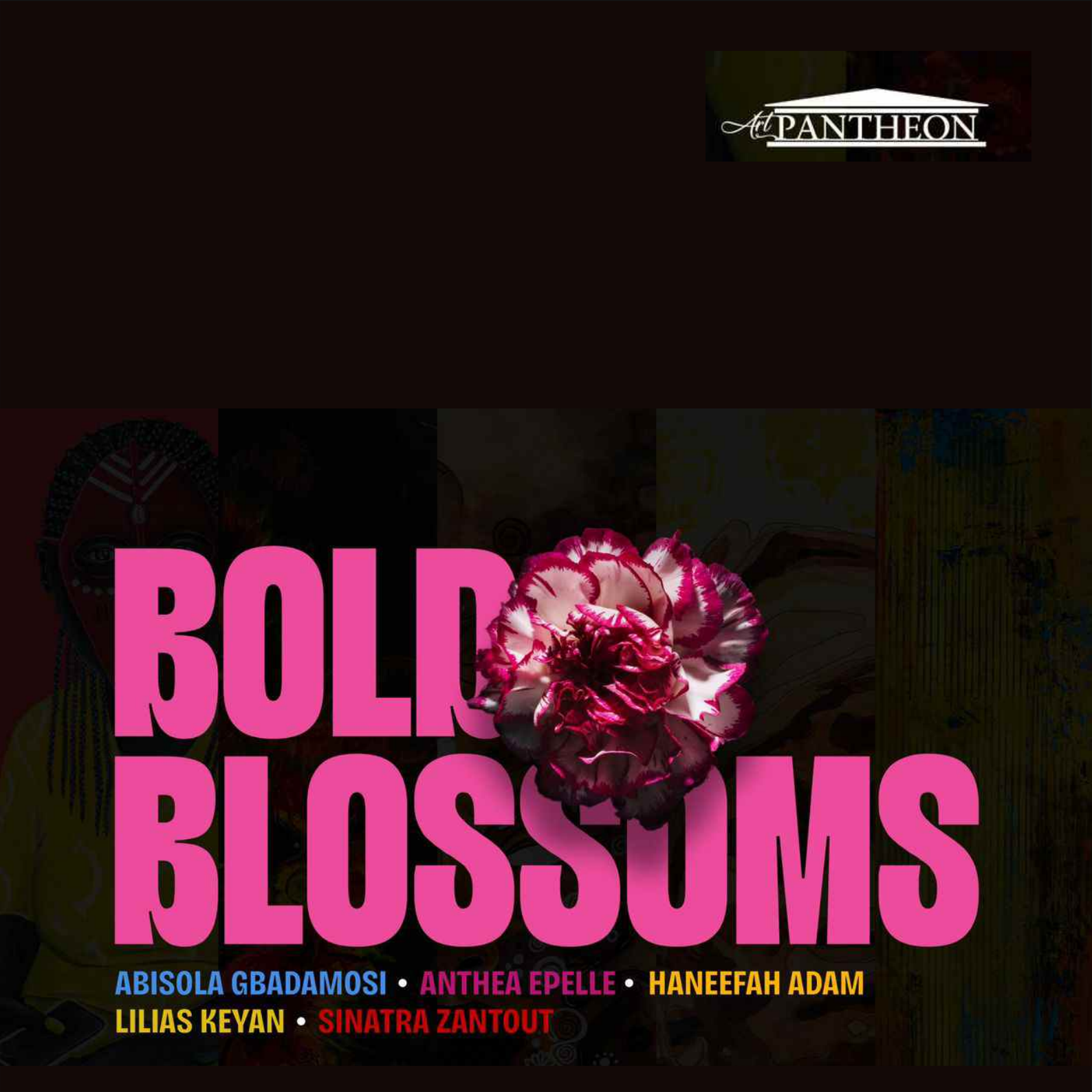




BOLD BLOSSOMS

ABISOLA GBADAMOSI • ANTHEA EPELLE • HANEEFAH ADAM
LILIAS KEYAN • SINATRA ZANTOUT



BOLD BLOSSOMS

GALLERY STATEMENT

We are proud to welcome you to "Bold Blossoms," an enchanting exhibition celebrating the vibrant intersection of nature and creativity. This dynamic showcase features the visionary works of Anthea Epelle, Haneefah Adam, Liliyas Keyan, Sinatra Zantout, and Abisola Gbadamosi.

