

EVOLVING LINES
OF OUR
TIME



Gallery Statement

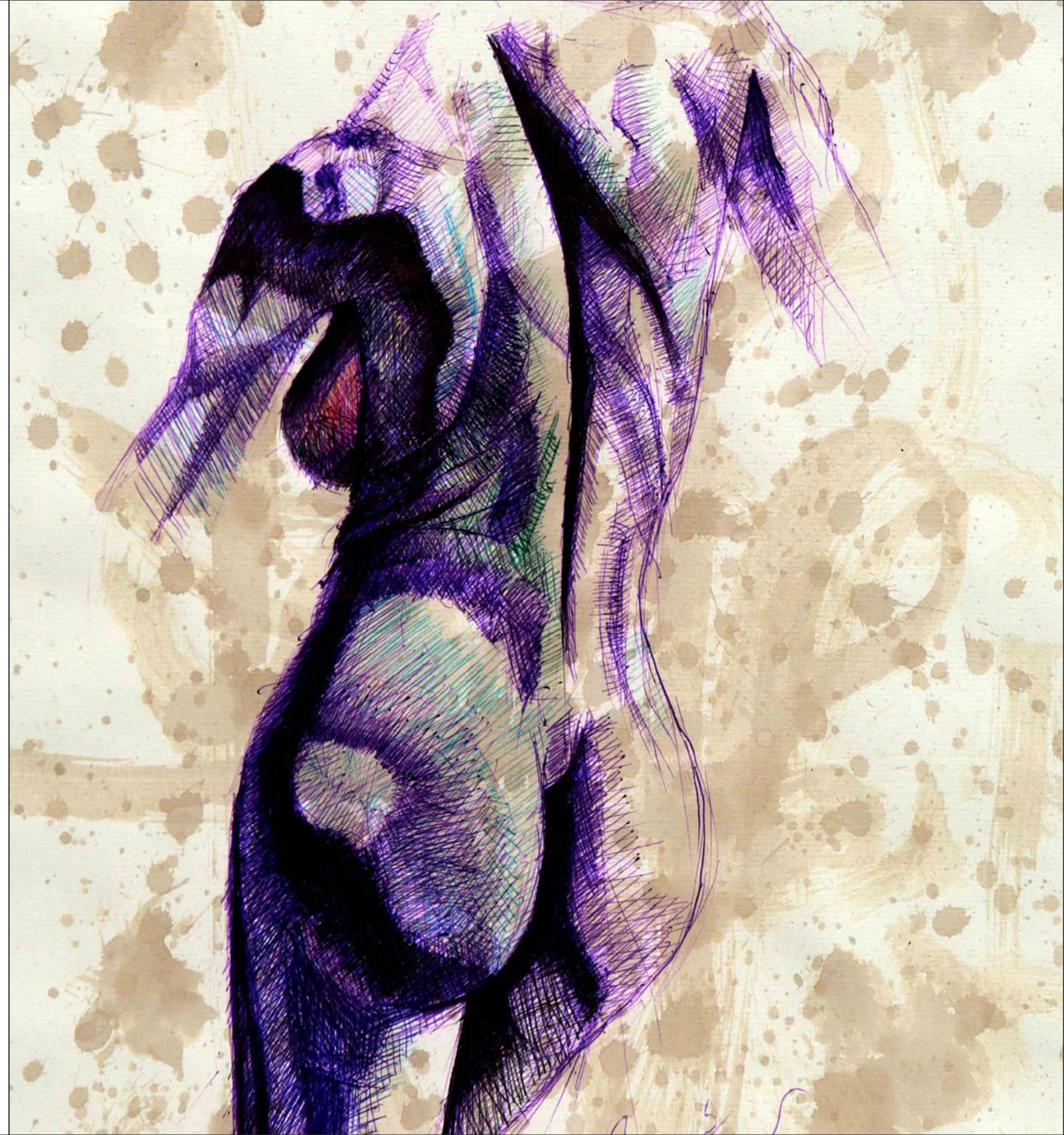
Art Pantheon Gallery is pleased to welcome you to *Evolving Lines of Our Time*, an exhibition of drawings, paintings and pastel works. Each work builds onto the layers of the one before and after it, so that working off each other, they create an unforgettable ambience of colours, complexities and beauty—like a constellation.

In the works, one can see in full display the sheer facility for draughtsmanship, the depth of feeling, and the worthiness of concerns. There's also something else, something I'll like to call the *joy of line*. In line after beautiful line, the passion of the artists is apparent. Each stroke is alive with the artist's own delight in the very act of creation.

Evolving Lines of Our Time seeks to illuminate the intimate moments of our lives. It doesn't merely go around, nor does it just go through. It goes around and through, touching on the very aspects of life that chime close to our hearts, the aspects we turn to with the greatest earnestness when we seek to know who we are and who we are becoming.

The 9 artists in this exhibition—Duke Asidere, Abiodun Olaku, Adeyinka Akingbade, Edosa Oguigo, Yemi Fagbohunbe, Fola David, Tosin Toromade, Olumide Oresgun, and Laju Sholola—light the way. Each of their works with sureness of gesture, with softness, with intimacy, with fluidness, makes a space for beauty and the private and complex expressions of our humanity. In this constellation, the lights are truly and variously illuminating.

