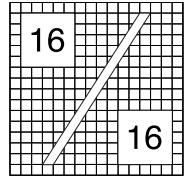


FNB Joburg Art Fair
7 – 10 September 2023

LAB Booth #K



Yadichinma Ukoha-Kalu. Detail of "004", 2022. Carved soapstone.



Yadichinma Ukoha-Kalu. Detail of "Projections for Conversion 1", 2018.
Oil pastel, wool thread and cotton thread on brown paper.

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Osione Iteboje. Detail of "Baked Residue II", 2023.
Acrylic and marker on unfinished basswood.

Next to Something

An afternoon in early summer, I whisper in your ear and you giggle in return, feeling for something you hoped would be fear. Instead you found a head of hair.

Everything exists in proximity; a vertex beside an adjacent line. In our origin, things are even closer. Stone meets wood, and wood transforms into air — drawn together by strings of tan, brown, and blotches of green. Here, we are neither black nor white; we are the space between earth and water.

Presenting a new iteration of our spatial collective hFACTOR, 16/16 brings together three artists, each with distinct practices yet equally adjacent to one another.

Bubu Ogisi, a nomadic artist, engages with materials in fashion and African ethnographic histories, driven by the intent to decolonize from a material level. Her work emanates an ethereal quality, with raffia and sisal flowing like a waterfall, harmonising with the imperceptible rhythm of a masquerade's dance.

Yadichinma Ukoha-Kalu, perpetually demure, unveils sculptures carved from soapstone (including her plans to make them) — an ever-evolving form that extends the narrative of fluid shapes found in her visual arts practice. These forms possess both vitality and restfulness. Like a rolling stone, they remain in place, prepared for the life-infusing embrace of air and water, their gaze softened in the process.

**Breathe in, breathe out,
light 'er up and take it all in.**

Amidst this congregation of material, **Osione Iteboje** emerges as a manic explorer, driven by the pursuit of an intimate connection with all life — be it living or departed. His frenzied drawings on plywood capture the residue of entities transitioning between acts, retelling their sagas in the tranquility of blank space.

“Condition make crayfish bend.” - Yoruba proverb.

Our positions and imagination often result from the circumstances of our place in space and time. The imaginaries of these artists thus carry with them the essence of Lagos and its material culture. They embody its wood, stone, sisal, cotton, raffia, and the story continues on and on.

These three multi-disciplinary artists create works that deviate from the traditional African visual art norm. By tapping into diverse disciplines, their backgrounds, and engaging with Lagos daily, they craft original pieces that demand the global art space's attention. They herald a new artistic genre, embodying what can be called the nature of "Lagos Assemblage."

What does it mean to be next to something?

Gushing water, moving at 50 km per hour, can be next to red-brown earth, which hums on the subtle, long wavelength that originates at the molten hot iron from Earth's core. These things are not disparate. Snowballed and adjoined, they take on a new appearance because they are there, together.

Being next to something could also have connotations of loving something so tenderly, but from afar, by the more invisible threads of feeling. In this case, only the two objects could possibly know why they were placed there; they share an almost imperceptible bond — or at least they have the chance to, away from the necessary gaze of the audience.

It could mark an imminent arrival: "I am close, but not there yet." A state of gratitude, of hope, of the understanding that we are all just swept up in this throbbing life. It is all entropy: we are meant to be exactly as we are, somehow "resting" in an "energetic" state.



Bubu Ogisi. Detail of "Ólókun àmá - Ólókun society", 2022.
Hand woven tapestry with cotton, sisal and raffia stretched on frame.

Stories in/of stone

The core of my presentation consists of a drawing — a map or a guide — that illuminates 3-dimensional soapstone sculptures poised on their own stands. Each sculpture is an encapsulated universe, functioning as interlocking portals to one another, opening up spaces and meanings in unexpected ways.

