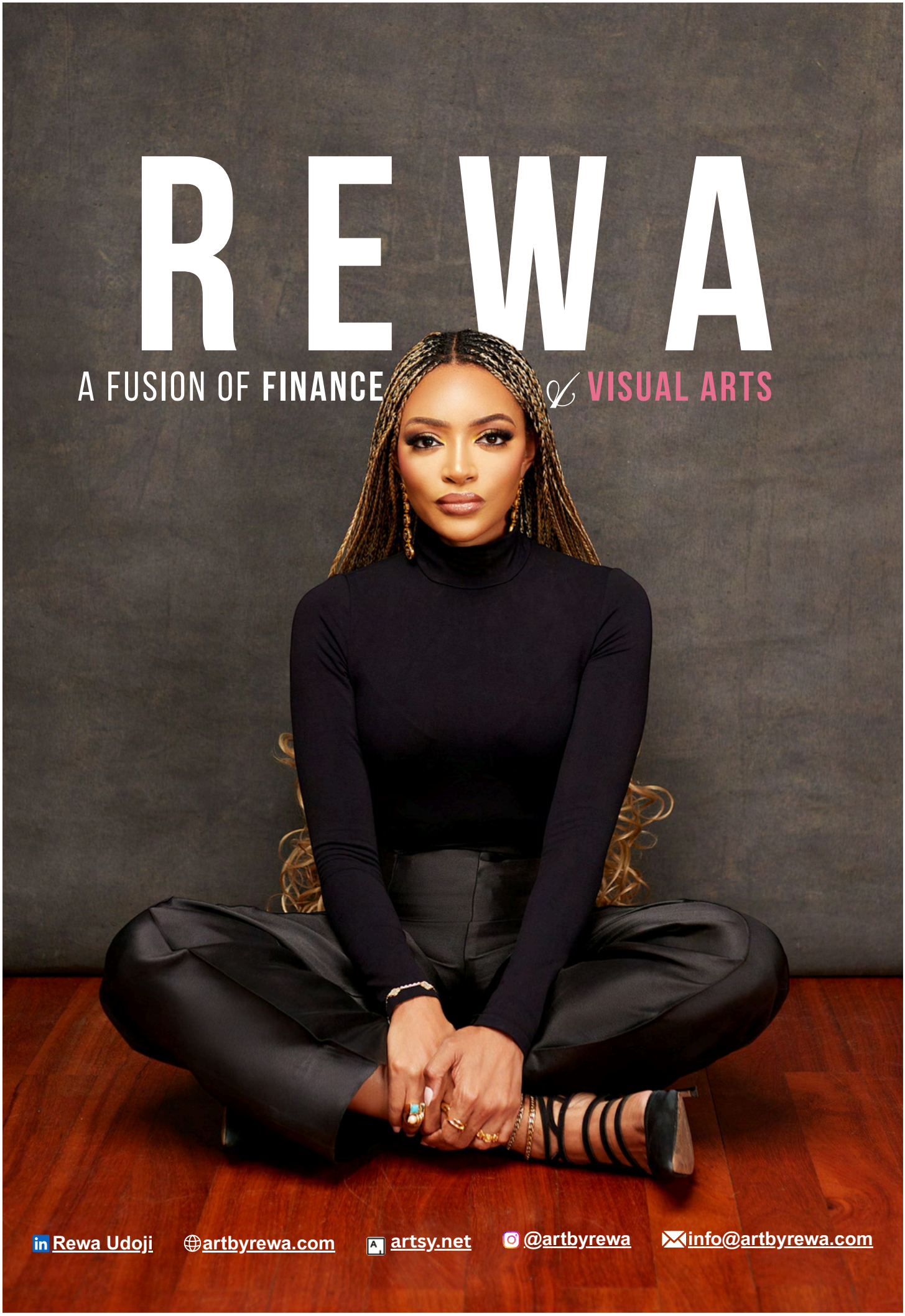
REWA

A FUSION OF **FINANCE** & VISUAL ARTS



Rewa Udoji artbyrewa.com artsy.net @artbyrewa info@artbyrewa.com

REWA UDOJI

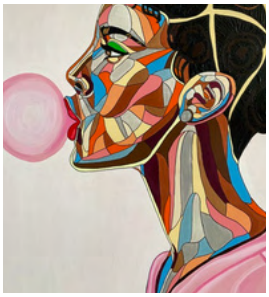
FINANCIAL SERVICES PROFESSIONAL

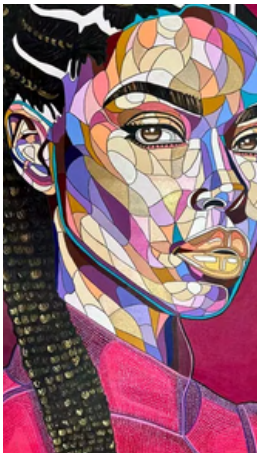
Rewa Udoji is a globally celebrated visual artist and finance professional whose work bridges the worlds of culture and capital. Her art, which she describes as Igbo Vernacular Art, explores womanhood, identity, and heritage through bold portraiture that celebrates African narratives on a global stage.

