



AFRIKIN ART FAIR

December 3 - 10 2023

11 am – 7 pm

Maison AfriKin
1600 NE 126th Street
North Miami, FL 33181

2023



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CURATED BY ALFONSO BROOKS

EXHIBITING ARTISTS

ANGÉLE ETOUNDI ESSAMBA
ANNICK DUVIVIER
BAYUNGA KALIEUKA
BENJAMIN QUARCOOPOME
CHRISTIAN ALLISON
CHUKES
DELPHINE DIALLO
DOBA AFOLABI
FRANKLYN SINANAN
JOANNE HAMPSTEAD
KANDICE KNECOLE
KHERABA TRAORE

LUNA KORME
MODOU GUEYE
MUSAH SWALLAH
NIKE OKUNDAYE
NIKI LOPEZ
NORMAN RENEAU
NZINGAH OYO
OBINNA MAKATA
PETER SULLIVAN
PHILIPPE DODARD
ROM ISICHEI
SAM EBOHON

SANDA AMADOU
SERGE DIAKOTA MABILAMA
SHAUNDA HOLLOWAY
SHAYEE AWOYOMI
SIDNEY BLU
STEPHEN OSUCHUKWU
TASANEE DURRETT
TOLA WEWE
UZOMA SAMUEL ANYANWU
YRNEH GABON
YUSUF DURUDOLA



AFRIKIN ART FAIR
2023

Celebrating the Beauty and Brilliance of Global Africa

Dear Art Enthusiasts and Seekers of Intellectual and Aesthetic Enlightenment,

Welcome to the zenith of contemporary Africana artistry—the 2023 AfriKin Art Fair. It stands as a dynamic and progressive platform, serving as a radiant beacon to illuminate Miami Art Week with a new face of African art in the West. Prepare for a transformative journey that transcends the ordinary and champions the exquisite beauty and brilliance of Global Africa through the AfriKin Art Fair and its associated public programming. AfriKin Art Fair is where history, tradition, and technology converge at the junction of art and Artificial Intelligence (AI).

Nestled in the heart of North Miami's multicultural hub, AfriKin Art Fair pays tribute to the enduring legacy of Africa and its influence, which extends worldwide. AfriKin Art Fair is drawn from visionary ideals around "Global Africa"—a tapestry interwoven with timeless values from the Continent and expressions of Contemporary Art.

Africa's vast wealth in culture, resources, and sheer value plays a pivotal role on the world stage. With 30% of the world's mineral reserves and scientifically proven as the "cradle of human civilization," the Continent is a reservoir of knowledge, art, and wisdom. Africa continues to inspire contemporary artists globally. Every piece of artwork included in AfriKin Art Fair draws from these realities and echoes the history, struggles, and triumphs of African civilizations across ethnic lines. In showcasing an array of international artists, designers, performers, and scholars, AfriKin Art Fair focuses on the enduring influence of ancient Africa while highlighting the influence of AI in the sphere of art.



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The Fair redefines conventional notions of beauty while elevating appreciation of Global Africa's brilliance and influence. An intriguing blend of Afrofuturism and traditional African aesthetics presents a challenge to conventional perceptions of African history and culture. An alternate reality emerges that fuses the realms of AI and African fine art for an exploration of the intricate bond between the two worlds.

Objective: AfriKin Art Fair seeks to catalyze conversations among those committed to finding solutions for underserved communities. AfriKin beckons those who are eager to acquire knowledge on how to extend their help and support to these communities. This exhibition is a testament to the interdependencies of our world and underscores the essential functions that art and technology perform within it. AfriKin Art Fair serves as a bridge connecting Global Africa and emphasizing that our commonalities far outweigh our differences.

Role of African Art: African fine art occupies a vital position in serving as a communicator of the Continent's diverse cultures, histories, and narratives. Its rich tapestry of styles and techniques educates and inspires, offering profound insights into the development of various African societies throughout the ages. A harmonious blend of content and form, African art encapsulates a vast spectrum of human experiences, beliefs, and emotions, making it an indispensable part of Earth's cultural heritage



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Role of AI: AI has the potential to provide access to unprecedented opportunities for growth and development in underserved communities. With strategic planning, AI has the capacity to significantly increase access for all within the art and cultural realms. AfriKin Art Fair initiates an exploration that encourages strategic partnerships and sustainable collaborations within the cultural industry for discovery through art, history, and the next frontier of AI.

We are invited to embark on a journey to visit diverse African civilizations that reflect an enduring essence of influence on global art, culture, philosophy, and spirituality. Inspired by the 1983 touchstone publication, "Flash of the Spirit: African and Afro-American Art & Philosophy," our exhibition delves into how various African civilizations have shaped the artistic, social, and metaphysical traditions of the Black cosmos. AfriKin Art Fair is a testament of Love and to the enduring spirit of a Global Africa—a tribute to the unity envisioned by ancestors who left an indelible mark on history. Join us as we celebrate and contemplate the multifaceted beauty of Global Africa—an amalgamation of artistic expressions, dialogues, and reflections—meticulously designed to captivate, educate, and inspire.

This exhibition serves as a celebration of Africa's unadulterated brilliance and resilience to be experienced as an enduring beacon of hope and strength in the contemporary art world. Visitors are invited to confront the intersection of art, history, and morality, encouraging discourse and thought on the powerful narratives woven into each piece of artwork. AfriKin Art Fair is a movement and platform for thought-provoking interchange on reparations and sustainability. Our Fair champions conversations on equality, equity, justice, and a shared as well as viable future for all. We wholeheartedly embrace the vision of a united and self-reliant Africa.



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AFRIKIN ART FAIR 2023

AfriKin Art Fair is a celebration of the unbroken spirit and rich diversity of Africa. It is a journey of exploration and rediscovery of Africa's monumental contributions to humanity—a beacon of unity and strength, reflecting the indomitable resilience and brilliance of Global Africa. AfriKin Art Fair is a revelatory experience where art connects with our whole being—a testament to fortitude and a demonstration of the remarkable potential that lies at the crossroads of art, technology, and societal transformation. AfriKin Art Fair is also a safe space filled with love and hope—AfriKin inspires action and fosters a deeper understanding of the transformative potential of the blend of AI and African contemporary art. Join us. Discover. Reflect. Celebrate!

Welcome to a journey of a lifetime.

More info: [AfriKin.art](https://afrikin.art)

Alfonso Brooks,
Curator, AfriKin Art Fair



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Angèle Etoundi Essamba

Angèle Etoundi Essamba is an artist deeply committed to exploring and celebrating the identity of the Black woman. Her artistic expression revolves around the Black woman, who serves as an endless wellspring of inspiration for her. Essamba is dedicated to portraying, preserving, and transmitting the essence of the Black woman, naturally and passionately. In her art, she challenges and dismantles the stereotypical representations of Black women perpetuated by Western media. These stereotypes often portray Black women as submissive, passive, dependent, exotic, and confined to certain roles. Essamba, however, wields her camera as a tool for reappropriation, deconstruction, and the breaking of these limiting narratives. Her lens captures active, proud, and determined women who confront daily challenges, assert their place and role in society, seize control of their own stories, and rewrite history on their own terms.

Angèle Etoundi Essamba's work resides at the intersection of the social, gender, and artistic spheres. Through the medium of photography, she communicates her message creatively and powerfully. Her diverse background, spanning Cameroon, France, and the Netherlands, along with her extensive travels, has profoundly influenced her perspective. Her vision encompasses aesthetics, idealism, realism, and societal consciousness. She combines the spirit of humanist photography with a deep commitment to communal values.

The key themes of Essamba's work are pride, strength, and awareness. Her focus is solely on the radiance of the human spirit, whether it be expressed individually, in pairs, or within a group. Her approach is always rooted in a sense of closeness and mutual exchange.



Angele Etoundi Essamba

Born in Cameroon and educated in France, Angèle Etoundi Essamba is a graduate of the Dutch Photography School in Amsterdam, where she currently resides. She also holds a bachelor's degree in the History of Art. Since her debut exhibition in 1985 in Amsterdam, her work has graced museums, institutions, biennales (including the Venice Biennale 2022, Havana Biennale, and Johannesburg Biennale), fairs, and galleries across Europe, Africa, the United States, Latin America, and Asia. Essamba's striking photographs have found their way into various publications, including "Passion" (1989), "Contrasts" (1995), "Symboles" (1999), "Noirs" (2001), "La Métamorphose du sublime" (2003), "Dialogues" (2006), "Voiles & Dévoilements" (2008), "Africa rising" (2010), "I-dentity" (2010), "As it is" (2010), "Africa see you, see me" (2011), "Desvelos" (2011), "Black & Red beyond colour" (2012), "Women of the water" (2013), "Invisible, African women in action" (2015), "Strength & pride" (2016), "Daughters of life" (2018), and "Renaissance" (2019).

Her art has also found a home in renowned public collections, including the Museum of Modern Art (MoMA) in New York, Memphis Brooks Museum of Art, Boca Raton Museum of Art, The National Museum of Women in the Arts, Fitchburg Museum of Art, Hood Museum at Dartmouth College in New Hampshire, and the World Bank Art Program. Angèle Etoundi Essamba's art is a powerful testament to her unwavering dedication to celebrating the strength, pride, and multifaceted nature of Black women, challenging harmful stereotypes, and shining a light on their profound contributions to society.





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Reappropriation 7, 2019

Color photograph

70 x 100 cm

\$9,000





Ecriture au henné 18, 2009

Color photograph

70 x 100 cm

\$9,000



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Bin-Bins 10, 2019
Color photograph
70 x 100 cm
\$9,000



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***Healing 5052*, 2016**

Color photograph

70 x 100 cm

\$9,000



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***Healing 5284*, 2016**

Color photograph

100 x 70 cm

\$9,000



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Annick Duvivier

Haitian-born, Miami-based visual artist Annick Duvivier is known for her mixed media collage paintings. Early on, she took painting classes with the renowned Haitian artist Ralph Allen. Duvivier studied Fine Arts at Altos de Chavon in 2008 in the Dominican Republic (affiliated with Parsons in New York). Soon after she became an artist in residence at Festival Arts Gallery, Haiti, and organized alongside Art Historian Dr. Marie-Alice Théard exhibits for more than 25 prominent Haitian artists.

She then returned to Altos de Chavon and followed various drawing and painting courses (2011/2012) allowing her rapid evolution. She is highly skilled at drawing and creates with great freedom of color. She graduated with a BFA in Visual Arts at Miami International University of Art & Design in 2019. Her artwork is diverse but has recurring themes of identity, fertility, memory, nature, and a fascination for the human body. She has exhibited her artwork, 2 solo shows “Energie” (2010) and “The Red Nude Collection” (2017) both at Festival Arts Gallery, Port-au-Prince, Haiti.

Annick is currently creating artwork in her studio for her upcoming solo shows. Also, I teach art workshops for kids and adults and do event live paintings.



