

Signature Beyond Art Gallery

PRESENTS

SWANS

Females in Art

3rd Edition

A CELEBRATION OF WOMEN ARTISTS

— 2026 —



SIGNATURE BEYOND ART GALLERY

Presents

SWANS

BY

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Sat 16th of MAY - Sat 23th of MAY 2026

Time : 12:00pm - 6:00pm

107 Awolowo Road Ikoyi, lagos, Nigeria

MODERN & CONTEMPORARY AFRICAN ART EXHIBITION



INTRODUCTION

SWANS: Females in Art — 3rd Edition

SWANS: Females in Art returns in its third edition as a continued exploration of the strength, vision, and evolving narratives of women artists within contemporary African art. This exhibition brings together a dynamic group of painters and sculptors whose works reflect diverse perspectives, cultural identities, and personal expressions.

Through carefully considered compositions, material explorations, and conceptual depth, the artists in this exhibition engage themes of femininity, resilience, transformation, and presence. Each work stands as an individual statement while contributing to a broader dialogue that celebrates both individuality and collective experience.

This edition reinforces the importance of providing a platform where women artists are not only seen but thoughtfully engaged, offering audiences an opportunity to encounter works that are both intimate and powerful.

Signature Beyond Art Gallery

FOREWORD

At Signature Beyond Art Gallery, we are committed to presenting exhibitions that contribute meaningfully to the discourse of contemporary art in Africa. SWANS: Females in Art — 3rd Edition reflects this commitment through its focus on women artists whose practices continue to shape and redefine artistic expression.

The artists featured in this exhibition represent a wide range of approaches—from figurative painting to sculptural form—each bringing a distinct voice to the space. Their works invite reflection, provoke thought, and celebrate the depth of creative practice among women in the arts.

We recognize the importance of continuity, and with this third edition, SWANS grows not only as an exhibition but as an ongoing platform that supports visibility, dialogue, and artistic development.

We extend our appreciation to the participating artists, collectors, and visitors whose support makes this exhibition possible.

Signature Beyond Art Gallery

GALLERY STATEMENT

Signature Beyond Art Gallery

Signature Beyond Art Gallery is dedicated to the promotion and advancement of modern and contemporary African art. The gallery focuses on identifying, nurturing, and presenting artists whose works demonstrate strong conceptual direction, technical excellence, and cultural relevance.

Through exhibitions, collaborations, and curated projects, the gallery provides a platform for both emerging and established artists to engage with a wider audience. Our programming is driven by a commitment to authenticity, innovation, and the continuous development of artistic practice.

Located at 107 Awolowo Road, Ikoyi, Lagos, Nigeria, Signature Beyond Art Gallery serves as a space for artistic dialogue, cultural exchange, and meaningful engagement with contemporary art.

Signature Beyond Art Gallery

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SWAN 1 VICTORIA SOMAWINE

ARTIST BIOGRAPHY



Victoria Somawine is a contemporary scratch artist whose practice explores the enduring strength of the human spirit through themes of resilience, identity, and emotional survival. Working primarily with the scratch technique, she reveals light through layers of darkness—both materially and metaphorically—creating striking compositions that reflect struggle, healing, and quiet defiance.

Her work is deeply rooted in both personal and societal narratives, with particular attention to the lived experiences of women navigating silence, visibility, and empowerment. Through meticulous mark-making and dramatic contrasts, Victoria constructs visual stories that invite viewers to confront hardship while recognizing the beauty that emerges from perseverance.

Her works have been featured in emerging art exhibitions, where her distinctive voice continues to resonate as a compelling reflection on resilience and human endurance.

ARTIST STATEMENT

My work, centered on women, strength, and the resilient spirit, engages directly with the exhibition theme, An Ode to the Power of Women, by exploring the quiet yet enduring force within women’s lived experiences.

Using the scratch technique, I layer and carve into surfaces to reveal hidden forms—reflecting how resilience is often shaped through struggle, erasure, and renewal. The act of scratching becomes both process and metaphor; each mark uncovers stories of survival, identity, and transformation.

The women depicted in my work embody a form of strength that is not always loud, but deeply rooted in persistence, vulnerability, and self-reclamation. Through texture and contrast, I examine how power can be redefined beyond conventional narratives, presenting women as evolving beings rather than fixed identities.

Ultimately, these works serve as a visual ode to the strength, spirit, and transformative power of women, honoring the resilience that emerges through adversity and celebrating the continuous process of becoming.



When you see me
2025
19X24”
SCRATCHART ON PAPER

My scratch art piece, When You See Me, explores the depth of a woman’s strength beyond surface perception. Through layered marks and deliberate incisions, I reveal the tension between what is seen and what is often overlooked. The work challenges the viewer to move past physical appearance and consider the values, resilience, and inner power a woman carries. Each scratched line becomes a metaphor for lived experience—stories of endurance, growth, and self-definition. Ultimately, the piece asserts that a woman’s true worth lies not in how she appears, but in the strength and promise she embodies.

I’M HERE
2025
8x10”

scratchart on paper

My scratch art piece, I’m here, speaks to the urgent desire of the girl child to be seen, heard, and acknowledged in a society that too often enforces silence upon women. Through the scratch technique, I layer and disrupt the surface, revealing fragments beneath—symbolizing suppressed voices pushing through imposed quietness. Each incision becomes an act of resistance, a refusal to remain hidden or erased. The work captures the tension between restriction and expression, where silence is no longer accepted as obedience but challenged as limitation. At its core, I’m here is a declaration—an assertion of presence, identity, and voice. It reflects the resilience of young girls who, despite societal constraints, continue to rise, speak, and demand visibility in spaces that have long denied them.



SWAN 2 TAYO AYELOWO

ARTIST BIOGRAPHY

Tayo Ayelowo is a contemporary artist whose work investigates collective identity through the recurring motif of the distorted face.

Working with acrylic, oil, and mixed media, she constructs simplified, elongated forms that operate simultaneously as individual presences and shared human symbols.

Her practice is rooted in themes of visibility, inequality, and emotional memory. Through repetition and subtle variation,

Ayelowo creates compositions that hold a quiet tension — a balance between unity and difference, anonymity and recognition.

Ayelowo transitioned into full-time artistic practice in 2016 following a background in legal practice , a shift that informs her nuanced engagement with social structures and the politics of representation.

