyward, a metaphor for survival and dignity. The tilted head seeks calm, a desperate breath amid relentless pressure. Drowning is both literal and symbolic, yet above lies sky, radiant with hope. This contrast captures Nigerians' resilience, their unyielding spirit rising against the currents of despair. "Can We Breathe?" is a plea, a protest, and a prophecy, echoing a nation's enduring hope for a brighter tomorrow.

Akinseye Oluwarotimi

Is an indigene of Ile Oluji a town in Ondo State, Nigeria. He studied Fine and Applied Art at the Adeyemi College of Education (affiliated to Obafemi Awolowo university). He work with the medium of Oil and Acrylic on Canvas surfaces.



Behind the Sun - Mixed Media - Omotosho Michael

Description

One of the very less understood topics is 'Climate Change'. We think it's a topic for the upper class whose stomach is filled while the 'cause' is from some sickly older people who cast spells and charms to hold the rain from falling because they're being treated unfairly. My artwork is a call to everyone that our 'ordinary' actions of air pollution, water pollution, is the cause for the earth's degeneration. And what's a better way than to 'table' the conversation? Another way of bringing plastic use to the surface. Thus, the use of plastic carving as primary medium for the artwork.

Michael Omotosho

(b.1999) is a Nigerian visual artist and fashion model whose practice spans painting, sculpture, and textile work. Rooted in spirituality and sustainability, he transforms everyday objects—brooms, textiles, and recycled plastics—into symbolic forms. His motifs of bold eyes and circles explore longing, faith, and cycles of renewal.



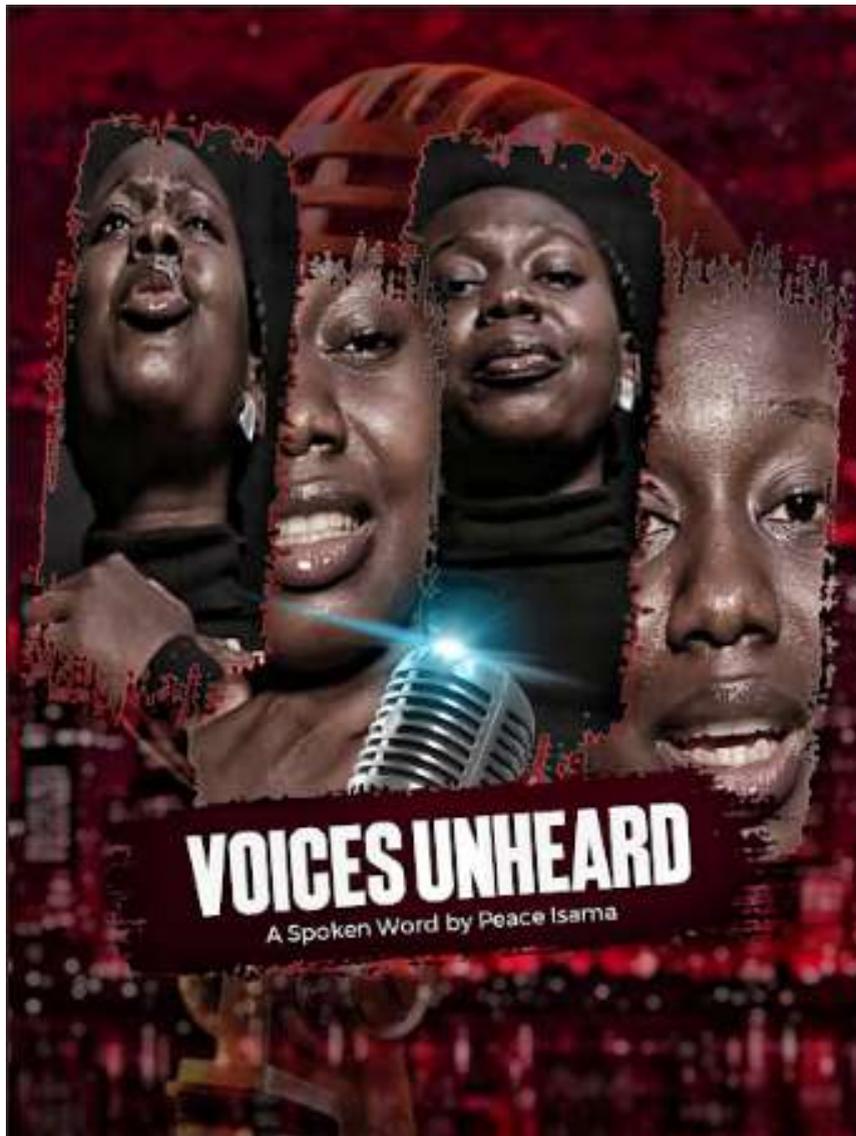
Meruo Onwe Ya - Installation - Nwachukwu Caleb Chibuike

Description

My artwork talks satirically on three different types of pollution, just to mention a few of the numerous ones that exist: climate change, life on land and below water. To a large extent we are responsible for majority of these issues that have become the norm. People now throw things out of moving vehicles, and those who reside close to the waterside dump refuse many times into the body of water. Plastic waste, for example when it accumulates, clogs our drainage systems, causing flooding, breeding sicknesses and infections. It is safe to ask, “**where does sanity exist without sanitation?**”. While some are making efforts to correct this long standing problem, many are indifferent. Hence, the title of my work, “**meruo onwe ya**” which means “**self inflicted**” in the Igbo language.

Nwachukwu Caleb Chibuike

is a multidisciplinary artist from Isi-ala-Ngwa, Abia State, Nigeria. Born on June 30, in Lagos State, he recently completed his Higher National Diploma program in sculpture at the prestigious Yaba College of Technology. His artistic versatility extends beyond sculpture to painting and drawing, making him a dynamic and expressive creator with a unique visual language. With a deep passion for storytelling through art, Nwachukwu’s works are characterized by their ability to evoke emotions while maintaining strong aesthetic appeal. His mastery of charcoal, acrylic, and pen allows him to explore intricate details, textures, and contrasts, creating visually compelling pieces that engage the viewer. His sculptural works, on the other hand, reflect a balance between traditional and contemporary influences, often incorporating themes of spirituality, culture, and memory. His goal is to address traditional and spiritual matters while offering a balanced perspective that bridges the past with the present.



Voices Unheard - Graphics/Digital Art, Video - Ipa Anyaole

Description

Voices Unheard explores themes of injustice, corruption, oppression, resilience, and hope using powerful imagery and metaphor. This poem ties together a unique narrative from “Life In My City, Nigeria the Beautiful” all the way to the “Horizon of Hope” and Humanism and now the question is “Can we Breathe?” Voices Unheard reveals a heightened inequality and marginalization of individuals who don't have access to power in society. In addition, it tells the deprivation of rights, short-lived dreams, and faded hopes. Furthermore, Voices Unheard carries a tone of urgency as it navigates the complexities of social inequality, thus inviting the reader to reflect on his or her role and capacity in creating change through creativity and art.

Peace "IPA Anyaole" Isama

is an extraordinary student of Mass Communication at the University of Jos, and a serial volunteer with a keen interest in Media and Communication. She's proficient with skills in event anchoring, voiceovers, social media management, and spoken word poetry. She loves art and creativity and sees it as a timely tool to bring about a change in her world.



Can we Breathe - Painting/Mixed Media - Timothy Dakas

Description

“Can We Breathe?” This diptych confronts the struggle for survival under the suffocating effects of pollution and industrial neglect. A woman trapped in a polythene bag embodies desperation, while a boy planting a sapling in a smoke-filled wasteland symbolizes resilience and renewal. Tied together by green, the work confronts our shared crisis and asks a vital question: Can we breathe? It is both a warning of collapse and a call to act before clean air and life itself slips away. ng the reader to reflect on his or her role and capacity in creating change through creativity and art..

Dakas Timothy Hosea

I am a painter and collage artist from Plateau State, with a degree in Fine and Applied Arts from the University of Jos. My practice transforms discarded magazines, paper, and found materials into layered compositions that examine pollution, waste, and humanity’s fragile relationship with nature, inviting reflection on consumption, sustainability, and the hidden beauty revealed through upscaling discarded magazines and overlooked materials.



Wrong Currency - Painting/Mixed Media - Bat'armwa Naomi Gobum

Description

This painting confronts Nigeria's suffocating reality, economic hardship, and failing systems. It depicts the image of the artist, wearily leaning on a safe containing "standard living," the lock of which is a dollar sign, a currency inaccessible to the everyday Nigerian, the Naira shaped key which the subject possesses, cannot grant access to the safe and lies discarded in frustration. The phrase "SAPA TILL YOU DROP" on her shirt highlights the daily struggle of individuals weighed down by poverty whilst symbolic newsprint and negative headlines dominate the background, however, a way forward is offered; The artist invites you, the viewer, to interact with the painting by becoming the solution to the Nation's problems. Can We Breathe? We will when we become agents of change.

Bat'armwa Naomi Gobum

is a Nigerian visual artist who specializes in acrylic painting and mixed media. Her work focuses on exploring portraiture and depicting stories that explore the human condition and shared experiences. She has participated in exhibitions in Jos, Abuja, and Lagos, and continues to develop a unique practice, combining her experiences with contemporary artistic expression.



Since 1960 - Painting/Mixed Media - David Chizoba Nwadike

Description

The artwork "Since 1960?" , as its title suggests, poses a poignant question that echoes the enduring plight of our dear nation, Nigeria. The use of a car door serves as a stark metaphor for the ongoing struggle for freedom and emancipation. The image of hands emerging from the Nigerian flag reinforces this theme, confronting the viewer with a haunting question: how long will our fragile democracy continue to stagger—failing not only its citizens but also the collective future of our progeny?

David Chizoba Nwadike

is a multidisciplinary artist based in Jos, Plateau State, Nigeria. His artistic practice explores the intersection of identity, culture, and social justice through various mediums, including painting, sculpture, and mixed media



Toxic Ignorance - Sculpture/Installation - Plangil Ishaya

Description

"Toxic Ignorance" (2025) is a striking mixed-media installation that confronts the catastrophic consequences of air pollution. A smoke-belching chimney, crafted with a humidifier, appears to consume figures, symbolizing the lethal impact of industrial negligence. Nearby, two figures lounge in ignorance, oblivious to the harm they perpetuate. In jarring contrast, a young boy in a gas mask plants trees, embodying a desperate quest for redemption. This powerful piece underscores the urgent need for collective awareness and action to combat the toxic ignorance that threatens our future.

Plangil Ishaya Kwashi,

A Nigerian sculptor from Plateau State. As a Fine and Applied Arts graduate with a specialty in sculpture, I leverage art to address societal issues. With enthusiasm and passion, my work explores the *potential of sculpture to drive positive change and spark meaningful conversations about the world around us.*



Breathless Pursuit 1&2 - Photography - David Imoleayo Alao

Description

Breathless Pursuits is a two-part visual narrative exploring suffocation, survival, and the price of ambition. In the first image, faceless, bound figures strain upward, tethered yet reaching for money . a haunting metaphor for aspiration under constraint. In the second, the bodies collapse, exhausted, with one clutching scattered notes, symbolizing hollow victories and the futility of endless struggle. Together, the series echoes LIMCAF 2025's theme "Can We Breathe?", questioning the sacrifices individuals make in pursuit of survival within oppressive systems. It speaks of a society where breath, freedom, and dignity are traded for fleeting material gain.

David Imoleayo Alao

is a Nigerian visual artist and photographer whose practice explores themes of survival, identity, and social struggle. A graduate of Fine and Applied Arts from the University of Jos, he specializes in painting and experimental photography. His work interrogates contemporary socio-political realities, using metaphor and symbolism to question freedom, resilience, and the human condition.



Breathe in Power-Textile Art -Justina Chinemerem Nmeribe

Description

Breathe in Power responds to "Can We Breathe" by offering stillness as a radical answer. A central figure sits in meditative quiet her breath undisturbed, her presence whole. She is surrounded by Uli-inspired forms and embellished with soft, textured crochet that speaks of care, growth, continuity, and self-possession. This work imagines a space where breath is no longer a struggle but a sacred right. A reminder that breath does not have to be earned, defended, or hidden. It belongs to her. This work insists: we can breathe, and we can do so fully in our own rhythm, in our own power.

