



...a portfolio by

Uyi Nosa-Odia *UNO*

ART

ist
UNO

March 2024

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Uyi Nosa-Odia UNO

CONTENT

WHY ART?

The one question I've been asked most frequently and I've often also asked myself is, 'why art?'

Like many artists, I started creating art from a young age. I was born and grew up in Benin City, one of Africa's oldest cities famous for its historical artworks collectively known as the *Benin Bronzes*. I learned to sculpt before going to study painting and general art at the renowned School of Art and Design, Auchi Polytechnic in Nigeria (2006).

During the 90s, Benin City experienced enormous socio-cultural change and numerous political upheavals. As a direct consequence of successive authoritarian military regimes, societies in Nigeria glided into near-anarchy with frequent violent riots and anti-government protests. In turn, authorities employed ever more brutal techniques for social cohesion. By the age of seven I had been 'disciplined' twice by a policeman for trivial childhood mistakes. Both instances involved horse-whips and teargas.

Art, music, acting, books, sports – culture and creativity took a new form and expanded both as a means of government opposition and social and recreational activities. I grew up on and was very engaged in these creative activities. To a large extent, they offered respite from rampant abuses, earned me admiration and spared me from more troubles.

But that was not enough. By the age of 20, I had participated in not fewer than five anti-government protests and riots jointly leading/planning one as a student union official in the university. My political activities exposed me to more troubles during my 20s. At the age of 27, in October 2014, I was shot twice in the head and left for dead.

In 2015, I fled into self-exile in Europe. First, I moved to Russia, where I studied briefly at the Ukhta State University of Technology. From Russia, I moved to and lived for a short period in Germany before moving to Luxembourg in 2017. Here and again, art became my necessary companion – a means for

me to make sense of my past while forging a new future. Since arriving in Luxembourg, I have established myself as a versatile artist with more than 20 solo and group exhibitions to my name in and outside of Luxembourg. As a self-exiled Nigerian artist, I mostly dedicate my art to socio-cultural related topics and projects.

I am the founder and president of Lëtz Art, a Luxembourg non-profit dedicated to creating, implementing and supporting social art projects for public benefit. Besides my art career, I have worked for a combined period of 15 years in finance, IT and entrepreneurship. Currently, I have worked as a business consultant and IT manager for Touchpoints ASBL supporting several small businesses and entrepreneurs in Luxembourg.

I love stories and in this portfolio, I will tell you many with my paintings. Dive in and enjoy!



Luji Nosh-Idia
uma

EXHIBITIONS



& PRESS

Exhibitions

Year	Exhibitions	Projects
2023	37. Jahresausstellung der Kunstwerkstatt Trier, DE	JADO X UNO Limited edition gin bottles
	Group Exhibition Kammellebuttek Art Gallery, Esch-sur-Alzette, LU	
2022	36. Jahresausstellung der Kunstwerkstatt Trier, DE	
	Tableaux de Fusion Kammellebuttek Art Gallery Sponsors: Esch2022	Tableaux de Fusion Kammellebuttek Art Gallery Sponsors: Esch2022
	Food and Art Exhibition Yabani by Chiche! Leudelange, LU	
	ArtManif Chambre des Salariés, Luxembourg, LU	
	Ren'Art (group exhibition) Peppange, LU	
	Nature Takes Over' 'Nuit de la Culture 2022 Esch-sur-Alzette, LU	

Year	Exhibitions	Projects
2021	X-Ray' Solo Exhibition Château de Larochette Sponsors: Omega 90	X-Ray' Solo Exhibition Château de Larochette Sponsors: Omega 90
	'Effervescence' Solo Exhibition Ruth Gallery, Casino Mondorf-les-Bains, LU	
	The Beautiful Healing' Solo Exhibition Luxembourger Wort, LU	
2020	'Never Seen Before' Solo Exhibition Kunstahus Gerwert, Idar- Oberstein, DE	
	Luxembourg Art Week (virtual)	
2019	Luxembourg Art Week	
	37. Jahresausstellung der Kunstwerkstatt Trier, DE	
	ArtManif Lux Expo, Luxembourg, LU	
	Fin du Hariko (Group exhibition) HARIKO Luxembourg, LU	

Press

My art as well as my story have been the subject of more than 10 media publications including news articles, a documentary film, radio interviews, TV broadcasts, audio podcasts and news blogs. Notable among them are with Deutsch Welle (DW), Germany; RTL, Luxembourg; Tageblatt, Luxembourg; Le Quotidien, Luxembourg; The Us People Podcast, UK; ICON Magazine, US/Nigeria.

Below is a selection of some notable ones in recent years.

- **Addis Walta TV** - Artist profiling and interview, 20 December 2023
- **RTL Luxembourg** - Radio and e-News interview, 23 August 2022
- **Le Quotidien Newspaper Luxembourg** - Interview, Issue No. 159, 12 July 2022
- **ESCH2022 Gazette** - Esch-sur-Alzette, July Issue, July 2022
- **UYI NOSA-ODIA, A PORTRAIT** - a documentary film produced by the *Comité de Liaison des Associations d'Etrangers CLAE asbl*, 10 April 2022
- **The US People Podcast** - Podcast interview, Season 3, Episode 108, 5 April 2022
- **HeART 2 HeART Conversations** - Hello ICON Magazine, Issue No. 6, 29 November 2021
- **DEEP** - eMagazine, *Literandra* Publication, 12th August, 2021.
- **THINGS2DO** - CASINO 2000 Journal, Mondorf-les-Bains, Luxembourg, Issue No. 12 Spring/Summer, 2021
- **Deutsch Welle DW, The 77 Percent Street Debate** - TV debate, Rautenstrauch-Joest Museum, Cologne, Germany. 08 July 2021.
- **Luxemburger Wort** - Newspaper publication, Issue No. 270, Vol. 172, 19 November, 2020.
- **ARA Radio Your Art Scene with Yasemin** - Interview. 20th August, 2022
- **Zeitung Vum Lëtzebuenger Vollek.** Issue No. 149, 11 August 2020
- **Tageblatt Newspaper** - Interview, Issue No. 155, Vol. 106, 22 July 2020
- **Lëtzebuenger Land Newspaper** - Culture Pop, 28 June, 2019

**"I paint to play, to love
and to speak. I make art
to live my imaginations,
curiosity, doubts and
beliefs"**

- UNO

Effectively, my professional artistic career spans many years and has seen the creation of over 100 paintings. About half of these are in private and public collections in Nigeria, Russia, Luxembourg, France, Lithuania, Belgium, Germany, Netherlands, UK and Spain. As you will discover in this catalogue, my paintings are contemporary, simplistic, distinctly colourful yet also *subdued*. I paint unconventionally with limited tools of improvised cups and bottles, often pouring and spreading paint on canvas with different levels of control. This self-developed technique results in my three ecstatically distinct groups of paintings.

A group of my paintings involve painting small distinct puzzle-like shapes and objects to create a whole painting. I developed this technique in 2006 and I started using it as a predominant means of painting after arriving in Luxembourg in 2017.

Painting in this manner did not just become a means of artistic creation but also a form of mental therapy. This is in part due to the level of concentration, calmness and time required to complete the canvas.