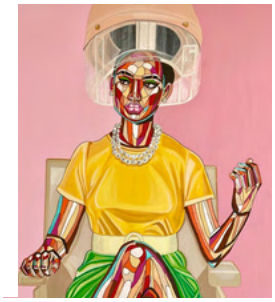
A graduate of University College London (UCL) with a BSc in Physiology and Pharmacology, Rewa began her career in 2009 with Accenture UK before joining Old Mutual Nigeria as Strategy Manager, where she was selected for the Old Mutual Group's Future Leaders Programme. She later helped list Brainworks Capital, Zimbabwe's first private equity firm, on the Johannesburg Stock Exchange.

In 2018, she founded Cranstoun, a British Virgin Islands Financial Services Commission (FSC) regulated Approved Fund providing African investors access to global markets. She currently serves as a Director within the Investment Management division of Chapel Hill Denham, Nigeria's leading independent financial institution, where she advances responsible African participation in global finance.

Her leadership and creativity have earned her honours including the Veuve Clicquot Bold Woman Award (2024), EKO 100 Women (2022), and the Black Women in Asset Management (BWAM) 40 Under 40 Award (2025) in the Wealth Management category. Through The Pink Room, a quarterly financial wellbeing series launched in 2024, she mentors women on navigating macroeconomic shifts and building financial independence.







VISUAL ARTIST

As an artist, REWA has exhibited internationally at The Africa Centre London, Zeitz MOCAA in Cape Town, National Museum in Lagos, Nigeria, and the Museum of Ethnology and Cultures of the World (MuEC) Barcelona.

Her works are held in major collections including Afreximbank, AXA XL UK, and Casa Carnaval Museum in Tenerife, and have appeared in Usher's "Ruin" video, Oprah Winfrey's documentary All the Single Ladies, Law & Order: Organized Crime, and The Southern Review, one of the United States' leading literary journals.

To date, she has presented seven solo exhibitions, four duo shows, and over a dozen group exhibitions across Africa, Europe, and the United States, including major fairs such as Art Miami, Art Dubai, and RMB Latitudes in Cape Town. In 2024, she became the first African artist in the 62-year history of the Carnaval de Santa Cruz de Tenerife to design its official poster.

REWA stands at the intersection of finance and culture, creating systems that empower and stories that preserve legacy.

nnamdi | My Father is Here, 2025
Acrylic and ink on canvas
36 x 48 in | 91.4 x 122 cm

AWARDS +
NOTABLE FEATURES

AWARDS

BWAM 40 UNDER 40 Awardee (2025)
Atlanta, Georgia, USA
Recognised by Black Women in Asset Management in the Wealth Management category for excellence and leadership in finance, celebrating women shaping the future of investment management across Africa and the diaspora.

VEUVE CLICQUOT BOLD WOMAN AWARD (2024) | *Reims, France*
Recognisedfor innovation, leadership, and impact in the arts and finance, placing her among an international network of Bold laureates. Part of the world's longest-running award for women in business, established in 1972 to honour trailblazing women entrepreneurs and leaders.

EKO 100 WOMAN (2022) | *Lagos, Nigeria*
Honouredby the Lagos State Governor, His Excellency Babajide Olusola Sanwo-Olu, as one of 100 women driving impact in Lagos State (Nigeria).

NOTABLE COLLECTIONS

2025 African Export–Import Bank (Afrexim)

2022 AXA XL Insurance Company

2021 Beth Rudin De Woody, Art Patron | The Bunker Art Space

2021 Gina Monene, Board Trustee, Contemporary Art Centre of New Orleans

2020 CCH Pounder, Art Patron and Hollywood Actress

2020 Kent Kelly, Art Patron and Trustee of the High Museum of Art, Atlanta

NOTABLE FEATURES + ACHIEVEMENTS

CARNAVAL de SANTA CRUZ de TENERIFE POSTER DESIGN
First African artist commissioned to design the official poster for the Santa Cruz de Tenerife Carnival in its 62-year history (2024).

