



WM WUNIKA
MUKAN
GALLERY

IN THE QUIET
OF REPAIR
OJOLUWATIDE OJO



IN THE QUIET OF REPAIR

07 JUNE - 30 JUNE, 2025

IN THE QUIET OF REPAIR

Set in a family home built by the artist's grandfather, *In the Quiet of Repair* is an intimate meditation on maintenance, time, and quiet transformation. This body of work by Ojooluwatide Ojo reflects on how spaces and people evolve alongside one another, holding stories, and signs of wear through time. Tracing the emotional and architectural threads that bind us to the spaces we grow within.

At the heart of this exhibition is the home itself. It is both subject and setting: a place that has witnessed generations of women shifting, adapting, and evolving within its walls – first the artist's mother, and now the artist. Through this deeply personal lens, the artist also addresses the broader erosion of traditional African architecture and values. Homes once rooted in intention, climate, and community, have given way to generic, unfeeling structures severed from cultural context; a failure in adaptation. The artist reveals how architecture can mirror the state of human connection and intentionality.

Equally central is Ojo's perspective as a woman living in the same home where her mother once came of age. She reflects on what it means to grow through time and space, to inhabit a place shaped by the lives of women before her, and to navigate womanhood through inherited rooms, routines, and identities. As the artist notes, "Time and space hold on to our stories, our identities tucked into little decisions we make." In this context, womanhood is not a fixed role; it is an evolving experience, shaped by memory, environment, and lineage. The women in these works are both caretakers and inheritors, balancing the weight of tradition with the need for change. They tend to the home as they tend to themselves, negotiating what to hold onto and what to release. In Ojo's work, womanhood is not simply present in the home; it is the quiet rhythm of its repair and renewal.

Ojooluwatide Ojo employs two particularly significant techniques: thread, a tool for repair, both aesthetic and symbolic; and blue staining, used as a visual metaphor for wear and tear and the passage of time. Tide's process—layering fluid blue stains, hand-stitching thread, binding, reinforcing, adding layers of meaning—mirrors the small, persistent gestures of maintenance required to keep both home and self whole.

The exhibition also features 30 Shobs, an interactive installation in which visitors move from passive observers into active participants. This immersive piece offers a glimpse into the compound itself, from its outer walls to its inner quarters, and includes a table where visitors can respond to reflective prompts, anchoring their own memories and notions of home in the exhibition's themes. The installation creates a dialogue between visitors and the space, extending the exhibition's exploration of the influence of space on experience.

“This body of work began as a challenge to the politics of my culture and society, but as my research went deeper, I realised that I was drawn to telling these larger stories through my personal lens, through things that affect me directly.”



ARTIST BIOGRAPHY

Ojooluwatide Ojo is a multidisciplinary artist based in Lagos, Nigeria, working across photography, film, painting, and sculpture. Her practice explores the vulnerability of growth and the evolution of cultural identity through personal and societal memory. Drawing on her lived experiences as a Lagosian, she examines themes of repair, womanhood, and heritage, often using thread and collage to symbolize connection, intimacy, and the passage of time.

Her paintings re-examine history within her family unit, using it as a point of reference to the city's ever-changing culture, values, and priorities. She works to express how life and culture have evolved, paying homage to the past and present as we create the future.

Ojooluwatide has recently begun moving into sculpture, expanding her exploration of materiality and spatial interventions. A graduate of the University of Lagos, Ojooluwatide has exhibited both locally and internationally, including solo exhibitions at MILIKI and the G.A.S. Foundation, as well as group shows at the Nike Art Gallery and with Wunika Mukan Gallery. Her recent work marks a dynamic shift toward material experimentation and reimagining history through immersive spatial narratives.

ARTIST STATEMENT

This exhibition explores the subtle, often invisible labor of maintenance; acts of care, restoration, and survival that unfold quietly in the background of daily life. The works draw attention to the intimate rituals of repair that sustain not only objects and spaces, but also bodies, memories, and relationships; the architecture of care.

Set within a meditative atmosphere, *In the Quiet of Repair* invites viewers to consider slowness as resistance, repetition as devotion, and maintenance as a language of intimacy. Here, repair is not a return to a previous state, but a tender reimagining; an architecture of resilience shaped by touch, time, and attentiveness. Repair in metaphor, is us going full circle back to our source, picking up the tools along the way.

