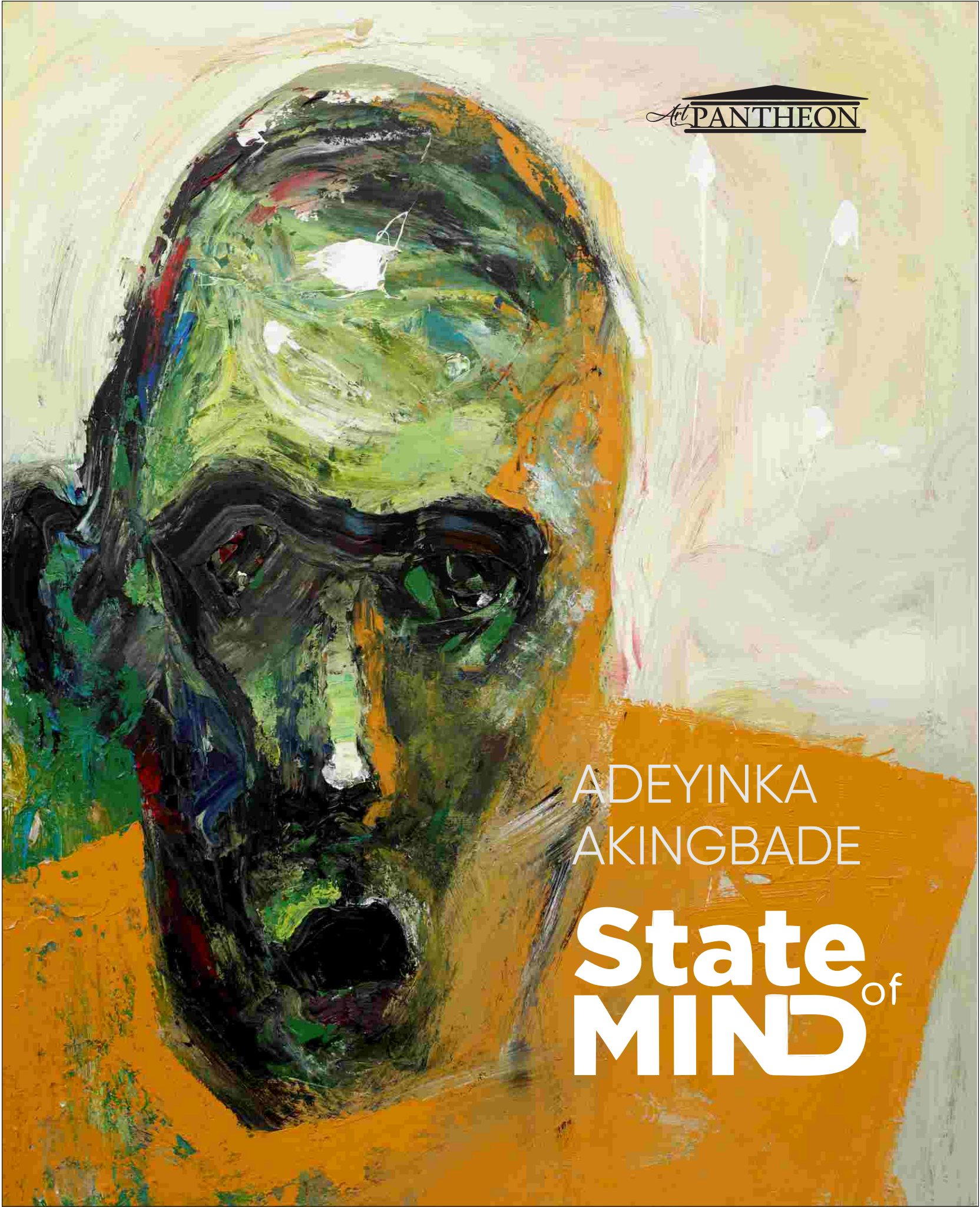
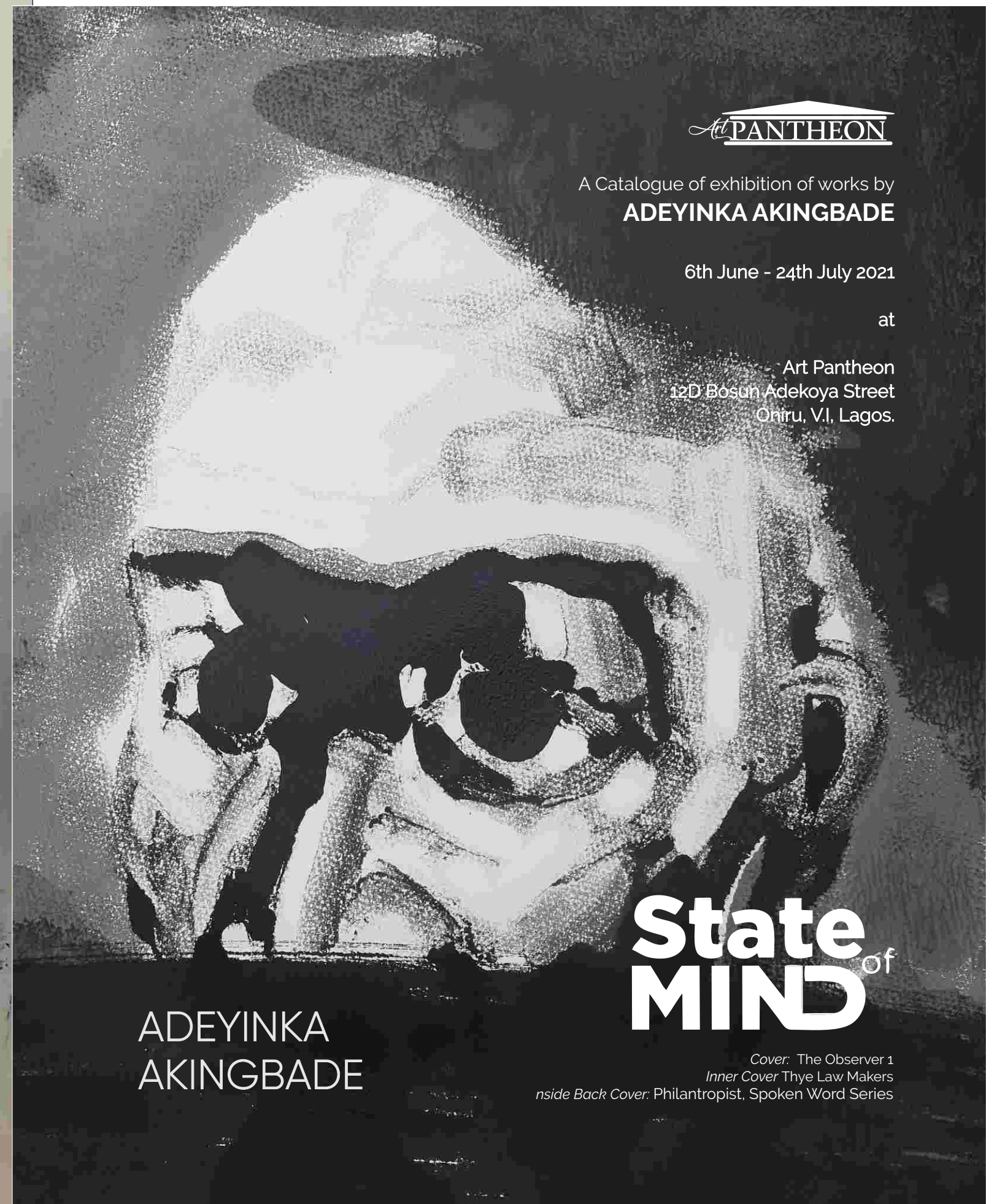




Art PANTHEON

ADEYINKA
AKINGBADE

State
MIND_{of}



Art **PANTHEON**

A Catalogue of exhibition of works by
ADEYINKA AKINGBADE

6th June - 24th July 2021

at

Art Pantheon
12D Bosun Adekoya Street
Oniru, VI, Lagos.