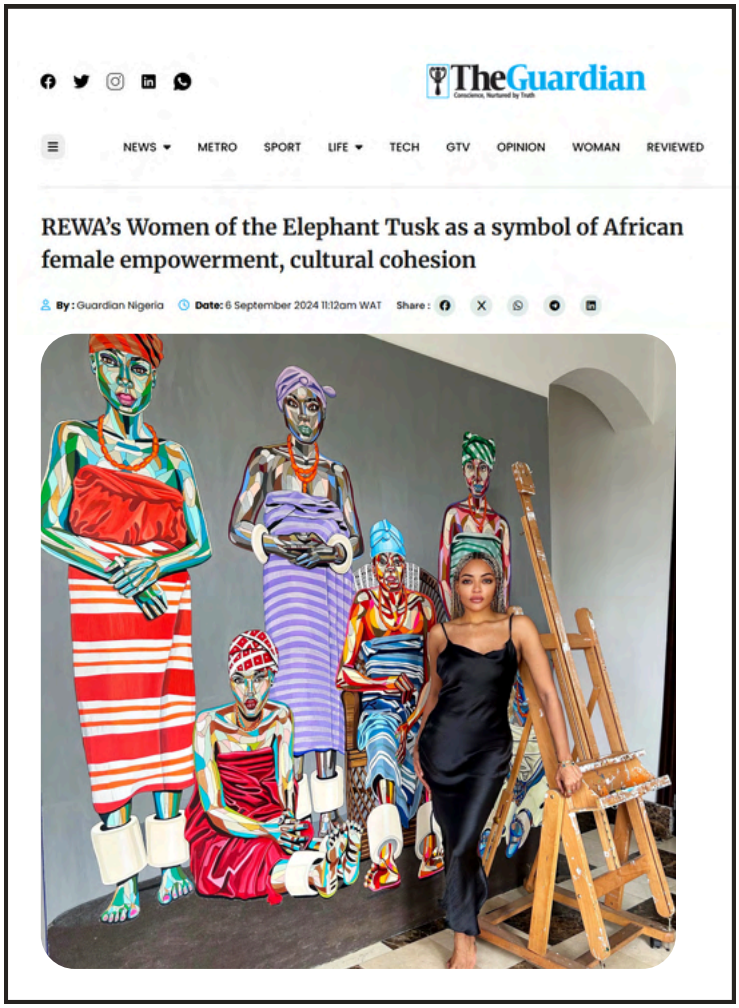
ndiotu odu: WOMEN OF THE ELEPHANT TUSK EXHIBITION
Soloexhibition ndi otu odu: Women of the Elephant Tusk at The Africa Centre, London (2024). Ratified by the ruling monarch, Obi of Onitsha, andincorporated into UK educational programming for Black History Month.

THE SOUTHERN REVIEW by LOUISIANA STATE UNIVERSITY (LSU)
Cover and interior feature in The Southern Review (Summer 2025). Over 10 works featured in the publication; cover artwork first exhibited at the Museu Etnològic de Barcelona (November 2024).

WORK FEATURED IN INTERNATIONAL MEDIA + CULTURE
Usher's music video Ruin (directed by Grammy-winner Dave Meyers)

Televisionseries: NBC's Law & Order, ABC's Black-ish, Oprah Winfrey's OWN's All The Single Ladies

