

# ODILI DONALD ODITA



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Sternthal Books is an art book publishing company devoted to making political picture books and documentary films. We use images and aesthetic to examine current global and political issues from an artistic perspective. Our goal is to give frequency to individual voices, to critique systems that oppress, and to broadcast the most innovative examples of contemporary and antique visual culture. Combining creative book-making with cutting edge technology, we offer a full menu of developmental, editorial, design and production services to artists, corporations, and publishers alike.

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We would like to thank The Jack Shainman  
Gallery for their support of this project.



*Flower*, 2019, Acrylic on canvas, 60 1/8 x 60 1/8 X 1 1/2 Inches.

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*Flower*, 2020, Acrylic latex paint on aluminum-core, fabricated wood panel with reconstituted wood veneer, 50 x 50 Inches.

"I wish to re-channel the negative thinking around Africa, speak from the center of its present-moment, and expand upon what I know and understand about the history of this amazing and unquantifiable place..."

Coll © David Collins





A detail from *End-Or-Fin*, featuring the dancer Bill T. Cunningham.



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# AFRICA: CONTINENT OF THE FUTURE

The land where mankind was born moves again toward world's center stage

By Lerone Bennett Jr.

*What is Africa to me:  
Copper sun or scarlet sea,  
Jungle star or jungle track,  
Strong bronzed men, or regal black  
Women from whose loins I sprang  
When the birds of Eden sang?*  
—Countee Cullen

**A**FRICA, the continent of the past, the continent where man was born and where many of the seminal ideas of mankind originated, has moved once again to the center of the world stage. Pushed into the spotlight by a string of events rooted in the Cold War and the escalating struggle between poor and rich countries, the ancestral home of at least one out of every ten Americans has emerged as a central factor in world power equations. And in the wake of these events, it is becoming increasingly apparent that the continent of the past will probably become the continent of the future.

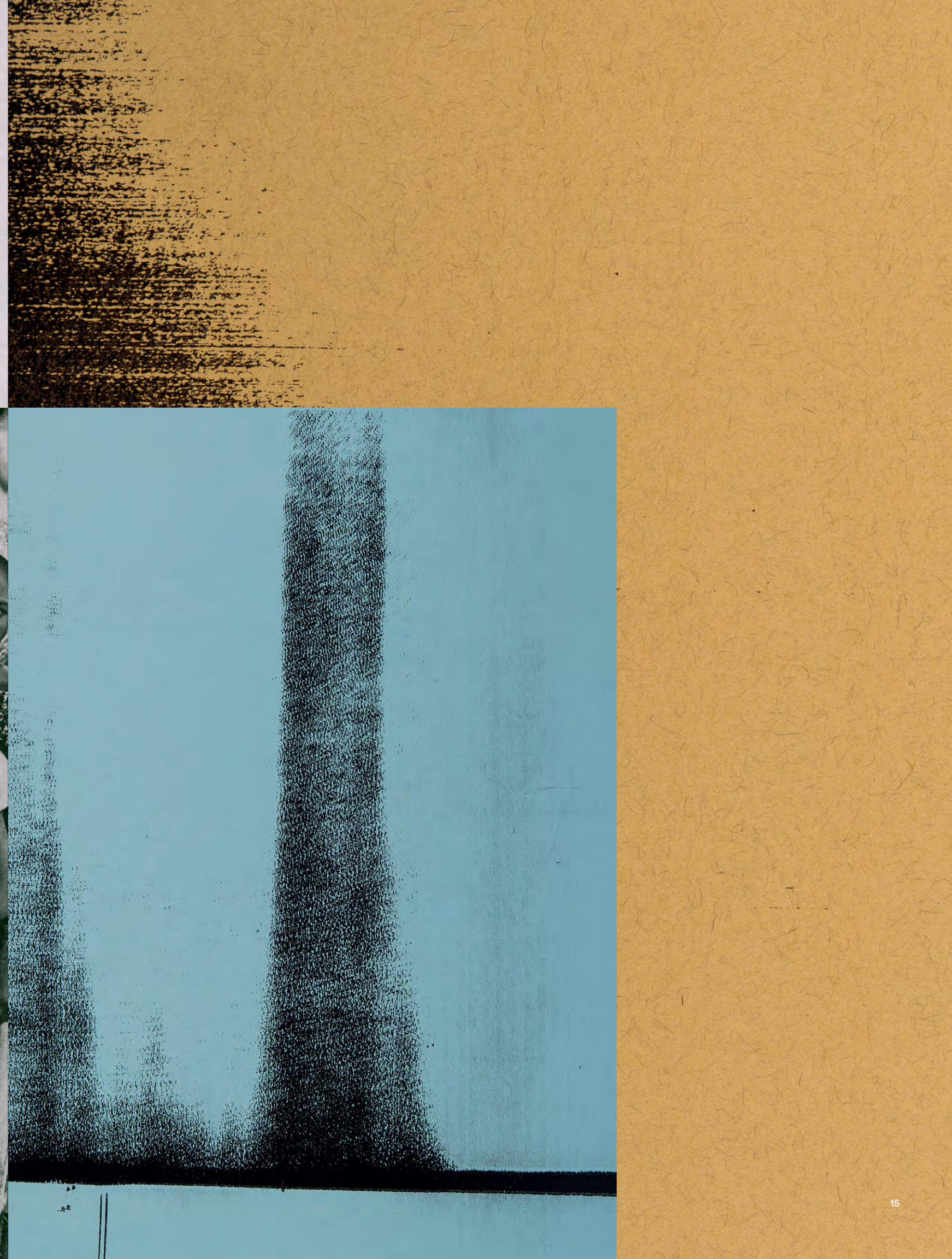
This interesting and paradoxical possibility has been obvious for years to anyone who could read a sea chart or a geiger counter. The second largest continent, occupying one-fifth of the earth's land area, Africa is strategically located between East and West, and its great mineral wealth makes it the world's richest prize. It is not at all surprising, therefore, that a great internal and external struggle has erupted over the control of the continent and its resources. To complicate matters further, Africa has been hurled into the center of the Cold War, and both camps are furiously competing for its riches and the allegiance of its people. What makes this of consuming interest to American blacks and whites, and the colored and noncolored peoples of the world, is that Africa is preeminently the continent of blacks. And what this means on the human level is that none of the problems it poses can be solved without a confrontation with the problem of racism in Africa, America and the world.

For all these reasons, and for others as well, Africa has become a vast human laboratory in which the problems of tomorrow are being worked out today. In Africa and its struggle for an undisturbed place in its own sun, we are presented with a new frontier of human and institutional development which will have

a large impact on men and women everywhere. In other words, Africa is a mirror, a cracked mirror, which reveals hauntingly, imperfectly, the shape of the future, the shape of things to come.

There are paradoxes within paradoxes on this new frontier. For despite its great poten-

tial wealth, Africa is still suffering from the prolonged agony of colonialism and history's greatest crime, the 400-year devastation brought on by the slave trade. And although most of the countries of Africa have won their political independence, they are not, by any means, economically independent. As a con-



**Facing the future,** African youth display variety of emotions. African population is young, mobile. Continent is characterized by revolution of rising expectations and a widespread movement to growing urban areas. *Black Album, 1993-2003, found images from published commercial media.*



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*Blackbird*, 2020, Acrylic latex paint on aluminum-core fabricated wood panel with reconstituted wood veneer, 92 x 52 inches.