My artistic journey is as much about the profound as the granular. Grounded in concepts of space and time, the work is a tactile diary of marks and imprints. Through scratching, shaping, and chipping away, I investigate how material evolves over time, gaining character and form. This process makes the weight, coldness, and essence of the soapstone palpable to the viewer.

The language system I've crafted doesn't just reflect an interest in mark-making; it is an homage to the ancient African scripts like the Nsibidi text of my people — the Igbo. This layer of the work builds universes in dialogue with my roots, providing a textured voice to the sculptures that stretches back in time and out across the globe. In a more profound sense, it reimagines what an artifact could be in the contemporary era.

The drawings, initially developed during my summer 2018 residency facilitated by 16/16, have been waiting for the right moment. Each serves as the spatial and narrative backbone to the corresponding sculptures, themselves 3-dimensional manifestations of these maps. They've found their place and time in this exhibition, enriched by my experiences in the [Harmattan Workshop](#) series.



Yadichinma Ukoha-Kalu. "003", 2022. 21 x 9.5 x 5 (cm). Carved soapstone.
\$2650 / ZAR 50,350 / N2,465,000.



Yadichinma Ukoha-Kalu. "002", 2022 18.5 x 6 x 5 (cm). Carved soapstone.
\$2650 / ZAR 50,350 / N2,465,000.

I investigate how material evolves over time, gaining character and form. This process makes the weight, coldness, and essence of the soapstone palpable to the viewer.

As you navigate the exhibit, the lines between material and language blur. The soapstone sculptures are not merely objects; they are stories, emotions, pieces of an evolving lexicon developed over years of artistic inquiry. Consider the interplay of material, time, space, and language as you step into these interconnected universes, and discover a language you didn't know you spoke.

Yadichinma Ukoha-Kalu is a self-taught multimedia artist whose practice focuses on exploring line, form, and boundary across various media — painting, drawing, sculpture, and film. She frequently crafts paper landscapes using abstract elements and textures, occasionally revealing the skeletal process of creation, inviting the audience to witness and explore alongside her.

Residencies of Note

- [16/16 South Africa Residency Program](#) - August 2018.
- [Art Dubai Residency with ko Gallery, Lagos](#) - 2020.

Exhibitions of Note

- [Birthscapes commissioned by Goethe Institut & Center for Contemporary Art \(CCA\) Lagos](#) - 2021.
- [ASUSU at The Tree House Lagos](#) - April 2019.

Further Reading

- [Watch Yadichinma's The Huddle talk on YouTube.](#)



Yadichinma Ukoha-Kalu. "010", 2022. 17 x 5 x 10 (cm). Carved soapstone.
\$2800 / ZAR 53,200 / N2,600,000.



Yadichinma Ukoha-Kalu. "009", 2022. 12 x 7 x 7.5 (cm). Carved soapstone.
\$2500 / ZAR 47,500 / N2,325,000.



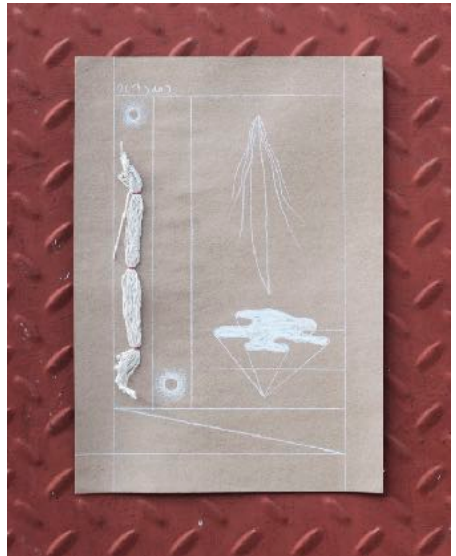
Yadichinma Ukoha-Kalu. "004", 2022. Varied dimensions. A series of four carved soapstones.
\$3000 / ZAR 57,000 / N2,800,000.



Yadichinma Ukoha-Kalu. "005", 2022. 14 x 4.5 x 6.5 (cm). Carved soapstone.
\$2000 / ZAR 38,000 / N1,860,000.



