

CORONATION



Coronation **Art Gallery Exhibition**

August, 2026

FOREWORD FROM CORONATION

Welcome to the August 2026 edition of the Coronation Art Gallery Exhibition- a celebration of art, culture, and the enduring role of the collectors in shaping Africa's creative and economic futures.

This exhibition, The Value of Belief, turns the spotlight onto three remarkable individuals whose relationship with art goes far beyond acquisition. They are Kayode Adegbola, Kola Aina, and SeyiAjibola: patron-collectors who have each made a conscious decision to invest not only in the works they acquire but also in the artists, the communities, and the cultural infrastructure that make those works possible.

To stand before a work of art and decide that it matters, before the world has confirmed, is an act of belief that requires conviction, patience, and a long view of value. It is, in many ways, the same quality of thinking that defines sound investment. The collectors featured in this exhibition understand both languages, and their collections are proof of what happens when financial acumen and cultural generosity move together.

At Coronation, we believe that prosperity is richest when it is shared. Our commitment to sustainable wealth creation extends beyond financial performance; it includes the preservation of culture, the elevation of talent, and the crafting of legacies that endure across generations. The Coronation Art Gallery was established as a platform through which those values become tangible: a space that democratizes access to African art, nurtures creative ecosystems, and inspires dialogue between the worlds of investment and culture.

This vision continues to be anchored by our founder and Chairman, Aigboje Aig-Imoukhuede, CFR, whose lifelong passion for art and cultural custodianship gave the Gallery its founding spirit. It is a spirit we carry into every edition, and one that this exhibition honours in full.

As you go through the exhibition, we invite you to engage not only with the works on display, but with the stories behind them- stories of belief, of sustained commitment, and of the quiet, powerful work of building something that outlasts us all.

Ngozi Akinyele

Chief Marketing and Communications Officer
Coronation Group
August 2026

FOREWORD FROM THE CURATOR

To collect art is, in many ways, an act of belief. It is to recognise something in an artist's vision and decide that it is worth investing in, living with and preserving. Before value is established by the market, there must first be a willingness to look, to understand and to commit.

The Value of Belief brings together the collections of three individuals whose approach to collecting reflects this conviction. I chose these three collectors not simply because of the quality or diversity of their collections, but because of the way they collect: with curiosity, courage and a genuine commitment to the artists they believe in.

They are part of a generation of relatively young collectors who are already having a significant impact on the cultural landscape. Their collecting goes beyond acquisition. They champion artists. They collect widely, but they also collect deeply, often following artists over many years and acquiring multiple works as their practices develop. In doing so, they become more than custodians of individual artworks; they become participants in the journeys of the artists themselves.

This is an important distinction. To collect an artist at a particular moment is one thing. To continue to believe in that artist, to follow their practice, to acquire their work across different periods and to make room for their evolution within a collection is another. It is a form of enablement. It creates continuity, confidence and, ultimately, an ecosystem in which artists can continue to make ambitious work.

There is also an element of courage in this kind of collecting. Some of the artists represented here are now receiving significant international recognition; others were acquired at moments when their trajectories were less certain. The presence of Enyinnaya Kalu, for instance, is particularly resonant following her Turner Prize win last year. Yet her inclusion also speaks to something less visible: the importance of conviction before recognition arrives.

Collecting is therefore not only about identifying value. It can also be about helping to create the conditions in which value can emerge.

The direction of a collection can itself be shaped by relationships of trust. A collector may begin with an instinct, a curiosity or an attraction to a particular artist, but over time, conversations with artists, curators and advisors can open new ways of seeing. The resulting collection can become broader, deeper and more considered—not because it follows a prescribed formula, but because trust allows it to evolve. This is a relationship I have had the privilege of witnessing and, in some instances, participating in as curator and art advisor. The works gathered here reflect not only the individual tastes of these collectors, but also the conversations, discoveries and acts of conviction that have helped shape their collections over time.

There is financial value, certainly, but there is also cultural, historical, emotional and intellectual value. An artwork can be an investment

and, at the same time, a record of a people, a moment or an idea. A collection can be a personal archive, but it can also become a form of cultural stewardship.

