



WOMEN OF THE ELEPHANT TUSK
ndi otu odu

REWA



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ELEPHANT TUSK
ndi otu odu*

BY

REWA

THE AFRICA CENTER
66 GREAT SUFFOLK ST
LONDON SE1 0BL

S M C
CONTEMPORARY ART







Nnaemeka Alfred Ugochukwu Achebe CFR, mni
Obi of Onitsha
(Agbogidi)

I am very happy and proud to be associated with this exhibition, not only as the monarch of our ancient city-state, but also in a personal capacity.

The exhibition makes a daring statement in presenting a distinct aspect of the pride of Onitsha community to the world. Otu Odu is the highest cultural and social society for Onitsha women. The members are well accomplished in their respective vocations in life and are the shining examples for womanhood in the community. They are fondly referred to as "*women of influence and affluence*".

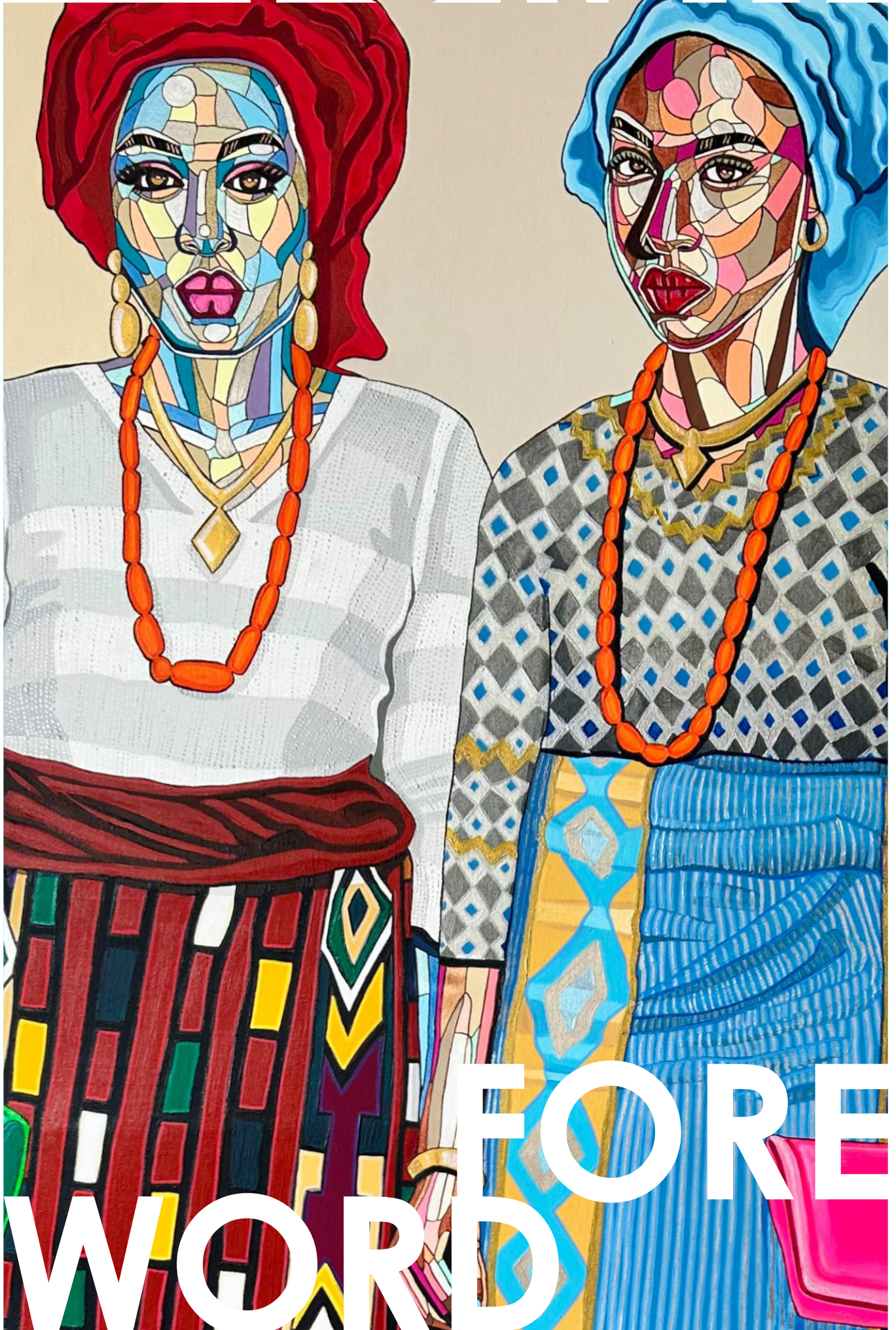
By this exhibition, REWA has earned her place of honour on the distinguished list of Onitsha visual artists of international repute, including Professors Ben Enwonwu, Oseloka Osadebe, and Okechukwu Odita of the earlier generations, and Emma Mbanefo, George Nwadiogbu, Ato Arinze, George Edozie, and Oliver Enwonwu of the present generation. Onitsha has also produced famous curators such as Sandra Mbanefo Obiago, late Peter Areh, and the Nwagbogu brothers, Chike and Azu, as well as the art historian and scholar, Distinguished Professor Nkiru Nzegwu.

REWA is the daughter of Nwakibie George and Nwachinaemelu Nwando Umunna. Nwakibie hails from Umu Osodi sub-kindred of Ogbeabu Village. His mother, Anuenyi Mrs. Comfort Anyakwo was my second cousin and "*big auntie*" in our village, Umu Orezeobi. Nwachi Nwando hails from the Azike family of Isolo sub-kindred of Umu Idoko Use Village, where my paternal grand-mother also hailed from. Thus, my personal pride and joy are very well founded.

It is indeed my duty and pleasure to bless this exhibition and the future creative endeavours of REWA. The sky is her limit and I trust and pray that, by dint of sustained vision and hard work, she will attain the highest levels of her creative zeal. Congratulations to REWA, and may Ani Onicha guide and guard her always.

Nnaemeka A. Achebe, CFR, mni
Obi of Onitsha

FOR NEW



FOR
WORD

It is with immense pride and joy that I witness "otu odu: Women of the Elephant Tusk," an extraordinary exhibition at The Africa Centre in London. As President General of Otu Odu of Onicha Ado, it is an honour to see our cherished traditions and history displayed internationally for the first time. This exhibition celebrates our rich cultural heritage and the enduring strength of the women of Onicha.

The Otu Odu Society, also known as the Ivory Society, is a prestigious women's organization deeply rooted in the socio-political and cultural fabric of the Onicha community. Dating back centuries, our society has upheld our traditions and customs. 'Odu,' meaning elephant tusk, symbolises the strength and status of our members, who proudly wear ivory tusks as emblems of their identity. The society has been a cornerstone of Onicha's socio-political landscape, playing a crucial role in governance and societal cohesion.

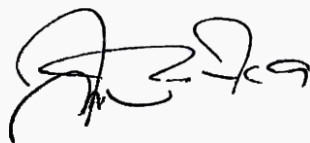
The elephant symbolizes strength, size, and presence. It is no coincidence that the distinguished daughters of Eze Chima, founder of one of Africa's oldest royal dynasties, chose the tusk of the African elephant as an ornamental piece. This showcases our womanhood, motherhood, and family values, held in high esteem in our revered kingdom.

Onicha, where the Otu Odu originates, is a core cultural and trading town, and the largest commercial centre in West Africa. Located along the River Niger, it prides itself on its rich culture and tradition. Our women are a beautiful blend of nature's endowment, ornamentation, and fashion. The Otu Odu membership reflects this as we span the international landscape through REWA's art.

REWA, the talented artist behind this exhibition, hails from the Umunna family in Ogbeabu village in Onicha. She has created a body of work that beautifully captures the essence of our society. Her art intertwines familial legacy with cultural exploration, offering a heartfelt tribute to the vibrant heritage of the Igbo people. Through her works, REWA highlights the aspirations and achievements of the women of the Otu Odu Society.

The artworks transport viewers into the heart of Igbo culture, where tradition meets modernity, and personal narratives intersect with collective memory. "otu odu: Women of the Elephant Tusk" is a celebration of African heritage and women's empowerment, echoing the voices of our ancestors and inspiring future generations.

As we celebrate this momentous occasion, I extend my deepest gratitude to all who have made this exhibition possible. I am particularly proud of REWA for her exceptional work. Together, let us celebrate the resilience, creativity, and vibrancy of the Igbo people, and honour the enduring legacy of the women of Otu Odu.