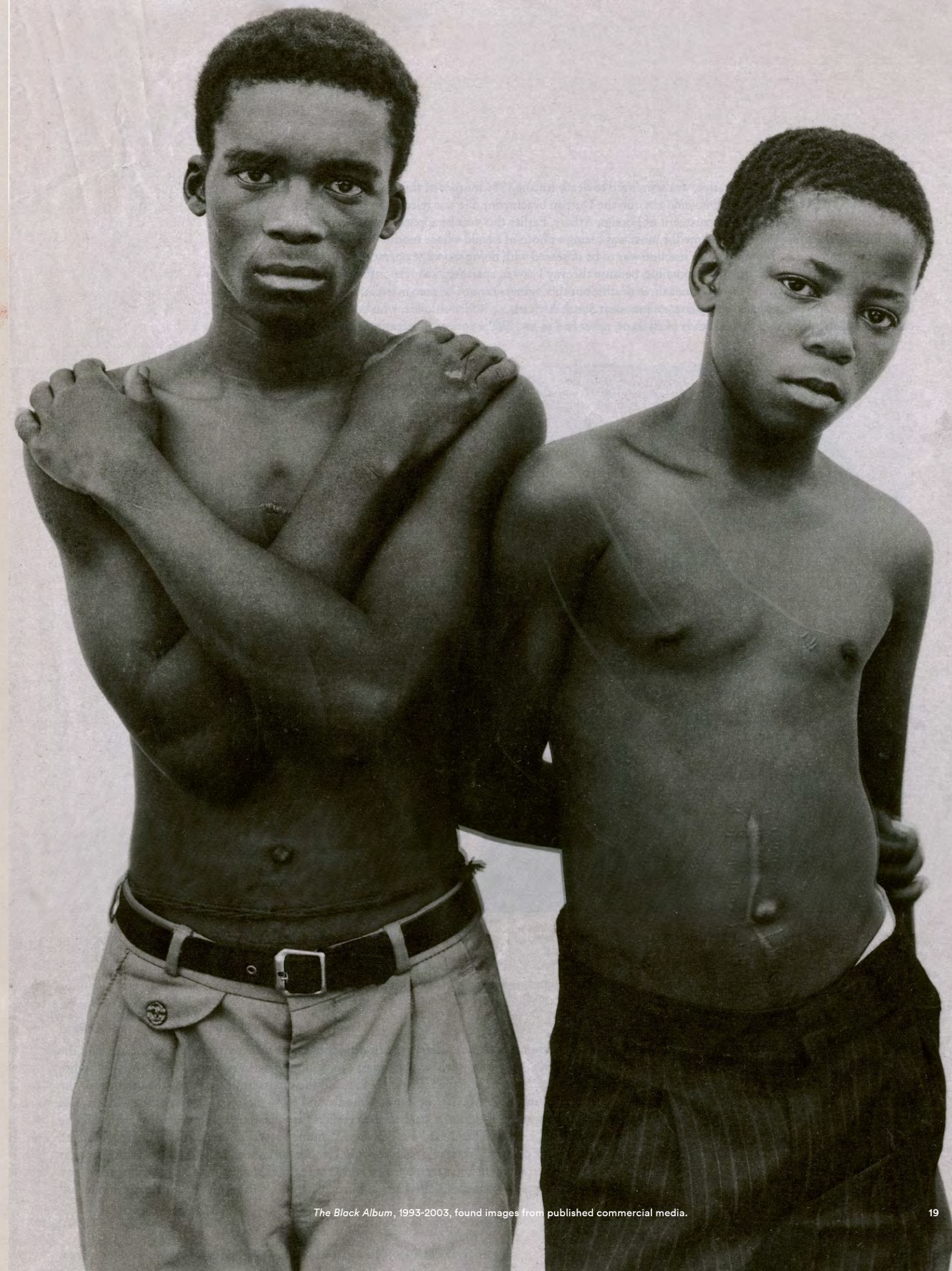
**Facing the future,** African youth display variety of emotions. African population is young, mobile. Continent is characterized by revolution of rising expectations and a widespread movement to growing urban areas. *Blackbird*, 2020, Acrylic latex paint on aluminum-core fabricated wood panel with reconstituted wood veneer, 92 x 52 inches.





*Oil Spill*, 2001, Tempera, Pencil on Paper; 18 ¾ x 14 Inches.

*[Signature]* 2001



*The Black Album*, 1993-2003, found images from published commercial media.



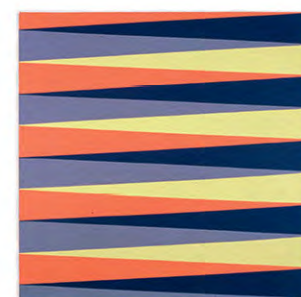


*Oil Spill*, 2006, Acrylic latex house paint on paper, 30 × 22 Inches.



*Oil Spill*, 2006, Acrylic latex house paint on paper, 30 × 22 Inches.





From Left to Right: *Don't Blink*, 1991, Acrylic latex paint on canvas, 36 x 36 Inches; *Changes*, 1991, Acrylic latex paint on canvas, 36 x 36 Inches; *Law & Order: Theory of the Domino*, 1991, Acrylic latex paint on canvas, 48 x 48 Inches.





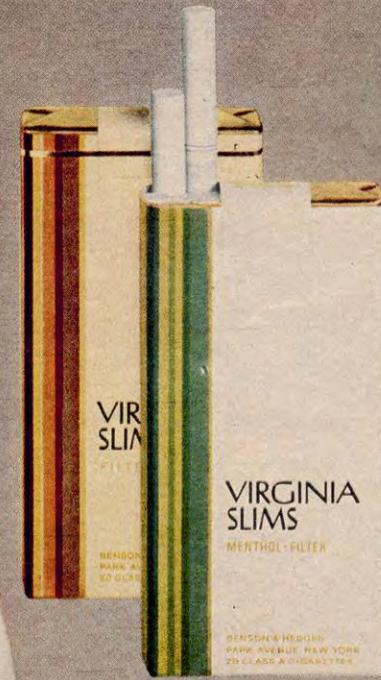
Fashions: Monty Sussman for Mollie Parnis Boutique



You've come a long way, baby.

# VIRGINIA SLIMS

With rich Virginia flavor women like,  
Menthol or regular.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

The Black Album, 1993-2003, found images from published commercial media.

Regular: 16 mg. "tar," 1.0 mg. nicotine—Menthol: 15 mg. "tar," 1.0 mg. nicotine av. per cigarette, FTC Report Oct.'74



# THE ESSENTIAL ODILI DONALD ODITA

Ugochukwa-Smooth C. Nzewi





# THE ESSENTIAL ODILI DONALD ODITA

Ugochukwa-Smooth C. Nzewi



*Fissure*, 2015. Acrylic on canvas, 72 x 90 inches.



*My desire in painting is to state the existence of other realities; of other ways and modes of action in life.*

Odili Donald Odita

Abstraction, the interpretation of reality beyond the easily seen or intelligible, is understood in relative terms. Odita's paintings are considered against the backdrop of the work of outstanding abstract artists such as Frank Stella, Al Loving (his early work), and Ellsworth Kelly. The connection to this distinguished cadre of artists is true to the extent that he shares a penetrating interest in hard-edge painting and the choreographed interplay of space, color, and form. In that quest for the deep reaches of conceptualism, Odita brings a robust intellectual zest to the question of color as a meta-language for communication that speaks in optical, physical, and sublime terms. He has stated in several interviews that he does not necessarily engage with colors for their narrative potentials at surface level; instead, he seeks the formalism and potential of colors to both seduce and dictate spatial experience. Yet storytelling and meaning-making are also very central to his abstraction. Not immediately legible when the viewer encounters his work, a studious engagement, however, begins to reveal encoded messages. Approached either as individual strips, or as a whole, colors become triggers for varied life experiences that are personal to Odita, or which emerge in his consideration of history, the human condition, and our complex world.

In examining Odita's oeuvre closely, the question that keeps coming to the fore is why abstraction. Is it the most compelling vehicle for him to articulate his multifaceted experience and the weighty political and humanist issues that float beneath the surface of his paintings? A look toward African systems of thought and cultural expression, which favor conceptualism over realism (although realism is an important part of artistic traditions in several African cultures including Odili's Igbo) might provide some clues. Odita has spoken extensively of his indebtedness to the sense of order and organization found in African textile traditions. In what he describes as the laborious and intensity of patterns, Odita's work echoes the coordinated, repetitive, and reiterative geometric and organic designs found on African textiles. In addition, he draws from them in the way in which he breaks open spaces with planes of colors that activate each other. Looking beyond African textile and toward Odita's cultural background as Igbo, traditions such as masquerade regalia, wall and body painting, and wood panel carving are all replete with thick repeating patterns. In traditional Igbo carved doors,

for instance, carefully orchestrated rectilinear and curvilinear grooves titillate the eyes and tease the senses in a manner very similar to Odita's paintings. The mathematical accuracy of arranged forms in the carved doors suggests a deep dedication to artistry that is comparable to the diligence of Odita's preparatory sketches – arranged in delicate grids and numbered – as well as to the completed works themselves.