PRESS FEATURES



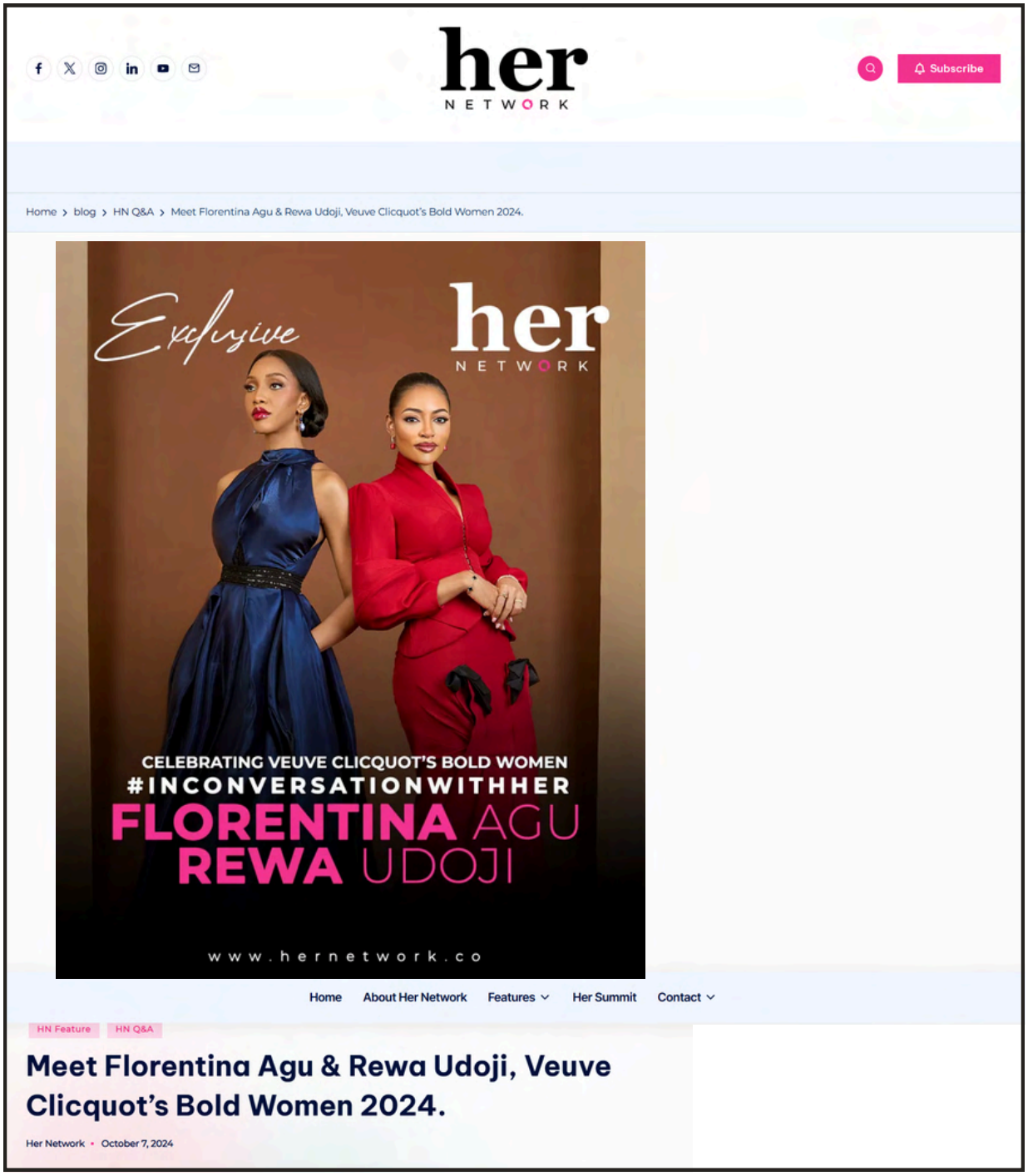
Women of the Elephant Tusk, an exhibition of powerful portraits of traditional matriarchs by REWA, opens at the Africa Center in London on September 8th, 2024. Curated by SMO Contemporary Art, the works celebrate century old systems of African feminism and leadership, coinciding with Black History month in the UK, and the Africa Center's 60th anniversary.

Women of the Elephant Tusk is an exhibition of eight large scale paintings by REWA, a rising global visual artist, who traces the story of initiation into the OtuOdu female chieftancy group in Onitsha, eastern Nigeria. Through the artists' two year exploration of family history and archival materials, researching intimate narratives about the roles and experiences of members of Otu Odu, REWA shares a compelling story of how traditional women leaders in her hometown, have safeguarded profound traditional knowledge systems and values.

The poster for the Santa Cruz de Tenerife Carnival, dedicated in its next edition of 2025 to 'The Secrets of Africa', will be in the hands of a Nigerian artist: REWA.

She is the first African woman to carry out this task and the seventh woman to design this symbol of the Carnival, thus becoming part of the history of this festival along with Marina Braun (1979), Maribel Nazco (1994), Elena Lecuona (1996), Guenda Herrera (2002), Karina Beltrán (2006) and Elena González (2011).

This year, in an effort to enhance the artistic value and international profile of the artists who have created the Carnival posters since 1962, the Councilor for Festivals, the nationalist Javier Caraballero, has decided to return to the direct appointment system and adopt a mixed model. Thus, for the upcoming edition, the designer and director of galas (before becoming a councilor) has chosen a painter, a formula last used in 2020 when the socialist Andrés Casanova entrusted the task to Javier Nóbrega.