These three collections demonstrate precisely this possibility. They reveal what happens when collecting becomes an active practice of engagement: when acquisition becomes advocacy, when ownership becomes stewardship, and when belief becomes a form of participation in the cultural ecosystem.

I am pleased to bring these works together for Coronation, where they can be encountered not simply as individual objects, but as part of a broader conversation about value, conviction and the role of collecting in shaping our cultural landscape.

Ultimately, The Value of Belief asks us to consider a simple but consequential question: What do we believe is worth investing in, and what does that belief make possible?

Perhaps the most interesting answer lies not only in what these three collectors have acquired, but in the artists, practices and possibilities they have chosen to believe in.

Ugoma Ebilah

Curator - Coronation Art Gallery
Founder, Bloom Art Lagos & Mbari Kola: The Arts Society
August 2026

MEET THE COLLECTORS

SEYI **AJIBOLA**

KOLA **AINA**

KAYODE **ADEGBOLA**

SEYI
AJIBOLA'S
ART COLLECTION

ART COLLECTION**SEYI AJIBOLA****COLLECTOR'S PROFILE**

Art possesses a rare power: it connects generations across time. It holds our memory when oral histories fade, it challenges the way we see ourselves, and it gives enduring form to the values that shape our society.

This is why collecting, for me, has never been only about acquiring beautiful objects. It is about preservation. It is about deciding which stories deserve to be carried forward, which voices deserve to be amplified, and which parts of our culture deserve to survive beyond our lifetime. In that sense, collectors are not simply custodians of art.

We are custodians of history, of identity, and of the creative ambition of a people. Each work we choose to live with becomes part of a larger archive — a testament to who we were, who we are, and who we hope to become

Seyi Ajibola is the Chief Executive Officer of Zircon Marine Limited, an indigenous Nigerian marine services company providing vessel charter and marine operations across the upstream and downstream oil and gas sectors. Under his leadership, Zircon Marine supports crude evacuation, offshore logistics, and gas transfer operations, with a strong focus on building sustainable local capacity and advancing Nigerian content within the industry.

Beyond energy, Seyi is a passionate art collector and advocate for Nigerian creatives. He believes in the power of art to tell national stories and shape culture, and actively supports emerging and established artists by creating platforms for visibility, championing exhibitions, and integrating art into corporate and community spaces. For him, business and culture are not separate—they are both essential to nation building.

Seyi speaks regularly on local content, asset financing, and the future of Nigeria's marine industry. He is committed to a model of leadership that balances commercial impact with cultural investment.

Based in Lagos, he continues to champion both Nigeria's energy infrastructure and its creative economy.

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Modupe Fadugba, Stadium Dreamer, Acrylic, graphite, ink and metal leaf on burned canvas, 45 × 71.2 inches, 2020



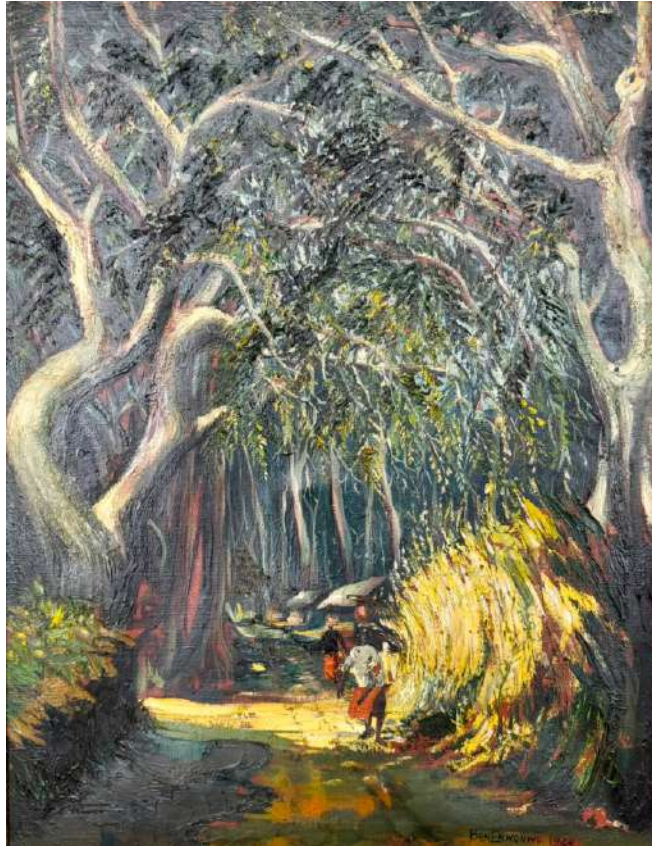
Ndidi Emefiele, NA, mixed media, 48 x 48 inches, 2025

