

Memory carried across image, sound and space.

My practice explores how identity is carried through memory, ancestry, spirituality and contemporary African experience. I begin with research, drawing and repeated pattern studies. These stages allow objects, histories and personal observations to become a visual language before they enter a finished composition.

In *The Void of Souls*, the cowrie becomes an orange-gold sign within a dark radial field. I use its documented associations with identity, exchange and abundance to consider what a person carries between material life and spiritual memory. In *Survival*, the wooden comb represents personal identity, while the boat and reversed symbol hold the history of Igbo Landing. *Cultural Identity* expands this approach into a memory archive in which manillas, an Ifa chain, a wooden comb, Nok forms, a brass bell and cowries act as different carriers of cultural memory.

Drawing remains the point where research passes through the hand. Curves, spirals, grids and symbolic fragments are tested, repeated and revised until they form a coherent visual system. I then translate selected studies through colour, digital illustration, moving image, sound and augmented reality. Technology extends the encounter with the work, but it does not replace the physical image.

Across exhibitions, film and collaborative projects, I am interested in how images can hold memory without fixing it into a single meaning. The work invites viewers to move between personal reflection and shared history, and to consider how cultural knowledge survives through objects, gesture, repetition and presence. Ultimately, my work invites viewers to reconsider how memory, identity and spirituality continue to shape contemporary African experience.