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Annick Duvivier

Statement

In Today's world women still have to push against the many invisible forces that create a constant struggle in their mind. The need to find her voice in a social media amplified noise, fueled by a specific narrative & often created by industries that can fund their ways and ideas through a woman's head. Yet finding her relevant contribution can become an added pressure despite her strength A woman must exhibit strength to respect and honor her body and soul to maintain a high self-esteem and a positive body image. This is my attempt to bring awareness to a woman's reality in today's world which is not spoken enough about. A woman has to be multifaceted to satisfy society's expectations of her body.

Using mixed media collage Duvivier, played with hidden imagery that symbolizes, youth, weight, heart, strength and fertility.

More info: www.annickduvivier.com @annickduvivier



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***Needs of a Woman*, 2019**

18 × 40 inches

Mixed Media collage on canvas

\$1,850



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Read My Lips, 2019

20 × 20 inches

Mixed Media collage on canvas

\$1,500



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Bayunga Kalieuka

A Congolese born narrative painter, curator, and mural artist, Bayunga Kalieuka grew up in Miami (USA), where he worked as an artist before moving to other US cities, all the while variably travelling to DRC. His work focuses on themes of social realism, investigating society through the prismatic lenses of economic ecosystems, race and cultural identity. Having painted numerous large murals as a way to engage with contemporary history and local society in the USA, Kalieuka also worked as a curator and producer of art exhibitions. His compositions are technically influenced by various painters, photographers, filmmakers, writers, musicians, and philosophers alike. Among them are Palmer Hayden, Moké, Tupac Shakur, Claude Brown, Franco Luambo, Lucian Freud, Romare Bearden and Eric Monte.



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***Peace Be Still*, 2023**

Oil on Canvas

30 x 40 inches

\$1,800



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Benjamin Quarcoopome



***Nefertiti Made Local*, 2022**

Acrylic on canvas

38 x 78 inches

\$4,000



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The Premier, 2023

Acrylic on canvas

55 x 35 inches

\$3,000



Calming Moments, 2022

Acrylic on canvas

42 x 24 inches

\$1,500



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Sweet Pollen, 2023

Acrylic on canvas

42 x 24 inches

\$1,500



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Christian Allison

Christian Allison is a hyperrealist artist based in Lagos, Nigeria. He holds a Bachelor's Degree in Mechanical engineering.

Before veering into art full-time, Allison worked and gathered work experience in the oil sector.

Seeing an unending tussle in his desires – to work fulltime as an engineer or follow his creational passion as an artist, he decided to succumb to the effect art had and the fulfilment felt in every stroke of color applied to build a niche for himself within the art space.

"I believe art chose me as I consistently had a strong passion for painting, more than I did anything else." – Christian Allison
Hyperrealism was born out of his ability to observe objects keenly, paying attention to the interaction of lights and shadows and expressing; he expresses this, by showing the depth or shallowness of the geometry under observation. This makes hyperrealism his most preferred art style.

Every painting done is a carefully selected and embodies the stories, experiences cultures, belief systems and individual thoughts of Africa and Africans. Feedbacks received on his paintings have expressed how engaging his paintings are and the strength in the stories told.

He aims to successfully tell the African story in the truest and unadulterated form; leaving a legacy as an artist who has successfully documented important cultural heritage for the world to reference. Staying relevant in the art market as it continuously evolves is not as easy, but Allison believes strongly that, staying true to your style and message is critical to growth.



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The Custodian, 2022

Pastel and charcoal on canvas

121 x 91 cm

\$15,000



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Finding Solace II, 2022

Pastel and charcoal on canvas

121 x 91 cm

\$15,000



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Hello, 2022

Pastel and charcoal on canvas

121 x 91 cm

\$15,000





Chukes

Chukes, a professional artist for more than 40 years, works in clay, oil and mixed media. He has had 30+ solo exhibitions and 60 group shows in galleries and museums throughout the United States and abroad. Currently, Chukes is represented by three major galleries.

His work is included in the private collections of George Clinton, Thelma Harris, Archie and Garbo Hearne, Bernard and Shirley Kinsey, Alonzo and Susan Williams, and notable others. Chukes' work has appeared in many galleries around the world, from the Boribana Museum in Senegal, West Africa, to the Hearne Fine Art Gallery in Little Rock, Arkansas, to the Skirball Cultural Center in Los Angeles. He has done several commissions, including works for Archbishop Desmond Tutu.

Chukes has been featured in numerous publications including O, The Oprah Magazine, Ebony, Essence, Valentine New York, and Ciel Paper in London. He has appeared in films and video documentaries showcasing his art. Dedicated to education in art and in African American history, he has given numerous art talks and lectures, and facilitated workshops. Chukes' formal education includes a BFA in Sculpture and Ceramics from California College of Arts and Crafts and a MFA in Sculpture from Claremont Graduate University. He is now living and creating in Southern California.



Chukes

Personal History

I was born in 1961 in Vallejo, California, and grew up in San Jose, California. My connection with art started as result of watching my mother sew clothes for my brothers and me. She would sketch out the clothes on paper for her patterns and within a few days of her sewing, we were wearing them. I thought there was something magical about her process, so I asked my mother for a pencil and paper, and I began to create images letting my imagination run wild. This was my first introduction to sculpture because the clothes went from a two-dimensional piece of paper to a three-dimensional tactile object.

I was in the fifth grade when clay found me. It was like being reacquainted with an old friend; I knew just what to do with it. My first sculpture was of a human head. My teacher was so impressed he paraded it around the classrooms. I never forgot the wonderful feeling of creating something that captivated everyone.

Clay would define me artistically in high school because of Mr. Mike Shannon, a wonderful art teacher who made it clear I would be remembered by what I created, not by what I scored on tests. I was greatly influenced by activities like building model cars, carving wood and building furniture, music, sculpture, sports, and anything creative. My father was an electrician and everything I know about tools came from watching him. Music was always playing in our home, and my mother gave me my first vinyl records and I've been collecting ever since.

I enrolled at San Jose City Community College in 1980 to study art, and a year later I became a father which was life-changing. In college, my athletic prowess allowed me to receive a full track & field scholarship to San Jose State University where I majored in art.

After leaving college in 1984 without a degree, I felt a huge void in my education. For the next nine years, my parents' garage became the focal point of my creativity. There, I taught myself how to become a sculptor by understanding the nature of clay. I also began to explore music by playing in a punk rock band, and I started listening to different genres of music which open my mind up even more.



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Chukes

I was invited to exhibit my sculptures in local art festivals and events. The experience was truly wonderful until I approached art galleries with my portfolio. I always felt inadequate not being able to discuss the meaning of my work, so to become more proficient, in 1993, I decided to finish my education at California College of Arts and Crafts. I graduated in 1997 with high distinction honors.

After moving to Los Angeles, I became the resident artist at the Leimert Park Fine Art Gallery where I flourished for two years creating art to music. In 2001, I met and married my soulmate, Rhonda. Again, I felt compelled to continue my education. I received my MFA in Sculpture from Claremont Graduate University in 2005. Initially, I wanted to become a college professor but I have been consumed to continue to work as a professional artist.

My work is a symphony of all my experiences and the mainstay to my creativity has always been music. For me, music tells stories and histories from all voices; it informs us and defines us. My music is my art. My goal has always been to use my art as an educational tool. I am honored to share my lifelong creative journey with all.

ART IS MY LIFE AND LEGACY!

Artist Statement

Life is like sculpture. We are born. Our parents shape and mold us then set us free. The cycle never stops. We are in a constant state of creation. We never die. We are just planted back into the earth and we come back as clay to be shaped and sculpted again. My art is about human form and my emotional connection towards it. I often exaggerate the human figure. Many of my pieces have hands attached to heads, or hands in the place of necks, or elongated necks and missing body parts altogether. In this, the anatomy takes on an entirely new meaning. I create what I feel rather than what I see and that is what makes the creative process so exciting and infinite.

When I am sculpting I'm a million miles away and I'm not sure if I have ever come back. The more I create the further out there I get. My artistic creations allow me to take my viewers with me on my creative journeys.



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Solar Energy, 2023
Ceramic/graphite
\$18,000





Conversation With My Ancestors, 2023

Ceramic/graphite

\$27,000



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Delphine Diallo

In her Kush collection for AfriKin Art 2023, Delphine Diallo transcends traditional photography, ushering in an avant-garde era where AI and mixed media converge to redefine portraiture. Diallo's technique is as layered as the spiritual and mythological dimensions she evokes; it is an alchemy of digital and analogue photography, AI enhancements, and tactile elements like drawings and found imagery. These are not mere photographs, but narrative-rich tapestries that blend lucid dreams and reality into a cohesive visual language.

Diallo's work is avant-garde because it dismantles and reconstructs the concept of image-making, infusing it with an activism that challenges the viewer to reconsider historical narratives and the representation of black women. Her subjects are not just depicted; they are enshrined within new legends crafted through her expansive toolkit. This technique gives life to a visual pantheon where her subjects gaze back with an integrity that is both ancient and futuristic. By weaving together martial arts discipline, non-western literature, and a deep investigation into spirituality and science, Diallo's images become an invitation to envision a matriarchal utopia, echoing her desire for a world that fully embraces inclusivity and transcends borders. In this way, Delphine Diallo's Kush collection stands as a pioneering frontier of storytelling, technique, and ideological challenge.



AFRIKIN ART FAIR 2023

Artist Statement for Delphine Diallo:

I was born into a creative family of French-Senegalese descent, where my earliest artistic expressions took the forms of music, graphic design, and artistic direction. However, it was a pivotal encounter with North-American photographer Peter Beard (1938-2020) that profoundly transformed my life, guiding me towards becoming a photographer in my own right and teaching me invaluable practical lessons.

I've long been an observer of photography's traditional gaze on women's bodies, and this perspective led me to a mission: to be a catalyst in deconstructing its sexist and racist legacy. Since 2014, I've been crafting a visual language that not only empowers myself but also the women who become the heroines and protagonists of my work.

My journey began by photographing friends and family members, transforming them into goddesses—an homage to what I call the "divine female body." To give shape to my vision of these women, I utilized body paint, jewelry, and various attires.

Understanding the responsibility that comes with representing others, I've centered ethics in my practice, forming enduring relationships and collaborations with my subjects. Over the years, I've developed a photographic style that incorporates spiritual symbols, invoking mythology to establish a rightful place for black women in the pantheon of legends. My work aspires to elevate my subjects by creating new narratives and legends, challenging and redefining the historical genre of portraiture.

Behind my carefully composed images lies a wellspring of inspiration derived from diverse sources, including my practice of martial arts and its connection to the body, non-Western literature, and deep research into spirituality and science.

More recently, I've delved into the potentialities of self-portraiture, translating mental images and lucid dreams into meticulously staged scenes. My exploration encompasses both digital and analogue photography, as well as an expansion of my creative tools through AI, drawings, and found imagery. I've ventured into the world of collages and montages, broadening my storytelling capabilities. In my own words, "Image-making is my space for acceptance, integrity, wisdom, beauty, strength, faith, mystery, and the universal matter."