Nana Sonoiki,
Founder and Curator,
Art Pantheon Gallery, Lagos





EXHIBITING ARTISTS

ABIODUN OLAKU

ADEYINKA AKINGBADE

DUKE ASIDERE

EDOSA OGIUGO

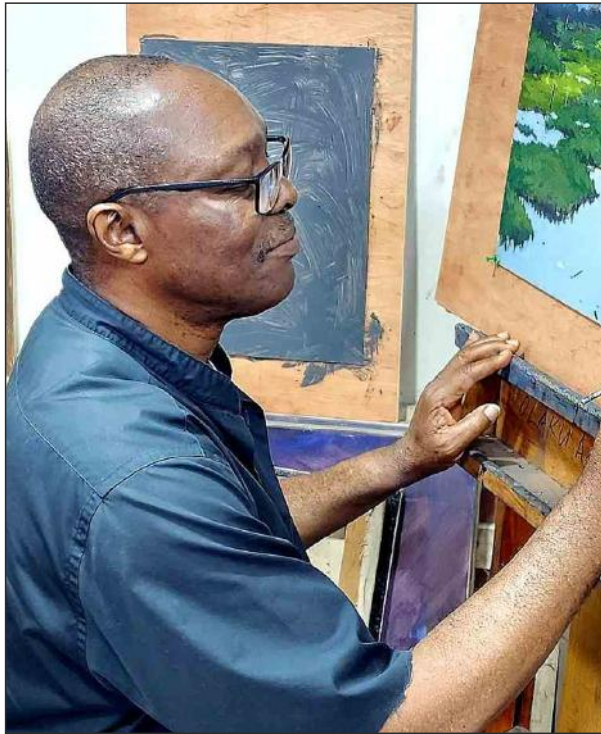
FOLA DAVID

LAJU SHOLOLA

OLUMIDE ORESEGUN

TOSIN TOROMADE

YEMI FAGBOHUNGBE



ABIODUN OLAKU

“While I am not a compulsive slave to the 'isms and schisms' of art, it is of deep passionate concern to me that my art communicates, and stirs the spirit of the viewer, irrespective of time and space, I operate with a strong reliance on the principles, theories, formulae, and spirit that have guaranteed the enduring strength and essence of true, evocative art. I try very hard to tell my 'stories' with some reasonably unambiguous conviction. Honesty of purpose always serves me a respectable portion of satisfaction, because I believe that every artist will ultimately submit to the supreme critique of time. Time always tells. Therefore, I tend to be insulated against the various contending forces that trail the contemporary art scene, since I believe they are mostly weak, short-rooted trends.”

Abiodun Olaku's talent can be traced back to his early days in Baptist Academy, Lagos, between 1970 and 1975. He rode on the back of the school's tradition which encouraged art and craft through a sustained retinue of qualified, committed and motivating teachers in that segment of the educational curriculum. This, undoubtedly, left an indelible impression on his psyche. It was therefore without any hesitation that he grabbed the opportunity to study art at the next level of his educational pursuits.

Described by his former lecturer, mentor and inspiration, world-renowned Nigerian Grand-master artist, late Professor Yusuf Grillo, as “Primus inter pares”, ABIODUN OLAKU has

slowly but steadily transformed, through a 42-year artistic sojourn, into a master artist in his own right. Indeed, he has become an irresistible premium brand in the African art market and milieu, with an ever-growing frenzied following.

The solid foundation for this remarkably glorious, creative odyssey was laid in Nigeria's foremost art institution, Yaba College of Technology, between 1976 and 1981, where Olaku had a comprehensive orientation for his professional life under the watchful guidance of competent and committed lecturers and instructors ably led by living legend, Yussuf Grillo and his lieutenants, namely, late (Soviet-trained sculptor) Isiaka Osunde and iconic Master Kolade Oshinowo. This period primed him thoroughly for overall ability and competence as a painter in focused pursuit of a timeless legacy.

An almost 7-year stint in the civil service between 1982 and 1989, after his NYSC experience, neither hindered nor slowed down his vision of establishing himself as a painter of renown, with a determination to carve an enviable niche for himself in the annals of art history, but only fuelled the dream, because it was a fateful time when he encountered the 'National Collection' of the Gallery of Modern Art, where he had temporary experience in public administration under his late boss, Master Painter Shina Yussuff.

Following his resignation in February 1989, Olaku launched a blistering, unbroken campaign of studio practice in company of his fledging colleagues and friends like late Alex Shyngle, Felix Osiemi and Bunmi Babatunde, as well as respected sculptor, Bisi Fakeye, at The National Studios of Modern Art, National Theatre, Iganmu, Lagos.

An indigene of Ogun State, Nigeria, who was born on December 29, 1958, works and lives in Lagos, Nigeria with his family, Abiodun Olaku is a respected member of the Society of Nigeria Artists (SNA); a founding member, inaugural vice-president and trustee of the Guild of Professional Fine Artists of Nigeria (GFA); and one of the founders and trustee of Universal Studios of Art, National Theatre, Lagos. He continues to train, mentor and inspire younger generations of Nigerian Artists, and also consults widely on professional art matters, among other activities.

Olaku is an avid sports enthusiast, with a special interest in soccer and table tennis. He is a passionate fan of Chelsea FC, London.

INSPIRATION

Olaku's fascination with lights, reflection and elemental situations in nature as well as man's dynamic romance with his iridescent environment, stimulated by spiritual, religious, social, traditional and cultural activities, continue to fuel his creative oeuvre.

The captivating and stimulating timelessness of the works of great masters worldwide also had a profound impact on his young impressionable mind, and in the process distinctly configured his philosophical orientation and direction as he crystallized into full artistic bloom. A few of the masters whose work have always inspired and propelled his creative instincts include Michelangelo, Leonardo Da Vinci, Rembrandt Van Rijn, Claude Monet, Yusuf Grillo, Ben Enwonwu and Kolade Oshinowo, to name a few.



MARY

2019
Pen & ink on conqueror paper
10 x 7 in. (25 x 18 cm)



FULL CHARGE (THE MESSENGER)

2023
Pen & ink on cartridge paper
11.5 x 7.5 in. (29 x 19 cm)



THE POSE (LIVE MODEL SKETCH)

2002
Conte on cartridge paper
9.5 x 6.5 in. (24 x 16 cm)



REPOSE (LIVE MODEL SKETCH)

2002
Charcoal on cartridge paper
18 x 14 in. (46 x 35 cm)



ADEYINKA AKINGBADE

BORRIOLAH-GHA and in 2014 he exhibited at the 25th Annual Festival of the Arts in Chicago, USA.