Ayelowo earned a Master of Fine Art from London Metropolitan University, UK . Her work has been exhibited in solo and group exhibitions nationally and internationally, and is held in private collections.

ARTIST STATEMENT

My work investigates how identity can exist beyond fixed definition. By removing facial detail, I strip away the markers that separate us, creating space for a more intimate engagement with presence, emotion, and shared humanity.

The figures in my compositions exist as both specific and universal—vessels for the viewer’s own memory, projection, and recognition. Through this ambiguity, I invite a deeper reflection on what connects us beyond surface distinctions.

At its core, my practice is an exploration of emotional truth. I am drawn to what remains when we are reduced to our essence, and how that distilled space fosters connection across cultures, histories, and personal narratives.

Through restraint, repetition, and subtle shifts in form, I seek the quiet intersections where individuality dissolves into collective experience.



Girl Child
2025
Oil On Canvas
w61 X h76cm

Girl Child 1 and 2 is a fragmented yet visible portrait, where layered tonal planes and sharp contrast construct identity through tension and resilience.

The reduced palette and broken contours disrupt realism, emphasizing emotional presence over precise detail.

Saturated grounds of yellow and grey fiction as expressive fields, amplifying the psychological weight of the figure.

These works explore vulnerability and strength, positioning the girl child within a space of visibility, survival, and quiet defiance.



Girl Child
2025
Oil On Canvas
61 X 75cm



My brothers Keeper
2026
Oil On Canvas
w61 X h92cmm

My brother's keepers render in acrylic through a restrained palette, tonal layering, and functional forms to articulate solidarity within vulnerability.

The figures emerge through contrast and reduction, where broken edges and gestural marks suggest shared struggle and protection.

The composition resists realization, instead foregrounding emotional weight and humans' connection as an act of quiet responsibility and resilience.

Inequalities
2021
Oil On canvas
w91 X h76cm

This work reflects an inequality as a lived and persistent condition, shaped by gaps in gender, class, and identity.

It reveals how imbalance is both seen and felt in everyday life.

Through fragment forms and layered surfaces, I question systems that normalize disparity while silencing individual voices.



SWAN 3 PRECIOUS LONGRET SAMUEL

ARTIST BIOGRAPHY

Precious Longret Samuel is a textile designer and artist specializing in Adire, a traditional Nigerian textile art form. She holds a degree in Industrial Design (Textiles) from Ahmadu Bello University, Zaria, and has gained over two years of training and working experience at Nike Art Gallery, where she developed strong expertise in handmade Adire techniques and natural dyeing processes.

As the Creative Director of Longret's Creative, she focuses on showcasing Adire works while promoting locally made products and indigenous craftsmanship. She has also organized creative workshops, including Sip With Adire: An Art Therapy Session (2024), where participants are introduced to basic tie-dye techniques.

Her works have been exhibited both locally and internationally, including Edana at JUSTE Gallery, Stockholm; Threads of Representation at the National Assembly, where she received an award; and Axes of Judgment (Ọ̀ sẹ̀ Ìdájọ̀) and Heritage Unshackled at BLACK: A Pan-African Exhibition. She emerged as a winner in the mixed media category of the AWAA 2025 nominations and exhibited at Golla Art Gallery, Addis Ababa.

Samuel also participated in the Bruce Onobrakpeya Foundation (BOF) 27th Harmattan Workshop and later facilitated in the textile section during the 28th Harmattan Workshop in Agbarha-Otor. She remains deeply committed to preserving and promoting Nigerian textile traditions through Adire.

ARTIST STATEMENT

My practice as a textile designer and artist is rooted in storytelling, using handmade Adire to explore identity, heritage, and the lived experiences of women. Inspired by Nigerian cultural life and the quiet strength embedded within it, I create works that honor the resilience, grace, and transformative power of womanhood. Working with traditional batik (Adire Alábélà) and tie-dye techniques, I use wax, dyes, and layered patterns as metaphors for the complexities of a woman's journey—her softness and strength, her silence and voice, her endurance, and her evolution. Like the swan, often perceived as gentle and serene, women carry an inner force that is both powerful and enduring.

Through my work, I challenge limiting perceptions of both locally made textiles and the roles assigned to women, presenting them instead as dynamic, valuable, and deeply influential. Each piece becomes a visual ode, celebrating women as nurturers, creators, and pillars of cultural continuity. By embracing sustainable practices and indigenous methods, I not only preserve tradition but also position the African woman as both keeper and shaper of culture. My work ultimately reflects a reverence for her power—seen, unseen, and ever unfolding.