A second group of my paintings are achieved through a less controlled pouring of mixed colours from cups and bottles to create the desired image on canvas. I started experimenting with this technique in 2009.

The third group of my paintings are achieved by pouring mixed colours from nuzzle-tipped bottles to create waves of lines or droplets on canvas. I have mainly used this technique for paintings inspired by memories of hallucinations as well as paintings serving as *cleaners* for the puzzle-like paintings.

OS K B O W T R A

RECENT / Available

ARTWORKS





FATHER, THE METALSMITH

FATHER, THE METALSMITH

160 x 200 cm

Acrylic on canvas

2024

Part of the *Juju Peple* project
(Available)

This painting is a testament to the lineage of strength and craftsmanship within my paternal heritage and the Edo people.

In it, I expressed religious rites and motifs with symbols and colours. For example, the background is dark gray, recalling the colour of different metals. All the colours are dark, evoking the strength and danger of metals and their blacksmith. However, the traditional outfit of the "father" is kept in light blue tones, in order to evoke the possibility of using his strength for good.

In this masterpiece, I pay homage to the traditions and rituals of the Edos in Southern Nigeria, delving into the rich tapestry of religious and cultural identity. The title, "Era n'Ogiogun," echoes through the ages, symbolizing the legacy of craftsmanship and spiritual connection passed down through generations.



MOTHER, THE PRIEST

IYÉ N'OHÈN (MOTHER, THE PRIEST)

160cm x 200cm

Acrylic on canvas

2023

Part of the *Juju Peple* project

(Available)

"Iyé n'Ohèn (Mother, the Priest)" looms large before me, a testament to my journey of reclaiming and proclaiming my African roots. In this 160 by 200 cm acrylic portrait, the canvas bursts with contemporary vibrancy, a kaleidoscope of colors birthed from improvised materials, each colour flow a dance of ancestral echoes.

As UNO, I've woven a symphony of hues that breathes life into the age-old religious practices of the Edos in Southern Nigeria. "Iyé n'Ohèn" is not just a painting, it's a chapter in the Juju People project—an exploration of my African religious and social identity. It's a canvas that encapsulates the juju-priestly heritage of my maternal forebears

The focal point emerges—a mother, her eyes reflecting the wisdom passed down through generations. On her face, I've etched the rituals, traditions, and spiritual tapestry of my ancestors. She stands in priestly grace, embodying the essence of the title, "Iyé n'Ohèn."

As I gaze upon this resplendent canvas, I see more than paint on a surface. I witness a legacy unfolding, a family portrait transcending time. With every controlled or uncontrolled pouring of acrylics I preserve the strength of familial bonds and the echoes of ancient rituals. This painting is not just colors on canvas, it's a bridge connecting the present to the roots of a rich cultural tapestry—a visual feast that speaks volumes about who I am and where I come from.



L.A.L.A

L.A.L.A.

2022

Acrylic on canvas

160 x 200 cm

(Available. Artist collection)

A long time ago in the town of Ugo, Old Benin Kingdom, a blacksmith forged metal tools and weapons with great craftsmanship and dexterity. But that was only one part of his creative process. The other half consisted of strong juju and rituals. For he was a chief and an oracle.

About half of the creative process for this painting *is* juju and ritual. The overarching goal of it was for me to create something *complete* and *unfinished* in a non-opposing manner. After all, don't we all want our best relationship to be complete and unfinished? .



UHUN (HEAD DEITY)

UHUN (HEAD DEITY)

Acrylic on canvas

160 x 200 cm

2022

(Available. Artist collection)

Most coveted amongst thousands of the *Benin Bronzes* are the Bronze Head(s). One was sold for £10m in 2016. This painting, first in *The Juju People* project, offers contemporary interpretations to the centuries old religious practice of the *Edo People* (formerly *Benin Kingdom*, in southern Nigeria). Practiced by millions and central to the religion is the belief that the head is the seat of the *Ehi* (soul/spirit) and a direct link to one's ancestors.

This painting is to my *Uhun*. The earthy colours used to capture the face was inspired by the predominantly reddish orange soil of Edo, my homeland. Whereas, the background's bluish green colour is reminiscent of the verdigris patina formed on brass, bronze and copper, materials used in the *Bronze Heads*. The smoking pipe serves as a link to my forebears, particularly my great grandmother who was a *juju* priestess and was known to smoke pipes.

UNO XS Series



I

(Unavailable, private collection, Luxembourg)



II



III



IV



V



VI



VII

(Unavailable, artist collection)



VIII



IX



X

UNO XS (PATTERNS & SHADOWS)

Series 1 – 10

40cm x 50cm

50cm x 70cm (incl. frame)

Acrylic, Acryl

2023

The UNO XS series distills my artistic essence onto smaller canvases (40x50), creating an intimate and captivating visual experience. Within the inaugural installment, 'Patterns and Shadows', the collection becomes a vibrant tapestry, weaving together the rich cultural heritage of West African patterns, motifs, signs, and symbols.

At its core, the series draws profound inspiration from the rich and colourful fabrics of my mother's traditional attires, where every pattern tells a story and every color carries a cultural resonance. This homage to her sartorial elegance becomes a celebration of the intricate details that breathe life into these canvases

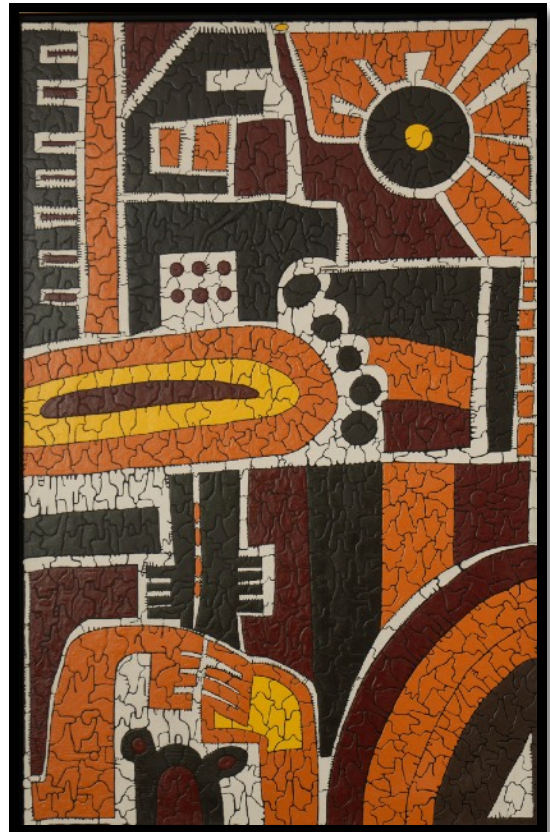
In addition, the narrative expands beyond the personal, delving into the mystical realm of folkloric deities and religious traditions like the mesmerizing 'Mami Water'.

In 'Patterns and Shadows', each painting is a dance between tradition and innovation on the one hand, and ancient and contemporary on the other – a symphony of colors echoing the vibrancy of cultural stories. It invites the viewer on a visual journey, where every canvas is a portal to a world where art and heritage intertwine, creating a mesmerizing dialogue between the past and the present.