Enyi Ugobeze Florence Osoka
President General Otu Odu Society of Onicha Ado

INDIA



Celebrating the Otu Odu Society: A Legacy of Pride and Artistic Excellence

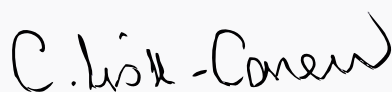
As a proud member of the Otu Odu Society, I am overjoyed to see my niece and goddaughter, REWA, illuminate our esteemed society and rich Igbo heritage through her remarkable art. Her paintings tell my story and those of many women like me, testifying to the enduring legacy and cultural significance of the Otu Odu Society.

I am so proud to be part of this society, which includes my mother, grandmother, sibling, friends, and aunts. For over three decades, I have upheld the values and traditions of this society and I can happily say that REWA's art captures the essence of our culture, celebrating the beauty and spirit of Igbo women. Her vibrant colors and intricate patterns draw viewers into the visual narrative, evoking a deep sense of pride and connection to our roots.

Her dedication to portraying the stories of Otu Odu members underscores the importance of cultural representation in art. It is a powerful reminder that our stories, heritage, and contributions deserve celebration and remembrance. REWA's work bridges generations, ensuring the legacy of the Otu Odu Society continues to inspire and resonate with future generations. Through her eyes, the world can see the rich tapestry of the Otu Odu Society and its role in preserving and promoting Igbo traditions.

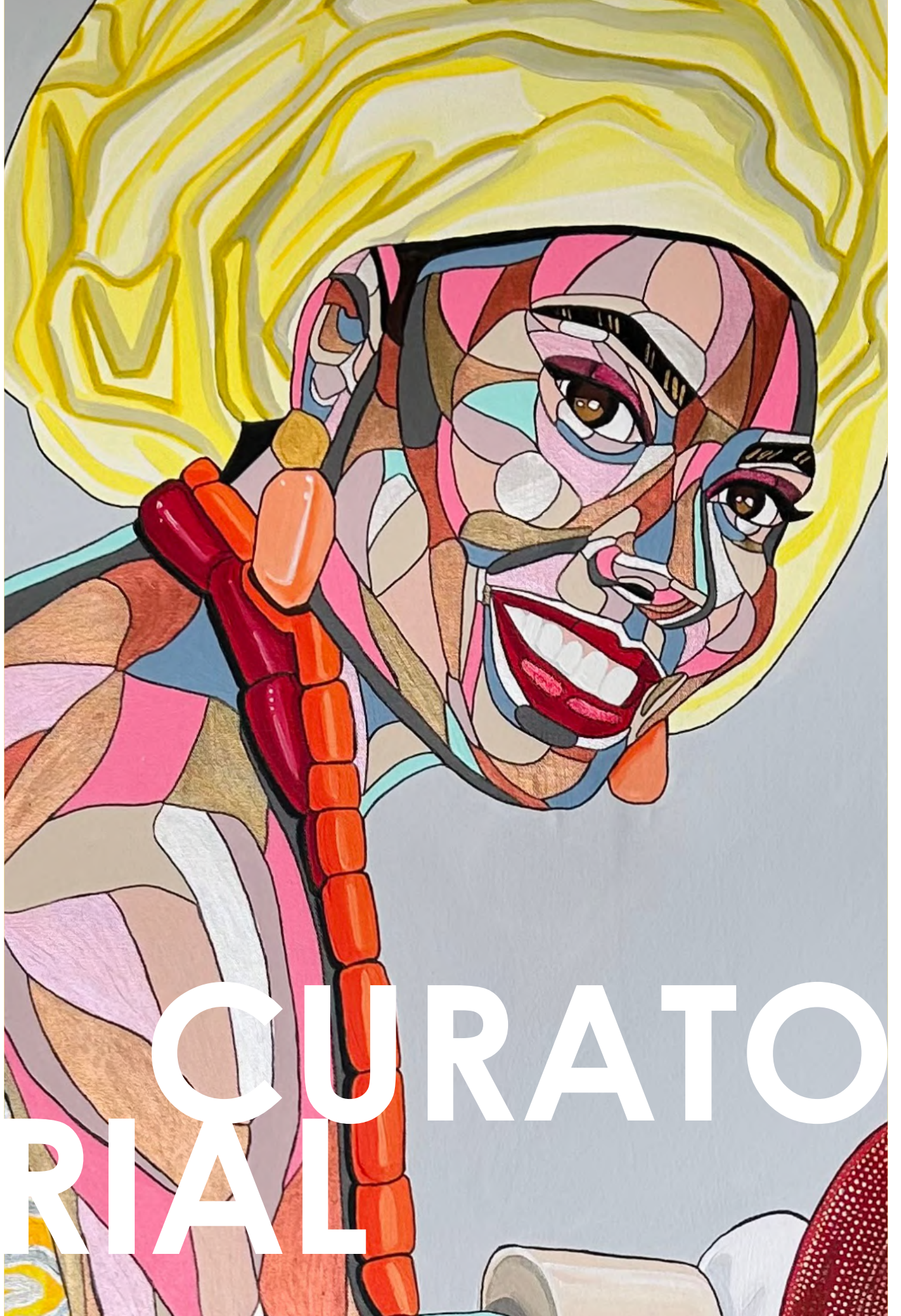
As I stand before these magnificent pieces, I am filled with so much pride—not just for my contributions to the Otu Odu Society but for REWA's extraordinary talent and vision. She has masterfully brought our culture to the forefront, showcasing the beauty and significance of Igbo heritage.

In celebrating REWA's tribute, we celebrate the enduring spirit of the Otu Odu Society and the rich cultural heritage it represents. It is a moment of great pride and a reminder of the profound impact that art and culture have in shaping our identities and collective history.



Enyi Dibueze Cynthia Obianuju Lisk-Carew

QUINATORIA



CURATORIAL



Cultural integration, cohesion, and female empowerment, through the women of the elephant tusk

When REWA first asked me to help her curate an exhibition celebrating the Otu Odu Society, I was intrigued. Coming from Onitsha, the same hometown as the artist, I was familiar with what the Otu Odu women stood for. I remember attending traditional festivities as a child, and seeing my grandmother walk out majestically, together with numerous older women, clad in rich white traditional wrappers, her ankles and wrists weighed down with heavy, thick ivory bracelets.

I remember these women leaders walking through the crowd, and people instinctively giving way to their powerful and graceful presence as they strode through the throng of onlookers. I remember there were a few foreign wives amongst the Otu Odu women, led by REWA's grandmother, Auntie Thelma Azike called *Omekaenyi* (As Great As The Elephant), and my Auntie Joan Mbanefo called *Omeorafu* (The World Will Notice What I do) married to my father's oldest brother; they were both British nationals married to Nigerians.

These foreign wives were seamlessly integrated into the distinguished and revered Otu Odu society. Together with other members, they danced a slow and rhythmic dance of power, majesty, and grace at festive events, swaying to vibrant music accentuated by intoxicating drumming and high notes trilled by traditional igbo flutes. These Amazon women parted the masses like a herd of elephants, as they made their way to specially reserved seats, which were always arranged for community elders and those with high social standing.

REWA's grandmother, Auntie Thelma, was a local heroine. She spoke fluent igbo, and was held in high regard, being able to speak in parables and proverbs which showed she possessed rare eloquence, with an amazing "deep" knowledge of the local language and traditions. The fact that she was a foreigner who understood and embraced igbo culture was something the community boasted about. She was a part of the echelon of traditional female power, like the feared Umuada, daughters of the village, and commanded respect wherever she went.

It was therefore not surprising, that Auntie Thelma's grand-daughter would follow in her grandmother's footsteps, digging deep into igbo customs and traditional female governance, and through her work, bring this ancient knowledge system into contemporary discourse.

REWA has distinguished herself as an investment banker by day, and a prolific self-taught artist in her spare time. While juggling a grueling work schedule, she has spent the last two years working on this important body of work, tracing an intriguing story of *the women of the elephant tusk* by drawing inspiration from her rich family history.

Her portraits depict the different stages of initiation into the Otu Odu society, reflecting the complex intertwined stories of generations of Otu Odu women, who have passed down traditional customs through their matriarchal positions within society. Their leadership dates back to the 16th century, and REWA's paintings connect these ancient influencers to contemporary women's groups in Nigeria and within Onitsha communities across the globe.

She has carefully documented the intricate facets of this respected and sometimes even feared group, from an external perspective, as well as from a deeply personal vantage point. Her paintings take us on an intimate journey of inspiration and initiation.

Through the study of archival materials, photographs, and interviews with her God-mother and Aunt, Mrs. Cynthia Obianuju Lisk-Carew, she shares these ancestral roots with a global audience. Her paintings shed light on matriarchal leadership within traditional African settings, which are still flourishing, as modern interpretations of ancient practices.

Her interactions with the current President of the Otu Odo Society, Mrs. Enyi Ugobeze Florence Osoka, provide a rich and textured contemporary narrative showing how women leaders in eastern Nigeria and across the Diaspora, support and uphold sacred traditional rites and customs, weaving these into the identity and confidence of the next generation. It is a story of pride and female empowerment.