Gaining Peace

2026

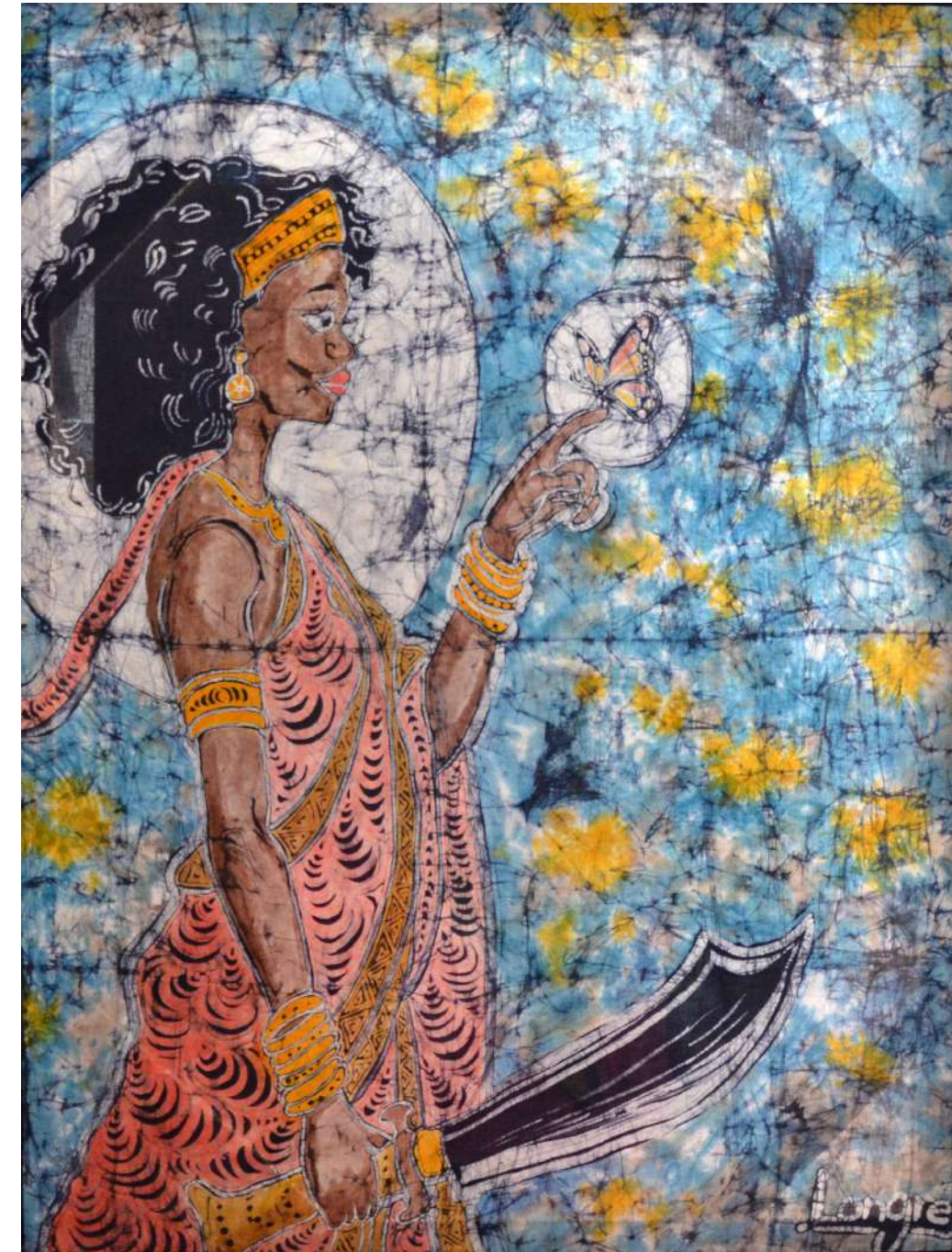
Batik

w90 X h120cm

Gaining Peace reflects the idea that true peace comes through intentional release. A woman stands between strength and transformation, holding a sword to cut away toxic patterns and reaching toward a butterfly as a symbol of renewal.

Like the adire process, peace requires resistance and endurance. The fabric must pass through stages of waxing, dyeing, and cracking before its beauty is revealed — just as women must confront and release what no longer serves them.

This piece is a call for women to give up what disturbs their well-being in order to gain clarity, wholeness, and purpose. Because when a woman is at peace, everything connected to her flourishes.



SWAN 4 NAOMI OYENIYI

ARTIST BIOGRAPHY



Naomi Oyeniyi (b. 1992) is a contemporary Nigerian artist whose stylized realism explores the interplay of human emotion, memory, and identity. Rooted in personal experience, cultural memory, and her environment, her work presents the human figure as contemplative and deeply present.

She studied Fine and Applied Arts at Obafemi Awolowo University, Ile-Ife, specializing in painting. Working primarily in oil, Naomi has developed a distinctive impasto technique layering paint with a palette knife to create richly textured figurative compositions.

Her paintings often depict Black women adorned in African elements and surrounded by symbolic elements that transform intimate gestures into poetic narratives.

In 2020, she won the International Visual Art Painting Category of the African Union Feminist Program, representing Nigeria. Her work has been exhibited in Nigeria and internationally. Oyeniyi lives and works in Nigeria, where she continues to explore themes of presence, resilience, and transformation.

ARTIST STATEMENT

My practice centers on the emotional and symbolic presence of Black women, explored through expressive portraiture. Working primarily in oil, I build my surfaces with vibrant colours, bold contrasts, and thick impasto applied with a palette knife.

The layered strokes fracture and reconstruct the figure, creating a visual language that mirrors the complexity of identity... how personal histories, cultural memory and lived experience merge to shape who we become.

In my body works, the female body becomes a site of reflection, resilience and dignity. Gestures, posture and gaze reveal moments of vulnerability, strength and quiet self-reflection. The tactile surfaces echo the layered realities of womanhood, where tenderness and power coexist. Rooted in themes of women, strength, identity, power, and transformation, my paintings celebrate the evolving narratives of Black women.

Each figure embodies a sense of presence and becoming, honoring the beauty, endurance and inner worlds that shape their identities.



Our Crown, Our Identity
w102 x h122cm
Oil on Canvas
2023

In Africa, where culture and heritage intertwine, there exists a connection between a woman identity and her hairstyle. The diverse and intricate African hairstyles, such as the Afro, Bantu knots, Sùkú, Pàtẹ̀wọ̀, Ìpàkọ̀ Èlẹ̀dẹ̀, Korobá, amongst many others have not only adorned the heads of African women but have also served as powerful symbols of their pride, resilience, and heritage. This body of work, titled Our Crown, Our Identity; celebrates the beauty and significance of these hairstyles through a series of portraits of African women.

Where the Quiet Grows
2025
w91 x h120cm
Oil on Canvas

In the sanctuary of blooming colour, she folds into herself; not from fear, but from fullness. She holds herself with the same care that the garden holds its flowers; gently, reverently. Head bowed, knees drawn close, she is in dialogue with herself, a conversation woven from memory, emotion, and healing. She does not smile, nor does she need to.

Her locs frame a face grounded in truth, and her watch glints gently, not as ornament but as a marker of her time, her pace, her rhythm; a subtle reminder that time bends here. There is a radical peace in her solitude, a blossoming of self in the hush of her own company. She is not lost in thought, but rooted in presence. She is not waiting to be seen.

She is already whole. This is a portrait of surrender, not to the world but to herself. Vulnerability, here, is not collapse. It is choice.



SWAN 5 ADEOLA ABLESWORTH OBAGUN

ARTIST BIOGRAPHY

Adeola Ablesworth Obagun is a Nigerian ceramic artist and founder of Ablesworth Pottery Studio and Gallery. Her practice is rooted in clay as a medium for exploring identity, culture, and material transformation, drawing on both traditional craftsmanship and contemporary expression.

With a background in Chemical Engineering from the University of Birmingham and a Master's degree in Engineering Business Management, her work is influenced by a deep understanding of materials, sustainability, and lifecycle thinking. This intersection of science and art informs her approach to ceramics as both functional and expressive.