Yadichinma Ukoha-Kalu. "001", 2022. 19 x 13.5 (cm). Carved soapstone.
\$3000 / ZAR 57,000 / N2,800,000.



Yadichinma Ukoha-Kalu. "Projections for Conversion 2", 2018. Set of 2, 21 x 29.7 (cm) each.
Oil pastel, wool thread and cotton thread on brown paper.
\$1000 / ZAR 19,000 / N950,000.

Documenting intimacy

I invite you to explore two exercises in time and emotion, each a different avenue yet equally revealing to my conception of intimacy.

In the first series, "D0723W," I asked friends to create playlists for me to paint to in live video sessions. This practice led me on an expedition through the colour green, imagining it as a space — a sort of garden — where my friends and I could leave lasting imprints of our shared time. The exercises were as much about capturing fleeting moments in my life and those close to me as they were about a ceaseless search for beauty in everyday experiences.

The second chapter emerges from a trip to Paris and its aftermath of introspection and feelings. Further refined through enlightening conversations with draftsman, [Native Maqari](#), this work is about the liberty of my moving hand. Even the simplest line here is a landscape of intimacy: a notion that perhaps contradicts, yet complements, the otherwise bustling energy of the first series.

Materially, my canvas extends beyond conventional paper or linen. I dabble in the mundane and the extraordinary — from cardboard and old packaging to water and coffee.

These everyday items echo the essence of what I am documenting: transient scenes that define our lives. I relish in their curation, inviting spontaneity and reaction into the creative process. They liberate me from the confines of cerebral creation, lending a visceral quality to my work.



Osione Iteboje. "A bereaved toto", 2023.

19 x 25 (cm) unframed, 25 x 31 (cm) framed. Pen on acid free paper.

\$1000 / ZAR 19,000 / N950,000.

I believe that embracing the ease and enjoyment found in intimacy can be revolutionary act.

Being a water sign perhaps adds a layer of fluidity to my outlook. For me, leisure isn't just activity but a form of existence. It is sharing a meal. It is hands lightly touching. It is breathing in and out of sync with someone else; simple instances where suffering takes a back seat and living right now takes precedence. In a world often defined by its hardships, I firmly believe that embracing the ease and enjoyment found in intimacy can be a revolutionary act; at the same time it can be a prison.

Osione Iteboje is a versatile artist known for his expressive work in drawing, painting, sound, film, and graphic design. His art has been featured in exhibitions in Lagos, Hamburg, and Accra. Osione explores intimacy through intersections of space, conversation, and technology. He is co-founder of homegrown fashion and lifestyle brand, THIS IS US Nigeria and a founding member of creative collective, hFACTOR. Osione is a UK Global talent artist; he lives and works in England.

Residencies of Note

- [Sounds of Sex Radio for "The New Everyday Life"](#), SPACE10, Copenhagen, Denmark - September 2020.

Exhibitions of Note

- ["Queering Spaces"](#), m.Bassy, Hamburg, Germany - May 2019.
- ["An Incomplete History," 16/16, Lagos, Nigeria](#) - November 2022.

Further Reading

- [An Interview with Osione on his D0723W Series.](#)



Osione Iteboje. "When I look into your eyes I see the old pervt in me", 2023.
19 x 25 (cm) unframed, 25 x 31 (cm) framed, 2023. Pen on acid free paper.
\$1000 / ZAR 19,000 / N950,000.



Osione Iteboje. "I'm looking for purpose and meaning too, darling", 2023.
19 x 25 (cm) unframed, 25 x 31 (cm) framed. Pen on acid free paper.
\$1000 / ZAR 19,000 / N950,000.



Osione Iteboje. "A quick jammie", 2023.
19 x 25 (cm) unframed, 25 x 31 (cm) framed. Pen on acid free paper.
\$1000 / ZAR 19,000 / N950,000.



