



A HUNDRED THOUSAND YEARS AND A SINGLE HOUR



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15 MARCH - 5 APRIL, 2025

Wunika Mukan Gallery is proud to present "A Hundred Thousand Years and a Single Hour," a group exhibition showcasing the works of three dynamic Nigerian women artists: Jadesola “Jay” Olaniyan, Oluwaseyi Akinwumi, and Naomi Momoh. Inspired by the timeless words of Rumi, “A hundred thousand years and a single hour are one. The beginning of eternity and the end of eternity arch into Union,” the exhibition reflects on the fluidity of time and its profound impact on how we understand ourselves and our connections to others. Through their distinct artistic practices, these three artists weave together personal histories, cultural narratives, and spiritual reflections to create a collective meditation on existence.

This thought-provoking exhibition invites audiences to reflect on how memory shapes identity across time, highlighting the artists’ shared ability to transcend temporal boundaries by transforming personal experiences into universal expressions. From Jay’s exploration of tender moments in nature to Seyi’s layered visual language of introspection to Naomi’s spiritual narratives rooted in mythologies—their works collectively remind us that time is both fleeting and eternal.

Through their figurative practices these artists create a dialogue between the seen and unseen. They explore how our pasts echo within us while simultaneously shaping our present selves. The exhibition becomes an invitation for viewers to contemplate their own relationship with time: How do our memories define us? How do we reconcile fleeting moments with eternal truths?

JAY OLNİYAN is a self-taught multidisciplinary artist whose practice intertwines memory, nature, and self-exploration. Her work is an intimate excavation of personal history, tender moments, quiet traumas, and the ineffable weight of love and loss. Through painting, sculpture, printmaking, and digital media, she abstracts the natural world, drawing from the gardens of her childhood, the catfish ponds of her grandfather, and the landscapes of her subconscious. Olaniyan's work has been featured in Super Nature (Kuta Arts Foundation, 2024), Changing Climate (SABAA Kukutana ART AWARD, 2023), and Floating Thoughts: Where Do We Go From Here? (Unity Arts Collective, 2022).

“I want people to see themselves in each of these pieces. To see themselves as a work in progress. I want them to see the metamorphosis of life. I want them to see the seeds before they germinate. I want them to see, not just the treetop but also all of its roots which are hidden beneath the ground.”

OLUWASEYI AKINWUMI is a multidisciplinary artist based in Lagos, Nigeria. Through mixed media, drawing, painting, and collage, she explores the uid and ever-evolving nature of human existence, where memories fade and resurface, love transforms, and time bends. Each composition invites viewers into an immersive space where forms emerge and dissolve, offering a window into the in-between. Her work is guided by an intuitive and spiritual process, seeking to reveal the cyclical nature of existence and the emotional undercurrents that shape human connection.

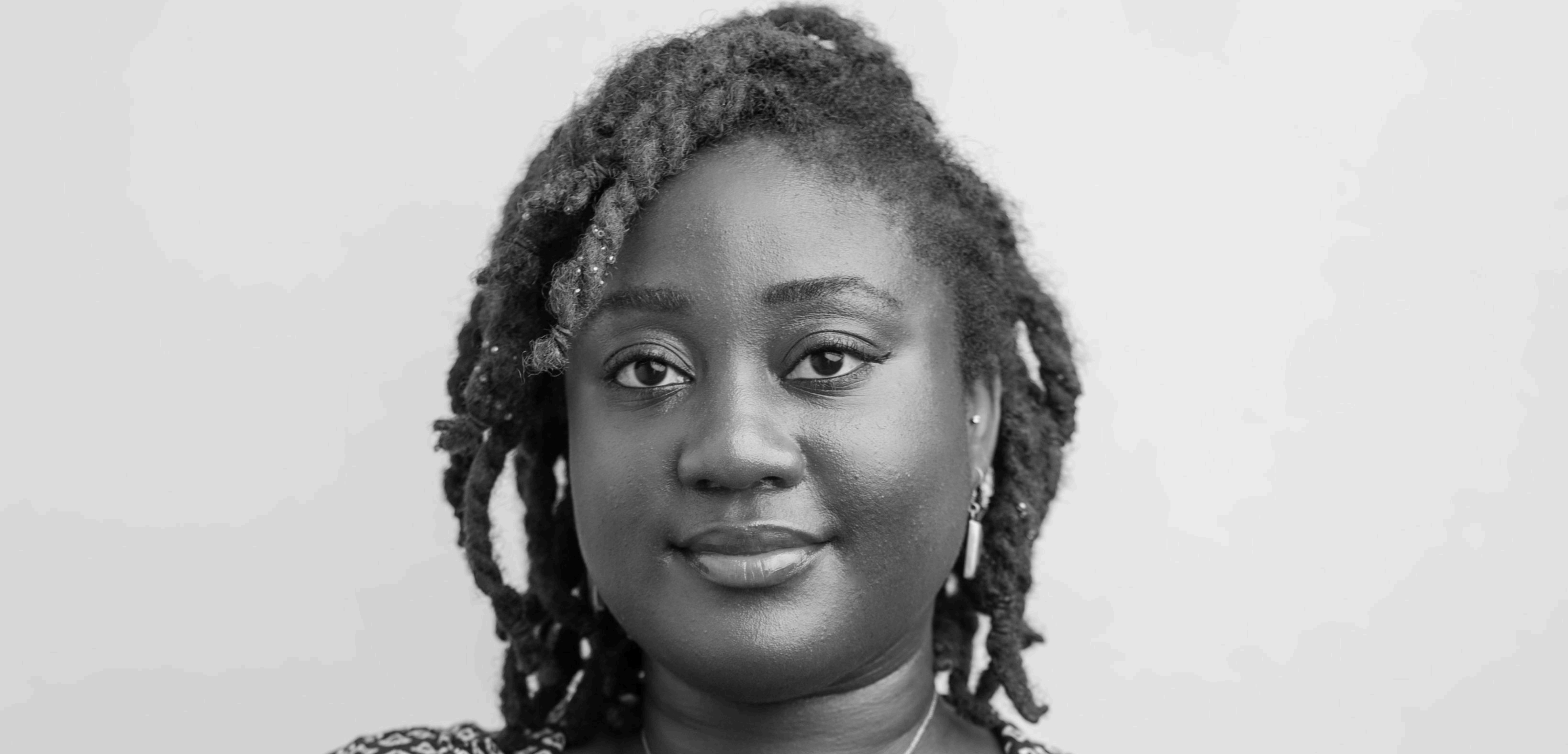
She holds an MSc in Supply Chain and Logistics Management from the University of Warwick, UK. Her work has been exhibited at Kuta Residency (2024), Lighthouse Gallery, London (2023), Alliance Française, Lagos (2023), AMG Projects, Lagos (2023), O'DA Art Contemporary Gallery, Lagos (2022), Bloom Art, Lagos (2022), Hourglass Gallery, Lagos (2021), Mydrim Gallery, Lagos (2019), and the Society of Fine Arts, Lagos (2019).