Beyond her studio practice, Adeola is committed to expanding access to ceramic arts in Nigeria. Through Ablesworth, she has trained thousands of individuals in pottery, positioning clay as both a creative and lifestyle medium. Her work also extends into advocacy, where she collaborates with and supports artists with disabilities, promoting inclusivity within the creative space.

Her practice continues to bridge art, industry, and social impact, positioning ceramics as a vital part of contemporary African creative expression.

ARTIST STATEMENT

Essence of the African Woman

My work explores clay as both material and metaphor—earth shaped by time, pressure, and intention. I am drawn to its quiet resilience and its ability to hold identity, memory, and transformation. Essence of the African Woman reflects the strength, beauty, and presence of the African woman. The figure embodies a calm confidence—where success is expressed not through noise, but through self-possession and grace.

The back of the sculpture reveals her mane, symbolizing a quieter, often unseen strength shaped by experience, culture, and endurance. This duality of visible beauty and inner resilience sits at the heart of the piece. Through this work, I invite viewers to reflect on strength as something deeply rooted—carried, not performed. Working with clay connects me to the earth and my ideals as an advocate for sustainability.



Essence of the African Woman

Clay Sculpture

This sculptural piece captures the quiet power and enduring presence of the African woman through form, texture, and symbolism. The figure is both grounded and elevated—her posture composed, her presence unmistakable.

Her face, intentionally abstracted, invites interpretation rather than definition. It speaks to a collective identity rather than a singular one—representing the shared experiences, resilience, and evolving narratives of African women across generations.

The gentle mane at the back of her head is richly detailed with patterns and markings, echoing cultural memory, heritage, and individuality. These textures suggest stories carried over time—unspoken yet deeply embedded. From the front, she embodies grace and poise; from within and beyond, she reveals complexity and strength.

Crafted from clay, a material rooted in the earth, the work reinforces themes of origin, creation, and transformation. The sculpture becomes not just a figure, but a vessel—holding history, identity, and the quiet force of becoming.

Essence of the African woman

10 inches

Clay

2026



SWAN 6 HYACINTH GODDESS

ARTIST BIOGRAPHY

Ndukwe Adaugo Beverly, professionally known as Hyacinth Goddess, is a multidisciplinary artist and jewellery designer born in Lagos, Nigeria. Her work is inspired by her environment, nature, divine femininity, spirituality, and the universe—elements that consistently appear as recurring motifs in her practice.



With a foundation in fashion illustration and jewellery craftsmanship, particularly bead-making, she creates works that celebrate adornment, womanhood, feminine energy, and self-expression. Through her imaginative approach, she combines these influences to produce pieces that challenge\

ARTIST STATEMENT

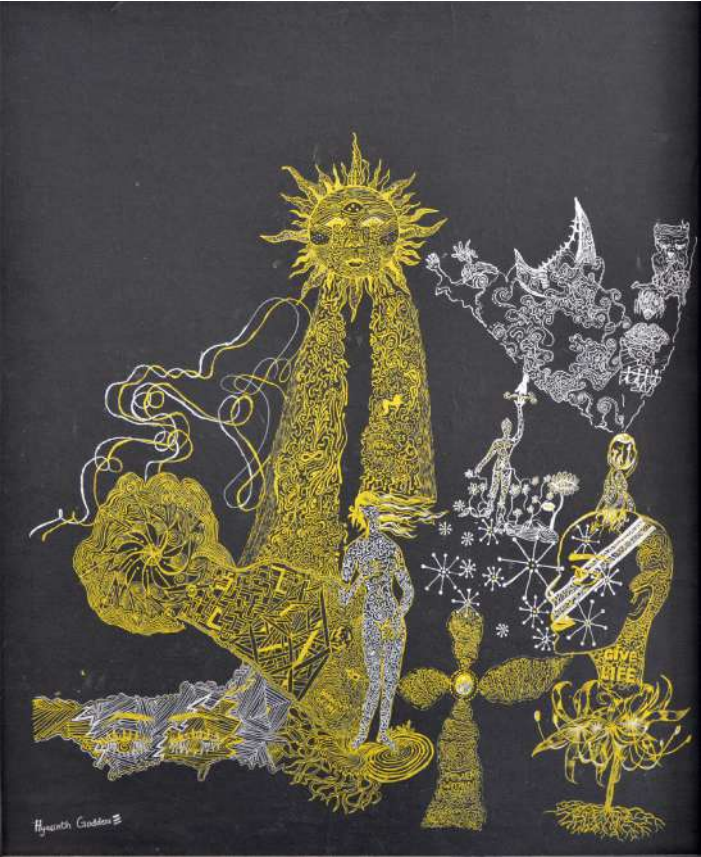
My work explores the concept of life itself, blending reality with imagination to create deeply expressive visual narratives. My artistic style draws from neo-expressionism, surrealism, and portraiture, combining both bold and subtle brushstrokes to convey emotion, depth, and movement.

I am driven by a desire not to remain confined to a single lane. This is reflected in my practice, where I merge knowledge and inspiration from history, African culture, fashion, makeup, florals, the sky, greenery, and even extraterrestrial ideas—infusing all these elements into my creative expression.

I see myself as an endless stream of ideas, expanding in every direction my thoughts flow. There is a divine consciousness in my process—a reflection of God within me. In this essence, I embody Hyacinth Goddess.

the human psyche and broaden our understanding of the world, posing questions through art that invite reflection and interpretation.

She works across various media, including oil paint, acrylics, oil pastels, and pen, continually experimenting with techniques to expand her artistic language and push creative boundaries.



Venus In the Sun
(The Birth of Woman)
Pen & Cardboard
w52 × h64cm
2023

The synchronicity of creation, the birth of woman from teardrops that fell from the sun to kiss the billowy eyelids of nature itself. Rays swirl holding stories untold Of Venus who was born in the Sun.
This work was created with an intensity to connect to nature and womanhood, no tears left to cry for the modern woman

Nkemili's Freedom
Oil on Canvas
w17.5 × h57 cm
2026

The dance of freedom, reclaiming the past. The Gold on her hips glazed in the sunlight. A painting of embracing oneself in your truest form.



SWAN 7 PATIENCE ADEKUNLE

ARTIST BIOGRAPHY

Patience Adekunle, (B.1998) a Nigerian visual artist from Oyo state Nigeria, currently residing and practicing in Ibadan, Nigeria. Holding a B.Tech degree in Fine and Applied Arts from Ladoke Akintola University of Technology, Ogbomoso Oyo State Nigeria. She is deeply committed to nurturing environmental stewardship, through her artworkb striving to inspire positivity and awareness. In her art, she creates portraits from recycled electronic cables, addressing and expressing theme of emotion, existence and strength. She has exhibited her works in numerous exhibitions. Her works is recognized home and abroad.