Speaking to maintenance culture and restoration in Africa, emotionally and physically; this body of work began as a challenge to the politics of my culture and society. As my research goes deeper, I move through these larger stories through my personal lens, through things that affect me directly, through my view on womanhood and how we navigate self-maintenance within our culture. My perspective as a woman living in the same home where my mother once came of age is central to this body of work. I reflect on what it means to grow through time and space, to inhabit a place shaped by the lives of women before me, and to navigate womanhood through inherited rooms, routines, and identities. For me, womanhood is not a fixed role; it is an evolving experience, shaped by memory, environment, and lineage.

A space, a home, built by my grandfather; the architecture, sturdy, but the space subtly changing with time. In the work, we get a peek into time and the changes that have come with each new season. This is symbolised by the fluidity of the blue staining, in representation of layers through time. I am drawn to the architecture of the house, and how much history it holds, within one family, the significance in these ordinary moments--and seemingly simple decisions, creating whole lives and whole worlds, through and through time.



**Half of someone or someplace or something else,
something sweeter, 2024-5**

Acrylic and thread on Canvas

60 x 80 cm

23.62 x 21.50 Inches



Let us discuss the politics of Identity, 2024

Acrylic, thread and Collage on Canvas

45 x 56 cm

17.72 x 22.04 Inches



The Architecture of Romance, 2025

Acrylic on paper

39 x 54 cm

15.35 x 21.26 Inches



Real and True Intimacy is Alone, 2025

Acrylic and thread on Canvas

45 x 56 cm

17.72 x 22.04 Inches



Taking a piece of you with me, for safe travels, 2025

Acrylic and thread on Canvas

45 x 56 cm

17.72 x 22.04 Inches



Hold on if you please ... and I please, 2025

Acrylic and thread on Canvas

45 x 56 cm

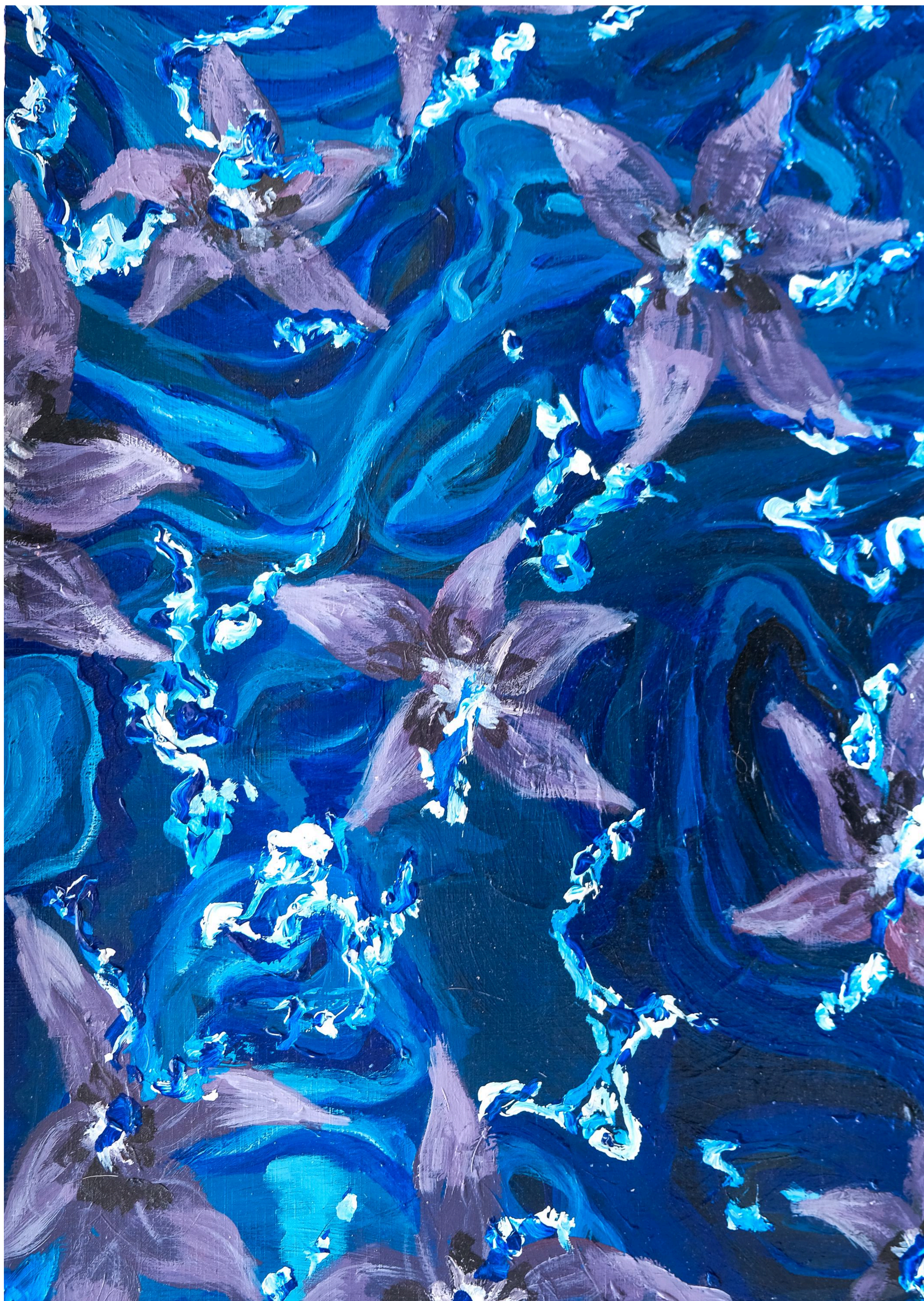