Justina Chinemerem

Is a Textile Artist working with Crochet. Her works explore the intersections of womanhood, care, and cultural memory. Drawing inspiration from traditional Igbo Uli symbols and feminine termed craft technique(Crochet), she reclaims the handwork as an expressive language.



Here We Are - Drawing - Davou Mafeng

Description

“Here We Are” is a large-scale charcoal drawing on paper (7.5 × 3 ft) that brings together figures of different age groups and members of society arranged in three pyramidal clusters. The composition captures moments of physical labor and the weight of despair born from violent crises. Hovering above this scene, balloons drift across the sky, serving as a striking metaphor for fleeting festivities and celebration that persist, even amid hardship and collective struggle.

Mafeng Davou Pam

is a Nigerian contemporary figurative artist and graduate of Ahmadu Bello University, Zaria, where he specialized in Painting in the Department of Fine Arts. His practice explores figurative expression with a contemporary sensibility, reflecting both personal narratives and broader social themes. Pam has participated in numerous group exhibitions, ranging from student art shows to private showcases and national art festivals across Nigeria. In 2023, he was recognized among the top 100 artists nationwide and selected to exhibit at the LIMCAF Art Festival.



*Beacon of Hope in a World of Conflict - Drawing - **Danjuma Sumdi***

Description

The image presents a charcoal drawing artwork with a young Lady as the center of focus, wearing a long white headscarf flowing down her head and neck. The surrounding figures are rendered in a monochromatic tone, dark, marbled pattern which add depth and texture to the composition. The composition centers on the complexities and contradictions of human experience in my country (Nigeria). The background images surrounding the young Lady calls for peace, love and self-freedom. Serving as a reminder of the challenges that face our world and country. But the woman's expression sends a message for peace and begs for the question "Can We Breathe" in the means of these situations surrounding us.

Danjuma Sumdi Misak

was born 13th March, 1999 in Kerang, Mangu LGA (Plateau state) of Nigeria. (Mwaghavul by tribe). He is a promising young talent in the art world. Hailing from a struggling family. Sumdi has always been a creative person from childhood. He attended Infant Jesus Academy primary school in Rukuba road Jos, and then attended Nakam Memorial Secondary School Panyam and recently a graduate of the University of Jos in Fine and Applied Arts (B.A).



Breathing hope Painting/Mixed Media - *Adebite Imisioluwa*

Description

The painting reflects the harsh reality of Nigeria's environmental crisis: deforestation, gas flaring, and industrial pollution which affect our land and its people. Yet through afforestation the act of planting trees, there's better hope of surviving and healing the land and its environment. The work does not only depict the problem, it also provides the solution. The glass dome symbolizes "hope" and how precious our natural resources have become. If we do so by planting what we have left, we can reclaim breath of life.

Adebite Imisioluwa

Is a native of Oyo State Nigeria. He attended Baptist medical center secondary school Saki Oyo State and Yaba college of Technology where he studied art and painting (HND) respectively. He is based in Lagos where he practices art. He began his art career with the influence of (Prince Saheed Adedokun). His paintings celebrate color and texture in relation with the environment.



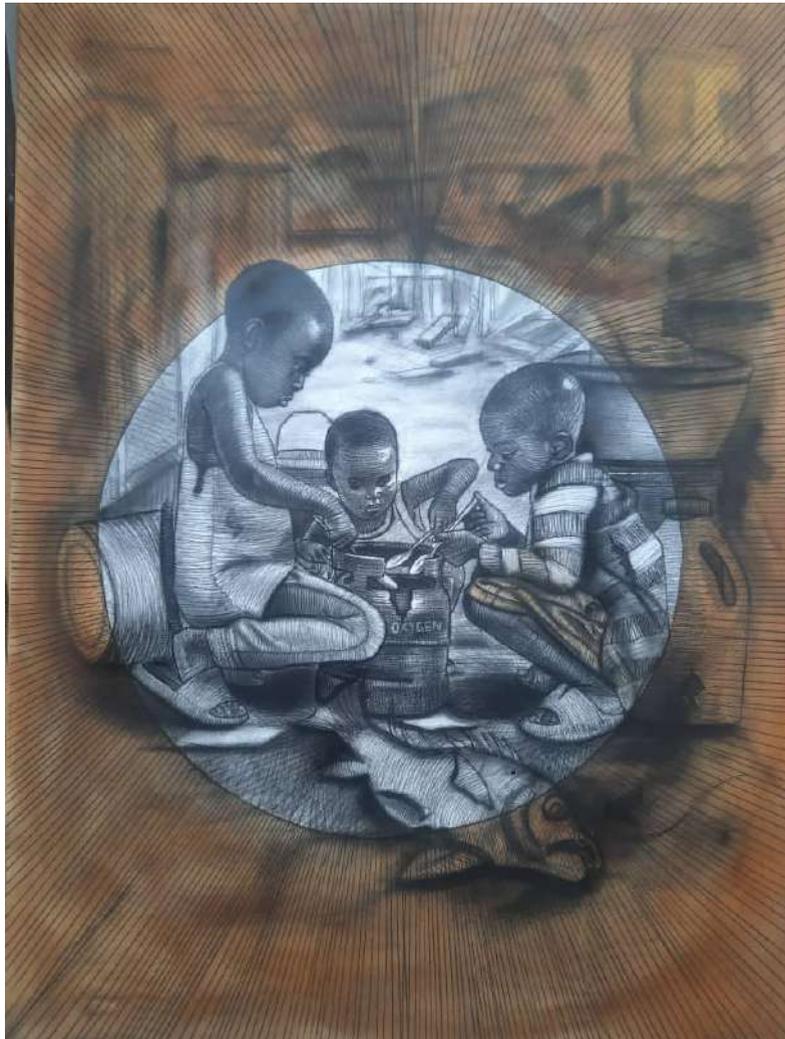
How much is breather -Painting/MixedMedia - Babatunde Omotehinse

Description

"How Much is Breather" presents a Metaphoric figure seated in composed tension, tethered to a respirator that questions whether breath, the essence of life has become a privilege. The regal yet weary posture, vibrant attire, and sunburst dreadlocks contrast survival with dignity, while the divided backdrop reveals urban decay on one side and barren land caused by pollution on the other. The surrounding symbolic elements, dried flowers, cracked earth, veins of gold all suggest fragile hope amid collapse. Layered with references to systemic oppression, environmental loss, and cultural endurance, the work becomes an artifact for resistance, asking urgently "How much is breather?"

Babatunde Omotehinse

Babatunde Omotehinse (2000) is a Nigerian interdisciplinary artist from Ondo City with a degree in Fine and Applied Arts from Obafemi Awolowo University. Babatunde Omotehinse is a Nigerian lifestyle and visual artist whose work celebrates identity, individuality, and cultural acceptance. Through bold, expressive paintings, he creates paintings as visual meditations that explore the fluid, layered nature of human identity through African symbolism and psychological inquiry. His art invites viewers to reflect, unlearn bias, and embrace the beauty of differences



1999 -Drawing - Alex Charles

Description

There are children who wake up before the sun and don't care about the stars because they don't see themselves as one, they don't move a muscle to gunshots because they sometimes wake up to them, can't afford three square meals so they will settle with one. They don't know about quadratic equations or SpongeBob. They don't know the four walls of a school and the educational system is either ignorant or uninformed because, why don't classrooms give assignments that demand a change in society? So please how do they fix broken teeth and broken bones? How do they sleep in dirt but still call it home? To not have the luxury of designers but settle for bread, to humiliation as a friend, to be vulnerable but misused. No health care to treat malaria, tuberculosis or broken Hymen as a result of sexual abuse, look around you and you'll see everything that is wrong but it's time to change the status quo. Things have to be better than this. Education should be inclusive for your kids, nannies, and the boy on the street. Gender disparity in education is why the girl child is often overlooked and only known for "the other room"

Charles Alex

A native of Delta state, Nigeria. He honed his talent at Auchi Polytechnic, Charles transforms charcoal into a powerful storytelling medium, breathing life into any surface. His works transcend boundaries, blending contemporary innovation with a standout figure in the art world.



Life in my City - Digital Art/Video - Jesse Kobil

Description

Let us breathe. An endless cycle of struggle in a nation that speaks of hope to a generation of dreamers. A people that never relent and a system that often prevents. But nevertheless, the dreamer never stops dreaming

Jesse Kobil Anaobi

Jesse Anaobi was born and raised in plateau state, Studied Chemical engineering at the University of Lagos and discovered his passion for filmmaking in the early years of college. A self taught filmmaker with a passion for storytelling.



Transcendence -Painting/Mixed Media - Situ Tomiwa

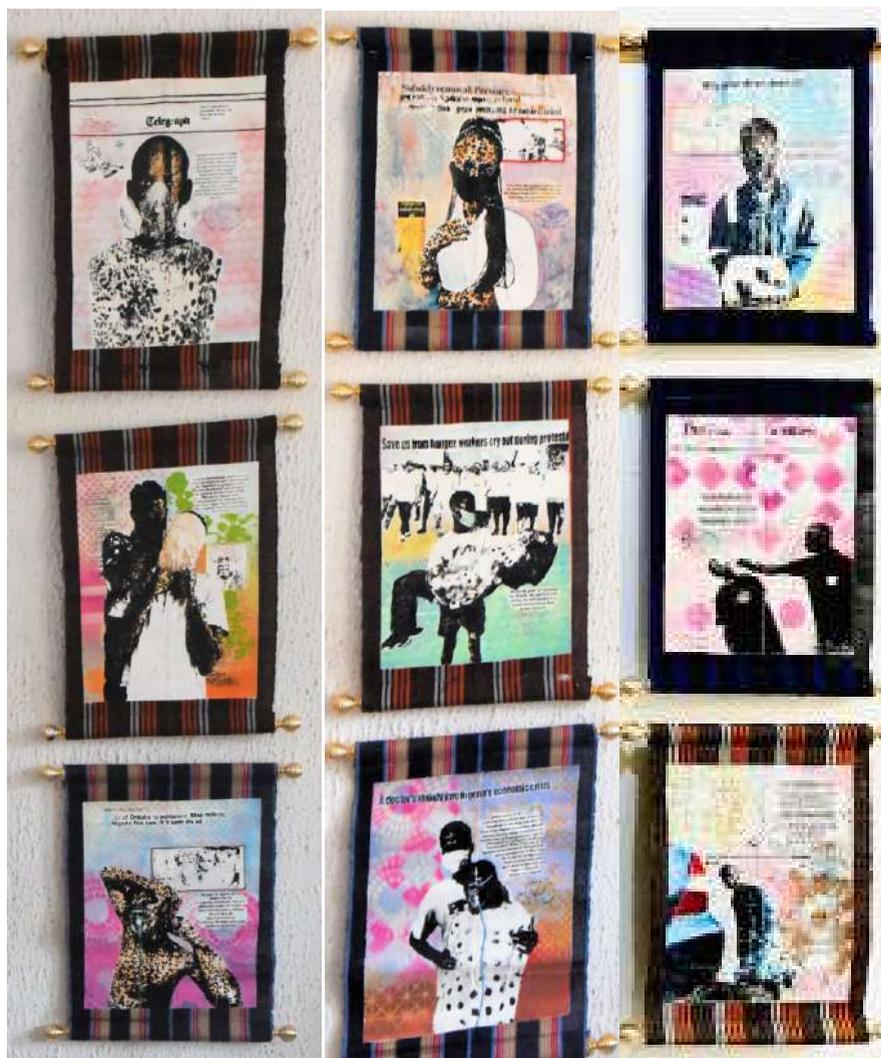
Description

“To Breathe” explores the illusion of external deliverance in a world that teaches helplessness. Set in a surreal, underwater atmosphere(which is the minds realm), the work reflects how systems manipulate our minds, making us believe our liberation lies in their hands. But true survival begins within. This painting symbolizes the journey of mental transcendence—breaking free from limiting beliefs and rising toward clarity. The question is not "Can we breathe?" but rather, "Will we free our minds to breathe?" Our fate is not in their control. It never was. Breath is found in the renewal of the mind. This is where our deliverance begins.