Through my work, I've carved out my unique way of "gazing back," celebrating black women. Beyond preconceived notions, I aim to provide inclusive and transnational representations, envisioning a future matriarchal society.



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Doba Afolabi

Doba Afolabi's artistic journey began in the mountains of southwest Nigeria, where he was born and raised. His early exposure to the world of art was greatly influenced by his mother, a versatile dancer, whose creative spirit ignited his passion for expression. As he embarked on his artistic path, Afolabi drew inspiration from a diverse range of sources, including renowned artists such as Monet, Van Gogh, Degas, and the stylized carvings of the Yoruba culture.

A pivotal chapter in Afolabi's artistic formation unfolded at the famous Zaria Art School, where he quickly earned recognition as one of the "Zaria Rebels." This artists' collective was celebrated for their experimental style and bold use of color. During his time in school, Afolabi's talent and innovative approach to artistry began to flourish.

Following his education, Afolabi briefly worked for the United Nations as a graphic designer, and he also dedicated time to teaching art at Yaba Technical College in Lagos, Nigeria. Eventually, his journey led him to New York City, where he currently resides in the vibrant borough of Brooklyn.

In 1999, Afolabi held his first solo exhibition, titled "Buffalo Soldier," at the Asmar B Art Gallery in North East Miami, Florida. Since then, he has become a fixture at Black History Month art shows hosted on the campus of Florida International University. Afolabi's artistic presence extends beyond Florida; he is also represented by Dorsey Gallery in New York and Zenith Gallery.



Doba Afolabi

Over the course of approximately three decades, Nigerian American artist Doba Afolabi has evolved into an internationally acclaimed abstract expressionist painter, with representation in prestigious galleries worldwide. Afolabi's approach to painting is marked by a desire to imbue his creations with dynamic movement and a sense of rhythm. He seeks to avoid static compositions and instead crafts works that evoke a sense of flow, akin to musical notes dancing in harmony. His canvases come alive with a playful interplay of forms and colors, inviting viewers to engage with a diverse array of visual puzzles. Afolabi's creative process is akin to composing a symphony of visual elements, with each stroke and color choice contributing to the overall harmony of the piece.

Born in southwest Nigeria, Afolabi honed his artistic skills at the Zaria Art School, where he gained a reputation for his rebellious and experimental style, characterized by bold and vibrant colors. The artist's journey to the United States was catalyzed by an invitation to a major art show, coinciding with political tensions in his homeland. Choosing to stay in New York City, he began his full-time pursuit of a career as a studio artist in the early 2000s. Afolabi's art has graced international art markets, including Basel, ArtExpos, Frieze, and exhibitions with notable galleries such as ArtAfrica Basel, Miami, and Dorsey's galleries. His subject matter spans a wide spectrum, encompassing themes of water, swimming, strong Black women, African imagery, jazz, hip-hop, music, history, landscapes, and occasional political commentary. He has captured the essence of iconic figures like Serena and Venus Williams, Beyoncé, Jay Z, and Queen Elizabeth II in his works.



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Doba Afolabi

Afolabi's technique often employs "impasto art," using thick swabs of paint to convey confident and colorful brushstrokes. His artistic process can be deliberate and contemplative, with some paintings taking years of contemplation before the first stroke is made, followed by months of meticulous work to bring them to fruition. Depending on the complexity of a piece, Afolabi's artworks can command prices in the tens of thousands of dollars.

In his own words, Afolabi is an "entertainer on canvas," drawn to social scenes that evoke happiness and entertainment. He eschews labels, preferring to focus on the communication of emotions and stories through his art. His signature, a lowercase rendering of his first name, is a deliberate part of each painting, and he views his artworks as if they were his children, each possessing a unique spirit.

Afolabi's latest solo exhibition, "Post Pandemic Palette," is a tribute to the spirit of hope and recovery in the aftermath of the COVID-19 pandemic that shook New York City and the world. His ongoing journey includes an exciting venture into teaching art to young students at The Art of Words Community School (TAWCS) in DUMBO, Brooklyn, where several of his artworks adorn the school's walls at 52 Bridge Street.



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Kinetic Terrain, 2022

Acrylic on canvas

59 x 104 inches

\$45,000



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***Kinetic Terrain II*, 2023**

Acrylic on canvas

24 x 28 inches

\$10,000



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***Tafari Mundi*, 2020**

Acrylic on canvas

57 x 83 inches

\$25,000



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2023



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***Soccer Scissors*, 2023**

Acrylic on canvas

28 x 24 inches

\$10,000



The Etymology of Civilization, 2022

Acrylic on canvas

60 x 105 inches

\$40,000



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The Monk, 2022
Acrylic on canvas
65 x 42 in
\$12,000





Franklyn Sinanan

Franklyn Roosevelt Sinanan is an artist, a title he has held close to his heart throughout his life. His motto, "Be free, and live by your own rules, and always make sure that you have your own identity," encapsulates his unwavering commitment to individuality and creative freedom.

Born in Trinidad, near Saparia, and raised in Montreal and Hamilton, Ontario, Franklyn now calls Miami Beach and Oakland Park his home. Yet, he carries with him a sense that his soul is rooted in someplace far beyond. Special days for him are often marked by the joy of having the means to shop or the satisfaction of selling a painting and being able to enjoy a drink, for he believes that every day can be special.

Franklyn's creative spirit knows no bounds. Beyond his artistry, he finds delight in entertaining, cooking, listening to music, and immersing himself in the beauty of the countryside and nature. He possesses a unique talent for "reading" people, claiming to be psychic, which adds an intriguing layer to his personality.

When asked about his creative process, Franklyn describes it as an intense physical and emotional experience. He approaches his work with abandon, leaving it in a pile before revisiting it later, often still unsure of its essence. His art-making is akin to a trance, an unfiltered expression of his inner world. In the realm of cinema, Franklyn's favorite movie explores the haunting theme of genocide in Africa, revealing his inclination towards profound and thought-provoking narratives.



Franklyn Sinanan

His memoir, if he were to write one, might be titled "From Hell and Back: the Life of an Artist," a testament to the challenges and triumphs that have shaped his journey.

Franklyn Roosevelt Sinanan's most treasured gift is his talent, a source of immense pride and fulfillment. At 52 years old, he remains unsettled in his present state of mind, driven by a relentless pursuit of creative expression.

His work defies easy categorization, as he engages with it physically and emotionally, often leaving the outcome shrouded in mystery. His artistic process mirrors a trance-like state, where intuition guides his hand.

Beyond the canvas, Franklyn's interests span a diverse spectrum, from the psychic plane to nature's tranquility. He seeks to deepen his connection to the psychic realm, a natural gift he yearns to explore further.

Franklyn's life has been a journey marked by a commitment to individuality, a fearless approach to art, and an insatiable curiosity about the world around him. His story is one of resilience, self-discovery, and unapologetic creativity.



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In Between Heaven And Earth, 2015

Mixed media on canvas

40 x 58 inches

(Sold)



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Sacrificial Sacred Space, 2008

Mixed media on wood

120 x 48 inches

\$17,000



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Standing Before The Spirit Gate, 2022

Mixed media on wood

98 x 43 in

\$15,000



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African Rituals II, 2010

Mixed media on wood

48 x 32 in

(Sold)





African Rituals, 2006
Mixed media on wood
94 X 38 inches
\$18,000



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***Love and Pain*, 2023**

Mixed media on wood

48 X 48 inches

\$4,000



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Joanne Hampstead

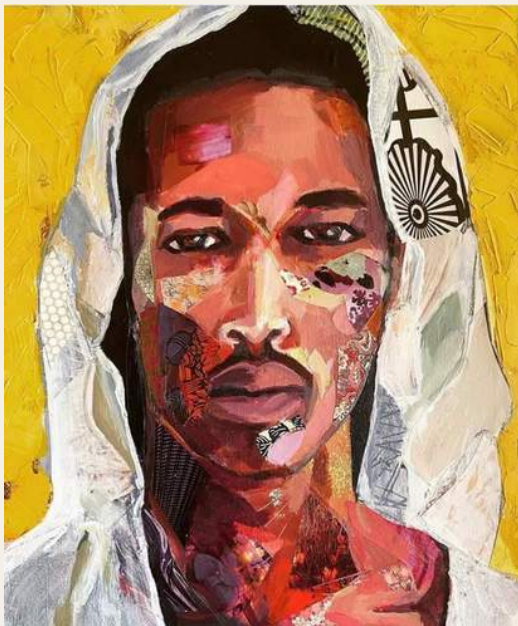
Joanne Hampstead was born in Hendon, England. At age two, her family moved back to their homeland of Guyana where she spent her early childhood. They then moved to the U.S at age ten Joanne is self taught and after many years of trying to ignore her passion of art and design , she finally gave in and started painting 9 years ago. The lush greens and vibrant colors of her homeland is often evident in her paintings.

Ms. Hampstead's pieces are usually based on women of color. The subject's powerful emotions and warmth and vibrancy of their skin is usually Joanne's signature. The artist's aim is to give the audience a visceral experience of power and beauty. Each subject reflects a distinct expression of how they approach life/their audience. The authentic nature of people of color is what drives Joanne's work.



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Prophet, 2021
Mixed Media
18 x 24 inches
\$1,800



Kandice Knecole

As a body of work "Curiosities and Wonders in Black"

Kandice Knecole Clark, a synthographer and curator based in Jacksonville, FL, is dedicated to transporting us to new realities and rewriting history through inclusive narratives. Her artistic journey, adorned with the beauty of flowers and the mystique of crystals, delves into the realms of history, darkness, and space, creating a captivating fusion of wonder and the future.



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Kheraba Traoré

Kheraba Traoré, born in Senegal in 1987, embarked on his artistic journey by enrolling at the Dakar School of Fine Arts. He made a resolute decision to devote his artistic endeavors to addressing the plight of children and raising awareness about the violations of children's rights perpetrated by adults. His unwavering commitment is particularly directed towards the street children known as "talibés."

Entrusted by their often impoverished rural families to Koranic schools, or Daaras, for religious education, these talibé children are typically boys aged 4 to 15. To cover the costs of their education, these children are compelled to perform domestic chores and, most distressingly, are often coerced into begging. Tragically, they endure numerous forms of abuse, a grave injustice that has drawn the condemnation of humanitarian organizations. Despite the Senegalese government's pledge in 2016 to eradicate this modern form of slavery, the global economic crisis and the COVID-19 pandemic have impeded the enforcement of laws designed to combat child trafficking of this nature.

When a viewer takes a moment to pause and reflect, each of Kheraba Traoré's artworks serves as an impassioned plea for the protection and respect of children and a staunch condemnation of the violence perpetrated against them. Traoré's recurring themes are encapsulated in every canvas: first and foremost, children and their entitlement to the ten fundamental pillars of the United Nations Convention on the Rights of the Child, ratified by nearly every nation worldwide, except the United States, in 1989.