17.72 x 22.04 Inches



30 Shobs, 2024
Acrylic and thread on Canvas
45 x 56 cm
17.72 x 22.04 Inches



Build Something Old, 2025
Acrylic and thread on Canvas
45 x 56 cm
17.72 x 22.04 Inches



Deep dive into chaos, I found something to hold on to, 2025

Acrylic on paper

39 x 54 cm

15.35 x 21.26 Inches



Reflecting right back into you, 2025

Acrylic on paper

54 x 39 cm

21.26 x 15.35 Inches



And I will, and I better, 2024

Acrylic and thread on paper

139.7 x 93.98 cm

55 x 37 Inches

OJOLUWATIDE OJO CV

EDUCATION

B.sc, Microbiology, University of Lagos, Nigeria.

SOLO EXHIBITIONS

2025 “In the Quiet of Repair” Wunika Mukan Gallery

2024 “We have become different people/On the unsustainability of being,”
MILIKI, Lagos, Nigeria.

2022 Solo Exhibition, G.A.S Foundation, Lagos, Nigeria.

GROUP EXHIBITIONS

2025 Black History Month Campaign on Artsy

2024 Wunika Mukan Gallery on Artsy. **2023** “The ART CIRCLE exhibition,”

2023 German Consulate in Lagos, Nike Art Gallery, Lagos, Nigeria.

2022 Artsy Vending Machine project by the Artmuseumsoftheworld, Basel, Switzerland.
The Casa Vegan Sustainability Exhibition, Lagos, Nigeria.

PROJECTS

2022 The Macallan Project in collaboration with MILIKI , Lagos, Nigeria.

Production of Calabash and cowry art pieces in collaboration with MILIKI for the Macallan Lounge Project, Lagos, Nigeria.

MURALS

2025 Miliki Mural

2022 Miliki Mural - 27,930 m wide x 3620m high.

Yellow Brick Road Murals.

ARTIST TALKS

2025 URU Workshop: Artistic Research and Philosophy

PUBLICATIONS

2022 The KALAHARI Review: Photography Publication.

2018 Barren Magazine: Photography Publication.



Programs Director Aderinola Karunwi

Gallery Manager Eniola Teslim

Programs Manager Salimon Olivia

Gallery Assistant Chukwuedo Alexander Mofeyintolaoluwa

Communications Manager Martins Chukwudera

Graphic designer Uche Ogbiti

info@wunikamukangallery.com

www.wunikamukangallery.com

Copyright © 2025 Wunika Mukan Gallery

Deep dive into chaos, I found something to hold on to, 2025
Ojooluwatide Ojo

