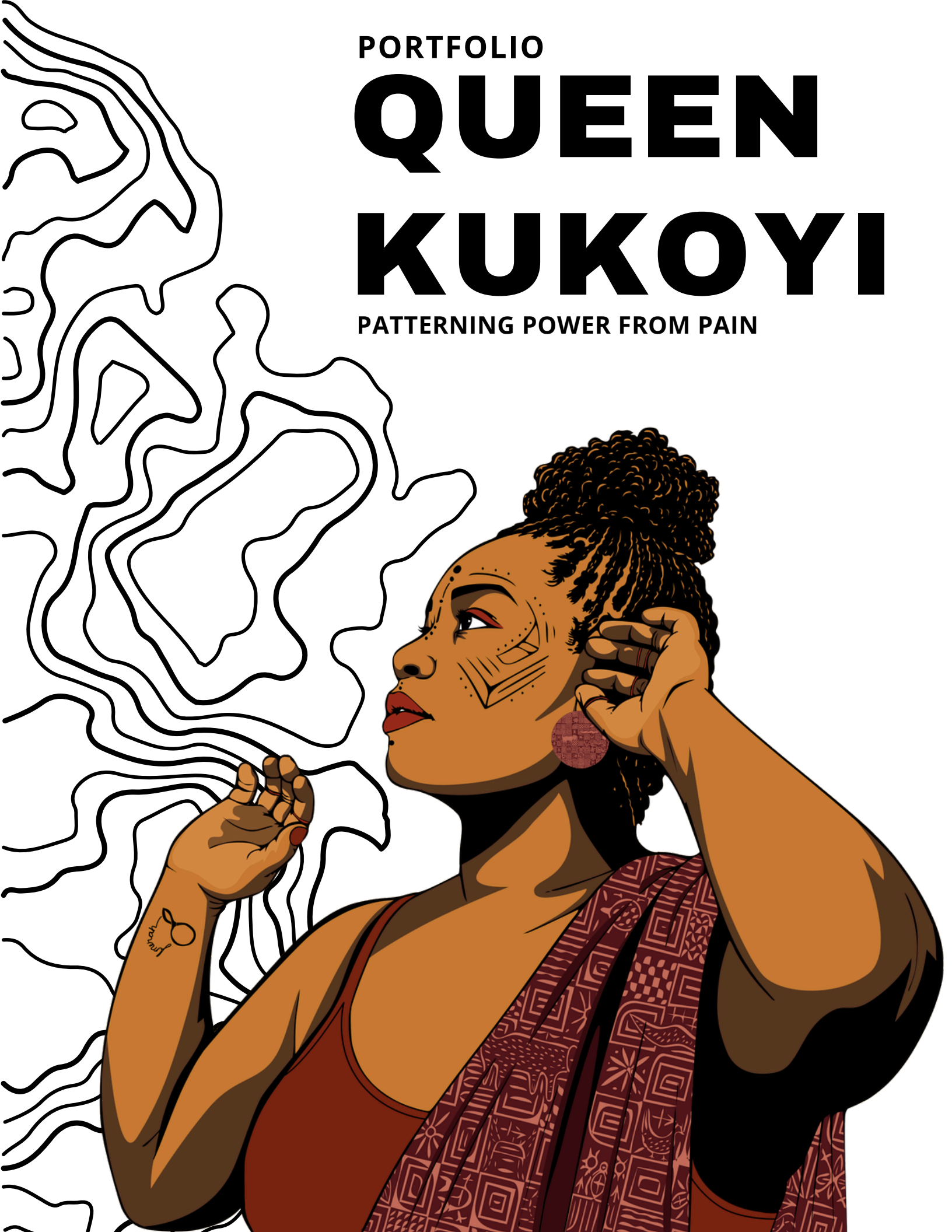
PORTFOLIO

QUEEN KUKOYI

PATTERNING POWER FROM PAIN



Queen Kukoyi

ABOUT

I am Queen Kukoyi (they/she), a Black, Gender-Queer, Neurodivergent, Disabled, multidisciplinary Creative Technology Artist and public art consultant with over 20 years of experience in community justice and community-engaged artistic practice. My work explores the intersections of identity, healing, cultural memory, spirituality, and our relationships with the natural and built environments. Rooted in Black feminist thought, queer theory, Igbo spirituality, Uli-inspired cultural markings, and Black speculation/Afrofuturism, my practice reimagines the connections between ancestral knowledge, contemporary experiences, and speculative futures.