REWA's portraits reveal the strong ties of friendship these women share amongst themselves and across generations. The exhibition's cover image, *The Elder and the Chaperone*, shows a young girl carrying a large umbrella, shielding a seated elder woman from the sun, a powerful introduction to this important body of work.

The umbrella becomes a beautiful metaphor which speaks to the artist's intention of protecting these sacred stories from being lost. It is almost like the artist is mirrored in the younger generation, providing shade and repose to age-old tradition. The wrinkles on the elder's face are beautifully contrasted by the layered folds of the flowing fabric draped across her shoulders and waist. Her two hands rest confidently on her knees framed by thick ivory bangles on her wrists and ankles. Her knowing gaze reflects wisdom, courage and patience, as the single strand of orange coral or aka beads hang to her left, as if the artist has deliberately placed them over her heart. Both the elder woman and the young girl at her side, engage us with a clear, unperturbed gaze.

REWA's portraits reflect the tight relational bonds within complex and diverse communities. Her subjects are clad in carefully rendered textiles, perfectly in tune with the geometric patterns crisscrossing their faces and bodies. Her composition are a wonderful homage to the high fashion sense of Nigerian women. The different stages of the initiation ceremony are reflected in a rich display of exquisite style and grace; the artist's detailed flowing fabrics, accentuated by matching accessories, jewelry and flamboyant head wraps, allow us to take part in the splendor of these colorful festive ceremonies.

The only male figure in this entire body of work is a painting of a couple embracing. The man wears a hat with an eagle's feather, signifying he is a member of the revered Agbalanze Society of Onitsha, the highest governing society within Onitsha. He is draped in layers of rich traditional fabric. The artist shows him seated and laughing, while he embraces one of the Otu Odu women, bending down towards him. This portrait, called *igba ilo: The Procession*, appears a subtle reference to how men within traditional Onitsha society pay homage to the Otu Odu women, acknowledging their important contribution to the health and wealth of the community.

REWA's portrait of her maternal grandmother, seated with her hands folded in her lap, speaks to the wonderful diversity of cultures within traditional societies, and how local communities are often the place where this complex mosaic of heritage was birthed and has grown into a tightly knit, multi-generational tapestry.


At a time when the United Kingdom is going through one of the worst summers of racial tension in modern history, this exhibition is a perfect way to usher in Black History Month. It reminds us of the perfect integration of the artist's grandmother within post-independence Nigeria. Despite the difficult and painful history of subjugation under British colonial rule, there has always been acceptance and friendship on the human level between all members of society.

Women of the Elephant Tusk reminds us that it is possible for all members of society to be integrated, protected and justly represented within local governance. It also reminds us that for centuries, women leaders have fearlessly paved the way for younger generations to understand and embrace their diverse identities, providing balance and cohesion within the community, while guiding us towards a just and equitable society.

Women of the Elephant Tusk is an invitation for everyone to celebrate their personal cultural histories, and by celebrating these deep and rich familial roots, pave the way for everyone to thrive within a culturally diverse and progressive society.

Sandra Mbanefo Obiako
Curator, SMO Contemporary Art





The Divine Feminine: A Visual Exploration of Igbo Culture and Systems of Governance

Familiar are the vivid colours in bold brushstrokes, a flattened perspective, and interesting patterns that altogether achieve a distinctly graphic style that has become the hallmark of REWA's art. In this series of five large-scale figurative paintings for the exhibition aptly themed *ndi otu odu: Women of the Elephant Tusk*, REWA's strongly personal and consistent visual vocabulary achieved over a considerable period at once becomes the primary focus of this short but critical essay. Indeed, her paintings underscore the incoherent interconnectedness between fine art and graphic design—both practices linked together loosely by a use of colour and form to stir emotions—an intersection with a long history dating from George Braque's Fauvist experiments to Barbara Kruger's text-based masterpieces. REWA further narrows the gap between these two practices, her signature approach serving to illuminate not only her underlying philosophy but also the evolution of her technique and its context within broader narratives of artistic practise, as well as her process through which she has successfully adapted formal elements or concerns to convey her ideas around history, time, social significance, and function.

REWA first conceived the idea to create a body of work based on the Otu Odu society two years ago, with the first painting dating from late 2022 and the last completed in 2024—a process that has taken a significant amount of time and dedication from the artist.¹ She describes the project in several ways: a deeply rewarding immersion into the rich cultural narratives of the Otu Odu society; a labour of love; and a profound exploration of what she terms "African traditional feminism."² In turning her attention to celebrating women of the Otu Odu society of Onitsha, REWA explores a diversity of socio-politically charged themes, ranging from identity, political voice, power, Blackness, race, and history to community and family and their role in contemporary experience.

She continues on the path of acclaimed pioneer modernist Ben Enwonwu MBE and later his son, Oliver Enwonwu—both native to Onitsha—REWA's homestead—who in their much earlier naturalistically rendered paintings of the same subject, separately titled "Odu," were in addition preoccupied with movement, rhythm, and more significantly, femininity as a physical symbol of indigenous aesthetic, ethical, and moral qualities.³ REWA's feminine advocacy aligns firmly with Ben Enwonwu's bronze sculpture "Anyanwu" (1954–55), unarguably one of the most iconic works addressing gender inequality.

Art historian Nkiru Nzegwu emphasises its role in challenging male hegemony in Onitsha as "fallaciously justified on the basis of tradition, which exclusively empowered men to make decisions for the broader community."⁴ In examining the status of women in the Igbo political structure, she argues further that historical evidence ascertains that indigenous women's organisations, Ikporo Onitsha (association of Onitsha wives), led by the Omu, were once critical participants in determining matters of societal importance—a development attenuated by the advent of colonialism and male-privileging ideology that ensured Onitsha men gained educational advantage.⁵ She adds that Enwonwu accurately depicts the divinity Anyanwu as female in his sculpture—the Spirit of Light and of the Rising Sun—and acknowledges that the artist is clear about the esoteric meaning of his work: "the genetic forces embodied in womanhood... flowering into the fullest stature of a nation, a people." Additionally, Nzegwu posits that with this description, the artist asserts that emanations of the God of Light are embodied in women and that the sculpture not only marks the compelling idea of the spirit to be found in Africa, but it also "proclaims the centrality of women to the regeneration and future of the continent."⁶

Although she identifies with both her predecessors' overarching ideology and political expediency, REWA departs sharply in three major ways. First, in her uncanny knack for storytelling. Beneath the fresh, arresting, and increasingly abstract compositions laden with colour is a bold interest in storytelling and, ultimately, people's lives. It lies fundamentally at the heart of REWA's practice. She explains, "The forms I create are deliberately stylised and abstracted to highlight the complexities of identity and cultural heritage, portraying my subjects as both rooted in tradition and part of the contemporary world."⁷ Indeed, the series draws heavily from personal and collective memories, a metaphor for the connection between the past and the present. Depicting intimate scenes of historical and contemporary life, both real and imagined, the paintings are often based on her grandmothers and aunts—esteemed members of Ndi Otu Odu. They are borrowed from personal and archival imagery that includes family photographs, found images, and historical material. Here, stories and triumphs are woven cleverly into the fabric of each painting to reflect broader themes of community, tradition, and the pivotal role of women in preserving and transmitting cultural values.

Second is REWA's powerful use of symbolism, with the infusion of each piece with layers of meaning that resonate with the rich cultural heritage and traditions of the Igbo people, particularly the Ndi Otu Odu. Central to the series is the symbolism of elephant tusks, which, as prominent representations of strength, wisdom, and resilience, mirror the qualities of the women who proudly adorn



Ben Enwonwu, Anyanwu



Ben Enwonwu, Odu 1987



Oliver Enwonwu, Odu-The Cult of the People
2021
oil on canvas
152.2 x 202.9cm

them. In addition, the tusks underscore the majesty and reverence bestowed upon the members of society who serve as guardians of Igbo customs and traditions. By incorporating them into her works, REWA highlights the enduring power and influence of these women in shaping our communities and cultural heritage. The third way is through her stylistic approach, which is best known for its formal decorative qualities. Broadly influenced by art history and pop culture, she gains inspiration, like many other artists around the world, from geometric abstraction. Indeed, this genre is acknowledged as the foundation of modern art and has witnessed a resurgence in contemporary visual culture in the last century, having been revived, reworked, and repurposed across several movements and mediums. REWA engages geometric abstraction on her own terms, inviting lines, squares, triangles, and circles in combination. In doing so, she responds to the several rich and varied historic movements that preceded or fall under this seemingly simple classification. Exploring multiple modes of representation, from abstraction to naturalism and flatness, REWA's collage of aesthetics comprises an eclectic visual vocabulary and mixed painterly techniques—a language that, in developing, has been a journey of continual adaptation and refinement, with her use of line and form being integral to her narrative style. "The lines in my work often mimic the patterns found in traditional Igbo textiles and body art, serving as a visual link to the past."⁸ Distinct and impactful, REWA echoes vaguely the vibrant flat colours and bold black lines of artists like Michael Craig-Martin, Julian Opie, and Marie-Pierre Autonne to sit precariously in an indefinable genre characterised by the blurring of boundaries between art and graphic design.