INCANTATIONS I, II & III



I



II



III

*Ehimwen! Énikarho! Olokun! Ovia!
Ogun! Eziza!
Kai n'isunuyi, kai n'imasunuyi.
Wa do sumwen.
Wa do sumwen se ede ehi.*

*My spirit! Ancestors! Olokun! Ovia!
Ogun! Eziza!
Some I have mentioned, others I
have not.
Come and guide me.
Guide me through to the end.*

”

INCANTATIONS I, II & III

2022

Acrylic on canvas

I - 90 x 135 cm

II - 80 x 125 cm

III - 85 x 135 cm

(Available. Artist collection)

INCANTATIONS I, II & III are a series of paintings invoking symbols, signs, motifs and patterns used in the worship of *Eziza, Ogun, Olokun* and other Edo (southern Nigeria) deities and gods. The paintings are a prequel to the 'Juju People', a project that reclaims and reimagines African religions and identities.

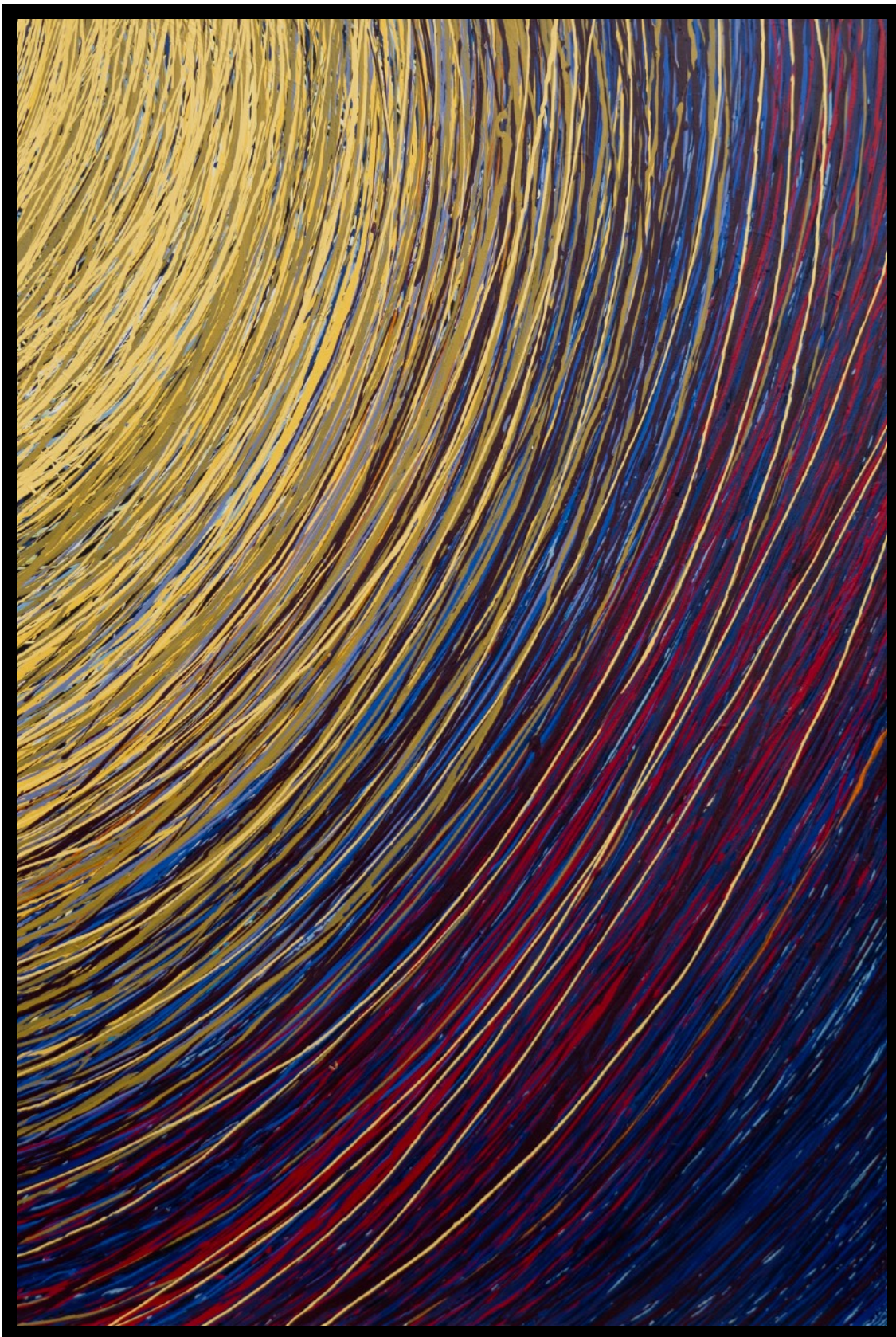
Local religious practices in Edo involve divinations which are sometimes expressed through incantations or the drawing of specific signs and symbols to form patterned motifs.

In 1995, my family moved to a part of Benin City where, at the time, traditional religion and administration were still in full pr-

actice and adherence. Shrines dedicated to the worship of local gods and deities were in different entrances and exits of the communities and in surrounding forests. Often, there were elaborate motifs and patterns drawn on walls and on the grounds around the shrines. These motifs were replaced every fortnight and during rites and ritual events. These and other local practices were a constant source of curiosity through my adolescence.

I painted *INCANTATION I, II & III* to invoke the goodwill of Edo deities for the 'Juju People' project.

With *INCANTATION I*, I asked for the protection of *Ogun* and *Eziza* through the *day* and the *night*. Whereas, with *INCANTATION II*, I asked for guidance through the *journey* and offered *thanks* and *gratitude* to *Ogun*. In *INCANTATION III*, I asked for a *bountiful harvest* and *fertility* from *Olokun*.



ENDLESSNESS

2022

Acrylic on canvas

100 x 150 cm

(Available. Artist collection)



UNTITLED

2022

Acrylic on canvas

100 x 200 cm

(Available. Artist collection)



LE TIGRE

2020

Acrylic on canvas

160 x 160 cm

(Available. Artist collection)

Le Tigre (The Tiger) is the third painting in a series of paintings of endangered animals. It is my interpretation of a tiger calling for help under the onslaught of poaching and deforestation. The painting, like the *Rhino* and *Un Éléphant ou d'Ivoire*, were created between 2018 and 2020 as part of my support for the protection of wildlife and nature.



SPRING

2020

Acrylic on canvas

160 x 160 cm

(Available. Artist collection)

I love walks. Never more so than during the 2020 COVID-19 lockdowns . The forest floor filled with blooms and blossoms. Or maybe the pandemic had

forced *me* to notice this more during this unexpected break as spring renewed the land. This painting was my effort to preserve those moments spent walking or watching birds and insects in *nature* while the world slowed to a halt.