Kheraba Traore

Traoré's art draws inspiration from childhood cartoons, featuring partially defined childlike characters adorned with vibrant and fluorescent splashes of color. These elements engage the viewer in a dialogue surrounding the themes of innocence and resilience, as they relate to the stories of children who navigate their days between the harsh realities of street violence and the pure innocence of childhood games. In his work, Traoré portrays these children with an uncompromising style, offering an honest and unfiltered perspective on their inspiring tales of resilience.

In celebration of International Children's Day on November 20, 2021, which marked the conclusion of the exhibition, Kheraba Traoré's art found a platform to advocate for children's rights. The artist drew inspiration from the Wolof language, the dominant language in Senegal, focusing on words starting with "Y" such as "Yar," "Yiir," "Yor," "Yedd," "Yemale," "Yee," and "Yeug." These terms signify education, protection, care, counsel, assistance in guaranteeing rights, awakening, and the provision of love and affection to a child. Traoré's works become a powerful advocacy tool for children's rights, challenging the systemic social stigma and violence faced by street children in numerous urban environments across Africa.

As this artist's voice deserves to be heard, his creations have journeyed to the North, currently exhibited in Switzerland at the ILAB-Design Gallery. This exhibition serves as an echo of his voice, asserting that art must be engaged. It has the potential to convey to the public the urgency of addressing children's rights as proclaimed in the United Nations Charter. Kheraba Traoré's art is a potent catalyst for change, shedding light on the challenges faced by children and advocating for their rights with unwavering determination.



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La Bicyclette, 2023

Mixed media collage coupure de
presse, acrylique et pastel sur toile

200 x 150 cm

\$6,300



Festival of Jazz, 2023

Mixed media collage coupure de presse,
acrylique et pastel sur toile

200 x 150 cm

\$6,300



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Vendeur de chips, 2023

Mixed media collage coupure de presse,
acrylique et pastel sur toile

100 x 100 cm

\$1,750



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La récréation, 2023

Mixed media collage coupure de
presse, acrylique et pastel sur toile

100 x 100 cm

\$2,100



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Enfant de la rue, 2023

Mixed media collage coupure de
presse, acrylique et pastel sur toile

80 x 80 cm

\$1,750



Le petit commerce, 2023

Mixed media collage coupure de
presse, acrylique et pastel sur toile

80 x 80 cm

\$1,750



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***Tabaski 2*, 2023**

Mixed media collage coupeure de
presse, acrylique et pastel sur

toile

80 x 80 cm

\$1,750



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Le quotidien à Dakar, 2023

Mixed media collage coupure de
presse, acrylique et pastel sur toile

100 x 100 cm

\$2,100



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La Promenade, 2023

Mixed media collage coupure
de presse, acrylique et pastel

sur toile

100 x 100 cm

\$2,100



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Tabaski 1, 2023

Mixed media collage coupure de presse,
acrylique et pastel sur toile

100 x 100 cm

\$1,750



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***Parcours du Combattant*, 2023**

Mixed media collage coupure de presse,
acrylique et pastel sur toile

160 x 160 cm

\$6,300



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Veille de fête à niaye thioker, 2023

Mixed media collage coupure de presse,
acrylique et pastel sur toile

160 x 160 cm

\$6,300



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Les Pêcheurs, 2023

Mixed media collage coupure de presse,
acrylique et pastel sur toile
200 x 100 cm
\$6,300



Jeunes footballeurs, 2023

Mixed media collage coupure de presse,
acrylique et pastel sur toile
80 x 80 cm
\$2,500



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***Les vacances au village*, 2023**

Mixed media collage coupure de presse,
acrylique et pastel sur toile

80 x 80 cm

\$1,750



***Jeune docker*, 2023**

Mixed media collage coupure de presse,
acrylique et pastel sur toile

80 x 80 cm

\$1,750



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Joueurs musiciens, 2023

Mixed media collage coupure de presse, acrylique et pastel sur toile
80 x 80 cm
\$1,750



L'école de la rue, 2023

Mixed media collage coupure de presse,
acrylique et pastel sur toile
100 x 73 cm
\$2,500



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***De tilène au plateau*, 2023**

Mixed media collage coupure de presse, acrylique et pastel sur toile
100x 00 cm
\$1,750



***La rentrée scolaire à Dakar*, 2023**

Mixed media collage coupure de presse,
acrylique et pastel sur toile
200 x 115 cm
\$5,500



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Luna Korme

Luna Korme was born in East Africa. Growing up with a spiritually rich life, she is an intuitive self-taught artist. Her work features digitally enhanced and altered photography as well as digital paintings that stem from her life experiences and her diverse surroundings.

Edgy and postmodern, Luna's images reference dreamlike qualities, memories of African culture and heritage, and a lifetime of exploration to embrace the artist inside. Learn more about the artist and see samples of her work on Instagram @lunakorme

The artist will be donating a portion of sales to support the Somali Forgotten Minds Project, a nonprofit organization dedicated to decreasing the stigma of mental illness and tackling cycles of trauma in Somalia and Dadaab.



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Happy African Village, 2022

Digital print
15 x 20 inches
\$1,800



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Women Standing in Power, 2022

Digital print

15 x 20 inches

\$1,800



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Modou Gueye



***Le Futur*, 2023**

Mixed media acrylic and oil on canvas
90 x 110 cm
\$2,500



***Oui c'est Moi*, 2022**

Mixed media acrylic and oil on
canvas 110 x 90 cm
\$2,500

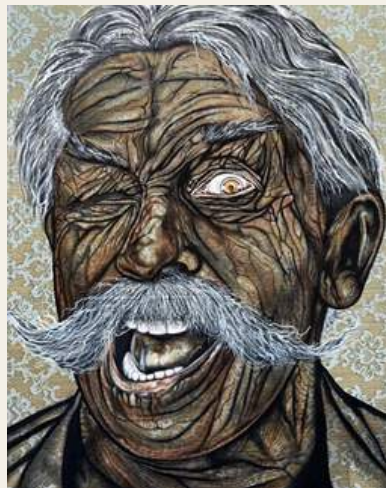


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***Le Penseur*, 2022**

Mixed media acrylic and
oil on canvas and motifs
100 x 130 cm
\$3,000



***Incroyable mais vrai!*, 2022**

Mixed media acrylic and oil on
canvas and motifs
110 x 90 cm
\$3,000



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***La Profondeur*, 2022**
Mixed media acrylic and
oil on canvas with motifs
110 x 90 cm
\$2,500





***Hier, Aujourd'hui et Demain*, 2023**

Mixed media acrylic and oil on
canvas 110 x 90 cm
\$2,000



***Question Eternel*, 2022**

Mixed media acrylic and oil on
canvas 110 x 90 cm
\$3,000



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***Le Rappeur*, 2022**

Acrylic and oil on canvas

110 x 90 cm

\$3,000



***Surprise*, 2023**

Acrylic and oil on canvas

80 x 110 cm

\$4,000



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Paix, 2023

Acrylic and oil on
canvas 80 x 120 cm
\$3,000



Immortel, 2022

Acrylic and oil on canvas
100 x 130
\$3,000



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Musah Swallah

Musah Swallah is a visual artist hailing from Accra, Ghana, where he was born and raised. For Musah, art serves as a potent tool for self-expression, societal awareness, and the transformation of communities. His artistic portfolio includes paintings, sculptures, and mixed-media works that weave together narratives that resonate with African identity, cultural values, and the tapestry of daily life.

Currently, Musah's creative focus lies in the realm of repurposed materials, as he paints on wooden panels, plywood, paper, and canvases to craft layered mixed-media portraits. His current body of work delves into the intricate and multifaceted transnational identities of the African Diaspora, bridging the gaps between continents and cultures.

In May 2020, Musah Swallah completed a residency and exhibited his work at the BronxArtSpace, a testament to his growing influence in the art world. His art has also graced the walls of renowned venues such as Calabar Gallery (NYC), the Stimson Center (DC), Vivid Gallery (DC), and the Art All Night DC events from 2018 to 2020.

Musah's journey as an artist has not been limited to his artistic pursuits but has also included his role as a mentor and advocate for his community. As a newly arrived immigrant, he engaged with the New York Foundation for the Arts Immigrant Mentoring Program, where he received mentorship that helped him establish a successful career in the arts. Musah's commitment to giving back led him to co-found Nima Muhinmanchi Art and serve as its Artistic Director. Through this initiative, he shared his expertise by teaching drawing and painting to youth from his community while spearheading art initiatives aimed at promoting urban transformation.



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Musah Swallah

Beyond his local community in Ghana, Musah's artistic reach has extended across borders. He has taught and exhibited in various parts of the United States, including NYC, DC, and Maryland. His international presence includes participation in residencies in Italy, Kenya, and Cote d'Ivoire. Musah has collaborated with influential institutions such as the Foundation for Contemporary Art – Ghana, Alliance Française d'Accra, Accra[dot]Alt, Nubuke Foundation, Invisible Borders Trans-African Photographers, and the W.E.B. Du Bois Centre. He has been a consistent muralist at the Chale Wote Street Art Festival since 2011, leaving his creative imprint on the vibrant cultural tapestry of Accra.

Musah Swallah's art serves as a bridge between cultures, a vessel for storytelling, and a catalyst for transformation. His dedication to mentorship and community engagement is a testament to his commitment to nurturing the next generation of artists and driving positive change through creativity.



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MLK, 2023
Wine cork
40 x 30 inches
\$3,000





Malcolm X, 2023

Wine cork

40 x 30 inches

\$3,0000



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Flat Top, 2020
Acrylic on wood
33 x 20 x 1 inches
\$2,800





Nike Okundaye

Chief Nike Davies-Okundaye, affectionately known as “Mama Nike,” is a luminous figure in the world of textile design and contemporary African art. Born in 1951 in the quaint village of Ogidi-Ijumu, Western Nigeria, her journey through life's vibrant tapestry led her to become a revered artist, educator, and advocate for empowerment through art.

From her earliest days, Nike Davies-Okundaye was destined to follow a cherished family tradition of textile design. Little did she know that her hands would weave a remarkable career and establish her as a global luminary in the art world. Her chosen medium, adire, is a form of resist-dyed cloth, often featuring the rich indigo color that holds deep significance for her people, the Yoruba, symbolizing 'Love' in their culture. Nike's mastery of adire is a testament to her unwavering commitment to tradition and craftsmanship, with many of her pieces meticulously crafted by hand.

However, Nike's path to international acclaim was not without its challenges. Poverty shaped her destiny, driving her to embrace the world of art when formal education seemed out of reach. After the untimely loss of her mother and grandmother at the tender age of seven, Nike's great-grandmother became her guiding light. When financial constraints threatened to obstruct her high school education, fate intervened as her great-grandmother introduced her to the art of adire, a cherished tradition of Southwest Nigeria. This art form, historically synonymous with indigo dyeing, became not only her lifeline but also her passion.

The intricate process of creating adire involves extracting indigo from the indigenous elu plant, followed by the labor-intensive steps of painting and resist-dyeing the fabric with a homemade cassava emulsion. Nike Davies-Okundaye's adire pieces are not merely artistic expressions; they are a labor of love that transcends time and tradition.