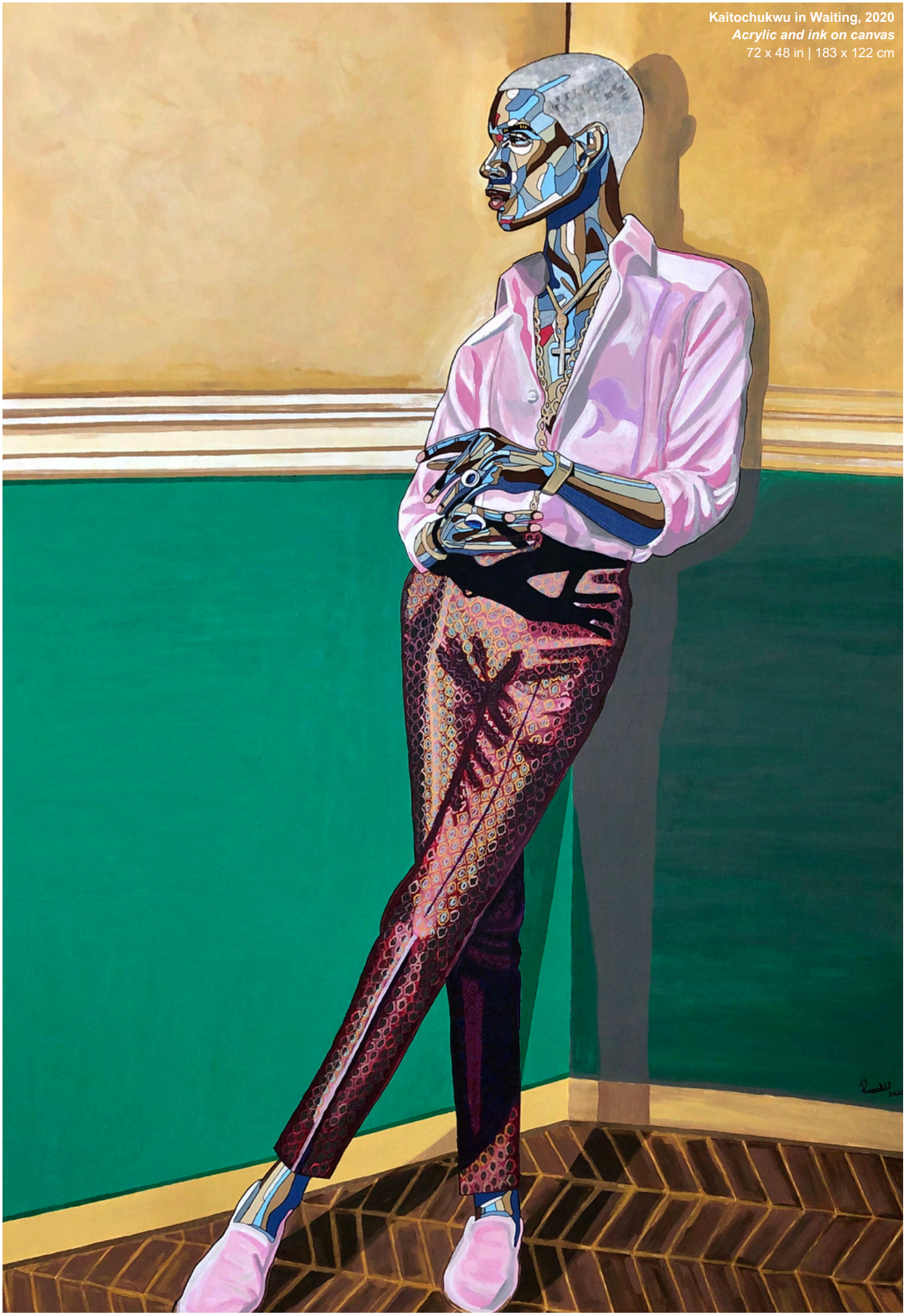
The Veuve Clicquot Bold Woman Award Ceremony celebrated bold, innovative, and audacious women who embody leadership across various industries. The event which took place at the Federal Palace Hotel, Victoria Island, Lagos, on Sunday, September 22, 2024, brought together trailblazers who continue to break barriers and redefine success in business and beyond.

In recognition of their bold leadership in their respective fields, Florentina Agu, Creative Director of Hertunba, received the Bold Future award, and Rewa Udoji, Founder of Cranstoun, received the Bold Woman award. We had an exclusive chat with them about earning the honor, the outstanding work that they do, and more!

ndi otu odu | Women of the Elephant Tusk I, 2024
Acrylic and ink on canvas
108 x 108 in | 274 x 274cm

i'je awel'le: A Beautiful Journey, A Safe Journey exhibition
Ferrara Showman Gallery, New Orleans, Louisiana, USA
June 2021

Girl with R Earring, 2025
Acrylic and ink on canvas
48 x 36 in | 122 x 91.4 cm



Kaitochukwu in Waiting, 2020
Acrylic and ink on canvas
72 x 48 in | 183 x 122 cm

ngwanu bye-bye | ok, bye!, 2021
Acrylic and ink on canvas
48 x 36 in | 122 x 91.4 cm

ARTIST STATEMENT

Preserving Igbo Traditions through contemporary narratives

I am a self-taught visual artist based in Lagos, Nigeria, with a unique perspective shaped by my upbringing between Nigeria and England. I hold a BSc in Physiology and Pharmacology from University College London, a background that, while scientific, has informed my artistic practice with a strong focus on precision and detail.