These five remarkable artists converge on our walls, at the Art Pantheon Gallery, to explore and interpret the boundless beauty of flora through their unique perspectives, each artist bringing forth a distinct narrative through the lens of botanical inspiration.

Anthea Epelle captures us with her intricate illustrations, where delicate lines and bold colors capture the ephemeral beauty of nature in a mesmerizing dance of form and hue. Her work invites viewers to pause and appreciate the fleeting moments of natural splendor.

Haneefah Adam merges traditional techniques with contemporary flair, creating pieces that resonate with cultural significance. Her vibrant depictions of flora are not merely aesthetic; they are deeply symbolic, reflecting stories of identity, resilience, and heritage.

Liliyas Keyan explores the surreal aspects of botanical life, blending reality and fantasy in her striking compositions. Her imaginative approach invites viewers to journey into a world where flowers possess a mystical essence, evoking a sense of wonder and curiosity.

Sinatra Zantout employs a modernist touch, deconstructing and reassembling into abstract masterpieces. Her bold use of geometry and color challenges conventional perceptions, encouraging a fresh and innovative appreciation of nature's designs.

Abisola Gbadamosi brings an immersive experience through her bold colors in watercolor, she creates a sensory-rich environment that envelops the viewer in the lush and dynamic world of plant life, emphasizing the interconnectedness of all living things.

"Bold Blossoms" is not just an exhibition; it is a celebration of the profound beauty and resilience found in women and nature. It is an invitation to explore the depths of artistic expression inspired by nature, a reminder of the ever-present

"Bold Blossoms" celebrates the enduring beauty and strength found in both women and nature. This exhibition invites you to explore the profound artistic expressions inspired by the natural world, highlighting the timeless connection and dialogue between humanity and the natural environment.

We are delighted to host this collection at the Art Pantheon Gallery in Lagos, where the vibrant culture of our city provides the perfect backdrop for this symphony. We invite you to immerse yourself in the vivid creations of Anthea Epelle, Haneefah Adam, Liliyas Keyan, Sinatra Zantout, and Abisola Gbadamosi, and to experience the power and beauty of "Bold Blossoms."

Nana Sonoiki



ABISOLA GBADAMOSI

Abisola Kuburat Gbadamosi (1995.) is a self-taught multidisciplinary visual artist and creative expressionist born in Nigeria. Originally from Ibadan, Oyo state.

Gbadamosi's work focuses on the interplay between light and colour, spirituality, everyday life, and loss. Having experienced the loss of both her parents at a relatively young age she turned to art as a form of therapy, a way of processing her innermost thoughts and working through conflicting emotions which she struggled to vocalize.

The use of watercolor gives her works a distinct and noticeable style which she uses to create ethereal portraits, successfully translating her different states of consciousness.

Abisola believes in the spirituality of life and the ultimate divine source beyond the physical realm. She believes that Heaven can be very much experienced on Earth and is inquisitive in the different realms that our consciousness can take us.

For Gbadamosi, her art changes as her mind moves from one state of consciousness to the next. She understands how the mind is one of the most powerful tools we inhabit as human beings, and how it has the power to determine the entire trajectory of our lives.

Gbadamosi has always attempted to find the balance between her traditional African culture and the concept of being her true authentic self. Her work is tied up in the present but also her past and future experiences. She operates on multiple frequencies, at first her work came out of a necessity to express her pain but she soon realized that her art was merely a tool used to direct her toward her truth.

She hopes the individuals that experience her work are challenged to look within and do the same. She aims to awaken the consciousness of the individuals who interact with her work and inspire the childlike essence that was installed in all of us before we were hit with the grave reality of life.