Nike Okundaye

At the heart of Nike's craft lies an unyielding desire to empower others, particularly women whose stories mirror her own. She reached out to these kindred spirits, teaching them the art of adire so that they could forge their paths to self-sufficiency. In the face of skepticism and resistance, especially from some men who found her empowerment initiatives provocative, Nike remained resolute. Her mission was clear: "God sent me to come and liberate a lot of people, to liberate a lot of women who have the passion for what makes them happy but are afraid to pursue it due to societal constraints," she proclaimed.

Nike Davies-Okundaye's legacy extends beyond her remarkable artistry. She is the driving force behind the Nike Centre for Art and Culture, located in Osogbo, Western Nigeria, where she serves as the Managing Director. Founded in 1983, this center stands as a beacon of hope and education, made possible by her earnings as an artist. Here, free training in various traditional art forms is offered to Nigerians of all ages. Moreover, the center welcomes undergraduate students from Nigerian, African, and international universities, imparting them with the timeless skills of textile design. Over 3000 young Nigerians have been nurtured through the center's doors, equipping them with the tools to achieve financial independence through their artistry.

Beyond her homeland, Nike Davies-Okundaye's work serves as a luminous example of the impeccable standard of Nigerian art. Her creations not only embody the spirit of her nation but also inspire creativity and innovation rooted in African heritage. As a world-renowned artist, educator, and advocate, she has left an indelible mark on the global art community and continues to illuminate the path for future generations of artists seeking empowerment through their craft.



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Nike Okundaye

Artist Statement:

"My art is my heartbeat, and adire is the language through which I communicate my soul's deepest emotions. It is a tradition that flows through my veins, connecting me to the rich cultural tapestry of the Yoruba people, where indigo represents the profound essence of 'Love.'

Every piece of adire I create is a testament to the enduring power of tradition, craftsmanship, and resilience. I weave stories into every thread, stories of triumph over adversity, stories of empowerment, and stories that celebrate the indomitable spirit of my people.

Through the vibrant hues of indigo and the intricate patterns of adire, I seek to empower others, especially women, who, like me, have faced the gravity of poverty and societal constraints. My mission is clear: to liberate those with a passion for their craft, to embolden them to pursue their dreams, regardless of the obstacles that may stand in their way.

The Nike Centre for Art and Culture stands as a testament to my commitment to giving back to my community and beyond. It is a place where artistic souls find refuge, where the timeless art of textile design is passed down through generations, and where dreams are nurtured into reality.

My art transcends borders, embodying the beauty and creativity of African heritage while inspiring innovation and embracing the world. It is my hope that my work continues to serve as a beacon of light, illuminating the path for aspiring artists and reminding us all of the transformative power of art, love, and empowerment."



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Supplication
Bead on Board
32 x 48 in
\$25,000



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The Ethnic Pattern

27.5 x 32.5 inches

\$10,000





Niki Lopez

Niki Lopez is a multifaceted artist, activist, social practitioner, and cultural programmer, known for her vibrant color palette, captivating masks, and a body of work that delves into her experiences of trauma and healing through the arts.

As an independent graphic designer, Niki has earned acclaim for her award-winning work, which has left its mark in diverse locations such as New York, California, and New Orleans. Her creative journey has brought her into collaboration with notable figures, including actor and philanthropist CCH Pounder.

In recognition of her unwavering commitment to service and advocacy, Niki was honored with the Louis E. Peters Memorial Service Award in 2004. She served as the Co-Grand Marshal of Wilton Manors/Stoneawall Pride in 2019, celebrated as the 'Future of Advocacy.' Additionally, she earned a nomination for the Kennedy Center Citizen Artist Fellow Recognition in 2020/2021 and received Broward County's Arts & Culture Visionaries Award by ArtServe in 2020.

One of Niki Lopez's distinctive contributions to the arts is her avant-garde annual exhibition, hosted at the 1310 Gallery – Sailboat Bend Artist Lofts since 2008. These exhibitions are a fusion of art, performances, and community outreach, made possible in part by grants from the Broward Cultural Division, Community Foundations of Broward, and sponsorship from AHF – AIDS Healthcare Foundation.



Niki Lopez

Niki's remarkable life story was featured on the series "People Magazine Investigates: Cults" on the Investigation Discovery channel. She courageously shared her experience of being raised in an abusive cult, an ordeal that thrived on secrecy until she and fellow survivors broke their silence, ultimately dismantling the cult and its leader. This transformative experience ignited Niki's determination to create a space within her art to address the "elephant" – the undeniable truths that often go unspoken. This led to the birth of "What's Your Elephant®," a movement that provides a safe and expressive platform for people to confront various unspoken topics through visual and performing arts, creative community building, hands-on projects, workshops, and talks.

Niki Lopez is also the producer and host of "The Circle," a weekly Facebook live video podcast that amplifies the stories of the creative community, activists, and social entrepreneurs. Since January 2018, she has been fostering connections and inspiring change every Tuesday from 8:30 to 9 PM EST on Facebook ([Niki Lop](#)) and YouTube ([Niki Lop](#)).

Beyond her own artistry, Niki is a dedicated teaching artist, engaging in private contracts such as teaching arts to the City of Lauderdale Lakes seniors. For over eight years, she has conducted ongoing teaching artist residencies with Arts 4 All Florida (formerly VSA Florida), bringing art education to public schools and children with disabilities, as well as those within the DJJ – Juvenile Detention Centers. Her commitment to arts education is further highlighted by her collaboration with The Frank Art Gallery in 2019 for a special teaching arts residency program that culminated in a student showcase.



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Niki Lopez

Niki Lopez's art is not confined to galleries; it extends into her advocacy work and her generous donations of artwork for fundraising initiatives supporting various causes, including HRC – Human Rights Campaign and Equality Florida. She also contributes her skills to numerous private group exhibits within South Florida, collaborating with cultural groups, grassroots initiatives, and nonprofits such as the African Heritage Cultural Arts Center, Arts United, GLBX, Gay & Lesbian Business Exchange, HACFL – Fort Lauderdale Housing Authority, Drag It Out, LadyFest Miami, Spoken Soul Festival, LA Lee YMCA, and the World AIDS MUSEUM and Educational Center.

Her creative activism extends to her role as a co-founder of Artists for Black Lives Matter and her involvement with the 1310 Bandits, a nationally recognized, award-winning team of visionary filmmakers, predominantly led by LGBTQ women. Niki Lopez's art and advocacy converge in a powerful expression of creativity, compassion, and community engagement. Her work challenges societal norms, amplifies marginalized voices, and serves as a beacon of hope and transformation.



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All The Feels, 2023
Mixed Media relief painting:
acrylic paint, plaster,
papier-mâché on canvas
48 x 60
\$13,000



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***The Guardian II*, 2023**
Acrylic on plaster, cowrie shells,
wood 6 x 12, Limited edition
series 1 of 48,
\$800



Norman Reneau

Norman Reneau studied photography with the School of Modern Photography (SMP), New York Institute of Photography, and West Coast School, an intensive educational program of the Professional Photographers of California. His photography skills and artistic acumen are continually being enhanced and updated through membership and affiliation with organizations like The Professional Photographers of America/California/Los Angeles and The Wedding & Portrait Photographers International.

This photographer has maintained a professional studio practice specializing in weddings, portraiture, and social and professional events, many of a high-profile nature. His reputation for artistic and original rendering of stage and performing arts has garnered clients such as The Long Beach Ballet, Heidi Duckler Dance Company, Lula Washington Dance Company, National Association of Negro Musicians, Leimert Park Art & Culture Festival, Barbara Morrison Jazz & Blues Museum, Los Angeles Grand Performances, The Los Angeles Caribbean Carnival, Miami Broward One Carnival, et al. His photographic fine art has been exhibited in galleries at Los Angeles, CA, and Miami, FL.

The images herein submitted represent a small sample of a long-term study of the Garifuna People in Los Angeles: their fervent spiritual life of Roman Catholicism enriched with the beliefs and rituals of their African and Indigenous Caribbean ancestors; their fierce pride in their self-determined and maintained freedom from slavery; the keeping and fostering of the original Garifuna spirit and culture.



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Faith Held High, 2018
20 x 30 inches
Archival Photo Paper
\$800.00





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Wanaragua No. 1, 2015
20 x 30 inches
Archival Photo Paper
\$800.00



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Wanaragua No. 2, 2015
20 x 30 inches
Archival Photo Paper
\$800.00





Nzingah Oyo

Nzingah Oyo is an American-born visual artist, photographer, and curator based in Brooklyn. Her multifaceted body of work explores layered narratives that delve into and celebrate culture, politics, and global social dynamics. With an MFA in Photography from Temple University and a BFA from SUNY Purchase, she brings a rich academic background to her artistic endeavors. Oyo has also shared her knowledge by teaching photography at Temple University and serving as a Visiting Assistant Professor at the University of South Florida. She is a Fulbright scholar and has been a recipient of numerous grants and awards, including those from the Brooklyn Arts Council, the Lilly Auchincloss Foundation, and the New York Foundation of Arts.

Oyo's work has been exhibited in both solo and group shows across the United States and internationally. Her art aims to create thought-provoking and captivating visual narratives that explore and celebrate aspects of the human experience. In her own words: "I believe everyone has a vision; some are simple creations of beautiful ideas, while others depict layers and complexities of our shared human experience."



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DUA, 2023
Short Film,





Obinna Makata

Obinna Makata was born on 31 March 1981 in Enugu State Nigeria. He graduated in 2007 with a second-class upper degree from the University of Nigeria Nsukka, majoring in sculpture. Presently, he lives and works in Lagos Nigeria where he is a full-time studio Artist. He has participated in residencies, workshops, seminars, art talks, art fairs, auctions and over 25 group shows since 2007 and a solo exhibition to his credit. Makata is inspired by everyday life and ever changing culture of his space. In using waste objects in his work, he addresses the issue of consumerism and materialism that have eaten deep into the fabric of society. With these mundane objects, he addresses issues like history, race, modernity, culture, and social values as they relate to today's Africa. Especially in Lagos, where the line that differentiates them is gradually fading and creating a new culture and new way of life.

Probably more popular with his series of collage works done on paper and canvas with fabric (African textile). Makata started exploring on fabric after noticing the scraps left behind in the trash of his neighbor who works as a tailor. Since then these textiles have featured predominately in his works on canvas and paper. He describes these collages as "broken pieces of African culture" as a response to the omnipresent foreign influence that continues to threaten traditional value systems and artistic processes unique to the continent.

He uses fabric as a metaphor to explore cultural identity and evolving social values in Nigeria. Makata's mixed media collages combine ink, acrylic, and scraps of Ankara fabric(African textile) to create narratives associated with the common aspects of daily life, including history, socio-cultural issues, and crowded urban environment as they relate to modern-day Africa.