ARTIST STATEMENT

My Art champions sustainability, strength, and the resilience of African communities. Every act of creation is first of all an act of destruction. Using recycled electronic cables, I craft intricate compositions that highlight the importance of environmental accountability. Each piece tells a unique story, imbuing my work with emotional depth and significance.

By transforming electronic waste into art, I promote recycling, sustainability, and a ‘waste-to-wealth’ narrative, inspiring a more environmentally conscious future.

Every day, we produce thousands of tons of waste; empty bins, bottles, plastic bags, electronic wastes from constructions, gadgets, house hold appliances and others. We live in an age where production and consumption are carried out at a terrifying speed but the waste from this production and consumption cannot be recycled at the same speed. I tell story with the obsolete materials, giving them new live they’ve lost.



ESSENCE I

2026

Mixed Media electronic wires on canvas
w51 x h60cm

Essence is a mixed-media series using electric cable and wire on canvas to explore invisible forces like identity, connection, and resilience. The wire shapes look like nerves and veins. The hard wire against the soft canvas shows the contrast between our tough outer life and our softer inner feelings. Representing the invisible energy that connects us — like our memories, culture, will to survive, and what we share as people. Rooted in Nigerian everyday life, the work also speaks to improvisation and adaptation, where discarded materials are rewired to hold new meaning. Ultimately, Essence is both a personal portrait and a statement on collective endurance.



ESSENCE II

2026

Mixed Media electronic wires on canvas)
w51 x h60cm



African Elegance II

2026

Electronic cable on Canvas
Size: w41 x h51cm

African Elegance series blends tradition and modernity by combining handwoven aso oke with electric cable and wire on fabric.

Aso oke represents Yoruba heritage, craftsmanship, and cultural identity, while the wire brings in technology, movement, and reinvention. The mix of woven patterns and linear circuitry reflects how African identity is rooted in history but continually adapting to a digital, global world.

SWAN 8 CHRISTIANAH ODUNAYO

ARTIST BIOGRAPHY

Christianah Odunayo is a Nigerian metal sculptor and recycled art practitioner whose work explores the emotional and psychological strength of women navigating identity, responsibility, and self-expression. She holds a degree in Fine and Applied Arts from Obafemi Awolowo University, Ilé-Ife, specializing in metal sculpture.



Her practice transforms industrial and discarded materials into symbolic forms that reflect inner resilience and personal narratives. Christianah's work is inspired by lived experiences and the quiet struggles women face while balancing career ambitions with family life. Through figurative and symbolic sculpture, she examines themes of femininity, emotional endurance, and transformation.

She has participated in group exhibitions and residencies across Nigeria and continues to develop projects that merge sustainability with storytelling, using art as a tool for reflection, dialogue, and empowerment.

ARTIST STATEMENT

My sculptural practice focuses on the emotional and psychological experiences of women who navigate career ambitions alongside cultural and family expectations. I use metal and recycled materials to create symbolic forms that speak about inner strength, hidden struggles, and personal transformation.

The work I am presenting features a metal horse head with a sunflower and butterfly resting upon it. The horse represents endurance and responsibility, the sunflower symbolizes hope and growth, and the butterfly reflects emotional change and freedom. Together, these elements express the inner conflict of a woman balancing creative identity with domestic and social roles.

This sculpture represents the inner struggle of a woman learning how to hold strength and vulnerability at the same time. It reflects how women continue to grow despite emotional pressure and the demand to fulfill multiple roles. Through this work, I seek to give voice to women who navigate career ambitions and cultural expectations, revealing resilience not as loud resistance but as quiet persistence and transformation.



Harmony Renewal
2024
Metal sculpture
(recycled materials)
w135 x h 105

Harmony in Renewal tells the story of transformation and interconnectedness. This sculpture depicts a butterfly resting on a radiant sunflower, symbolizing life's delicate balance and the cyclical beauty of nature. The butterfly's wings, meticulously crafted from perforated metal and painted in vibrant green and orange tones, highlight the intricate details found in the natural world. The sunflower, with its bold yellow and orange petals, radiates warmth and symbolizes resilience, growth, and renewal. Born from discarded metal and salvaged materials, this piece reflects my commitment to sustainability and the creative potential of upcycling. By reimagining waste into organic, life-like forms, this work serves as both a visual celebration and an environmental call to action. It's a work that invites viewers to reconsider the value of what is often overlooked and to see beauty in unexpected places and resonates with a wider audience. It is ideal that promote ecological awareness and inspire conversations about the future of our ecosystem and planet.

SWAN 9 ONESA ORUOGHOR

ARTIST BIOGRAPHY

Onesa Oruoghor is a multidisciplinary artist whose ballpen drawings merge patience, precision, and emotion into delicate worlds of line and form. Her works often bloom with floral patterns that echo memory, tenderness, and human connection. Using the simplicity of a pen, she builds intricate layers that reveal both fragility and strength, tracing stories of belonging and transformation.

Her drawings often extend into installations, where paper, fabric, and space become part of her storytelling. Through repetition and rhythm, she reflects on how beauty emerges from the ordinary, how lines can hold memory and silence can carry emotion.

She has presented her work in exhibitions such as The Currency Lab – Tecnomagics at C. Mydrim gallery, Lagos, Nigeria (2025), Rockefeller Center, Dresden, Germany (2025), The Swan at Signature Gallery, Lagos (2025), Her Story at the University of Salford, UK (2025), Segou Art Festival in Mali (2025), Untold Stories at The Art Hotel, Lagos (2024), Wekre Art Festival in Burkina Faso (2024), Emomo Art Festival in Lomé, Togo (2024), While We Live, We Are Not Strong at Gálári Art Gallery, Lagos (2023), and The Rebirth of Authenticity at Abele Art Foundation, Lagos (2023). She has also collaborated with artists including Taiwo Aiyedogbon (Mirror, Mirror, Art X Lagos, 2019) and Wura Ogunji (Will I Still Carry Water When I’m Dead?, CCA Lagos, 2013)



ARTIST STATEMENT

My practice is rooted in patience, repetition, and emotion. Working primarily with ballpen, I build drawings slowly, allowing lines to accumulate into delicate yet dense worlds of form. Through this process, I explore memory, tenderness, and human connection, using floral patterns as a visual language to speak about belonging, transformation, and vulnerability. The act of drawing is central to my work.

