

THE OTHER ORDER

Curated by Obiajulu Ozegbe

February 7 - March 7, 2026

HOUSE 1

Obiajulu Ozegbe, *Kiss from a Booze*, 2025, Installation, audio

This is an indoor installation with tiled flooring and exposed, worn walls. At the center of the room is a yellow wooden canoe positioned lengthwise, with red plastic caps attached at intervals along its edges and interior. Behind it, the back wall is covered with multiple printed photographs arranged in a grid and collage format. On the left side of the wall, a large excavator shape is formed from cut-out photographic prints. The right side of the room contains scattered rubble, broken concrete pieces, plastic containers, and debris spread across the floor. A patterned Ankara fabric lies partially on the rubble. A window on the right wall reveals nearby buildings painted in red and purple. The ceiling has visible panels, with lighting fixtures illuminating the space. The overall room contains mixed materials including wood, fabric, metal, and paper elements.



HOUSE 2

Prince Charles Uhunoma, *Land in a shell*, 2025, Installation, video

This room is a white-walled interior space with tiled flooring and a suspended ceiling fitted with LED strip lighting. A purple and white Ankara curtain hangs alongside a plain black curtain. One doorway is visible, while a second door is covered with plywood. At the center of the room stands a small ceramic white house-like structure with a black sink element and wooden details. A projector is positioned to project onto the house, and another projector inside the structure casts an image onto the white wall behind it. Across the floor, sand is arranged in connected circular and linear patterns, forming symmetrical shapes. Small snails are placed around each sand mound and along the lines. At the back of the room are a pillow, sand, and a lantern. A mortar containing snails sits in the rear corner beside another lantern. Sand and snails are also placed on the window ledge.



HOUSE 3

Edmund Akrofi Boateng, *Beyond Trust Dirt*, 2025, video installation, performance.

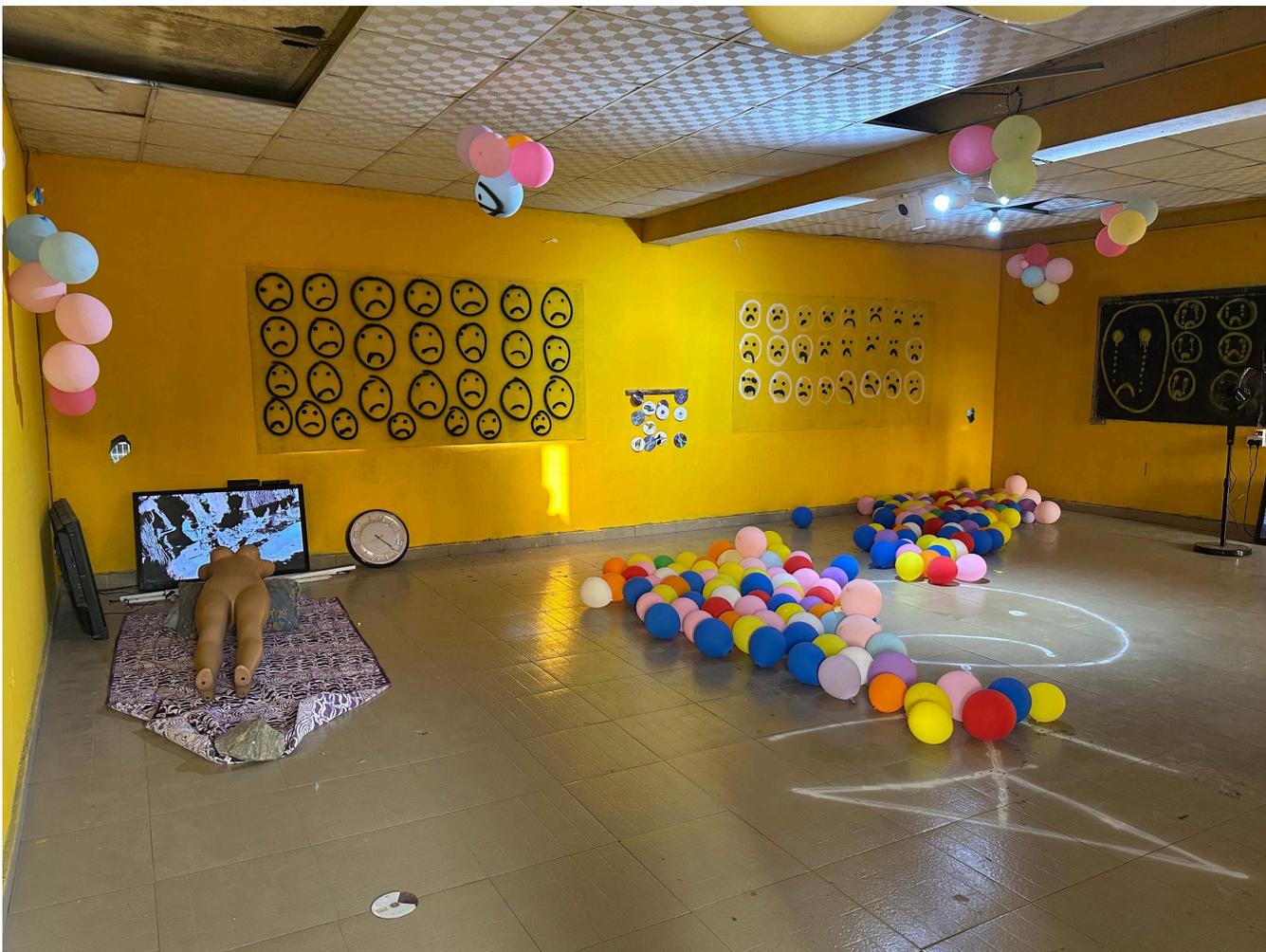
This room is an interior exhibition space with blue-painted walls and tiled flooring. Sheer mosquito nets are suspended from the ceiling, draped across the room in large overlapping panels. A wooden handwoven local fish trap used by fishermen in Africa hangs centrally among the nets. A Ghanaian printed Ankara curtain is visible near an open doorway, where natural light enters the space. A 55 inch television screen is mounted on the front wall, displaying a film. The room is illuminated by one track light and four white bulbs fixed to the ceiling. Wall sockets are positioned at the front, back, and upper sections of the room. A standing fan is placed toward the back wall. The mosquito nets create semi-transparent layers within the space, partially obscuring the walls and fixtures while allowing light to pass through.