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Muraina Oyelami, NA, Oil on board, 48 x 36 inches, 2023

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Ben Enwonwu, Nekede Village Market Owerri, Oil on canvas, 24 x 18 inches, 1949



Nnena Kalu, Drawing 53, Ink , acrylic pen, permanent pen on paper, framed Two parts, 70.5 x 53.5 x 0.79 inches, 2022

KAYODE
ADEGBOLA's
ART COLLECTION

ART COLLECTION

KAYODE ADEGBOLA

COLLECTOR'S PROFILE



Art has always been Nigeria's most eloquent record of who we are and who we aspire to become. Long before archives and textbooks, it was our painters, carvers, weavers, and storytellers who documented our triumphs, interrogated our contradictions, and held a mirror to our society.

In every line, color, and form, art preserves the dignity of our traditions and translates them for new generations. It reminds us where we come from, even as it imagines where we can go. In that sense, art is not a luxury. It is memory, it is evidence, and it is prophecy."

Kayode Adegbola is a Nigerian lawyer, art collector, and cultural entrepreneur dedicated to strengthening Nigeria's contemporary arts ecosystem. Based in Lagos, he combines his legal expertise with a passion for cultural development, supporting artists, institutions, collectors, and galleries across Nigeria and internationally.

He studied the International Foundation Programme in Social Sciences before earning an LLB from Queen Mary, University of London. A third-generation lawyer, Kayode comes from a distinguished legal family. His grandmother, Justice Atinuke Ige, JCA, OFR, was called to the English Bar in 1959 and was the only female lawyer practising in Ibadan at the time, while his grandfather, Chief Bola Ige, SAN, served as Nigeria's Attorney-General of the Federation.

For more than 15 years, Kayode has helped build Nigeria's arts infrastructure through Adegbola Art Projects, his

curatorial and advisory platform. He advises institutional and private collectors, connects artists with opportunities, and has developed partnerships with galleries including Hourglass Gallery, Gillian Jason Gallery, Pi Artworks, and TAFETA.

His work includes sponsoring Invisible Hands (2021) at the Yemisi Shyllon Museum of Art, celebrating Nigerian female artists, partnering with the National Museum on Anyanwu: The New Light, and helping raise funds for the Nigerian Pavilion at the 2023 London Design Biennale.

Through Adegbola Gallery, he presents contemporary African artists at leading international fairs, including the 1-54 Contemporary African Art Fair in New York. He views the gallery as more than a commercial enterprise, describing it as "a civic actor" committed to advancing artists and strengthening the cultural landscape.

At the heart of Kayode's philosophy is the belief in building artists at home first — "Wizkid and Burna Boy are who they are today because they were first well known at home" — and applies that same mindset to supporting Nigerian artists.