Situ Tomiwa

Lagos-based artist trained under Abdulsalam Abdulkareem, and at the University of Benin.

My textured oil and acrylic works explore transformation, healing, and the unseen forces shaping life. Blending natural and spiritual elements, I create pieces that like portals invite all and adventurous hearts to discover hidden truths and wonder in everyday subconscious reality.



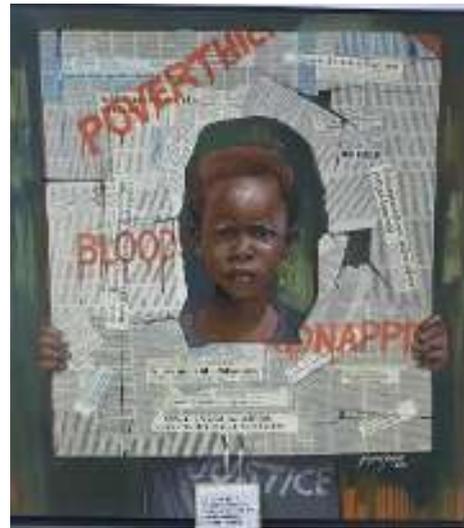
Testament of this time - Painting/Mixed Media - Rotimi Godwin

Description

In 'Testament of this Time' I document Nigeria's betrayal of its promise—'let the poor breathe'—as subsidy removal, naira liberalization, electricity hikes, and a 0.5% cybersecurity levy compound inflation and deepen suffering. The political elite remain insulated while ordinary citizens struggle to survive; policies touted as long-term remedies inflict immediate human cost. My work records gasping humans, protesting workers, and hungry citizens, insisting economic reforms be measured against human dignity. This piece is both chronicle and appeal: a visual testimony demanding empathy, accountability, and policies that protect the vulnerable rather than profit the powerful and restore the promise of humane governance.

Godwin Rotimi

is an artist in Ondo State, Nigeria. He earned a BA in Fine Art Education from Obafemi Awolowo University (in affiliation with Adeyemi College of Education, Ondo). Working in oil, acrylic and mixed media, his work engages history, belief and contemporary culture—inviting new perspectives on beauty, strength and the human experience. He has exhibited locally and internationally.



Ground Reality -Painting/Mixed Media - Eweje Emmanuel

Description

Nigeria is confronted with a multitude of severe challenges that are deeply intertwined. Widespread insecurity, characterized by banditry, kidnapping, and insurgency, coexists with high levels of poverty. Furthermore, the country struggles with high unemployment rates, particularly among the youth, which not only contributes to social instability but also fuels criminal activities. The situation is further exacerbated by a lack of basic infrastructure and pervasive corruption, both of which intensify economic hardship and erode the effectiveness of state institutions. Addressing these interconnected issues is crucial for Nigeria's progress and stability.

Emmanuel Eweje,

I am Emmanuel I offer a unique perspective in the realm of contemporary art, driven by a deep passion for creative diversity and a keen eye for design. Over the years, my journey as an artist has been marked by significant achievements, including winning the grand prize for Felabration Art competition for three consecutive years and receiving recognition from esteemed competitions like the National Visual Art Competition and the Leap Africa Art Competition. These accomplishments stand as testaments to my dedication and talent in the field



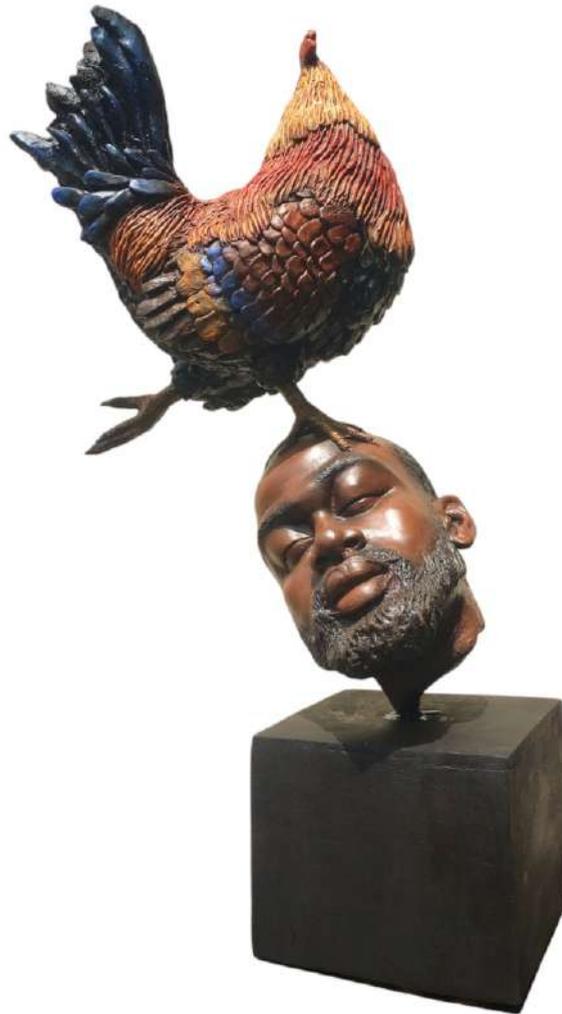
Escape -Painting/Mixed Media - Falope Ibrahim

Description

Escape, is an oil on canvas Painting which metaphorically tackles the ideal of 'Japa', a pictorial composition of livestock running out as wildfire engulfs their habitual territory. The stream water stands for the uncertainties ahead as to when people are forced to leave their homeland, not out of choice but from sheer desperation. This is a visual cry for help "can we breath " The fire symbolizes crisis engulfing the nation while the cattle are more than a livestock but talents and treasures emigrating with zeal not born of hope but escapism fueled by hopelessness.

Falope Ibrahim Abiodun (b.1995)

is a Lagos-based Nigerian contemporary artist specializing in oil painting. He started practicing art professionally in year 2020. A Graduate of YABATECH in 2023, with a "Distinction" in painting. He also trained under Saheed Adelokun and has showcased his paintings in local and international art galleries, building an impressive portfolio.



O bu ge - Sculpture/Installation - Uche Micheal

Description

When is it time to finally do it, to finally get it right? Another election is on the way. Will I make the right decision? Will I get it right this time? I wait for the perfect time to wake, to make that decision but while I wait, dreams are gone, life diminishes. Oh is it time Africa finally wakes from this suffocation? Is it time we finally breath?.

Uche Michael Chidiube

is a Nigerian sculptor born in Abia state. He studied fine and applied art in Alex-Ekwueme Federal University, Ebonyi state. He had his industrial training at Artivity Sb in Enugu and served in Lagos in Universal studio of Art.



House of Burden -Drawing - Umoren Nyakno

Description

The artwork which carries the theme. "House of burden" depict a solemn cloaked, clutching a jug with barred window carved into it. The jug is a symbol of confinement and duty. representing the weight of the societal ,economic and Psychological pressure. The barred window implies imprisonment.The figures pain expression shows fear. The belt in its hand is a symbol of resilience and endurance. Holding on to the belt signify hope. This piece is a quiet protest and a visual prayer. asking ,what are the weight we are carrying that we must set down so we can breathe?.

My art journey began as childhood curiosity and joy.

Fascinated by pictures in textbooks, I started redrawing them with my only tool—an HB pencil. Limited resources shaped me into a skilled pencil artist, and the joy of progress, fueled by friends' encouragement, keeps me creating and exploring new artistic possibilities.



A Whispered Promise - Painting- Ifeoluwa Oliver

Description

"A Whispered Promise" is a poignant piece that explores the weight of inherited freedom. A child strains to lift an oversized key, surrounded by sacks overflowing with forgotten promises. Ancestors loom in the shadows, silently witnessing the struggle. This artwork highlights the disparity between grand declarations and the quiet burden borne by those left to carry on. It poses a profound question: Can future generations truly thrive under the weight of unkept promises? The piece invites reflection on the impact of inherited burdens and the importance of fulfilling the promises of the past.

Ifeoluwa Oliver Akinbobola

is a self-taught Nigerian artist exploring themes of survival, trauma, and identity through symbolic paintings. Inspired by oral traditions and history, his work reflects African life's struggles and hopes. His art showcases emotional and cultural depth, developing a body of work on inherited burdens and freedom's fragility, highlighting history's impact on African lives.



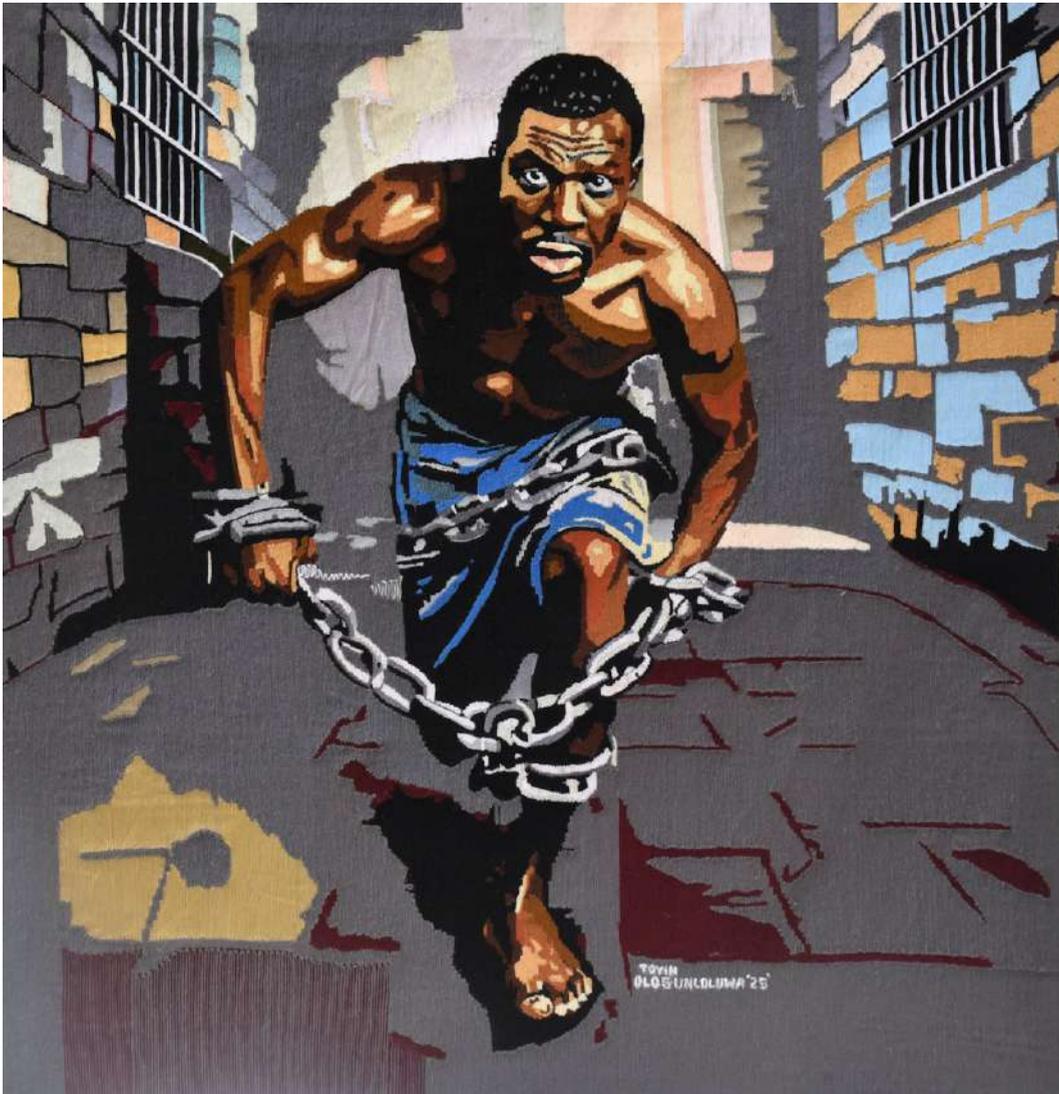
Suffocating - Ceramics - Zamani Martins

Description

This artwork, inspired by the LIMCAF theme "CAN WE BREATHE," portrays jungle animals, with herbivores living in fear of a dominant predator. The lion symbolizes oppression and power imbalance. Their fear reflects the cry of vulnerable people in society facing injustice.