Art was always used as a mode of storytelling, a way to share her history. Art provides her with the opportunity to create beauty out of sorrow. Similar to the metamorphosis of a caterpillar into a butterfly, Gbadamosi is interested in the murky and at times unattractive stages of life, she encourages us all to be mindful and present as these times can be some of the most rewarding and in turn, beautiful experiences life has to offer.

ARTIST'S STATEMENT

Ever since I was three years old, I was always up to no good - drawing on every visible surface of my house, be it walls or tables, you could tell I was there. My turning point happened when I was around six. I walked into a toy store with my mother and fell in love with some Barbie dolls. I remember being so hurt that we could not afford one at the time, so much so that my mother had the brilliant idea to draw them out, cut them up and use our imaginations to escape the harsh realities of life. At that moment I felt true euphoria.

In 2008, my mother passed away and I lost everything – my heart, my drive, and my will to live. It was strange because I had so many negative emotions and thoughts running through me and no way to let them out.

My art teacher at the time took it upon himself to teach me how to channel those emotions through art.

I later lost my Dad in 2013. He was an architect that loved me unconditionally, shortly after that I was officially diagnosed with Sever Depression and anxiety with mild OCD tendencies.

life quickly became unpleasant and I am still not sure how I made it through but I know my spirituality and Creativity guides me every day.

After my first Group exhibition in London. I moved back to Nigeria and made an active decision to follow my second love, teaching. I became an Art Teaching Assistant at my alma mater to give back to the community and learn from the kids. I shared my truth, my past, and my creative process in hopes to give them a piece of what my teacher gave me in 2008.

By doing so, I finally understood the quote by Pablo Picasso “Every child is an artist. The problem is how to remain an artist when we grow up.”

Then it clicked. I wanted to create art that people could relate to, art that people could inspire, and art that would make people feel that same euphoria I felt when I was a little girl.



HER

Watercolour on Paper

2023

35.5 x 42 in. (90 x 107) cm



PORTRAIT OF OLIVIA: NEW EARTH

Watercolour On Paper
2024
42 x 37 in (107 x 94) cm



PORTRAIT OF OLIVIA: NEW HEAVEN

Watercolour On Paper
2024
42 x 36 in. (107 x 91) cm



**ANTHEA
EPELLE**

Anthea Epelle is an visual artist who lives and works in Lagos Nigeria. She works mainly with oil on canvas and also loves to work with paper. Recycled cartons are a prominent medium in a number of her works. Anthea's works are mostly figurative abstracts. Anthea is a self taught artist and the only formal creative training she has was gained when she studied Fashion design and technology at the London College of Fashion (Now University of the Arts). This translates in her work where her love for fabric and patterns which are infused into her work to generate her ethnicity in her original handwriting. Anthea took up painting professionally in 2007. Her work has been featured in exhibitions in Nigeria. Some exhibitions she has participated in are:

- Nigeria Our Nigeria -Presidential Inauguration Exhibition, Abuja 2011
- The Contemporaries- SMO Contemporary Art, The Wheatbaker, Lagos 2015
- Women's Month Art Exhibition - Rele Gallery Lagos 2016
- Afro Modernism Exhibition - Abuja 2016.
- Escapism Exhibition, - Art Pantheon Lagos 2021
- The Earth Speaks Exhibition- Avant-garde, Oriental Hotel, Lagos 2021
- Relational Lines Exhibition- Oda Lagos Art 2021
- Several of her works have been sold at auction by Arthouse Contemporary Lagos

ARTIST'S STATEMENT

My pieces speak about my affinity to my ethnic background and where I reside. They also speak about discovery in arrangement. Each blank canvas is a place of study for me, a place to translate and expand on previous experiences. I am sure all artists have experiences in their work processes, but for me, the process is where I find I spend the most time. I love to put pieces together, and I develop warmth that lives. I am always looking for ways to speak life through my work with whatever language I can use either with the form, texture, colour, or with figures with the hope that the language translates.