I encountered Odita's work for the first time in Africa in 2006. The setting was an exhibition aptly titled Distant Relatives/Relative Distance at the Stevenson Gallery, Cape Town. The exhibition featured six leading artists either born in, or outside of the continent, but living and working elsewhere. Using the framework of Afropolitanism, a term popularized by the writer Taiye Selasie, it explored how the artists negotiated their connections to Africa. This concept is best understood as a descriptive label for jet-setting Africans whose circumstances of birth place them in a privileged position as world citizens. They are confident in their skins and possess the passport of globalization. Though troubling in its conceptualization, which at its core reflects a Western cosmopolitanism set against the vagaries and dissonance which define the material existence for the majority of Africans, it is still worth considering how Afropolitanism as a code of presence manifests in Odita's work.

He has variously described himself as a Nigerian, African, Nigerian-American, Igbo in America, and American painter. Whereas identity as an often-elusive construct does not always demonstrate truth, it is also tangible and exists in many forms, shifting through channels that are socially, economically, politically, and culturally determined. Odita grapples with identity politics but it does not overshadow his practice. He has used terms such as "Third Space," "Third Color," and "Third Degree of Separation" to come to terms with the specificity of his own experience as African-born in the United States. In his consideration of the ethics of identity, the British-born Ghanaian-American Kwame Anthony Appiah insists on the critical importance of freedom to create one's self on one's own terms.<sup>1</sup> Yet, he also argues that such freedom cannot be in isolation of the communal self, or as he puts it, 'collective identities', in that the object-self is anchored in the community, or is constituted by multiple references. Odita's work is a prime example of what Appiah speaks of. His paintings reflect his relationship with Africa, Nigeria specifically, as a place of real and imagined memory, which was fashioned in the safe confines of his immigrant parents' home in suburban Ohio, and in subsequent visits to the continent, as well as in the realism of being black in America.

Odita draws attention to how the different spaces that he lays claim to offer parameter in gauging his sense of self, the notion of being a person of Africa and of the United States, and ultimately a citizen of the world.<sup>2</sup> The Space Between Things (2005), featured in the Cape Town exhibition in 2006, and Distant Relative (2015), featured in his solo exhibition titled The Velocity of Change at Jack Shainman Gallery, New York, from December 11, 2015 – January 30, 2016, mirror the arguments of the Stevenson Gallery show. Odita breaks up the picture surface in a manner that evokes shattered glasses in The Space Between Things; shards of colors cut into each other and form an intense jigsaw of geometric forms. The work departs from the more restrained approach of his early (1997-98) mostly horizontal strip paintings. In Distant Relative, Odita also brings a different approach in his consideration of balance and composition, introducing wood as a new medium. Working on a laminated wood panel, he paints both ends with the same combination of colors and leaves it bare in the middle with the thin wood striation exposed. The verticality of the center complements the angular horizontality at both ends of the panel, but also separates them. It is a compelling way of articulating relativity and distance. The tension that is conveyed in both paintings reflects the ways in which Odita situates himself within a matrix of things. It is useful to dwell upon some of the many things that have shaped his consciousness as an artist, and which cohere in his work.

The ontology that grounds the artist's creativity owes largely to his Igbo roots. Though critical theory gained in graduate school continues to shape his artistic vision, the humanist philosophy that carries through in his work may well have been transferred to him through his parentage. As is the case in most Nigerian immigrant households, the sentiment of Nigeria as home is strong. Odita's understanding of his "Igboness" as a prism of seeing the world was reinforced by his father. The Igbo idea of the world or reality, *uwa*, as scholars have suggested, is understood conceptually from two contrasting, yet connected frameworks; one horizontal, and one vertical. It is a duality that organizes time and space, the profane and sacred, and visible and invisible worlds.<sup>3</sup> This system of ordering reality is evident in the aforementioned carved doors that occupy entrances of public and domestic spaces in the traditional setting. Doors have a dual function; they allow people in or shut them out. The dual understanding of reality among the Igbo also manifests in other forms of creative expressions. In the angular horizontality and verticality that clearly mark Odita's paintings, he reproduces, consciously or unconsciously, aspects of Igbo thought; couching everyday



**Changing face** of Africa, men and machines (left) prepare site for new project in Ethiopia. New Kenyatta Conference Center (below) is a showplace of Nairobi, Kenya. Lagos, Nigeria (right), one of Africa's largest cities, is a bustling metropolis of skyscrapers and expressways. Lagos has more than a million inhabitants. City is noted for massive traffic jams.



experiences, and temporal and metaphysical realities in a language of conceptualism and abstraction.

Odita counts his father, Emmanuel Okechukwu Odita, an artist and art historian, as a major artistic influence. The elder Odita was a founding member of the Zaria Art Society, an art students' association, which, anticipating the approaching political independence of Nigeria, insisted on a paradigmatic shift from the colonial academic curricula that overshadowed art training at the now defunct Nigerian College of Arts, Science, and Technology, Zaria.<sup>4</sup> The Society proposed the creative philosophy of 'natural synthesis,' an important recourse to indigenous creative traditions on the one hand, and recognition of a colonial modernity, with all its baggage, positive and negative, that has come to stay. The strategic combination of elements drawn from indigenous and external sources resulted in a context-specific modernism which mirrored the politically-driven agenda of decolonization. *Njikoka*, an earlier work created in 1976 by the elder Odita may have served as some inspiration for the younger Odita later on in his wall drawings. Consisting of seven panels, the paintings deal with Nigerian unity in the aftermath of the very bloody Biafra-Nigerian Civil War of 1967-70, which consumed the lives of more than three million people. The war holds much symbolism for the younger Odita as the first and second military coups in Nigeria occurred in the first six months of his life in 1966, precipitating the family's involuntary relocation to the United States.

With 'Njikoka', an Igbo word that suggests unity, the elder Odita merges Igbo cultural aesthetics, philosophical ideas, and political activism, inspired by personal experience. The largest painting in the series titled *Genesis* hangs like a mural. Its four main figural



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*Reveal*, 2015, Acrylic on canvas, 90 x 112 Inches.



