

THE LANGUAGE & IMAGE OF US

Curated by: Zahra Faye and Jason Colchin Carter.

20 Feb – 3 April 2026

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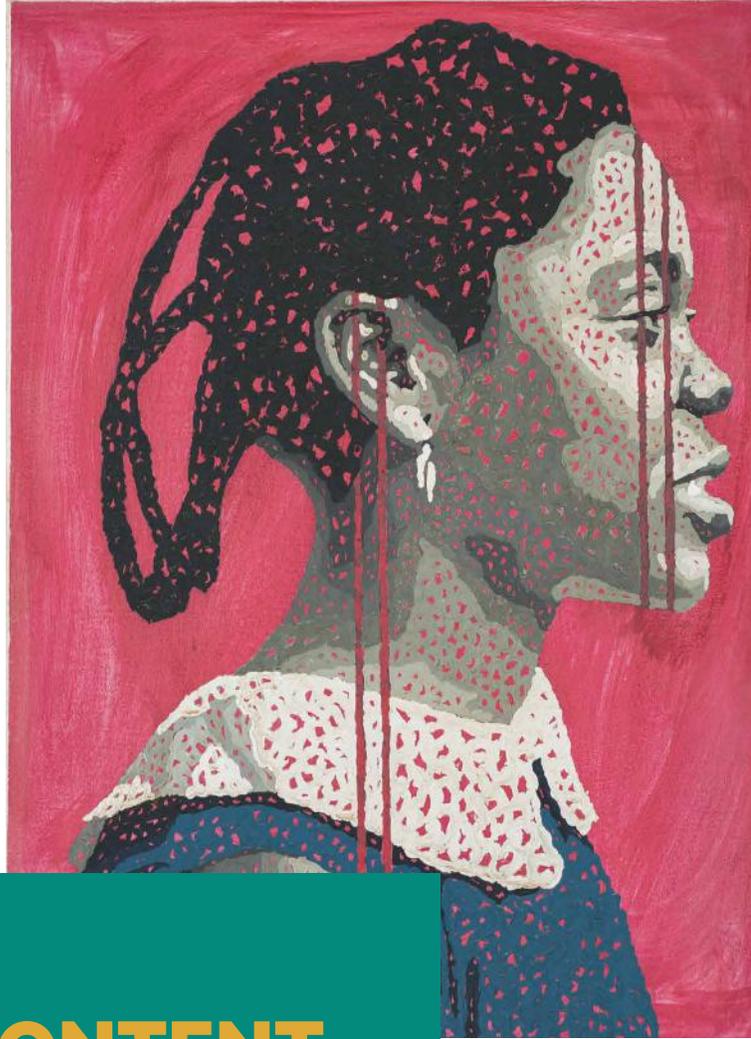
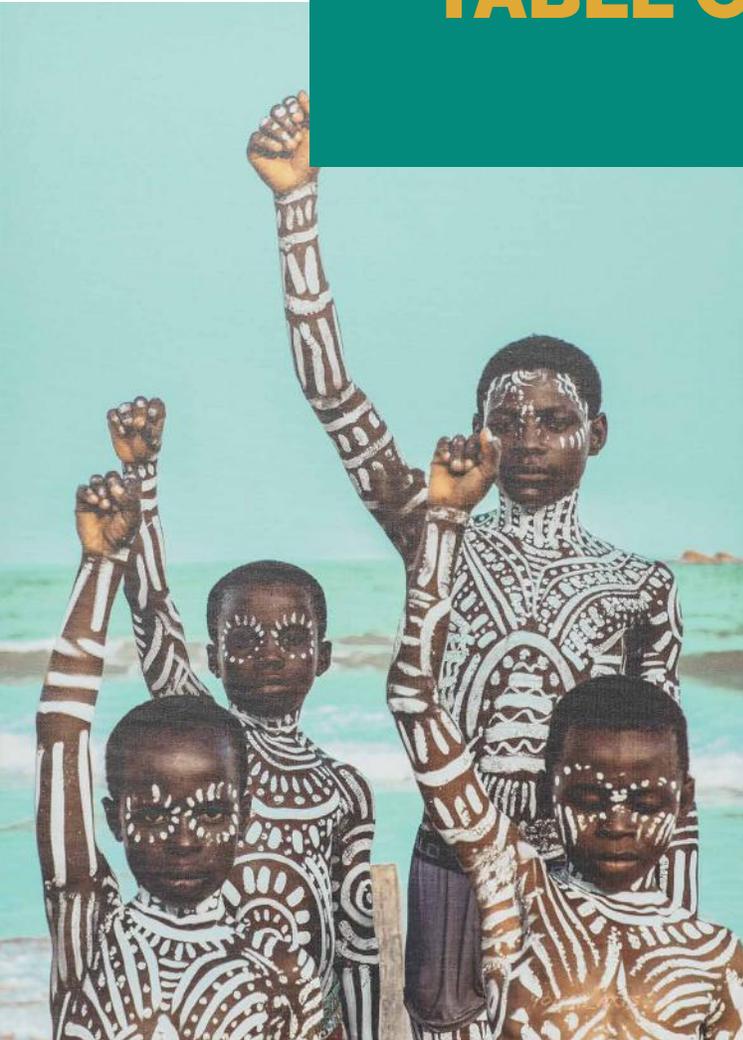


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CURATORIAL STATEMENT

The Language and Image of Us

This exhibition looks at how African artists are reworking the tools that were used to distort them.

Language and image, two instruments that have shaped how we've been perceived for centuries. They've been used to rename us, our bodies, our countries, and our gods. They've drawn us without asking. Captioned us without consent. Made images of us that we didn't choose.

This exhibition brings together artists from Ghana, Nigeria, Benin, Togo, the UK, and the wider African diaspora whose practices challenge the way black bodies, black histories, and black expressions have been framed. The works span painting, sculpture, textile, installation, and mixed media. Most importantly, they span intent.

The artists in this exhibition take language and image into their own hands and on their own terms. Some use discarded materials from the ocean to show what has been dumped, erased, and returned. The ocean has long carried the weight of African lives through slavery, migration, and waste colonialism. When an artist collects what the sea brings back and turns it into form, it becomes a record and a confrontation telling us that what was thrown away is still present and still speaking.