Nnenna Okore, *Draped Cloth*, Magazines and fishing wire, 111 x 67 inches, 2003

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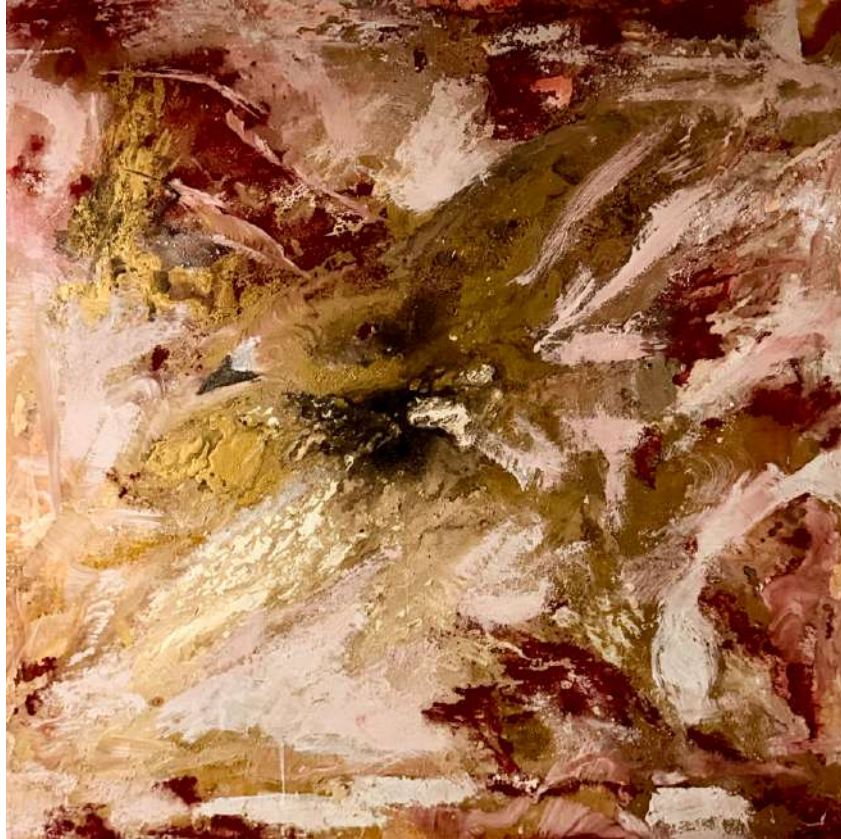


Gaia Ozwyn. Your flowers shall drift to sleep in mirrored coves, oil on canvas, 47 x 39.5 inches, 2026

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Ablade Glover, Chant year, Oil on canvas, 49.5 x 25.5 inches, 1971



Aaron Kudi, N/A, Liquid Metal, enamet ink, acrylic on canvas, 60 x 60 inches, 2025

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Ashiru Olatunde, Creation of the World, Copper, 40.5 x 20 inches, N/A

KOLA
AINA'S
ART COLLECTION

ART COLLECTION

KOLA AINA

COLLECTOR'S PROFILE



There is something deeply personal about collecting art. The works we choose to keep reveal what we observe, what we esteem, what we fear losing, and what we believe should last. Over time, a collection becomes more than beautiful objects. It becomes a record of encounters and ideas, a storehouse of memory, and a fragment of history.

To collect is to preserve. Since so much of our history has been recorded by others, or taken from the places it originated, art offers us a different archive – intimate, complex, and alive. By collecting, we take part in preserving the questions, tensions, and aspirations of our time for generations to come.

And we are only custodians. If a work is significant, its life should outlast ours. The responsibility is therefore not ownership alone, but stewardship: to preserve, to share, to document, and to ensure the stories embedded in these works remain accessible

Founding Partner, Ventures Platform | Venture Capitalist,
Entrepreneur & Cultural Patron

Kola Aina is a Nigerian entrepreneur, venture capitalist, and investor committed to building the next generation of African technology companies. As the Founding Partner of Ventures Platform, one of Africa's leading early-stage venture capital firms, he has helped support startups that are transforming industries across the continent.

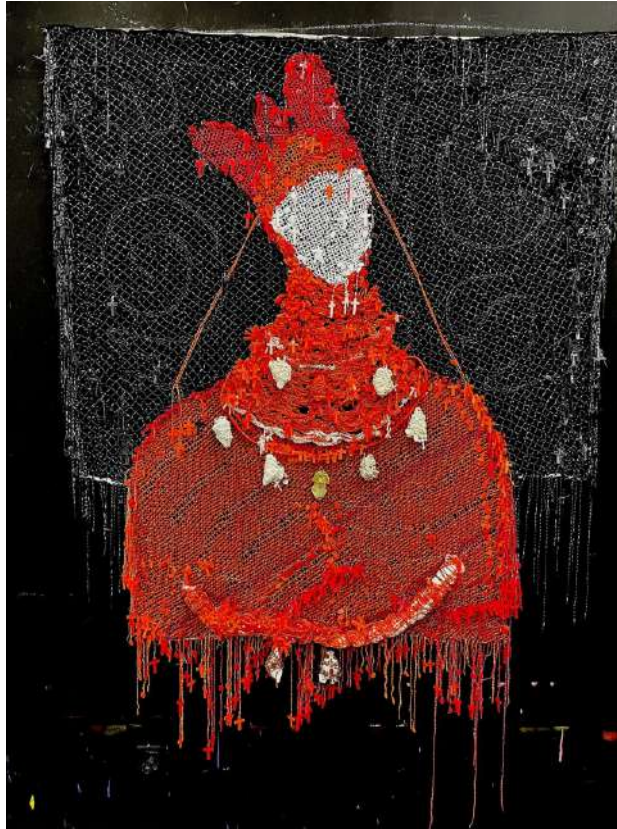
Born in December 6, 1982, Kola studied Electrical Electronics Technology at Savannah State University before earning an MBA from Bowling Green State University. He began his career as a financial analyst at Fifth Third Bank in the United States and later completed executive education at Harvard Business School, UC Berkeley Law, Lagos Business School, and IESE Business School. Through Ventures Platform, Kola has backed more than 90 African startups, including Paystack, PiggyVest, Mono, Reliance HMO, Omniretail, LemFi, and Thrive Agric. He also co-founded Emerging Platforms, a leading enterprise software company, and

