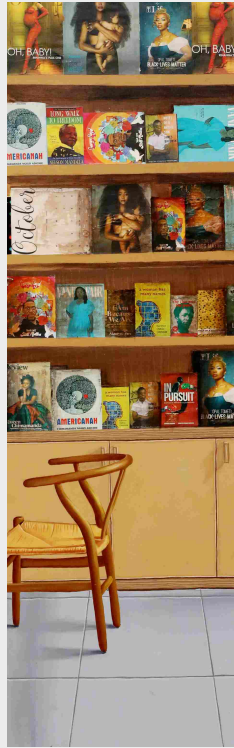


# Toward Self-Making



# Toward Self-making

A salon featuring  
David Olatoye, Abisola Gbadamosi, Toju Clarke

Art pantheon Gallery  
12D Bosun Adekoya Street,  
Oniru, Lagos.

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## GALLERY STATEMENT

Art Pantheon Gallery is pleased to present *Toward Self-Making*, an exhibition reflecting on individuals, individual autonomy, self-definition, solitude, introspection, and beauty. The three artists in the exhibition take different approaches toward thinking about the individual and notions of the self. Their paintings serve somewhat to peel back layers to make certain questions apparent—who is a person? And how do people become who they are? What about each of us is irreducible?

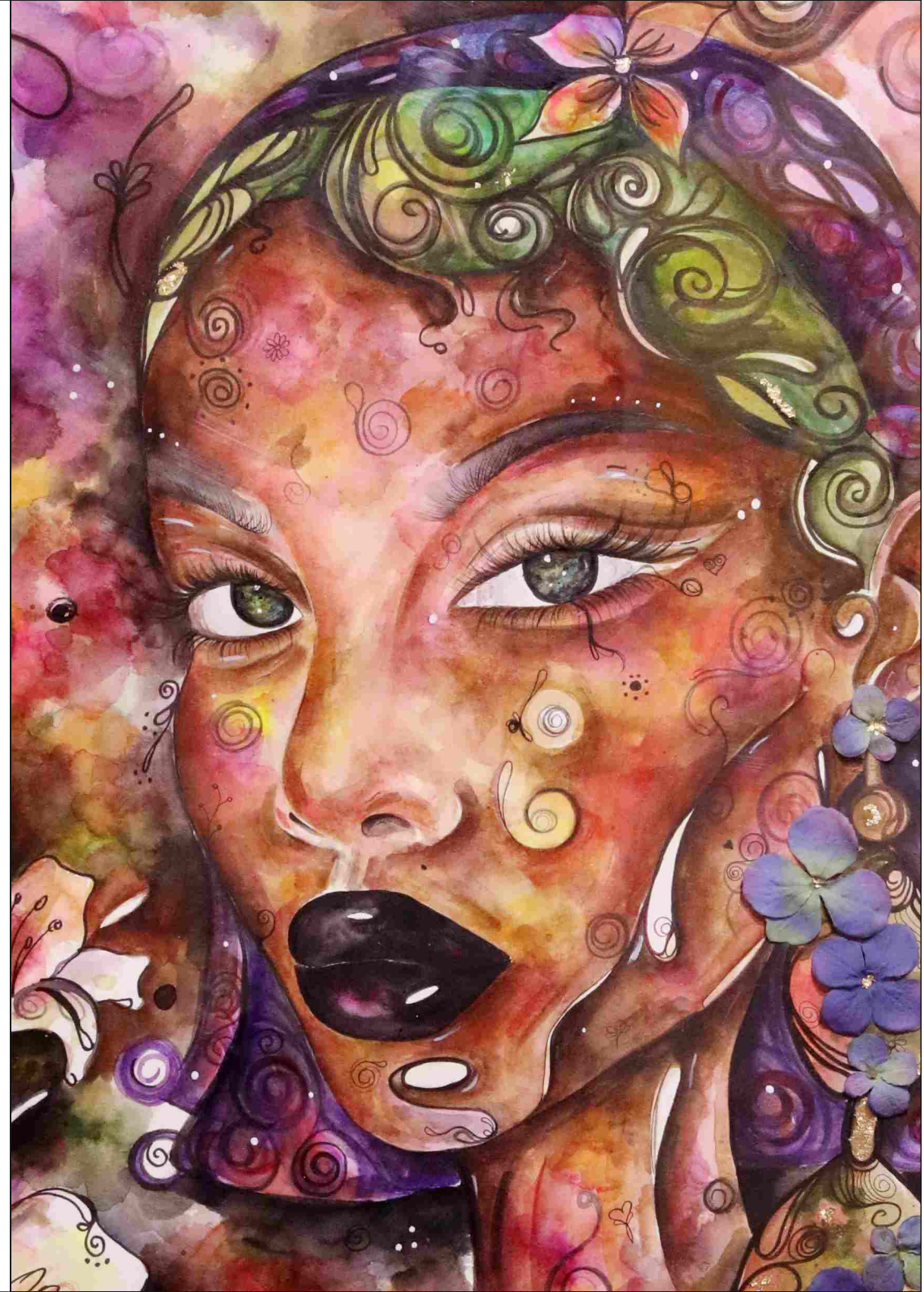
In Toju Clarke's work, figures in plain clothes and self-assured postures are centered in the canvas. The colours are clear and bright but not flashy, not overtly vivid. The backgrounds are also clear, filled largely with one colour. The centrality and assuredness of the figures and of the artist, are the point.