Martins Innocent Zamani,

A talented artist from Koma, Jada Local Government Area, Adamawa State. I'm currently studying at Adeyemi Federal University of Education, Ondo. I specialize in ceramics and sculpture, and I explore creativity, bringing unique perspectives to the world of art. I continue develop and push through the boundaries of what is possible in my craft.



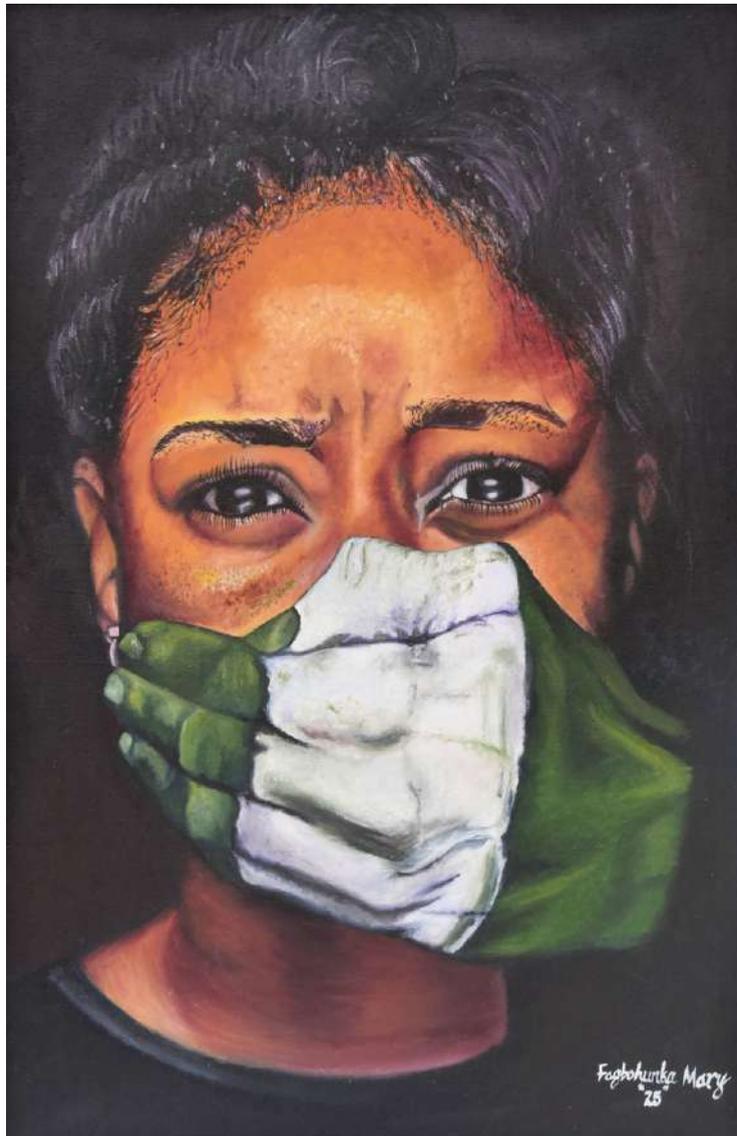
Unshacked - Textile - Ogunloluwa Toyin

Description

The 'Unshacked' art piece powerfully depicts a figure breaking free from chains, symbolizing the fight for freedom and overcoming struggles. It explores themes of oppression, hope, and liberation, inviting viewers to reflect on their own struggles. The artwork envisions a world where everyone can live freely, inspiring hope and resilience. Through this piece, the artist encourages viewers to contemplate the importance of freedom and the strength required to achieve it.

Oluwatoyin Ogunloluwa

is a Nigerian based artist from Ondo State, born in 2002. With a vibrant and emotive style, she explores the dynamic relationship between nature and human experience. Drawing inspiration from her cultural heritage and the natural world, Oluwatoyin creates works that reflect her deep connection to the environment she constantly engages with. She holds a Bachelor of Arts and Education in Fine and Applied Arts from Adeyemi Federal University of Education, Ondo. Her work has been showcased in various exhibitions, including the MiniatureArts Fair in Lagos (2024), L'Exposition at Montmartre in Paris (2025), and +234 Arts Fair in Lagos (2025) amongst others. Through her art, Oluwatoyin invites viewers to contemplate the beauty and significance of the natural world and how they relate to us.



State of Nation - Painting - Fagbohunka Mary

Description

Our world today is marked by hope, despair, resilience, and struggle. Amidst economic turbulence, infrastructure gaps, and social challenges, we ask: Can we breathe? Despite these hurdles, Nigerians show remarkable resilience, entrepreneurship, and community solidarity. To breathe again, we must address key issues: Economic reform, Infrastructure development, Good governance, Environmental sustainability, Social cohesion. With determination and collective effort, We can emerge stronger and more resilient. The answer to "Can we breathe?" is a resounding "Yes!"

Fagbohunka Mary Bidemi (born September 23, 1997)

is a textile artist and painter known for exploring themes of beauty, identity, politics, and the importance of women in society. Trained at Adeyemi university of Education, Ondo State, she showcased her work in a 2019-2020 exhibition. Currently pursuing a degree at Adeyemi University of Education, Ondo, Bidemi's artistic expression delves into the intersections of cultural heritage, gender roles, and social dynamics.



Omolewa Omolasho - Drawing - George Oluwaseyi Isaac

Description

OMOLEWA, OMOLASO! This is derived from the misuse of children, maltreated, used as almajiri, serving as slaves, crying without help, struggling on their own for survival, victims of war and suffering from hunger. This shouldn't be. No hope of breathing for us tomorrow if we can't take good care of our children. They are our beautiful future.

George Oluwaseyi Isaac

A little boy God gave this beautiful gift to change his environment and the people around him, discovered his talent and made it his lifetime asset since he was seven years old.



Breathing Under Siege- Painting - Babalola Iyanuoluwa

Description

"Breathing Under Siege" is a visual cry from the soul of a nation struggling to survive. It reflects the emotional, environmental, and existential suffocation experienced by everyday Nigerians. Amid economic collapse, political oppression, insecurity, and spiritual fatigue, the simple act of "breathing" living freely and fully has become a struggle. Flames and twisted hands show a nation in distress. Ghost-like faces and gas masks suggest poisoned air-fear, violence, and corruption choking daily life and the fight to survive. A kneeling figure on cracked ground struggles to breathe, while another sits trapped in a cage, showing silent pain. The cracked ground beneath them symbolizes a broken foundation lost trust, wasted resources, and a drying future. The wave with a lone traveler hints at escape, and the dove above reminds us that hope, though fragile, still rises through the chaos.

Iyanuoluwa Babalola

is a Nigerian Painting Therapeutic Artist and Visual Artist from Oko, Oyo State, now based in Lagos. Rooted in Yoruba heritage, he blends cultural identity, emotional healing, and storytelling in expressive works. He is a graduate of Emmanuel Alayande College, Oyo and Adeyemi Federal University of Education, Ondo. He creates art that inspires reflection, dialogue, and transformation.



More than life Painting - Babatope Samuel

Description

More than life itself is a piece that showcase how the current economic fall isn't just killing us physically, it is killing our dreams, culture passions and ambitions. However, amidst all the chaos we Find hope, undefined love that keeps us moving until we reach the end of the tunnel. We get down on our knees to reach out to the supernatural realm, hoping for the best and keeping our heads up while expecting the worst.

Babatope Samuel

I'm a figurist painter that find pleasure in working with oil color and acrylic paint.

My works speaks more on how culture as influenced art for decades and will continue to do so for years to come.



Untitled - Photograph - Olurinde Omolola

Description

Our minds are like an endless ocean, and with every wave of thought, we struggle to catch our breath—longing for a moment of stillness to rise above the tide. Sometimes our thoughts suffocate us, drowning in their own weight, leaving us gasping for clarity and peace in the chaos of our mind.

Olurinde Omololu Pelumi.

I'm a photographer, cinematographer, and visual artist born April 22, 2003 and I'm based in Lagos, Nigeria. My creative journey began with drawing and painting—forms of expression that helped me understand light, shape, and storytelling. Over time, I found a deeper connection through photography and film, where I could blend emotion, culture, and beauty into visual stories that move the soul.



Breathe on us - Ceramics - Victor Olaoluwa Ogundeji

Description

This terracotta piece powerfully affirms the theme of LIMCAF 2025, “Can We Breathe?” by presenting a bold visual narrative rooted in cultural identity and environmental consciousness. The striking lid, with its upward, figure-like form, boldly represents the human spirit—rising, questioning, and refusing to be silenced. It becomes a symbol of voice and agency in the face of adversity. Rather than simply asking “Can we breathe?” This answers with a quiet but firm declaration: we must, and we will. Through its confident form and symbolic depth, the artwork challenges viewers to reflect, act, and engage. It celebrates survival, cultural strength, and the hope for a more just and breathable world one where both people and the planet are honoured.

Victor Olaoluwa Ogundeji

was born in Òjé Owode, Oyo State on February 15 1997. In 2019, he graduated from Obafemi Awolowo University, Ile-Ife in Osun State. Professionally, his love for nature, culture and his immediate environment sharpens his skill and mastery exploration of clay with the infusion of African motifs. Victor has showcased his visual art forms in group exhibitions and competition, Beyond limit 2022, 2024 Life in my city art festival (LIMCAF) 2018, 2024, Artmiabo art festival (2025). He has facilitated and participated in various pottery workshops.



Breathe beneath the soil - Textile/Fashion - Pearl Adebisi

Description

Under a ruthless sun, a mother and her children labor by the well. Their hands move in a vital rhythm-peeling, scrubbing starch a cycle as essential as breath itself. The well stands witness: here, water is life, and labor is survival. This is an art piece of quiet resistance, the invisible toil that sustains nations. It asks if one can breathe when every day is a fight to live. Yet, in their focused work lies a profound defiance: breath is not given; it is carved out, one cassava tuber at a time.

Pearl Adebisi

is a Nigerian embroidery artist whose work transforms thread into visceral maps of human experience. With meticulous technique and explosive color, she explores themes of memory and aspiration. Her art has been exhibited at the National Economic Summit, Abuja, and the Prince Yemisi Shyllon Museum of Art, Lagos. Based in Akure, she pushes boundaries in contemporary textile art.



Identity not found - Video - Ajayi Omobusola

Description

The piece “404: IDENTITY NOT FOUND” is a portrait of my face; the lower part pixelated, and the upper, inverted, visually representing suffocation (by technology) and duality/hidden truth, respectively. It is a depiction of how human identity is reduced to data... lost, hidden or denied. Just like the “404 error” code.

As it is QR code inspired, when the artwork is scanned, it comes alive through a video that expands the piece’s concept. This piece is a call to awaken humanity!

Ajayi Omobusola M. (Phoenix art)

is a visual artist from Ogun state, Nigeria, and currently a final year student of Obafemi Awolowo University in Osun State. He is greatly inspired by his environment, identity, storytelling and technology. He creates works that push the boundaries of visual experience by blending art with elements like QRcode, pixelation, inversion (Tech) to spark deeper reflection and create a whole new experience. His practice explores themes of identity, human connection and storytelling, inviting viewers to look beyond the surface and engage with the art on a deeper level.



Breathless Pursuit -Sculpture - Damilare Gabriel A.

Description

Breathless Pursuit is a symbolic artwork inspired by the Yoruba proverb "Agbado inu igo dawo moju f'adie" ("The corn in a bottle makes the chicken tilt its head in vain"). It depicts humanity (the corn) trapped in systemic suffocation—environmental crises, poverty, and corruption—while the chicken, embodying hope, shatters the bottle. This act of defiance breaks generational cycles, creating space for liberation and renewal. The piece urges viewers to confront oppressive structures and fight for collective freedom. Through metal and mixed media, it merges Yoruba wisdom with a universal call to reclaim dignity and breath.

