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Does an eclectic use of images and symbols from different African symbol systems merely imply a devotion to a stereotypical idea of Africa rather than a systematic engagement with specific African traditions, as critics of Dike's work sometimes claim? I posit that the convergence of visual languages in Ndidi Dike's work is an legacy of our age of images in which photographic representation and technophilia acts as a grid that conditions our cognition and perception of art and cultural practice.

- Sylvester Okwunodu Ogbechie
  Art Historian, Northwestern University

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