Abisola Gbadamosi paints the feminine form with whorls and bewitching colours. Flowers, fairy dust, beautiful lines and lustrous hues are the hallmarks of her canvas. For Gbadamosi, the individual—the woman—is a being of enchantment. The world they occupy and make is one of beauty, and because it is beautiful it is powerful.

Solitude, quiet, self-education are important to David Olatoye. His figures are reading, are reclining, are seemingly at peace. The colours have the calm, soothing tones of mild sunlight at midday. The figures are sophisticated and aspirational as can be seen in the title of books they're reading. One has the name of the popular African American actress: "Viola Davis". The other is *The Love Songs of W. E. B. du Bois*. They are people in whom, perhaps, we see aspects of ourselves. Or perhaps, they are people we would like to be.

*Toward Self-Making* reminds us that it is impossible to fully see ourselves and others. The artists are aiding us, in their own way, to look again.

**ART PANTHEON GALLERY**



# David Olatoye

Nigerian-based contemporary artist, David Olatoye, 27, creates hyper-stylized portraits with a digitized and ultra-modern edge in his chosen media of acrylic and pen.

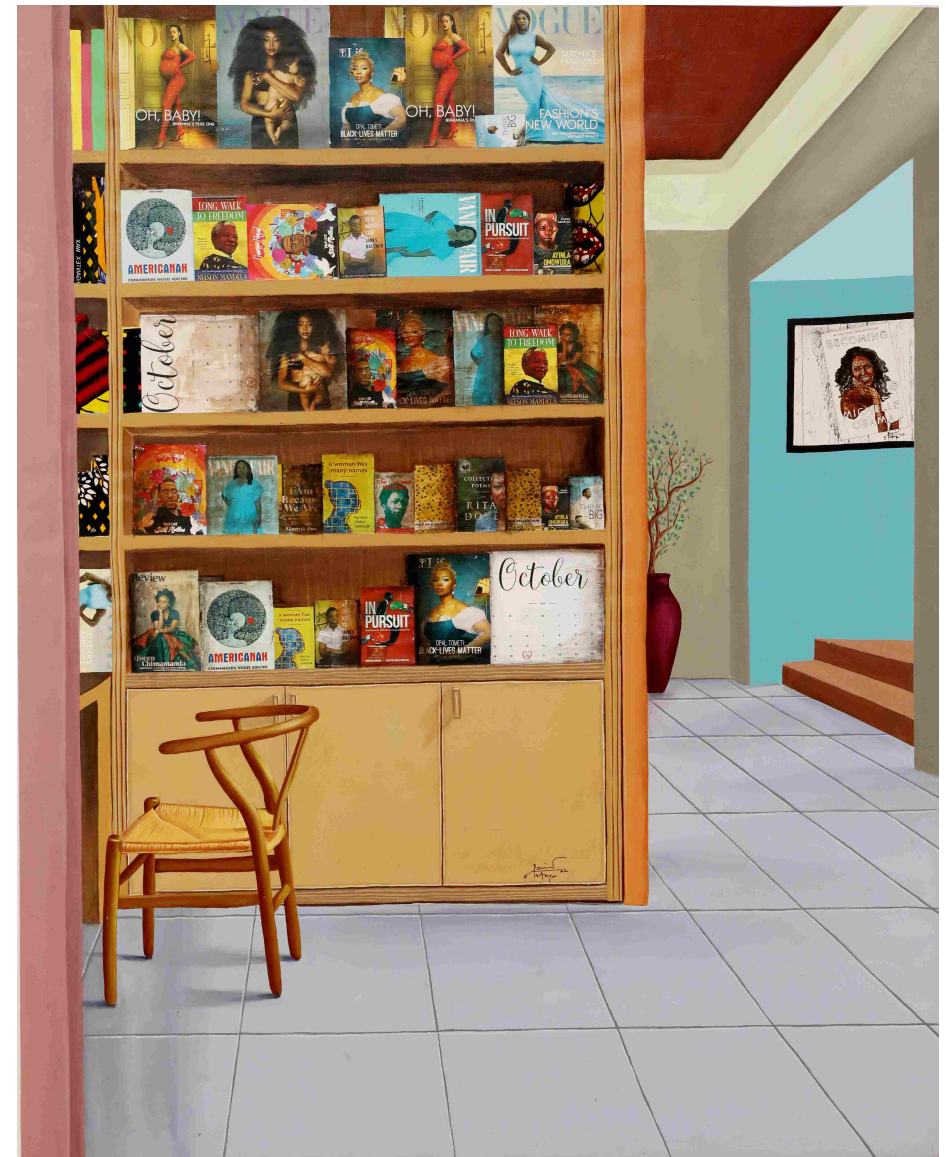
A visual creative with a penchant for the written word, Olatoye's star has risen sharply since he launched his career in Lagos in 2015, after finishing his Bachelor of Fine Art degree at the highly regarded Obafemi Awolowo University in Ife, Nigeria.