In 2016, Akingbade was invited on a 6 week artist residency in Sweden that included a conference on Contemporary Art at Orebro Art College led by Peter Ekstron, Rector of Orebro Art College. Akingbade also participated in a Train the Trainers Art Workshop in Orebro Graphic Studio led by Norman Sanden and a group exhibition at the Gallery Astley in Uthesberg. Many of his works are in good collector's collections in Nigeria and abroad. In 2019, he participated in the ArtX, Lagos. He has participated in several Art shows both home and abroad.

As a food photographer and designer, he has also worked with several advertising agencies and International Culinary Chefs.

While working as a studio artist on weekends, Akingbade runs a graphic design consultancy, GNO Studios, and his clients include DDB, Association of Issuing Houses of Nigeria, Proactive Media, Culinary Academy, Wimbiz, TruContact, W-Tech, and SMO Contemporary Art.

Adeyinka Akingbade (born 1981) is an award-winning painter, photographer, and graphic designer who graduated in Fine Arts from the Yaba College of Technology in 2008, specializing in Painting. That same year, Akingbade's eclectic and versatile style drew the attention of the African Artists' Foundation's Unbreakable Nigerian Spirit Art Competition in which he emerged as one of the finalists. In 2010 he was selected to take part in the month long CCA Lagos artist residency program, Independence and the Ambivalence of Promise, and the following year he won first prize at the Lagos Black Heritage Festival's Walls of Prison into Fields of Freedom Art Competition. Akingbade's experimental photography and mixed media works were featured in the German magazine



FEARLESS I

2023
Acrylic on paper
38 x 30 in. (96 x 76 cm)



FEARLESS II

2023
Acrylic on paper
38 x 30 in. (96 x 76 cm)



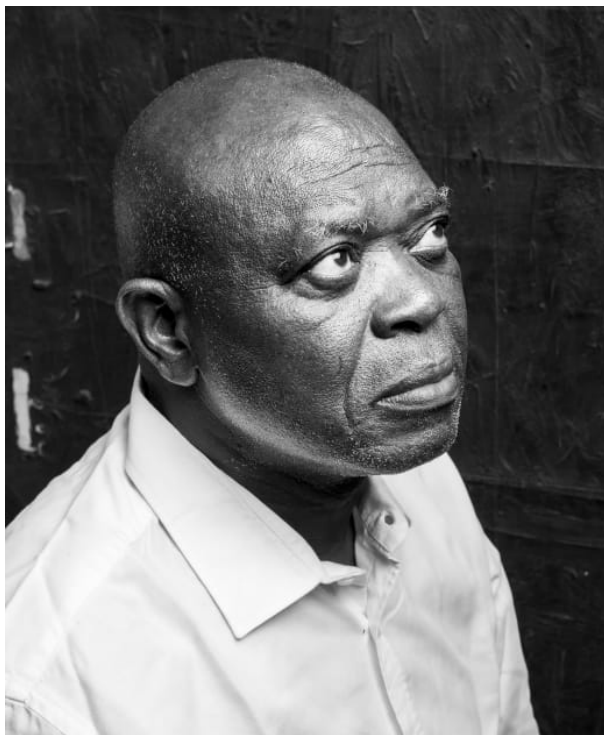
UNWIND I

2023
Acrylic on paper
38 x 30 in. (96 x 76 cm)



UNWIND II

2023
Acrylic on paper
38 x 30 in. (96 x 76 cm)



DUKE ASIDERE

“My paintings have become emblems of my struggles. What I have read, where I have shed parts of my soul have become where I have found power. Pure energy. Painting has become another path of life and living.”

Duke Asidere is a painter whose work has been shown to several audiences in and outside Nigeria. He was born in 1961 to a father who was a sailor and a mother who was a full-time trader. As a youngster his father was often gone, leaving his mother to care for him even while she continued with her business. The time he spent at home alone with his mother would in the future, form both inspiration and fulcrum for his art.

The seeds for being an artist were planted in Duke Asidere's mind when he was a child. Duke had a culture of drawing at home and school. He said in an interview that everyone was drawing superheroes and there was a studio at school. Duke took his rudimentary interest and went on to study at the Ahmadu Bello University in Zaria and graduated in 1988 at the top of his class. He

returned to study for a Master of Fine Arts in Painting under the tutelage of Gani Odutokun and Prof Jerry Buhari.

After his studies, Asidere joined the art department at Federal Polytechnic, Auchi. He joined the school's art department in 1990. Along with Ben Osaghae and Sam Ovraili, Asidere would play a major role in putting Auchi firmly on the Nigerian art map. The Auchi artists worked together and influenced each other. The result of this osmosis was a group that gloried colour. For them, colour subjugated form, structure – everything else. It was to be enjoyed and celebrated.

In 1995, Asidere moved to Lagos to set up his art studio. In his art, he explored the streets of Lagos – its energy and chaos. He explored the state of

society – the insanity of politics, the decrepit infrastructure and the subtle degradation of society. He also explored, as he always had, the strength and bravery of the women around him, a constant homage to the mother.

He did a brief stint at the Delta State Polytechnic Art Department, Ughelli. The Art School was new and needed qualified lecturers to guide it through its infancy. He agreed to spend some time there and taught art between 2003 and 2005.

Although Asidere is a painter, he expresses his love for colour through various means. His works can be found in oil on canvas; he also uses graphite on pastels, crayons, engraving and some others. He also incorporates raw materials like newspaper clippings in his work.

Notable in Asidere's work is his preoccupation with the female form. Asidere thanks to his mother and a home full of women formed his preponderance with the feminine form. For this artist, the woman represents sheer strength and grit; it is no matter therefore that he makes the feminine form carry the weight of the message in his art.