Other key signatures that define REWA's complex aesthetics are motifs, space, texture, and colour. The motifs are inspired by stained glass, many of which are flat areas of irregular patterns that dominate each picture surface, including the women who are modelled with a repeating rectangular shape. Swirling motifs also embrace their apparel; in her competent hands, wrappers are simplified and reduced to geometric forms.

The success of the resultant optically compelling visuals is hinged upon REWA's deft amalgamation of clean lines, colour, geometric precision, and repetitive patterns. The arrangement is enveloped by large voids of solidity, which amplify the universal appeal of her work and message by betraying neither geographic location nor time. "Space in my compositions is carefully considered to reflect social significance and context. The arrangement of figures and the use of negative space often symbolise the societal roles and communal relationships within the Igbo culture. By placing my subjects within specific spatial contexts, I aim to tell stories of social function, communal ties, and the passage of time."⁹ She guides the eye to experience the tension and ruptures across the fluid borders and to deeper introspection. Here, simple shapes are assembled to create complex compositions, interpretable as patterns of colour. REWA enthuses "Texture plays a crucial role in my art, adding depth and dimensionality. I employ a mosaic-like technique for the skin of my subjects, reminiscent of stained glass. Just as stained-glass windows in churches depict biblical scenes and saints to convey stories and teachings, the stained glass effect in my work serves to make the Igbo culture more understandable and accessible. This technique makes the complexion of my subjects agnostic, transcending traditional notions of skin colour and symbolising the diversity and complexity of identity. The vibrant, multifaceted skin tones not only create a unique visual texture but also reflect the layered experiences and histories of African women, emphasising their resilience and strength."¹⁰ As aforementioned, colour plays a prominent role in her paintings and is used to evoke emotions and represent various cultural elements. The vibrant hues convey joy, pride, and a sense of community, while also highlighting the individuality of each subject. Furthermore, with flat swathes devoid of tonal modelling, REWA masterfully uses compositional layering alone to create a convincing sense of depth and space. The artist is convincing in her careful arrangement of figures and use of space to represent the societal roles and communal relationships within Igbo culture. Through these compositions, she reflects the structure and function of the Ndi Otu Odu, highlighting its significance in the governance and social cohesion of pre-colonial Igboland. By depicting scenes of initiation ceremonies and other cultural practices, the series offers insight into the social fabric and system of governance that continue to influence modern Nigeria.

It is fitting to end this essay with an overview of the collective as well as the individual pieces that feature in the exhibition. Indeed, this body of work is not just a visual representation but a narrative deeply embedded in history, social significance, and cultural identity. Each piece in the series transports the viewer into a world where colour and composition reign supreme and is a testament to the strength, resilience, and cultural significance of African women. REWA succinctly summarises her long commitment to the project in these few words: "In summary, symbolism in "ndi otu odu: Women of the Elephant Tusk" is not only a tool for my artistic expression but also a means of conveying deep cultural and historical meanings. Through elements like the elephant tusks, the stained-glass effect, and the integration of personal and collective histories, my work seeks to empower women while fostering a deeper understanding of Igbo culture and its enduring legacy. My goal is to celebrate African heritage and provoke thought and dialogue about the social significance and historical

narratives that shape our identities today." ¹¹ With these words, she cements her place in a growing group of exciting artists working across Nigeria today who, through their practise, address pertinent issues affecting Africa and the rest of the world. There is perhaps a collective response to Ben Enwonwu's call two years before his passing in 1994 to younger artists to be critically engaging: "Recent contemporary Nigerian art of today is largely experimental. My general impression is that it is based more on techniques than true lasting values. It will survive only if it expresses the aspirations of African people, which in essence are their yearnings for a better way of life. It must represent the intrinsic value and significance of life that are at the core of our political and social being." ¹²

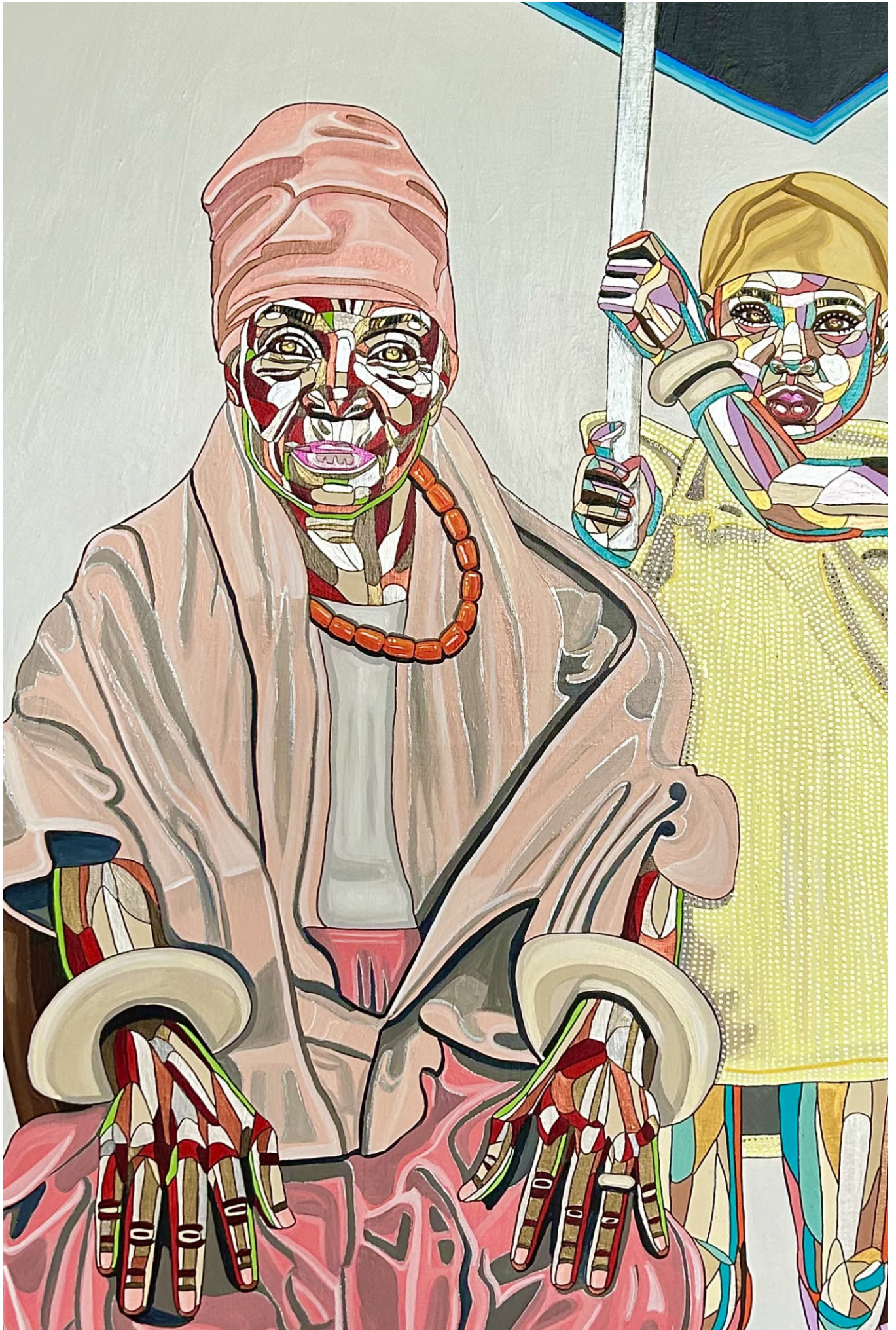
Oliver Enwonwu, CMC, FIMC

Artist, Art Historian and Curator

Notes

1. Enwonwu, O.A. 2021. Interview with REWA.
2. Ibid.
3. Ogbecchie, Sylvester O. 2008. *Ben Enwonwu: The Making of an African Modernist*. New York: University of Rochester Press. Page 182.
4. Nzegwu, Nkiru. *ÒSongs of China: Olokoto, a Circle of Onitsha-Ado Artists, Ó* [Exhibition Catalogue] 2003. Lagos. Page 12.
5. Ibid.
6. Ibid.
7. Enwonwu, O.A. 2021. Interview with REWA.
8. Ibid.
9. Ibid.
10. Ibid.
11. Ibid.
12. Ibid 4. Page 14.