Others work with synthetic hair and natural fibres. Hair that was once worn, straightened, extended, rejected, becomes structure now. It speaks, becoming language and something that can no longer be thrown away quietly. Africans have been sustainable long before the word sustainability was coined.

Another artist explores transportation, queuing, and public systems. These are not neutral topics in postcolonial Africa. Queues are about access. Movement is about control. The systems we move through shape how we see ourselves and how we are seen. In his work, the daily routine becomes visual architecture. He shows us how we are organised, delayed, surveilled, and still, how we adapt.

Others paint bodies with symbols from precolonial cultures. It's not spiritualism for aesthetic's sake. It's a way of rejecting imposed systems with older ones. Using the skin as a site of knowledge, communication, and cultural retention. These markings are very specific. They speak back to colonial archives that catalogued our bodies like property and removed our symbols like errors.

We also see artists using soil-based pigment, traditional textiles, surreal figuration, archival stitching. Listen, ALL of it ties back to a central aim which is to build a self authored visual record. One that stretches across personal, political, spiritual, and social lines.

As you step into this show, please remember that you're stepping into centuries of redirection. The works are personal expressions and part of a larger correction against invisibility, distortion, and forced silence. OUR language, OUR image.

The language and image of us is layered because our history has been layered. These artists are not offering simplified stories. They are showing the complexity we've always held. They are doing what museums, governments, and textbooks often refused to: represent us without reducing us.

We are no longer asking to be seen. We are seeing ourselves, and showing that on our own terms.

This is the language and image of us.

MÓYÒSÓRÉ MARTINS

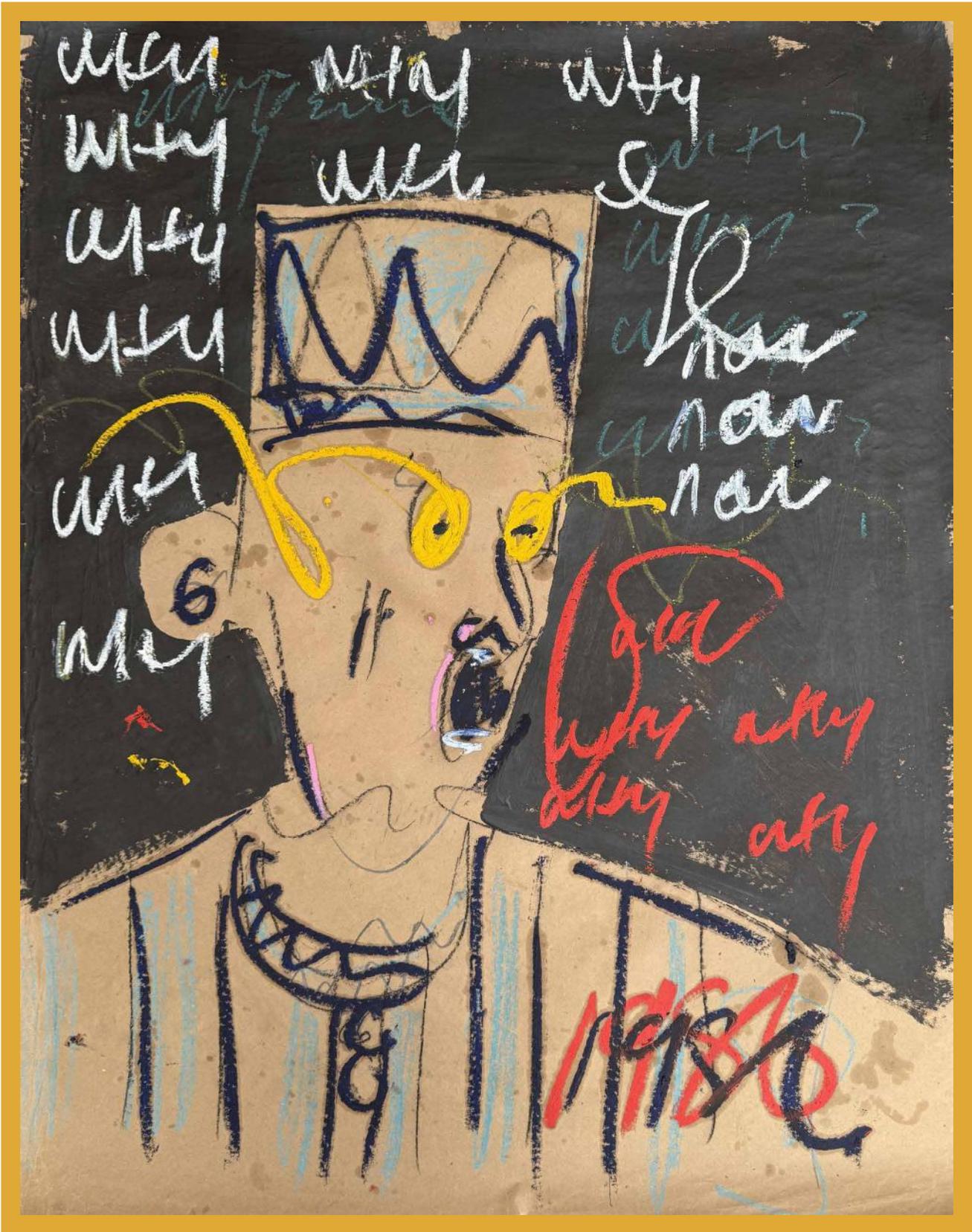
Móyòsóré Martins is a self-taught mixed-media artist. Raised in Lagos, Nigeria by a Brazilian father and a Nigerian mother from Ekiti state, Martins adopted a paintbrush and pencil at a young age as instruments to express his innately curious and spiritual nature. Through his work, Martins blends his traditional Yoruba cultural roots with his contemporary vision of art.

Martins' artwork combines figurative, abstract, and narrative elements drawn from his unique life experience and journey from Nigeria to his large Bronx studio. His work is deeply symbolic and frequently features cultural and personal iconography. Martins' richly textured paintings feature bold brushstrokes, thick oil paint, drawings, scribbles, collaged materials, and text. The vibrant, heavily layered canvases are interspersed with spiritual elements and wishes manifested and fulfilled. Martins also works in three-dimensional form with



My artwork is intentionally raw. I like to use a lot of different materials and have rough-cut edges on the canvas. The paintings are textured with scratches, scribbles, and mud-like paint, as well as clay, liquid plastic, oil sticks, chunky layers of oil paint. I layer the background and then deconstruct them, which gives the feeling of wear and tear on the canvas. No painting is alike as each has symbolic patterns and encrypted messages hidden within it. I want to merge the vision with the given and the new world that I live in now. The word "Why?" is seen in a lot of the work because it leaves you asking the same question.