This collection of works belongs to a larger body of work; a series titled “Make Believe”. The Make Believe series is about depicting boldness, courage, faith, and even hope. It is about describing the human story by colour and style.



DOWNPOUR

Oil on Recycled Paper on Canvas
2024
40 X 50 in. (102 x 127) cm

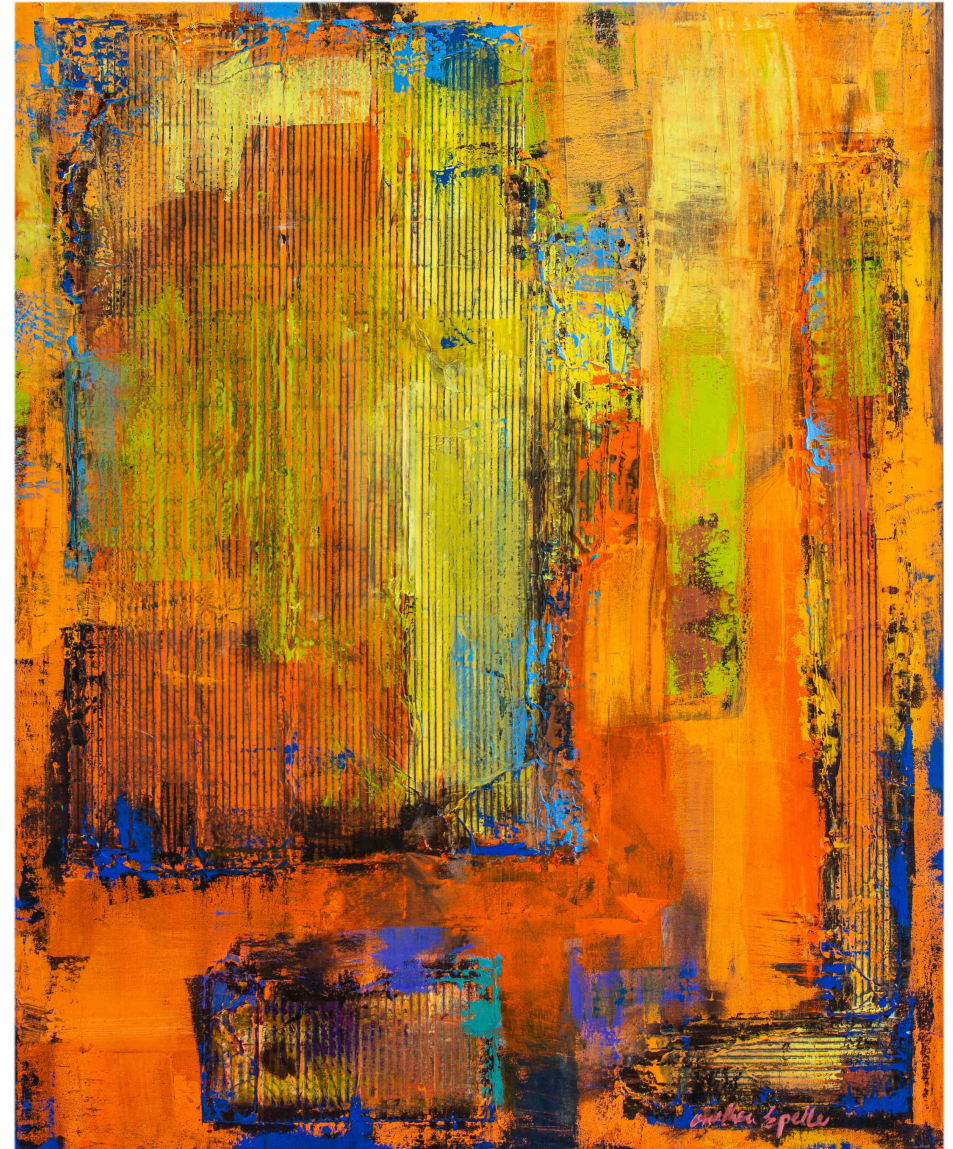


FRESH ZEAL

Oil on Recycled Paper on Canvas
2024
40 x 50 in. (102 x 127) cm



HALF WAY THROUGH
Oil on Recycled Paper on Canvas
2024
40 x 50 in. (102 x 127) cm



FREEDOM
Oil on Recycled Paper on Canvas
2024
40 x 50 in. (102 x 127) cm



**HANEFAH
ADAM**

Haneefah Adam is a Nigerian self-taught multidisciplinary artist. She is Internationally renowned for her food art and also produces works in other mediums, including but not limited to paintings, photography, sculptures and installations. Her works typically explore issues related to identity, culture and representation, often mining from her personal experiences and interactions.

In 2016, She won the TechMeetsArt competition themed What's cooking and was selected to be part of Rele Art Gallery & Samsung Electronic West Africa Food Art Exhibition.

Adam held her debut solo exhibition Life long percussion at Angels and Muse, Lagos in 2018 and has also featured in group exhibitions and art fairs including Her Story – Rele Art Gallery Lagos (2018). Impart Art Fair Lagos (2019). A Changing Landscape The Female – Van Der Plas Gallery, New York, ANF fellowship 2022.

She is the creator of Hijarbie, a hijab wearing barbie doll, aimed at promoting a positive representation of Muslim girls. The main goal of Hijarbie is to spark conversations about diversity and inclusion while also serving as a source of inspiration and education.

Exploring narratives through stories of personal experiences guide her working process and she seeks to unravel its multifaceted layers through documentation and often, shared experiences, creating artworks that invite viewers to reflect, relate and subsequently take action through awareness.

In 2021, I created a film, Making the Mould, an authentic snippet of a day at Dada Pottery Centre.

ARTIST'S STATEMENT

In 2021, I created a film, Making the Mould, an authentic snippet of a day at Dada Pottery Centre through Lateefah's eyes.