Asidere's work takes on big themes. His work writes Prisca Sam Duru in the Vanguard Newspaper covers, “topical issues in society with strong global appeal”. For example, Asidere's work, One Man, One Generator contains specs of light on a dark canvas and is a searing commentary on the epileptic position and behaviour of electricity in Nigeria. That work summarises the criticism thrown at Nigeria's electricity and energy situation for many lightless years. Asidere has also said by himself that his work is a response to his environment; indeed he tries to capture the essence of things and people.

Asidere has also used his art for personal reasons. When his daughter turned 16, Asidere did a series of paintings aptly titled “The 16th” to commemorate her anniversary of birth. He says concerning this series that it is his way of leaving something eternal for his loved ones.

Asidere has exhibited his work solo and with partners in Lagos and other parts of Nigeria. Duke Asidere's work covers various aesthetics: cityscapes, portraits, abstracts, etc. Asidere continues working in Lagos, his city of residence. Exhibitions

- The Collector's Series. 13-30 November 2011
- Mental Space. 4 July – 15 September 2016. Wheat Baker Hotel, Lagos.
- The Wheatbaker Collection. 16 – 22 September 2017. The Wheatbaker, Lagos.
- Sketches and Therapy. 30 March 2019. Hourglass Gallery.
- A Journey into Contemporary African Art, Belvedere Art Space, Beirut, Lebanon. September, 2019.
- Impact. December 2020. Hourglass Gallery, Lagos
- Cohesion in Colour: A Retrospective by Duke Asidere. 7 – 20 November 2021. O'Da Art Gallery, Lagos.
- Echoes of Serenity: A Joint Show – Duke Asidere and Edosa Oguigo. May 2022. . O'Da Art Gallery Victoria Island Lagos
- Abuja Art Fair. November 2022. Nordic Hotel, Abuja.
- InnerSpace. May 7th – June 3, 2023



SEARCHING FOR THE SEEN

2023
Watercolour & graphite on paper
30 x 22 in. (76 x 56 cm)



ARADHE 607

2021
Graphite on paper
30 x 22 in. (76 x 56 cm)



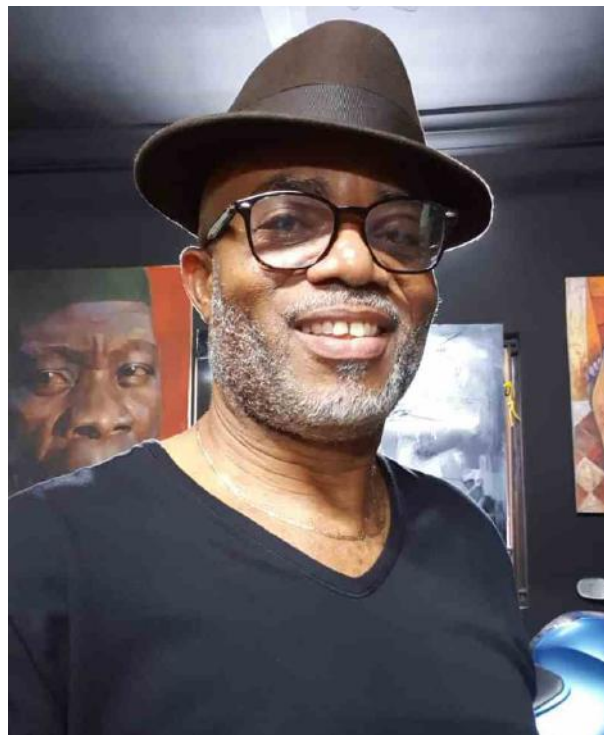
REVELATIONS

2021
Pastel & graphite on paper
30 x 22 in. (76 x 56 cm)



VISITS

2023
Watercolour & graphite on paper
22 x 30 in. (56 x 76 cm)



EDOSA OGIUGO

"I am a visual conversationalist fascinated by human activities and movement. I draw my materials from dancers, markets and men on horseback – combining the rhythm of colours and brushstrokes with the organization of carefully assembled materials to help convey my message. I try to capture the essence by mentally belonging to the picture as if I were there so I can transfer that same energy onto canvas."

