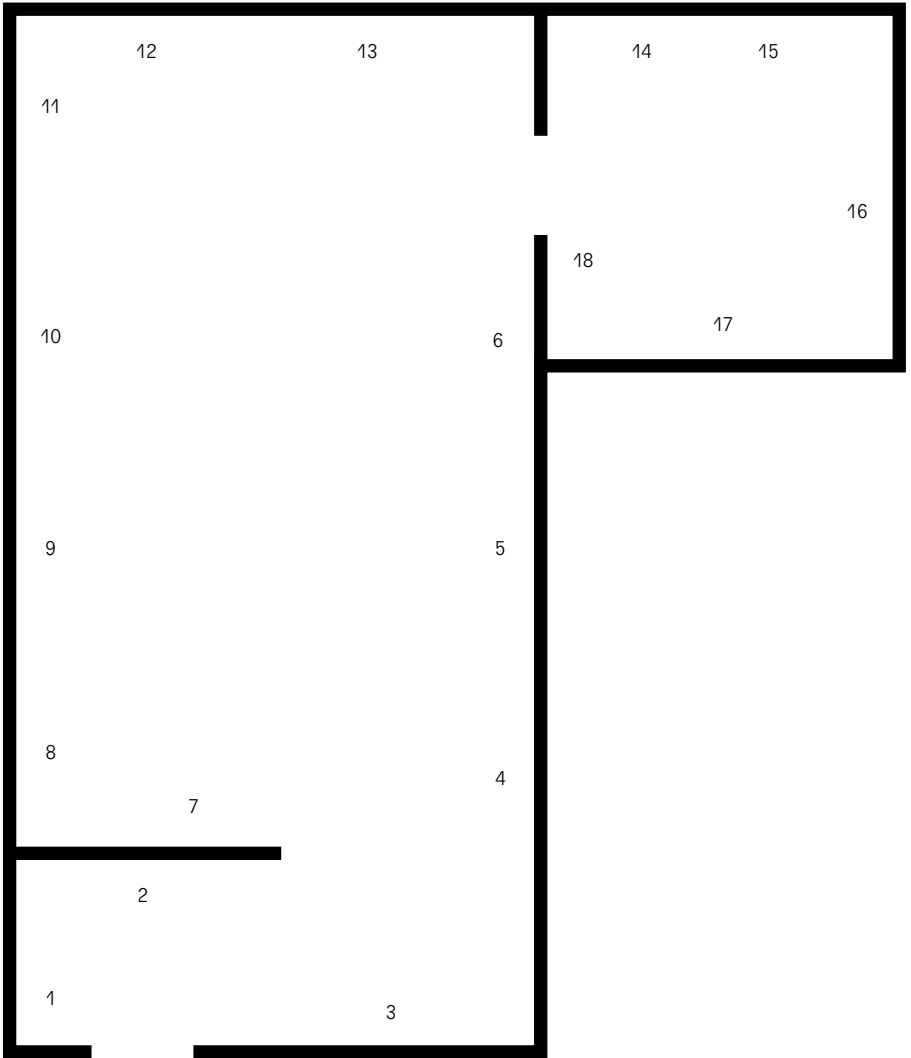


Chukwudubem Ukaigwe
Another Octave Higher

March 27–May 9, 2026

Catriona Jeffries

950 East Cordova Street Vancouver, British Columbia V6A 1M6 Canada



1
Cape of Good Hope,
2023, oil on canvas,
14 x 11 in. (36 x 28 cm)

2
Urbane Urbanity, 2025,
oil on canvas, 40 x 52 in.
(102 x 132 cm)

3
Oh Heart, Oh Heart,
2026, oil on canvas, 48 x
51 in. (122 x 130 cm)

4
*Tree! You Can Be a
Canoe! Unless you
Cannot! (Named for
Walcott)*, 2024, oil on
canvas, nine bottles
of artist-brewed wine
(Alicante), 85 x 120 in.
(216 x 305 cm)

5
*To Divorce Lineage from
Genealogy (a Vessel is a
Horn or a Drum)*, 2025,
oil on canvas, 12 x 16 in.
(31 x 41 cm)

6
*B# is C | Jump Punk
Monk*, 2026, oil on
canvas, 60 x 72 in.
(152 x 183 cm)

7
*Architecture as Language
of Attrition, Language as
Architecture of Attrition*,
2025, oil on canvas,
48 x 36 in. (122 x 91 cm)

8
We'll See?, 2025, oil on
canvas, 44 x 53 in.
(112 x 134 cm)

9
*Speaks of Rivers (Titled
after Hughes)*, 2024, oil
on canvas, 48 x 48 in.
(122 x 122 cm)

10
*Diastolic | Probable
Outcomes for the Time
Being, and Ongoing*,
2026, oil on canvas,
72 x 96 in. (183 x 244 cm)