Damilare G. Adegboyega

is a sculptor and mixed-media artist whose metal and fiberglass works explore identity, nature, and Yoruba heritage. A graduate of Obafemi Awolowo University, he transforms raw materials into bold, tactile pieces that bridge tradition and modernity. His evocative creations celebrate cultural narratives while inviting viewers into poetic dialogues on existence and aesthetics.



Will Africa Ever Rise Again? - Painting/Mixed Media Chidera Divine

Description

This painting portrays Africa as a land caught between struggle and hope. A chained man emerges from the continent, symbolizing oppression and resilience, while a glowing lantern and hourglass speak of time, light, and the urgency of change. Within Africa's outline, a tree and fiery horizon suggest renewal, as scattered keys and flowers hint at freedom and rebirth waiting to be claimed. The work asks whether Africa, despite its wounds, can rise again into its full strength.

Chidera Divine ,

is a figurative painter whose work transcends boundaries, blending realism, stylized abstraction, and conceptual elements to explore the depth of human experience. Born in Warri, Delta State, Nigeria. December 8th, Chidera Divine, developed a deep fascination with the human form and its expressive potential. Her artistic journey led her to study at Imo State University, the discipline of Education Fine & Applied Art. With a practice that spans through painting, and mixed media, Chidera Divine experiments with oil and acrylic colors. Her subjects, often depicted in moments of introspection or movement, blur the lines between reality and imagination, inviting viewers to engage with deeper narratives beyond the surface. Currently based in warri, Delta State, Nigeria, Chidera Divine continues to evolve her practice, exploring new techniques and *conceptual* frameworks



If This Breathing Painting/Mixed Media **Mark C. Duke**

Description

"I sit on the cold floor, desperate for an inhaler. Is it my asthma or the government's fault, Promises are empty, inhalers scarce. I ration my last one, counting seconds until the next attack. Inflation turned medicine into luxury, breath into punishment. We're forced to count costs, heartbeats like currency. Breathing's become too expensive. I puff, then pass it on. To every asthmatic struggling to afford air, I say: You're not weak, you're not alone. Inhale hope, exhale fear. We're all just trying to breathe."

Mark Duke,

is a passionate artist, captures human struggles, resilience, and hope through intricate ballpoint pen works. A Computer Science graduate, he amplifies marginalized voices and sheds light on social injustices. Duke's art inspires, provokes, and sparks meaningful conversations. His work has been showcased in notable exhibitions and found homes with private collectors and galleries, showcasing his growing recognition.

PORT HARCOURT

Exhibition Centre



At the Foot of Her Mercy - Patricia Ikel Bello

Description

A bold visual critique of a failed judicial system. This work confronts the viewer with questions about morality, leadership, and the fragile hope of a people trapped under the weight of institutional betrayal. It is a lament, a protest, and a call to collective conscience. Together, these opposing veiled spirits frame the central drama, highlighting the internal and external battle between good and evil, justice and injustice, conscience and compromise. Their presence serves as a spiritual commentary: while divine truth fades in silence, evil thrives in the vacuum left behind. On either side of the composition, two ghostly veiled figures emerge: one in fading white, representing divine truth and justice. the other in black, symbolizing the encroaching presence of corruption, manipulation, and evil decisions made in power.

Patricia Ikel

is an indigen of Obudu Cross River State. A textile major from the University of Cross River State. Fabric manipulation is one of her strongest aspect of her art creation with very good judgement of colours and collage. She won the monster promising female artist prize LIMCAF 2024.



Beyond Suffocating - Prince David Kembukem

Description

We humans are made to live in harmony, we desire autonomy, we want to live by other people's joy, we wish for good health and comfort but wickedness has consumed our hearts, we are barricaded with evil, the machinery that brings abundance has failed us, we are hunted by the monsters we made. We live our lives in straggle knowing no one makes it alive and we end up in the grave, a place full of hopes and dreams that we could never chase, a place full of memories of things that we could never say, then we know that time is not a commodity that we can regain. Beyond pain, we need hope, beyond anxiety, we need peace, and beyond suffocation, we need humanity.

Prince David Kembukem

is known for versatility, whose works are not limited by media, technique or style. He is from Ruporkwu in Obi-Apko Local Area, Rivers State, Nigeria. A graduate of Fine and Applied Arts in Education Ignatius Ajuru University of Education who is currently running a masters degree program in Ignatius Ajuru University of Education, Rivers State, Port Harcourt. He has participated in different exhibitions and has done too many commissions to his credit. He is a painter and a master in his style.



Baptism of Fire - Israel Osage Ifeanyichukwu

Description

This mixed media art piece was created using charcoal, acrylic and paper mache on canvas. Baptism of fire- "The Sacred Scorch", despite the name is not about religion, it is about becoming. This piece talks about the transformation that comes from enduring pain, loss, depression, resistance and revelation. You must have heard the saying "To be Reborn, one must burn" . It is about enduring the "flames" and emerging 'not burnt' but renewed .This piece speaks to everyone walking through darkness, clutching fire which in this case signifies Hope and rising into light renewed.

Israel Osage alias Izani

is a self taught contemporary hyper realistic artist with a BSc. In Pure Chemistry. His art delves into the complexities of the Human experiences, often using different art mediums like Charcoal, pencils, paints, glass and other materials to challenge conventional narratives and to explore the potentials of human resilience and curiosity.



Our Voice Must Count - Jackson Fubara

Description

“Our Voice Must Count” is a striking mixed-media artwork made with broken ceramic tiles on a 4x4ft plyboard, showing a woman screaming into a megaphone. The piece blends modernist mosaic techniques with powerful symbolism: shattered tiles represent broken promises, while the megaphone embodies the urgency of speaking out. It reflects democratic struggles, emphasizing the need for citizen voices in shaping change. The artist’s resourcefulness highlights how small contributions build larger narratives. Inviting reflection on rights, responsibilities, and engagement, the work calls viewers to recognize that collective voices can inspire transformation and foster a more just and equitable society.

Jackson Fubara,

is a Port Harcourt-based multi-disciplinary artist, is known for his creative approach to diverse art techniques, textured surfaces, and expressive brushwork. Through mixed media and unconventional methods, he explores identity, culture, and memory, creating powerful works that inspire reflection. His art, featured in commissions, collections, and digital showcases, continues to shape conversations within Nigeria’s evolving contemporary art scene.



Northwest Northeast Textile Art - Priscilla Oryina

Description

According to the 2024/2025 reports, about 18.3 million children are out of school and a significant portion of them are children in the Northern parts of Nigeria. I have seen resilience in the life of Almajiri children littered on the streets of Samaru in Zaria and how they survive despite the challenges and limitations. The artwork "Northwest-Northeast" is a visual representation of the suffocation they endure as victims of crippled religious, political, social systems and environmental hazards. The artwork interrogates the question "Can we breathe?", with the understanding that Breathe is a representation of life and the life of an Almajiri is one full of woe yet we watch and offer alms as sympathy. The life of an Almajiri answers the question can we breathe?.

Priscilla Doowese Oryina

is a textile artist using art as form of advocacy to address environmental and social issues. Her creative process is therapeutic, and her work has been showcased in several exhibitions. When not weaving narratives through fabric, Priscilla finds solace in nature and photography, drawing inspiration from the world around her to craft meaningful art."



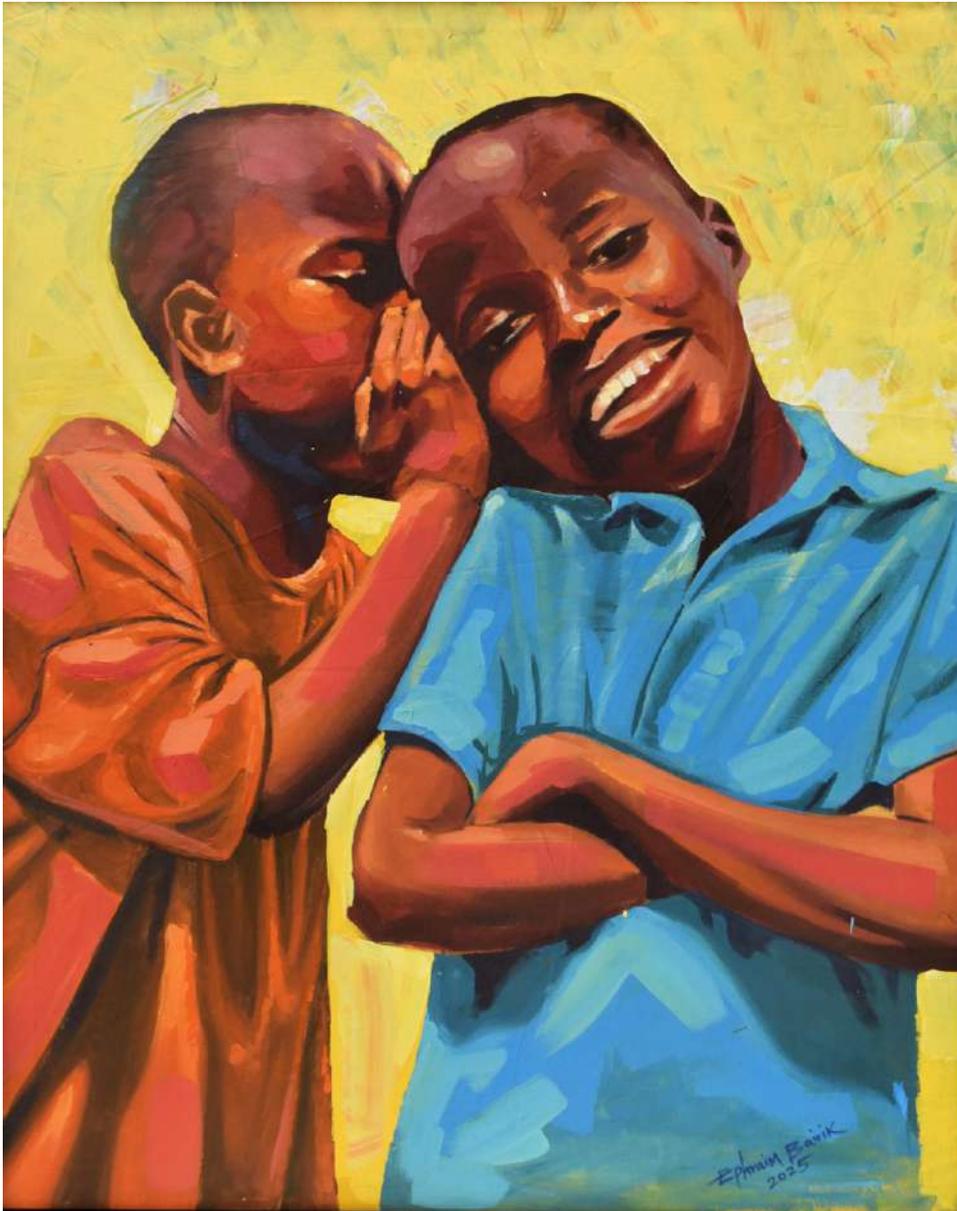
Eruku Laulau - Photography - Alalade Victoria

Description

The Artwork Eruku Lau Lau (Plenty Dust) is a photographic piece that was captured from my suffocating experience while traveling along Niger Road in Nigeria. The struggle to keep my breath reminded me of how much as Nigerians we have had to adapt to difficult and unbearable situations. The artwork presents a raw and unsettling commentary on the state of a Nigeria’s infrastructure and its human and environmental toll. The three framed photographs, united by a shared, dust-choked narrative, aims at confronting a pervasive sense of suffocation. Through the recurring motif of the red dust, the artwork communicates both a literal and a metaphorical choking. The dust represents the systemic issues of a society, corruption, neglect, and a lack of foresight that suffocate progress and well-being. "Can we breathe?" becomes a cry not just for clean air, but for a release from the weight of a broken system.

Alalade Victoria,

an Agriculture student at the University of Ilorin, is a professional photographer and social activist based in Ilorin, Nigeria. Mentored by Adebayo Seun, she uses her art to highlight identity, culture, and environmental issues, focusing on marginalized communities. Victoria combines photography and activism to advocate for social justice, food security, and climate awareness.