ADEYINKA
AKINGBADE

State
MIND^{of}

Cover: The Observer 1
Inner Cover Thye Law Makers
Inside Back Cover: Philantropist, Spoken Word Series

GALLERY'S STATEMENT

It is my pleasure to present "STATE OF MIND" a solo exhibition of recent works by Adeyinka Akingbagde.

"The events of 2020 tilted the axis of our shared reality, changing with it our collective perspective of the boundaries of impossibility. My art benefited from this new twisted view of the possible, that I can be bold, dissatisfied and vocal with my art. With thick buildups of paint on the canvas, emerging from large vigorous brush strokes, the subject within the frame conveys energy, movement and emotion.

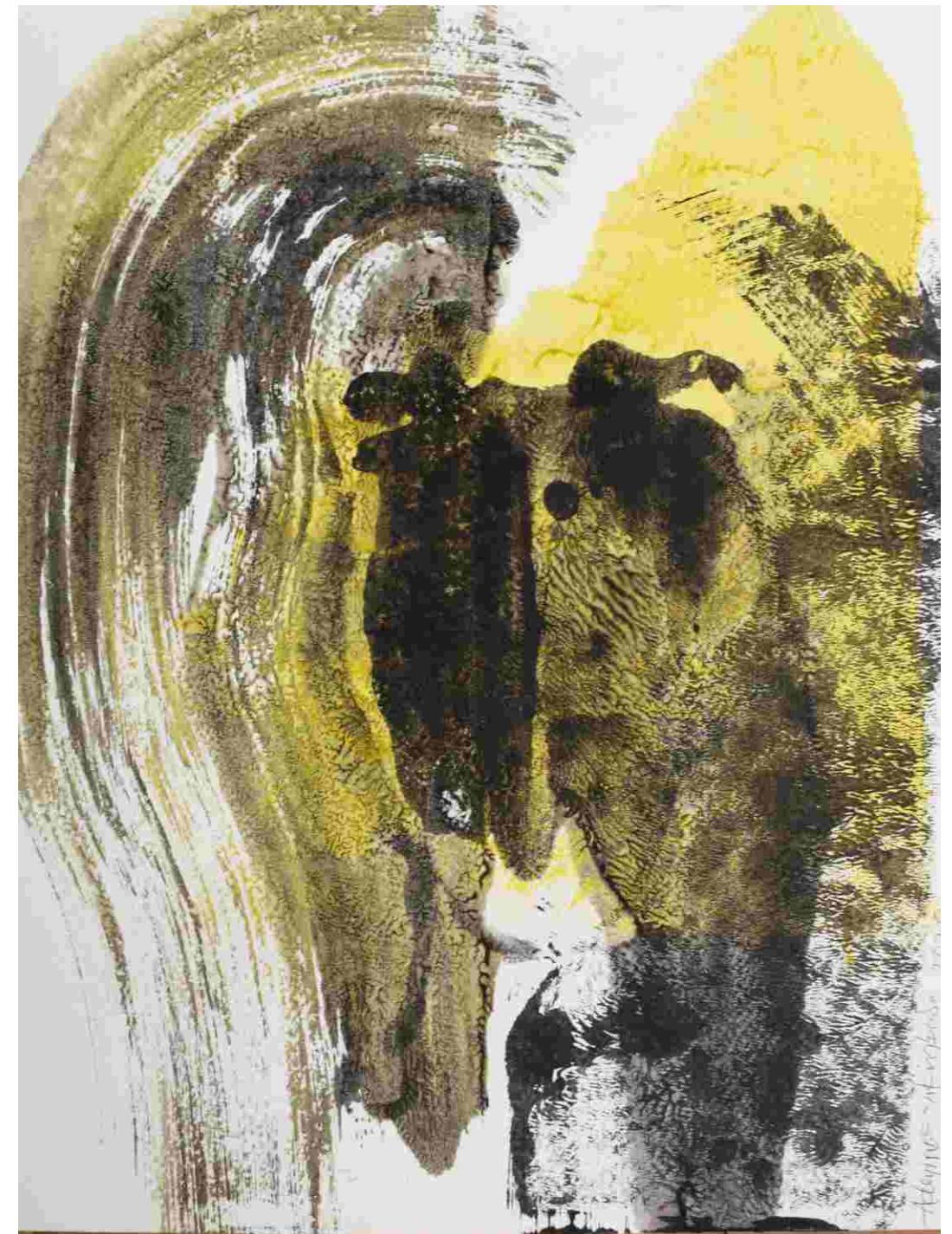
State of Mind expresses the emotion behind reason and reaction. It is an artistic expression, exploring the diverse fruits of the thing between our two ears. Through our unique perspective we observe reality, we think and conjure emotions which in turn brush and stroke our perception of reality with beautiful hues of emotions".

With different situations we're daily faced with, an expression is left on our faces which goes on to express our State of Mind.

A warm welcome to a happy State of Mind.

Sincerely,

Nana Sonoiki
Art Pantheon Limited



UNBROKEN II

Mono Print on Paper
2020
16 x 12 inches (41 x 31 cm)

FOREWORD

Mirroring the State of our Minds

Portraiture and figurative studies are some of artists' most fascinating subjects. This is understandable, perhaps because portraits whether in drawing, painting, sculpture, photography, poetry, literature, video, film, or any (audio)visual or textual medium, portraits speak to, explore, probe, interrogate and reflect the very essence of our being. For example, there is hardly any painting, even when it is purely abstract that (a)human figures may not be detected. It could be said that all art forms begin with and reference the portrait/s of our existence and our humanness.

Portraits could be full body or simply the burst of a person. It is said that a full body portrait is able to express more fully the character and personality of a person. While the portrait represented in a burst focus on the expressive state of a person. A portrait may be imaginative, which means the artist may not be representing a specific person. In which case, the artist may be sharing his/her anxiety, happiness or emotional state. Through this type of portraits the artist mirrors, shares, engages and converse with the self and others. But there are portraits that seek to capture the likeness of a person. In which case the artist may seek to capture the physical features and character of a person. The artist' interest may be to reveal the personality of the person being painted or explore the state of mind. Other emotional states portraits explore are humour, resignation, sophistication, vulnerability, gentleness, wisdom, cold and unemotional, etc. The emotional fields that an artist could explore in a portrait are endless. To achieve these, the artists employ draughtsmanship, which is demonstrated in the quality of lines, variety of colours, hues, tones, shades and shadows, the way light is used, whether subtle or dramatic, expression, gestures, posture, etc. With these the artist is able to take us to both the outer and inner worlds of our being. In portraits we see the artist attempt to present different forms of our multiple, shifting and overlaying identities, open, transparent, secret, opaque, fragmented and more.

The year 2020 to date in Nigeria, and indeed the entire world, has witnessed unprecedented challenges taking historic human and material toll, bringing devastating destruction on everything living and nonliving. The pandemic, wars, weakening (and failed) government and economic institutions and continuing destruction of our fragile environment with pollution, desertification, insecurity, kidnapping, obscene display of wealth, excruciating poverty, limitation of scientific advancement and technology, the depletion of forests by human activities and fires and more; continue to threaten our very existence. I guess these are the events that Adeyinka Akingbade sought to capture in the exhibition he titled, "State of Mind." The works entirely dedicated to portraits essentially in warm colours, while some in black and white in a sense become journals of these events, of gory encounters and mirrors our collective sense of bewilderment. The portraits document, analyse, interpret and express humanity in a state of flux. The events of the year 2020 going into half of 2021 provided the artist the context and content for his portraits, our portraits. In his words the year 2020 represents a "twisted view of the possible..." Through bold manipulation of brush strokes, bold brilliant colours, shape graphic rendition of faces in diverse expressions, moods and gestures, Akinwade creates a hall of fame, of shame, heroes and victims. His portraits capture and explore human conditions that speak to beauty, horror, energy, ecstasy, laughter, joy, frustration, anger, pain, even jealousy, and more.

Akingbade's "State of Mind" would seem to have a deliberate intention to use these portraits to transport his viewers through the harsh realities of our time into the inevitable effects these bring into our hearts and our souls. These portraits are conveyors of our existentialism taken into the depths of our inner being where words may not be adequate to share or express.

