



ART exhibition

The Immersive Journey by Precious Okoyomon at Kunsthaus Bregenz

3 weeks ago - Anna Frattini



Precious Okoyomon's exhibition at Kunsthaus Bregenz, **ONE EITHER LOVES ONESELF OR KNOWS ONESELF**, is an immersive journey through art, poetry, and sensory installations, where the boundaries between nature, dreams, and identity dissolve. Through an interplay of organic materials, evocative environments, and references to psychoanalysis, the artist explores themes of memory, fragility, and transformation, inviting the audience to confront their deepest emotions.



Miro Kuzmanovic © Kunsthaus Bregenz

Okoyomon's installations, often incorporating natural elements such as soil, plants, and animals, first gained public attention at the 2022 Venice Biennale, where the artist transformed the Arsenale hall into a wild ecosystem. The immersive experience, combining monumental sculptures with lush vegetation, reflected on migration and the displacement of plants.



Markus Tretter © Precious Okoyomon, Kunsthaus Bregenz | Courtesy of the artist



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Kunsthau Bregenz | Courtesy of the
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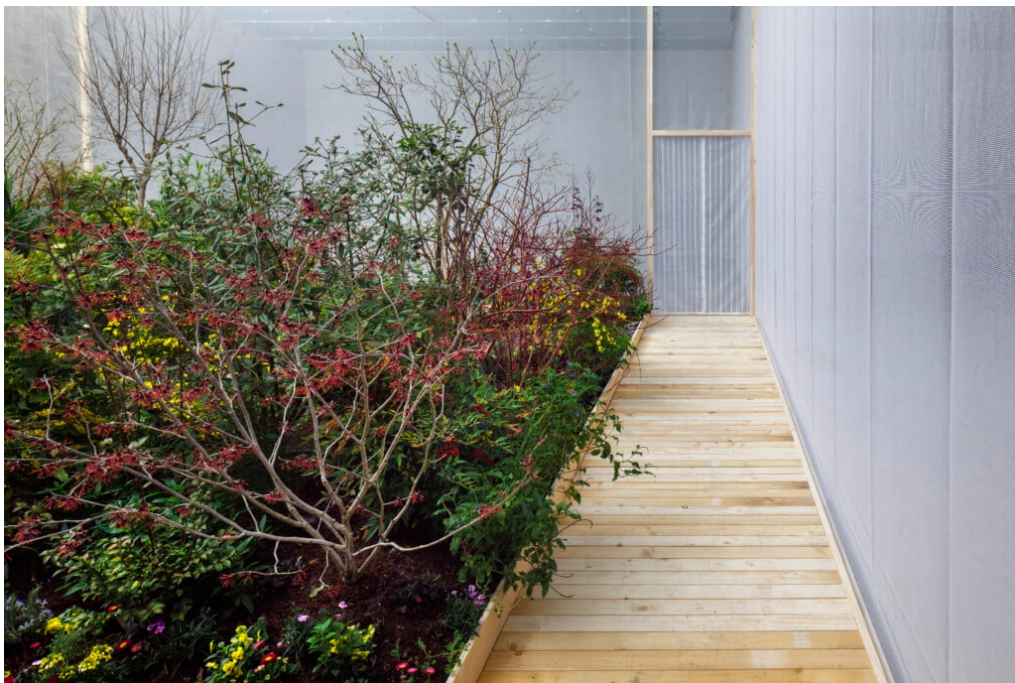
For Kunsthau Bregenz, Okoyomon has developed new works that delve deeper into these themes. On the ground floor, two rooms recreate Carl Gustav Jung's studios, complete with custom-designed vintage furniture. Here, "existential detectives" in decorated lab coats engage visitors in conversations about dreams, memories, and hidden emotions, while questionnaires and watercolor paintings invite them to leave silent traces of their confessions. A library features books on love, cooking, philosophy, and Arabic poetry, alongside the writings of Édouard Glissant, which explore intercultural dialogue. The walls are adorned with the artist's drawings, populated by hybrid figures with doll-like bodies and burning eyes, suspended between dream and nightmare.