My work is deeply rooted in Igbo Vernacular Art, a distinct artistic language that draws on the cultural vocabulary of my Igbo heritage; my approach celebrates the specificity of my culture and history. In my practice, I blend stylised figurative forms with intricate patterning. These works are not just representations but carry emotional depth, embodying lived experiences, ancestral memory, and the ongoing journey of cultural preservation. My work explores tradition within Igbo society, aiming to preserve and reinterpret cultural narratives. I aim to connect the past with the present, ensuring the survival of Igbo heritage and fostering a dialogue on the importance of safeguarding traditions for future generations.

Igbo Vernacular Art is far from folk art; it shares the intellectual rigour of contemporary modern art while remaining firmly anchored in its cultural and historical roots. Through my practice, I strive to position Igbo Vernacular Art within the global art discourse, expanding the narratives of Africa and Nigeria beyond the broad and often limiting category of Contemporary African Art. This, for me, is not just an artistic goal but a cultural mission, creating a space for nuanced, authentic African storytelling on the world stage.

adiba | princess of the court, 2020
Acrylic and ink on canvas
48 x 36 in | 122 x 91.4 cm

afamefuna | My Name Will Not Be Lost, 2025
Acrylic and ink on canvas
48 x 36 in | 122 x 91.4 cm

SELECT PROJECTS

NDI OTU ODU: WOMEN OF THE ELEPHANT TUSK

The Africa Centre, London

September 2024

Presented at The Africa Centre, London in September 2024, ndi otu odu: Women of the Elephant Tusk was a landmark series that explored the Otu Odu women's society, one of the most prestigious socio-political groups in Igbo culture. The body of work paid homage to the women adorned with elephant tusk insignia, whose membership signified influence, wealth, and social responsibility.

Throughintricately composed portraits, the series reimagined these women as timeless custodians of Igbo heritage, situating their authority within contemporary visual language. It was both a celebration and a reclamation, bringing forward a narrative of women's political and cultural agency often overlooked in mainstream accounts of African history.

The exhibition's cultural significance lay in its role as both documentation and reinterpretation: it preserved the legacy of the Otu Odu while positioning their story within a global art discourse. Ratified by the Obi of Onitsha and incorporated into UK educational programming (Tower Bridge Primary School), the series extended beyond the gallery as a living bridge between past traditions and present conversations on identity, heritage, and female leadership.

DOWNLOAD HERE

ndi otu odu | Women of the Elephant Tusk II, 2024
Acrylic and ink on canvas
108 x 108 in | 274 x 274cm

Exhibition Opening Night | 08 September 2024
REWA with attending members of the Otu Odu Society

The Elder and The Chaperone II, 2024
Acrylic and ink on canvas
72 x 48 in | 183 x 122 cm