RAIN OF COLOURS

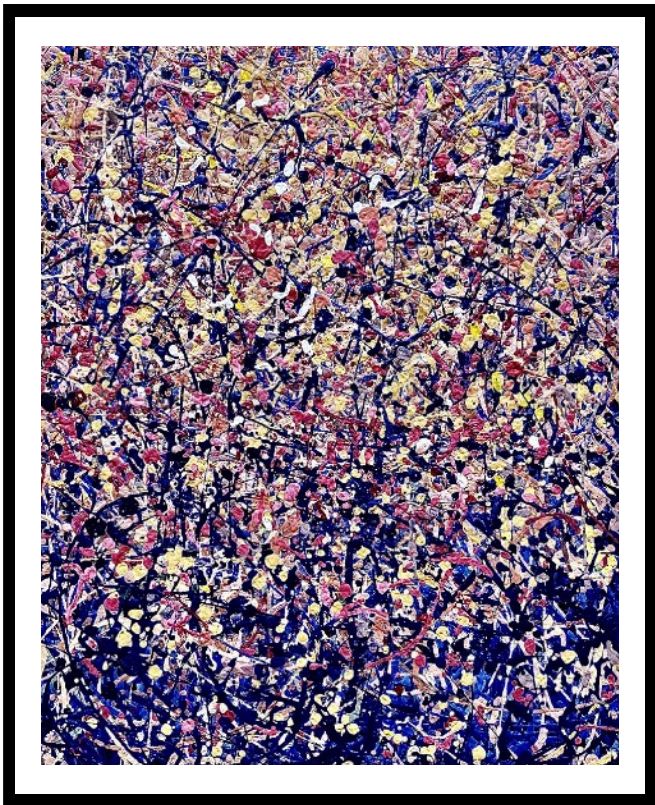
2020

Acrylic on canvas

200 x 200 cm

(Available. Artist collection)

A part of being an artist is having wild imaginations. I imagine that one day I can make colours rain from the sky. Until then, this painting serves the purpose for me. But I warn you, if you look closely, you might find out more about life and survival.



LES ÉTOILES (THE STARS)

2020

Acrylic on canvas

40 x 50 cm

50 x 70 cm (*incl. frame*)

(*Available. Artist collection*)



RHINO II

2020

Acrylic on canvas

100 x 80 cm

(Available. Artist collection)

This is the second rhino painting created as part of the endangered animals painting series. The first, *Rhino I*, has been in the *Commune de Niederanven's* collection since 2018.



AMÈ (WATER)

2021

Acrylic on canvas

110 x 80 cm

Part of X-RAY project

(Available. Artist collection)

A man lost his dog, his house, his wife and his children to a great flood. While he despaired and grieved, he noticed that he was very thirsty and quenched his thirst with a full jug of cold water.

Water kills, water we must drink.

- An Edo folklore.

DEMONS IN MY HEAD

2021

Acrylic on canvas

200 x 200 cm

This expansive abstract painting offers a tantalizing glimpse into the chaotic depths of a creative mind. Bold and vibrant colors collide in a whirlwind of energy, reflecting the untamed essence of my artistic expression. Each splash and pouring reveals a glimpse of the tumultuous journey of inspiration, with layers upon layers of emotion and imagination interwoven within the canvas. 'Demons In My Head' invites you to embrace the wild beauty of creativity in its rawest form.



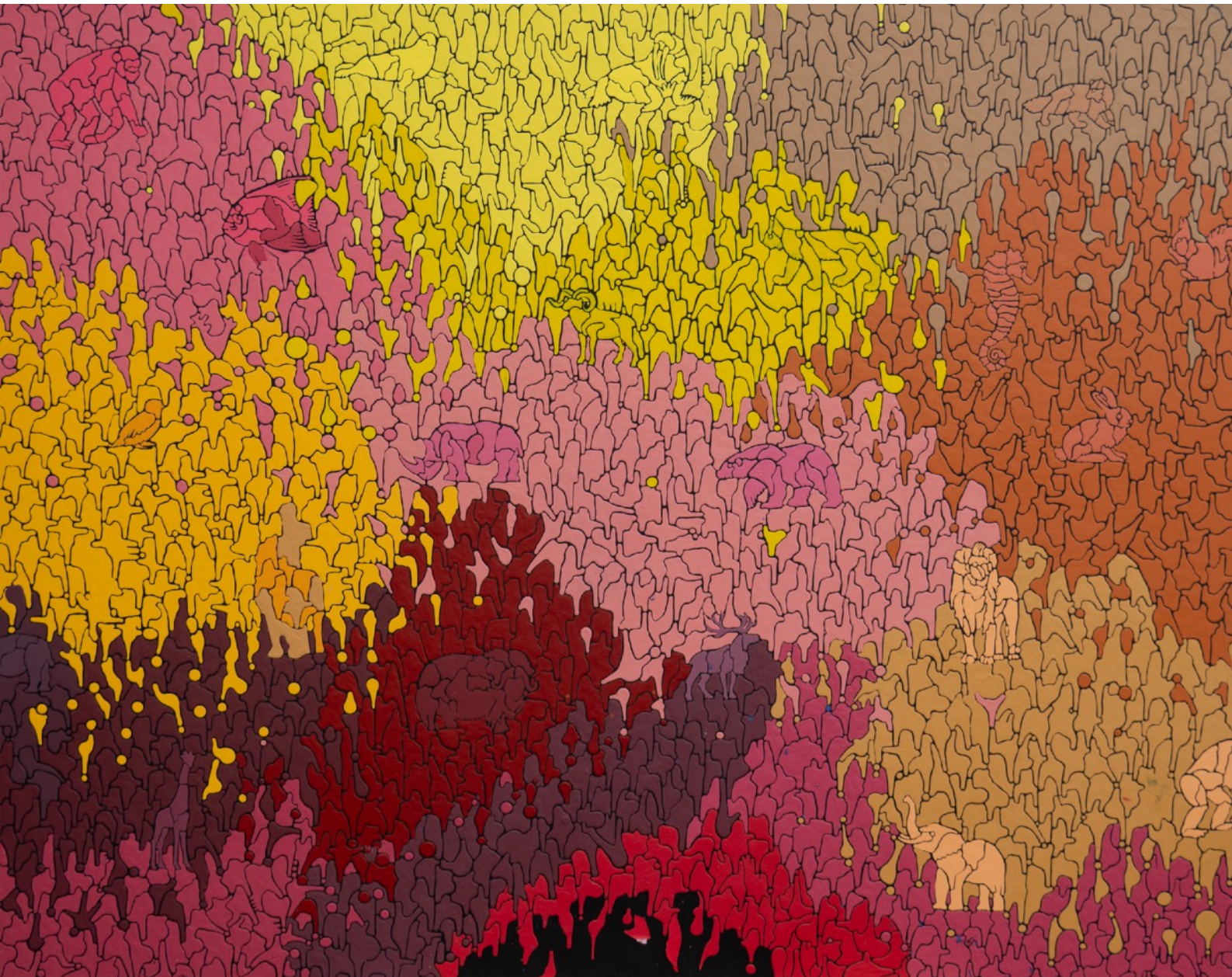
WORLD ON FIRE

2020

Acrylic on canvas

200 x 160 cm

This large-scale painting, created through an aggregation of painted pieces, serves as a captivating portrayal of nature's intricate beauty. Upon closer inspection, one discovers numerous hidden animals nestled within, each a poignant reminder of the delicate balance of our ecosystems. Through this work, the I aim to raise awareness about mass extinction and advocate for the preservation of our precious natural world.



LA VIE (LIFE)

2019

Acrylic & oil on canvas

200 x 160 cm

(Available. Artist collection)

Every painting has a life of its own. Some take a more dramatic form than the others. *La Vie* started out as a giant still-life painting. After a salvageable accidental colour spill, I saw something different on the canvas. This is the semblance of what I saw.