Using the simplicity of a pen, I engage in a meditative process where precision and endurance reveal both fragility and strength. Flowers often appear in my drawings not as decoration, but as symbols of care, resilience, and quiet beauty. They carry emotional weight and allow me to approach complex experiences gently.

My drawings often extend beyond the page into installation, where paper, space, and the presence of the viewer become part of the narrative. Through repetition and rhythm, I reflect on how beauty emerges from the ordinary, how memory can be held in lines, and how silence can speak as powerfully as form. Ultimately, my work is an ongoing exploration of how identity is shaped through memory, and how intimate, everyday gestures can hold deeply personal and collective meaning.



Blossom
w29.7 x h42 cm
Ball pen on watercolour paper
2025

Blossom captures a quiet moment of growth and transformation. Inspired by nature and personal renewal, the work reflects softness, resilience, and the slow unfolding of inner beauty.



The masks we wear
h29.7 x h42 cm
2026

Ballpen on paper

This ballpoint pen piece explores the subtle ways we conceal our true selves in daily life. Using fine lines and layered shading, it reveals the tension between identity and expectation between who we are and who we present to the world.

Silence Of Becoming
2025

Ballpen on watercolour paper
w29.7 x h42 cm

Silence of Becoming reflects the quiet moments of growth that happen beyond words. It speaks to transformation taking place inwardly unseen, unannounced, yet deeply powerful. In this silence, identity forms, strength gathers, and becoming unfolds at its own gentle pace.



SWAN 10 EBERECHUKWU LUCIA

ARTIST BIOGRAPHY

Eberechukwu Lucia Joel-Chima is a dynamic emerging Nigerian artist whose work explores the depth and complexity of womanhood. She studied Fine and Applied Arts at the University of Benin in Edo State and is currently based in Lagos, Nigeria, where she maintains a dedicated studio practice.



Through painting and mixed media, she continues to refine her artistic voice while expanding the boundaries of her contemporary expression. Her practice expresses beauty, refinement, and vibrant femininity, embracing themes of resilience, identity, strength, and hope.

Through deliberate attention to composition and detail, she crafts emotionally resonant works that reflect both the hardships and victories of women, celebrating their strength while acknowledging their fragility.

Deeply grounded in Nigerian culture and shaped by global influences, her work merges personal narrative with universal meaning, marking her as a rising and distinctive presence in contemporary art.

ARTIST STATEMENT

“My work radiates beauty, elegance, and undeniable feminine exuberance, celebrating resilience, identity, strength, and hope.

Through painting and mixed media, I explore the diverse and complex dimensions of womanhood, creating intimate yet expansive visual narratives.

Every curve, stroke, and marking carries emotion, as I approach each piece as a layered, honest, and deeply human story. With meticulous attention to form and detail, I craft compositions that embody the grace, dignity, and spirit of women—highlighting both their struggles and triumphs, and honoring their strength as well as their vulnerabilities.”



No longer Afraid of Shadows

2026

acrylic on Canves

w79 x h86cm

SWAN 11 OMOYIWOLA OLUWATIMILEYIN

ARTIST BIOGRAPHY

Omoyiwola Oluwatimileyin (b. 1999) is a Nigerian mixed media artist based in Lagos state, Nigeria. Working with oil paint, charcoal, and fabric, she produces evocative figurative works on paper and canvas that explore the emotional and symbolic presence of women.



Through vibrant colour, layered textiles, and intimate portraiture, Oluwatimileyin asks enduring questions about what it means to exist as a woman and belong beyond socially assigned roles. she engages themes of identity, self-worth, and shared female experiences.

Oluwatimileyin draws inspiration from her daily life as a woman and her training in the health sector. She holds a Bachelor of Dental Surgery from the University of Benin, Edo State. Her works are distinguished by emotive faces, powerful gestures, and textile layering that create a sense of depth and dimension. She continues to build a visual language that celebrates women as whole, connected, and enduring.

ARTIST STATEMENT

My practice combines drawing, colour, and textured fabric to explore human emotion through the female face and figure. I approach portraiture as a quiet language where feeling, memory, and presence can be held without explanation.

Each work honours the interior worlds women carry: tenderness, resilience, vulnerability, and strength. Through charcoal and layered surfaces, I create images that feel intimate and meditative, inviting the viewer to pause and reflect.

The materials I use are not merely decorative; they echo the complexity of experience, adding texture to both form and meaning. My portraits seek to reveal the inner beauty of womanhood through outer expressions.



Portrait of Presence I
2026
Mixed media(charcoal, oil paint and textile)
w28 x 41cm



Portrait of Presence II
2026
Mixed media(charcoal, oil paint and textile)
w28 by 41cm



Portrait of Presence II
2026
Mixed media(charcoal, oil paint and textile)
w28 by h41cm

SWAN 12 URAMA ONYINYECHUKWU

ARTIST BIOGRAPHY

I am Urama Onyinyechukwu a visual artist hailing from Enugu State, Nigeria. I earned a degree in Fine and Applied Arts from the University of Nigeria, Nsukka, where i specialized in painting.

I discovered art when I was 14and had to draw for a school assignment. I had never drawn before but when I finished, I realized I could make something out of nothing, and that moment changed me. Since then, art has been the place where I feel most like myself.

I create with lines, motifs, clouds and surreal forms because they help me say the things words can-not. I use repeated lines and African-inspired motifs to express emotion, diversity and the complicated parts of being human.

I believe art is like medication, it can prevent, fix and birth something new. I do not create for perfect people or perfect stories. I create the parts of us that are broken, hidden or still becoming.

ARTIST STATEMENT

Myart revolves around the intersection of love, femininity, and authenticity. I make art to turn the things people hide: fear, comparison, low self-esteem, love, healing and identity into something honest, because I believe art is not just meant to glorify, it is meant to fix.

Utilizing the surrealism approach, I translate these concepts into reality through pen, pastel and charcoal. My technique incorporates a personal and African system of motifs and patterns, where every line carries specific meaning.

These visual elements act as an "ode to the power of women," emphasizing that identity, growth and empowerment are rooted in acceptance and self love. Ultimately, my work is an invitation to the viewer to pause, reflect, and embrace the healing process of becoming their most authentic self.