A highly collectable contemporary artist, Olatoye's work explores the concepts of reconstructed and idealized domestic scenes through a critical lens that examines his own somewhat sweet/ugly childhood experiences and the expectations of life in a traditional Nigerian home and society. Olatoye being a positive and lovely soul, creates a bond between subject and environment emulating a filial piety and forging an emotional attachment between his subjects, himself, and the home life he dreams of. It is inevitable that his lens on domesticity extends to the potency of women – an autobiographical stance given the status of female family figures that exists in his culture and his own upbringing.

## ARTIST STATEMENT

*A reader lives a thousand lives they say. My works are deeply inspired by the heritage of my family. With this body of work, I'm highly inspired by my younger sister, Feyikemi, a girl child, who is a versatile reader, French enthusiast, an intending scholar, always plugged in books since she knew how to read. These works are basically about the present age of my day to day activities and I believe it's relatable in the heart of humanity.*

*This series is dedicated to Feyikemi and every human out there expanding their minds with the power of books.*



### A CORNER IN MY ROOM

Pen, fabric, prints & acrylic on canvas

2022

60 x 48 in. (152.5 x 122cm)



### SEEKING KNOWLEDGE I

Pen, fabric, prints & acrylic on canvas  
2022  
26 x 26in (66 x 66cm)



### SEEKING KNOWLEDGE II

Pen, fabric, prints & acrylic on canvas  
2022  
26 x 26in (66 x 66cm)

# Abisola Gbadamosi

Abisola Kuburat Gbadamosi is a visual artist born in 1995 in Nigeria.

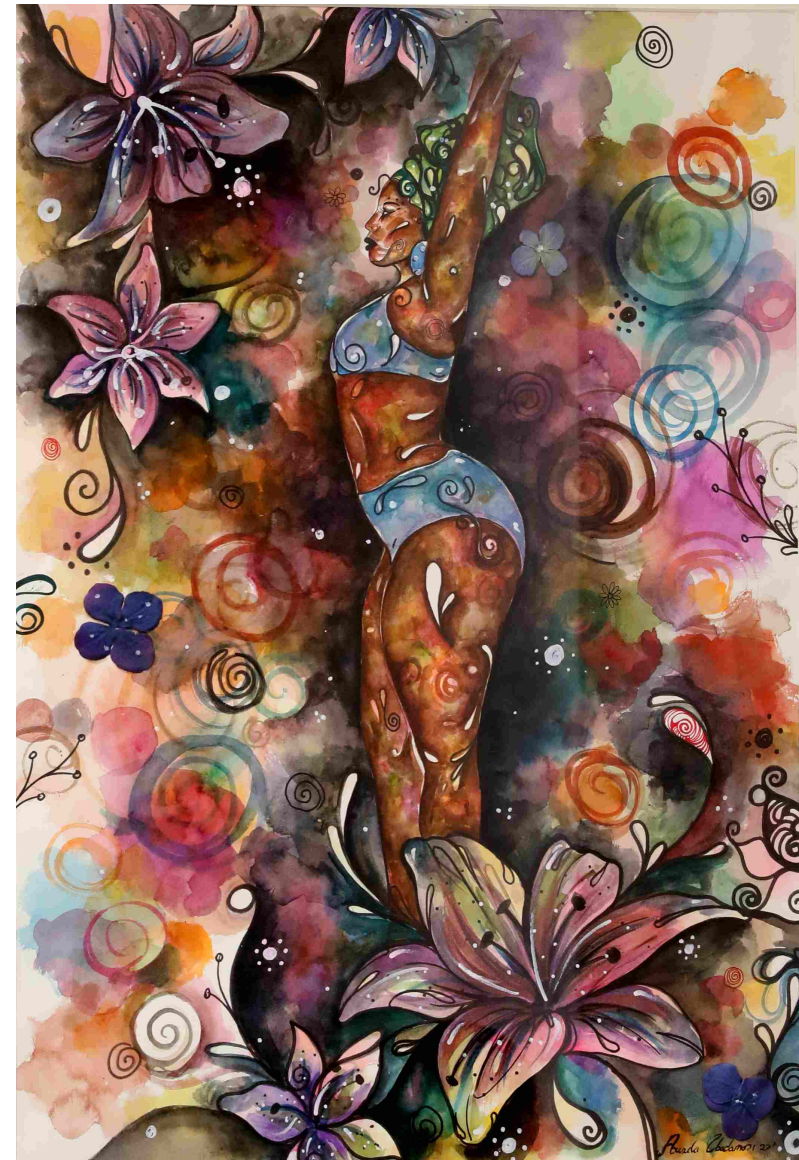
Originally from Ibadan, Oyo state. She grew up spending the majority of her formative years between Lagos and London. Gbadamosi's work focuses on the interplay between light and colour, spirituality, everyday life and loss.