AGBOGHO MMUO SECRETS OF AFRICA

Carnaval de Santa Cruz de Tenerife Spain

October 2024

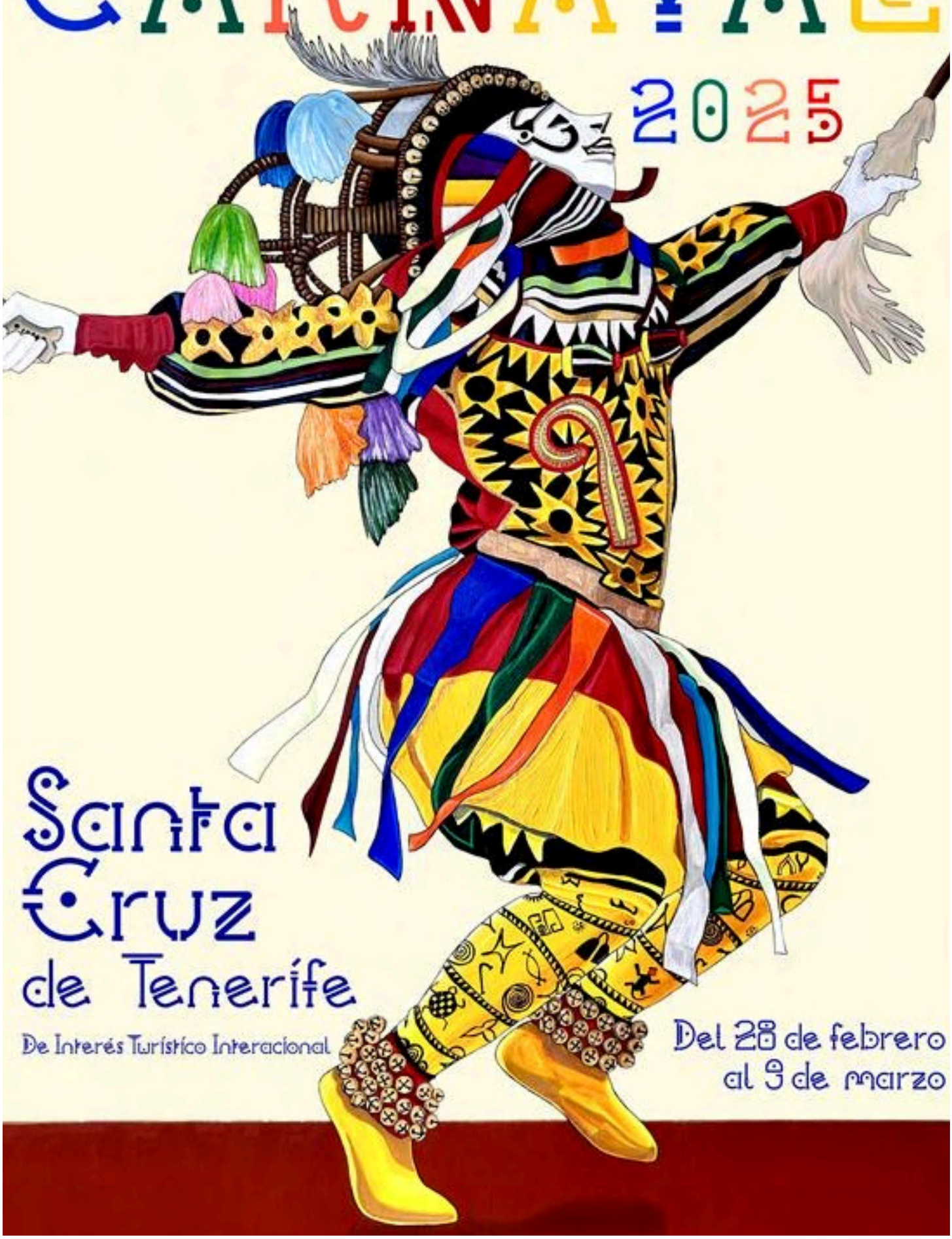
In 2025, REWA became the first African artist to design the official poster for the Santa Cruz de Tenerife Carnival in its 62-year history, in a collaboration that celebrated Secrets of Africa.

Heldannually in Tenerife, Canary Islands, the Carnival is one of the world's most vibrant celebrations of culture, music, dance, and art. Since its inception in 1962, it has grown in prominence, earning recognition as a Festival of International Tourist Interest by UNESCO in 1980.

REWA's appointment was historic. She became the first African artist, and only the seventh woman, to receive this prestigious honour, joining a distinguished roster of past designers including César Manrique, Mel Ramos, and Jiří 'Georg' Dokoupil.

Her poster featured Agbogho Mmuo, the dancing maiden spirit from Igbo masquerade tradition, rendered in her signature figurative style. The design incorporated Uli patterns and the Nsibidi script, interwoven with the sun and colours of Tenerife and the Spanish flag. This visual synthesis created a cultural bridge between Africa and the Canary Islands, celebrating shared histories while contributing a new chapter to the Carnival's artistic legacy.

CARNAVAL 2025



Santa Cruz de Tenerife

De Interés Turístico Internacional

Del 28 de febrero al 9 de marzo

Agbogho Mmuo, 2024
Acrylic and ink on canvas
72 x 48 in | 183 x 122 cm
Original artwork for Carnaval de Stanta Cruz poster

THE SOUTHERN REVIEW

+ Museum of Ethonology & Cultures of the World

Barcelona, Spain

The Summer 2025 edition of The Southern Review featured ten of REWA's artworks across its cover and interior pages, continuing the journal's tradition of presenting powerful visual and literary voices.

Founded in 1935 at Louisiana State University (LSU), The Southern Review is one of the United States' most esteemed literary journals, with a legacy of publishing influential figures such as T.S. Eliot, Nobel Laureate in Literature, and Robert Penn Warren, the only writer to win Pulitzer Prizes in both poetry and fiction

This edition included new work by Pulitzer Prize–winning poet and former U.S. Poet Laureate Tracy K. Smith, and David Lehman, founding editor of The Best American Poetry series. REWA's inclusion alongside such distinguished company reflects the growing recognition of her work at the intersection of visual art and literary culture.

The cover artwork, first exhibited at the Museu Etnològic de Barcelona, Spain (Museum of Ethonology & Cultures of the World, Barcelona) in November 2024, joins a lineage of visual contributions from artists such as MOMO and Kehinde Wiley.