Lateefah is a 24-year-old potter educated up to secondary school level who carries a unique heritage that can be both a blessing and a burden. Unlike her mother, pottery is not all she knows.

For Lateefah, pottery (and the centre by consequence) is in some way a destination but more probably a stepping stone. Before the camera and with Lateefah's help, a snapshot of the creativity, heritage, motivations, desires and relationships that are necessary to drive the centre emerge.

It is an honour to have witnessed the timeless artistry and resilience embodied by the potters, creating each portraits, not as mere representations but vessels of narratives, and also as a celebration of their strength, wisdom, and beauty across generations, with embroidery details symbolising the resilience and interconnectedness of their craft and the incorporation of broken pottery serving as a poignant reminder of the challenges they've overcome and the beauty that arises from adversity.

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ALHAJA

Mixed Media

2024

28 X 30 in. (71 x 76) cm





LATEEFAH

Mixed Media

2024

34 x 28 in. (86 x 71) cm



AMINA

Mixed Media

2024

28 x 30 in. (71 x 76) cm





MARIAM
Mixed Media
2024
32 x 27 in. (81.5 x 68) cm



AISHA
Mixed media
2024
28 x 28 in. (71 x 71) cm





**LILIAS
KEYAN**

Drawing inspiration from the depths of sleepless nights, Liliyas E. Keyan seeks to mesmerize her audience with her acrylic pour creations, crafted against the backdrop of her battle with insomnia.

Her acrylic pour technique is like a symphony of color and fluidity, with each piece telling a unique story through its mesmerizing patterns and captivating hues. Drawn to the unpredictable nature of acrylic pour techniques, Liliyas embraces spontaneity, allowing the paints flow freely and unravel across her canvas.

Through her art, she explores the intricate relationship between light and darkness, chaos and harmony, inviting viewers to immerse themselves in the rich tapestry of her imagination. With each piece, she seeks to evoke a sense of wonder and contemplation, inviting viewers to find solace and beauty in the midst of sleepless nights. Liliyas is a graduate of fine art from the Arts and Industrial Design department of Auchi Polytechnic.