A'hwara Asan-san (Secret of a Good Whisper) - Painting - Ephraim Bairik Augustine

Description

A'hwara asan-asan Secret of a Good Whisper The painting capturing the quiet intimacy of a whispered secret. Soft, muted colors and delicate brushstrokes evoke a sense of trust and vulnerability. The subject's gentle gaze and subtle smile convey the power of shared confidences. The artwork invites viewers to reflect on the beauty of whispered moments and the bonds they forge. *Medium:* painting acrylic on canvas *Dimensions:* 30 inches x 60 inches

Augustine Ephraim Bairik

is a talented artist based in Jalingo, Taraba State, Nigeria, specializing in painting. With a passion for creativity, I explore themes of intimacy and subtlety, as seen in my work "Secret of a Good Whisper", through vibrant colors and textures. My work aims to evoke emotions and spark imagination. I'm excited to share my artistic journey with the world.



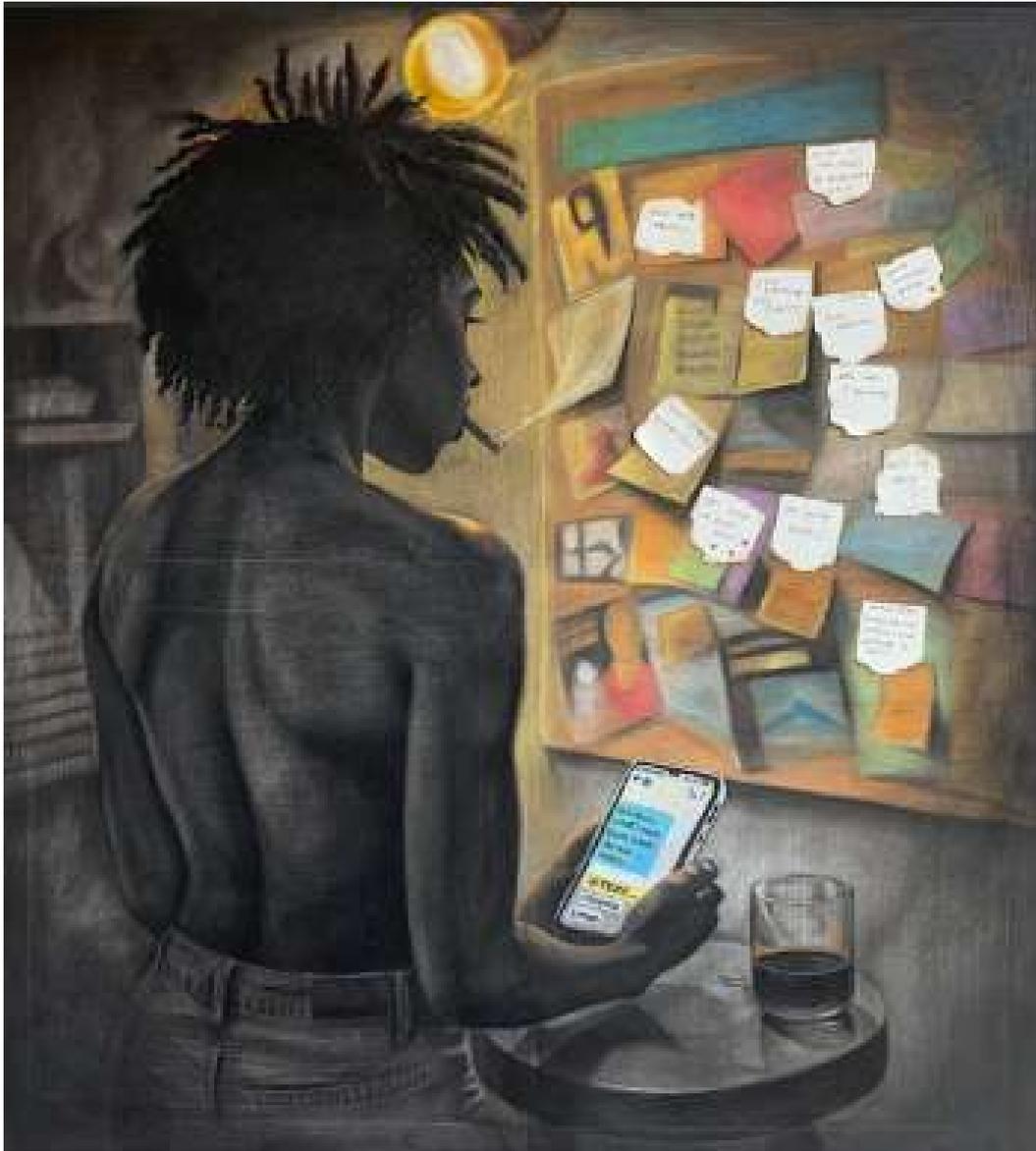
Entanglement: Sad Generation with Happy Faces- Installation- Segun Victor Owolabi

Description

We are a generation that cries in bathroom mirrors but smiles in group photos. "Entanglement" is my response to the theme "Can We Breathe?" I created it during one of my toughest times. As a young Nigerian graduate from a poor background, I dealt with financial struggles, hunger, and loneliness while pretending everything was fine. This work shows that tension: happy faces hiding silent pain. Every thread represents hidden challenges, pressure, exhaustion, and unspoken cries. The threads also symbolize connection. Even in tangles, we are not alone. This piece is both my breakdown and my breakthrough; it's my choice to breathe.

Segun Owolabi,

born in Oke Ero, Kwara State, is a Fine Arts graduate from Ahmadu Bello University, Zaria. Growing up with bullying and solitude, art became his safe space. He now creates thread-based portraits exploring resilience, memory, and identity—transforming personal struggles into stories of connection, healing, and hope for others.



Suffocating Dreams - Mixed Media - Bilkisu Oyiza Shuaibu

Description

Suffocating Dreams reflects the quiet battles of survival and dignity. A young woman stands in a dim, cluttered room, lit by a single bulb, reading a message that suggests opportunity at the cost of pride. Her dream board fades, symbols of hopes slipping away. A cigarette smolders, a glass of liquor rests nearby—fleeting comforts in a stifling space. The room mirrors her crowded, heavy mind. This piece speaks to those cornered by life, torn between identity and surrender, asking: in a world that chips away at our dreams, is there still space to breathe?

Bilkisu Oyiza Shuaibu (b. 1999)

is a Nigerian visual artist and graduate of Human Kinetics from Ahmadu Bello University. Working primarily with charcoal, pastel, and mixed media, she explores themes of identity and resilience. Largely self-taught, she has refined her practice under the mentorship of multidisciplinary artist Segun Victor Owolabi.



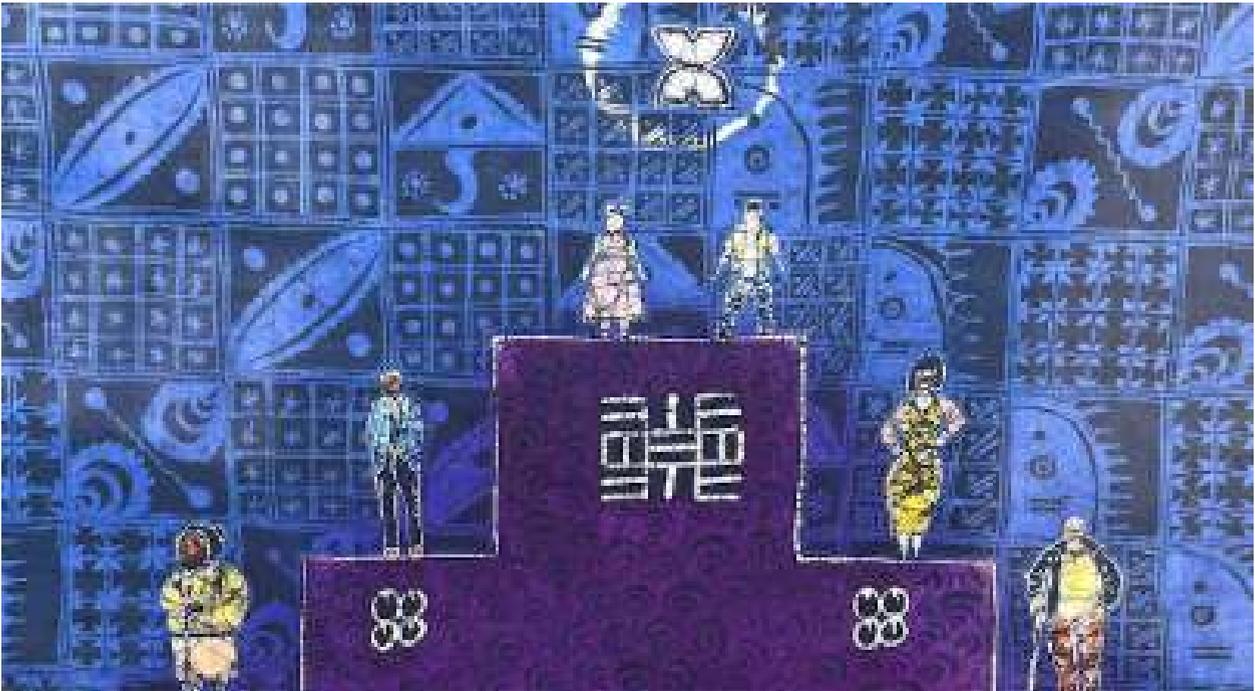
Hanging On - Painting - Shittu Abdul-tayib Akintunde

Description,

Nigeria has become a place where you can work endlessly and still not afford diapers for your child. Where you pay taxes but cannot live with dignity. Where the poor suffer the most when tragedy strikes and the story goes on, To answer the question, how's life? A relatable answer for an average nigerian is omoooh! Just hanging. For a large number of the masses, all thats left to fight for, is the emotion of hope, and all that's all we defend, all with an anticipation that someday the answer to the question CAN WE BREATHE? Will be resounding YES, but until then, we will be HANGING-ON, while trying our best to make our contribution to changing the narrative, one breath at a time, untill then.

Akintunde Shittu,

from Ogbomosho, Oyo State, born and brought up in Bauchi State Nigeria, is a Fine Arts graduate from Ahmadu Bello University, Zaria. He describes himself as an eclectic individual in the field of creativity, with great interest in the diversity of people's interest and belief in the concept of art and humanity, which pushes him to create art pieces that speak to him directly as an artist, and to the human depth he is yet uncover — he has been searching for an internal *significance to life itself, one that doesn't require external validation but truth.*



Steps To Freedom - Textile Art - Precious Longret Samuel

Description

This artwork combines Adire patterns with Adinkra symbols to convey a message of hope. A multi-step platform represents intergenerational knowledge transfer, with each level telling its own story. The older generation embodies Perseverance, the present generation Commitment, and the younger generation Knowledge. The symbol of freedom reminds us to leave a strong foundation for future generations. The piece is a call to action, urging us to empower the next generation with vision and hope, rather than burden. It emphasizes the importance of leaving a strong legacy for others to stand and BREATHE ON!

Precious Longret Samuel

is a textile designer and artist specializing in traditional Nigerian Adire art. With a background in Industrial Design (Textiles) from Ahmadu Bello University and experience at Nike Art Gallery in Osogbo, Precious has developed expertise in handmade Adire techniques. Her work has been exhibited locally and internationally, including at JUSTE Gallery in Sweden. Precious is passionate about preserving and elevating Nigerian traditions, promoting African narratives and cultural heritage through her art, and contributing to projects that celebrate cultural identity.



The Weight of Expectations- Drawing - Sayeed Momoh

Description,

The painting engages an existentialist reality of everyday life and speaks on both physical and metaphysical levels about hope which is believe in this case, and the weight of expectations that comes with it. It interrogates the string that holds existence and the need to keep striving towards excellence. It also embodies the philosophy of resilience in our most vulnerable period and time of struggles or tribulation as depicted in the figure playing chess.