Osione Iteboje. "Baked Residue I" from D0723W, 2023. 40 x 50 (cm).
Acrylic and marker on unfinished basswood.
\$1500 / ZAR 28,500 / N1,395,000.



Osione Iteboje. "Baked Residue II" from D0723W, 2023. 40 x 50 (cm)
Acrylic and marker on unfinished basswood.
\$1500 / ZAR 28,500 / N1,395,000.

Material interweaving with spirit

I believe our abilities to communicate with the spirit world, that inner sanctum of knowledge and knowing, have been lost. I believe that unearthing this knowledge of the spirit is possible by exploring, excavating, and rediscovering lost heritage creative processes.

My explorations delve into the trifacta of body-space-time. How does space influence the body? How does a body manifest the space it moves through? And what is the effect of time on this seemingly two-dimensional system?

The spirit is the answer.

One can posit that it is the realm of the imagination, the wellspring of knowledge, beauty, power, and relativity. In my home, the continent of Africa, these theoretical observations often find grounding in spiritual practices. Among the Edo-speaking peoples, to which I belong, there are over 250 deities, each expressing a facet of the spirit, a behavior, or an unction. This corpus of knowledge must be sustained in order to raise the spiritual level of the people.

The work presented here offers a contemporary outlook on Ólókun, the deity of abundance, gratitude, and the 'leveling up' of the spirit. I created this work as a portent of things to come, and truth be told, the piece has proven to be a tremendous good luck charm.

Woven in Senegal using the Mandjak technique with sisal from Tanzania, raffia from Congo and cotton from Senegal, this piece involves intricate layering of materials directly from the loom. This layering of materials, each carrying a unique history through time, mirrors the layering of facets of the spirit. As humans, we all have many faces, and each of the deities I explore highlights a facet of our humanity.



Installation view of Bubu Ogisi's work.

Among the Edo-speaking peoples, over 250 deities express facets of the spirit, beauty, power and relativity.

In every pattern in the various tapestries and objects I make, a message is conveyed. To understand the craft process, one must translate the artist's messages in terms of physical and cultural environment. Reverence from the past, combined with a constant need to communicate with the spirit world through tangible objects inspires every part of this work.

The tapestry work is accompanied by a photograph shot by Djibril Drame in Senegal. This visual representation of Ólókun stands guard over all bodies of water and therefore, at the gates of spiritual abundance, adds depth to the narrative.



Bubu Ogisi. "Ólókun àmà - Ólókun society", 2022. 89 x 142 (cm).
Hand woven tapestry with cotton, sisal and raffia stretched on frame.
\$3000 / ZAR 57,000 / N2,800,000.

Bubu Ogisi is a fibre artist and Creative Director of the wearable art brand I.AM.ISIGO. Born in Lagos, Nigeria, and now living between Lagos, Accra, Abidjan, and Nairobi, she studied Fashion at the prestigious Ecole Superieure des Art et technique de la Mode (ESMOD) Paris, France.

Bubu's work aims to decolonize and free the mind by creating tapestry pieces that manipulate gravity, light, colour, mass, and transparency to demonstrate the infinite transformations and iterations of materiality. The idea of rawness, anti-"finishing" (and therefore anti-Eurocentrism), and functionality exist as strong conceptual design threads throughout her work.

Residencies of Note

- [The Tetley Museum Residency](#) - August 2022

Exhibitions of Note

- [Art X Lagos Special Projects: Play as Creation](#) - November 2019
- [Africa Fashion at the Victoria and Albert Museum, London](#) - 2022
- [Africa Fashion at the Brooklyn Museum, Brooklyn](#) - June 2023
- [Sharjah Architecture Triennial 2023 Participant](#) - 2023
- [Tel Aviv Biennale](#) - 2023

Further Reading

- [New York Times Feature](#) - 2022
- [COLORS x Editorial Feature on Bubu Ogisi by Mazzi Odu](#)



Bubu Ogisi and Djibril Drame. "Ólókun", 2022. 112 x 149 (cm). Edition 1 of 5.
Photography print on plastic woven onto cotton.
\$2500 / ZAR 47,500 / N2,325,000.