“I am fascinated by how personal and collective experiences shape our emotions, our relationships, and our understanding of time.”

NAOMI MOMOH is a textile and fiber artist whose work navigates the unseen realms of spiritual warfare and mythology. Momoh employs a meticulous process of staining fragmented satin with ink, dyes, and markers, creating layered collages that mirror the tension between the divine and the profane. Her work references biblical passages and spiritual iconography, seeking to give form to the invisible forces that shape human existence. Through this approach, she invites viewers to contemplate the liminal spaces between faith and fear, light and darkness, the earthly and the ethereal.

Trained at the Pennsylvania Academy of Fine Arts (MFA, 2020) and Pratt Institute (BFA, 2018), she draws from medieval religious tapestries and illuminated manuscripts to explore the eternal struggle between good and evil. Her intricate compositions depict angels, demons, saints, and celestial battles, bringing ancient spiritual narratives into a contemporary context.

Her work has been exhibited in solo and group shows across the United States. Solo exhibitions include Flora & Fauna at the University of New Mexico-Valencia (2021) and The Night is for Walking Down the Street at Spillway Collective, Philadelphia (2020). Group exhibitions include The Voice of Many, the Voice of One at LES Gallery, NYC (2023) and To Whom Do I Owe The Power Behind My Voice at Commonweal Gallery, Philadelphia (2022).



Artist Biography

Jadesola ‘Jay’ Olaniyan, (b. October 16, 1997) is a visual artist and sculptor born in Lagos, Nigeria. The artist’s portfolio is autobiographical and is concerned with the natural world, life, love, family and memory. These themes reflect on personal moments in her life and give a voice to experiences that she cannot fully describe with words alone. Her upbringing plays an essential role in the narratives that she shares in her work. From the flowers and trees that grew in the garden of her family home, to the catfish that swam in her grandfather’s fish pond, Olaniyan’s memories shape the way she sees the world and, in turn, the way she creates her art.

Olaniyan’s work has been showcased in exhibitions such as Super Nature, Kuta Arts Foundation (2024), Changing Climate, SABAA Kukutana ART AWARD (2023), and Floating Thoughts: Where Do We Go From Here?, Unity Arts Collective (2022).

Artist Statement

Jadesola “Jay” Olaniyan is a multidisciplinary artist working across painting, sculpture, printmaking, and digital art. Her work explores self-identity and memory through the abstraction of natural subjects and landscapes. She incorporates motifs of animals, produce, and flowers which she uses to examine the complexities of her personal identity and relationships—memories, traumas, hopes, and tender moments that shape the human experience. Her raw, experimental use of pigment and diverse materials results in works that are visually striking and emotionally resonant.

Her works have a sentimentality to them. She hopes to make visible the messy and damaged innards of the human experience, highlighting both the positive and negative experiences we wish to keep private, or just thoughts and opinions that we may have about others or even about our own selves. She intentionally leaves each layer, each material and each texture exposed to serve as a witness to all layers of joy and pain that she holds within herself.

The Beginning and the End

“I am moved by my intuition to apply materials, brush strokes and patterns to my sculptures and paintings. My practice is quite performative and also very spiritual in its process and subject matter. I am bringing the hidden shadow of my work into the light. I am putting my imperfections out for the world to scrutinize. I want people to see themselves in each of these pieces. To see themselves as a work in progress. I want them to see the metamorphosis of life. I want them to see the seeds before they germinate. I want them to see, not just the treetop but also all of its roots which are hidden beneath the ground. My work attempts to uncover the boundaries of the natural world mainly by questioning where the human experience begins and ends in our definition of nature.”