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

## ARTIST STATEMENT

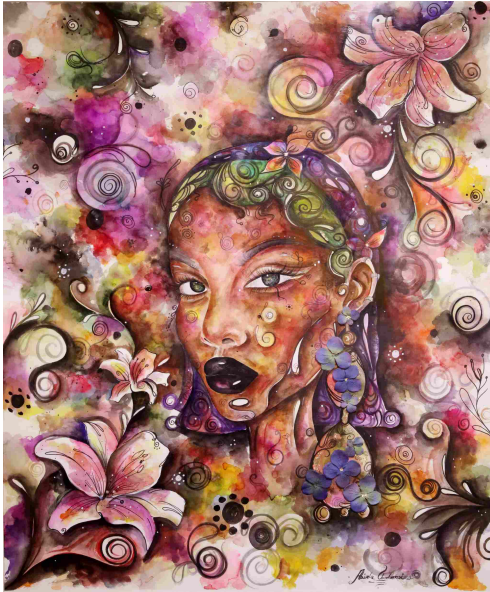
*Abisola believes in the spirituality of life and the ultimate divine source beyond the physical realm. She believes that Heaven can be very much experienced on earth and is inquisitive in the different realms that our consciousness can take us. For Gbadamosi, her art changes as her mind moves from one 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 came to the realisation that her art was merely the tool used to direct her towards her truth (her higher self) and she aims that individuals that experience her work are challenged to look inwards and do the same. She aims to awaken the consciousness of the individuals who interact with her work. Her aim is to inspire the childlike essence that was installed in all of us before we were hit with the grave reality of life.*

*From her various memories in between Lagos and London, art was always used as a mode of storytelling, a way to share her own 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.*



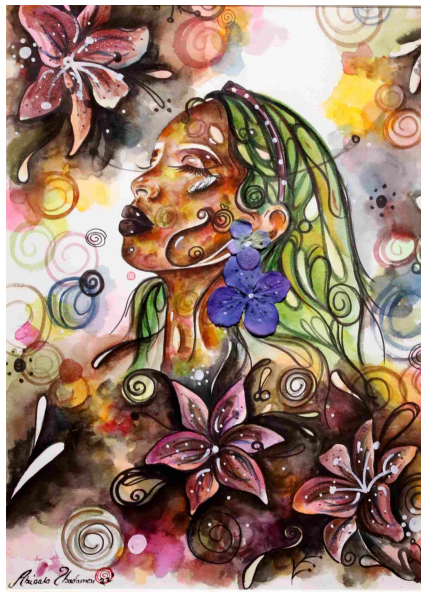
**I AM: ENERGY IN MOTION  
(EMI NI SERIES)**

Watercolour on paper  
2022  
27 x 18 (69 x 46cm)