11
Tangentially Incumbent,
2022, oil on canvas,
54 x 42 in. (136 x 107 cm)

12
*To Cut the Long Story
Short*, 2025, oil on
canvas, 17 x 17 in.
(44 x 44 cm)

13
*The Story repeats
itself syncretized and
Variegated*, 2025,
oil on canvas, eight
cinderblock bricks,
66 x 66 in. (168 x 168 cm)

14
Sahar, 2020, oil on
canvas, 60 x 36 in.
(152 x 91 cm)

15
One Laughs as Mask,
2025, oil on canvas,
17 x 17 in. (44 x 44 cm)

16
*Beats per Minute,
Kilometres per Hour*,
2025, oil on canvas,
diptych, 60 x 108 in.
(152 x 274 cm)

17
What Bigger Sea?, 2021,
oil on canvas, 52 x 40 in.
(132 x 102 cm)

18
*Softly as in The Morning
Sunrise (Lincoln's Take)*,
2025, oil on canvas,
14 x 11 in. (36 x 28 cm)

Chukwudubem Ukaigwe (b. 1995, Lagos; lives/works Stanford, USA) is an artist, curator, and writer whose interdisciplinary practice is an inquiry into semiotic dissonance. Tapping into a diverse spectrum of influences—from experimental music and literature, to history and futurisms—Ukaigwe approaches his art practice as a double gesture. On one hand, his work is a way of annotating, augmenting, defacing, transposing, and rewriting in the margins of a palimpsestic history. On the other hand, his paintings, installations, and video works are an attempt to assemble and compose a speculative sensorium that permits hearing in a different tempo; one that collapses the subject–object divide and maps out new and revised sociographies. By bringing to center facets of everyday life, Ukaigwe enacts a compositional practice that is fabulated out of the choice to meander in extant modes of being: fugitive, improvised, ongoing and otherwise.

Ukaigwe’s social practice is established on the foundations of splintered or shared authorship, community input, and relativity. Recent solo and two-person exhibitions include *Neutral Ground* (Regina, 2023); *Artspeak* (Vancouver, 2023); *Kanbi Projects and AMG Projects* (Lagos, 2022); *Videopool* (Winnipeg, 2022); and *Flux Gallery* (Winnipeg, 2019). Recent group exhibitions include the National Gallery of Canada (Ottawa, 2025); Norval Foundation (Cape Town, South Africa, 2025); *Winnipeg Art Gallery* (2025); *Catriona Jeffries* (Vancouver, 2026, 2024); *Kunsthal KAdE* (Amersfoort, Netherlands, 2023); *Confederation Centre of the Arts* (Charlottetown, 2023, 2022); *Dazibao* (Montreal, 2022); *The Koppel Project* (London, 2021, 2020); *Platform Centre for Photographic and Digital Arts* (Winnipeg, 2021); *Jeffrey Deitch Gallery* (Los Angeles, 2021); *Agnes Etherington Art Centre* (Kingston, 2021); *ADA Contemporary Art Gallery* (Accra, Ghana, 2021); and *Or Gallery* (Vancouver, 2021). Ukaigwe’s writing has been published in *BlackFlash*, *Public Parking*, and *Toned Magazine*, as well as in numerous exhibition catalogues. He holds a BFA from the University of Manitoba, Winnipeg. The artist was shortlisted for the 2025 Sobey Art Award and was the 2020 recipient of the Scott Leroux Fund for Media Arts Exploration.

Here in my apartment on the fourth floor, there is a large tree right outside the window which frames my view. In the winter months when its leaves fall off, I am permitted the ability to see the cityscape through the omissions of leaves in webbing branches. Right there, towering buildings far ahead, is a monument.

In summer months, the tree filled up with leaves is all I can see, obscuring and clouding my judgment of what lies beyond; other than an intermittent morning sunlight, when allowed to hit me at an angle, wakes me up. Whilst I cannot see the monument, I know it is there.

How else can I characterize sounding out the false silence produced by an octave raised many times over?

The shitload of implied meaning if I am to sit still enough to listen to the operatic rumbling pitches of my gut; whatever is intuited. Whatever is apparent, too up-close it fades to obscurity, becomes overlooked; the given of a tentacular metro weaving this city again unto itself without ceasing, irrespective of the season.

Whatever is permitted as backdrop, akin to the constant passage of water under the bridge, a stream running into the river orchestrating these dispersals, venous and omnipresent like an immigrant on every city corner. The insignificance of river flow—redundant like the violence in daily news—pushing diastolic against arteries of water channels; slipping in-between heartbeats into our capacious ocean too busy to notice.

What imminence of flood or drought is required to reconcile with the languid sound of water running urgent? How can we open our ears a little wider or listen a bit differently in anticipation?

–Chukwudubem