On Finding Balance

“I am somewhat fascinated with fertility as a concept as it links to the ability for all life to multiply, sustain and dene itself. The flower of the monstera and the corn cob are some examples that recur in my work, the former being a yonic symbol and the latter being phallic. I am also fascinated with how the coming together of masculine and the feminine energies can open up portals in many ways. And this is something that viewers may notice in my work. I think this way of thinking is mainly linked to my own sense of identity. I believe that all people have a balance of the energies which they inherit from their parents. So in a sense I am still trying to and the best way to balance the energies within myself”.



Artist Biography

My name is Naomi Ihinose Momoh and I am a textile/fiber artist born in Nigeria. My interests in fiber/ textile art started from learning how to crochet around the age of 10 and participating in crafting clubs like brownie scouts and bead design.

I further explored fiber art in college at Pratt Institute in Brooklyn New York for four years where I focused on large installations ;with themes centered around the body by mixing and collaging sewing, weaving, crocheting with textile and printmaking techniques.

I continued my interest in fiber art during my Masters at the Pennsylvania Academy of Fine Arts. Focusing on singular narrative pieces with heavy embellishments that explored the mythology in children's literature.

I have participated in group shows and publications as well as a solo exhibition at the University of New Mexico Valencia Campus.

Artist Statement

My current work explores the spirit realm specifically existing mythologies behind the term spiritual warfare. A world or space we cannot see that exists all around us.

The invisible fight between good and evil that is often depicted in Religious texts. The work takes influence from medieval religious tapestries and manuscripts usually made by monks, nuns or artists commissioned by churches.

These images often depicted various spiritual encounters such as saints and angels or even having darker themes showing demons and even describing hell.

My work is made using ink, dyes, markers in a staining process on fragmented pieces of white satin fabric creating images depicting angels and demons, saints and other unseen entities as well as using biblical passages as visual references.



Artist Biography

Oluwaseyi Akinwumi (b.1988) lives in Lagos, Nigeria employs mixed media, drawings, paintings as well as collages to examine how human experiences, movements and memories work to influence our perception of self and the world around us. Seyi's practice can be defined as a time- honored existence, and poetic totality, unveiling a window of art making for the viewer to look through. She is influenced by or subconsciously led to create narratives embodying a sense of shifting worlds and spirituality.

Seyi graduated with a MSc supply chain and logistics management from the University of Warwick, Uk. She has exhibited at art fairs and at artist-run, international, commercial galleries such as : Kuta residency (2024) Lighthouse Gallery, London (2023); Alliance Francaise, Lagos (2023); AMG projects, Lagos (2023);ODa art contemporary gallery, Lagos (2022); Bloom art, Lagos (2022); Hourglass, Lagos (2021); Mydrim gallery Lagos, (2019); Society of Fine Arts, Lagos (2019).