Rootedin Igbo heritage and contemporary African expression, REWA's portraits serve as a visual counterpart to the written word, inviting new audiences into her ongoing narrative.

VOLUME
61
NUMBER
3
SUMMER
2025

summer 2025

the Southern Review

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the Southern Review

LSUP

anyanwu | Sunshine, 2024
Acrylic and ink on canvas
48 x 36 in | 122 x 91.4 cm

adisa | princess of the court, 2020
Acrylic and ink on canvas
48 x [illegible] | [illegible] x 91.[illegible] cm

mmili malu ugo wulo ugo aaru
The Rain That Bathed The Eagle 2023
Acrylic and ink on canvas
72 x 48 in | 183 x 122 cm

REWA

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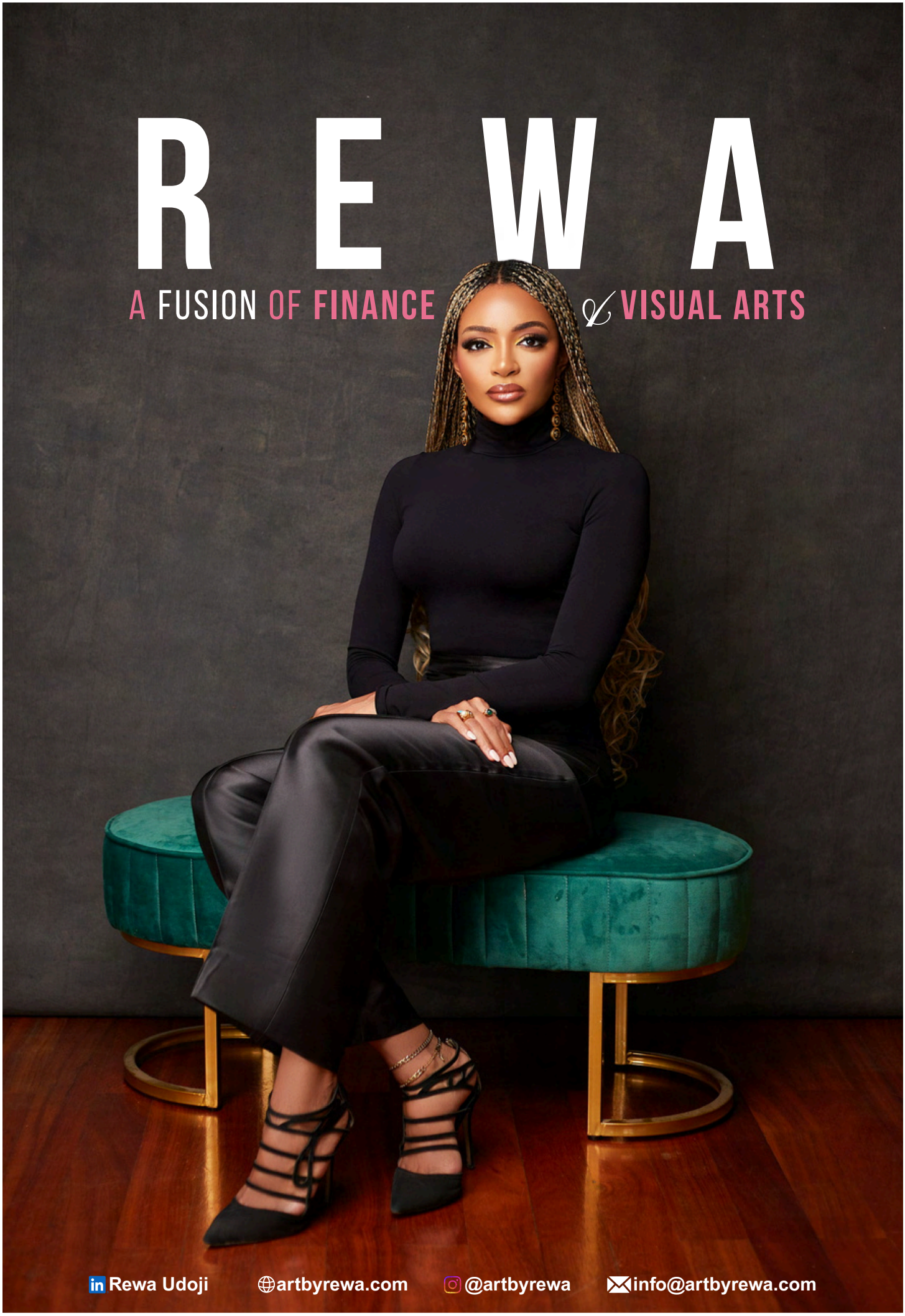

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