Forbidden by his father to create or study art, Martins spent his college years in Ghana and the Ivory Coast studying computer science. He immigrated to New York City in 2015 to further pursue his artistic ambitions. Martins' artwork has been exhibited at the Nassau County Museum (Roslyn, NY), Path Gallery (Los Angeles, CA), TrafficArts (New York, NY), Dacia Gallery (New York, NY), Heath Gallery (New York, NY), Grady Alexis Gallery (New York, NY) and Long-Sharp Gallery (Indiannapolis, IN).

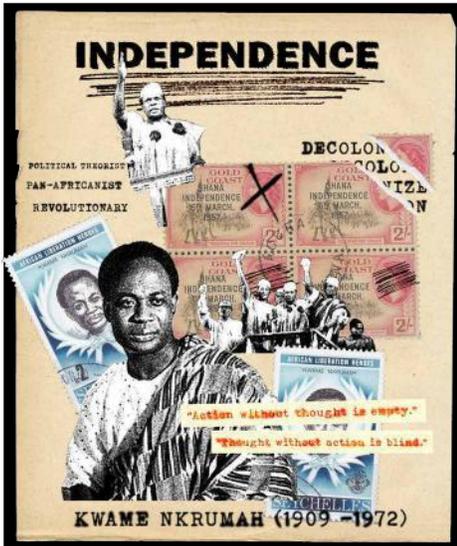


100 cm x 76cm
\$4500

A portrait of a woman with voluminous, curly brown hair, a nose ring, and a gold necklace with a circular pendant. She is wearing a dark, long-sleeved top with a light-colored pattern on the lower half. The background is a red brick wall. The text 'MERC E WURES I' is overlaid in white on a semi-transparent dark green rectangular area.

MERC E WURES I

Merçi Ewuresi is a multidisciplinary visual artist and researcher of Austrian and Ghanaian descent. She employs a range of media, including painting, collaging, natural clay sculpting, and digital art. Since 2023, she has been creating her own natural pigments from materials sourced directly from her environment, deepening her connection to the land and its stories. Drawing from decolonial and Black feminist theory, Merçi investigates multiple ways of embodying these perspectives within her artistic process. She is also co-founder of Okyena, a collective that digitally archives and reimagines African cultural objects through 3D technologies, bridging ancestral knowledge with contemporary innovation.



INDEPENDENCE
DIGITAL COLLAGE, WITH
BLACK INK ASSETS
FEBRUARY 2023
A3

100\$



THURSDAYS DINNER
APRIL 2025
NATURAL PIGMENT &
ACRYLIC
PAINT ON CANVAS
94 X 94 CM

500\$



PLANTAIN SELLER
NATURAL PIGMENT AND
ACRYLIC
PAINT ON CANVAS
OCTOBER 2023
80 X 80 CM

700\$



PALMWINE DINE
FEBRUARY 2024
100X100 CM
NATURAL PIGMENT &
ACRYLIC
PAINT ON CANVAS

600\$

RECHEL OPPONG

Rechel Rodham Oppong, born and raised in Accra, Ghana, is an artist specialized in Portrait - ture and works with Acrylic Medium.

Rechel studied Art Design at Belgorod State Technology University, Russia; her work draws on the human emotion and expressions and how its interpreted by people.

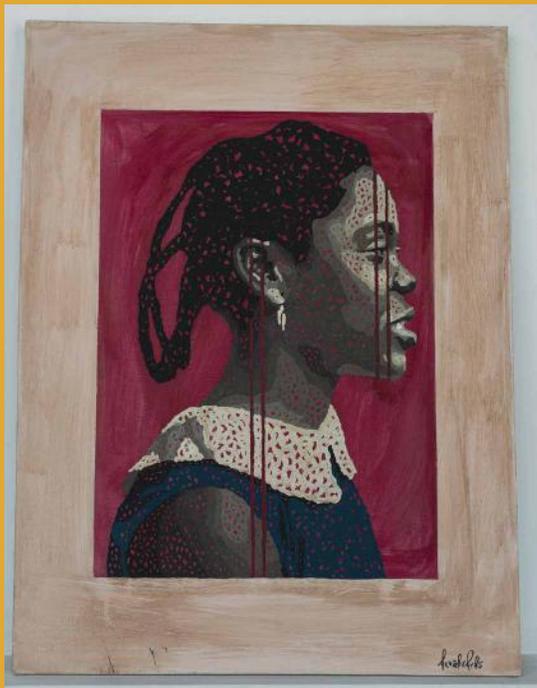
With a passion for exploring the human experience, Rechel has undertaken a Female Artist Mentorship Program at AFAMP, Nigeria.

Her work has been shortlisted for the 2023 Kuenyehia Prize for Contemporary Arts in Accra, Ghana. She currently lives and works in Accra, Ghana.