Sayeed Momoh

is a full-time studio painter based in Kaduna, Nigeria. He holds a Bachelor degree in Fine Art (Painting) from Ahmadu Bello University, Zaria. He is currently pursuing his Master degree in Art at the same institution. He has had numerous of his works exhibited in various shows and galleries including the Life in My City Art Festival (2023), coupled also with Departmental Art Workshops. He is saddled and fully equipped with the passion for creative expression and dedication to honing his craft, Through the expressive mediums of charcoal and paint, he reveals the beauty in the human experience. His drawings and paintings explore the depths of emotions, capturing the subtleties of the human condition with bold strokes and delicate shading. He unfailingly invites his audience to connect with the raw intensity of the human spirit. Momoh continues to explore the world of art and painting, driven by his inspiration and vision.



Wall of Oppression - Photography - Zakariyau Ridwanullah

Description

Wall of Oppression is a reflection of the struggles young people face in a society built on invisible barriers. The wall symbolizes the weight of poverty, inequality, and discrimination structures that silence ambition and stifle growth. For me, it represents the frustration of a generation yearning to create, to thrive, to breathe, yet constantly blocked by systemic obstacles. The figure pushing against the wall mirrors the desperation and determination of today's youth: we are not passive victims but restless dreamers demanding change. Beyond the wall, a fragile plant emerges, symbolizing hope and resilience proof that even in hostile conditions, ambition survives. This work is both personal and collective. It is my cry, and the cry of countless young people, for a society where opportunities are not caged, where dreams are not suffocated, and where our voices can finally break through.

Zakariyau Ridwan,

a visual artist and designer from Kwara State, Nigeria. My practice engages in design, and visual experimentation. I am a graduate of Ahmadu Bello University Zaria, I studied Industrial design and specialized in Graphic and multi-media section. I'm committed to producing conceptually and thought-provoking works that contribute to critical dialogue within contemporary Nigerian art and it's broader cultural landscape.



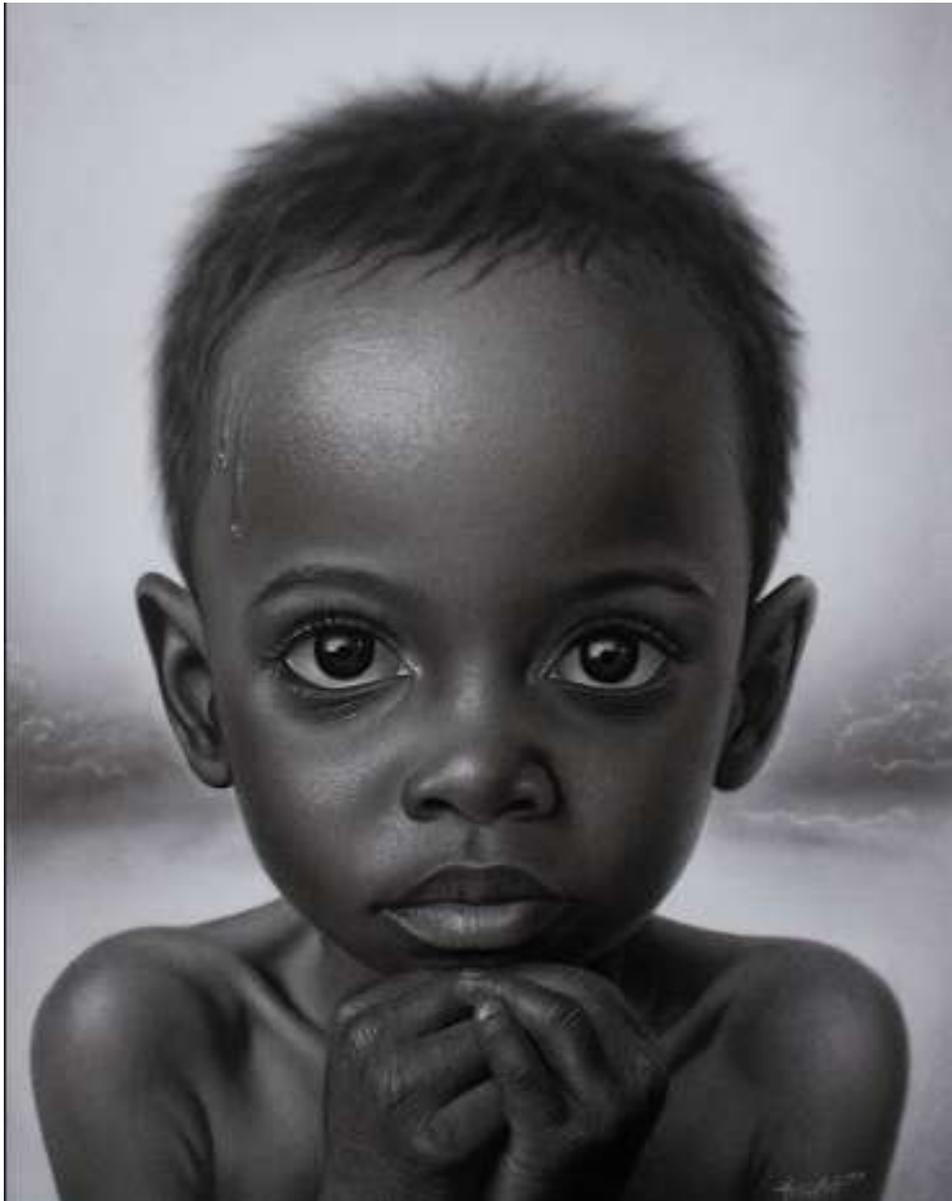
Resurgence - Video - Gimba Japheth

Description

Resurgence is a dance piece that embodies the struggle for breath against forces of suffocation, social, political, and personal. It begins in silence and constraint, the body bound and weighed down, symbolizing oppression and stifled voices. Through powerful yet vulnerable movements, the dancer wrestles with unseen chains, gasping for space and freedom. As the piece unfolds, resistance transforms into resilience, and the body rises, reclaiming rhythm and air. “RESURGENCE” becomes a cry for liberation, a rebirth of breath, and a collective reminder that survival itself is an act of defiance.

Gimba Japhet

is a passionate dancer, choreographer, and creative director dedicated to using art as a voice for culture, storytelling, and social change. As the creator of ContemCulture Dance—a unique blend of contemporary and African cultural movement—he continues to push boundaries in performance and artistic direction. Over the years, Gimba has earned recognition for his creativity and impact, including Best Dancer of the Year (twice at NAAS ABU Zaria), Most Creative Thespian (2021), and Best Choreographer/Storyteller (2023). His projects, such as Clean Up a Street Child (2023) and Cultural Carnival (2021), highlight his ability to merge art with advocacy and community. Gimba also contributes to major cultural platforms, including the Taraba Human Rights International Film Festival, where he blends performance with human rights advocacy. His artistry continues to reflect resilience, identity, and a vision to showcase Africa’s stories on global stages.



Hope in the shadows- Drawing - Harry Joel Gundiri

Description

Hope in the Shadows portrays the fragile persistence of hope amid deep hardship. Through the boy's eyes, hands, and weary presence, the piece reveals resilience born not from ease but endurance. Sweat, disheveled hair, and subtle tension speak of burdens beyond his years. The interplay of light and shadow symbolizes a world where darkness looms yet cannot fully consume. This coexistence makes the glimmer of hope sacred and profound. Rooted in John 1:5, the artwork reminds us that light, though quiet and fragile, persists stubbornly against despair, its silent endurance the most powerful triumph of all.

Harry Joel Gundiri

is a professional hyper-realistic pencil artist and graphics designer from Yola, Adamawa State. He graduated from Modibbo Adama University Yola, Department of Industrial Design, Graphics Design section, and is passionate about producing life-like, captivating pieces.



Infilling -Photography - Sanusi Adenike

Description

This is a photographic rendition. can we breathe? The young man holding the jar can be interpreted as trying to inhale fresh air from the plant. This is in line with the concept of man and his environment not being separable-breathing in oxygen and breathe out carbon dioxide. His grip reveals how endearing the jar glass of plant is. He closes his eyes as if the mood of prayer, showing how much concentration is needed to be able to inhale fresh breath.

Sanusi Adenike

I'm a photographer, visual storyteller, and writer. I'm from Kwara State, and I studied chemistry in the Kwara State Polytechnic, Ilorin. I am a serving corps member in Yola, where i found my passion in photography.



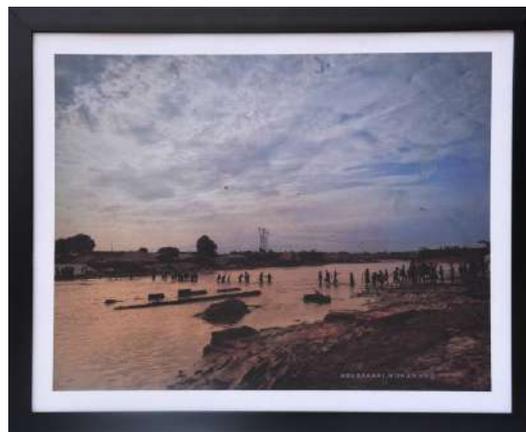
North Hust Aboki - Painting/Mixed Media - Olowa Emmanuel

Description

This work challenges the stereotype of the "Aboki"—a term literally meaning "my friend" but often used as a slur in other parts of Nigeria for men relegated to menial labor. The painting spotlights two Aboki men in a vibrant market, highlighting the dignity and diligence of their work. It dismantles prejudice by revealing their quiet resilience and pride. The piece is a plea to see beyond labels, to let marginalized lives breathe, and to regard their labor with the respect it deserves. Just as light falls on their colorful fruits, so should our gaze: with respect, not ridicule.

Olowa Emmanuel

is inspired by the human phenomenon and the cultural practices of Nigeria. His work explores conceptual thinking, driven by the day-to-day life of Nigerians. Lately, this Multimedia Visual Artist focuses on waste-to-wealth, recycling, and sustainability. His work can be found on Instagram @olowaemmanuel.



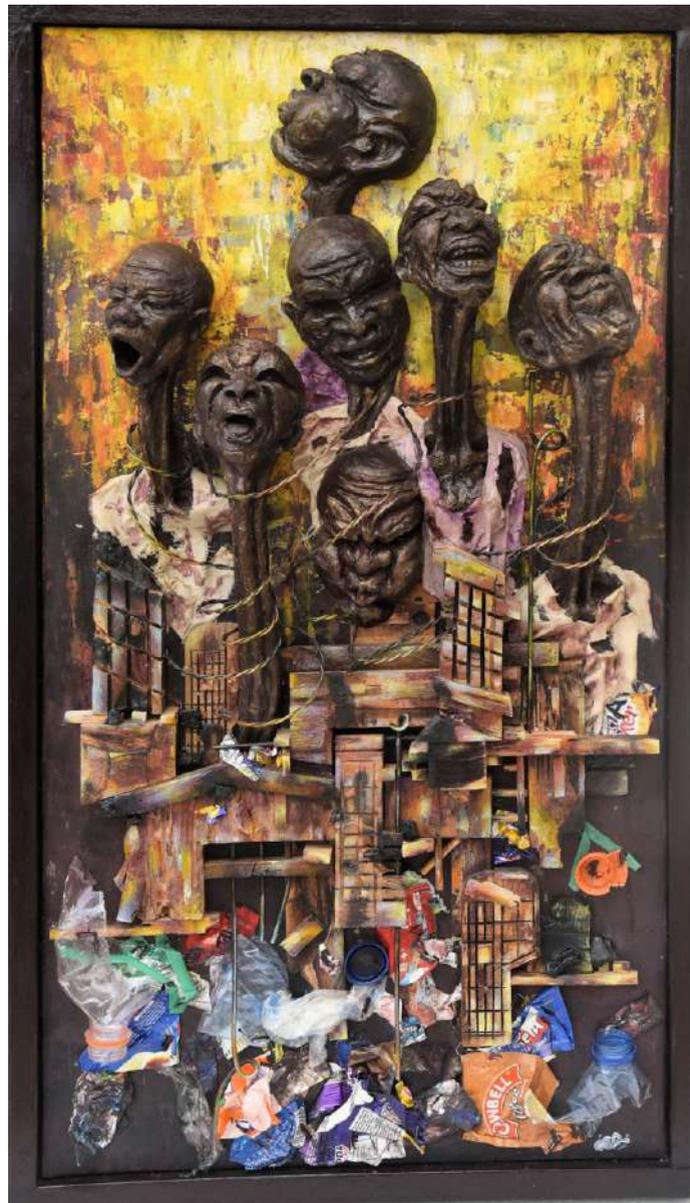
E FONAA'DANAI AND II- Photography - Abubakari Mohammed

Description

The first image is a composition of two young boys lying curled on a bare, stony ground. One rests peacefully while the other turns uneasily, his body language suggesting discomfort and fragility. An empty metal bowl sits nearby, symbolizing hunger, scarcity, and abandonment. The second image is a landscape composition that captures the aftermath of the Mokwa flood, the swollen water stretching across the frame, swallowing the land while groups of people wade and gather along its edges. Their small silhouettes against the vast, searching for their lost ones and survival.