MY IMPERFECTIONS

Acrylic on canvas

2023

30 x 30 in. (76 x 76) cm



UNTITLED

Acrylic on canvas

2024

35 x 25 in. (89 x 63) cm

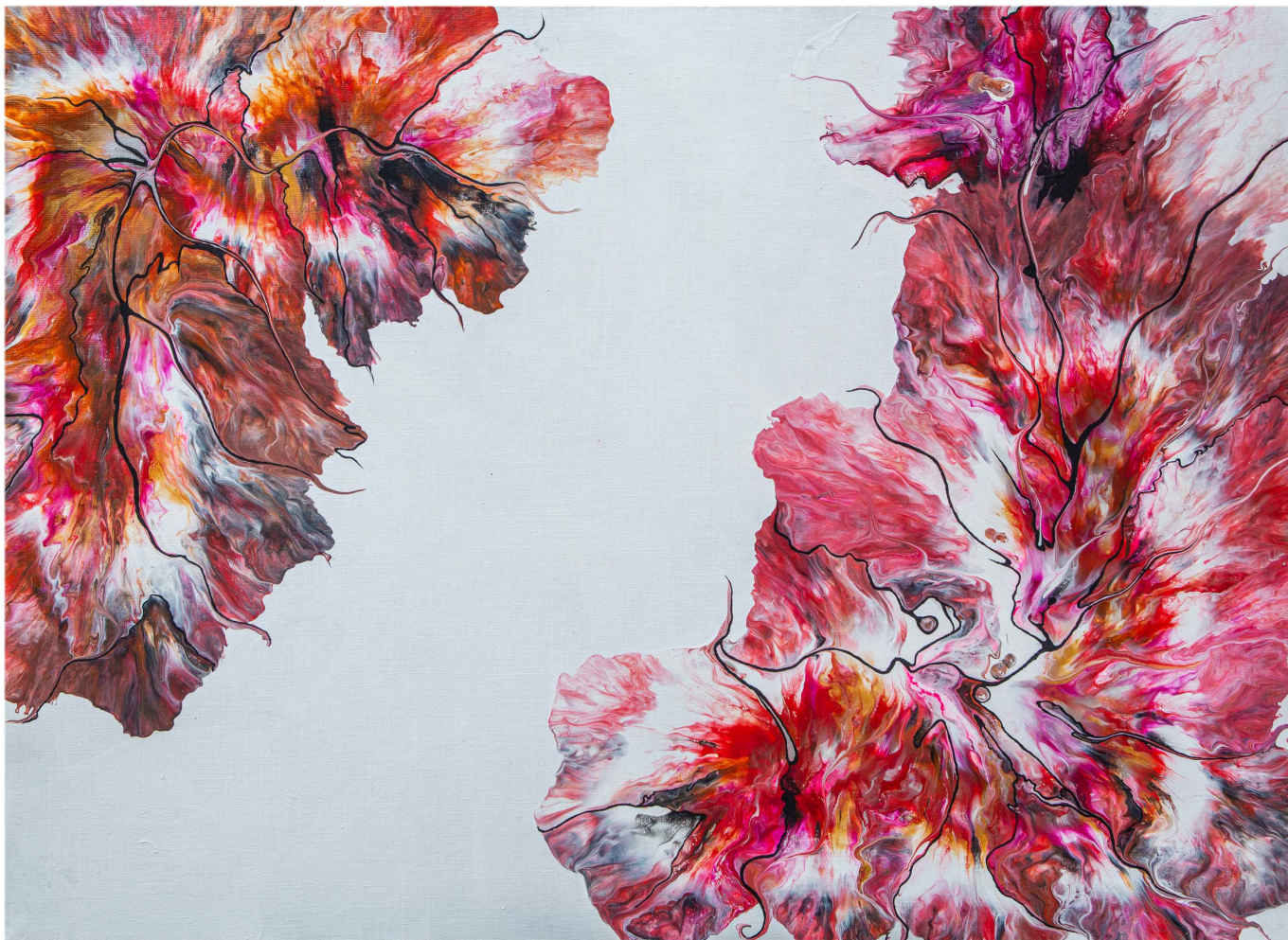


IN SEARCH OF ...