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***The Guardian*, 2023**
Ink and fabric on paper
30.5 x 44 cm
\$800

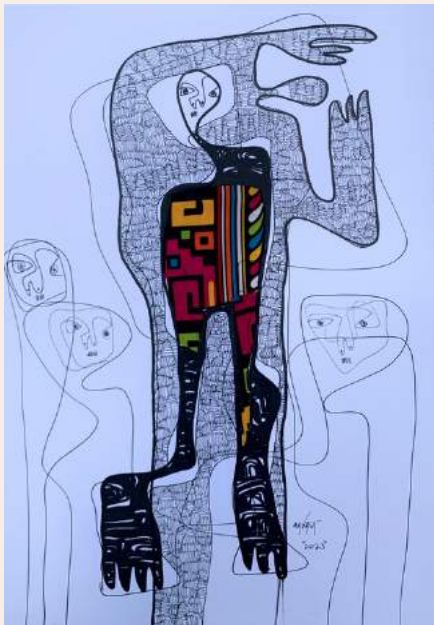




The Guardian II, 2023
Ink and fabric on paper
30.5 x 44 cm
\$800



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The Hands That Shaped Me, 2023

Ink and fabric on paper

30.5 x 44 cm

\$800



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The Hands That Shaped Me II, 2023

30.5 x 44 cm

Ink and fabric on paper

\$800



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Being Colored, 2023

Acrylic, ink and fabric on canvas

4.4 ft x 4.4 ft

\$6,500



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Frozen Music II, 2022

Fabric, ink and Acrylic on canvas

3.9 x 4.9 ft

\$6,000



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Peter Sullivan

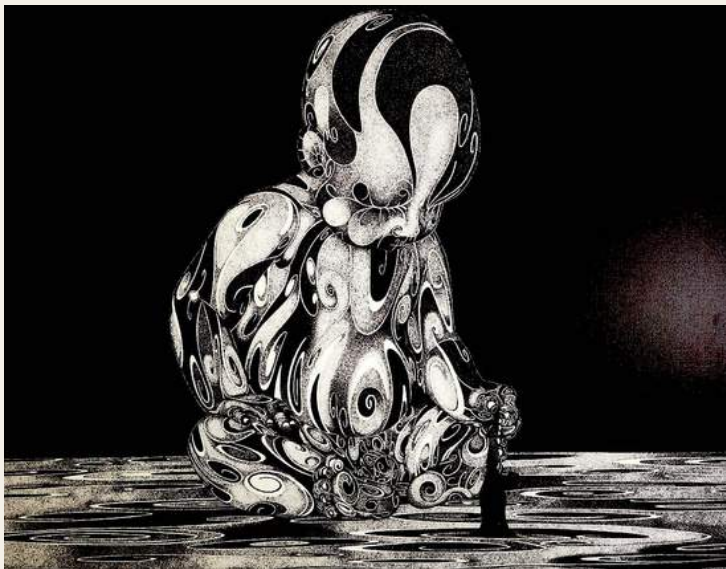
Peter Sullivan is a talented artist hailing from Springfield, Massachusetts, born on June 15, 1966. His journey through life and his diverse experiences have deeply influenced his artistic vision. Peter's educational path took him through Dorman Elementary, Doggan, Warner Middle School, Classical High School, and Morehouse College Cosmetic Surgery. While his early years also saw him excel as a wrestling champion, winning Western Massachusetts and State Championships from 1980 to 1984, it is his passion for art that has become his true calling.

As a teenager, Peter was an avid comic book collector and movie enthusiast. His love for comic book characters like X-Men and Spiderman inspired his artistic endeavors. He diligently followed the work of various comic book artists, drawing inspiration from their creative expressions. Peter's life journey took him around the world, with stints in Sweden where he became proficient in the language, and visits to France, Germany, and Paris. After his travels, he returned to the USA, where he got married and became a father of two children, a daughter, and a son.

Throughout his life, Peter developed a deep appreciation for art and shared this passion with his brother Mark, introducing him to the works of renowned artists like Keith Haring and Patrick Nagel, as well as the creations of Stan Lee and many others. Their shared experiences in the art world forged a lasting bond between them.

Peter's diverse experiences and interests, from wrestling to world travel, have shaped his artistic perspective. While his journey involved various personal and professional phases, it is his dedication to the world of art and his influence on those around him that define his legacy as an artist. Through his art, Peter Sullivan continues to connect with audiences and leave a lasting impact on the art world.





Cosmic Child, 1994

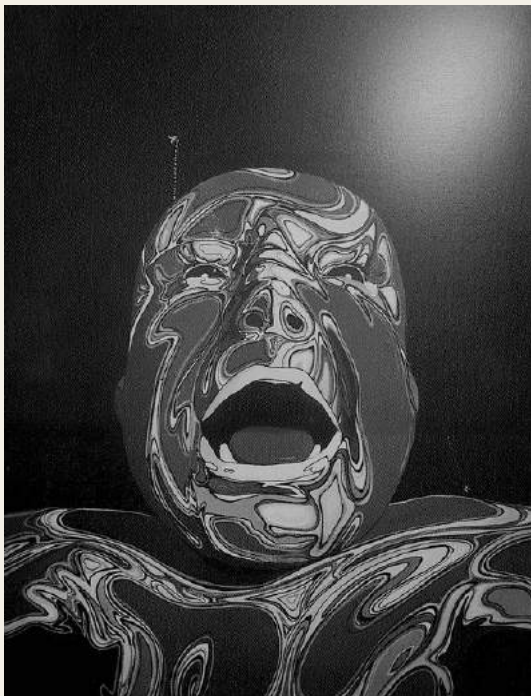
Acrylic on canvas

2.10 ft x 3.8 ft

(Sold)



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Birth, 1994
Acrylic on canvas
3.8 ft x 2.10ft
(Sold)





I see men as trees – I am Lē Genda, 1999

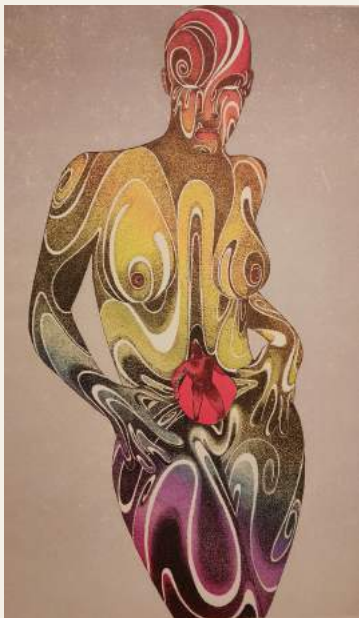
Acrylic on canvas

4 ft x 5 ft

(Sold)



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From the Womb Came The Man, 1998
Acrylic on canvas
6 ft x 4 ft
(Sold)



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Philippe Dodard

Philippe Dodard stands as a leading contemporary artist of the Caribbean and the African Diaspora, renowned for his profound impact on the world of art. Born in Port-au-Prince in 1954, Dodard's artistic journey began at an early age under the nurturing guidance of his parents, Georgette B and Étienne L Dodard. However, it was his enrollment in the "Poto Mitan," a free art school directed by the illustrious trio of Jean Claude "Tiga" Garoute, Patrick Vilaire, and Wilfrid "Frido" Casimir, that set the stage for his remarkable career.

While Dodard's passion for art took root in his formative years, his career truly blossomed in 1981 when the Marassa Gallery in Pétiön-Ville hosted his groundbreaking exhibition, themed "Aquatism." This pivotal moment marked the beginning of a journey that would take him to international acclaim, with his works gracing prestigious exhibitions like Arte Americas (2008), the Venice Biennale (1999), Biennale of Latin American Drawings in Santo Domingo (1997), and the Biennale of Caribbean and Central America Art in the Dominican Republic (1996). Philippe Dodard's artistic evolution transcended boundaries, seamlessly blending Haitian, Caribbean, and African iconographical elements to create intricate and multi-dimensional forms.

Despite his early artistic inclination, Dodard pursued formal education in accounting before delving into the world of fine arts. He honed his skills at the Academy of Fine Arts, now known as ENARTS, and furthered his expertise in educational graphics. Notably, he served as the head of the graphic department of the Deschamps publishing house and held the position of artistic director at the ironwork company "Multi-ad," a venture he co-founded with Monique Gardère. In the late '70s and early '80s, Dodard embarked on a spiritual and artistic journey, delving into Kripalu yoga, martial arts, and the science of Reiki. This profound exploration of the self and spirituality added a unique dimension to his artistry.



Philippe Dodard

Philippe Dodard's commitment extended beyond his canvas; he became the cultural advisor for Elisabeth D. Préval, the former First Lady of the Republic of Haiti, and established "Plas timoun," an art therapy center aimed at rehabilitating street children through the arts. He also played a pivotal role in the reconstruction of the historic iron market in Port-au-Prince after it was destroyed in the January 12 earthquake, preserving a symbol of national heritage.

In recognition of his exceptional contributions to the artistic world, Dodard initiated the "Dodard of the Year" prize, awarded annually to outstanding personalities in the artistic and sporting fields.

Dodard's work has not only sparked critical debates but has also demystified traditional notions of art. His paintings, characterized by their captivating and rebellious style, have transcended borders and inspired collaborations, such as with American fashion designer Donna Karan to develop Haitian handicrafts on an international scale.

Today, Philippe Dodard continues to make significant strides as the current director of the National Superior School of Art (ENARTS), upholding its mission to preserve Haitian culture and foster the influence of its art. His enduring legacy and artistic prowess have firmly established him as a luminary in the realm of Haitian contemporary art.

In summary, Philippe Dodard's artistic journey is a testament to the power of creativity, spirituality, and resilience, and his influence reaches far beyond the canvas. His multifaceted career reflects a deep commitment to preserving cultural heritage and promoting the transformative potential of art in society.



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The Crying Window, 2023

Acrylic on Canvas

48 x 60 inches

\$28,000



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Calling the Ancestors, 2023

Acrylic on Canvas

48 x 60 inches

\$28,000



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Les Mystères de la Nuit, 2023

Acrylic on Canvas

48 x 60 inches

\$28,000



Rom Isichei

Rom Isichei, a former graphic artist turned full-time painter, is renowned for his mixed-media paintings that showcase fractured faces in vibrant color combinations. Using palette knives and heavy impasto techniques, Isichei creates a range of emotions on each face, rendered ambiguous by dividing them into overlapping panels. Drawing from his training at the Yaba College of Technology, Isichei's paintings blend minimalist forms and expressive color manipulation, resulting in sophisticated and energetically charged artworks. His unique style has positioned him as one of the most successful Nigerian artists in recent years.



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Makes Me Wonder

Mixed Media

66 x 51 inches

\$22,500





Sam Ebohon

Sam Ebohon was born on November 30, 1970, in Lagos to Edo-Benin parents. Ebohon, a studio artist, graduated in 1990 with an HND (Higher National Diploma) from the prestigious Yaba College of Technology. Ebohon's artwork, characterized by fragmented human forms, showcases a unique blend of crisscross lines, varying shades, lights, and colors, resulting in abstract pieces that captivate and resonate with viewers. With a strong foundation in painting from Yaba College of Technology, Nigeria, and a Technical Teachers Certificate from the Federal College of Education, Ebohon's artistic prowess is admired and respected by fellow artists, collectors, and critics alike.