There are three portraits that capture the theme of this exhibition:

FOCUS II

This portrait could be a male or a female, considering the current hairstyle that our young carry today. The portraits present a face with long hair rendered with dry brush strokes. The texture of the hair suggests a certain form of defiance and confrontation. The big, wide bulging eyes arrest our attention and keep us under the prison of the gaze. It would seem that the intention of the artist is to make us uncomfortable. Certainly there is a general discomfort in the country today. There is an unease that is intense, silently loud and defining. It comes like an accusation directed at our minds, hearts and souls regarding the current state of the nation. The graphic rendition of the face arrests us from escaping the reality of our current state of a threatened nation under collapse.

RESPONSE ABILITY II

In this work the artist presents another graphic portrait that could either be a female of a male. And this to me is very instructive. It is as if to suggest that our emotions, whether physical or spiritual, tend to blur our gender. The fixed gaze of this face has a black dripping black running from the forehead to the tip of the nose. This creates on the face a sense of curiosity and wonder. The face floods us with questions and is not interested in the answers we may have. So, in a sense they are judgmental questions captured in the fixed gaze.

REVISIT 3

The portrait presents a face that appears to be taking his pain stoically. The discomfort is evident. The three quarters view dramatizes this discomfort and is exaggerated by the boldly rendered neck muscle in white. This is definitely a male figure, unlike the others. The face appears to hold a defiant yet emotionally stressed. Since the pandemic in 2020, faces of Nigerians have held different types of expressions as if attempting to construct coping and survival techniques. This face gives us an attempt to mask and suppress a personal experience. Our faces are in a sense distorted by different forms of masking from the experiences that words are not able to capture. No wonder the lips of this face are rendered in such a suspended state of emotions.

In "State of Mind" Akingbade once again takes on the responsibility of a visual historian, a chronicler of events and in a deeper sense an oracle of our hearts and souls. With these portraits the year 2020 and 2021 and the years yet to come have been captured through our different faces, our different experiences, yet our shared space, time and humanity.

Professor Jerry Buhari
Department of Fine Art
Ahmadu Bello University
Zaria



UNBROKEN III

Mono Print on Paper
2020
16 x 12 inches (41 x 31 cm)

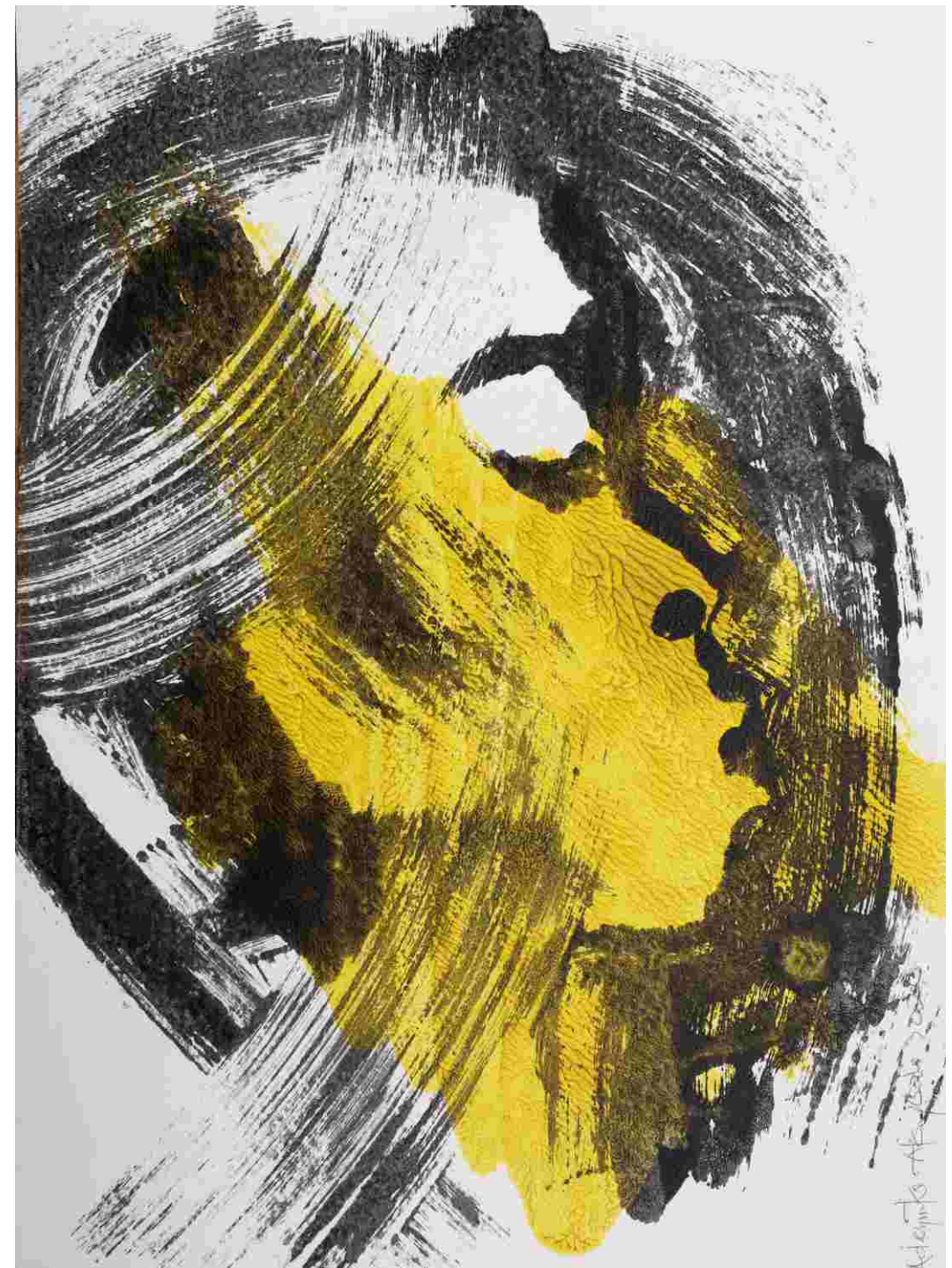


UNBROKEN IV

Mono Print on Paper
2020
16 x 12 inches (41 x 31 cm)



UNBROKEN V
 Mono Print on Paper
 2020
 16 x 12 inches (41 x 31 cm)



UNBROKEN VI
 Mono Print on Paper
 2020
 16 x 12 inches (41 x 31 cm)



POLI THINKING

Acrylic on paper
2020
36 x 24 inches (91.5 x 61 cm)

"Reality is very, very contradictory, and so I try to write just perfecting what I see, what I read, what I feel, in a feel-thinking way. Not only giving ideas, or receiving ideas, or trying to explain something, but mainly feel-thinking, a feel-thinking language able to tie the heart and the mind, which have been divorced."

– Eduardo Galeano

It is true that 'heart' and 'mind' are divorced in most people from an early age. All it takes as Eduardo explains, is an experience that one has difficulty reconciling with one's life. In recent times the pandemic has confounded what we understand life to be. What the brilliant writer Eduardo does with words, Adeyinka does with colour mediums, revealing a visual narrative that attempts to reconcile the contradictions of life. He creates personalities within his paintings that are seemingly heroes. Non-judgemental heroes with imperfect existence, yet they offer you a way out. What i enjoy most about Adeyinka's paintings is they release me from being the protagonist of my own story for the moment I engage with them. In that moment, there are no concern because his painting assumes my role. It is not similar to looking at one's reflection because Adeyinka's paintings are resolute. They are immersive in the way they stop you to reconsider your thoughts and feelings.

'Peju Alatise
Artist



COMPLIMENTS

Acrylic on canvas

2020

20 x 76 inches (51 x 193 cm)

The “Change” Consciousness in Adeyinka Akingbade's State Of Mind in Visual Imageries.

Introduction

The first scandal in twentieth-century European art occurred almost unexpectedly at the Paris salon d'Autonne in 1905. Led by Henri Matisse, artists who were soon called the Les Fauves (“the wild beasts”) introduced bright, wildly expressive colours in painting. This set the stage for the artists who followed; innovators would no longer worry about the rules and prohibitions of their predecessors

-Michele Dantini 2005.