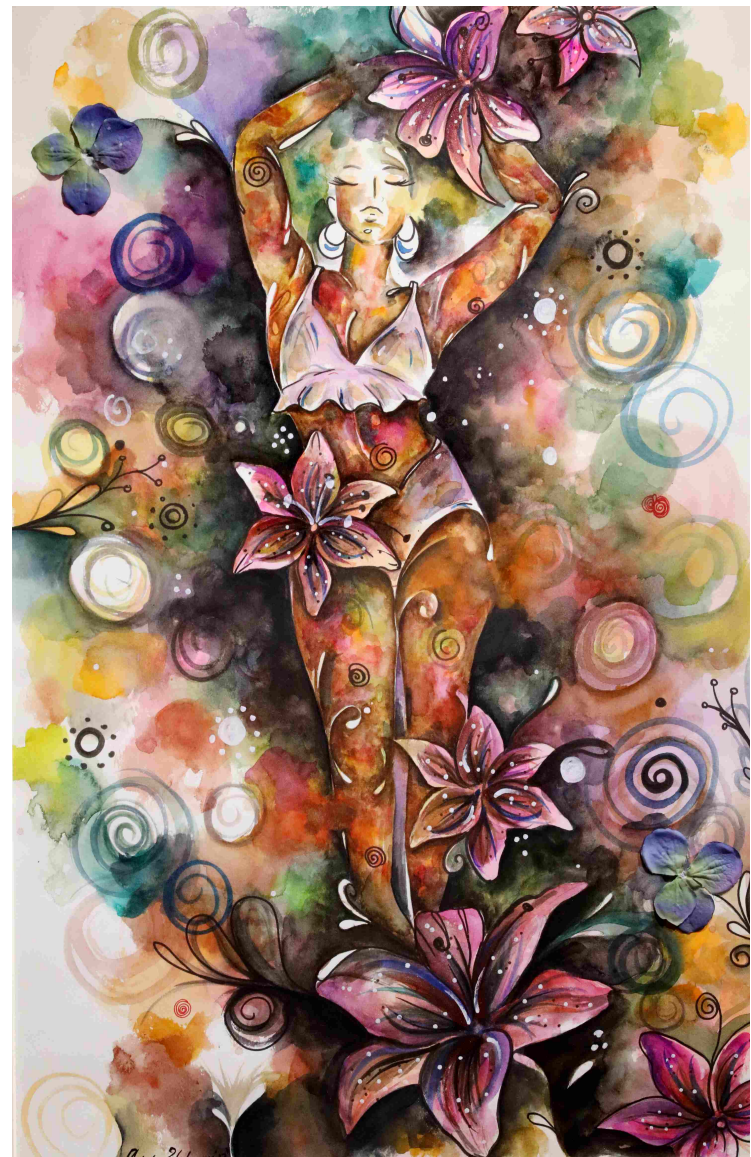
**I AM: SOURCE  
(EMI NI SERIES)**

Watercolour on paper  
2022  
40 x 34in. (102 x 87cm)



**I AM: THE VOICE WITHIN  
(EMI NI SERIES)**

Watercolour on paper  
2022  
17.5 x 12.5in. (44 x 32cm)



**I AM: THE HEAD AND  
THE TAIL (EMI NI SERIES)**

Watercolour on paper  
2022  
28 x 18in. (71 x 46cm)

# Toju Clarke

Clarke Toritseju Favour also known as Toju Clarke is a 26 year old Nigerian contemporary artist who employs digital Art and sgraffito (scratching on canvas and other surfaces). His search for a unique language of expression as seen him explore so many forms of art while growing up until he discovered sgraffito and Digital art in 2017 and now He has an international record in art.

I was born in 1996 Lagos, Nigeria. My primary and secondary study was in Lagos before I went on to study Graphic design at the prestigious Yaba College of Technology, a higher institution well known for producing talents like mine. My passion for arts has led me to become a top finalist at NSAC (Nigerian Student Art Contest) in 2018, an art director for (TRIBE-FEST) in 2018, I also emerged as the Best Graphic/ Digital Artist at LIMCAF (Life in my city art festival) Nigeria in 2019. I have exhibited my art nationally and internationally. Furthermore, I am an Alumni of Next Economy/Fate Foundation (Entrepreneur school) and a member of The Executive Helping Initiative (a charity organization). I have spoken words about my art through a host of media houses here in Nigeria including platforms like Unilag FM, and National TVs such as television continental (TVC) and Channels TV's (Art House program). I always look forward to creating awareness on mental health issues that affects humans psychologically through my works thereby portraying the importance of mental health to African identity and culture and growth. I hope my art inspires people to take a leap every time I put my hands to screen, needles to scratch or pen to paper.