Not Enough
2026
charcoal, pen on paper
w30 x h41cm

This artwork depicts the cost of self-neglect. It illustrates what happens when we choose others over ourselves and allow insecurities to dictate our path. We frequently stall our own growth by focusing on the “perfect” versions of people who are only showing us what they want us to see. This piece is a reminder that every human has struggles, and our true calling is to focus inward and reclaim our self-love, choose and love ourselves.

Beauty In Me
2026
charcoal, pen on paper
w30 x h41cm

This piece examines the modern woman’s struggle for validation, it highlights the exhaustion of proving one’s worth to a society that demands too much, often at the cost of our true identity.

It serves as a reminder to stop chasing external definitions of value and return to a life of freedom, self care, reflection and true self awareness.



Medi
2026
charcoal, pen on paper
w30 x h41cm

This artwork explores the weight of mental fatigue, the moment when we find ourselves too exhausted to function due to burn out or breakdown.

This piece is a reminder that being down is not a sign of weakness, it is simply a signal that it’s time to rest, taking the time to heal and reset

This is not just a necessity, it is essential for our growth as women, as humans.

SWAN 13 OLÚWÁYẸMISÍ ABÉJIDÉ AKÍNGBỌLÀ

ARTIST BIOGRAPHY

Olúwáyẹmísí Abéjídé Akíngbọlà is a Nigerian sound and visual artist from Ondo State whose practice explores patterns as fundamental units of information. She approaches pattern as a cognitive and cultural totem—an organizing principle through which humans perceive, interpret, and navigate the world. Her work examines how meaning is constructed, repeated, and transmitted through visual systems.



Drawing from her background in literature, broadcast journalism, voice work, and production design, Abéjídé weaves storytelling, mark making and the symbolisms of the Yorùbá worldview into layered pieces. Her work is deeply informed by gestures that carry memory, belief, history, and social order.

Working with mixed media, an array of materials, and digital media, Abejide creates layered visual and sonic works that engage social realities and the tensions of human life. Her practice invites critical reflection on recognition, belonging, and the often-invisible systems that shape individual and collective existence.

ARTIST STATEMENT

Central to my practice is the understanding that the human mind constantly seeks connections matching incoming stimuli with stored knowledge to construct meaning and navigate the world. This process, which relies on sensory engagement and repetition, forms the basis of how patterns are recognized, internalized, and reproduced over time.

My work examines patterns as both carriers of meaning and tools of indoctrination. In the series Seed of Innocence, I explore how ideas of innocence are cultivated through repeated social and cultural conditioning, using children as a template to interrogate suggestion, coercion, and inherited constructs. Here, patterns function as seeds—planted, nurtured, and eventually manifested in behavior and identity.

Within the context of SWANS, the swan becomes a critical symbol of perceived purity, grace, and idealized femininity. I question whether these qualities are innate or the result of sustained conditioning. By drawing from folklore, collective memory, and sensory experiences across mixed media, sound, and digital processes, I invite viewers to reconsider what is seen as natural, and to reflect on the unseen systems that shape the performance of innocence and femininity over time.



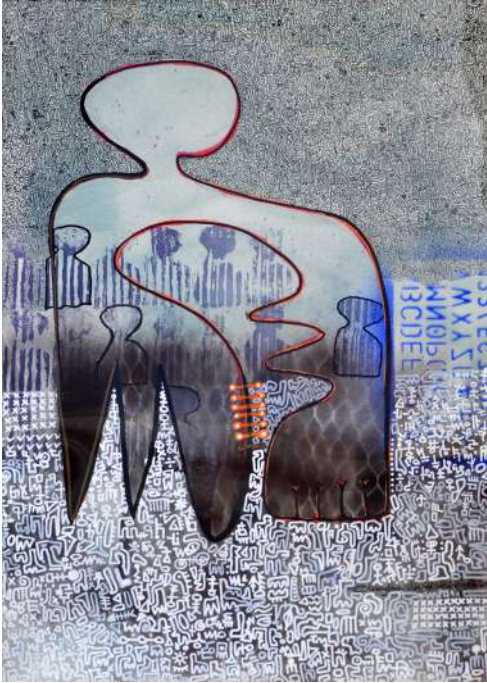
SEE FOR YOURSELF II
2025

Mixed Media on Watercolor Paper
w50cm x h70cm

Sometimes in the quest to belong, we forget to redefine. What does it mean to be a woma? what does it mean to be me? what traditions have I kept for so long as a result of my conditioning? what identity do I want to have?

SEE FOR YOURSELF I
2025

Mixed Media on Watercolor
Paper
w50cm x h70cm



IMPACTATION
2025

Mixed Media on Watercolor Paper
w50cm x h70cm

This work looks at the impact of conditioning on the mind and on the person. We have been stamped into cultural/gender roles from a young age and no matter what we do, we can't erase those stamps

SWAN 14 ADESAKIN MARY DAMILOLA

ARTIST BIOGRAPHY

Adesakin Mary Damilola is a passionate Nigerian artist born in the early 2000s in the historic city of Ile-Ife, Osun State. From a young age, she found comfort in creativity and expression, which eventually led her to study Fine and Applied Arts at Adeyemi Federal University of Education, Ondo.



Mary's art is deeply personal. Using thread as both medium and metaphor, she creates intricate, tactile compositions that blur the boundaries between textile and painting. Her practice engages themes of femininity, self-discovery, and inner strength, offering intimate visual narratives that reflect the complexities of human emotion within contemporary African contexts. She was featured in the Life In My City

Art Festival (LIMCAF) and the Deep in Thought Art Exhibition 2024, and her work was recently exhibited at Lexposition in Paris, a milestone that marked a significant step in her artistic journey. For Mary, every stitch is a story and through her art, she hopes to spark reflection, emotion, and meaningful conversation.

ARTIST STATEMENT

My practice explores the complexities of human emotion, focusing on themes of vulnerability, struggle and resilience. I work primarily with Thread and Acrylic using the physical act of stitching as both a process and a metaphor connecting fragments of experience, memory, and identity.

Thread, in my work, becomes a language while addressing societal issues and personal narratives. Through layering, texture, and color, I create compositions that reflect inner conflicts and emotional states, often capturing moments where strength and fragility coexist.