Images courtesy of Oliver Enwonwu



Otu Ọdụ Society of Onitsha and REWA's Body of Visual Art

Otu Ọdụ society, also known as Ivory society, is an exclusively elite women socio-political and economic organization reserved for women who have distinguished themselves in different walks of life and found worthy in character. While Ọdụ means elephant tusk, *Ịkwọ* aka Ọdụ signifies the rite of initiating into the society, and *Igbu Ọdụ*, wearing of the tusks. Ọdụ are cylindrical sections of ivory tusks. They are used by both men and women for decoration, as ornaments, and mark of status and identity. Ọdụ can be won on both wrists (Ọdụ aka or ivory bracelets) or legs and ankles (Ọdụ ukwu/ọkpa or ivory anklets). Women who satisfactorily met the conditions for membership, were formally initiated into the rituals of the Otu Odu society. Members were referred to as *Ndị Otu Ọdụ*. Elephant tusk is significant because it is rare, ornate, and expensive to possess. Elephant embodies strength, stability, size, and presence.

Elephant tusk symbolizes strength, resilience, and elegance. In many Igbo societies, it is a symbol of wealth, regal beauty, class, and authority. In Onitsha, Asaba, Awka Efiti, and other surrounding Igbo communities, *Igba Odu* was the highest and most prestigious institution for women, whose membership was based on achievements, financial wealth, and integrity. Members usually wore elephant tusks on both legs measuring about one foot. Adorned with ivory tusks, women walked majestically with grace, strength, and stability. Once an interest was declared to join the Otu Odu, the leadership enquired into the personality and integrity of the aspiring woman to ensure she was not a person of questionable character. Membership of Odu society conferred women certain privileges and prominence. It was one of the decision-making organs in Igbo communities.

Among the Onitsha Igbo, the hierarchy of women includes the *Omu* (*Nneomumu*—mother of the society or Queen), *Otu Odu* (Ivory society titled women), *Ikporo Onitsha* (association of Onitsha wives), *Umuada Inyemesi*, and *Umu Agbogo/Agbogho* (adolescent girls). The *Omu* and her councilors (*Otu Omu*) and *Otu Odu* controlled the *Otunkwo* market prior to European colonialism. *Omu*, who was always a member of the *otu odu* society, was one of the important female political positions of the Onitsha and Anioma (west Niger) Igbo. The *omu* title was usually occupied by a woman of outstanding conduct, character, and ability (measured in terms of wealth), who did not derive her status from her relationship to either the king or any other man. She was regarded as a female monarch with her own female councilors, palace (which served as female court), and

insignia of office. She presided over women's affair and oversaw the marketplace. Though they wielded less power than their male counterparts (the Obi or king and his councilors), the Omu and her councilors often acted as a pressure group in political matters and reserved the rights to impose fines on men and women who disturbed the peace of the marketplace and those who broke certain traditional taboos such as incest and adultery.

Otu Odu society embodies the spirit of communalism, women's participation in economic activities, maintenance of social order of the society, and preservation of ancient and age-long tradition. It was and has remained a cornerstone of Onitsha socio-political institutions and organization, and a forum for the interaction of women of distinction to foster unity and peace, and promote progress and development in society. The society has played a significant role in the people's governance and social cohesion. Membership of the society included distinguished women who wielded political authority and influence and helped to shape their people's decision-making and implementation processes, promote peace and unity, and maintain law, order, and social cohesion. Members also engage in philanthropism. They support women and protect their rights. Otu Odu society gives Onitsha women a sense of belonging.

It has been suggested that the Otu Odu originated from Onitsha town where women of affluence and character, who had distinguished themselves in wealth creation through trade and commerce were conferred with the Odu title as a mark of honor. Onitsha was transformed in the early twentieth century to a major commercial, administrative, and educational center of Eastern Nigeria. It has remained the largest and vibrant commercial center in Nigeria and West Africa. Located along the River Niger, Onitsha attracted early Christian missionaries, European traders, and colonizers among others. It grew into a cosmopolitan town with diverse populations of Igbo groups, Nigerians of other ethnicities, Africans such as Sierra Leoneans (Saras), and Europeans. A cultural melting pot, yet, the Onitsha people, through the agency of their women and their institutions, have nurtured and maintained their distinct rich culture and tradition. While Igbo Odu began centuries ago, it was institutionalized as an exclusive prestigious women's society in Onitsha in 1959 with the introduction of white uniform for members as a mark of purity. Membership is reserved to Onitsha indigenes, wives, and daughters of Onitsha women married by non-Onitsha men (nwadiani). There is no age limitation to the membership of the Otu Odu society; girls before 18 years can only take Odu aka (wrist odu), and accomplished women can undergo the complete initiation rites into the Odu Ukwu N'aka (ankle and wrist tusks). Typically, they are allowed to carry a horsetail (nza) and ceremonial fan (akupe), symbols of chieftaincy. Otu Odu society and its membership embody Onitsha values, fashion, and ornamentation. The society represents and celebrates Onitsha and Igbo womanhood, motherhood, and family values.

REWA, a globally acclaimed visual artist, is an Onitsha daughter. She embodies diverse identities through birth, education, travels and residence, and skills, and has used her body of artwork to illuminate the agency of Onitsha women as nurturers, preservers, and transmitters of their people's culture and heritage through the Otu Odu society. Her body of work centers on the Otu Odu society of Onitsha. Inspired by the stories of her grandmothers and aunts, who were distinguished members of the Otu Odu society, and influenced by art history, pop culture, her diverse environments and access to family photographs, archival material, and other images, REWA depicts the intersection of personal narratives and collective memories in her artwork. In her creative imagination, REWA uses color and form to highlight the Onitsha Igbo cultural heritage that celebrates women's role and status in society. She foregrounds geometric abstractions by dexterously applying lines, circles, squares, and triangles in layered forms to create complex compositions of color patterns. She uses artistic practice to illuminate her historical and contemporary perceptions and understanding of Onitsha women's social organization, communal ties, fashion, and relevance as guardians and custodians of their people's tradition and cultural heritage.

REWA meticulously blends traditional and modern/contemporary Onitsha and Igbo body art, textiles, and culture in her body of work through her uncanny application of colors, forms, lines, and symbols such as wrappers, scarfs, stained glass, elephant tusks, coral beads, sunglasses, and purses. Her paintings show traditional Onitsha and Igbo women's attire of one- or two-piece woven wrappers, simple scarfs, and odu and coral beads ornaments, often barefooted, interspaced and interfaced with their modern fashion of colorful two-piece wrappers, well-designed blouses, earrings, elegant and gorgeous headgears, sunglasses, handbags, or purses, odu and coral beads ornaments, and footwear. The use of cosmetics by traditional Onitsha and Igbo women differed from their modern counterparts. For example, while traditional women used camwood liquid to stain their nails, their modern counterparts used colorful nail polish/varnish or enamel. The Otu Odu uniform has remained white wrapper (white symbolizing purity), elephant tusks, and reddish coral beads. While traditional Otu Odu members wore locally woven white wrappers, their modern counterparts prefer imported white lace wrappers.

REWA demonstrates a complex level of dexterity in her color selections and their application to produce layers of colorful designs of Onitsha and Igbo women to illuminate their agency, culture, history, and heritage. One of her paintings depict two educated women members of the Otu Odu, each holding a document and a microphone, one speaking/or reading, and another listening attentively as she follows through the document. The painting shows two plates of kolanuts. While we can discern different meanings from this image, what is certain is that the membership of the Otu

Odu society includes women of diverse backgrounds: literate, highly educated professionals, entrepreneurs, marketwomen, housewives, mothers, and leaders. Members of the Otu Odu society who live in the diaspora and across the globe have continued to celebrate their cultural heritage with pride. For example, in the United States, Otu Odu membership includes accomplished Onitsha women residing in more than 30 states. The presence of kolanuts and the setting signify that the members of the Otu Odu society are holding an important meeting or event. Kolanut in Igbo culture was a status symbol and a male's preserve. It symbolized peace, love, happiness, trust, friendship, and hospitality. Generally, women were not allowed to break kolanut in Igbo society, especially when a male figure was around. But, titled, prominent, and influential women such as women leaders and members of the Otu Odu society could break and share it with men and they would eat it without any objection.

In another painting, REWA depicts an Otu Odu woman of authority (based on her attire and posture), seated with a young woman holding an umbrella over her head. An umbrella is an emblem of power and dignity; it is associated with dominance in Onitsha, Igbo, Nigerian and African societies. There is another image of an elderly Otu Odu woman sitting on a handwoven raffia chair and surrounded by five other women members (three standing on both of her sides and two others sitting on the floor). All the women dressed in traditional one- to two-piece wrappers adorned in heavy sections of milky color elephant tusks. The elderly woman could be the head of the society, or an omu, or even a senior wife in a polygamous family. Another painting shows a modern young woman bending in humility before a man sitting down, perhaps, her husband or father, exuding respect, cheerfulness, joy, elegance, and pride. These are all values of Onitsha and Igbo womanhood, motherhood, and wifehood.