The Garden in Port Harcourt (Two Cranes I), 2024

Acrylic Paint, Charcoal, Oil Pastel on Canvas

30.48 x 25.40 cm

12 x 10 Inches



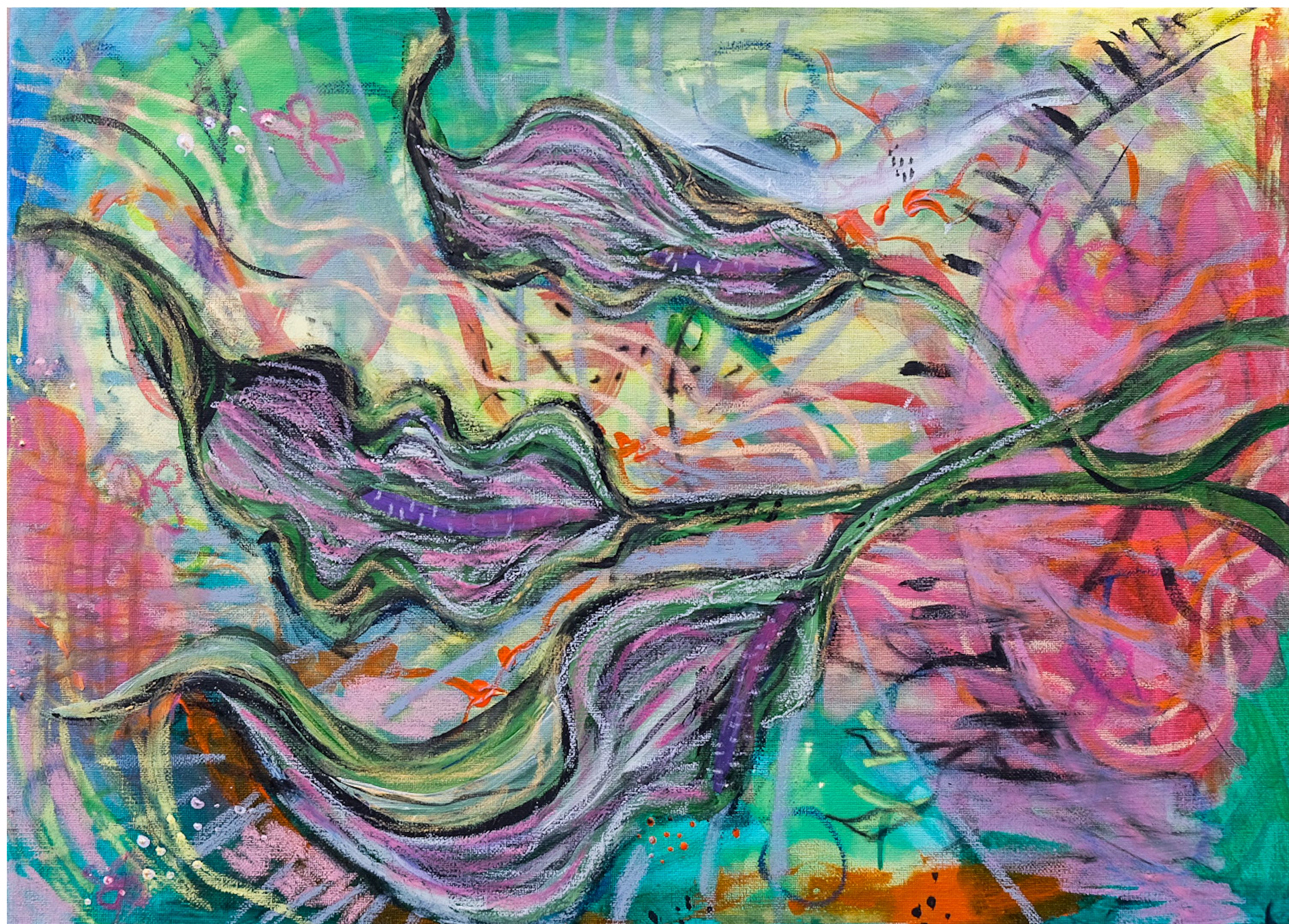


The Garden in Port Harcourt (Two Cranes II), 2024

Acrylic Paint, Charcoal, Oil Pastel on Canvas

30.48 x 25.40 cm

12 x 10 Inches



Three Chances, 2024

Acrylic Paint, Charcoal, Oil Pastel on Canvas

50.80 x 40.64 cm

20 x 16 Inches





One in a Million Chances that it Would Be You (Big Risk), 2024

Acrylic Paint, Charcoal, Oil Pastel on Canvas

50.80 x 40.64 cm

20 x 16 Inches



Cornucopia of Utopia (Idealism), 2024

Clay, Acrylic paint

16.26 cm

6.4 Inches





Daughter Figure, 2024

Clay, Acrylic paint

19.05 cm

7.5 Inches



Mother Figure, 2024

Clay, Acrylic paint

27.94 cm