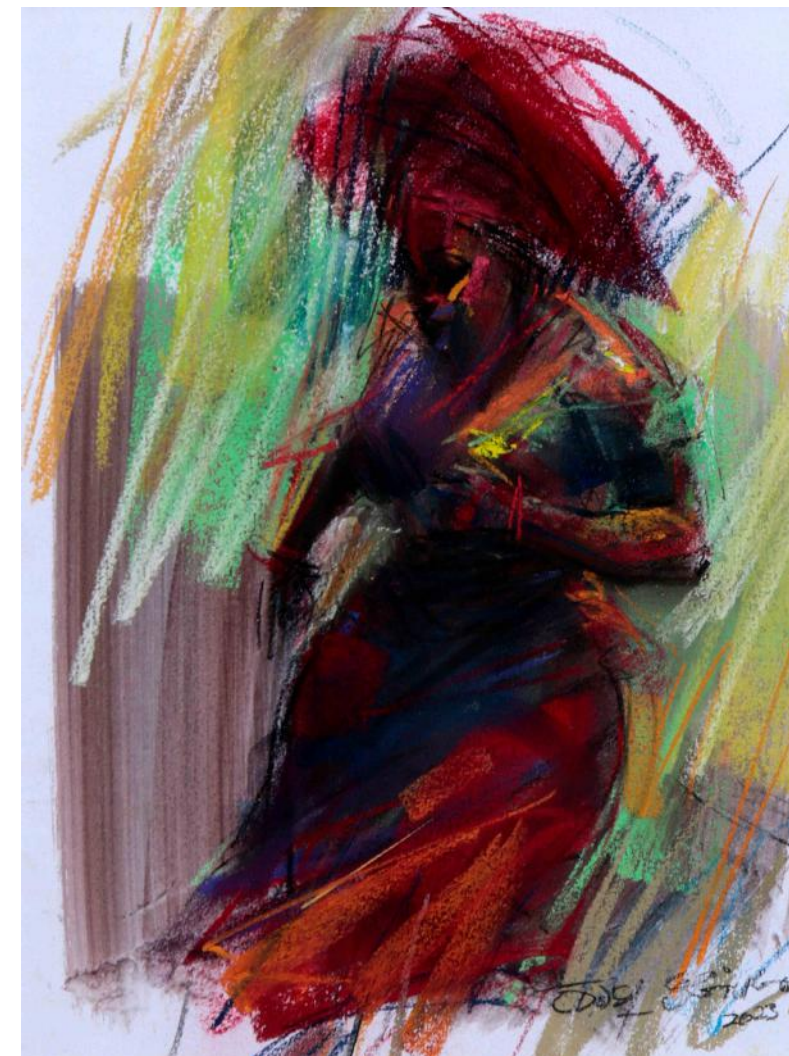
Edosa Ogiugo is a Nigerian contemporary artist with stories to tell. Born into an artistic family, Edosa drew on any surface he could find as a child, and continued to grow into his purpose as a fine artist. His artistic accomplishments span education, advertising, and TV production; including roles as a secondary school art teacher, illustrator, creative director, lecturer, mentor, and community advocate. Edosa holds a Higher National Diploma in Fine Arts and Painting, and National Diploma in General Arts from Yaba College of Technology. He's been a full-time studio artist since 1992 and owns practicing studios in Port Harcourt and Lagos, Nigeria.

Throughout Edosa's 35+ year career, he's participated in various group exhibitions, a solo show (1995, First Step), residency (London Fine Art Studio, Lavender Hill), and has numerous commissioned works housed in public, private and corporate collections across the globe.

Edosa is captivated by the free spirit and refined nature of movement. His subjects often center around women dancers of various Nigerian tribes, and horses. He likens these themes to Edgar Degas' paintings of ballerinas and Claude Monet's water lilies; noting how the subjects comprised much of their work.

A long-time arts community and education champion, Edosa was the Inaugural President of the Guild of Professional Fine Artists (Nigeria) from 2008-2012, and is a current member of the Fine Art Trade Guild (UK) and

the Society of Nigerian Artists (SNA). He actively mentors young Nigerian artists citing "it's the only way to multiply values, give back organically, and yield your talents in ways not imagined!"