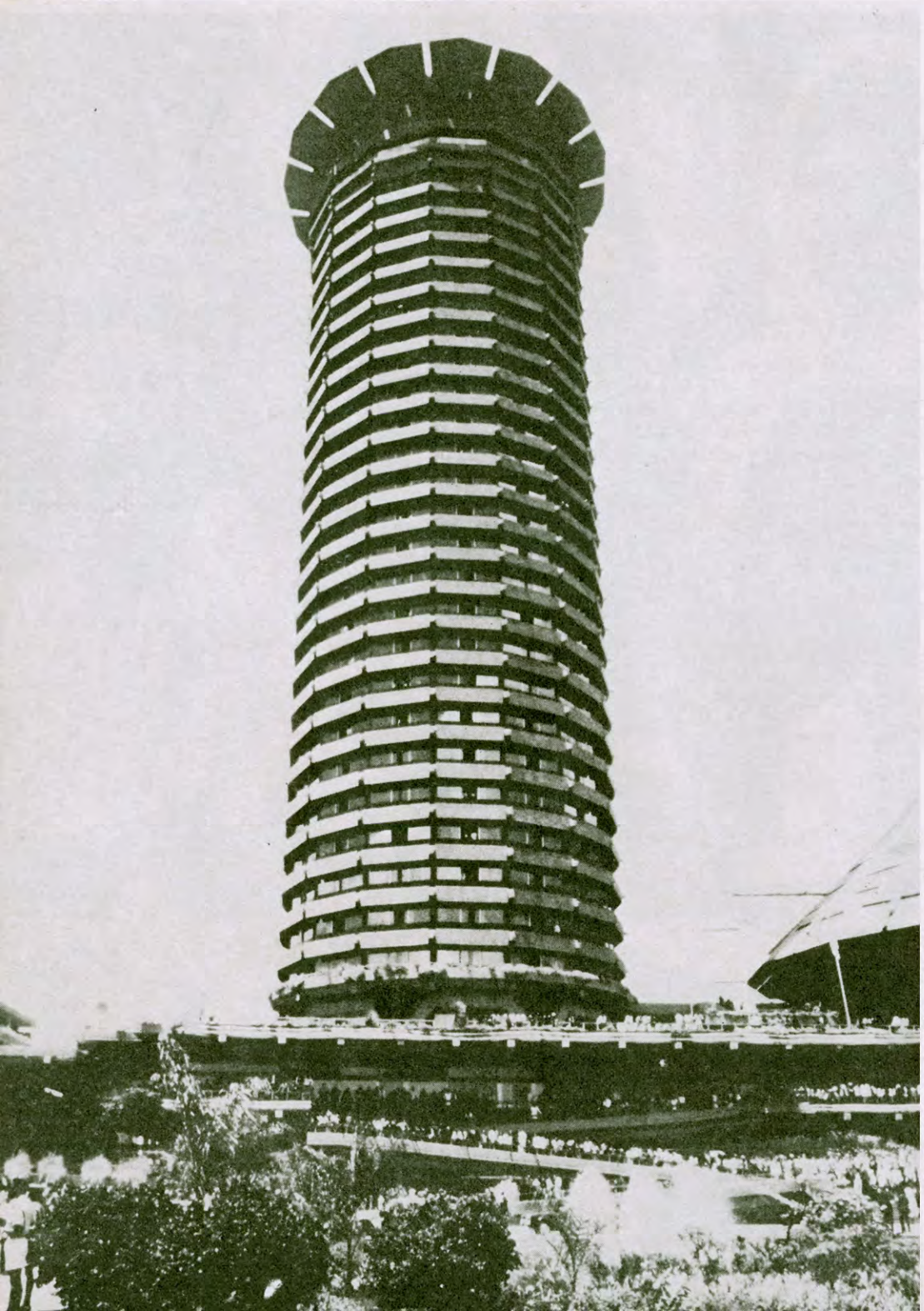
**Changing face** of Africa, men and machines (left) prepare site for new project in Ethiopia. New Kenyatta Conference Center (below) is a showplace of Nairobi, Kenya. Lagos, Nigeria (right), one of Africa's largest cities, is a bustling metropolis of skyscrapers and expressways. Lagos has more than a million inhabitants. City is noted for massive traffic jams.



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elements are configured with multi-colored geometric shapes except for the feet, which are finely outlined and naturally rendered. The figures represent Nigeria's major ethnic groups of Igbo, Hausa, Yoruba, and Fulani. Fields of mostly yellow, blue, and green colors in the background fuse organically and cut into some of the figures. Though the picture's surface plane on close inspection evinces geometric and organic forms more like analytic cubism, the free-flowing nimble lines that structure the background, compartmentalizing the vast fields of colors, have more to do with the design principles of Igbo mural and body art traditions, captured in the Uli art form. Among the Igbo of southeastern Nigeria, uli lines mark shrine walls, residential quarters, and the human body. A female practice in traditional society now dying off, uli has been coopted by academy-trained artists in postcolonial Nigeria; first by the pioneering modernist Uche Okeke, an associate of the elder Odita in the Zaria Art Society.<sup>5</sup> Uli captures the expressive quality of lines, reduction of form to basic essence, and economy of space. These are qualities that are very much evident in the work of the two Oditas.

'Njikoka' recognizes the diversity of peoples which make Nigeria stronger culturally, and in human capital. Yet for the elder Odita, it is a constructive argument for nation-building far beyond the drudge of ethnic sentiments, loyalties, and mistrusts that have prevented the country from achieving greatness. Similarly, the younger Odita addresses politically weighted concerns, but in the context of the United States where he has lived for most of his life. Racially classified as black or African-American, he engages the vicissitude of black experience and its institutional ramifications. It is that sense of taking responsibility and being politically engaged which he may have learned from his father. His earliest work had a figural bent perhaps to make his interests and position decipherable to the intended audience in a manner that recalls black art during the Civil Rights era. Works including *Glory* (1993), *Perfect World* (1994), and *Bad Company* (1995), explore various aspects of the American experience drawing upon social codes and pop culture. This is captured in the diverse materials ranging from movie posters, texts, to images of cultural icons such as Muhammad Ali, which he uses in the works. Drawn from sources including advertising, fashion, print and electronic media, they are combined as collages, photomontages, and installations, to astonishing effects. In these works, Odita addresses issues around race, gender, and stereotypes in America.

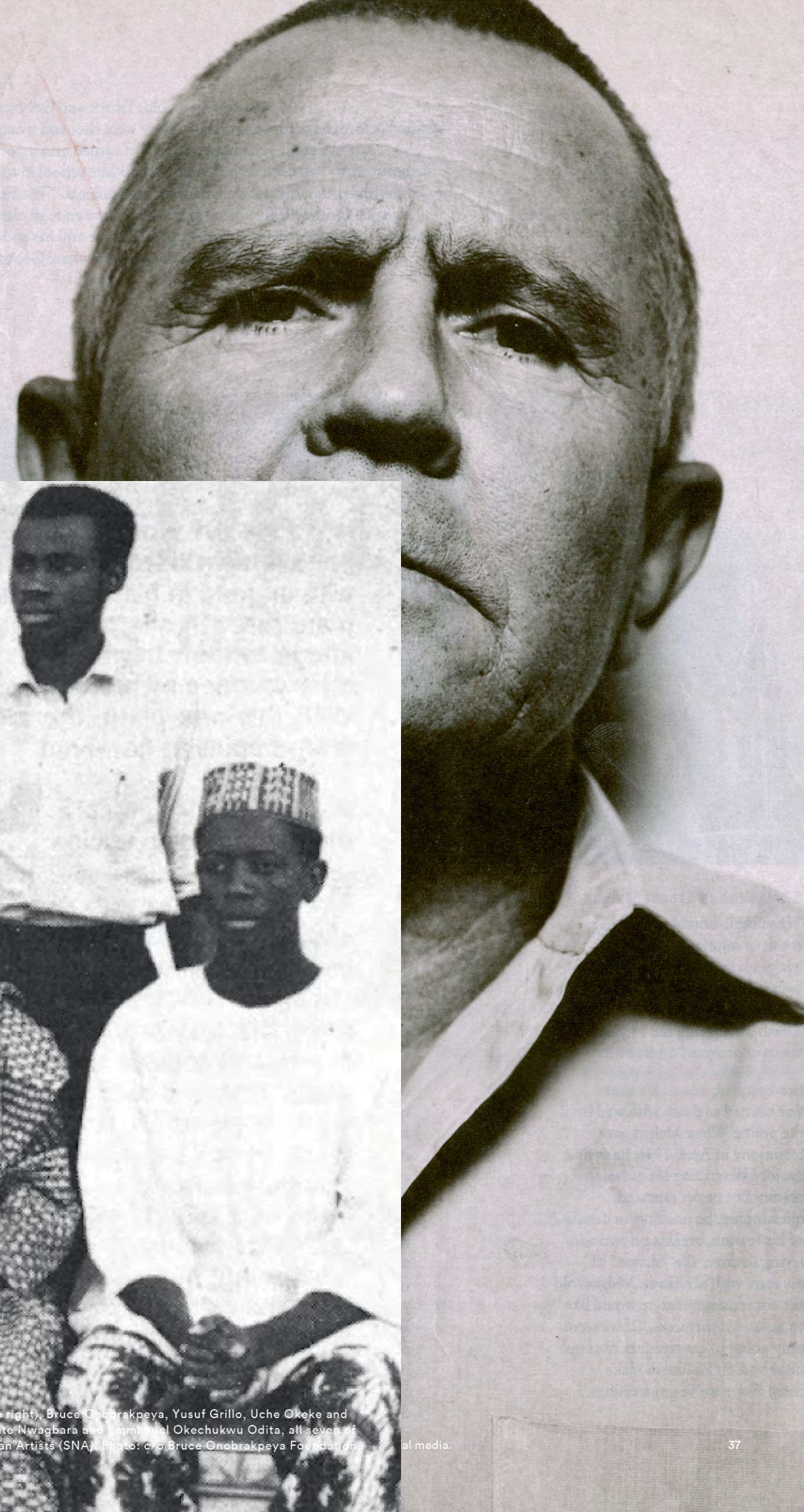
Odita's acknowledgement of the sacrifices of older generations of black abstract artists