IN THE BEGINNING

2019

Acrylic on canvas

200 x 160 cm

(Available. Artist collection)

Many many years ago, colours would fill my eyes and my head until I slipped into unconsciousness in a sea in the clouds.

Many years ago, I learned about malaria induced hallucination in children.

Some years ago, I started remembering those dreams.

In The Beginning, like the others of its kind is part of a series of paintings inspired by my childhood memories of hallucinations and my early development of synesthesia.

I created the painting as my interpretation of Stephen Hawkin's 'A Brief History of Time', one of my favourite books. The painting, as intended, creates an optical illusion of expansion.

(Painting on the previous page)



DEMAIN (TOMORROW)

2018

Acrylic on canvas

145 x 100 cm

(Available. Artist collection)

We have come so far from the moment of our births. The walk of life that started with a single step. The painting was used as a self reminder that however big a dream might be, it is only achievable if one can begin with baby steps.



CONTENTMENT

2018

Acrylic on canvas

145 x 100 cm

(Available. Artist collection)

I love shoes, I admit. In the spring of 2018, I could barely afford a new pair. Frankly, I had more important things to worry about while I sketched in bed in *Foyer Maternité* (a now-demolished Red Cross asylum seekers and refugees camp).

For every low I felt, I could easily find someone who suffered worse. For instance, while I was in a hospital in Moscow alone recovering from a surgery, I met a man who'd lost almost all four of his limbs.

Creating *Contentment* was my figurative way of reminding myself of social class I've always belonged to. Not the rich, not the poor, but the contented.



LA FAMILLE (THE FAMILY)

2020

Acrylic on canvas

150 x 100 cm

(Available. Artist collection)

Family sucks

Family hurts

Family talks

No matter what

Family is all



ADAM

2019

Acrylic on canvas

100 x 80

(Available. Artist collection)

Adam was a human. Neither white, brown nor black.
Neither man nor woman.



LA FEMME III (THE WOMAN III)

2019

Acrylic on canvas

160 x 120 cm

(Available. Artist collection)

Third in a series of portrait paintings of women, the series spotlights similarities in struggles that women face worldwide. Five paintings of different sizes, colour schemes and models were created for the *La Femme* series between 2018 and 2020. Three are in private collections in Luxembourg and Germany and two, including this, remain in my private collection. In this version, I painted the face on the side of the canvas. I did this to imply the often second place women are forced to occupy in societies through patriarchal practices.



**UN ÉLÉPHANT OU D'VOIRE?
(AN ELEPHANT OR IVORY?)**

2018

Acrylic on canvas

145 x 100 cm

(Available. Artist collection)

This is the first in a series of three endangered animal painting series. This, like the others, a rhino and a tiger, were created to support the conservation of nature and wild life.



LE MAÇON (THE BUILDER)

2018

Acrylic on canvas

200 x 200 cm

(Available. Private collection. Luxembourg)

First, he builds himself. Then his family. *He* is the society.

SOLD / UNAVAILABLE

ARTWORKS





FESTIVAL DES NATIONS 2022 LOGO

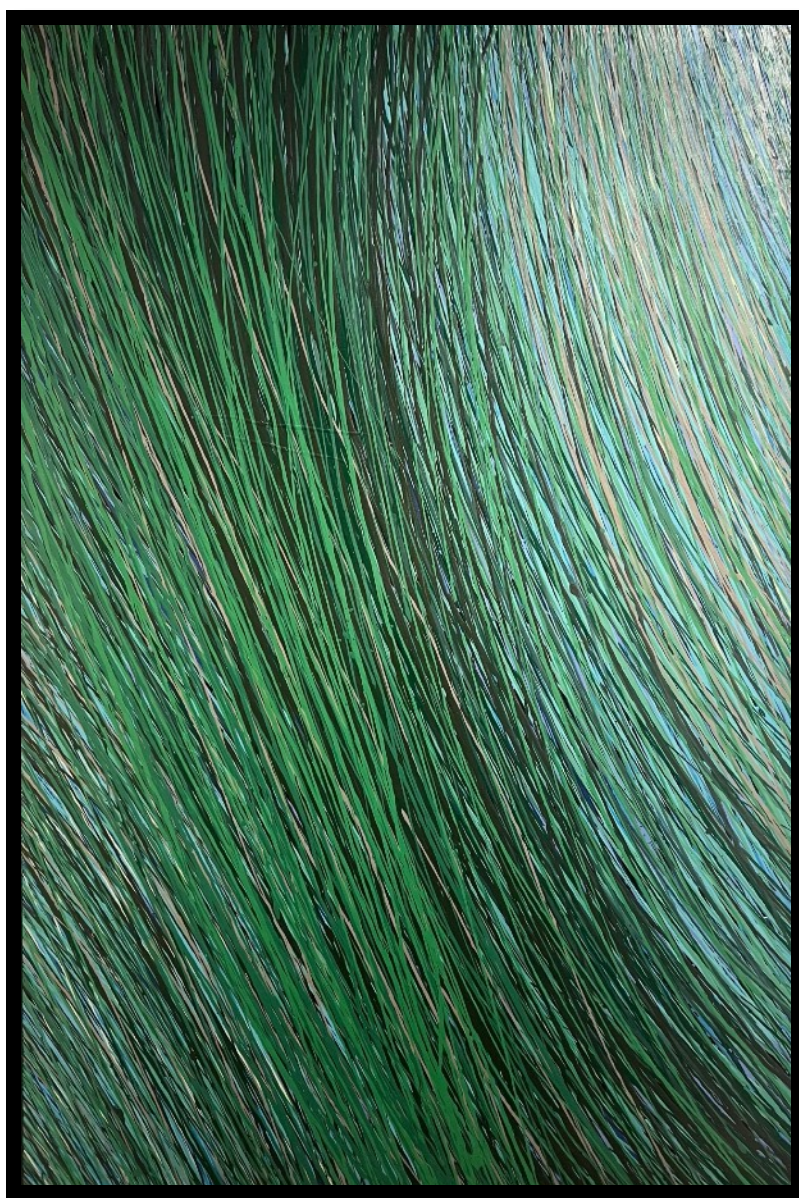
2022

Acrylic on canvas

100 x 80 cm

(Sold. Ville de Grevenmacher collection)

The painting was commissioned by the integration committee of the *Ville de Grevenmacher*, Luxembourg, to mark its annual Festival of Nations 2022 event. The original logo design was created by the committee.