JOY SERIES

2023
Charcoal & pastel on paper
23.5 X 16.5 In. (59 X 42 cm)



LADY IN BLUE

2023
Pastel & charcoal on paper
16 x 12 in. (41 x 30 cm)



CHARCOAL STUDY

2023
Charcoal on paper
23.5 x 16.5 in. (59 x 42 cm)



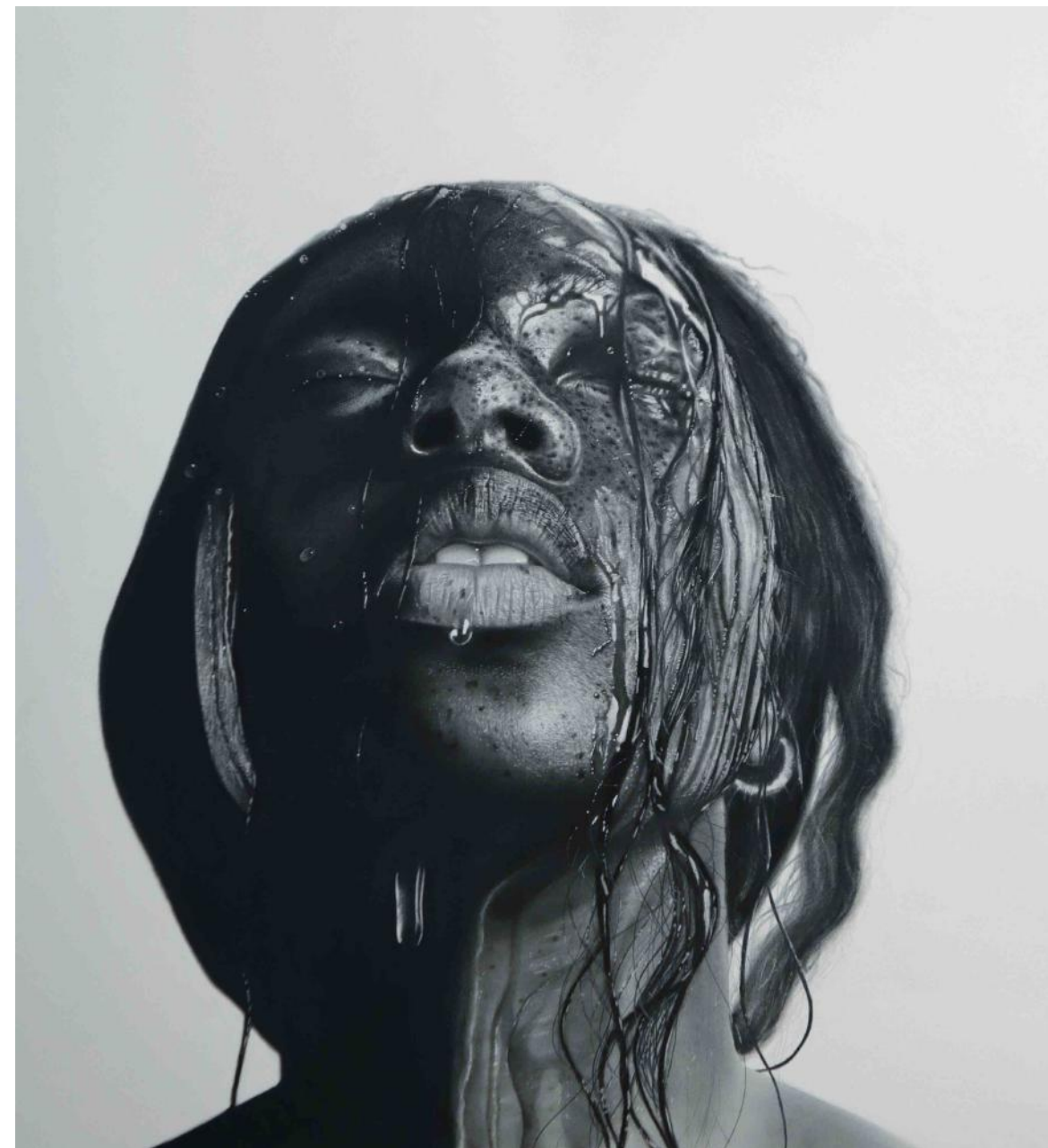
FOLADAVID

Foladavid is a 30 year old visual artist working from Lagos, Nigeria. Interestingly he is also a medical doctor working in the field of dermatology, this has greatly inspired his art and his personal interaction with humanity and all their varied aspects, Fola David's choice subjects are those with imperfections, According to him, "imperfections and peculiarities make the world more fascinating!"

Working with Charcoal on Paper, he uses the interplay of light, shape and form to give his drawings a strong physical presence. That presence is enhanced by his skill at rendering lifelike figures and his sharp eye for manipulating proportion and scale.

Foladavid cherishes his connection with nature through his work on natural skin changes and adaptation. His work has also been influenced by relationships with his patients in the hospital and he sometimes works with them as his subjects telling their stories through his work.

Foladavid is widely regarded as Nigeria's foremost Speedpainter for his painting performances around the world. He is also a humanitarian and he was bestowed a "Doctor of Fine Arts Degree honoris causa" in 2023.



REFLECTION

2023
Pastel & graphite on paper
34 x 36 in. (86 x 91.5 cm)



FEELING BLUE

2023
Pastel & graphite on paper
57 x 42 in. (144 x 106 cm)



LAJU SHOLOLA

Presenting artworks from her Moodscares Series, the artworks seek to highlight the centrality of emotions to the human experience. The use of muted colours, subtle lines, and negative space in the works creates a sense of stillness, inviting the viewer to reflect on the emotions being portrayed, conveying meaning without the need for words.⁸

Laju Sholola (born, Nigeria) is a visual artist working in painting and drawing. Her work explores the complexities of personal journeys towards self-actualization which encourages viewers to embrace and celebrate these transformative paths on a broader scale. Emphasising simplicity and meditative introspection, she uses an unorthodox medium - black tea combined

with other drawing materials, infusing her creations with a sense of tranquillity and reflective contemplation. Laju's artwork has been featured in exhibitions and galleries in the United States and Nigeria including Art X Lagos; Soto Gallery, Nigeria; Mitochondria Gallery, Houston, USA; Wunika Mukan Gallery, Lagos, Nigeria, Rele Gallery, Nigeria.



PORTRAIT 16

2023
Tea, ink & graphite on hand made paper
12 x 9 in. (30 x 23 cm)



PORTRAIT 18

2023
Tea, ink & graphite on hand made paper
12 x 9 in. (30 x 23 cm)



PORTRAIT 23

2023
Tea, ink & graphite on hand made paper
12 x 9 in. (30 x 23 cm)



OLUMIDE ORESEGUN

influences in Olumide's work include Abiodun olaku ,Romanus Isichie ,William -adolphe Bouguereau .Oresegun graduated with distinction in painting at yaba college of technology after which some art dealer strike a deal with him to produce markets scene concept ,Olumide thrived under the challenges but was looking forward to the time of his participating in group exhibition.

Olumide Oresegun is nationally recognized as one of Africa's top contemporary painters today .A successful hyperrealist artist in art scene for thirteen years .Oresegun earliest supporter was his mother who bought sketch pad for him at four years of age . At the age of 19 ,he began his serious art training in the school of art design and printing,Yaba college of technology ,under some art lecturer from the likes of Peter Coker ,kolade oshinowo ,professor Tolu Filani ,Oresegun learned to make composition of figures to make an imaginary scene comes to life Yaba school used traditional method to tell African story .Great draftmanship is the root of all great art .That's is how this lecturers were trained and they trained art student .Other major

After graduation,Olumide soon became known nationally through his exquisite oil painting that showcase his well honed drawing ability and his skilled control over values ,edges and light and shade .He his able to draw upon his years of individual practice to create masterful compositions with multiple figures seen in market square and as well as single figure settings . He capture's the atmosphere and mood of everyday people including children of the environment and his attention to the childhood story which comes as the desire to portray the truth and beauty of Africa's spirit.His painting have a deep sense of history to them due to the research and method of getting real information.

Olumide notes, In my paintings,I hope to communicate the same emotional response that I felt and inspired by .Sometimes my model personality at the moments make me to paint a subject at one time and sometimes my dreams of clarifying the story the way I remembered it also urge me to bounce on each canvass without leaving any details un touch.

His canvas are filled with precise and smooth layers of brush strokes that tell a story beyond the subject matter .Like a skilled movie director .most of his work are masterful details with several layers upon layers of colour application .

While collectors demand for most of the water scene because of it breath taking way of treating each stroke with utmost importance . Most time a single piece take over two months

to complete because I never get satisfied and sometimes I call my wife and friends to look for fault because we artists can become blind to our errors, I thinks it valuable asset for an artist to surround himself with people who are willing to give honest opinion on somethings we create .

Olumide have had is work auction in sotheby's and exhibited . ,Arthouse auction contemporary lagos . His works are also in the collections of shyllon museum lagos . He have also exhibited at several institutions in United Kingdom. Muzeo museum anaheim california USA. Spectrum miami 2022 art fair.