One's first impulse to Adeyinka Akingbade's work particularly spectators, observers and patrons is “What's New? For a puritanical people with a sense of painting and drawing, modern art of the now generation offers an obvious source of master stopping images.

Yaba Art School Tradition

The usual tradition of students from the Yaba Art school stems from their long togetherness of training for about 4 to 5 years, personal relationships, common educational and studio fraternity; their works though dissimilar, shared a similarity of approach at least in terms of techniques and style; for example, they employed the figurative images of boisterous, heavily, populous activity prone compositions and the neo-impressionist technique of bombarded spaced brushstrokes. Their use of complementary colours was anything but rigorous and having common intention of replacing the precepts of painting with “emotion” is also more obvious.

What is new?

What is 'new' is that Adeyinka Akingbade's painting/mixed media and print works is a complete departure from his hitherto common Yaba Art school inheritance. The confidence he exhibits to occupy a space in his generation is tall and seemingly unsurpassed within the scope of his peers works i am privilege to have seen so far. The most extreme manifestations of modern art amongst his generation are sometimes described as alien imports smuggled in, assorted from the west. What Adeyinka is showing exclusively in this exhibition titled: STATE OF MIND is primordially his personal 'imports' from his soul and heart which qualifies it from my standpoint

to be original and novel. His penchant love to do something different dates back to when he was in Kunle Adeyemi Studio as a studio assistant. Each time he has the opportunity to express himself in the studio, he does it beyond his “*oga*” (master's) expectation. This made him became more trusted to the extent of allowing him to handle some artworks on instruction.

Philosophy and Style

Komolafe (2007) in one of his philosophical reflections says “Give not your trust and respect to the one who is neutral in opinion. Anyone who chooses to be neutral according to him is like a reed whose heart and mind can be swayed in all directions. A neutral person to him is not of stable character and therefore lacks the courage to be categorical: to say “No” or “YES” on issues.

Adeyinka's state of mind art exhibition in visual imageries decided not to be indifferent in putting his opinion on canvas or paper on the state of the nation, politics, marital, socio-cultural, finance to mention just a few. According to him, his experience of reality is bounded by the things between his ears.

In some of his works that will be reviewed, he decided to blow hot and bold, dissatisfied and vocal with the scheme of things in the Nigerian polity. He used 'state of mind' to express the emotion behind reasons and reactions. He therefore walked the path of courage and boldness to express his perception, feelings and stance on community, local, state and national discuss but more importantly philosophical issues of man and life essence. In his own words. He does not want to remain neutral or stay in a position of impartiality but be a solution provider who will make a difference with his art by boldly say his mind on touchy issues of human concerns as expressed in his visual imageries.

For instance, in his wind of change series; he confronted headlong the issue of President Buhari's perceived negative comments on Nigerian youths when he generalise them as being “lazy”. Adeyinka in his works or reply to this careless statement from Nigeria's number one citizen rejected and counter the president's statement completely. Instead he; in this series believed and portrayed Nigerian youths as one of the best in the world, energetic, proactive, intelligent, intellectually wise and sound, brilliant, hardworking and always with a strong determination of ready to survive and be successful anywhere in the world provided an enabling environment is created which he claimed does not exist in Nigeria. He berated the situation whereby young graduates in highly rated disciplines turned okada (motorbike) riders “Danfo drivers, commercial bus conductors, “lotto, pool betting, “*baba ljebe*” agents and all other unrelated odd jobs just for survival. He also claimed that these challenges pushed many of the university and polytechnic graduates into prostitution and other fraudulent acts such as “*yahoo! yahoo!!*,” “*yahoo plus!*,” kidnapping!, armed banditry! youth restiveness! armed robbery! to mention just a few. This impression he portrayed in the work titled *insight, perspective, we are not stupid, the unforced* and some others...

Review

Reviewing the array of works in this show, one sees a different Adeyinka clad in possession of strength of character, bold, courage and comfort to take dissenting position and seeing things from a perspective different from others' perspectives. His images; mostly 'cast' in portrait expressionist nuances.

He is totally not in support of creating lucid, illusory, flowery colours to manipulate his viewers. I guess he meditates deeply and listen to the quiet whispering of his soul thereby turn his original thoughts fully blown and organized or arranged to visual imageries. He listens and dance to the melody of his own music, march to his own beat and reproduce those thoughts to the admiration of himself as the first recipient and then the community he treasures to give his evergreens. Sometimes his drumbeats may sound strange in his environment but he still lays it bear on records.

Adeyinka is not a "rebel" neither is he a visible "non-conformist" as far as I know but he does not like to be subjected to the "general group-think". His thoughts in these works is nothing but bring about "change" syndrome. He realized that changes in the status quo are made by those who dare to be different.

Adeyinka, like the French post-impressionist artist Eugene Henri Paul Gauguin undergo the voyage of experimentation in his use of colours and synthetics style that are distinct in the treatment of his images mostly in portrait faces. Adeyinka uses his brush strokes to create individual rich motifs leaving behind the traditional painting style of creating illusion by most painters. And by means of clear-cut free brush contours and near flatly divided colours, he blended richly implicative images with some form of lowered ornamentation thereby creating a stylistic art of representational symbolism. Simplicity plays a major part in Adeyinka's expressionist portrait faces. Bold, dominant colours and easy lines, sometimes wavy, spiraling, cone-like and concentrated are hallmarks of his painting style. This takes the viewer to a place of wanting to know more and ask exhaustive questions about the work in view.

Mixed Media Style

The use of found objects to the modern-day artist is not new but what seems new in Adeyinka's works is the conscious, technical creation of his found objects. The use of perforated soft rubber, colourful waste papers in both negative and positive moulds is worth mentioning in the context of Adeyinka's paintings. No doubt these materials create technical innovations and new trends in today's global painting technique. It thus gives room for fragmentation of object, abstraction, collage, assemblages, installation and sometimes ready-mades. Yinka's post school experimentalism shifted from the mere liberal to applied and industrial arts which are backlogs or carryover of experiences in advertising, publishing, graphics, photography, movie coverage and monumental decoration. The boldness in the uses of monochromatic colours in Adeyinka's monoprint is completely different from the "craze" he exhibited in his mixed media. The harmony in these works still boils down to his confidence in the use of his materials. Adeyinka freed his lines from representing any figure or outlines which is a proof of pure visual energy particularly when one considers the time context of the production of most of the works for this show.

Analysis

In the work titled: "Affinity", a monoprint black and white—Adeyinka talked about his foray in counselling people about marital journey even before he got married; which he confessed was theory and baseless. He got to know better when he entered marital journey later in life, berating his old thoughts and counsels on marriage as faulty. According to him you cannot give what you do not have. I am sure he knows better now.

"Lost in thought" is his new experience and exposure about life after marriage while "The essence of Love" is a realisation of the fact that marriage goes beyond having a woman as wife at home. It is about being ready for marital journey physically, financially, spiritually, socially, mentally and also be responsible.

"The spectators" accordingly to Yinka has to do with political apologist and opportunists that are navigating our local and national polity. He is of the opinion that the governed must take a stand on both community and national issues and not leaving it only to the politicians who; more often than not mislead and run the systems aground through their corrupt practices. His worry is that at the end of the day, the masses suffer.

"Responsibility Series" accordingly to him comes with maturity believing in oneself and do things right. He queried the governments methods of putting round pegs in square holes, through wrong appointments of people in position of authority. *Insight* is about thinking ahead and be proactive for survival more so in the face of global meltdown.

"Self Appreciation" is the effect of bad government's monetary policy on the people particularly the most vulnerable—women and children. To him the ladies turn to prostitutes... while the youths grow up to become bandits, kidnappers, *bokoharam* and lovers of gambles and other societal vices.

'Perspectives' has to do with his view of life. "I am sorry" is a work inspired from his marital relationship with his wife. He preaches forgiveness and the way to ask for it. According to him "I am sorry" is a short statement that heal wounds in relationship.