11 Inches





Masculinity, 2024

Clay, Acrylic paint

24.13 cm

9.5 Inches



Smell the cactus, 2023

Crayon and ink color on parchment paper

50.8 x 35.56 cm

20 x 14 Inches





A promise to love I, 2023

Crayon , Charcoal and ink color on parchment paper

71.12 x 50.80 cm

28 x 20 Inches



A promise to love II, 2023

Crayon , Charcoal and ink color on parchment paper

71.12 x 50.80 cm

28 x 20 Inches





Floating on a bed of dreams, 2023

Crayon , Charcoal and ink color on parchment paper

101.6 x 71.12 cm

40 x 28 Inches



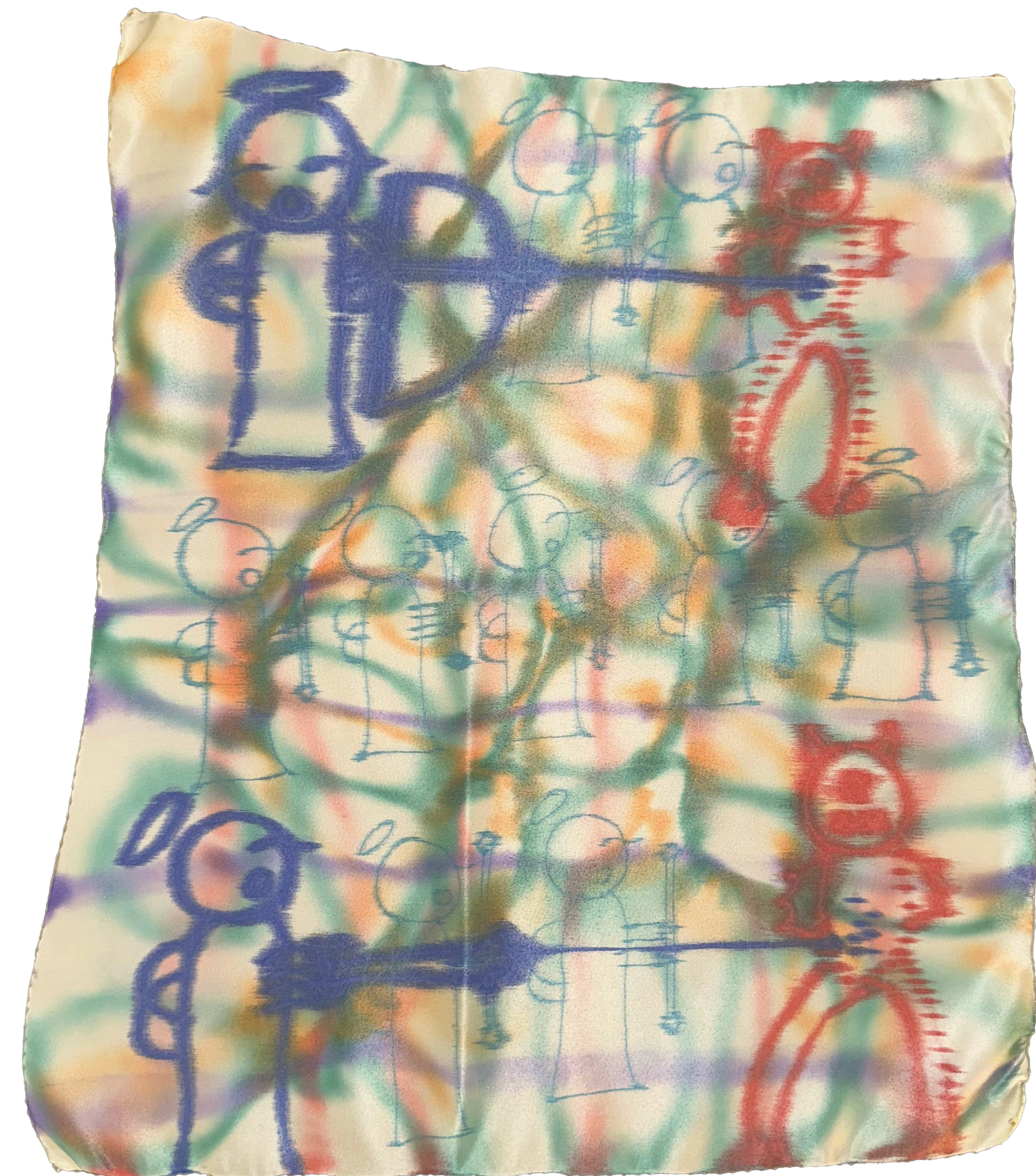
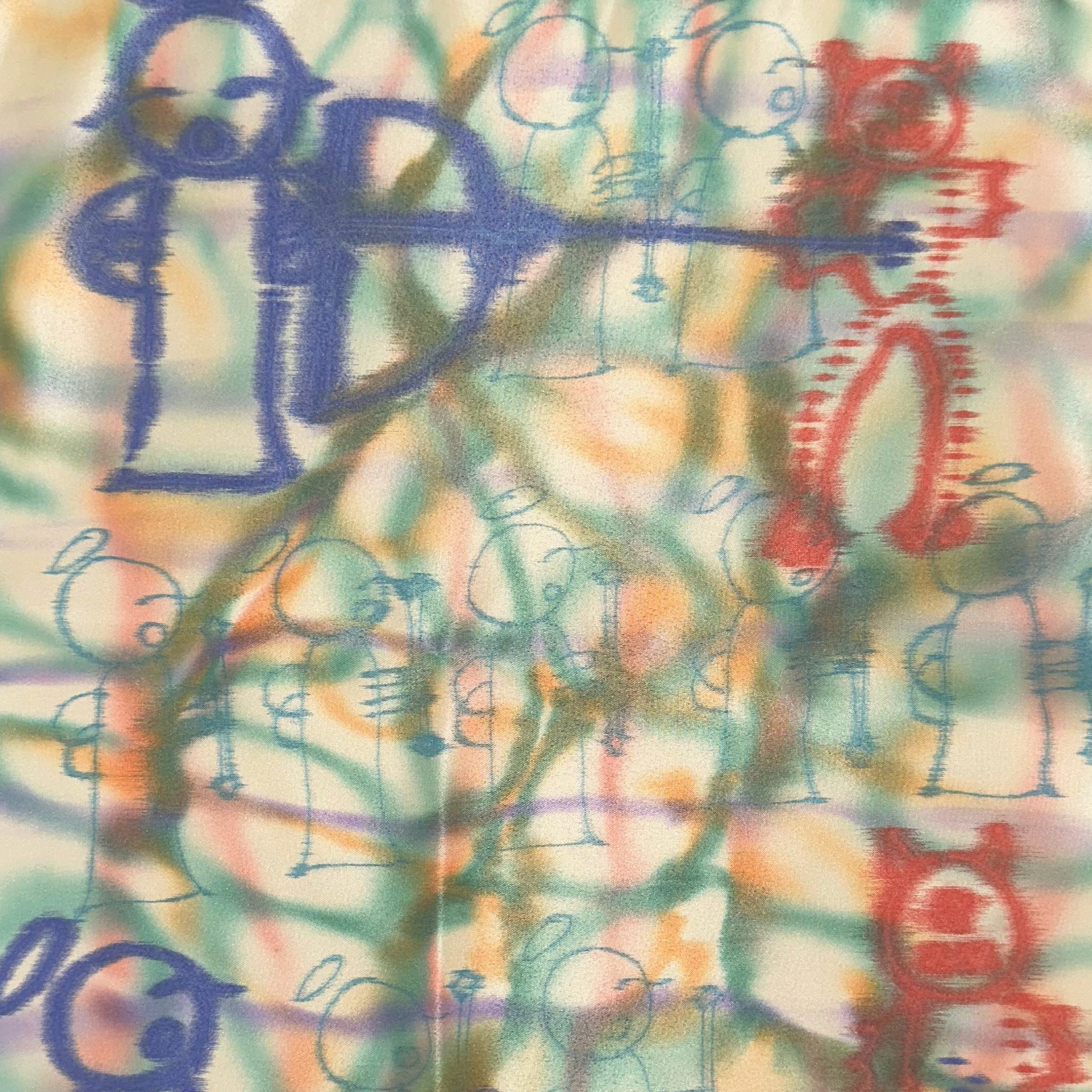
Fellowship, 2024
Acrylic and charcoal
134.62 x 114.3 cm
53 x 45 Inches





Angelic Faces, 2024
Hibiscus, marker on white satin
35.6 x 36.8 cm
14 x 14.5 Inches