is well documented. As a young critic in New York in the early 1990's he had the opportunity of meeting leading names who at that point were largely underrepresented. The relationships forged visiting the studios of Howardena Pindell, William T. Williams, Al Loving, Edward Clark, Frank Bowling, Nanette Carter, Stanley Whitney, and others, arguably, might have subsequently pushed Odita toward the path of pure abstraction. In their individual way, each of these artists examined the vicissitude of blackness, yet gesturing to a certain universalism of expression. Unloved by the mainstream art world that considered their work second rate, they also cut marginal figures in the black community. Their work eschewed the figural mode of representation that is generally considered the vernacular of black visual expression. The Guyana-born British

artist Frank Bowling perhaps more than all the aforementioned artists, may have inspired Odita immensely. Both share immigrant roots, occupy multiple worlds, and share a pleasure for art writing and criticism. The subject of a recent major retrospective organized by Haus der Kunst Munich, Bowling who moved to New York in the 1960's, now rotates his time between London and New York. Odita's interactions early on with these artists gave him an earnest insight on the impact of music and the role of emotion in abstract art, elements he channels into his own work. Since the late 1990's, his work has been driven by a desire for freedom; an unencumbered investigation of inherent possibilities in painting as a process of articulating a complete consciousness. Abstraction, a language of alternate reality, or of re-fashioning reality, offers him a more



Zaria Art Society / Zaria Rebels (Sitting, left to right): Bruce Onobrakpeya, Yusuf Grillo, Uche Okeke and Demas Nwoko. Back row: Oseluka Osadebe, Late Nwagbara and Emmanuel Okechukwu Odita, all seven of the eight early members of the Society of Nigerian Artists (SNA). Photo: c/o Bruce Onobrakpeya Foundation.





elements are configured with multi-colored geometric shapes except for the feet, which are finely outlined and naturally rendered. The figures represent Nigeria's major ethnic groups of Igbo, Hausa, Yoruba, and Fulani. Fields of mostly yellow, blue, and green colors in the background fuse organically and cut into some of the figures. Though the picture's surface plane on close inspection evinces geometric and organic forms more like analytic cubism, the free-flowing nimble lines that structure the background, compartmentalizing the vast fields of colors, have more to do with the design principles of Igbo mural and body art traditions, captured in the Uli art form. Among the Igbo of southeastern Nigeria, uli lines mark shrine walls, residential quarters, and the human body. A female practice in traditional society now dying off, uli has been coopted by academy-trained artists in postcolonial Nigeria; first by the pioneering modernist Uche Okeke, an associate of the elder Odira in the Zaria Art Society.<sup>5</sup> Uli captures the expressive quality of lines, reduction of form to basic essence, and economy of space. These are qualities that are very much evident in the work of the two Oditas.

'Njikoka' recognizes the diversity of peoples which make Nigeria stronger culturally, and in human capital. Yet for the elder Odira, it is a constructive argument for nation-building far beyond the drudge of ethnic sentiments, loyalties, and mistrusts that have prevented the country from achieving greatness. Similarly, the younger Odira addresses politically weighted concerns, but in the context of the United States where he has lived for most of his life. Racially classified as black or African-American, he engages the vicissitude of black experience and its institutional ramifications. It is that sense of taking responsibility and being politically engaged which he may have learned from his father. His earliest work had a figural bent perhaps to make his interests and position decipherable to the intended audience in a manner that recalls black art during the Civil Rights era. Works including *Glory* (1993), *Perfect World* (1994), and *Bad Company* (1995), explore various aspects of the American experience drawing upon social codes and pop culture. This is captured in the diverse materials ranging from movie posters, texts, to images of cultural icons such as Muhammad Ali, which he uses in the works. Drawn from sources including advertising, fashion, print and electronic media, they are combined as collages, photomontages, and installations, to astonishing effects. In these works, Odira addresses issues around race, gender, and stereotypes in America.

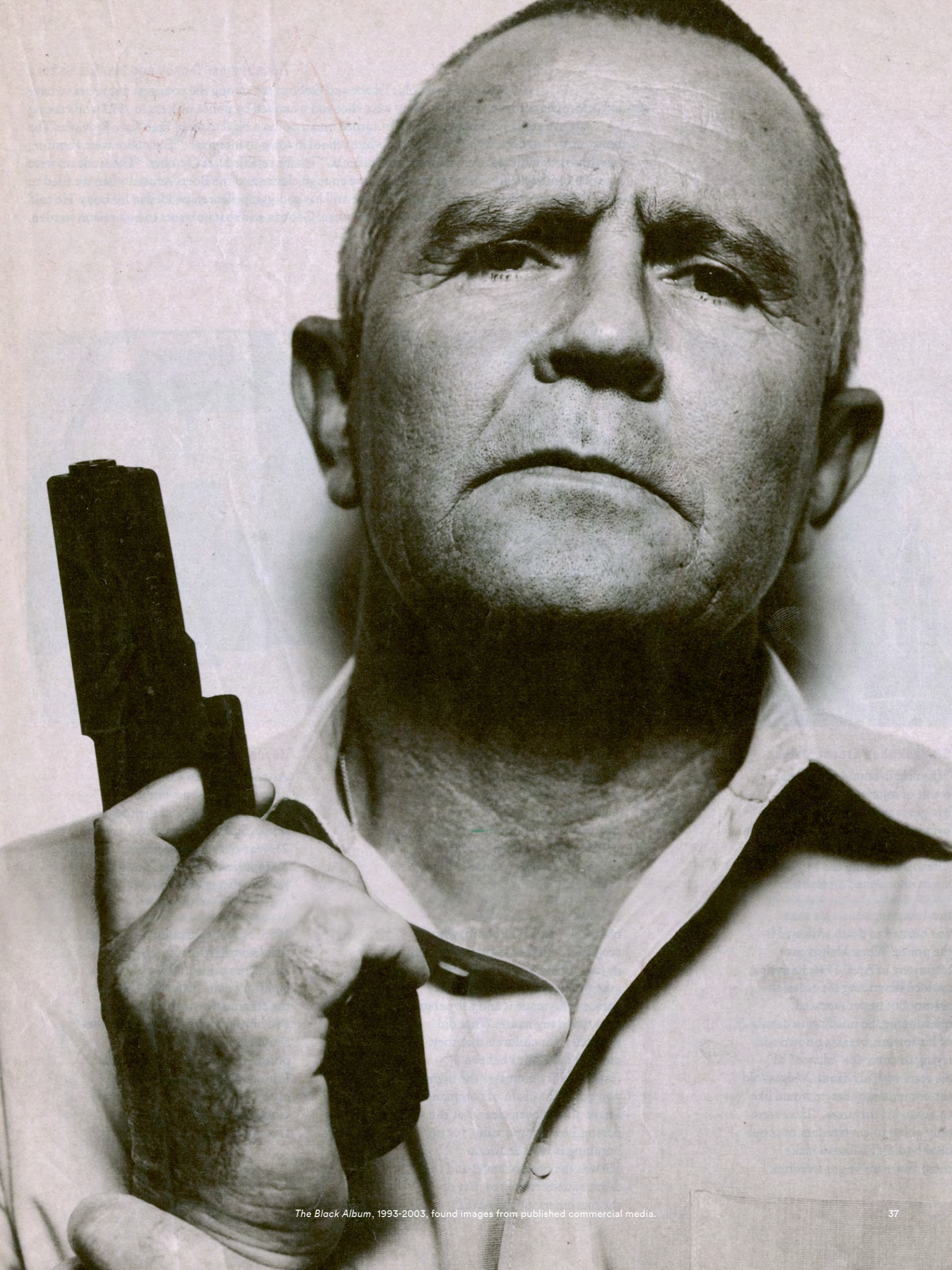
Odira's acknowledgement of the sacrifices of older generations of black abstract artists

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- 1 Anthony Appiah, *The Ethics of Identity* (Princeton: Princeton University Press, 2010).
- 2 It is, perhaps, a claim of Afropolitanism that artists of similar background including Julie Mehretu and Njideka Akunyili-Crosby suggest in their own work.
- 3 Herbert Cole and Chike Aniakor, *Igbo Arts: Community and Cosmos* (Los Angeles: Museum of Cultural History, University of California, 1984), 18.
- 4 See for example, Chika Okeke-Agulu, *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria* (Durham: Duke University Press, 2015)
- 5 See Simon Ottenberg, *New Traditions from Nigeria: Seven Artists of the Nsukka Group* (Washington and London: Smithsonian Institution Press in association with the National Museum of African Art, 1997); Simon Ottenberg (ed.), *The Nsukka Artists and Nigerian Contemporary Art* (Seattle and London: Smithsonian National Museum of African Art in association with University of Washington Press, 2002).
- 6 <http://www.jackshainman.com/artists/odili-donald-odita/>

E. Okechukwu Odira, *Panel 4 Njikoka Series*, 1982, Screenprint on paper, 35 x 17.75 inches. The Simon Ottenberg Collection, Gift to the Newark Museum, 2012.