"The lawmakers" is about the flamboyant lifestyles of our legislators and political office holders this time and space where majority of the populace are wallowing in abject poverty. We live in an era and time of very many unfilled promises by the politicians to the extent that people now prefer to take their grievances and complains to "God" or "Allah" in prayers. The trust between the citizenry and the ruling class has failed completely.

Conclusion

The road of truth according to Komolafe (2007) does not usually contain a crowd following one another to reach the end where truth abides. Therefore, the road of truth and originality particularly in visual arts is that lonely, narrow, weather-beaten footpath, untested and uncharted, traversed and chosen by a select few. The few who are found on this road are the ones we read about, those who have a story to tell and make what we call **“history”** which means **“his”“story”**.

I will just encourage you to patronize these unique, original, creative works of art from Adeyinka's stable for tomorrows high values.

Happy viewing!

Kunle Adeyemi, PhD.

Former Dean, School of Art, Design & Printing
Yaba College of Technology
Yaba, Lagos, Nigeria

References:

Action, M. (1999). Learning to Look at Paintings, Routledge, Frome and London Butler and Tanner Ltd.
Adeyemi, K. (2005). Signs, Motifs, Symbols and Forms—a glimpse at Nigeria's Democratic Stability, Catalogue of an exhibition of Paintings, Mixed Media, Drawings and Prints, Lagos K.A. Studios and Gallery, Lagos.
Dantimi, M. (2008) Modern and Contemporary Art, New York, NY. 10016. Sterling Publishing Co., Inc.387, Park Avenue, South.
Fichner—Rathus, I. (2007), Understanding Art, New Jersey, Prentice Hall Inc
Komolafe, O. (2007) Thoughts on Granite, African Wisdom and Philosophical Reflections on Life, iUniverse, 2021 Pine Lake Road, Suite 100, Lincoln, NE 68512, USA.



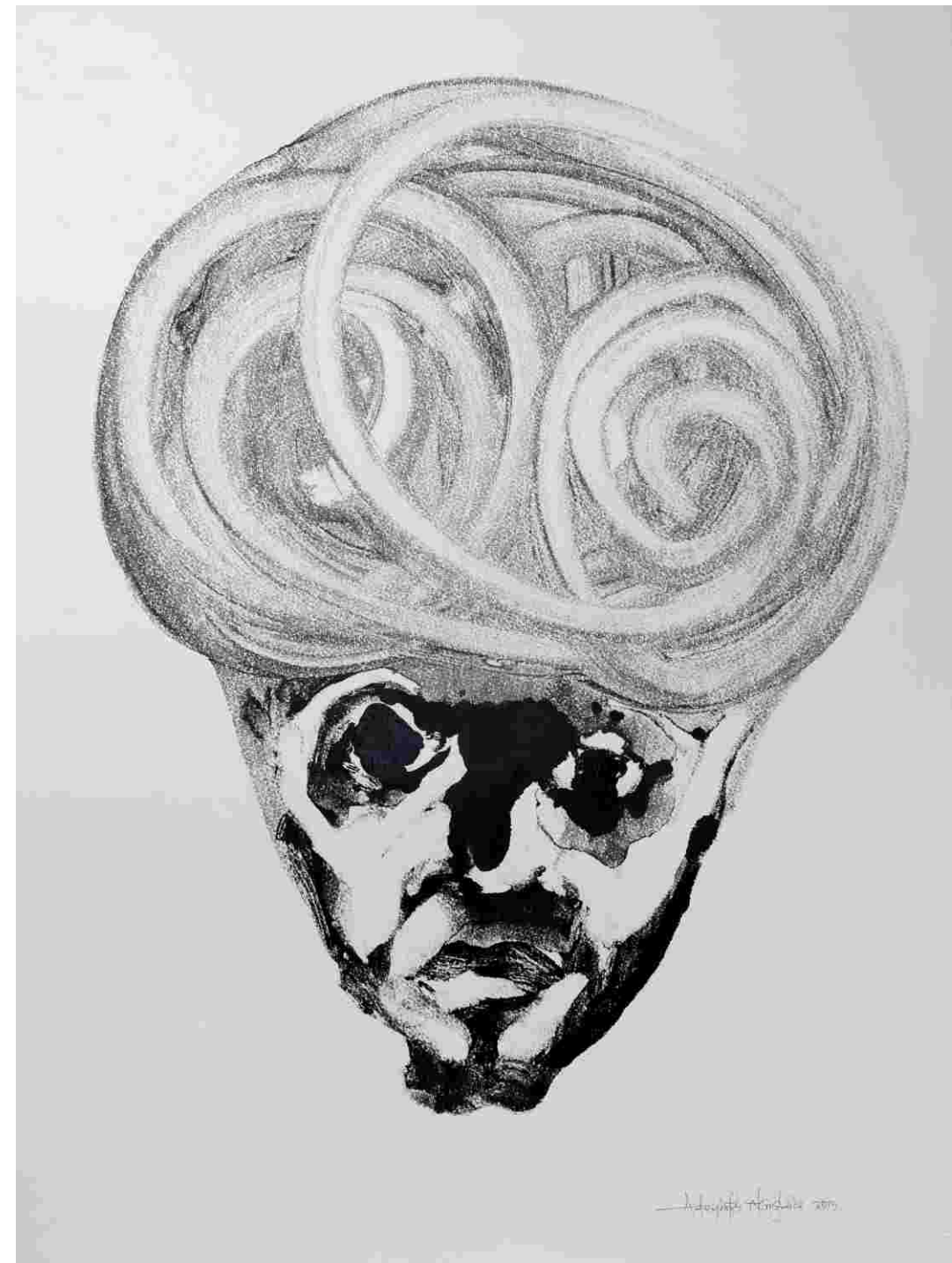
EXODUS SERIES II(1-4)

Mixed Media on Canvas
2019
36 x 97 inches (92 x 246 cm)



RESPONSE ABILITY I

Mono Print on Paper
2019
30 x 22 inches (76 x 56 cm)



RESPONSE ABILITY II

Mono Print on Paper
2019
30 x 22 inches (76 x 56 cm)

My work is the outcome of materials I select from my environment, reflections from life experiences, stories of the people I meet, all mixed in the hurricane of my imagination.

Limitless is my artistic space. If it exists and I can experience it, I will experiment with it in my work. This indifference to material type and stuff type has led me to unconventional and beautiful artistic vistas.

The material is the conduit between my imagination and reality. I find that there is a bi-directional loop between my thoughts and materials. The material I see sometimes whisper to me the possibilities of feasible art. Other times I see with my mind the possibilities.

Art is the air I breathe and the gift I have been bestowed with to make the world more beautiful than I found it. I hope to inspire someone along the way.

Our experience of reality is bounded by the thing between our two ears.
Laughter, Crying, Joy, Anger, Satisfaction, Frustration, Passion, Jealousy, Ecstasy – the fruits of our experience of reality.

The events of 2020 tilted the axis of our shared reality, changing with it our collective perspective of the boundaries of impossibility. My art benefited from this new twisted view of the possible, that I can be bold, dissatisfied and vocal with my art. With thick buildups of paint on the canvas, emerging from large vigorous brush strokes, the subject within the frame conveys energy, movement and emotion.

State of Mind expresses the emotion behind reason and reaction. It is an artistic expression, exploring the diverse fruits of the thing between our two ears. Through our unique perspective we observe reality, we think and conjure emotions which in turn brush and stroke our perception of reality with beautiful hues of emotions. As you view this collection, it is my wish that the art transports you into a beautiful State of Mind.