Through intricate linework, organic forms, bold patterns, layered visual narratives, and intentional colour palettes, I explore themes of transformation, interconnectedness, ecological relationships, and collective belonging. My artistic language often incorporates botanical imagery, speculative ecosystems, architectural forms, and symbolic representations of growth, resilience, and regeneration. These elements become visual metaphors for Black abundance, ancestral knowledge, collective care, and the possibilities of imagining futures where communities and environments thrive together.

Working across illustration, murals, public art, digital media, augmented reality, and participatory installations, I create immersive and transformative experiences that bridge the past, present, and future. Public art is central to my practice, offering opportunities to transform shared spaces into sites of cultural storytelling, representation, reflection, and belonging. I am particularly interested in how art can respond to the histories, identities, and lived experiences embedded within a place, while creating new relationships between communities, architecture, and the surrounding environment.

My approach to public art emphasizes accessibility, community collaboration, and the integration of artistic expression into everyday environments. By combining traditional visual languages with emerging technologies, ecological symbolism, and speculative design, I seek to challenge dominant narratives, reclaim cultural space, and create meaningful opportunities for connection. Ultimately, my practice uses art as a tool for cultural reclamation, collective imagination, and envisioning more equitable, inclusive, and sustainable futures.

Queen Kukoyi

IMAGE REFERENCE

SHE CARRIES ANCESTRY





Description:

She Carries Ancestry captures a moment of quiet power, where memory, spirit, and identity move through the body as living inheritance. The figure, composed in layered blue tones, exists in stillness, yet releases an imaginative topography of lines that extend beyond her form.

These flowing contours map breath, thought, and ancestral presence, suggesting that what we carry is not always visible, but deeply felt. The lines act as a landscape of inner consciousness, tracing pathways between the self and those who came before. Circular motifs surround her like a halo, evoking protection, continuity, and expanded awareness.

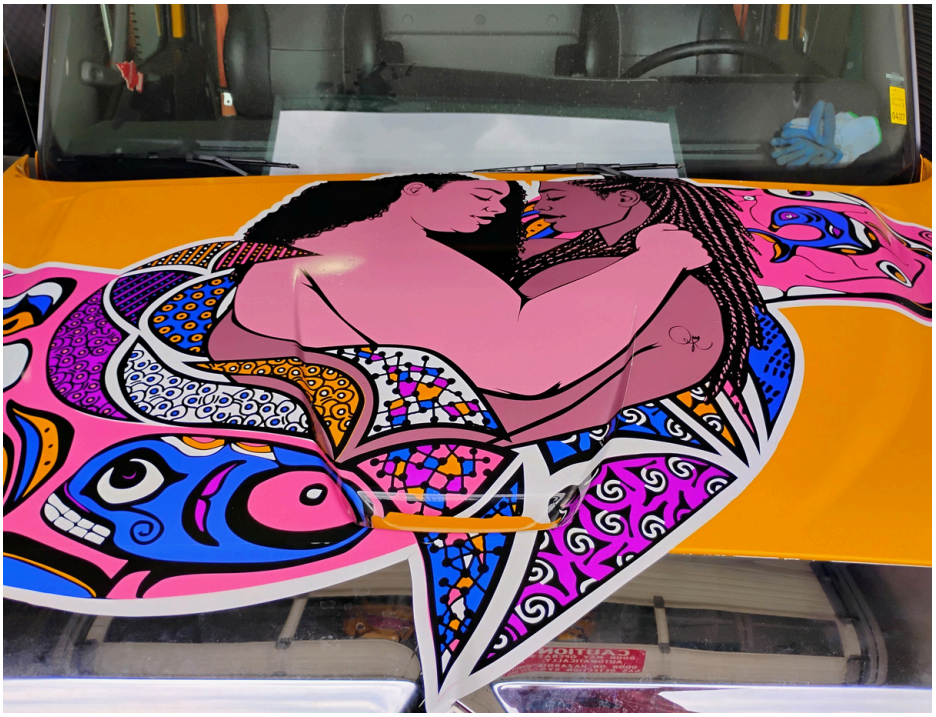
Inspired by Igbo visual traditions and reimagined through a contemporary lens, this piece transforms everyday movement into ritual. It invites the viewer and the wearer to recognize themselves as vessels of history, resilience, and becoming.