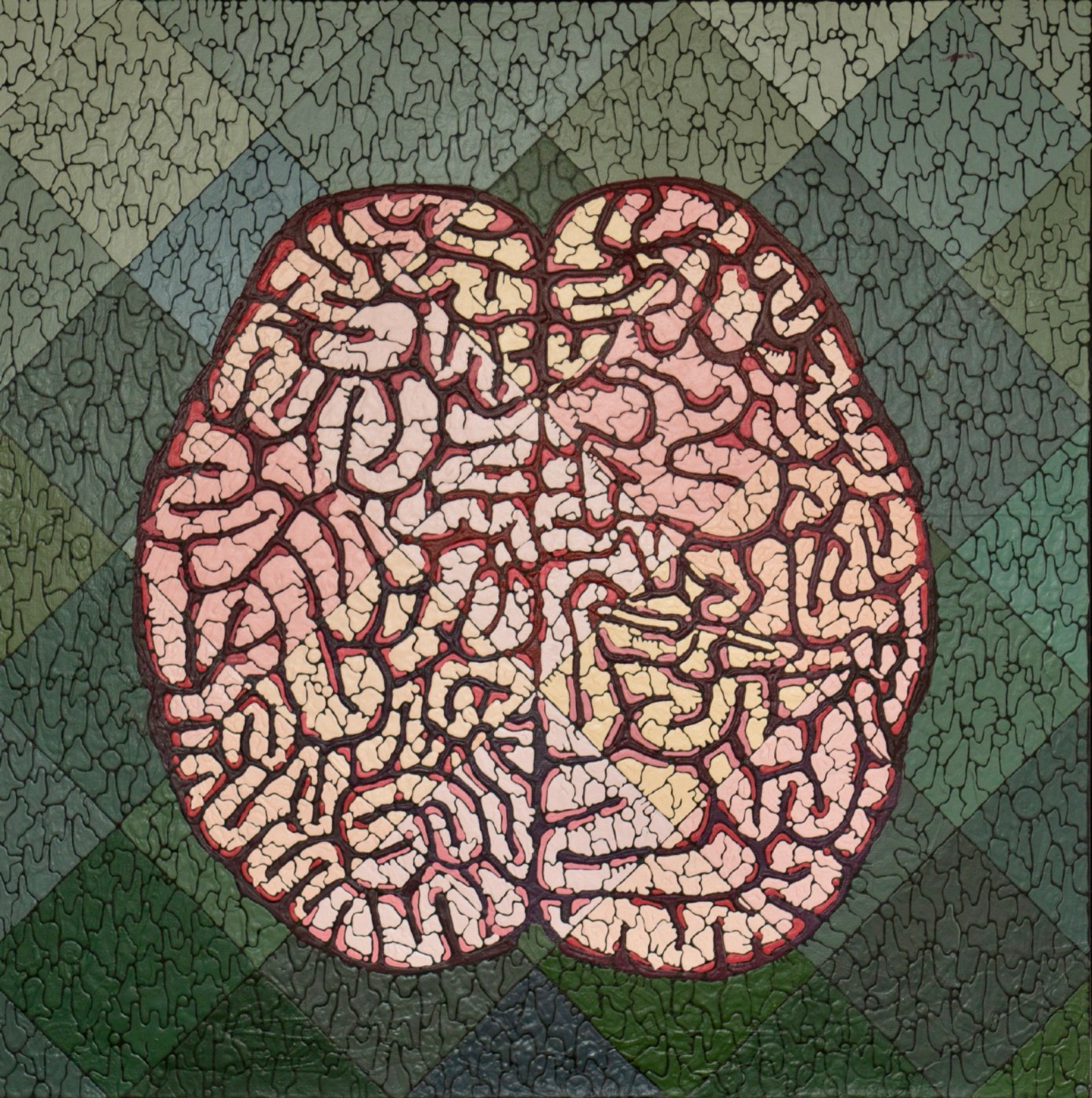
GRASSES

2022

Acrylic on canvas

100 x 150 cm

(Unavailable. Private collection. Netherlands)



In The Head (The Brain)

2021

Acrylic on canvas

100 x 100 cm

Part of the X-Ray project

(Unavailable. Private collection, Luxembourg)

In this painting, I lay bare the complexities of the human mind, particularly in the context of mental health. The brain takes center stage, as if inviting viewers to explore its inner workings. With it, I pose a poignant question: when the brain is afflicted by illness, where can one begin to search for healing? This introspective piece serves as a powerful reminder of the importance of addressing mental health issues and promoting understanding and empathy among those who are faced with mental health challenges and their loved ones that suffer with them.



UNTITLED (COMMISSIONED)

Acrylic on canvas

100 x 100 cm

2021

(Unavailable. Private collection. Luxembourg)



DREAM

2021

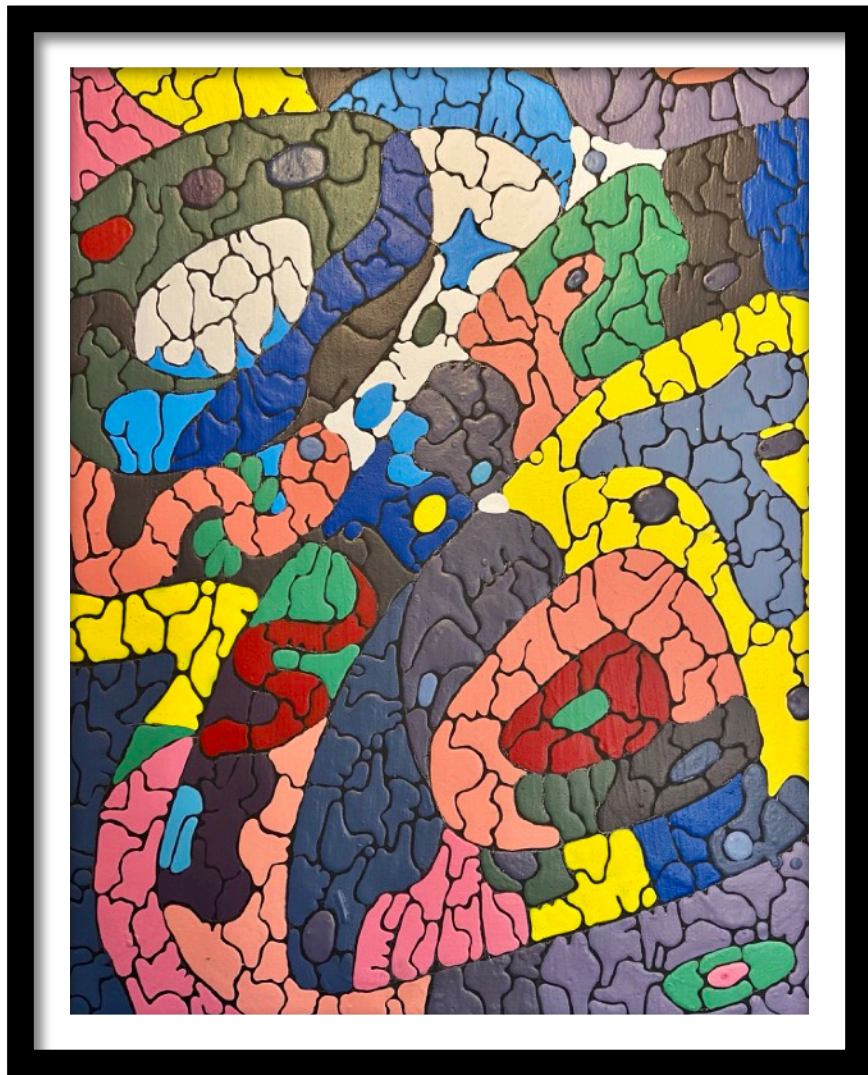
Acrylic on canvas

70 x 70 cm

Part of X-RAY PROJECT

*(Unavailable. Private collection.
Luxembourg)*

Most parents have great hopes for their children. But who can determine the future? A father said to his young son, "dream son, dream!". But the child died before his 12th birthday. I created the painting to represent the irony of hoping, a sub-theme of the X-Ray project.