Vanquish series, 2024

Marker, highlighter, ink on white satin

36.8 x 43.2 cm

14.5 x 17 Inches



Praying, 2024

Hibiscus, marker, highlighter on white satin

43.2 x 36.8 cm

17 x 14.5 Inches





Vanquishing demons 3, 2024

Hibiscus, marker, highlighter on white satin

29.2 x 36.8 cm

11.5 x 14.5 Inches

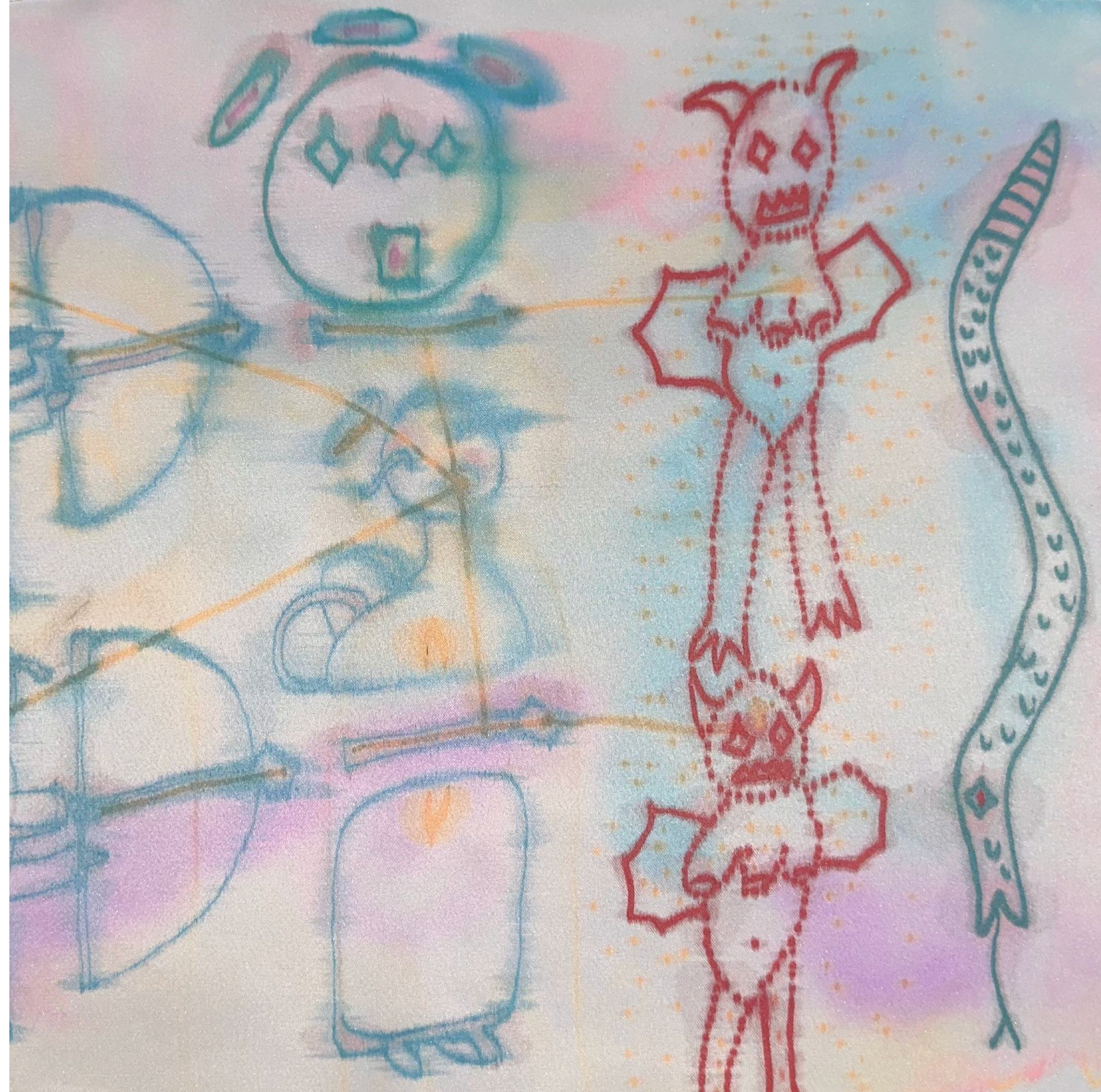


Vanquishing demons 4, 2024

Hibiscus, marker, highlighter on white satin

39.37 x 30.48 cm

15.5 x 12 Inches





Mary, 2024

Hibiscus, marker, highlighter on white satin

12.7 x 31.75 cm

5 x 12.5 Inches



Anointing, 2024

Hibiscus, marker, highlighter on white satin

43.2 x 26.7 cm

17 x 10.5 Inches





Angels, demons and aliens, 2024

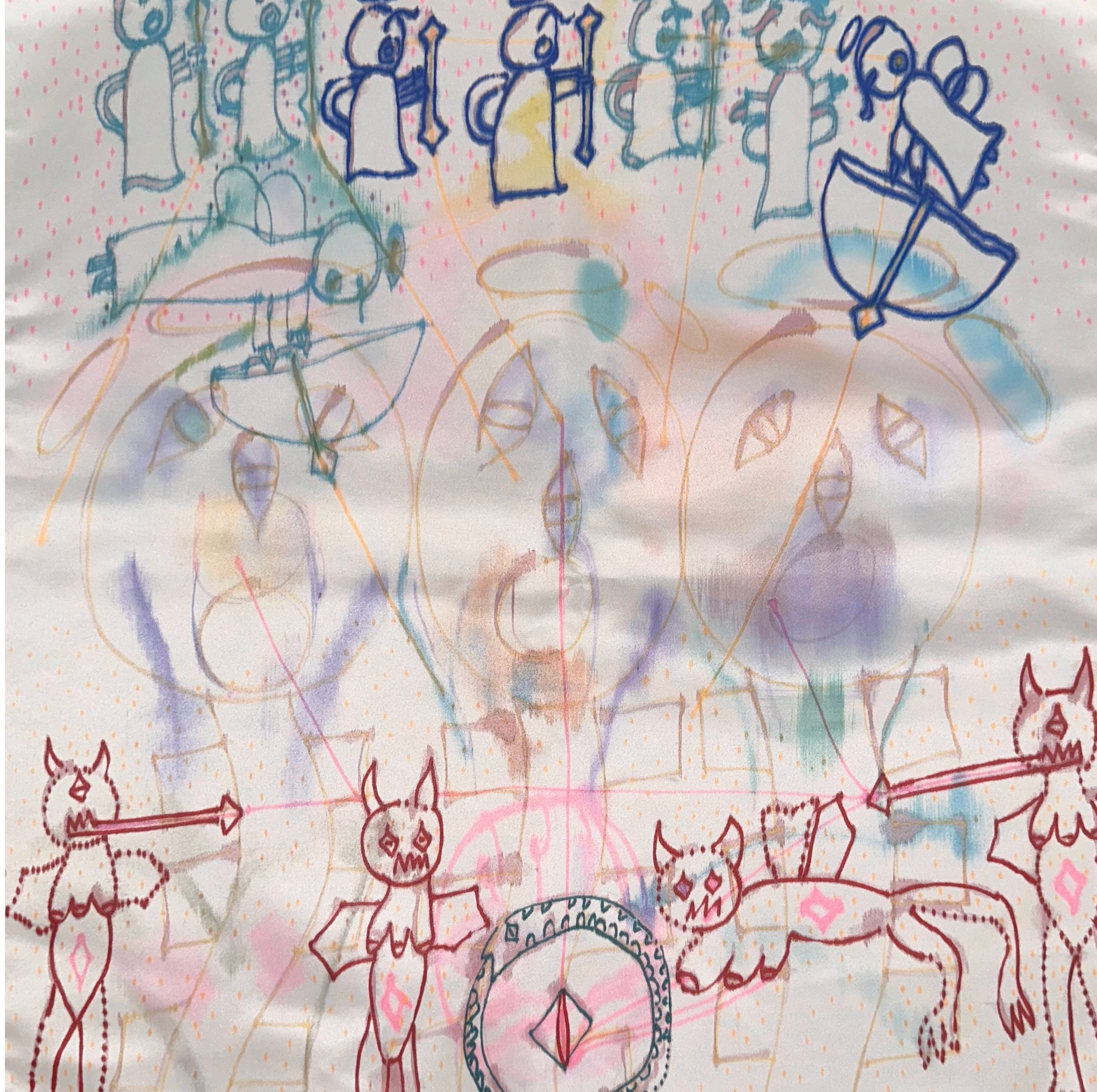
Hibiscus, ink, marker on white satin

26.7 x 49.5 cm

10.5 x 19.5 Inches



War (Vanquishing demons), 2024
Hibiscus, marker, highlighter
50.8 x 54.61 cm
20 x 21.5 Inches





Poisoned, 2024

Ink, highlighter, marker on white satin

31.75 x 33.02 cm

12.5 x 13 Inches

JADESOLA ‘JAY’ OLANIYAN CV

EXHIBITIONS

2024 - Super Nature, Kuta Arts Foundation, Abeokuta, July 6-August 31 (Group)

2023 - SABAA Kukutana ART AWARD 2023, June 1-August 31 (Group & Virtual)