The kinetic brushwork Ebohon uses creates a blurry effect that acts to both veils and reveal beauty and elegance. Simultaneously, these painterly explorations definitively point toward a contemporary African concept of the sublime. Compact straight dashes combine with short strokes to dissolve into naturalistic forms seeking to define human existence within various thematic and social contexts. By creating a balance between technique and visual drama, Ebohon's artworks evoke playful visual effects through their use of seemingly out-of-focus imagery. As if seen through a glass prism, the images expand into reflections of motion.

Ebohon is a respected member of the prestigious Guild of Professional Artists of Nigeria and the Society of Nigerian Artists. In 2009 Ebohon was awarded the Gold Medal Prize at the Caterina de Medici painting competition in Florence, Italy. His paintings are widely represented in local and international art collections.



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Coronation Ceremony, 2020

Acrylic paint on canvas

60 x 60 inches

\$22,000



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Sanda Amadou

Sanda Amadou is an artist whose roots trace back to a Fulani community in Northern Benin. Born in 1978, he has led a multifaceted journey that encompasses his academic pursuit of a PhD in Sociolinguistics at the University of Ghana, Accra, and an artistic education nurtured through residencies and master's workshops. After residing in Lagos for several years, Sanda Amadou returned to Cotonou, Benin, in 2019. His artistic path was illuminated by his childhood fascination with the culture and tattoos of the nomadic Fulani people, an enduring source of inspiration that he continues to study and reinterpret.

Amadou's artistic evolution has given rise to a distinctive semi-abstract style of drawing and painting. His creative exploration revolves around depicting the universe, drawing profound inspiration from the awe-inspiring body marks of the Fulani people. The initial six years of his artistic career (1999-2005) were dedicated to an in-depth study of Fulani tattoos. His inaugural solo exhibition was held in Nyamey, Republic of Niger, in 2002 at the Palais des Congres.

From 2006 onwards, Sanda Amadou shifted his focus to delve into the universe of nomadic Fulani herdsman. He began to intertwine this exploration with external cultural influences, interweaving and connecting these diverse worlds through various mediums such as dance, poetry, and divinities studies. It was during his exploration of divinities that he embarked on a profound quest to understand the concept of sacredness.



Sanda Amadou

Amadou's works are characterized by an apparent adherence to rigorous geometry, constructing complex architectures that exude an intriguing playfulness and surprising fragility. His artistic language is built upon lines, circles, triangles, and quadrilaterals—semi-mathematical forms that are never quite perfect. These forms connect Fulani symbols of natural life with ropes at their base, resulting in imaginary shapes and grotesque figures that reveal a raw vulnerability, an ethereal quality, and a perpetual sense of motion. His creations invite viewers to catch a glimpse of an unreal essence, a world of wonder.

In his latest artistic endeavors, Sanda Amadou has ventured into the realm of 3D effects, experimenting with different textures and sculpting on canvas using plated synthetic hairs in various forms. His “Sacred Places” series employs these braids to craft sacred forest monasteries, serving as a metaphor for the urgent need to canonize and protect the natural environment while fostering a harmonious human relationship with nature.

Sanda Amadou is an artist of international acclaim, with recognition spanning both domestic and global spheres. He has contributed to numerous solo and collective exhibitions in Benin Republic, Togo, Ghana, Nigeria, South Africa, Senegal, Dubai, Germany, the Netherlands, and the United States (San Francisco and New York). His art has graced major international art exhibitions and fairs, including World Art Dubai, ARTX Lagos (Nigeria), and AKAA Paris (2021 and a solo exhibition in 2022). Sanda Amadou's work transcends borders, inviting viewers to explore the intersection of cultures and the profound essence of the universe.



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***Hidden Tears*, 2021**
Acrylic and ink on canvas
160 x 130 cm
\$5,000





***Resilience II*, 2021**

Acrylic and ink on canvas

160 x 130 cm

\$5,000



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***Humanism II*, 2021**

Acrylic and ink on canvas

130 x 160 cm

\$5,000



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Serge Diakota Mabilama

Serge Diakota Mabilama, also known as Serge Diama, is a visual artist who calls Kinshasa his home, where he both lives and passionately works. His artistic journey began with a solid foundation, as he graduated from the Academy of Fine Arts in Kinshasa. However, his thirst for knowledge and artistic exploration led him to further develop his skills and creativity through various workshops and residencies, collaborating with renowned photographers and KinArt Studio in Kinshasa. He has also sought inspiration and growth from prestigious international residencies, including AKDT (Libramont/Belgium), Art Omi (NY Gent/US), and the Montresso Foundation (Marrakech/Morocco).

Serge Diama is an artist known for his boundless experimentation, fearlessly venturing into a diverse array of disciplines and techniques. His artistic toolkit includes installations, performances, painting, collage, drawing, engravings with razorblades, photography, and prints. His work is characterized by an unwavering curiosity, constantly questioning, searching, and probing the world around him. Diama possesses a unique ability to seamlessly integrate these varied techniques into meticulous compositions, producing original and outspoken artworks adorned with vibrant Congolese flamboyance. Drawing inspiration from everyday life, as well as mundane objects such as plates, capsules, tables, beads, and more traditional surfaces, Diama engages in a continuous process of reimagining reality. He crafts this surrealistic reality using photographs, engravings, collage, drawing, and painting, forging images that compel viewers to reconsider the reality they perceive or should perceive. His art challenges the construction of our world, prompting fresh perspectives and new ways of making meaning.



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Serge Diakota Mabilama

In his most recent works, particularly within the "Unusual" and "Questions" series, Serge Diakota Mabilama transports us to a miniature world populated by surrealist figures, rich with symbolism, and blending elements from the past and present. Through meticulous applications of oil, collage, and pen on A4 and A3 coated paper, he explores themes of mixed identities and questions contemporary African societies. These works beckon us to contemplate our path forward, asking, "Quo vadis?"

Serge Diakota Mabilama's art has transcended borders, as he has participated in group and solo exhibitions around the world. His work has been showcased in DR Congo, South Africa, Tanzania, Morocco, Belgium, the Netherlands, Germany, and the United States. Through his bold experimentation and thought-provoking compositions, he invites viewers to join him on a journey of reimagining reality and exploring the intricate layers of contemporary African identity.

"With my works I create images of universal identities, breaking down the psychological borders and notion of hierarchy between communities. We need to evolve to more equitable societies and question what realities we create today, so we become better and happier people tomorrow"

Serge Diama (1988, also known as Serge Diakota Mabilama) has proved himself an experimentalist pur sang, venturing into various different disciplines and techniques, from installations and performances, painting, collage, drawing, engravings with razorblades to photography and prints. Questioning, searching and probing into the world around him, he seamlessly combines these different techniques into exact compositions. Original and outspoken, sometimes political views with strong images, lines and forms, always with this Congolese streak of colorful flamboyance.





Series/ QUESTIONS

Meditation, 2022

Oil painting on couché
paper 40 × 30 cm
\$3,000



Series/ QUESTIONS

NO Culture, NO Future, 2022 Oil

painting on couché paper
40 × 30 cm
\$3,000



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Series/ QUETIONS
***The culture is king*, 2022**
Oil painting on couché
paper 40 × 30 cm
\$3,000



Series/ QUETIONS
***Young Africa new generation*, 2022**
Oil painting on couché
paper 40 × 30 cm
\$3,000



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Series/ QUESTIONS

Untitled, 2022

Oil painting on couché
paper 45 × 30 cm
\$3,000



Series/ QUESTIONS

I love AFRICA, 2022

Oil painting on couché
paper 40 × 30 cm
\$3,000



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Series/ UNUSUAL

***Nouvelle identité 1*, 2022**

Collage oil painting and drawn
with pen on paper

30 × 21 cm

\$2,500



Series/ UNUSUAL

***Nouvelle identité 2*, 2022**

Collage oil painting and
drawn with pen on paper

30 × 21 cm

\$2,500



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Series/ UNUSUAL

Nouvelle identité 3, 2022

Collage oil painting and
drawn with pen on paper

30 × 21 cm

\$2,500



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Series/ UNUSUAL

New king, 2022

Collage oil painting
on couché paper

30 × 21 cm

\$2,500



Series/ UNUSUAL

Streng portrait 1, 2022

Collage oil painting and drawn
with pen on paper 30 × 21 cm
\$2,500



Series/ UNUSUAL

Streng portrait 2, 2022

Collage oil painting and drawn
with pen on paper
30 × 21 cm
\$2500



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Series/UNUSUAL Streng portrait 3, 2022

Collage oil painting and drawn
with pen on paper

30 × 21 cm

\$2500



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**Series/UNUSUAL
Streng portrait 4, 2022**

Collage oil painting and drawn
with pen on paper

30 × 21 cm

\$2500



Shaunda Holloway

Shaunda Sekai Holloway is an artist, curator, teacher, and writer working in New Haven and Hamden. Recently, she curated the "Remember My Struggle: Kae Me Br3" exhibition at Southern Connecticut State University, as a part of SCSU's "1619: A Week of Commemoration" series.

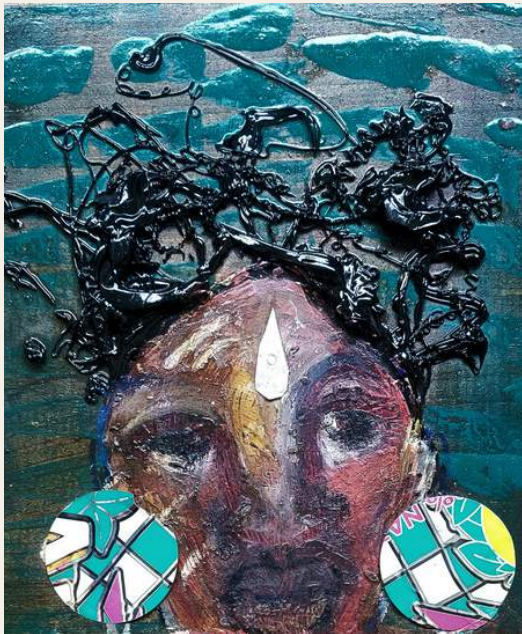
Holloway's writing has been published in ESSENCE magazine, CT Post, the Inner City News, New Haven Review, Stand Our Ground: Poems for Trayvon Martin and Marissa Alexander and other publications. Her paintings and prints have been exhibited throughout the East Coast, and across the globe, including New Delhi, India.

Most recently, Holloway was named a 2020 New Haven Arts Award recipient.