UNTITLED (COMMISSIONED)

Acrylic on canvas

100 x 100 cm

2021

(Unavailable. Private collection. Belgium)



INTERTWINED

2018

Acrylic on canvas

100 x 80 cm

*(Unavailable. Private collection.
Luxembourg)*

A figurative abstract painting created to capture the moment lovers lock lips and become one.



LA SOCIÉTÉ II (SOCIETY II)

2018

Acrylic on canvas

200 x 100

(Unavailable. Private collection. Luxembourg)

This painting, like the first version, was created from my unending rumination about human connections, physical or otherwise. As can be observed in the painting, we are all linked to the rest one way or another. The first version is in a private collection in Spain.

THE FAMILY CIRCLE

2018

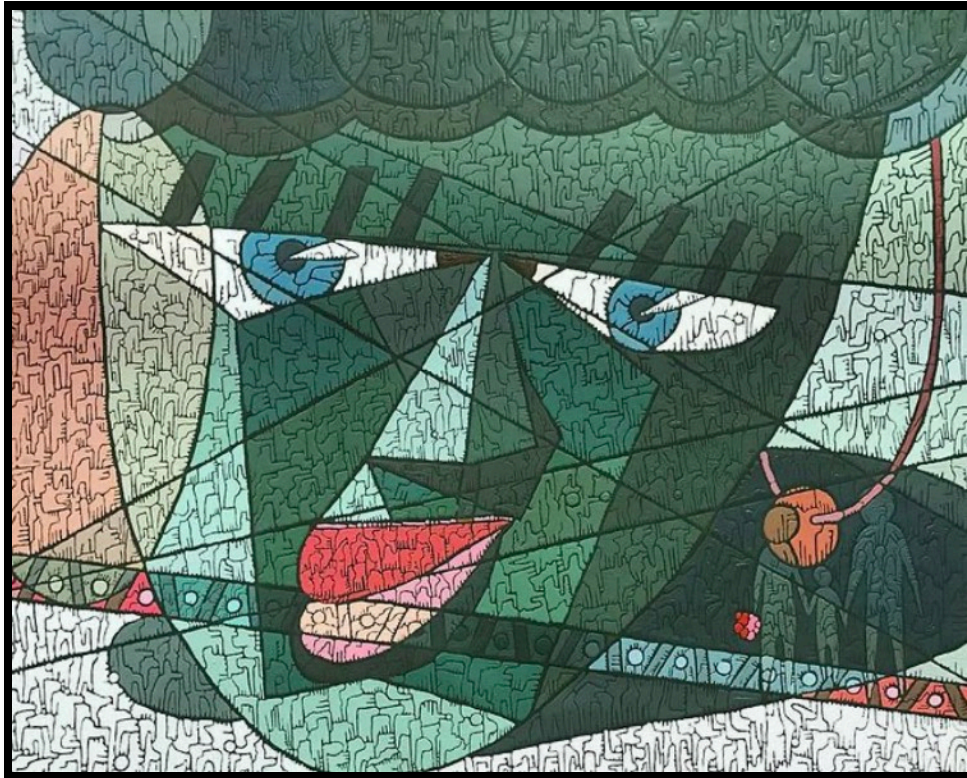
Acrylic on canvas

200 x 100

*(Unavailable. Private collection.
Luxembourg)*

This is an abstract family portrait. The painting comprises of two large circles (representing couples) fused together to create a middle circle (representing children).





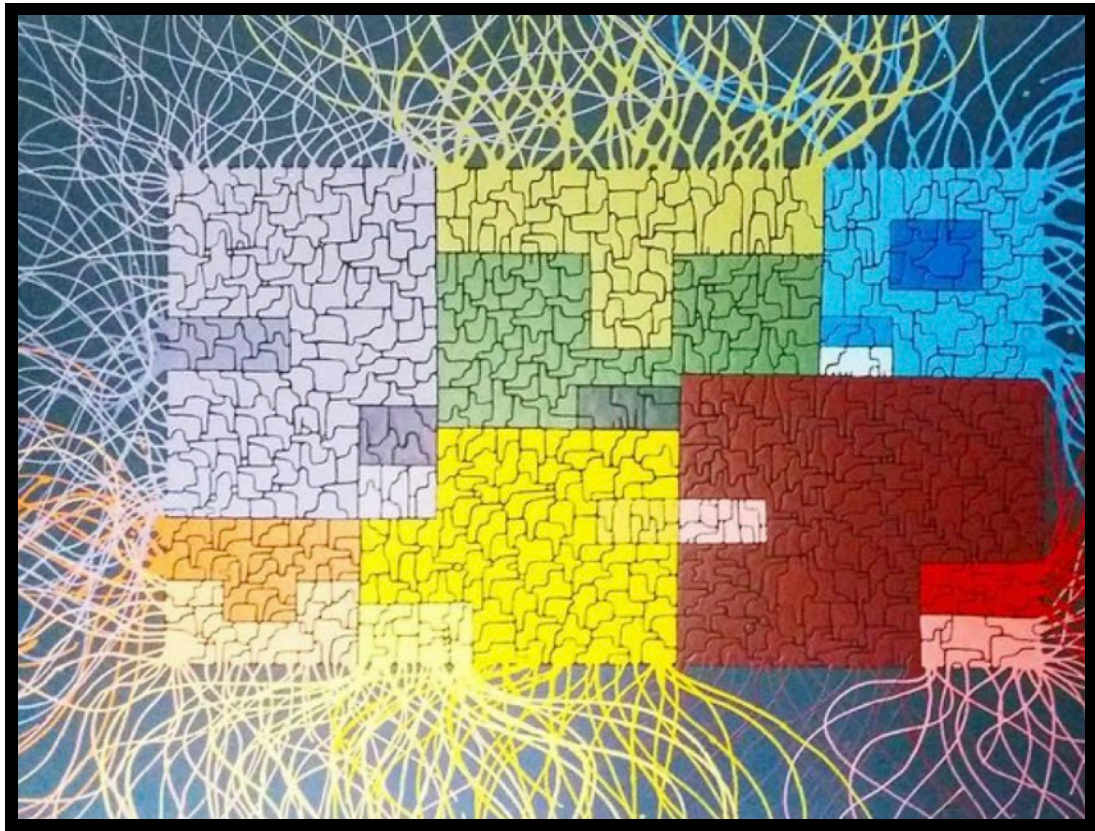
REFLECTION

2018

Acrylic on canvas

100 x 80 cm

*(Unavailable . Private collection.
Luxembourg)*



THE BOXED LIFE

2018

Acrylic on canvas

145 x 100 cm

(Unavailable. Artist collection)

In 2018 when I created the painting, I had moved five times in three years. There was a similarity in how people lived in all these cities and towns which was in stark contrast to societies in Nigeria – a more individualistic approach to life. Sometimes, I would catch myself adapting and wonder if I was selling out. I created this painting to preserve my observation and adaptation in colourful abstract themes.