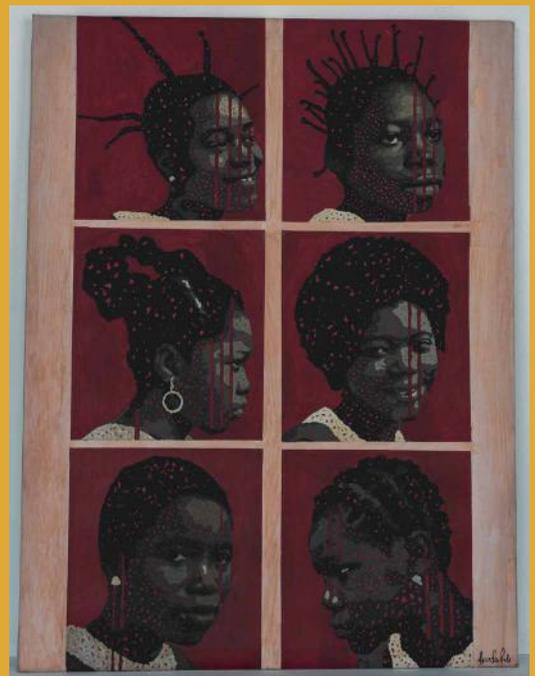




The demise of our beloved
Acrylic on canvas
80x 80 cm
2025
\$7 500



Class of 72
Acrylic on canvas
65x85 cm
2024
\$8 700



Class of 72
Acrylic on canvas
75 x 100 cm
2024
\$8 700

ZAK OVE



Ové's solo presentation *The Invisible Man and The Masque of Blackness* of 40 sculptures exhibited alongside works by Rodin, was on view in the B. Gerald Cantor Sculpture Garden at LACMA, Los Angeles, CA from 27 July - 3 November 2019. The same year Ové exhibited *Autonomous Morris* at the Frieze 2019 outdoor sculpture park, London. Ové has presented solo sculpture installations in the Great Hall at the British Museum, London, UK; San Francisco Civic Centre, San Francisco, CA; Forecourt of Somerset House, London, UK; The New Art Centre, Roche Court, Salisbury, UK and Yorkshire Sculpture Park, Yorkshire, UK. He is currently working on new public sculpture commission in the USA. Ové's work features in a number of museum collections throughout the world, as well as in private foundations and collections such as Royal Ontario Museum,

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BIRDMAN (2018)

Print x 3

70 x 50 cm

Limited Edition of 100

Signed by the Artist

\$750



OSCAR KORBLA MAWULI AWUKU

Oscar Korbla Mawuli Awku is a Ghanaian visual artist whose work explores themes of identity, culture, and social justice. With a practice spanning painting, photography, and mixed media, his art serves as a voice for advocacy, particularly in addressing women's rights and historical narratives. His work has been exhibited internationally and recognized in prestigious awards, including being shortlisted for the Global Peace Photo Award 2024 and the Milim Community Bursary 2024. His works have also been featured on Samsung's Frame TV. Through his creative practice, Awuku continues to challenge perspectives and inspire meaningful dialogue on contemporary social issues.



VALIANT SOULS
OSCAR KORBLA MAWULI AWUKU
GICLEE ON CANVAS
84cm x 50 cm
\$284064



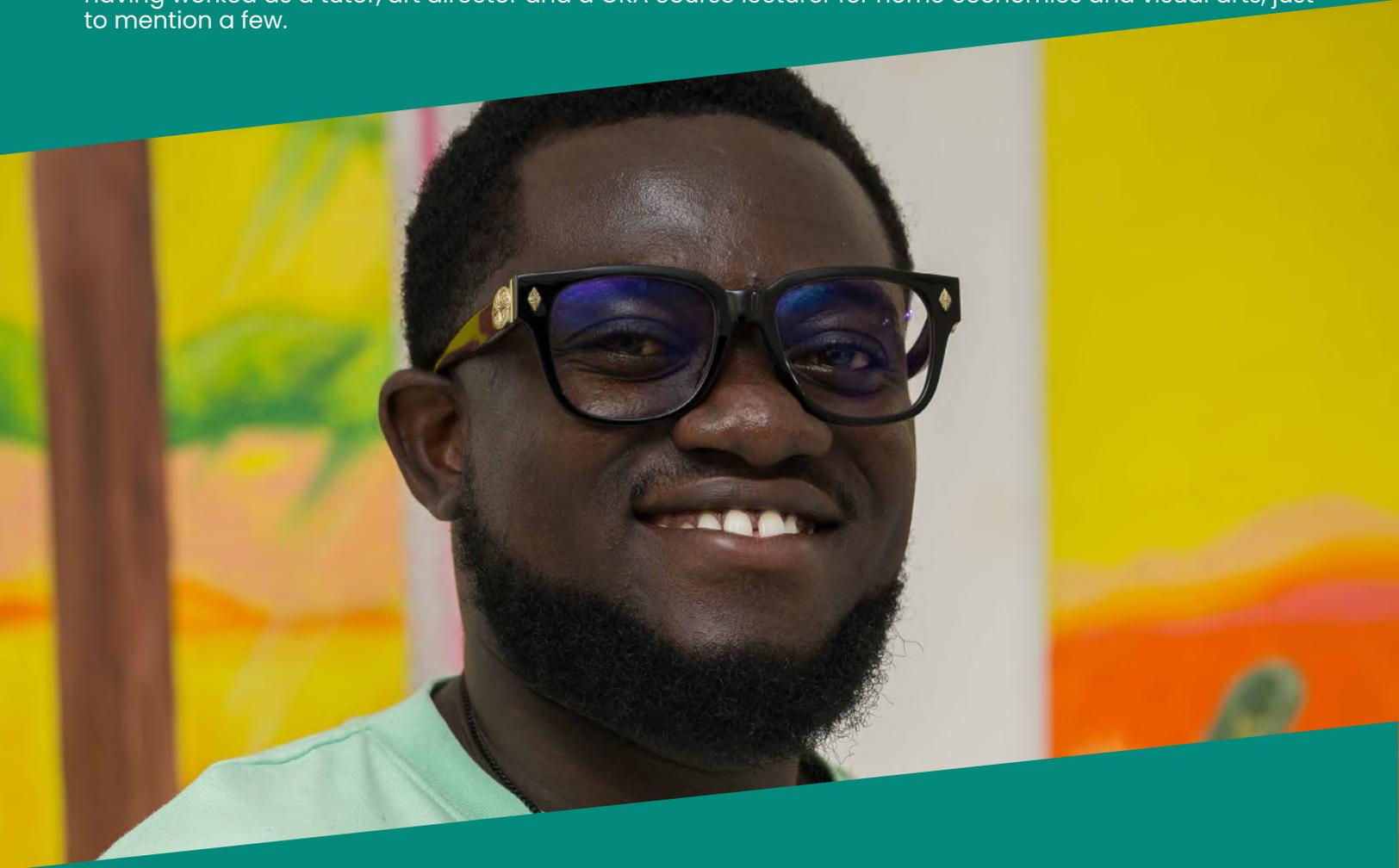
IGBO LANDING PHOTOGRAPH
OSCAR KORBLA MAWULI AWUKU
GICLEE ON CANVAS
84cm x 50 cm
\$284064