2022 - Floating Thoughts: Where Do We Go From Here, Unity Arts Collective, Vancouver, Canada, September 18 - September 19 (Group).

RESIDENCIES

2024 - Kuta Arts Residency

2024 - STARTS4AFRICA Residency

2023 - RMB Latitudes CuratorLab.

2023 - Art Bridge Project: Beyond The Canvas

FEATURES

2023 - Kuta Arts Residency 2024 Announces Second Cohort, Art Network Africa, April 17, 2024

2023 - Shadows & Selves: A Curatorial Project by Failed State Collective Featuring Nwakuso Edozien, Timilehin Oludare, Laja and Ronke Komolafe: The Huts Magazine, February.

2021 - Space: Withintensions, Vol. 20, August.

2021 - What Do You Love?: Burning Magazine, Issue No. 3, December.

NAOMI IHINOSE MOMOH CV

EDUCATION

2020 MFA, Pennsylvania Academy of Fine Art, Philadelphia, PA.

2018 BFA, Pratt Institute, Brooklyn, NY.

2014 IB (International Baccalaureate), New Hampton School, New Hampton, NH.

SOLO EXHIBITIONS

2021 ‘Flora & Fauna’, University of New Mexico- Valencia Campus, Fine Arts Gallery, Business and Technology Building, 280 La Entrada Rd.

2020 MFA thesis Exhibition, ‘The Night is for Walking Down the Street’, Spillway Collective, 1400 North American Street 100B, Philadelphia, Pennsylvania, 19122.