*The Black Album*, 1993-2003, found images from published commercial media.





effective approach of exploring different modes of seeing the world, and in considering the manifold state of existence. Oditia recognizes a world of relations and situates himself within its constellations. He sees color beyond flat surface. Instead, as he puts it “[C]olor in itself has the possibility of mirroring the complexity of the world as much as it has the potential for being distinct.”<sup>6</sup>

The simplicity of the color planes within Odili Donald Oditia’s paintings coupled with his geometric precision provoke the senses. Vertical, horizontal, and zigzag wedges of color mesh, collide, or halt at hard edges. His paintings are unnervingly flat when one color pigment is considered in isolation to another. The colors are devoid of gradation and tonality but achieve varied depths of three-dimensionality either on the wall, on canvas, or as mixed-media. Play and intuition are also important to him. He creates a conceptual superstructure with which he can play and then yields to his intuition. It is a complex color play, yet there is logic to the placement of colors. For example, in *Velocity of Change* (2015), blocks and strips of interweaving colors are disrupted by sheets of white to soften tension and create wary distance between colors of immense intensity. The cavernous floor-to-ceiling wall drawing, a cascading kaleidoscope, commands the space of its installation, with its jagged

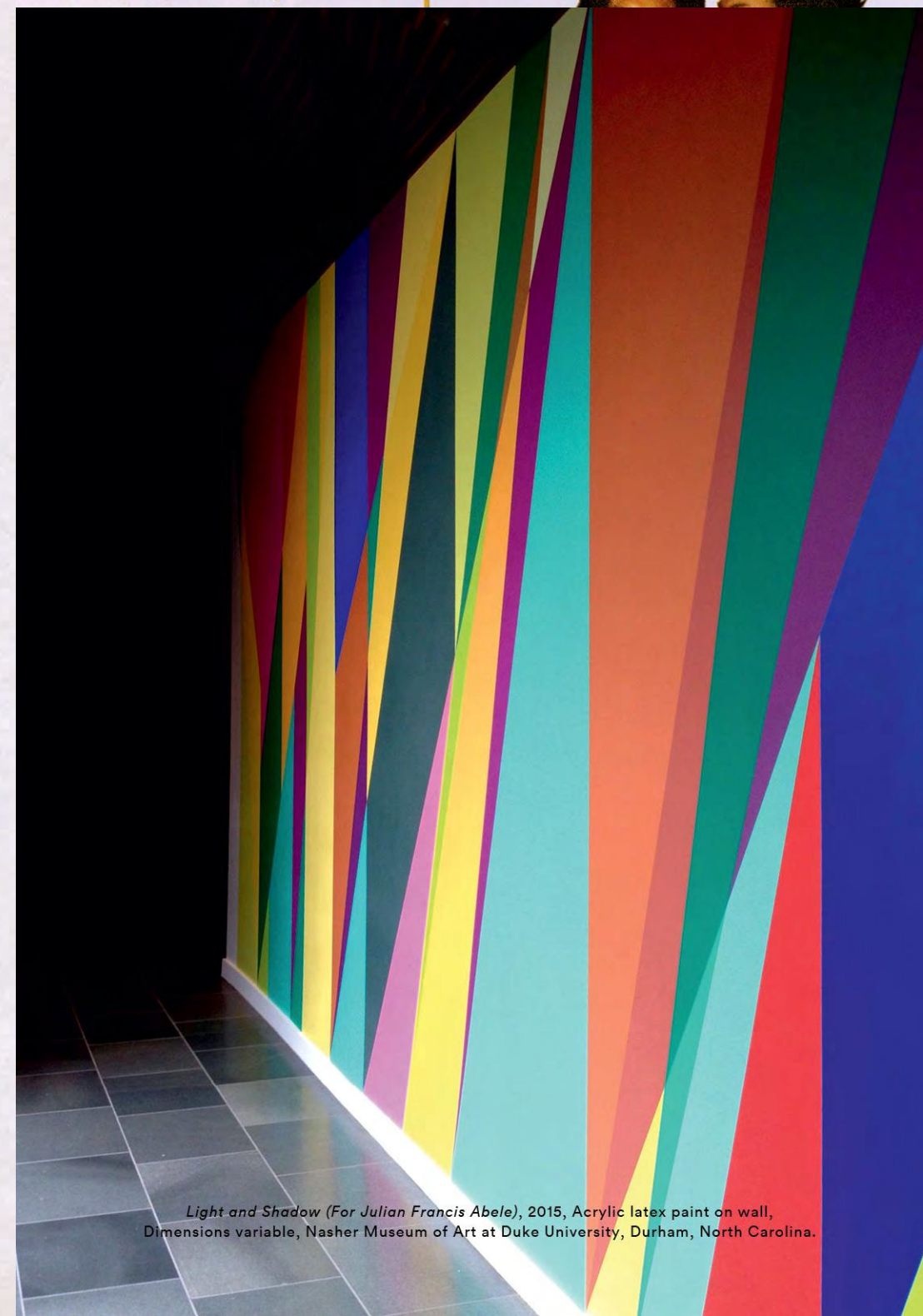
edges evoking a rock formation in profile. Like most of his wall and canvas-based paintings, *Velocity of Change* claims the urgency for transcendence. It is this near-science of the artistic process, the methodical finesse in the careful chromatic juxtapositions, which makes the essential Oditia.

In his work, Oditia contemplates the artist as an individual navigating a world not always of his making, but with self-assuredness and openness. Indeed, actual events inspire his narratives. For example, *Equalizer*, his wall painting at the Studio Museum in Harlem in 2007 examined immigrations from Africa to the United States, beginning with the forced removal of the trans-Atlantic Slave Trade to more recent movements occasioned by political instability (as was the case for his family), or socioeconomic reasons. Similarly, *Light and Shadow* (2015), the large-scale mural recently commissioned by Duke University’s Nasher Museum, was inspired by the forgotten story of Julian Francis Abele, the African American architect who designed most of the university’s campus. Abele’s history was largely under the surface until Oditia’s work spotlighted the contributions of this exceptional personage.

The colors in Oditia’s oeuvre speak emphatically; He seems to have gained the trust of his palette, developing a mastery that suggests that colors

can be approached as form. One must spend a considerable amount of immersive time to experience the overwhelming presence of his colors. Yet color as pure form means that he privileges composition above his otherwise compelling layered narratives. While his abstract paintings can be enjoyed purely as syncopations of color, here also lies the conundrum, in that his approach regiments the colors. They are restricted to robust slabs or strips of vibrant lines on the picture plane. He has yet to allow them total free rein. They pulsate, be it on the wall or canvas, without losing the measuredness that is crucial to the artist’s aesthetics. Still, they evoke musical notes that transport the imagination – but to no particular place – perhaps a fleeting non-place to echo French anthropologist Marc Augé, or a tangible third-space that the artist continues to return to in his work. It can be argued that the interstitial space between one color and another, or the place where colors meet each other on the canvas, mirrors Oditia’s experience of inbetweenness – Igbo, Nigerian, African, Black, Nigerian-American, African American without the hyphen. It is a third-space where many things converge to describe without defining Oditia’s selfhood.