BIRD BOY PHOTOGRAPH
OSCAR KORBLA MAWULI AWUKU
GICLEE ON CANVAS
84cm x 50 cm
\$284064

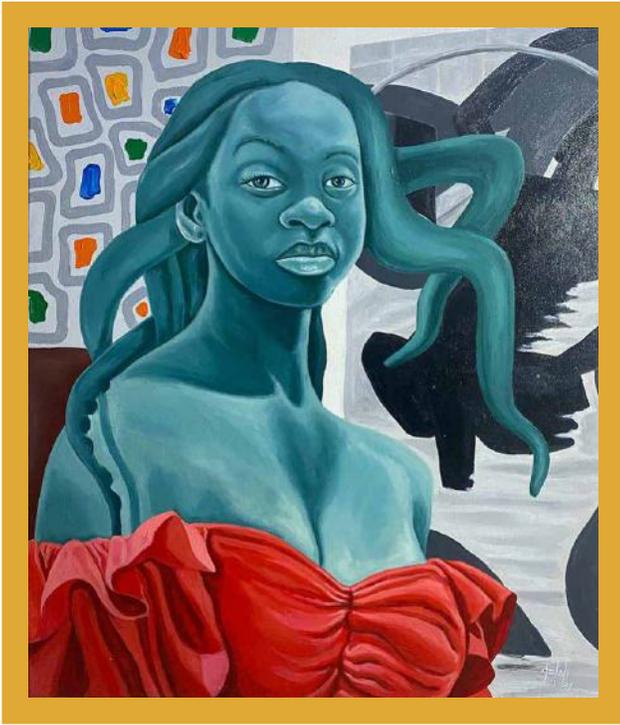
QUARSHIE ABEDNEGO DELA

Dela Quarshie's work explores the relationship between opinions, influence, emotions in conjunction with memories. His artistic expedition began at a young age, exploring the craft of body art (face painting), where it evolved into a non-verbal expression of ideas and concepts. This eventually grew into a study into how people interact, communicating their opinions, emotions and the impact of external elements that form new synergies moulded from the interweaving of both traditional and modern layers. Through the use of anthropomorphic beings he explores the diverse conversations and perspectives by society as well as creating space to question them. He pursued a study in HND Commercial art painting option at Takoradi Technical University and furthered his studies Animation & illustration, graduating with first class honor's Dela's career has gained notoriety as ever dynamic, having worked as a tutor, art director and a GKA course lecturer for home economics and visual arts, just to mention a few.



He has had a solo show at medici gallery Paris (France) and the institute of museum Ghana, also in numerous group exhibitions, including Paint-Sculpt art jury, American embassy Annual end of year exhibition, the Ogirikan art gallery Lagos, The Institute Museum of Ghana, Gallery Soview Ghana, Africa art basel(artbasel)Switzerland-Bale, and more recently Galarie hubner and hubner Germany – Frankfurt.

His work features expert use of acrylic paint and oils on canvas, the artworks are a combination of enclosed shapes with colors representing gemstones, with rendered apparels.



"CARMEN 1"
80CM X 69CM
ACRYLIC ON STRETCHED CANVAS
YEAR: 2024
\$3,700



"CARMEN II"
80CM X 69CM
ACRYLIC ON STRETCHED CANVAS
YEAR: 2024
\$3,700



"TWINS DNT BEG"
100 CM X 100 CM
ACRYLIC ON STRETCHED CANVAS
YEAR: 2021
\$4,300



PIE HERRING

Pie Herring is a British figurative artist whose work grows from lived experience and cross-cultural exchange. A graduate of Edinburgh College of Art (BA Hons Painting, 2018), she received the Carnegie Scholarship for her degree show at the Royal Scottish Academy's New Contemporaries exhibition. She has since exhibited internationally, including residencies and exhibitions in London, New York, Marrakech, Nairobi, and Ghana.

A travelling artist, Pie spends extended periods away from her UK studio, living and working within communities. She is often invited by local organisations doing meaningful work on the ground to share in their stories visually. Her practice is rooted in relationships and shared learning with the people and places she encounters, with each project developed to offer meaningful support and visibility to the communities represented.



**Arms Around The Child Art Residency, Senya Beraku,
Ghana**

Pie Herring / Senya

Edition of 100 60x60cm

Limited Edition Archival Giclee Print on 330gsm Somerset
Enhanced Radiant White paper, with hand-deckled edges.

Each Print is Signed and Numbered by the Artist

\$175

CHRISTÈLE CODO CLOTILDE PAULINE

Christèle Codo Clotilde Pauline is an international hair artist, a cultural advocate dedicated to redefining beauty through heritage, tradition, sustainability, and self-expression. As the founder of Afro Èle Hair Artistry, she pioneers a 100% plant-based approach to Afro-textured hair care, merging ancestral traditions with modern, eco-conscious innovation through banana hair fiber.

Deeply committed to sustainability, Christèle transforms discarded synthetic hair collected from salons across Accra and other materials into sculptural hair art installations. Through this creative recycling process, she raises awareness about the environmental and health impacts of hair extension waste, using art to shift perspectives, inspire conscious beauty practices, and promote environmental care.

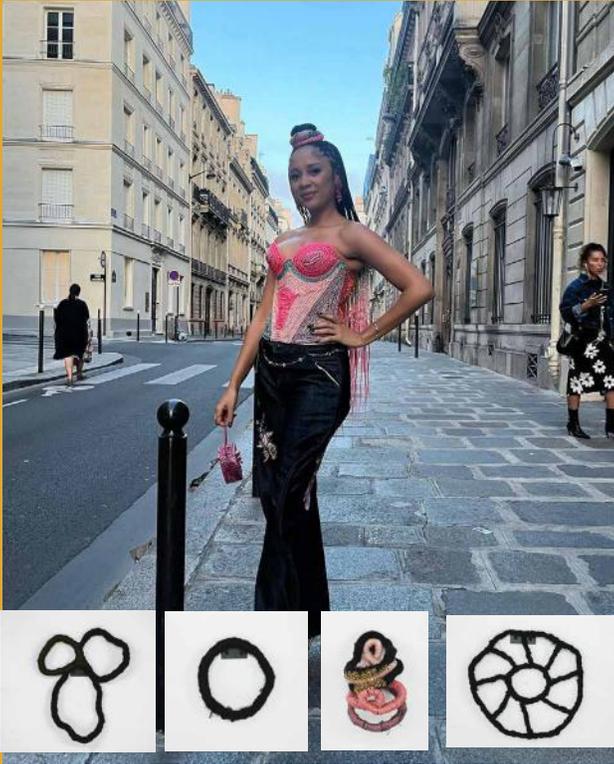
As the visionary behind The Confidence Afro Movement, she empowers women and young girls to reconnect with their natural hair, culture, and individuality. Her artistry spanning workshops, exhibitions, and runway performances uses hair as a language of identity, healing, and transformation.