HOUSE 4

Noah Okwudini, *Sense of Playce*, 2025, Sound, video and Installation

This is an indoor installation space with yellow-painted walls and tiled flooring. Yellow Ankara curtains frame parts of the room. Multiple balloons are attached to the ceiling, some with sad faces spray-painted on them, while additional loose balloons in various colors are scattered across the floor. Plywood panels painted yellow are mounted on both sides of the room, each bearing large black sad faces. A white human figure is spray-painted at the center of the floor. A mannequin-like doll lies on Ankara fabric with a pillow placed beneath its neck. Two television screens lean against the wall and are turned on, while a third television at the back is off. Compact discs hang from the ceiling and along wooden sticks on both sides. A small fan stands on the left, and a teddy bear with attached balloons is suspended against the wall. The room is lit by a track light and a single bulb.



HOUSE 5

Bankole Damilola, *This Land Is Not For Sale*, 2025, Photo installation

The image shows an interior installation space with red-painted walls and a tiled floor. A red and white Ankara curtain hangs near one side of the room. On the right wall, a sheet of corrugated metal zinc is mounted and spray-painted in black with the words "MILITARY ZONE KEEP OFF." A large black chalkboard is fixed to the wall; one side reads "WRITE A MESSAGE" in white chalk with arrows pointing to "Government" and "Displaced families." The other side lists rental notices including "ROOM TO LET," a phone number, and locations such as Oworo, Bariga, Akoka, Makoko, and Yaba. Semi-transparent fabric panels are suspended horizontally from rods and wires across the middle of the room. A wooden structure made of bamboo and wood stands nearby with a pillow placed on top. "THIS LAND IS NOT FOR SALE" is spray-painted in white on the wall, and "Beware of 419!!!" appears on red-painted plywood. Four white bulbs and two track lights illuminate the space.

