PIPPY HOULDSWORTH GALLERY

NENGI OMUKU

Born in Nigeria, 1987 Lives and works in Lagos, Nigeria

Education

| 2012 | MA, Slade School of Art, University College London |
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| 2010 | BA, Slade School of Art, University College London |

Solo Exhibitions

| 2026 | de Young Museum, San Francisco, CA |
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| 2023-4 | The Dance of People and the Natural World, Hastings Contemporary, East Sussex, UK, travelling to |
| | Arnolfini, Bristol |
| 2024 | Wild Things and Perennials, Kasmin, New York, NY |
| 2023 | As Water Never Touched, Kristin Hjellegjerde Gallery, West Palm Beach, FL |
| 2022 | Parables of Joy, Pippy Houldsworth Gallery, London |
| 2021 | Chorus, Kristin Hjellegjerde Gallery, Berlin, Germany |
| 2020 | Gathering, Kristin Hjellegjerde Gallery, London |
| 2017 | Stages of Collapse, September Gray, Atlanta, GA |
| 2015 | A State of Mind, Omenka Gallery, Lagos, Nigeria |
| 2011 | To Figure an Encounter, Open The Gate, London |

Group Exhibitions

| 2025 | Roots in the Sky, HOME, Manchester (forthcoming) |
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| | The Clearing, Space Un, Tokyo, curated by Ekow Eshun (forthcoming) |
| | An Uncommon Thread, Hauser & Wirth, Bruton |
| 2024 | 15 th Dakar Biennale, Senegal |
| | The Poetics of Dimensions, Institute of Contemporary Art San Francisco, CA |
| | Come Sing With Us!, Lentos Kunstmuseum, Linz, Austria |
| | Soulscapes, Dulwich Picture Gallery, London |
| | A Spirit Inside, Compton Verney, Warwickshire |
| 2023-4 | Exchanges, The Whitworth, Manchester |
| 2023 | Free The Wind, The Spirit, and The Sun, Stephen Friedman Gallery, London, UK |
| | Collection Presentation: 16 New Acquisitions, Baltimore Museum of Art, MD |
| | Aso Oke: Prestige Cloth from Nigeria, Saint Louis Art Museum, MO |
| | Rites of Passage, curated by Péjú Oshin, Gagosian, London, UK |
| 2022 | CHAOS : CALM, Bangkok Art Biennale (BAB), Thailand |
| | Dissolving Realms, curated by Katy Hessel, Kasmin Gallery, New York, NY |
| | Uprising, Schloss Görne, Germany |
| | The Company She Keeps, Tiwani Contemporary, Lagos, Nigeria |
| | What Lies Beneath: Women, Politics, Textiles, Women's Art Collection, Murray Edwards College, |
| | Cambridge, UK |
| 2021 | Self-Addressed, Jeffrey Deitch, Los Angeles, CA, curated by Kehinde Wiley |
| | Ubuntu, World Trade Organisation Headquarters, Geneva, Switzerland |
| | Dancing in Dark Times, Pippy Houldsworth Gallery, London, UK |

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| | À Corps Défendant, La Galerie, Contemporary Art Center, Noisy-le-Sec, France |
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| 2020 | All the Days and Nights, Kristin Hjellegjerde Gallery, London, UK |
| 2018 | Hospital Rooms, Griffin Gallery, London, UK |
| 2014 | The Next 50 Years, Omenka Gallery, Lagos, Nigeria |
| 2012 | Jerwood Drawing Prize Exhibition, Jerwood Gallery, London, UK |
| 2011 | Deep Cuts Last Measures, Stephen Lawrence Gallery, London, UK |
| | Surplus to Requirements, Slade Research Centre, London, UK |
| 2010 | The Future of Contemporary Art, Lloyd Gill Gallery, Bristol, UK |
| | Group Exhibition, Swiss Cottage Gallery, London, UK |
| 2009 | Group Exhibition, Camden Art Gallery, London, UK |

Awards

| 2024 | ACBMT and the Arnolfini International Artist Residency Award, Bristol, UK |
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| 2012 | Prankerd-Jones Memorial Prize, awarded by University College London |
| 2011 | Nancy Balfour MA Scholarship, awarded by University College London |
| 2003 | Winner- British Council CHOGM Art Competition |

Collections

Azman Museum, Kuala Lumpur, Malaysia
Baltimore Museum of Art, MD
Beth Rudin DeWoody Collection
Easton Capital Collection, New York, NY
The Government Art Collection, UK
HSBC Art Collection, London, UK
Institute of Contemporary Art, Miami, FL
Legacy Arts Foundation
Loewe Art Collection
Monsoon Art Collection, London, UK
The Newark Museum of Art, NJ
The Norton Museum of Art, Palm Beach, FL
Women's Art Collection, Murray Edwards College, Cambridge, UK
The Whitworth, Manchester, UK

Publications

| 2023 | The Dance of People and the Natural World, essay by Azu Nwagbogu, Hastings Contemporary |
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| | Yinka Shonibare CBA RA, Free The Wind, The Spirit, and The Sun, Stephen Friedman Gallery, London |
| 2022 | Parables of Joy, interview by Charlotte Jansen, Pippy Houldsworth Gallery, London |