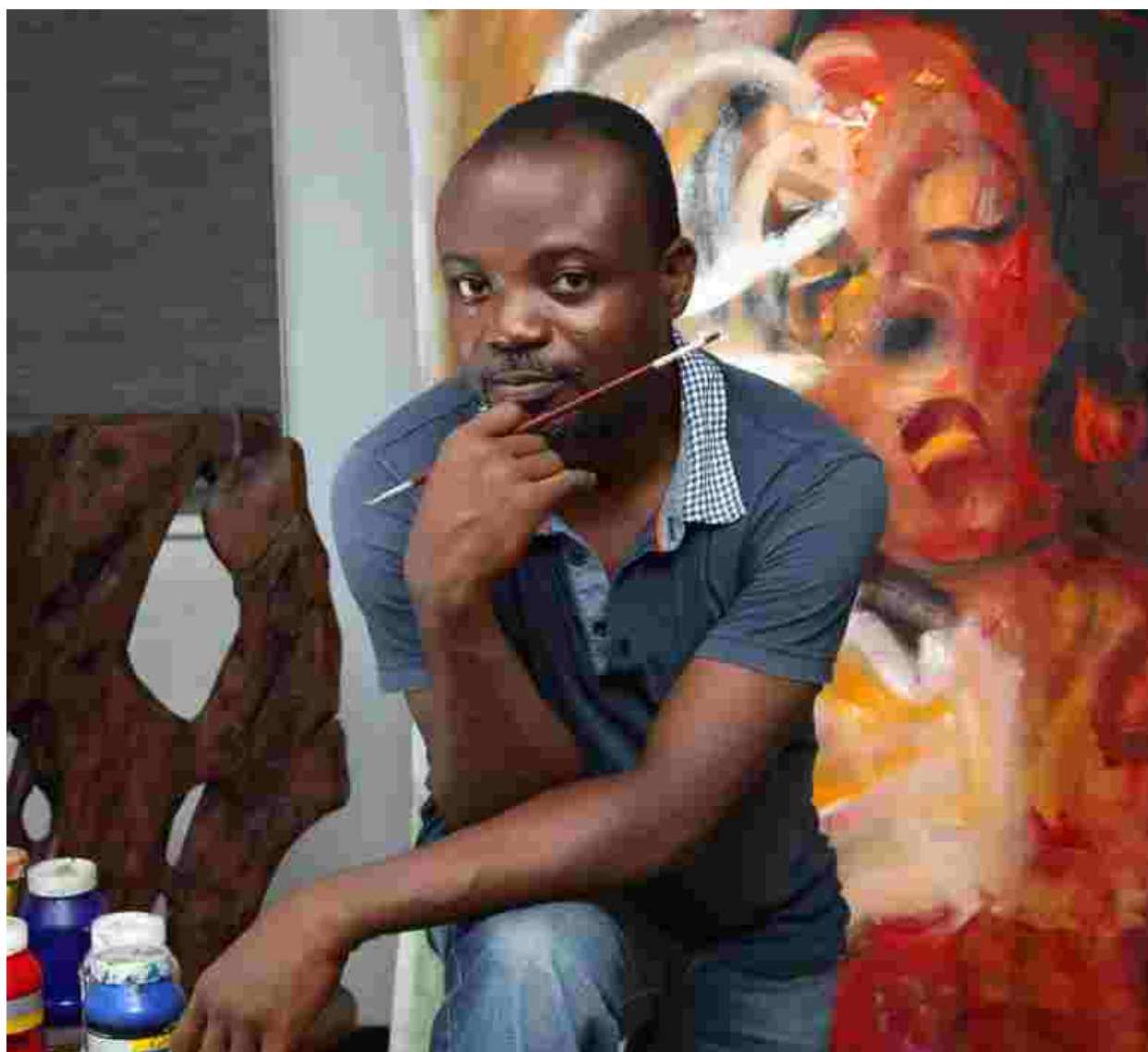
Adeyinka Akingbade.

Artist
2021



THE ENLIGHTENED

Mono Print on Paper
2016
18 x 12 inches (46 x 30 cm)



ADEYINKA AKINGBADE

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 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.

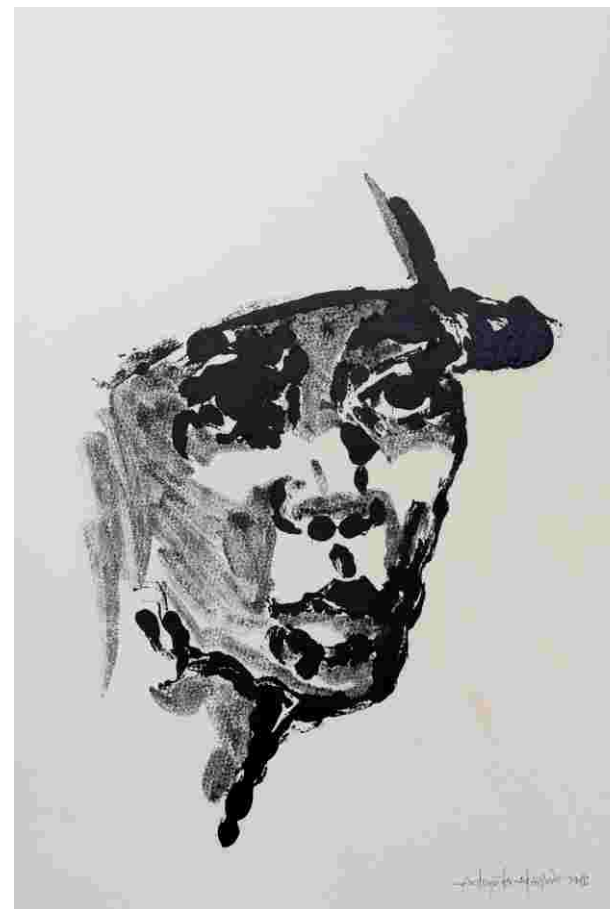
In 2019, he participated in the ArtX , Lagos . He has participated in several Art shows both home and abroad.

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.



FEAR
Mono Print on Paper
2016
18 x 12 inches (46 x 30 cm)



EMPATHY
Mono Print on Paper
2016
22 x 15 inches (56 x 38 cm)

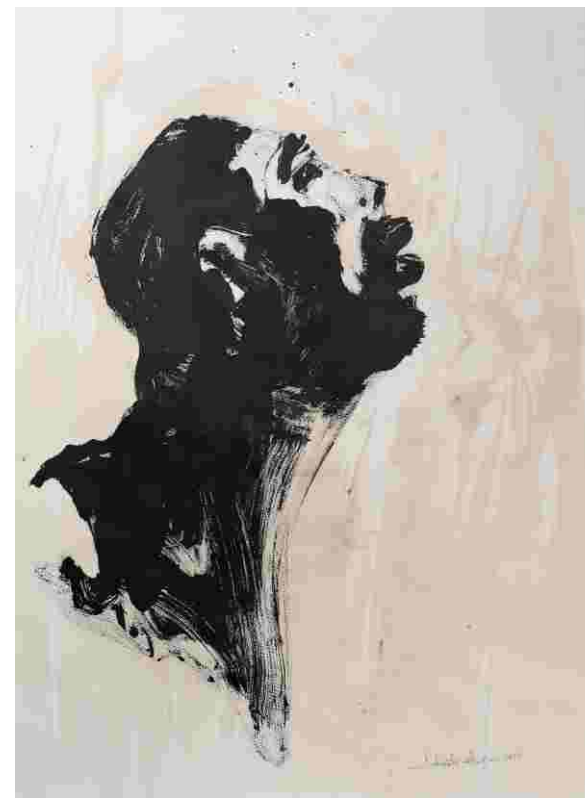


FOCUS II
Mono Print on Paper
2016
22 x 15 inches (56 x 38 cm)



EMPATHY

Mono Print on Paper
2016
22 x 15 inches (56 x 38 cm)