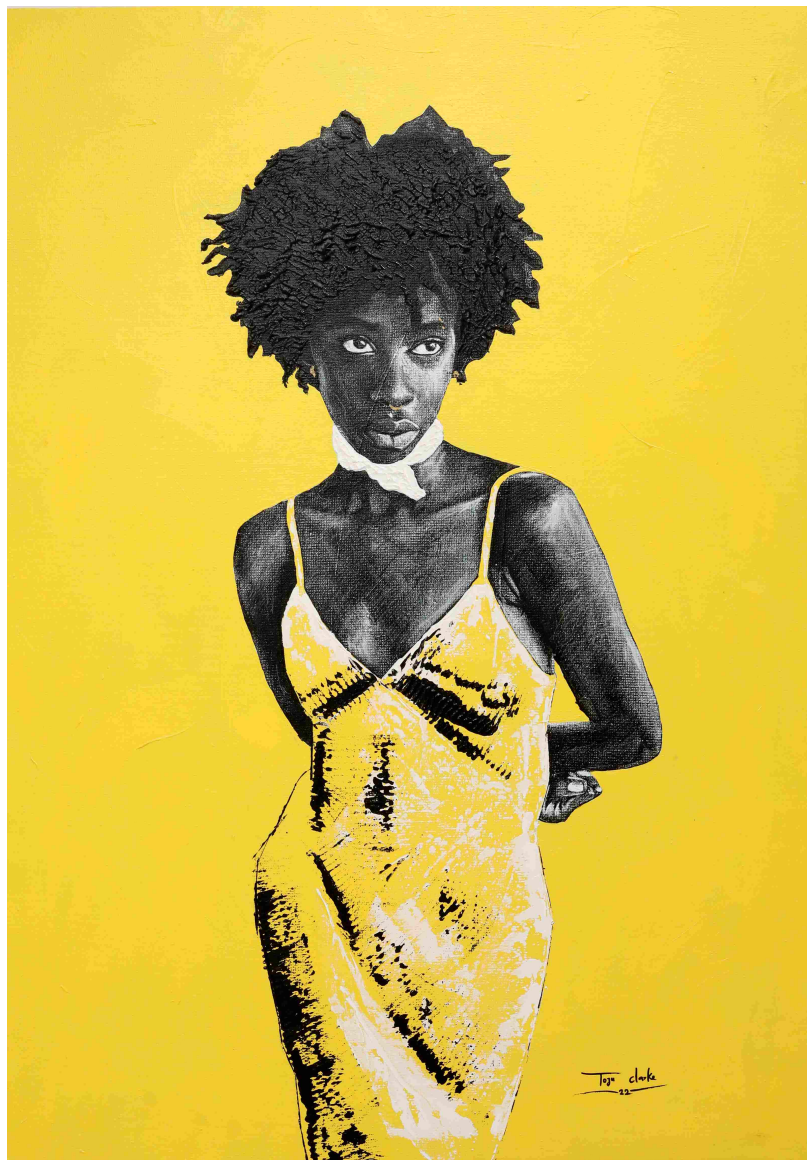
## ARTIST STATEMENT

*My body of work comprises of my exploration on the sgraffito technique and digital art in relation to mental health awareness, identity and my flaws as an African artist. I use mostly Black paint and black backgrounds and other colors to compliment the mood. I chose scratching as one of my mediums because its is a way to express discomfort in humans but then I decided to turn it into art. Thereby expressing the feelings and emotions of people on canvas and other surface. In my sgraffito paintings the black paint is scratched off to reveal my subject while in my digital painting the black background illuminates my subjects. I mostly relate my subjects facial expression and attitude to how I feel at a moment in time. Knowing fully well that there are a lot of people who have felt that same way. I am so emotionally attached to my works cause every subject or character portrays my mood.*