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*Light and Shadow (For Julian Francis Abele)*, 2015, Acrylic latex paint on wall,  
Dimensions variable, Nasher Museum of Art at Duke University, Durham, North Carolina.



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The Black Album, 1993-2003, found images from published commercial media.

A detail from *The Eternal*, 2020, Acrylic on canvas, 84 x 110 Inches.

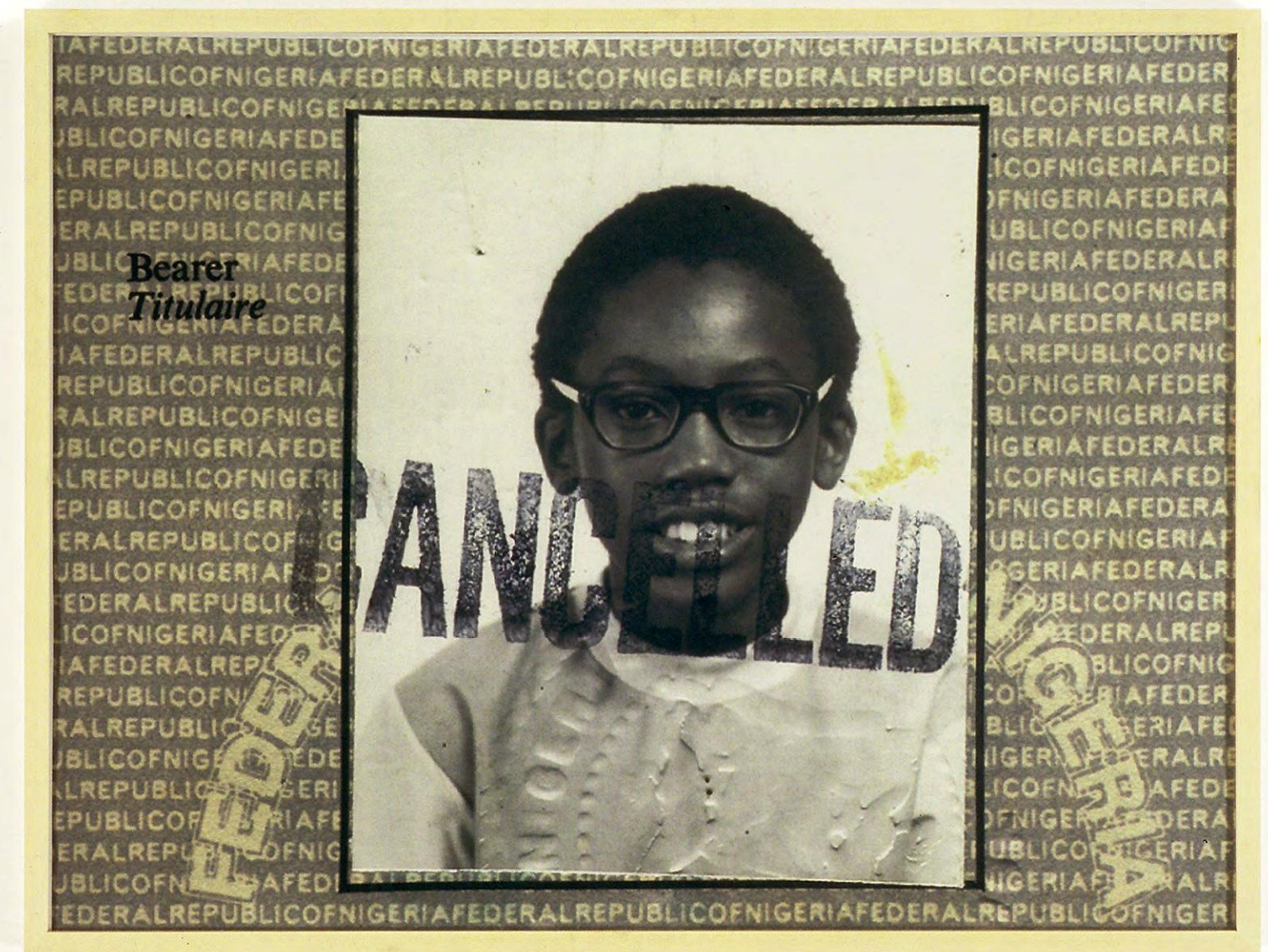




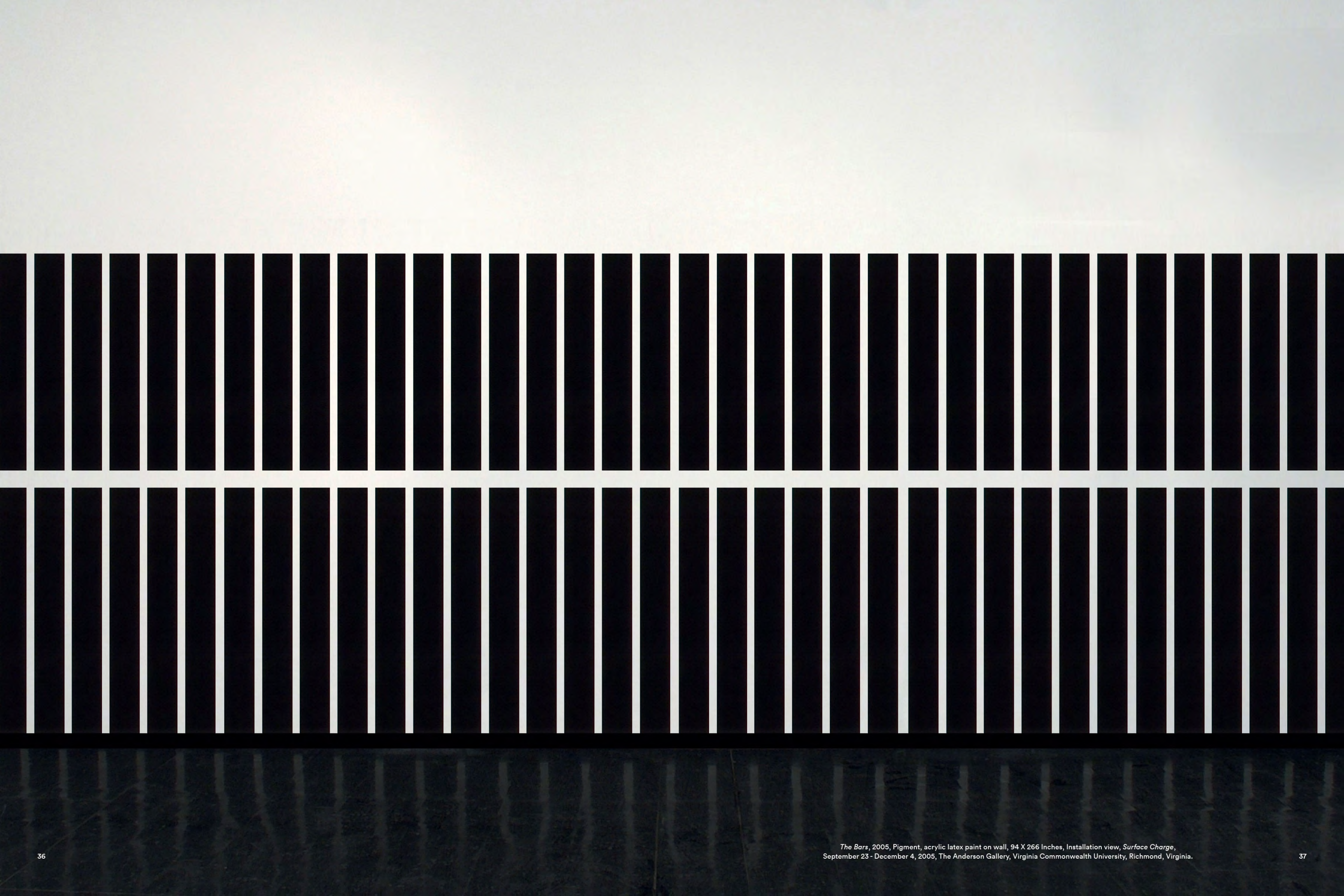




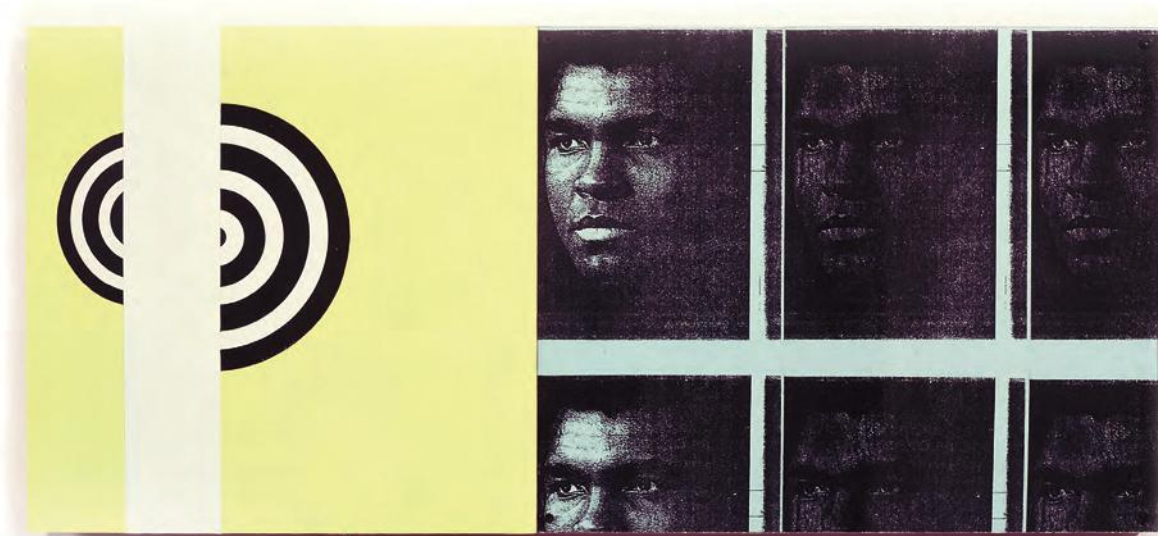




















*Untitled*, 2001, Pastel on paper, 24 X 18 Inches.



*Heavens Gate*, 2013, Acrylic on canvas, 90 x 72 Inches.





NO PARKING  
ANY TIME

PAY  
HERE

NO  
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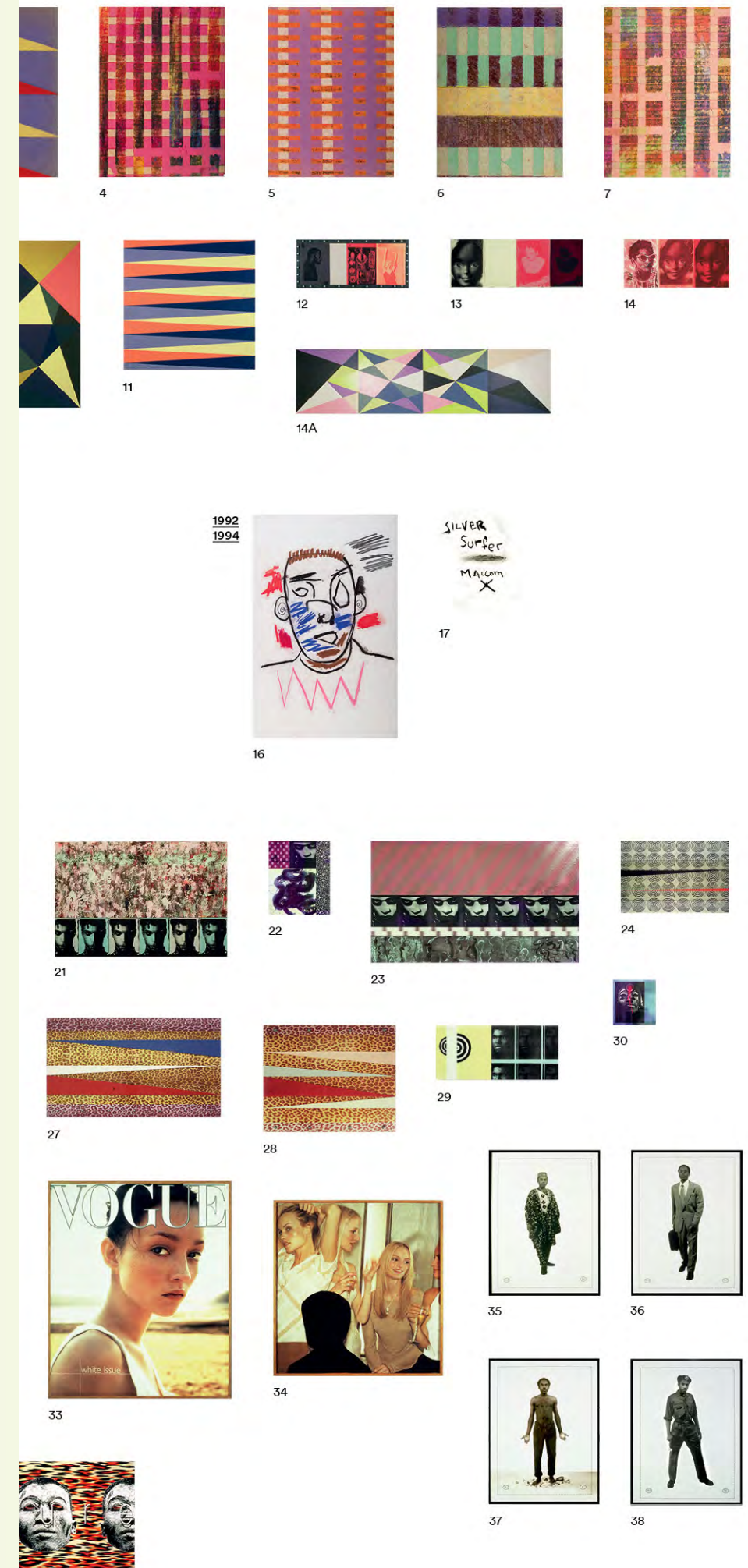








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1991–2021







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1991



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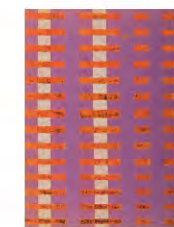
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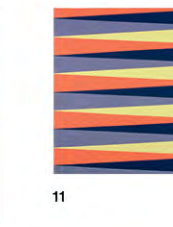