Rooted in Benin, Togo, Ghana, and inspired by global consciousness, Christèle continues to bridge culture, creativity, and sustainability, championing a new narrative where beauty honors both human health and the planet. Her dream is to inspire thousands of girls around the world to embrace their gifts and follow their vocational callings with courage and authenticity.



Afro Ele presents:

DIORVI Corset Art



DIORVI Corset Art by Afro Ele Hair Artistry is a sustainable, wearable art project that transforms discarded synthetic hair collected from salons across Accra into sculptural corsets and art pieces. This project reimagines hair extension waste not as refuse, but as material with renewed purpose while raising awareness about the environmental and health impacts of synthetic hair disposal.

The process involves collecting used extensions, thoroughly cleaning, processing, and recycling them into intricate braided structures. Each corset and art piece takes approximately six to nine months to complete, with every strand carefully hand-braided, reflecting patience, intention, and respect for material.

The idea was born in 2022, when I found myself surrounded by piles of discarded hair in my studio, hair that could no longer be reused in conventional styling. Instead of discarding it, I asked myself: What else can this become? That question marked the beginning of DIORVI Corset Art.

I reached out to my clients and hair stylist colleges, inviting them to donate extensions they no longer needed, and the response was overwhelmingly supportive.

The first corset created in 2022 was worn by Sister Deborah at Paris Fashion Week, a moment that affirmed the power of transforming waste into beauty. The feedback was deeply encouraging not only for its aesthetic value, but for the conversations it sparked around sustainability in the hair industry.

Each corset carries symbolic meaning through color:

- Green represents deforestation and environmental loss
- Blue speaks to ocean preservation and life
- Pink raises awareness about breast cancer
- Teal blue highlights cervical cancer awareness

These themes reflect the intersection of environmental health and women's reproductive health issues that are deeply connected yet often overlooked.

As a health advocate trained in public health promotion and disease control, and as a hair artist, I intentionally merge my health background with my artistic practice. DIORVI Corset Art is where hair artistry, environmental responsibility, and women's health advocacy converge.

The corsets range from size 6 to size 10. They can be worn as bold, statement pieces, or displayed as installation artworks in homes, institutions, galleries, and public spaces. Whether worn or exhibited, each piece exists to provoke reflection, inspire conscious beauty practices, and encourage environmental care within and beyond the hair industry. DIORVI Corset Art is not just fashion it is storytelling, activism, and transformation.



AFRO ELE HAIR ARTISTRY

KWADWO PEPRAH



Kwadwo Peprah, by serendipity, became the inaugural artist-in-residence at the Christian Atsu Education Centre in Senya Beraku, Ghana. Tasked with bringing the school's walls to life, he created stunning murals in his distinctive abstract cubist style, transforming the space into a vibrant visual experience. His bold use of lines, colour, and African symbolism continues to captivate all who arrive at the school, with the murals standing the test of time as a testament to his creative vision.

We are optimistic that Kwadwo will return to the residency, continuing his artistic journey with us. His unique ability to inspire and engage the children, along with his exceptional talent, makes him an invaluable part of our mission to foster creativity, cultural exchange, and artistic expression in Senya Beraku.

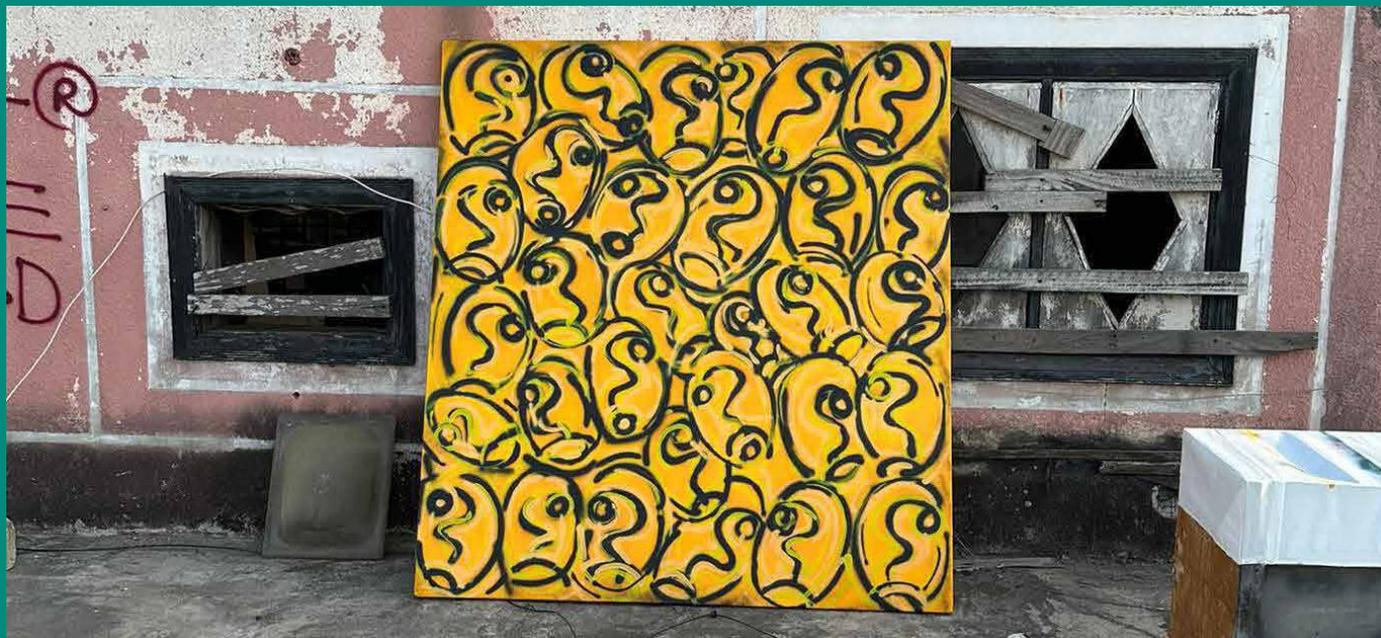
We look forward to seeing more of his extraordinary work enrich the community and leave an indelible mark on the next generation.