REWA's body of art paintings is a demonstration of her uncanny use of symbols and their multifaceted meanings, which embody the complexity of the Otu Odu tradition and cultural heritage. It is a celebration of Onitsha, Igbo, Nigerian, and African womanhood, strength, resilience, grace, and elegance, attributes which women members of the Otu Odu society must exude and exhibit; as well as their ancestors, and cultural heritage. It covers such themes as power, identity, fashion, ornamentation, political authority, community, family, Africanness, Blackness, race, ethnicity, women's role and agency, history, and contemporary experiences. The paintings are not only appreciated for their aesthetic values, but also for their different meanings and interpretations, which accentuate Igbo, Nigerian, and African women's social organization, ethical and moral values, femininity, movement and rhythm, grace, and elegance, and historical and cultural heritage. They are also a means of disseminating and preserving African cultural heritage within Africa and beyond. REWA's visual art is a source of inspiration to Africans and future generations.

Through sheer hard work, resilience, astute creative imagination, and innovative skills, REWA has given us a powerful, meticulous, and enduring body of artwork—motifs, texture, colors, and aesthetics—to provoke our thoughts and inspire us to engage in stimulating dialogue about Igbo, Nigerian, and African women's agency in art and cultural production, fashion, historical preservation, and transmission of their heritage; and to reflect on their diverse and complex identities. REWA's visual art is a major contribution to Igbo, Nigerian, and African heritage and will likely expand the frontiers of knowledge in cultural and gender studies in Nigeria, Africa, and beyond.

Professor Gloria Chuku, PhD

University of Maryland, Baltimore County (UMBC) Professor and Chair of Africana Studies Baltimore, Maryland, USA Lipitz Professor of the Arts, Humanities, and Social Sciences, 2020-2021

As the Director General of the National Council for Arts and Culture, I am deeply committed not just to the preservation of our rich cultural heritage, but to the dynamic and powerful storytelling that shapes our identity as a people. “Women of the Elephant Tusk: Ndi Otu Odu” by REWA is a testament to this ethos. This exhibition transcends mere aesthetics, diving into the heart of what it means to be a woman of strength, resilience, and grace in our society. The elephant tusk, a symbol of power and majesty, resonates deeply within our collective consciousness, representing the matriarchal figures who have guided and nurtured our communities through time. The Odu society is a unique female chieftancy group who play key roles in the traditional systems at Onitsha, my wife and sisters all members and I was present as well as with my late mother in 1994 and several other family members. Their ceremonial dress and dance carry the inborn confidence and swagger that defines Ndi Onitsha if not all Nigerians and in our dances to the egwu ota you will see the origins of that swagger.

As someone who shares a common heritage with REWA, hailing from Onicha where I am also a titled man and member of Agbalanze Onirsha since 1994, I find her art particularly resonant. Her work captures the essence of our shared legacy, weaving together the stories of these formidable women with vibrant colors, textures, and forms that speak to both the past and the present. Through exhibitions like this, we not only safeguard our cultural artifacts but also ensure that the stories, values, and wisdom of our people continue to inspire and empower us all. “Women of the Elephant Tusk” is not just an exhibition; it is a celebration of our identity and an affirmation of our shared heritage. Thank you for taking our culture to the global stage and to the guests we invite you to enjoy our culture and the magnificence of these women, in our culture the elephant represents royalty and the honorific greeting for the Odu ladies is Enyi, i can picture them now resplendent in white coming into the Africa centre.
lfe eji abu Onitsha erika!

Obi Asika (Ojinnaka)

Director General of the National Council for Arts and Culture Nigeria (NCAC)



Initiation Day, 2024
6 x 6ft | 183 x 183cm
Acrylic and ink on canvas





Women of the Elephant Tusk: ndi otu odu I, 2023
9 x 9ft | 27x x 274 cm | 108 x 108 inches
Acrylic and ink on canvas







“**W**omen of the Elephant Tusk: ndi otu odu” is a tribute to the rich cultural tapestry of the Igbo people, specifically Onicha, the vibrant commercial city along the Niger River in South-eastern Nigeria. As an indigene of Onicha myself, and as a woman, it was important for me to highlight the Otu Odu society, the esteemed socio-political women’s group that forms one of the four governing bodies of Onicha.

This exhibition, two years in the making, relied on extensive research with my father, George Umunna, and aunt, Enyi Dibueze Cynthia Obianuju Lisk-Carew. It is my most personal exhibition to date, intertwining familial legacy with cultural exploration; most of the paintings and reference images are of my family members, making it a heartfelt tribute not only to the heritage of the Igbo people but also to the indelible mark left by my own lineage.

The significance of the Otu Odu society cannot be overstated. The women serve as guardians of Igbo customs, a beacon of tradition dating back to the 16th century. The very name, Odu, meaning elephant tusk, encapsulates the majesty and reverence bestowed on its members, who proudly wear ivory tusks as symbols of their identity and status. Within these hallowed halls of tradition, I find echoes of my own family history. The stories and triumphs of my grandmothers and aunts—esteemed members of the Otu Odu society—are a mainstay of this body of work. Through archival material and personal narratives, I offer a glimpse into their lives and their unwavering commitment to preserving our heritage.

The significance of elephant tusks within the Otu Odu society takes on added layers of meaning as I reflect on the lives of these matriarchs. Like the tusks themselves, they embodied strength, wisdom, and resilience. Their legacy is a testament to the enduring power of women in shaping our communities and identities.



In "Women of the Elephant Tusk: ndi otu odu," I invite viewers to journey through the corridors of time, where tradition meets modernity. This exhibition is a celebration of Nigerian heritage and women's empowerment, echoing the voices of my ancestors and amplifying the contributions of women. It is a reminder that our cultural tapestry is rich and diverse, woven from the threads of countless generations.

Finally, it was an honour to have the blessing of Enyi Ugobeze Florence Osoka, President General Otu Odu Society of Onicha Ado, to depict the society and carry out this exhibition. I was equally honoured to have the contribution of one of Onicha's most revered visual artists, Oliver Enwonwu, to my body of work. The words of Professor Gloria Chuku, Professor of Africana Studies at UMBC and Department Chair, added the coup de grâce. Her research focuses on Igbo history and culture, gender studies, and women in the colonial and postcolonial political economies of Nigeria.

Women of the Elephant Tusk: ndi otu odu is more than just an art exhibition; it is a catalyst for dialogue and inclusion. By showcasing Nigeria's cultural revival through visual art, I hope to foster a more inclusive arts community globally. This body of work is a testament to the resilience and progressivism of the Igbo people; it is a celebration of our past, a reflection on our present, and a beacon of inspiration for generations to come.

REWA

WORKS

WORKS



The Elder and the Mediator, 2023
6 x 4ft | 183 x 122 cm
Acrylic and ink on canvas





Women of the Elephant Tusk: *ndi otu odu*, is a tribute to the distinguished women of the Otu Odu Society of Onicha; a vibrant commercial city along the Niger River in South-eastern Nigeria, renowned for its rich cultural heritage and bustling markets.

The Otu Odu Society, also known as the Ivory Society, has a rich history dating back to the formation of Onicha in the 16th century. Historical texts from the 18th century document the significant roles these women have played in preserving the cultural heritage of the Igbo people. In those times, Igbo Odu, or wearing ivory by women, was traditionally an individual affair until it evolved into a societal practice that we have come to know in recent times.

In the Onicha monarchical system, while no woman has ever been known to rule or sit in the council of the king, women held the complementary position of Omu - the wife of a king. The last known incumbent, Omu Nwagboka, was enthroned in 1884 and held the position until her death c.1890. Omu Nwagboka, herself an ivory wearer, chose her councillors, known as Otu Ogene, from women who had taken ivory. After the death of Omu Nwagboka, the Otu Odu only then became a formally recognized institution in 1959. There has been no Omu since.

The word Odu means elephant tusk and a distinctive feature of the Otu Odu women is their distinctive ceremonial attire, which includes a white wrapper, head-tie, coral beads and of course, the Odu Aka (bracelets) and Odu Ukwu (anklets). The choice of white symbolizes purity, unity, and the society's commitment to maintaining their cultural legacy.

Membership into the Otu Odu Society is considered prestigious, granted only to indigene women of Onicha or those married to Onicha men. Heritage alone, however, is not enough; the women must also have sufficient social standing to afford the rights to wear the Odu Aka and Odu Ukwu.