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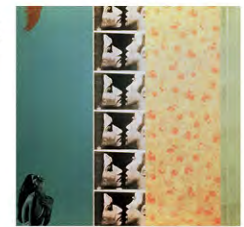


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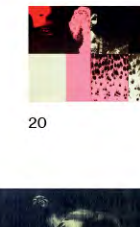
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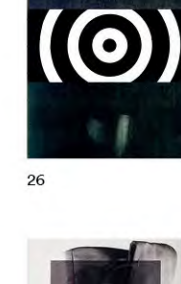
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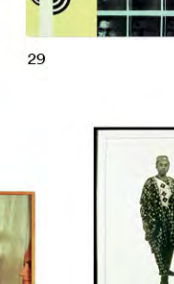
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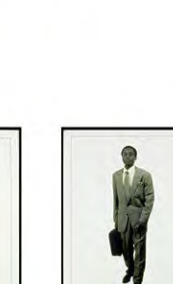
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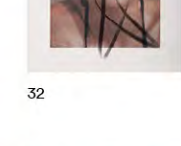
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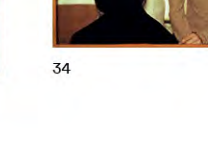
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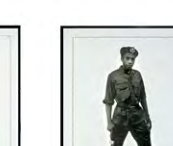
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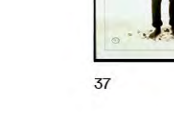
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*The Indivisible and Invincible: Monument to Black Liberation and Celebration in the City of New Orleans, 2017, 19 flags, digital print on nylon, dimensions variable, courtesy of the artist and Jack Shainman Gallery, New York.*