Acrylic on canvas

2024

30 x 30 in. (76 x 76) cm

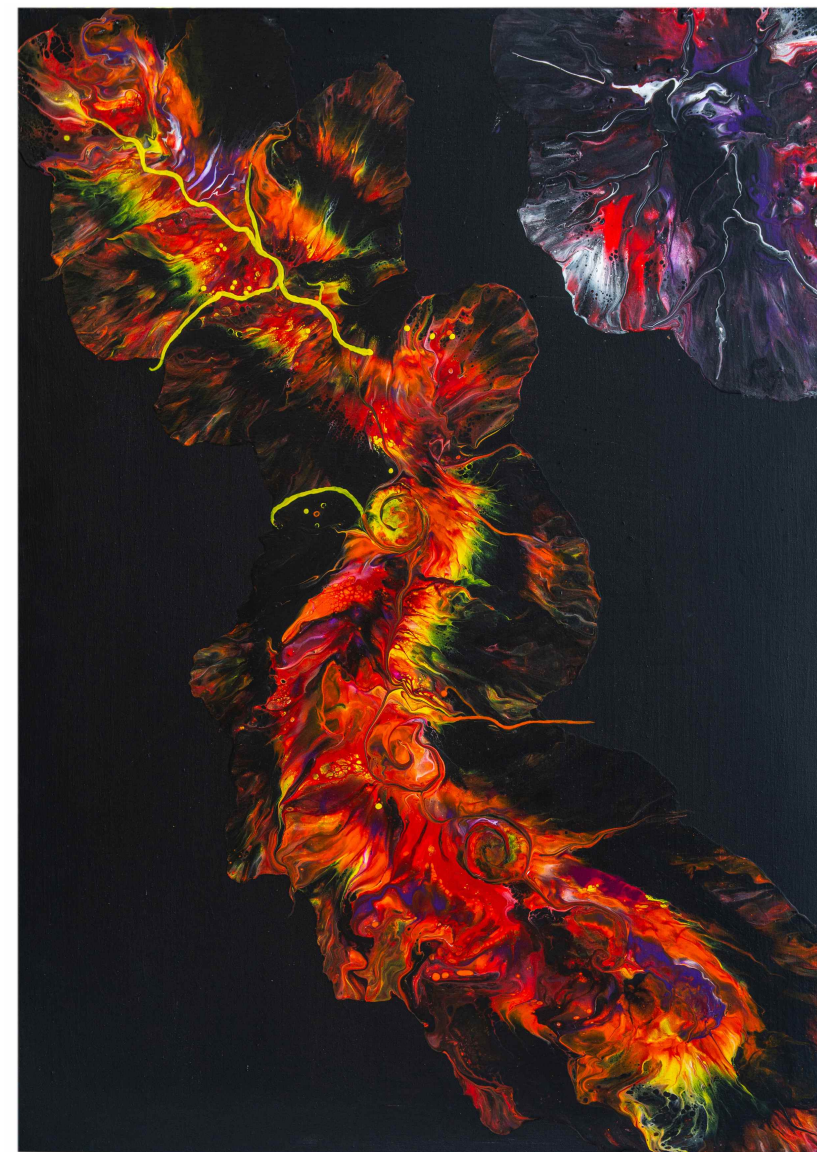


FOR THE LOVE OF...

Acrylic on canvas

2023

41 x 30 in. (104 x 76) cm



THE NEED TO RISE

Acrylic on canvas

2024

35 x 25 in. (89 x 63) cm



SINATRA
ZANTOUT

Sinatra Zantout, a painter whose artistic journey is deeply rooted in the mosaic of my Lebanese-

Nigerian descent. Navigating the dual identity of being both Lebanese and Nigerian in the art world has been a nuanced exploration, and yet, it forms the crux of my creative expression.