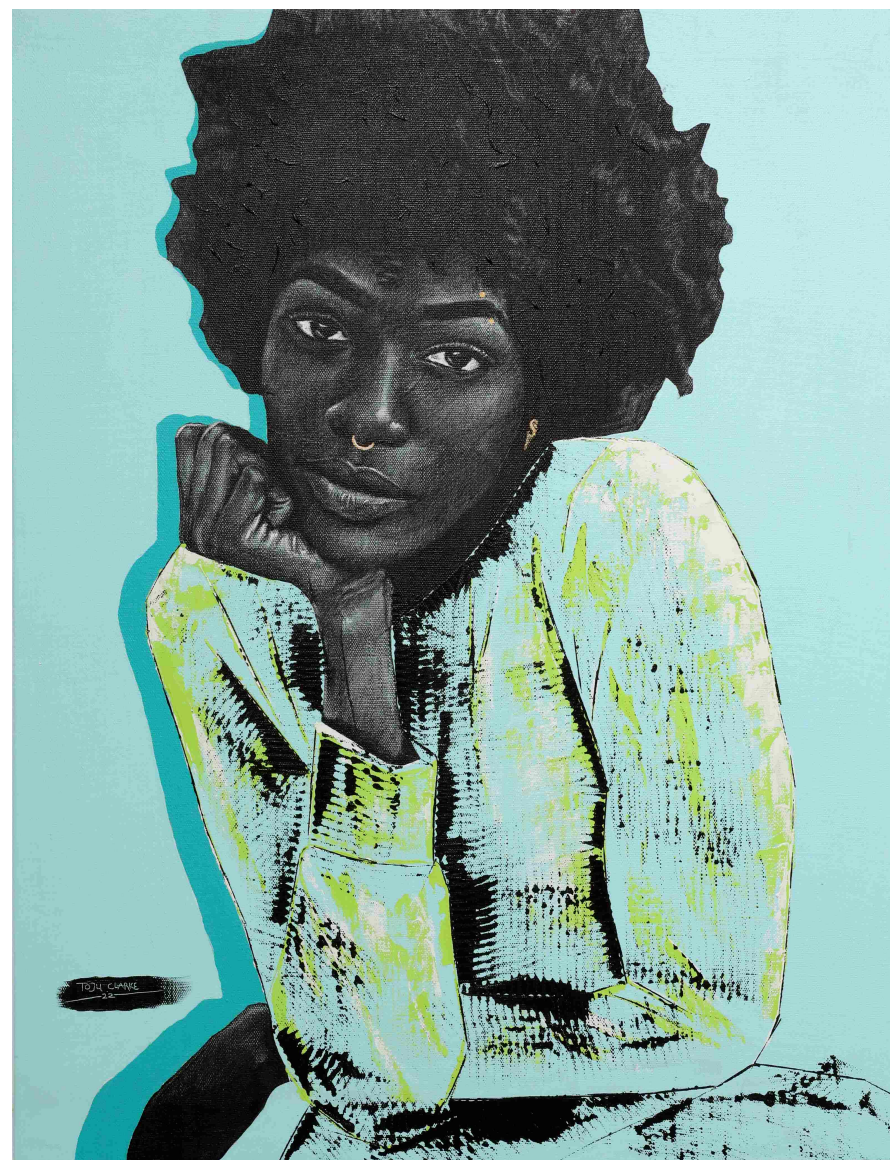
### PURSUIT FOR HAPPINESS

SGRAFITTO  
(SCRATCHING ON CANVAS)  
2022  
36 x 36in. (92 x 92cm)



**CAUTION  
(NOT ALL THAT GLITTERS IS GOLD)**

SGRAFITTO (SCRATCHING ON CANVAS)  
2022  
41.5 x 30in. (105 x 76cm)



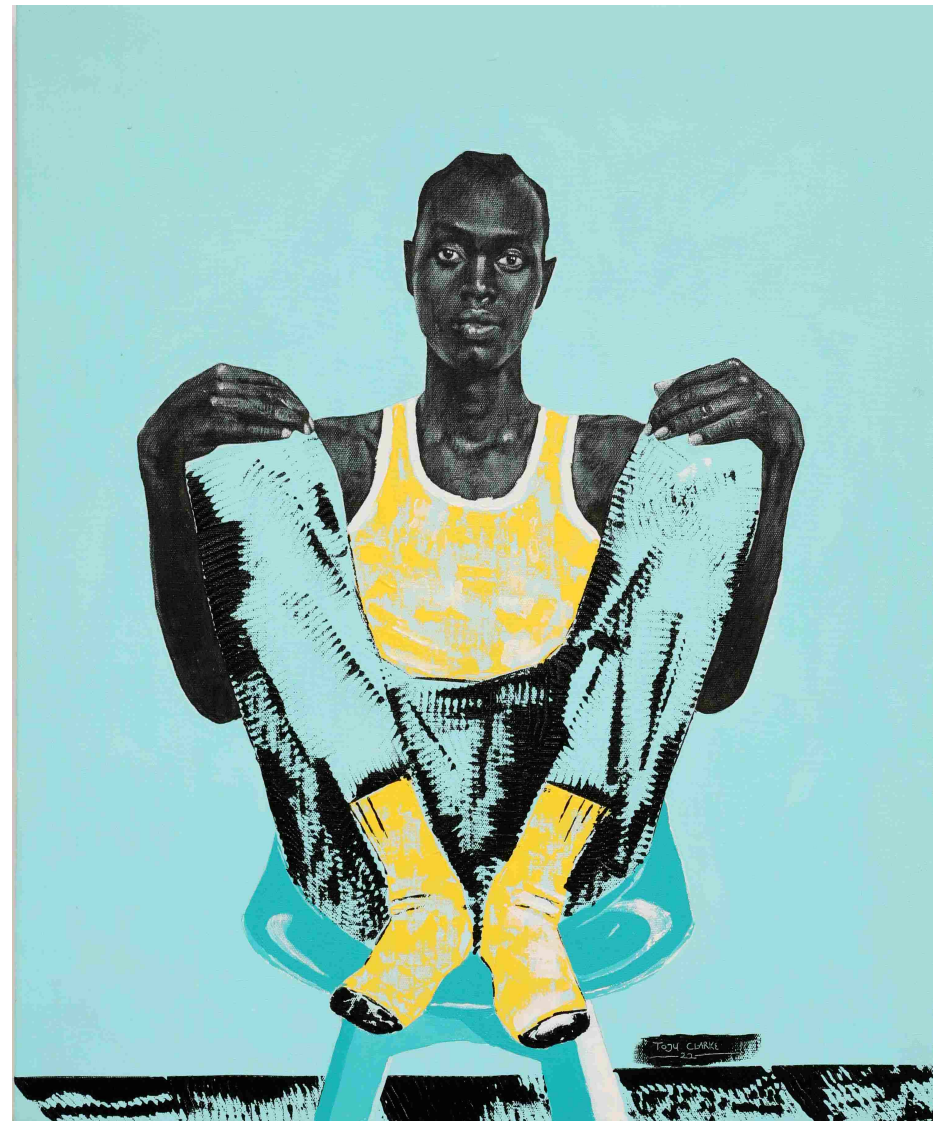
**IN MY SHADOWS**

SGRAFITTO  
(SCRATCHING ON CANVAS)  
2022  
32 x 24.5in. (81 x 62cm)