The works intertwine familial legacy with cultural exploration, offering a heartfelt tribute to these powerful figures. Archival materials and personal stories further highlight the society's impact and the important role these women play in preserving and promoting Igbo traditions.

Women of the Elephant Tusk: *ndi otu odu* celebrates African heritage and the enduring legacy of the women of the Otu Odu Society of Onicha Ado N'Idu.



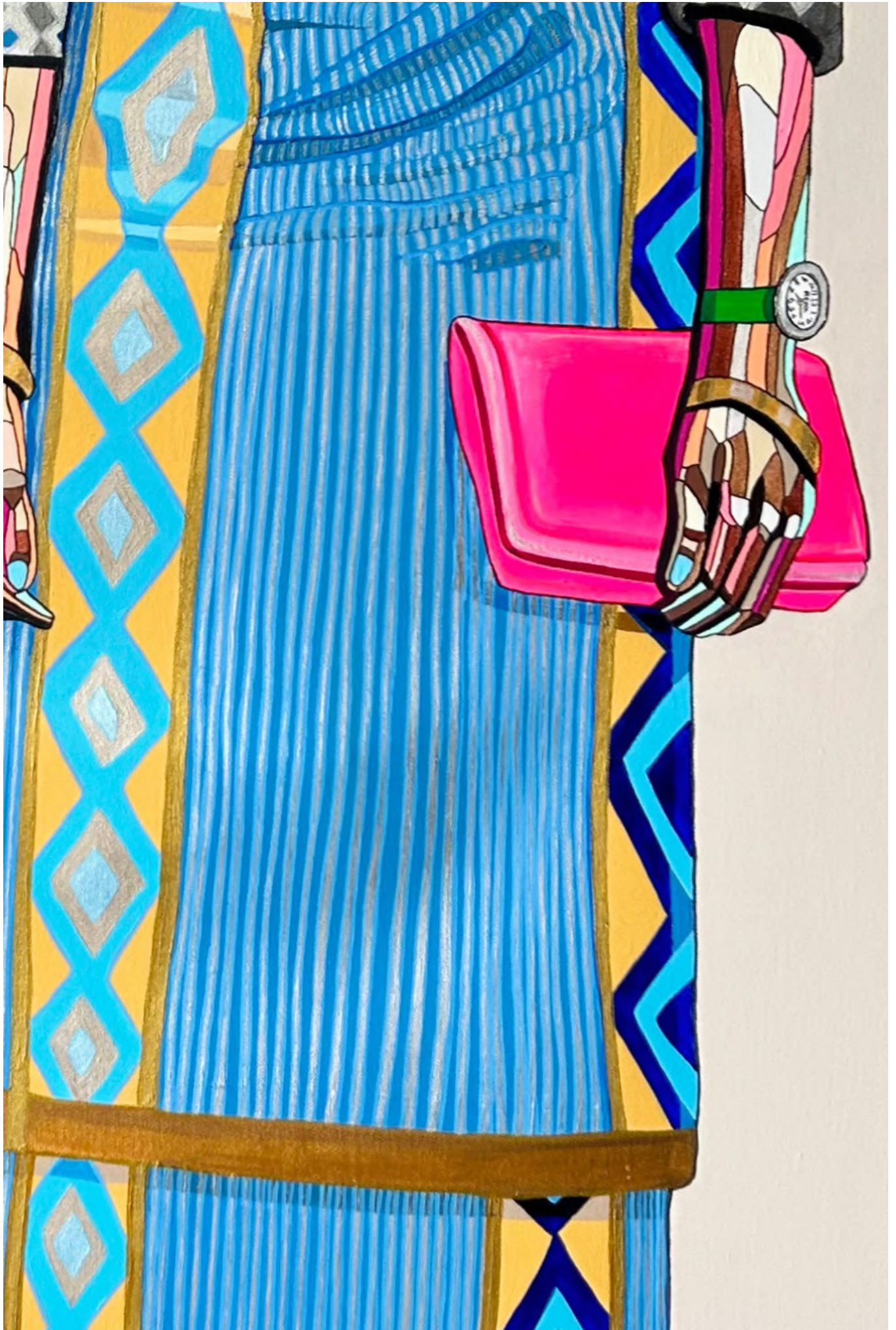


Women of the Elephant Tusk: ndi otu odu II, 2024
9 x 9ft | 274 x 274 cm
Acrylic and ink on canvas





igbunye odu: the first official wearing of
the Odu (Elephant Tusk), 2024
6 x 4ft | 183 x 122 cm
Acrylic and ink on canvas



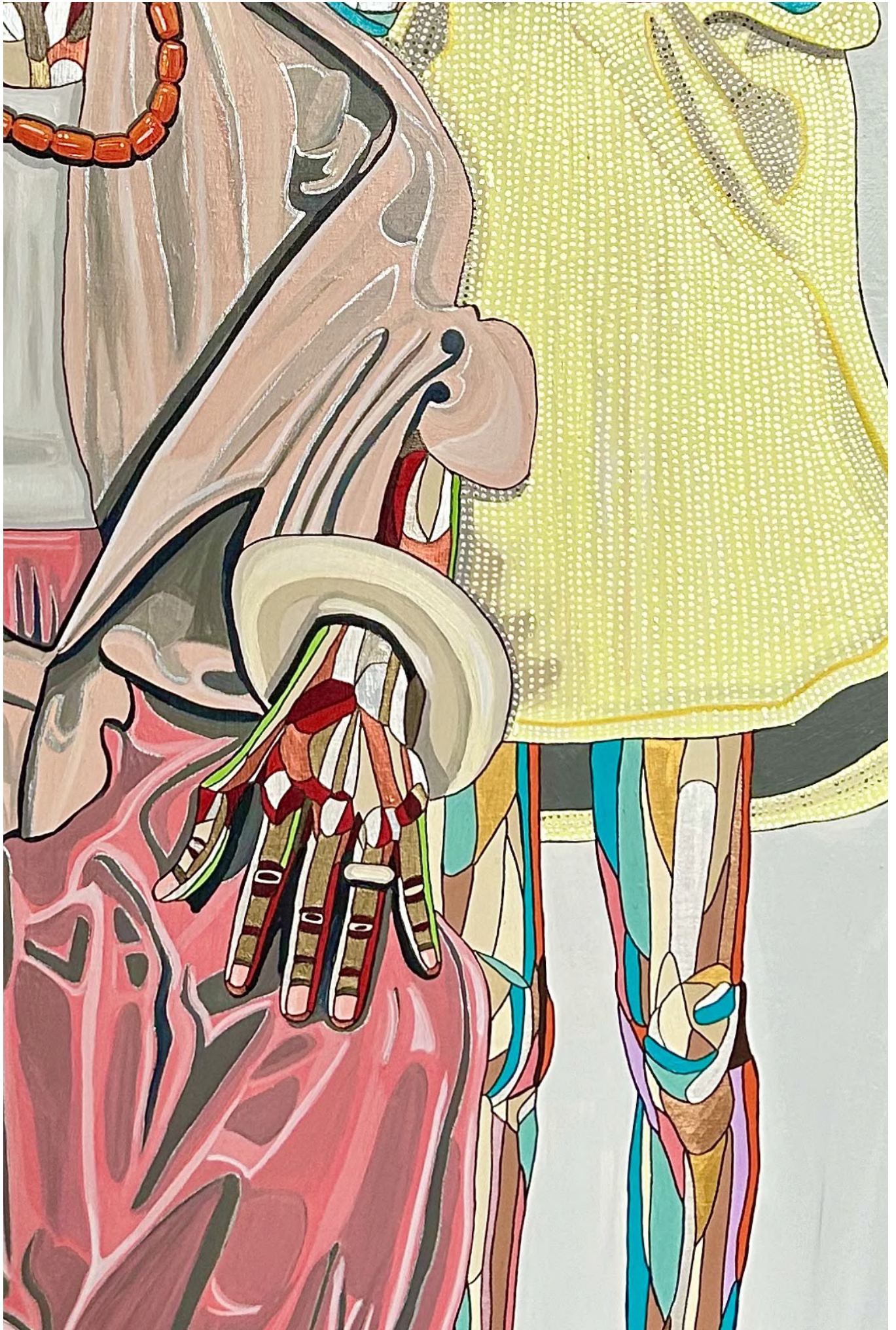


Ijeabulum and Nwabundo
6 x 4ft | 182 x 123 cm
Acrylic and ink on canvas





Signing of the creed, 2024
6 x 4ft | 182 x 122 cm
Acrylic and ink on canvas





The Elder and the Chaperone, 2024
6 x 4ft | 182 x 123 cm
Acrylic and ink on canvas





igba ilo: The Procession, 2024
6 x 4ft | 183 x 122 cm
Acrylic and ink on canvas



REWA with her maternal aunt, Enyi Dibueze (My Husband Is My Provider) Cynthia Obianuju Lisk-Carew

REWA IN-CONVERSATION WITH ENYI DIBUEZE CYNTHIA LISK-CAREW

REWA: *Why did you feel it was important to join the society otu odu ? What values of the society resonated with you enough for you to want to become a member of the society?*

Enyi Dubueze Cynthia Lisk-Carew: I do remember, those days in the 80s', my mother and grandmother would go for events and when they returned, they would have a lot of goodies with them, in a white bag. We would then gather round to find out what mum brought back. It was quite interesting and I enjoyed seeing them in their outfits. Importantly, I know the women were women of recognition they had a lot of respect.