Abubakari Mohammed

is a Nigerian-based multimedia traditional artist from Mokwa, Niger State, who earned a National Diploma in Arts and Design from Osun State Polytechnic Iree and is now pursuing a bachelor's degree in Fine Art at Ahmadu Bello University, Zaria, where he's in his final year.



The Long Reach -Mixed Media - Gushi Clinton Data

Description

I explore societal decay through mixed media assemblage. Junkies at the lowest part symbolizes careless waste disposal and urban neglect. The middle landscape, crafted from rough-cut woods, represents deteriorating infrastructures and social amenities, with burned buildings signifying insecurity. Above, figures in tattered clothing embody economic hardship, their necks elongated in resilience and struggle for freedom. Twined wires coiling around their necks convey the discomfort and suffocation felt by the masses yearning for a green reality. The question 'CAN WE BREATHE?' resonates deeply in the daily struggles of the masses. Frederick Douglass, a renowned abolitionist and orator said, "If there is no struggle, there is no progress."

Gushi Clinton Data,

a sculptor from Plateau State, explores humanism and environmental themes in his art. Through miniature sculptures crafted from shredded wooden pieces, he captures human struggles, resilience, and the pursuit of freedom. His work resonates with LIMCAF's theme, "Can We Breathe?", reflecting on the human experience and societal challenges.



The Air Between Us - Sculpture- Ishaya Victor

Description

"The air between us", This sculpture, crafted from recycled carton, portrays a human figure caught in tension. One hand lifts red beads away the neck, a gesture both ceremonial and suffocating, while the other holds an hourglass inscribed with the words: "I am the way, the truth, and the life." The work speaks to fragility, transformation, and the weight of identity, time, and mortality. It asks: Can we breathe under the pressures of culture, expectation, and limited time? By evoking the air between life and death, tradition and freedom, it invites reflection on survival, faith, and our shared need to protect breath.

Ishaya Victor

From Dukku, Rijau LGA, Niger State, Ishaya Victor discovered art at nine and never stopped exploring. A 2024 Fine Art graduate of Ahmadu Bello University, Zaria, he creates bold works that shift between impressionism, abstraction, and realism. Using found objects, waste, and fiberglass, Ishaya transforms everyday materials into thought-provoking narratives and striking aesthetic experiences.



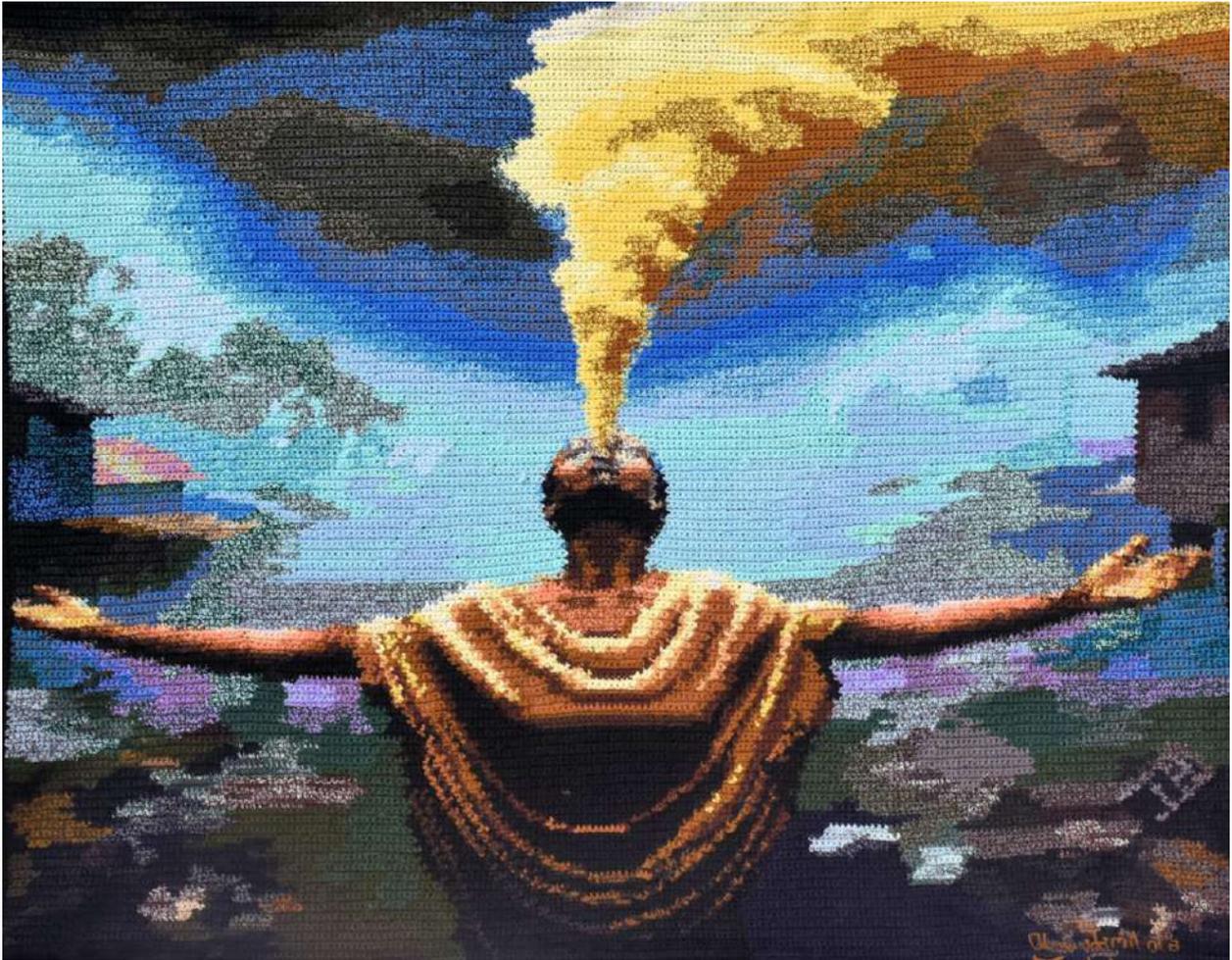
When Trash Becomes Norms - Digital Art - Success Emeka

Description

When Trash Becomes Norm transforms waste into metaphor, exposing how society quietly absorbs decay into everyday life. Through rhythm and shifting imagery, the video questions what we choose to normalize, turning discarded fragments into haunting reflections of culture, values, and identity. It is critique, poetry, and mirror. This is a silent satire.

Success Emeka

is a Nigerian visual artist exploring video, painting, and writing. Based in Zaria, her work interrogates social structures, memory, and identity. Through poetic reflections, she transforms overlooked realities into compelling narratives. Her practice includes participation in the Life in My City Art Festival (LIMCAF).



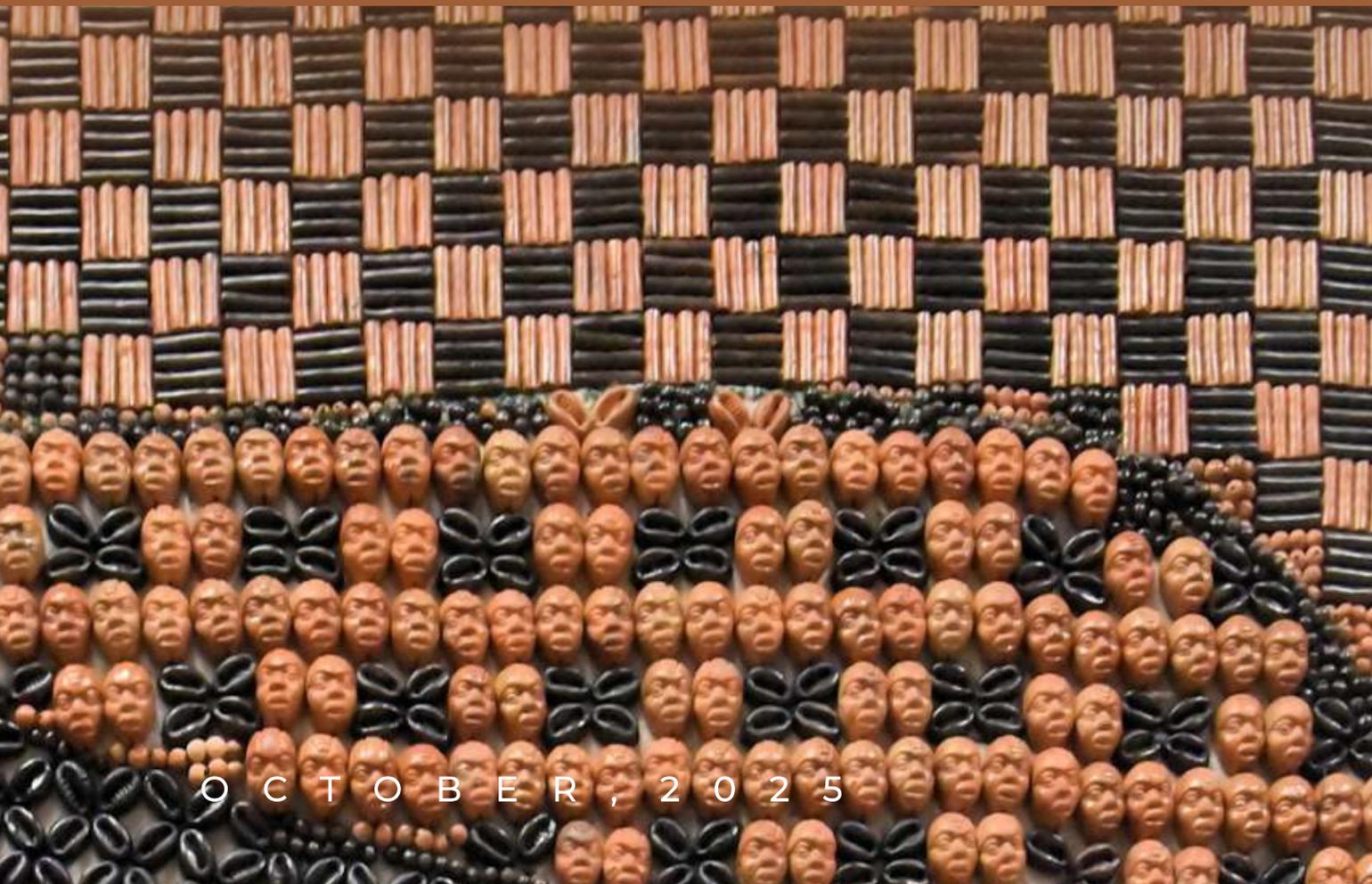
The Inferno's Sigh - Textiles - Adewole Oluwadamilola Victoria

Description

The Inferno's Sigh From the ashes of a ravaged nation, where despair smolders after oppression and insurgency, a single flame of resilience ignites hope. Amidst darkness, she rises with a sigh of triumph, inspiring her people to rise and chant their resolve to overcome pain and darkness. All the while chanting, "I will Burn till there is Light; I will Breathe till there is Life." Their collective breath of liberation drives away the black smoke, rekindling light and life. This inferno of hope transforms the nation, reborn with renewed dreams and aspirations, as hope and possibility once again flourish.

Adewole Oluwadamilola Victoria,

Born in Ibadan, Victoria's artistic journey began in secondary school. Now completing her Fine Art degree at Ahmadu Bello University, she transforms yarn, stained glass colors, and crochet into fine art. Her work, including the award-winning Inferno's Sigh, features in exhibitions as she weaves tradition and metaphor into a unique artistic voice.



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