S T O E J O R R E

Besides participation in solo and group exhibitions, I enjoy creating art projects. It usually involves the creation of a body of artworks to focus on a given topic.

A few of my recent projects are detailed in the following pages.

UNO

THE JUU JUU PEOPLE

a painting project

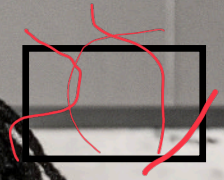
THE JUJU PEOPLE

is an ongoing contemporary painting project I started in 2022 to reclaim and proclaim my African religious identity. It consists of the creation of several paintings using myself and family members as models to paint stories of deities, gods and religious characters of the Edo cosmology & mythology that inspire its traditional practices and beliefs.

I have carried out extensive research as a part of the project. Besides using a large collection of literary and media materials related to the subject, I drew from my visits to museums housing original Benin Bronzes created as shrine objects for religious, traditional and historical purposes. On the ground in Benin City (Edo, southern Nigeria), my brother, Hillary Odi-Nosa, a well known journalist and radio/TV presenter, carried out interviews with about 10 'juju' priests and worshippers in their shrines. Videos from these interviews will be made into a short film and shown during exhibitions of the 'Juju People'.

Through this project, I will be creating contemporary and visual materials that will add to existing tools for understanding African traditions and beliefs especially for the African diaspora.

As of January 2024, two paintings, *UHUN (Head Deity)* and *IYÉ N'O HEN (Mother, The Priest)*, have been completed while three others, *IYÉ (Mother Deity)*, *OLOKUN* and *OHEN (The Priest)*, are being worked on.



TABLEAUX DE FUSION

A PROJECT CATALOGUE

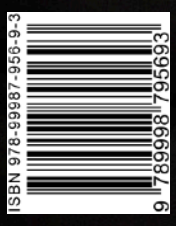
a social art project for the
celebration of the European
Capital of Culture, Esch-sur-
Alzette ESCH2022

created by

UNO

featuring:

**17 artists, 27
countries, 45
artworks and 1**



TABLEAUX DE FUSION



Tableaux de Fusion, TdF, was created by me in 2019 and won favorable reviews from the ESCH2022 jury. It was selected as part of the projects implemented to celebrate the 2022 European Capital of Culture, Esch-sur-Alzette, ESCH2022. The project fused together four art forms of photography, printing, digital art and painting in the creation of 45 *tableaux* (canvases). These canvases represented the 27 EU member states, the 17 communities of the Culture Capital and the international community in Luxembourg.

The project's goals were to: promote artistic cooperation, cele-

brate Luxembourg's cultural diversity, facilitate integration, and, archive history with art.

I implemented *Tableaux de Fusion* in collaboration with 16 other artists of different nationalities, residency status and artistic professions while being an asylum seeker myself. As part of the project's implementation, I toured and made research about the ESCH2022 Region in liaison and collaboration with local institutions, organisations and individuals.

The 45 artworks produced in the course of implementing TdF were exhibited at the *Kamellebuttek Contemporary Art Gallery* in

Esch- sur-Alzette, from July to October 2022. One of the artworks was later leased by the Integration Commission of the Grevenmacher commune and exhibited as part of their 2022 Festival of Nations annual event.

Scan the QR code on the right or follow the link below to watch the exhibition event video.

<https://youtu.be/4kjH4Mz9Wi8>

Download/view project catalogue via the QR code on the right or the link below.

<https://shorturl.at/koLOS>



QR code: TdF Exhibition



QR code: TdF Catalogue

X-Ray

An Exhibition about Mental Health

by UNO

Lycée Bel-Val: 1 - 6 July (100, Avenue du Blues, L-4368 Belvaux)

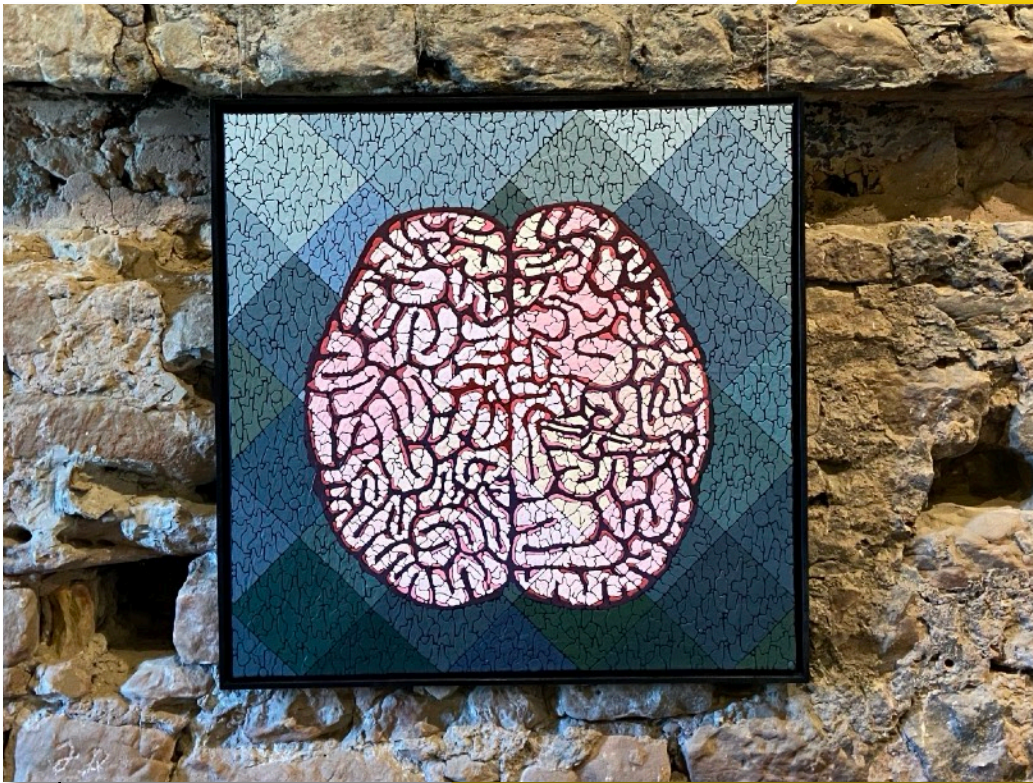
Larochette Castle: 13 - 29 August (Montée du Château, L-7622 Larochette)

Vernissage - 6 pm, 13 August (Larochette Castle)

SUPPORTED BY:



Literandâ



X-Ray

X-Ray

is a social art project I created and implemented in 2021 in partnership with the organisations, Omega 90 ASBL, the Ville de Larochette, Literandra ASBL and the Larochette Castle Museum & Monument. It involved the creation and exhibition of ten paintings and ten resin sculptures to raise awareness about mental health in young people.

The exhibition was held in the 11th century castle. A digital magazine titled, *DEEP*, was published by *Literandra* to document details of each artwork and the project in general.

You can download a free copy through the link below or by scanning the QR code on the next page.

<https://shorturl.at/GOW67>



QR code: DEEP Magazine





**COLLABORATION
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COLLABORATION
COLLABORATION**



JADO X UNO

A limited, signed and numbered edition gin bottles with the painting 'Uhun (The Head)' as the label.
Limited to 300 bottles.





*Home/Studio
Buscharage, May '23*



CONTACT

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