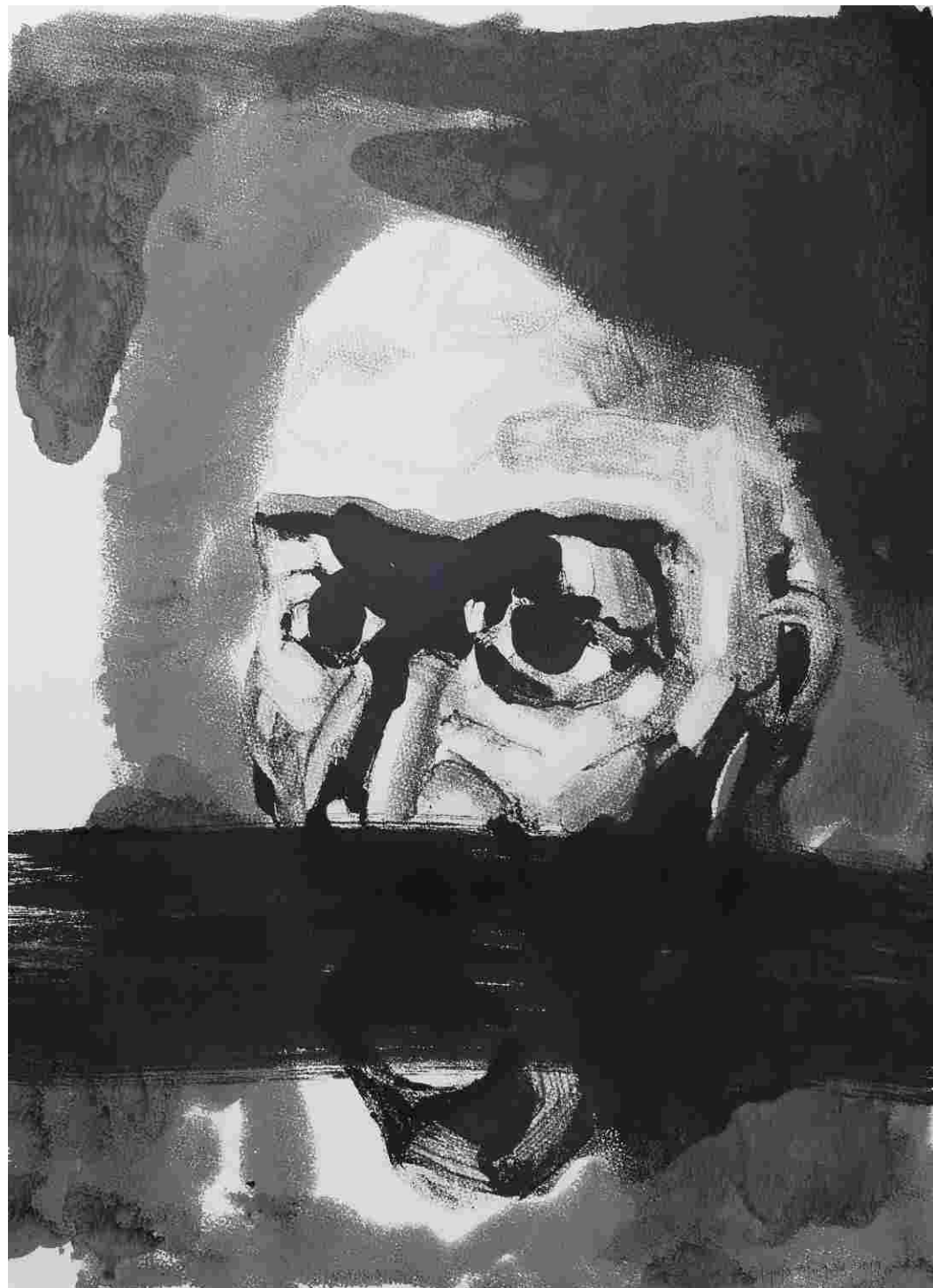
HOPE

Mono Print on Paper
2017
30 x 22 inches (76 x 56 cm)



REVISIT 4

Mono Print on Paper
2018
30 x 22 inches (76 x 56 cm)



THE UNJUST I
Mono Print on Paper
2019
30 x 22 inches (76 x 56 cm)



THE UNJUST II
Mono Print on Paper
2018
30 x 22 inches (76 x 56 cm)

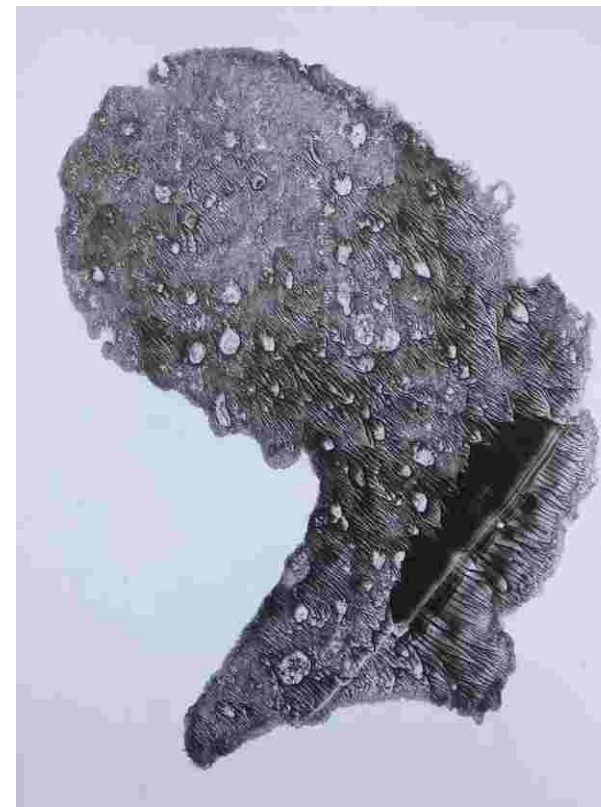


THOUGHTS
Mono Print on Paper
2018
25 x 20.5 inches (61 x 52 cm)



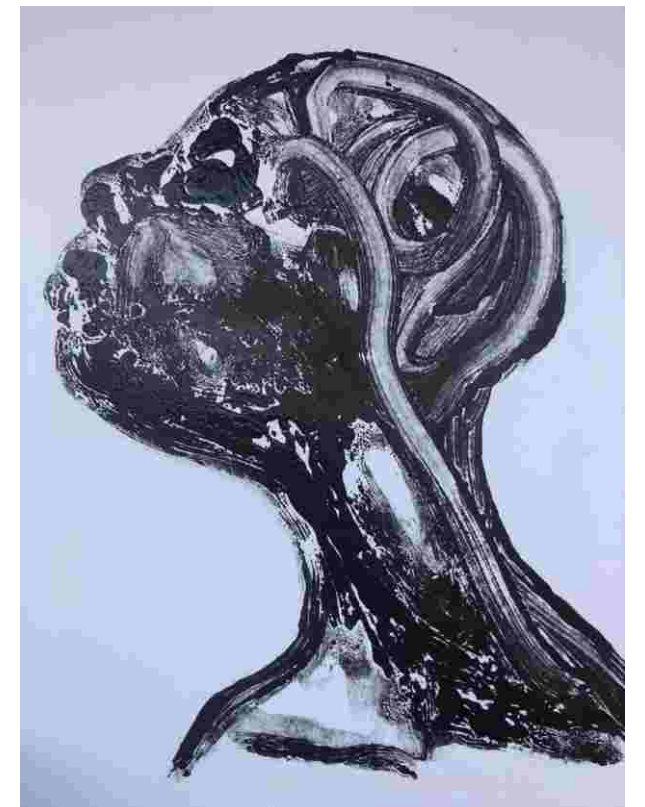
ORISA I

Mono Print on Paper
2017
22 x 15 inches (56 x 38 cm)



HEAD II

Mono Print on Paper
2016
18 x 12 inches (46 x 30 cm)



TENACITY

Mono Print on Paper
2018
25 x 20.5 inches (61 x 52 cm)



CONFUSION
Mono Print on Paper
2016
30 x 22 inches (76 x 56 cm)



WILL POWER I
Acrylic on paper
2019
36 x 24 inches (91.5 x 61 cm)



WILL POWER II
Acrylic on paper
2019
36 x 24 inches (91.5 x 61 cm)