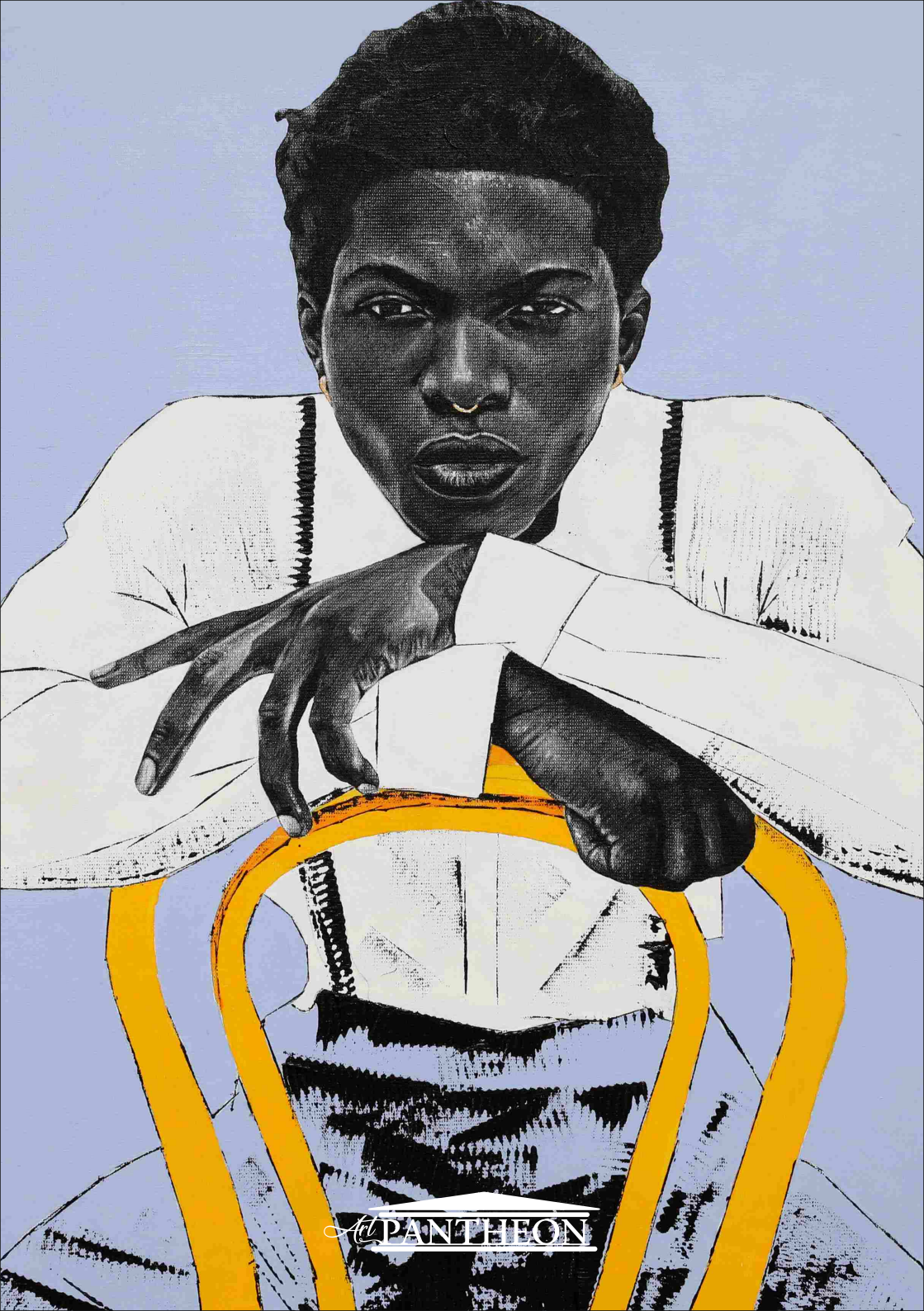
### JAAPA SYNDROME

SGRAFITTO  
(SCRATCHING ON CANVAS)  
2022  
36 x 36in. (92 x 92cm)



### SIT TIGHT II

SGRAFITTO  
(SCRATCHING ON CANVAS)  
2022  
31.5 x 26in. (80 x 66cm)



*At* PANTHEON