



AYELA-UWANGUE NOSAWEMA I WEMAYE

ARTIST STATEMENT

Approaching painting as a site of emotional excavation, where the human figure becomes both vessel and threshold, Ayela-uwangue Nosawema (Wemaye) holds the weight of interior life while opening toward shared, collective feeling. Working in the liminalities between abstraction and representation, his images hover in states of emergence and erasure, as if the self were continuously forming within atmospheres of memory, vulnerability, and quiet resilience. Faces dissolve into gesture, bodies are partially obscured, and fields of shadow press against luminous passages of color, creating a visual language in which presence is never fixed but always in flux.

At the core of Wemaye's practice is an attentiveness to the fragile architecture of emotion. His figures do not perform identity so much as inhabit it, suspended in moments of introspection that resist spectacle. Through layered surfaces and the deliberate use of chiaroscuro, light becomes a psychological force rather than a descriptive one. It illuminates inner states while allowing darkness to remain an active, generative space. Shadow becomes density, a place where thought, memory, and feeling are amassed.

In the building and excavating of his surfaces, material experimentation becomes central to this inquiry of the interior. Acrylic, oil, charcoal, spray paint, crayon, and found materials intermingle in tactile strata, producing surfaces that feel bruised, veiled, and breathing. These accumulations mirror the way experience itself is sedimented over time, with traces of what has been lived never fully disappearing. The act of partial concealment, faces blurred, eyes clouded, contours interrupted, functions as a visual metaphor for the limits of visibility, suggesting that the most essential dimensions of being remain just beyond articulation.

Wemaye's work is thus less concerned with portraiture than with states of becoming. His figures inhabit thresholds between strength and exposure, stillness and tension, solitude and communion. In this suspended space, the paintings invite us to encounter their own interiority reflected back through another's gaze or through their deliberate withdrawal. What emerges is a quiet, resonant meditation on what it means to be seen, to endure, and to remain open within a world that often demands opacity as a form of protection.