Kwadwo Peprah, a Ghanaian contemporary artist, draws from abstract expressionism, using intricate, meandering lines to explore society's complex issues. His work, rooted in his cultural landscape, combines symmetry and repetition to create figures that evoke familiarity and emotion.

His abstract cubist style is heavily inspired by African masks, a fascination sparked during his studies at Kwame Nkrumah University of Science and Technology (KNUST). There, he began deconstructing the elements of these masks, reimagining their aesthetic within his own practice.

Balancing clean lines, vibrant colours, and bold shading, Peprah's work invites viewers to engage, invoking curiosity and exploration of familiar symbols. Influenced by artists like Yayoi Kusama, Serge Attukwei Clottey, and Basquiat, his abstract expressionist pieces offer a unique depth through his interpretation of African masks.

With a background in graphic design, streetwear, and merchandise, Peprah meticulously crafts his colour compositions, blending style and storytelling. His work reflects themes of wealth, masculinity, and companionship, drawing from folklore and everyday life within his community.



"Tie, Ye Dinn (2023)"
Acrylic/Oil & Enamel Spray On Canvas
185cm X 203 cm
PRICE ON REQUEST

A close-up portrait of a young Black woman with long, straight black hair and bangs. She is looking directly at the camera with a neutral expression. She is wearing a gold hoop earring. The background is a textured, light-colored wall. The bottom of the image has a teal gradient overlay.

AKWELEY RICCO A.K.A MILLICENT

I am Millicent Ako-Nai (b. 1999, Ghana), a mixed media artist living and working in Ghana. I studied at Kwame Nkrumah University of Science and Technology (KNUST), where I earned a Bachelor of Fine Arts degree in 2022. My artistic journey began by transforming discarded bags collected from Makola Market into art pieces. These materials, once considered waste, became central to my early practice, reflecting personal and communal histories.

I often reference myself, friends, and family in these pieces, embedding intimate narratives into new forms. I work in series, building conversations around themes such as markets, women, and men. More recently, my practice has transitioned into photography. I create portraits informed by conversations with my subjects. After printing, I intervene on the images by obscuring faces with influences from African masks. This process brings together lived stories and cultural symbolism, opening new ways of seeing identity and presence.



THE NEPHEWS

70 x 50 cm

\$8000

KWABENA FORDJOUR

Kwabena Fordjour (born in 1990 in Accra, Ghana) is an artist who currently resides at La in the Greater Accra Region of Ghana. His work is based on the Transportation Culture of his people, and how many aspects of it affect the use of time, individual productivity, and the economic state of his country Ghana.

He explores various episodes of transportation queue systems, monologues, dialogues, and interactions between human beings expressed in the motion of vehicles to narrate stories of the ordinary Ghanaian's use of time, as he/she commutes from one location to another. He draws inspiration from commuting, vehicular motions, and human attitudes. His acrylic vibrant color dab and patch technique works are inspired by great masters like Vincent Van Gogh and Claude Monet.

He first graduated with a Higher National Diploma in Commercial Art from the Takoradi Technical University in 2011 and later pursued a Bachelor of Art Education at the University of Education, Winneba, and graduated in 2015. The artist now lives and works from his home studio at La in Accra, and manages an art and skill learning studio that is open to the public, where he nurtures the creative abilities of both children and adults.

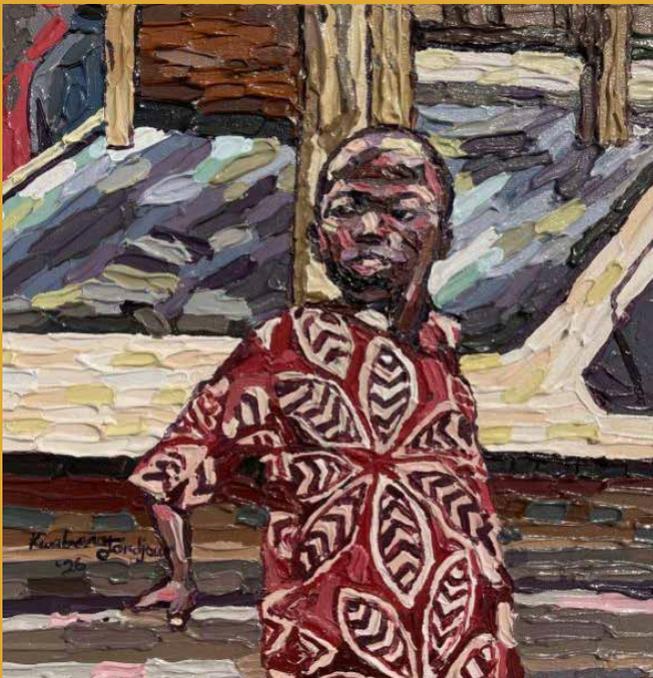
He also works as a part-time tutor in Creative Art and Illustration and Child Bilingual Institute and Gensheila Fashion Academy, both in Accra. His most recent group exhibition was The Beautiful Nonsense which took place at the Ghana National Museum in November 2023 in Accra. Some notable art events he participated in are The Creative Arts Show – 2015, 2017, and 2018, and the Black Art Street Festival – 2016, 2017, and 2018. He also collaborated with Little Big Souls for the Art for Premies Charitable Auction held at Movenpick Ambassador Hotel in 2018.





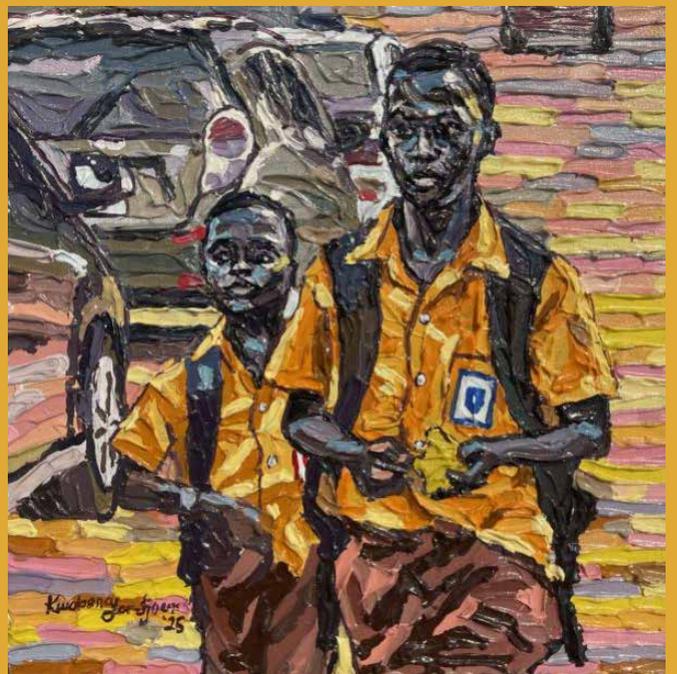
"Tales on the Foot-bus"