I am particularly interested in how individuals navigate being held whether by culture, relationships, or circumstance while still seeking growth and independence. My work invites viewers to reflect on their own experiences of support, limitation, and transformation



Between Knowing and Not
2025
(from the series of maze of uncertainty)
Mixed Media (thread and acrylic on canvas)
w56 x h64cm

This piece is about the moments we often overlook, the pauses, the questioning, the becoming.



Adesakin Mary Damilola
2026
Rare Like a Blue Rose
Mixed Media(thread and acrylic on canvas)
w43 x h43cm

Rare Like a Blue Rose is depict embracing who you are, loudly and unapologetically. It's about finding light within yourself and letting it shine no matter the odds.

Because sometimes, the most powerful thing you can be... is fully yourself.

SWAN 15 IGWE SANDRA CHIAMAKA

ARTIST BIOGRAPHY

Igwe Sandra Chiamaka (aka Ginger) is a Nigerian artist based in Badagry, Lagos. Born in Lagos, Nigeria, partly raised in Lagos and Benin Republic. She hails from Arochukwu in Abia State. Her artistic journey began about the age of five, when she would often doodle and replicate her surroundings in playful but intentional ways. One of her earliest creative memories she recalls is from kindergarten, where she got displeased when her crayon markings strayed outside the lines while coloring. A reflection of her natural desire for precision, perfection and excellence



ARTIST STATEMENT

I approach art with a clear vision, guided by intuition, intention, and a deep reverence for the gift of self-expression. For me, art is not just a calling; it is destiny unfolding.

My creative process is fluid, it is shaped by the message I seek to convey and the materials that best carry that voice. When the chosen medium aligns with the narrative, a new vision is born. In these moments, I conceive a space...vast, oceanic, and free, where viewers can escape, reflect, and breathe.

My work explores themes of love, peace, justice, and freedom. Each piece either a collage, a painting or drawing is of a lived experiences, a desire, necessities, personal emotions, fears, truths, dreams, prophecies, and imagined futures. What unites them all is the boldness, the audacity, to bring each thought to life from conception to completion.

My mission is to create without limitation, embracing multiple techniques and unconventional materials. Through this fearless experimentation, I aim to communicate powerfully and honestly, offering the public not just art, but an encounter.

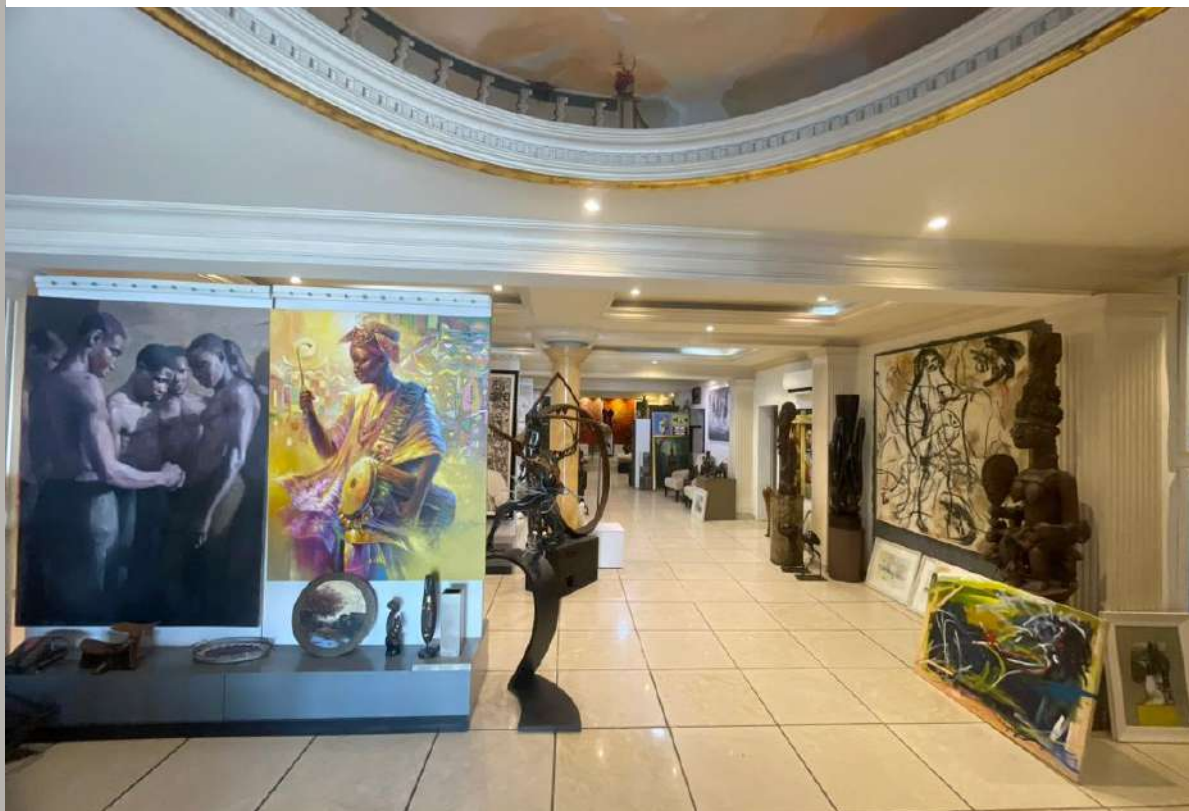


Companion's Comfort
2025

Water colour washy with
Coffee and ink on paper
w47 x 47cm

This expressive watercolour-wash painting describes a white cat clutching on to a red yarn ball having a strand playfully hanging out as its tongue peeks out to explore the texture of a red yarn ball. The white cat's vivid green eyes rendered in pronounced ink, tends to be the viewer's main focus of attention, rendering its piercing gaze of cuteness. This is contrasted by the soft washes of fading cream, brown, red and yellow drips of paint and coffee blending across the surface, creating a tender, dreamy, fading mood. The painting explores the emotional bond between humans and their pets, a reflection on the love, peace and comfort we share with them that nourishes our mental being and brings balance to our lives. For several interconnected reasons (like our emotional, psychological, social and biological state) they have become an integral part of our homes and modern lifestyle. This piece reflects on the powerful bond and relationship built on unconditional love, trust, peace and affection over time that they are now part of our emotional landscape, helping us find balance in our life. This painting tells a short, impactful story of a companion that mirrors the emotions both mentally and spiritually.

SIGNATURE



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Kiana Lee