2020 ‘The Day Is For Sleeping’ Artist in Residence, Tiger Strikes Asteroid, Crane Arts Building, 1400 North American Street Philadelphia, Pennsylvania, 19122.

2017 ‘SHE’, Independent Study, Installation, Pratt Institute, Brooklyn, NYC

GROUP EXHIBITIONS

2023 ‘The Voice of Many, the Voice of One’: Collective Actions for Resistance and Mutual Aid, Curated by Haiba Hamilton and Natalia Nakazawa, LES Gallery, The Clemente, 107 Suffolk Street, NY, 10002.

2022 Vending with the Community Action Relief Project

<https://phlcarp.wordpress.com/>

2022 ‘To Whom Do I Owe The Power Behind My Voice’, Commonweal Gallery, Curated by Tally de Orellana, 1607 Latimer Street, Philadelphia, PA.

2022 Human & Romance, Curated by Naoko Harada, Moto Sprints, 93 Forrest Street, Brooklyn, NY 11206.

2021 Magazine Entry, 'I NEVER SLEPT', <https://www.storiedstitches.com/> Volume 11, Page 2.

2021 Black Artists In Their Own Realm: Ideas, Materials and Techniques, Calabar Gallery, Curated by Atim Annette Oton, 2504 Frederick Douglass BLVD, NY, 10030.

2020 The Telethon; Online showcase, The Salon NYC, @The_Salon_NYC .

2019 (Juried) Roots of the past saving the future, St. Stephan's Gallery, Wilmington, DE.

2019 Magnum, Bushwick, 136 Grattan st, NY.

2019 Reflections, Anne Bryan Gallery, Philadelphia, PA.

2019 Secret Haunts, PAFA, west desk lobby, Philadelphia, PA.

2019 (Juried) Variations of the Artist book with Philadelphia Center for the Book, 2nd floor: City Hall, Philadelphia, PA.

TEACHING EXPERIENCE

2022 Black Artists reflecting on the lasting impact of Children's Literature, https://youtu.be/_1Ze2rJnWUI?si=PZO6v6tcyBDwYZ37 Children's Museum of the Arts since 1988, PO Box 1011, NY, 10276.

2021 Online Workshop; Healing and Liberation in Black Vernacular Art, 'Altar Building' African American Museum in Philadelphia.

2021 'Black Joy Symposium'

2021 University of New Mexico, Valencia Artist Lecture Series, Online Lecture (Zoom).

2020 Spring Semester - Pennsylvania Academy of the Fine arts After High School Studio Arts Program, Graduate Teacher in Introduction to Illustration, Philadelphia, PA

2019 Fall/Winter Semester Pennsylvania Academy of the Fine arts After High School. Studio Arts Program, Graduate Teacher in Introduction to Illustration, Philadelphia, PA.

2019 June-August PAFA Low Residency MFA program, Graduate Teaching Assistant.

2019 January - April PAFA, Post Baccalaureate Seminar, Teaching Assistant, Philadelphia, PA

OLUWASEYI AKINWUMI CV

EDUCATION

2020/Present - Visual Artist

2017 - Art Intern, Universal studio of Art, Lagos, Nigeria

2012 - MSc, Supply chain and logistics management, University of Warwick, Coventry, UK

2008 - BSc, Economics, Covenant University, Nigeria

PROFESSIONAL EXPERIENCE

2023 - Assistant ART X LAGOS, Gallery (AAG) Kampala, Uganda

2022 - Gallery Assitant, Afriart gallery(AAG), Kampala, Uganda (ART X Volunteer)

2019/2022 - Creative Manager, Art & Kulture, Lagos, Nigeria

2020/2021 - Gallery Manager. The Adeline Gallery(TAG), Lagos, Nigeria

EXHIBITIONS

2023 - O'da Art Gallery, Lagos, Nigeria. Lighthouse Gallery London

Group Exhibition - Gallari, Lagos

Group Exhbition - Fluidity AMG Projects

Group Exhbition - Moments in Monochrome. Alliance Francaise

Social Impact Charity Exhibition, Art for Education II, Real Impact in partnership with Fommeefemine, Berlin

2022 - Group Exhibition, Vivid, O'da Art Gallery, Lagos, Nigeria (Catalouge)

Group Exhibition - What is a man, O'da Art Gallery, Lagos, Nigeria

Social Impact Charity Exhibition, Art for Education II, Real Impact in partnership with Hourglass Gallery, Lagos, Nigeria

Collaborative Project, Art and Culture, Ouida and June Creative Art Advisory (JCAA) Lagos, Nigeria

2021 - Group Exhibition - October Rain, Society of Nigerian Artists (SNA), Mydrim gallery, Lagos, Nigeria

Group Exhibition - Legacy, Mydrim Gallery, Lagos, Nigeria

Group Exhibition - WIMBIZ, Art and Fashion, (Curated by Ugoma Ebilah, Bloom Art Gallery, Lagos, Nigeria

RESIDENCY & WORKSHOPS

2024 Kuta Art Residency, Female artists program, Ogun, Nigeria

2022 “Supporting Art Education” Priory Preparatory School, October 1

2020 “Navigating the Tides of Change: Matters arising within the Art industry”(June 2-5, Remote)

2019 Workshop, Universal Studio of Art Lagos, September 17 -19

info@wunikamukangallery.com
www.wunikamukangallery.com

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Angelic Faces, 2024
Naomi Momoh