REWA: *Can you please talk to us about the criteria for becoming an Otu Odu member? Your English mother was a member. So, can anybody join the Society? Could I join? Could somebody from a different tribe join?*

Enyi Dubueze Cynthia Lisk-Carew: The first thing is, you must be an indigene of Onicha. You can also be entitled to join, by marriage. My mum's English and she settled in Onicha with my father so it was her entitlement as well. But you wouldn't get people from outside Onicha coming in. You have to be married to a man from Onicha to be eligible for it. There is also what they call the Nwa Di Ani, through direct relations. And of course, you have to be an upstanding member of society and be of good moral character.

REWA: *How do the Otu Odu women shape or contribute to the wider Onicha society? What are your main roles and responsibilities of the women within the community?*

Enyi Dubueze Cynthia Lisk-Carew: We have a booklet which has the rules, the guidelines and the regulations of the society. Also, guidelines on what the president should do, details on the ranks of the society and the roles of ordinary members. It's also outlines what to do regarding member welfare and how to support them during unhappy events. We also pay annual dues. The money goes towards financing projects in the society. For instance, we take responsibility for some of the ladies, paying school fees and helping them with their market trading. It goes along way. In fact, we are busy organising a basic ICT workshop for the Onicha women, the women traders to help improve their business. They don't know how to operate their phones and anything "internet" becomes a problem for them. So, we do a lot of outreach programs. In fact, it is my sister, Azumdialo Thelma Ifeyinwa Chiwuzie, who is in charge of this particular project and the Europe chapter of Otu Odu is financing it.



SCAN THE ABOVE QR CODE
TO SEE THE INTERVIEW



REWA's Maternal Grandmother, Omekaenyi (As Great As The Elephant) Thelma Cranstoun Azike

Igbu Odu Ukwu Na Odu Aka

The Family of
Amalunweze Joseph Igwe Azike
of Obikporo Village, Onitsha
Cordially invites

to the Initiation Ceremony into the Prestigious

Otu - Odu Society of Onitsha

of their Daughters

Eze - Odu Thelma Ifeyinwa Chiwuzie (Nee Azike)
Eze - Odu Cynthia Obianuju Lisk - Carew (Nee Azike)

Venue: 57 Tasia Road, Inland Town, Onitsha

Date : Saturday, 16th December, 1989

Time : 11 a.m.

R S V P.
Dr. J C. Chiwuzie
Dept. of Community Health
University of Benin
Benin City

R S V P
Capt. A. A. Lisk - Carew (Rtd.)
c/o Portcullis Security Nig. Ltd.
P O Box 1789, Jos
Telephone: 073 - 55332



OTU ODU COMPENDIUM



OTU ODU MEMBER BOOKLET

ODU SOCIETY OF ONITSHA - ADO
PLEDGE BY INITIATE
THIS PLEDGE TAKES EFFECTS FROM THE 1ST DAY OF JANUARY, 1990

1. MRS/MADAM, _____
of _____ Village
of Onitsha solemnly pledge as follows

1. That I will abide by all the rules and regulations as enshrined in the constitution of the Odu Society of Onitsha ADO.
2. That I will obey the President and the Executives of the Odu Society in all lawful undertakings to enhance the glory and progress of the Odu society
3. That I will avoid quarrelling with any member or causing disaffection towards the President or other officers of the said Odu society
4. That I will steer clear of all manners of intrigues calculated to break up the Odu society vide "Ihiwa Odu" page 1b of the Constitution
« Ihiwa Odu »
5. That I will not steal and will avoid all manners of indiscipline and irresponsible acts that may tend to bring disgrace or disrepute to the good name of the Odu society of Onitsha ADO
6. That in the event of contravening any of my pledges as stated above. I hereby voluntarily bind myself to pay any fine or be suspended from the Odu Society for any length of time as may be prescribed by the disciplinary committee of the Odu Society of Onitsha ADO

Signature of thumb-impresion of the initiate
NAME _____
DATE _____

Witness to thumb impresion _____

PLEDGE MADE IN THE PRESENCE OF
SIGNATURE _____
NAME _____
DESIGNATION _____ President of the Odu Society of Onitsha

The Foregoing was first read over to her by me in Igbo Language

Interpreted by me by virtue of section 5, of the Illiterate Protection law Cap 64 Vol. 4 Laws of Eastern Nigeria P63 and she appeared to understand same before appending her right thumb impresion thereto.

Legal Adviser
ODU SOCIETY OF ONITSHA - ADO

ife aji abu ONICHA erika
CORRESPONDENCES TO THE PRESIDENT

THE ARTIST

ABOUT THE ARTIST





REWA is a globally celebrated visual artist whose heritage-inspired art has been featured in fairs, museum and gallery exhibitions across Africa, Asia, Europe and North America. Her works have been part of group exhibitions at ReLe Gallery; the Gallery of African Art (GAFRA) in London; the Museum of Contemporary African Diasporan Arts (MoCADA) in New York; Zeitz MOCAA in Cape Town; Jonathan Ferrara Gallery in New Orleans; the Contemporary Art Centre New Orleans (CACNO); the Nigerian National Museum; Band Of Vices Gallery in Los Angeles; DeBuck Gallery and Urban Zen Gallery in New York; Out Of Africa Gallery in Barcelona. She also has been a part of virtual group exhibitions with Artsy, CasildART and the UK Government.

Her work has been shown at several renowned art fairs including Art Miami, Art Expo Chicago, Art Market San Francisco and Art Dubai. She has worked with global brands such as Unilever and Nike on campaigns such as the Vaseline Showcase at the 2019 Essence Festival and the 2019 Women's World Cup Nike "Don't Change Your Dream, Change the World" campaign.

Her work has been featured on several episodes of Law & Order: Organized Crime, ABC Network's, Black-ish and Oprah Winfrey's OWN "All The Single Ladies"; three hit television shows in the U.S.A.

Most recently, six of REWA's artworks were featured in multi-platinum, Grammy award-winning, global superstar, Usher's new music video, Ruin, ahead of his record-breaking half-time performance at the Super Bowl LVIII.

Her works have been acquired by notable collectors including Beth Rudin DeWoody, CCH Pounder and the Bentata family and also forms part of corporate collections including AXA XL.

Rewa holds a BSc in Physiology and Pharmacology (Combined Honours) from University College London (UCL) and was a recipient of the Women in Management Africa (WIMA) Top 25 Women in Management Award 2024. Rewa was also recently recognised by the Lagos State Governor on International Women's Day (IWD) 2022, as one of the EKO 100 Women - for her commendable work across finance and the visual arts. She has attended executive training programmes at leading institutions including Duke University and Gordon Institute of Business Science (GIBS).

"In summary, symbolism in Women of the Elephant Tusk: "ndi otu odu" is not only a tool for my artistic expression but also a means of conveying deep cultural and historical meanings. Through elements like the elephant tusks, the stained glass effect, and the integration of personal and collective histories, my work seeks to empower women while fostering a deeper understanding of Igbo culture and its enduring legacy. My goal is to celebrate African heritage and provoke thought and dialogue about the social significance and historical narratives that shape our identities today."

REWA

ACKNOWLEDGMENTS

CONTRIBUTIONS:

HIS MAJESTY, NNAEMEKA ALFRED ACHEBE
CFR, MNI - Agbogidi, the Obi of Onitsha

SANDRA OBIAGO
Curator, Founder & Artistic Director, SMO Contemporary Art.

OLIVER ENWONWU
Artist, Art Historian, Curator

ENYI UGOBEZE FLORENCE OSOKA,
President General Otu Odu Society of Onicha Ado

ENYI DIBUEZE CYNTHIA OBIANUJU LISK-CAREW
Member, Otu Odu Society, Onitsha & London Chapters

PROFESSOR GLORIA CHUKU, PhD
University of Maryland, Baltimore County (UMBC) Professor and Chair of Africana Studies Baltimore, Maryland, USA Lipitz Professor of the Arts, Humanities, and Social Sciences, 2020-2021

OBI ASIKA (OJINNAKA)
Director General of the National Council for Arts and Culture Nigeria (NCAC)

PHOTOGRAPHS OF ARTWORK:

REWA

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