From my early years, creativity flowed through me, finding outlets in fashion and interior design.

However, painting emerged as my constant companion, quietly shaping my thoughts and experiences. It was my private sanctuary, a realm where the fusion of my diverse backgrounds found resonance.

Recently, I discovered my distinct style, "Masqueradism," a manifestation of my intricate blend of Lebanese and Nigerian influences. Having spent my formative years in Lebanon and Nigeria, the contrasts and harmonies of these cultures permeate my work.

My educational pursuit in interior design at the American University of Science and Technology in Lebanon was a nod to my father's legacy as a construction engineer. His pursuit of dreams led our family from Lebanon to Nigeria, where the realms of design became a shared passion.

Family is my anchor, and their unwavering support has been my driving force. My artworks, diverse and evolving, have adorned the walls of my parents' home, a testament to their encouragement.

My mother, a pillar of strength, fuels my latest series, "No Eye Can See Me." It draws inspiration from the resilience of women like her, weaving tales of empowerment and identity. Strong women—my mother, grandmothers, and aunts—shape the narrative, influencing my exploration of multifaceted identities in my art.

Art, for me, transcends mere escapism; it is a profound form of self-expression. As my canvases evolve, each stroke tells the story of my journey, echoing the intricate dance between my Lebanese and Nigerian roots. My hope is that through my art, I can bridge worlds, challenge perceptions, and celebrate the rich tapestry of my heritage.

ARTIST'S STATEMENT

"NO EYE CAN SEE ME" (Exploring the Relationships between African Masks and Lower-Income Class Women in Nigeria Dealing with Motherhood and Earning a Living)

I plunge into the intricate and often unnoticed interconnections between African masks and the lives of lower-income class women in Nigeria, as they navigate the intricate web of challenges posed by womanhood, motherhood and the pursuit of financial stability. Employing a fusion of vibrant colours, expressive brushstrokes, and meticulously crafted compositions, my objective is to illuminate the resilience, strength, and inherent beauty of these women.

The African mask assumes a central role in these artworks, serving as a potent symbol that encapsulates the multifaceted identities and concealed struggles experienced by the women portrayed. Much like masks that both obscure and unveil, these women, in their daily lives, don various roles as mothers, providers, and caretakers, all while grappling with societal expectations and economic adversities. The juxtaposition of African masks with the women in my paintings becomes a visual exploration, highlighting the intricate dance between tradition and modernity, heritage and progress. It delves into the profound dichotomy faced by these women, caught between the rich cultural legacy of their ancestors and the ever-evolving realities of a swiftly changing world.

My artistic expression embraces a style I have coined as "Masqueradism."

This unique approach utilizes the symbolic language of masks to delve into hidden narratives and universal aspects of the human experience.

"Masqueradism" becomes a lens through which I explore the complexity of identity and the diverse roles women play, emphasizing the profound interplay between concealment and revelation.

Through my art, I aspire to dismantle prevailing stereotypes and misconceptions surrounding lower-income class women in Nigeria, presenting them as intricate individuals with their own narratives, dreams, and struggles.

My paintings radiate with vibrant colors and dynamic compositions, capturing the vigor and vitality of these women who draw strength and resilience from their daily lives, transcending their challenging circumstances.

Inspired by their stories, unwavering love for their families, and determination to provide, my art aims to honour the indomitable spirit and contributions of these women to society.

Ultimately, my paintings seek to provide a platform for these women's stories to be heard and celebrated. By exploring the relationships between African masks and lower-income class women in Nigeria through the lens of "Masqueradism."

I invite viewers to reflect on the universal themes woven into the fabric of motherhood, identity, and the pursuit of a brighter future.



MUMMY EGO

Acrylic on canvas

2023

36 x 48 (91.5 x 122) cm



BODY NO BE FIREWOOD

Acrylic on canvas

2024

36 x 48 in. (91.5 x 122) cm



I BE LADY

Acrylic on canvas

2023

36 x 48 in. (92 x 122) cm