Markus Tretter © Precious Okoyomon, Kunsthau Bregenz | Courtesy of the artist

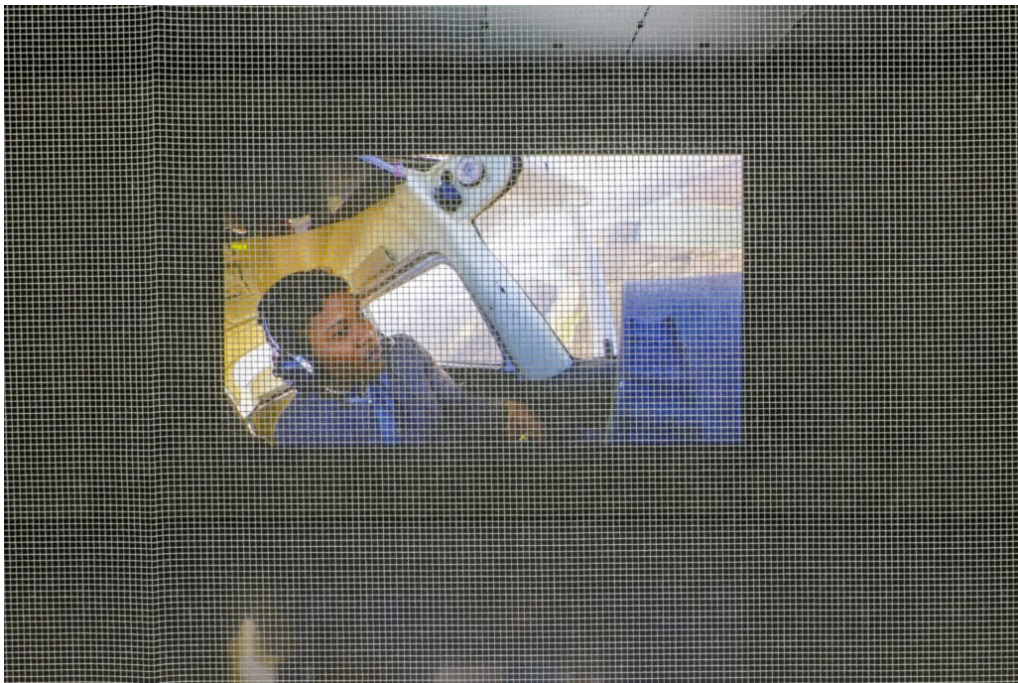
The staircases of Kunsthau Bregenz have been deliberately darkened and narrowed to create a sense of oppression, leading

visitors into an increasingly dreamlike journey. On the first floor, stuffed toys made from repurposed plush figures and decorated with real feathers hang from the ceiling, evoking the fragile ambiguity of angels—playful, childlike beings marked by a cruel fate. On the second floor, a giant plush bear, abandoned on a soft pink carpet, invites visitors to surrender to reverie, accompanied by the hypnotic melodies of Takiaya Reed. Ascending to the third floor, visitors find themselves in an enclosed garden where caterpillars in metamorphosis and newly emerged butterflies move through the air. Beyond the net separating the viewer from this habitat, a film shows Okoyomon flying over the suburbs of Ohio, reciting poetry to the sky—an image of freedom and infinity that remains inaccessible to the audience, confined within their own perspective.



Markus Tretter © Precious Okoyomon, Kunsthau Bregenz | Courtesy of the artist

Beyond the monumental installations, Okoyomon integrates poetry into performances. In the second poetry volume, *But Did You Die?*, published in 2024, the artist addresses the dynamics of structural violence with an intense and direct writing style, oscillating between innocence and disillusionment, intimacy and provocation.



Markus Tretter © Precious Okoyomon, KunsthauB BregenB | Courtesy of the artist

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Written by Anna Frattini