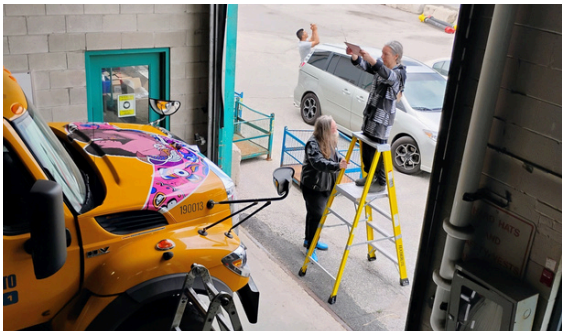
Release Date: February 2027
Commissioned by: Walmart Canada
Location: Canada Wide
Dimensions: 15"x 13"
Materials: digital design for reusable bag
Budget: $5000
Artist: Queen Kukoyi,
Project Type: Reusable bag

Queen Kukoyi

IMAGE REFERENCE

HELD







Sculpture



Description:

Held is an offering to queer Black intimacy as a site of refuge, resistance, and becoming. Two women lean into one another, not as an endpoint but as a continuum. Their closeness is not passive. It is chosen, sustained, and necessary.

To be held in this work is not about safety alone. It is about persistence. In a world that disrupts, erases, and isolates queer Black and Indigenous bodies, holding becomes an act of continuation. It is a quiet insistence that we are still here, still connected, still existing.

Completed: June 2026
Commissioned by: City of Toroto & Street Art
Location: Pride Parade & Worth Gallery
Dimensions: 4ft x 2 ft
Materials: digital design for vinyl wrap on Truck & Sculpture
Budget: $5000.00
Artists: Muralists - Queen Kukoyi & Nura Delta Nevele
Project Type: Mural

Queen Kukoyi

IMAGE REFERENCE

BLACK FUTURE GARDEN







Completed: August 2026
Commissioned by: Toronto Metropolitan University - Ted Rogers School of Management
Location: 55 Dundas St W, Lobby
Dimensions: 20 ft x 30 ft
Materials: Vinyl
Budget: $8,000
Artists: Queen Kukoyi
Project Type: Mural

Description: Black Futures Garden is a public art installation exploring Black flourishing through ancestry, identity, cultural memory, and collective imagination. Rooted in Afrofuturism and Black speculative futures, the artwork celebrates Black existence while envisioning possibilities for future generations.

Through organic forms, botanical elements, cultural symbolism, and technological patterns, the installation connects nature, technology, and ancestral knowledge. Representations of past, present, and future generations honour Black histories, lived experiences, and collective possibilities.
The artwork reimagines Black flourishing beyond survival, embracing joy, rest, belonging, creativity, and self-determination. It envisions a future rooted in ancestral wisdom, community, care, and collective liberation.

Queen Kukoyi

IMAGE REFERENCE

THE SHAPE OF CARE





Description:

The Shape of Care is a celebration of disability, accessibility, and collective care within the disability community. Created in recognition of the International Day of People with Disabilities, the work reflects diverse experiences of disability, through patterned imagery and symbolic figures.