Olumide's paintings have won multiple awards and been given several commission local and international also collected by major art collectors around the world.



TEDDY GIRLS

2023

Pen on paper

16 x 11.5 in. (41 x 32 cm)



THE BOY & HIS DOG

2023

Pen on paper

16 x 11.5 in. (41 x 32 cm)



WAITING 4 TONIGHT

2023
Pen on paper
16 x 11.5 in. (41 x 32 cm)



TOSIN TÒRÒMADE

Tosin Tòròmade was born in Lagos, Nigeria, and began drawing at a young age, delighting anyone who came into contact with his creative talents. His love in art led him to seek a degree in Fine and Applied Arts. He received his bachelor's degree with honors from Obafemi Awolowo University in Ile-Ife, Nigeria.

He is a seasoned professional artist, a multidimensional art guru, and a teacher who has chosen to express himself using new media such as photography, digital art, and most recently filmmaking, rather than traditional painting and drawing approaches.

He joined the Tender Arts Foundation as an Arts in Medicine fellow in 2019. His art therapy expertise and experience have also aided him in contributing to the therapeutic wellbeing of patients in a number of Nigerian public and private institutions.

He has carved a space for himself as a portrait and figurative artist with numerous successful group art exhibits and a solo exhibition. Through a blend of symbolism, texture, and iconography, he aims to represent the shape, mind, mood, and expression of humanity, as well as the problems that come with existence and survival in Africa.

He is now researching visual art as a means of inspiration for everyone.

Tòrò, as he is affectionately known, is continuously seeking for new ways to capture events and make art through constant investigation of alternative creative materials such as charcoal and coffee.

Passionate art enthusiasts, collectors, and galleries have taken up residence in his works. Tosin Toromade is based in Ibadan, Oyo State, Nigeria, where he also works on his art.

EXHIBITIONS

- 2012 - Badagry Art Exhibition
- 2018 - "Coming out" I
- 2018 - Art west; United States Of America
- 2019 - "Coming Out II
- 2019 - A Piece of my mind - Solo Exhibition, Nigeria
- 2020 - Future Generations Group Exhibition
- 2022- Me & Him Exhibition, Nigeria
- 2022- Art X Art Fair, Nigeria



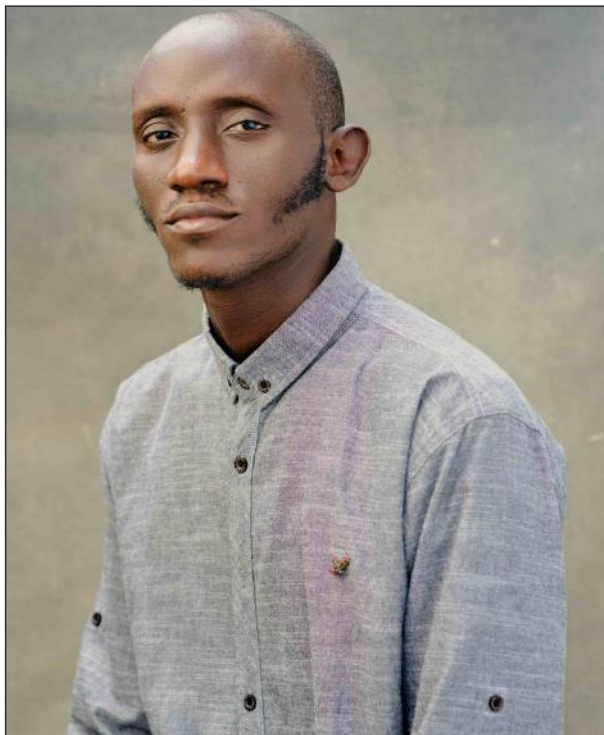
ADIMERU I

2023
Charcoal & conte on canvas
38 in. Diameter (96 cm Diameter)



ADIMERU II

2023
Charcoal & conte on canvas
38 in. Diameter (96 cm Diameter)



OLAYEMI FAGBOHUNGBE

The thought may seem a little uncharitable, but the sentiment is genuine. The firmament of artists making great work here could do with several more brilliant stars.

This spirit is what animates his exhibition *Blaque*: the desire to inspire a renewed belief in the potential of the black race. *Blaque*, through patient artistry, brings to the fore works that deconstructs deeply entrenched stereotypes and inferiority complexes: black as second fiddle, black as the “dark,” black as stuck in the past. This deconstruction is careful not to be reactive. Rather it is celebratory, moving away from mere rebuttals to reductive narratives to tell the larger story of African ascendancy and agency.

He believes that the boundary of what is achievable can be pushed and should be pushed. “I look at many of the great buildings and architectural designs in Ahmadu Bello University, for example, and they’re all by foreigners, Europeans mostly. It makes me wonder: where are our own great architects?”

Working as an artist and architect, Fagbohunge straddles two closely related fields with key points of overlap and departure. Each practice influences the other, and both find expression in each of his pieces. He is deliberate about ensuring that they do. “I went deep into art to broaden my imagination,” he

said, “so whenever I design something it’s just there—that creativity, that depth of imagination.”

The conversation moved onto his work process and sources of inspiration, and he said: “Every piece I design, every artwork I create, begins with a narrative. If there is no narrative, the work cannot be made. There has to be a story.” As he explains, it becomes clear that story and narrative are as important as the material out of which his sculptures are made or the digital tools with which he creates his designs, if not more so.

He tells the story behind his conception and design of a church building in Kaduna. The building is an unassuming structure with a front of evenly spaced colours arranged in a rectangular array. The idea and aesthetic of the building, called *Coat of Many Colors*, was drawn from the Bible story of a coat of many colours. Jacob gave his son Joseph a coat of many colours to show how much he loved him. The church building was a gift from God to show his love for the people of that community in Kaduna. Each time they worshipped in the building, they would be draped in a coat of many colours, embraced by God’s love.