ABOUT 16/16 & ITS CREATIVE INCUBATOR

We are a family-owned boutique hotel and private gathering space for "Friends of 16" located in a nondescript building, tucked away in the heart of Victoria Island, Lagos.

We operate as a design-focused space, where humility meets high quality. With an eye towards simplicity and using only materials found around us, we have created a safe haven for travellers and creatives away from the hustle and bustle of Lagos.

Throughout our 7 year history, we have invited many friends to activate the space as a centre for information exchange and learning by running programs that fit within and intersect with, the practices of other friends. This has allowed us to present a new prototype that provides shelter while also orienting our community to the greater perspectives that our city offers.

We have directed our space and resources towards the growth of creative ideas, businesses and ultimately ecosystems. We facilitate residencies, curate exhibitions, produce events and festivals and design policies (across the public and private sectors).

We are one part of a larger creative expression where hospitality, fashion, design and creativity meet the city of Lagos. Together, this network is a model of the future of the city and includes **hFACTOR** (a creative collective and social enterprise), **THIS IS US** (a sustainable Made In Nigeria lifestyle and fashion design brand focusing on organic dyeing), **I.AM.ISIGO** (a wearable art brand focusing on heritage craft) and **Thai Thai** (a family-style restaurant located in the same building as 16/16).

We invite you to step into our world as we leap into yours.



Our flagship space in Lagos at dawn and dusk.

OUR TEAM

Tushar Hathiramani, Creative Director

Tushar Hathiramani is a creative producer, supply chain expert and a writer concerned with ecosystems and the commons in urban and rural landscapes. He addresses these issues via social infrastructure projects primarily in his city of residence, Lagos, Nigeria. Tushar believes in the idea of play as a crucial tool to understand the missing links within the Global South's trust infrastructure. He is an asset-based artist, toying with the idea of ownership and control while dancing around the curvature of real estate and the liminality that these enclosed spaces create. He is founder of 16/16, co-founder of hFACTOR and Thai Thai, and a lecturer in the Central Saint Martins MA Cities course.

Fabia Alabraba, Curatorial Assistant

Fabia is an independent curator with a keen interest in installations and conceptual art. She has spent the last decade building a law career and collecting art and fashion — supporting the work of emerging artists in London, New York, and Lagos. Born in London to an Afro-Caribbean family with strong Nigerian roots, Fabia often visited her father's hometown, Abonemma, Port Harcourt, igniting her passion for art. Fabia's mission is to discard outdated labels like 'black artist' or 'African artist' and emphasise that African art can be fun, playful, powerful, and vibrant.

Denzel Nyathi, Curatorial Assistant

Denzel 'Denzo' Nyathi is a passionate designer, writer, and curator. He obtained his Honours equivalent Bachelor's degree in Communication Design from the Rhodes University School of Journalism, Makhanda, South Africa. Having had his educational start in design within the journalism space, the need to combine effective communication with artistic expression has never been lost on him. Denzo's philosophy of art, and life in general, is one which constantly comes back to the fact that we are a social people; our lives and work exists in society, and should speak to, and with, that society, for the benefit of many.

Lerato Makume, Strategy

Lerato is a versatile, passionate and experienced creative and marketing professional with 15 years working in emerging markets across Sub-Saharan Africa. She has played numerous roles within the creative industry that have required working within multiple channels, accessing strong networks and building key strategic relationships in hospitality, music, entertainment and art.

Kgomotso Kiggy, Production

Kiggy is an artist, writer and cultural producer based in Johannesburg, South Africa. Her intention is to consistently build sustainable systems and progressive economies for and around young artists, as well as communities with limited access to resources. Her strengths include research, idea formulation and communications design. Most recently, her work has been exploring the links between fashion with storytelling.

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