At its core, the piece speaks to visibility and belonging. When spaces and systems are designed with accessibility in mind, people are able to participate fully without feeling unseen or excluded. The work also challenges the expectation that disabled people must constantly rely on resilience to survive inaccessible environments, instead imagining futures where support, inclusion, and care are built in from the beginning.

Rooted in Afrocentric aesthetics and disability justice, The Shape of Care invites viewers to reflect on how accessibility and collective responsibility can reshape the way we care for one another.

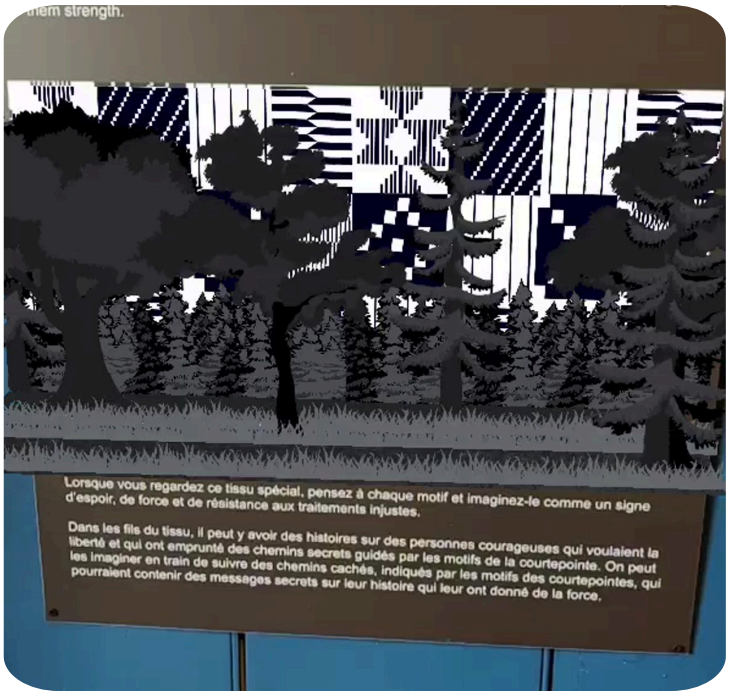
Release Date: December 2026
Commissioned by: Walmart Canada
Location: Canada Wide
Dimensions: 15" x 13"
Materials: digital design for reusable bag
Budget: $5000
Artist: Queen Kukoyi,
Project Type: Reusable bag

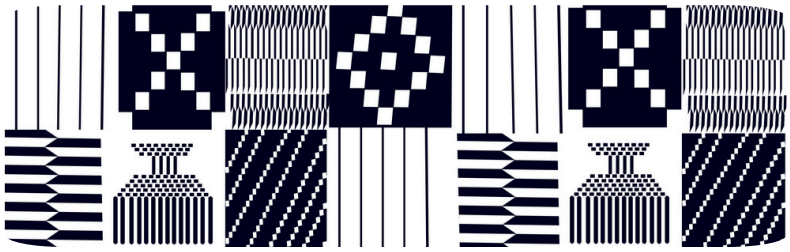
Queen Kukoyi

IMAGE REFERENCE

A SIGN OF HOPE







Completed: 2024
Commissioned by: Oddside Arts, Pickering Museum Village and City of Pickering
Location: Pickering Museum Village
Dimensions: 5 ft x 7 ft
Materials: Musuem grade Foamcore, and cotton
Budget: $4,000
Artist(s): Queen Kukoyi
Project Type: Collectiive Works