To know a life, one ought to look at the lines that have marked it. One ought to look too in the direction where the lines point. The lines that mark a life can also shape the course of that life. Fagbohunge is walking the lines of his life.

He has not walked alone, though. He counts among his influences Demas Nwoko, Frank Ghery, Le Corbusier, Bunmi Babatunde, and Alberto Giacometti, artists and architects whose vision of the world and of art are larger than their personal situations. The admiration is not limited to artistic talent or creation alone. There is also, perhaps even more so, an admiration for the continuous pushing against societal expectation and personal indulgence, for complete ease is not necessarily a desirable condition.

Two of his thoughts are relevant at this point. The first: I like to deconstruct rigid notions, and automatic assumptions; it is essential that the work makes people re-examine their opinions and assumptions. The second: Life is and would, for all we can tell, remain difficult, we have to embrace that and continue creating within that constraint. These thoughts feed into every piece he sculpts and inform their appreciation.

In thinking of “*Blaque*” as a concept, Fagbohunge notes the riches it suggests. In its various senses, it suggests fullness, life, pride, dignity, creativity, flair, power, irreducibility, black. In a world that undervalues black people and black contribution, it is not a thing of ease to rise above everything—including our own complexes and failure to take charge of our own progress—which seeks to keep black people down. *Blaque* asserts that we are rich and shouldn’t live lives so poor. If we imbibe such a mindset and work with it, Fagbohunge seems to be telling us, we would move forward. *A máa tẹ síwájú.*



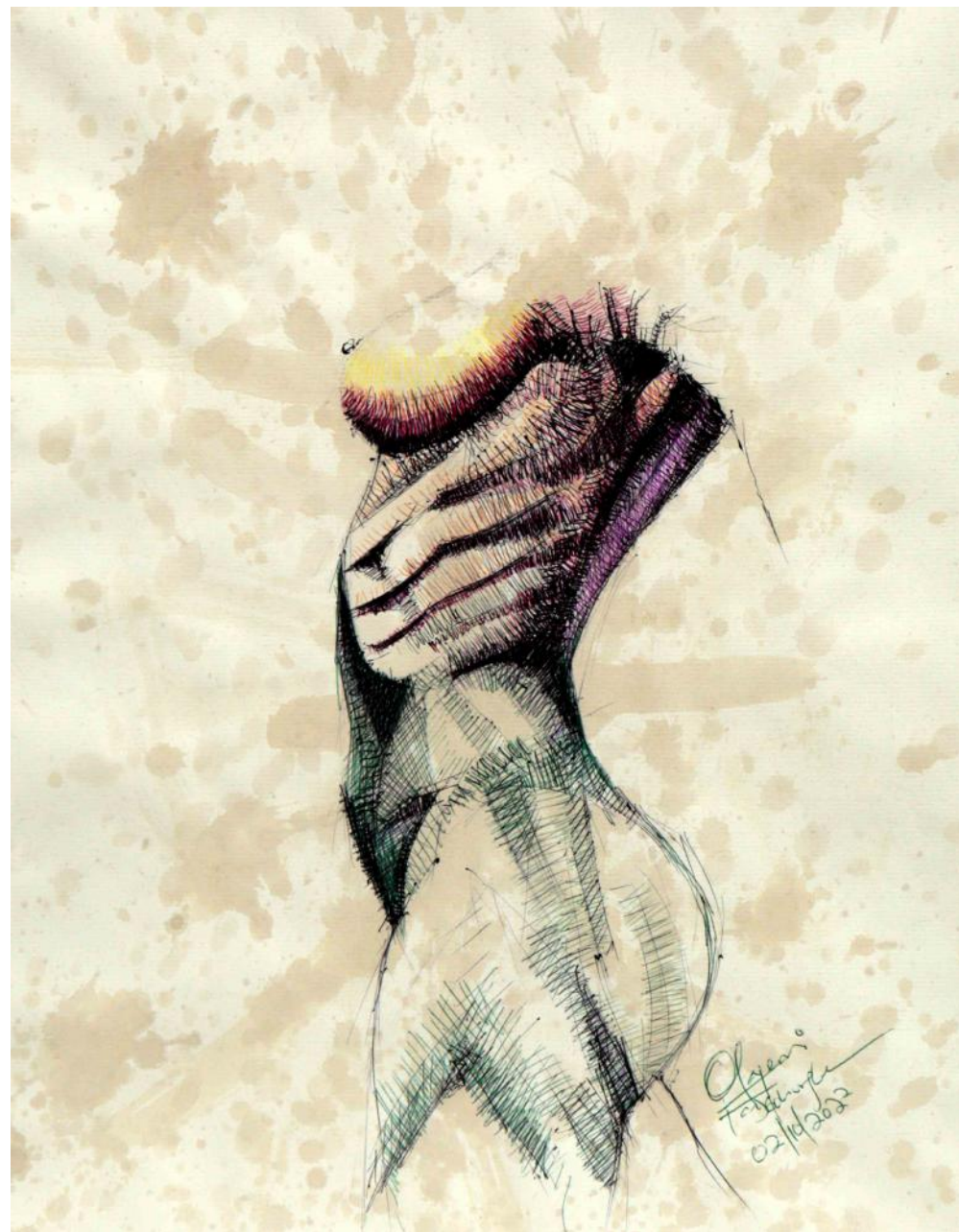
NGUAVESE

2022
Ink & coffee on conqueror card
17 x 21 in. (43 x 53 cm)



ELLA

2022
Ink & coffee on conqueror card
18 x 15 in. (46 x 38 cm)



RANTI II

2022
Ink & coffee on conqueror card
17 x 21 in. (43 x 53 cm)



RANTI III

2022
Ink & coffee on conqueror card
17 x 21 in. (43 x 53 cm)