established Ventures Park, an innovation hub supporting entrepreneurs and technology businesses.

Beyond venture capital, Kola has contributed to Nigeria's innovation ecosystem through public service, serving on corporate and nonprofit boards, advising on national technology and job creation initiatives, mentoring entrepreneurs, and supporting the development of the Nigeria Startup Act.

A passionate art collector and cultural patron, Kola serves as Chairman of the Yemisi Shyllon Museum of Art, where he champions the growth of Nigeria's arts infrastructure. Guided by what he describes as an "incurable optimism," he remains committed to investing in visionary founders, strengthening institutions, and creating lasting impact across Africa's technology and creative sectors.

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Victor Ehikhamenor, King Ozolua, Rosary beads, bronze statuette and thread on lace textile, 58 x 87 inches, 2021

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Victor Ehikhamenor, NA, acrylic on canvas, 57 x 78 inches, 2019

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Sikelela Owen, SIBA AND SIMONE (JERSEY GIRLS), Oil on Canvas, 48 x 48 inches, 2025

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Modupe Fadugba, Looking for a Unicorn, Acrylic, graphite, and ink on burned Canvas, 44 x 48 inches, 2024



Joseph Aina, Poetic Fundamentals 1, Acrylic paint, Oil paint, Oil pastel, Oil stick, on canvas, 67 x 74.8, 2023

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Ken Nwadiogu, 3(The Community), Charcoal and Acrylic on Canvas, 56 × 56 inches, 2022

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Damilola Onosowobo, Festival on NTA, Oil on Canvas, 23.6 x 17.7 inches, 2025

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Ben Enwonwu, African Dances, Acrylic on Canvas, 22.5 x 8.8 inches, 1951

APPRECIATION

Thank you for spending this evening with The Value of Belief.

Every work in this room was once an unproven proposition. Someone saw it before the market did, committed before there was a price to point to, and held it long enough for the rest of us to catch up. That is what the collectors in this exhibition have in common — and it is not far from what we do for a living. Conviction is easy to admire in hindsight. In the moment, it is expensive and it is lonely.

At Coronation, we take prosperity to mean more than the wealth we create. It is measured in what that wealth makes possible: talent backed early, culture kept intact, institutions handed on in better condition than we found them. Capital and patronage are the same instinct applied to different assets.

African creativity has long since stopped needing external validation. The collectors here understood that some years ahead of others. We are glad to have given their conviction a room, and grateful that you came to stand in it. We look forward to welcoming you back as the Coronation Art Gallery continues its work.

Kayode Akindele

Managing Partner, Coronation Capital

Coronation Art Gallery

August 2026

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Building on four decades of accomplishments in banking across Africa and the world, our founders established a Pan-African platform committed to building a better financial future for Africa.

Coronation's philosophy is that of shared prosperity and collectively finding solutions to Africa's challenges. Our mission is backed by exceptional talent, that possess the confidence and drive to apply innovative thinking and resourcefulness in fulfilling the needs and aspirations of our clients

Our deeply embedded values of trust, innovation, and leadership - added to experience, strategic partnerships, strong corporate governance, a robust capital base and world-class risk management practices - set us distinctly apart.

To find out more about the Coronation Art Gallery, please visit www.coronation.ng

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