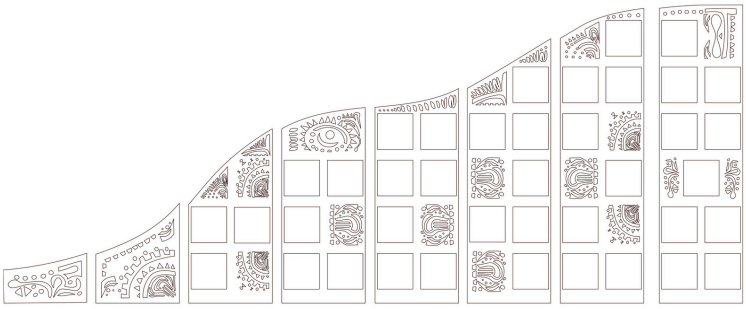
Description: This quilt, part of the Roots to Rebellion exhibit, is a symbol of resilience and hope from the era of the transatlantic slave trade. Its patterns echo hidden stories of the Underground Railroad, where brave individuals used quilts as guides to freedom. Each stitch holds messages of courage, resistance, and the strength to stand against injustice, weaving a powerful connection to the past.

Queen Kukoyi

IMAGE REFERENCE

SUSTAINABILITY IN PUBLIC ART SYMPOSIUM





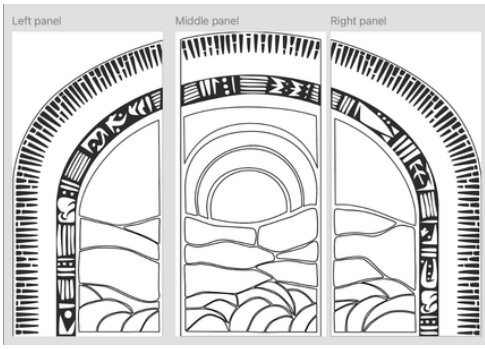
Completed: 2024
Commissioned by: Bentway and Bespoke Cultural Collective
Location: Bentway Head Office
Dimensions: 17ft x 8 ft
Materials: Acrylic with acrylic marker on laser cut Baltic Birch
Budget: $10,000
Artists: Queen Kukoyi, Nico Taylor, Juliana, & the participants of the Sustainability
Project Type: Collective Works

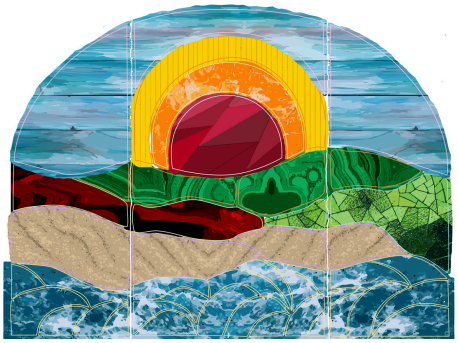
Description: A collaborative artwork co-created by Oddside Arts and participants of the Sustainability in Public Art Symposium, hosted by The Bentway and Bespoke Collective, explores the intersection of art, community, and environmental stewardship. This piece reflects the collective vision of artists, community members, and symposium attendees, engaging themes of resilience, regeneration, and sustainability within the urban landscape. The artwork is a dynamic expression of shared creativity, incorporating participatory input, diverse materials, and innovative design approaches to celebrate sustainable practices in public art.

Queen Kukoyi

IMAGE REFERENCE

REFUGE







Description: In partnership with Oddside Arts and Doctors Without Borders/Médecins Sans Frontières (MSF), as part of the Luminato Festival Toronto, this project blends art, storytelling, and the lived experiences of forcibly displaced people to reveal the shared humanity behind global crises.

Rooted in visual narrative, the installation draws from cultural traditions and personal memories, weaving patterns and symbols that highlight resilience, solidarity, and the beauty born from survival.

This collaborative work, shaped by community members, MSF aid workers, and participants, is more than art—it is a call to action, a dialogue, and a tapestry of hope, amplifying marginalized voices through vibrant colors and intricate patterns.

Completed: 2024
Commissioned by: Oddside Arts and Doctors Without Borders/Médecins Sans Frontières (MSF)
Location: Doctors Without Borders/Médecins Sans Frontières (MSF) head office Toronto
Dimensions: 12ft x 8 ft
Materials: Acrylic with acrylic marker on laser cut Baltic Birch on MDF
Budget: $10,000
Artists: Queen Kukoyi, Nico Taylor, Juliana, MSF aid workers, and community members
Project Type: Collective Works