40 x 30 cm
500 USD



"A Recline on the Guardrail"

25 cm square
400 USD



"Our mother's Child II"

25cm square
400 USD

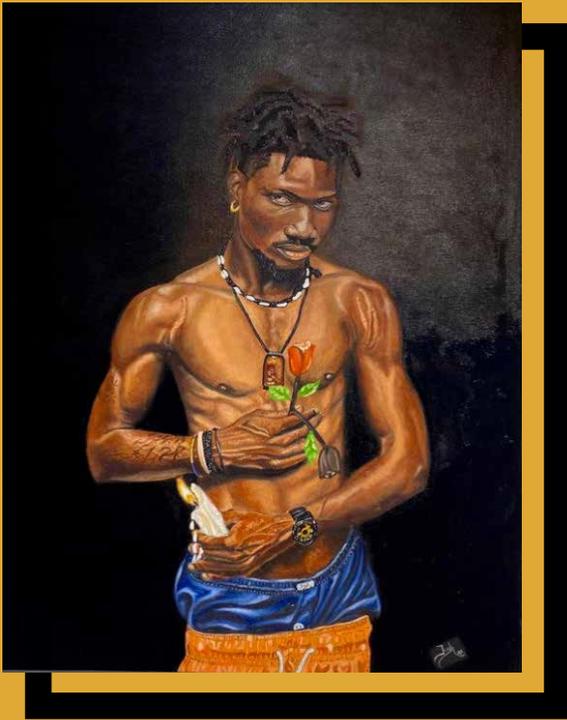
JOSH AKPOR



Josh Adjete Akpor is a contemporary visual artist born in the Greater Accra Region of Ghana. A graduate of the Department of Painting and Sculpture at Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Akpor is a member of the influential artist collective blaxTarlinesKUMASI, known for its experimental approach to contemporary art in Ghana and across West Africa.

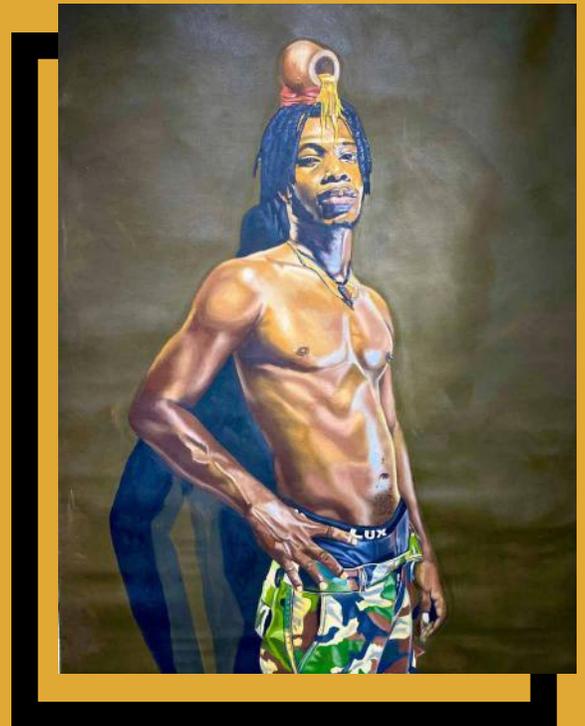
Working from his studio in Teshie, a coastal town in Accra, Akpor explores the themes of the human body, memory, and self-reflection. His practice often includes intimate collaborations with live models, sometimes using his own image as a way of investigating identity and physical form. His work is grounded in self-exploration, interrogating the relationship between the body, personal histories, and our connection to nature.

Akpor's materials are as distinctive as his themes. He works with red clay, oil paints, burnt wood, and acrylic gloss, a palette that lends his paintings a rich, tactile quality. His choice of denim as a painting support further distinguishes his work, adding depth, texture, and a sense of rawness that challenges conventional notions of canvas. These layered surfaces become vessels for personal memory, human encounters, and reflections on the tension and harmony between people and the natural world.



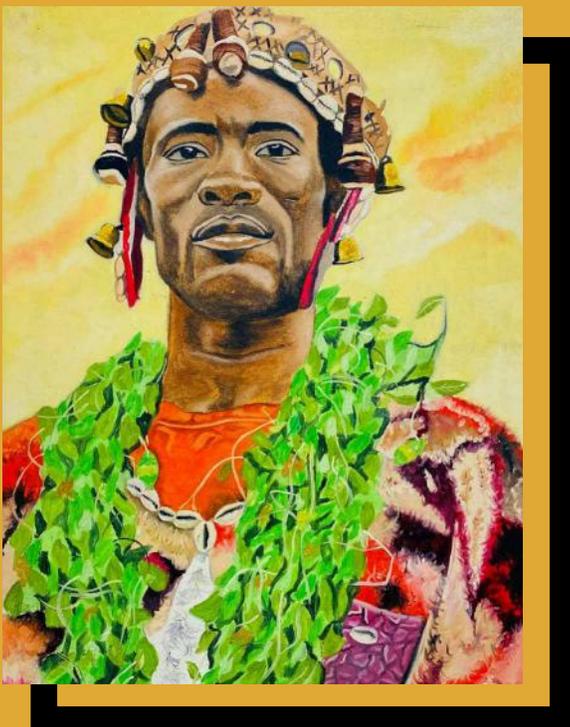
"SUPREME GROWTH"

99 X 127 CM
RED CLAY AND OIL PAINT
ON DENIM
\$1800



"THE BABA YAGA"

152 X 101 CM
RED CLAY AND OIL PAINT ON
DENIM
2025
\$2000



"TRADITIONS IN BLOOM"

91 X 60 CM
RED CLAY AND OIL
PAINT ON DENIM
2025
\$1000

CONTACT INFORMATION

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