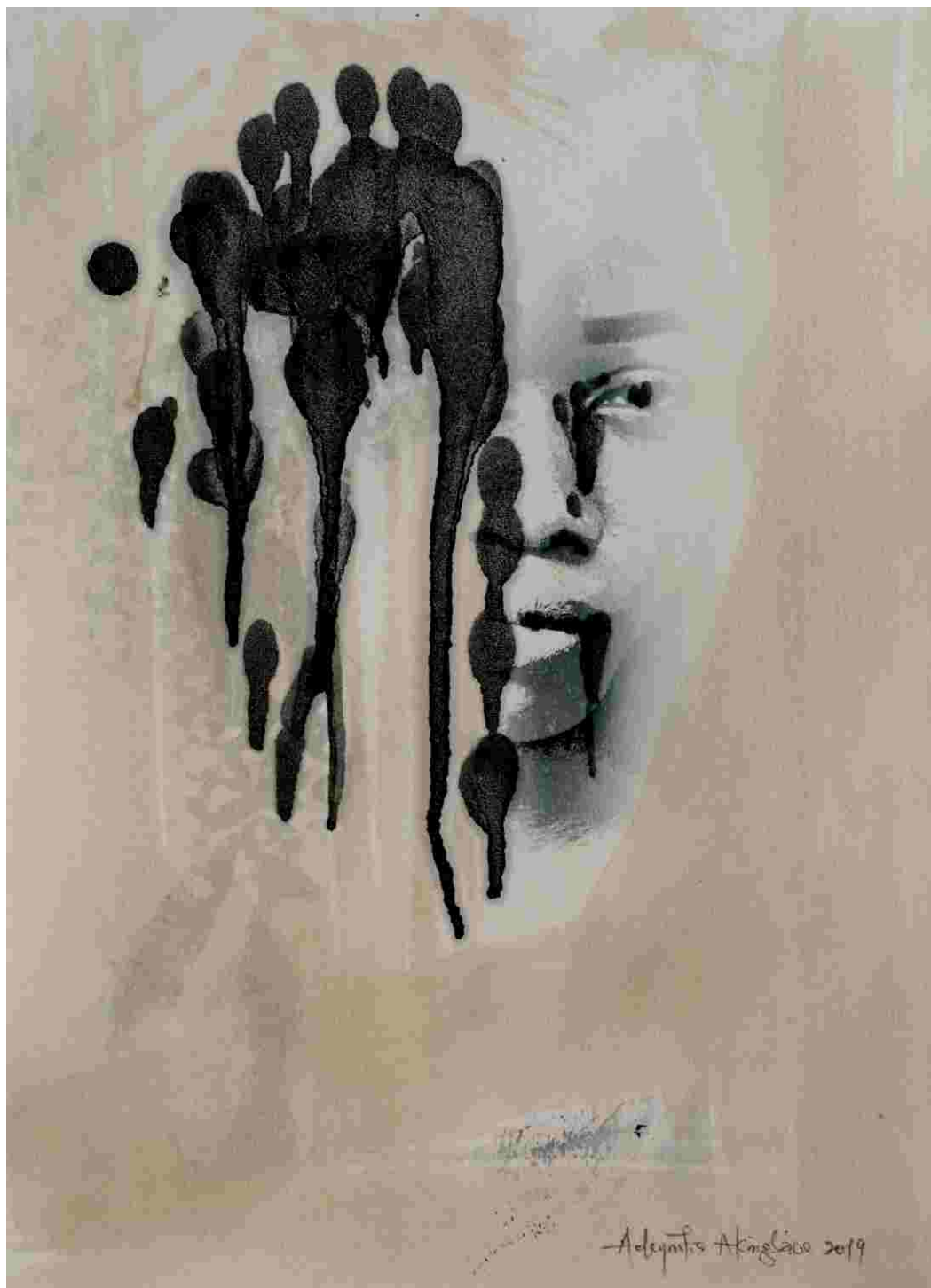
THYE LAW MAKERS
Acrylic on paper
2019
36 x 24 inches (91.5 x 61 cm)



THE SPECTATOR
Acrylic on paper
2017
36 x 24 inches (91.5 x 61 cm)



MR PRESIDENT
Acrylic on paper
2020
36 x 24 inches (91.5 x 61 cm)



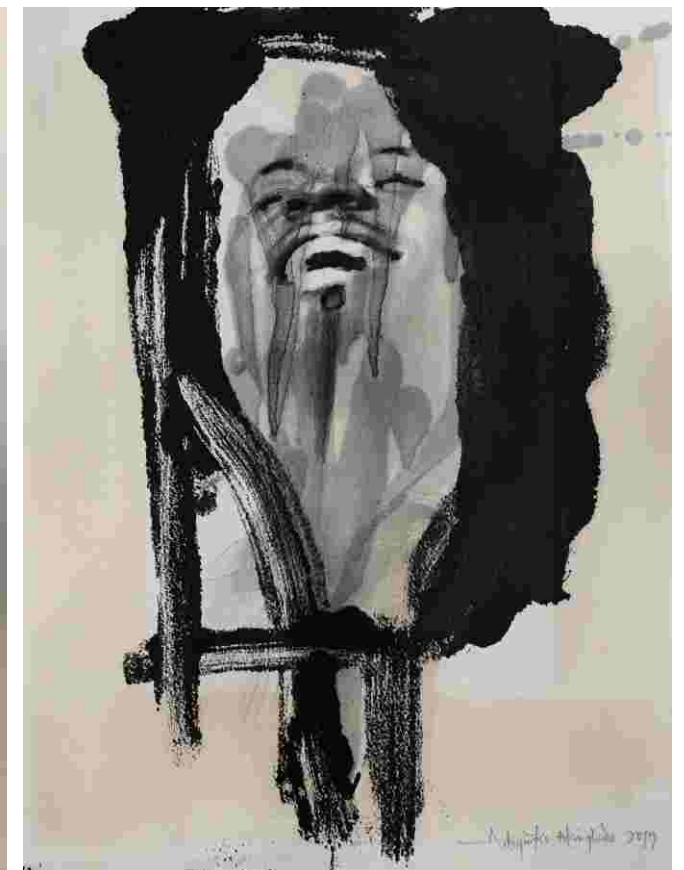
PRESSURE

Acrylic on paper
2019
22 x 15 inches (56 x 38 cm)



THE JUDGE II

Acrylic on paper
2019
36 x 24 inches (91.5 x 61 cm)



BRIGHT SPOT

Acrylic on paper
2019
22 x 15 inches (56 x 38 cm)



GRATEFUL SOUL
Mixed Media on Paper
2018
26 x 25 inches (66 x 63 cm)



UNDISCLOSED
Mixed Media on Paper
2018
30 x 25 inches (76 x 63 cm)



REFLECTION
Mixed Media on Paper
2019
30 x 25 inches (76 x 63 cm)



ASPIRATIONS, SPOKEN WORD SERIES

Acrylic on canvas
2020
60 x 48 inches (153 x 122 cm)



GENESIS

Acrylic on canvas
2016
60 x 48 inches (153 x 122 cm)



FORMATION

Acrylic on canvas
60 x 48 inches (153 x 122 cm)



THE OBSERVER 1

Acrylic on canvas
2020
45 x 34 inches (115 x 87 cm)



THE OBSERVER II

Acrylic on canvas
2020
45 x 34 inches (115 x 87 cm)



REGRET

Acrylic on canvas
2018
48 x 36 inches (122 x 92 cm)



SELF ENDORSEMENT
 Acrylic on canvas
 2017
 72 x 48 inches (183 x 122 cm)



SPOKEN WORD III
 Acrylic on canvas
 2015
 60 x 48 inches (153 x 122 cm)



PHILANTROPIST, SPOKEN WORD SERIES
 Acrylic on canvas
 2018
 72 x 60 inches (183 x 153 cm)



REVIEW

Acrylic on canvas
2016
60 x 48 inches (153 x 122 cm)



ONE IS WRONG, TWO IS RIGHT

Acrylic on canvas
2014
48 x 36 inches (122 x 92 cm)



MASK II

Acrylic on canvas
2019
48 x 36 inches (122 x 92 cm)



POLICE-TICS

Acrylic on paper
 2020
 36 x 24 inches (91.5 x 61 cm)



DREAMS, SPOKEN WORD SERIES

Acrylic on canvas
 2017
 48 x 36 inches (122 x 92 cm)



LOST IN THOUGHTS

Acrylic on canvas
 2017
 36 x 24 inches (91.5 x 61 cm)





www.artpantheon.com