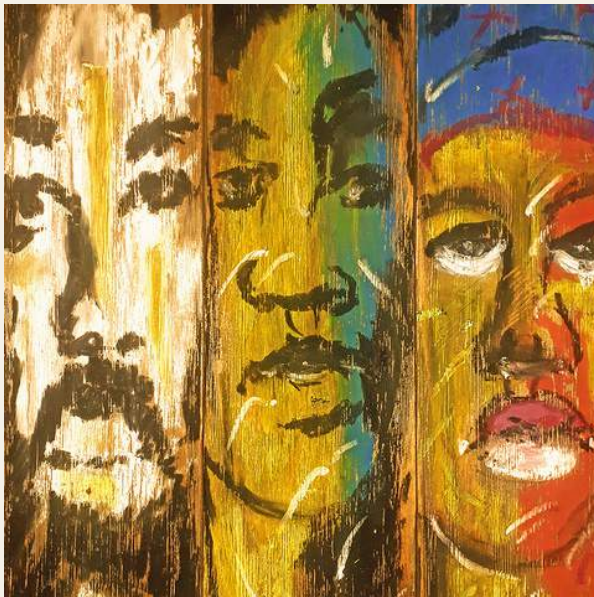
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***Synergy*, 2023**
Acrylic/Metal/Pastel/Wood
9.5 x 9.5 inches
\$500.00



People of Color Triptych, 2023

Acrylic/Charcoal/Oil

3.5 x 12 inches (All)

\$600.00



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Shayee Awoyomi

Oluwaseyi Awoyomi (Shayee) is a multifaceted Nigerian artist, a natural-born polymath immersed in a lineage of artistic brilliance, born into a family of visual and performing artists. Her parents are the famous Nike Okundaye and Prince Twins Seven-Seven. She started at the tender age of three, dancing, singing, and doing textile and painting alongside her mother, Nike Okundaye. She has always found a way to infuse her artistic background and talent in every area of her life. She holds a Bachelor's Degree in Entertainment Technology from the New York City College of Technology. Her ambition is to preserve and promote, to the best of her ability and capacity, the various art media from the generation of the Osogbo School of Art to which her parents belong. She grew up in an artistic village and can remember vividly following her mother to different textile markets in search of unique Adire cloths.

Shayee derives energy from the patterns in the traditional Adire of the Yoruba people, carrying on their unspoken communication language patterns in all of her works. She has collaborated with various organizations on the art of Adire, the resilience of the women, and their unspoken dialogue. Shayee has worked with reputable organizations such as the Harlem Needle Arts on multiple projects, workshops, commissioned artwork, installations, and shows. In addition, she has collaborated with organizations such as the Bring Back Our Girls, Black Philanthropy Network, NYS Assemblywoman Rodney Bichotte, Riverside Church, National Black Theater, Nike Art Gallery, and Brooklyn Art Council, NY Citicorp Artist. She is professionally affiliated to Nike Art Center for Art and Culture, Brooklyn Art Council, Harlem Needle Arts, Artorty Inc, Huntington Art Council and Art League of Long Island. Versatility defines Shayee as she fearlessly traverses various mediums, considering art a universal language. Each artistic endeavor is a unique means of communication, a dialect expressing her vision. In her evolving narrative, Shayee weaves threads of creativity inspired by her heritage's rich legacy and the limitless possibilities of artistic expression.



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linadevertent Connection, 2018

Acrylic, pen & ink on canvas 48 x

36 inches

\$5,500



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Sidney Blu

Sidney Blu (Nigerian) is a fine artist and entrepreneur known for his paintings, figurines & clothing. Blu spent the majority of his childhood in Benin-City, Nigeria. Born into a family of sculptors well known in the region for bronze casting, he spent a chunk of his childhood with his uncle who are the bronze casters of Igun Street in the ancient city of Benin; as time went on Blu would often sit for hours drawing on paper his favorite cartoons and build toy houses, planes, cars and boats from scraps he found all over the place, he would also create fictional characters and build up stories / scenes in his mind and act them out for his peers as entertainment.

The Nigerian high school educational system divides its students into arts, social sciences and science classes and it was highly forbidden to take classes that were not in your curriculum, so Blu would often sneak into the arts class and was punished so many times for it but he kept coming back; eventually the arts teacher at the time Mr. Bitiboye Davies allowed Blu take classes from outside the classroom or window. Seeing how invested in art Blu was, Mr Davies took Blu under his wings and would go on to help him develop as an artist. In high school, Blu's painting of the Virgin Mary got national recognition and caught the eye of the local media stations eventually he became the first and only student in the history of his high school (Immaculate Conception College) to win an arts award as a science student for the best in creativity. Blu has a Bachelor's degree in information systems.



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Sidney Blu

He moved to the United States in 2017 and since then has successfully established a very strong and dominant style, evolving very rapidly Sidney Blu is regarded as one of the most promising talents coming out of Africa.

The most prominent themes in his work revolve around love and triumph. Having struggled with anxiety from a very young age Sidney uses his canvas as a diary, sharing stories of his life with us. Most of which is him overcoming and becoming.

If we take a deep dive into the artist's catalog, you will notice a candid discussion unfolding: Blu doesn't shy away from showing his past on canvas. He is not aloof with the viewer, he is open and honest. Blu is very physical with his approach and in all of his works, the artist uses his hands in conjunction with a brush. In Every painting, his chosen material are acrylic and oil pastel; a process he has repeated over and over again coupled with his color palette, and has now become the very strong style associated with the artist, coupled with his signature look is what distinguishes Blu from past artists and his contemporaries. The artist has made azure blue synonymous with his work's aesthetic. Symbolic of states such as calmness and serenity, Blu uses this color to attract viewers.



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***Dios aprieta pero no ahoga*, 2023**

Acrylic and oil pastel on wood panel

4 ft x 8 ft

\$8,000



Stephen Osuchukwu

Stephen Osuchukwu's charcoal drawings show his fascination with everyday life. His large scale realistic drawings on canvas is often a surprise when considered alongside his contemporaries who engage with conceptual and abstract forms.

Born on the 6th of June, 1984, and raised in Benin City, Stephen Osuchukwu is an artist with a passion for painting, sculpture, and comedy. Stephen Osuchukwu attended Idaeken primary school Benin City from 1987 to 1992 and Holy Trinity grammar school, Sabongida Ora, Edo state in 1999. He obtained an Ordinary National Diploma in Painting and General Arts in 2005, and a Higher National Diploma in Sculpture in 2009 from Auchi Polytechnic where he was awarded the Rectors award as the best graduating student in Sculpture.



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Family Meeting
Charcoal on Canvas
48 x 36 inches
\$15,000





The New Age

Charcoal, Textile on Canvas

48 x 48 inches

\$15,000



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Tasaneé Durrett

I'm a multidisciplinary artist based in Orlando Florida. I obtained a degree in architecture at the University of Arizona in 2017. During my studies in architecture, I translated my own art journey into visual storytelling about Black and Brown communities that make up the vibrancy of spaces that we live in. While my journey started in architecture, it was painting that helped me find solace and healing after escaping an abusive relationship. Painting became my outlet for releasing emotions and regaining strength. Today, my art narrates tales of happiness, positivity, and abundance, aiming to assist others in their healing journeys.

My work can be described as a mix between abstraction, pointillism, and continuous contour line art. I take an intricate yet fantastical approach to my work by focusing on the details. My works are mainly figurative with a focus on portraiture. The inspiration behind my work stems from my personal experience for liberation and connection to my inner self and ancestral roots. Emotional and spiritual healing is a common theme throughout my work as I explore how Black and Brown people occupy space in a time that is yearning for liberation and healing. I capture these moments with a unique and experimental use of colors and texture, which creates a sense of calmness out of a very deep and complex topic. I exaggerate the figures as it symbolizes a way of confronting oneself. You'll also notice slight displacement in a beautiful way stemming from my focus of celebrating the abundance of the Black and Brown community.



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Tasaneé Durrett

Artist Statement

My work shines a light on the often-neglected realm of psychological and spiritual healing within the Black and Brown context. I believe in the power of art to empower and mend, so each piece I create is a step towards fostering joy and honoring the abundance of the Black and Brown tapestry.

I employ continuous contour line painting and wire sculpture to explore the depths of healing, isolation, and emotional transformation within Black diasporic communities. Through vibrant colors, ancestral marks, and the beauty of flora, I merge my Afro-Indigenous roots with the shared experiences of my community.

My artistic journey began as a quest for personal freedom. It became about breaking the chains that held me back from embracing my true self. Liberation, for me, means being unapologetically authentic. Painting became my therapy, a way to disconnect from the noise around and just be.

As I paint, I find solace in reflection, imagination, and a spiritual guidance that transcends the canvas. This process brings me closer to myself, an intimate communion that counters the emotional and spiritual disconnection so prevalent today. In a world where we often lose touch with our inner selves, my art invites you to join me in this journey of self-discovery, healing, and celebrating the beauty of the Black and Brown spirit.



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S.I.S.

Acrylic on Canvas

36 x 48 x 2 inches

\$6,300

“S.I.S” is about the beauty of sisterhood- soul sisters that is. The deep connection and bond that women can have with each other in a safe place without judgment. Friendship between sistas, connected as each other’s mirrors.



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***Ujima*, 2023**

Acrylic on canvas

48 x 36 x 2 inches

Framed: 50 x 38 x 2 inches

(Sold)

"UJIMA" explores a communal Black diaspora movement for an abundance of knowledge and positivity. "We're all cogs in a wheel working to perpetuate our culture forward," Benny Andrews said. As time passes, so does our progress toward a Black utopia powered by the creative minds, hands, and souls of Black and Brown people. As a Black woman from the diaspora, I believe that Black and Brown people must work together and take collective responsibility to build a better and more bountiful culture.



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The Water That Took Us Home, 2022

Acrylic on canvas

48 x 24 x 2 inches

Framed: 50 x 26 x 2 inches

(Sold)

THE WATER THAT TOOK US HOME" tells the story of how the Igbo community decided to end their lives then to be enslaved. The story on choosing their freedom over slavery is a very powerful outlook of choosing between life and death.



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I'm So Pretty, 2022

Acrylic On Canvas 48 x 36 x 2 inches

Framed: 50 x 38 x 2 inches

\$6,300

"I'M SO PRETTY" focuses on the authenticity of culture and ancestral meanings behind headwear. The headpiece is a symbol of the crown in the crown is one of the most important human aspects from a psychological viewpoint. The crown is sacred. It is unique to each and every person. The woman you see here is from an East African tribe. She wears her headdress proudly showcasing royal blues, purples, and golds. The scale of her crown outweighs any of the negativity that she faces in her life. She wears her crown proudly as she treads forward, never looking back in her path. The scarifications on her face symbolize fertility and strength according to her tribal practices. She is not only a very confident woman, she is also loving of herself and others, nurturing in ways that no one else understands. She is authentically her.



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Tola Wewe

Tola Wewe is a visual artist from Ondo State in Nigeria and was born in 1959. He trained and graduated with a degree in Fine Arts from the University of Ife, Osun State in 1983. He then went on to obtain a Masters degree in African Visual Arts from the University of Ibadan, Oyo State in 1986. He worked as a cartoonist before becoming a full time studio artist in 1991. He is also a founding member of Ona movement, which emerged in February 1989. The movement is a group of scholars, critics and practicing artists committed to pursuing artistic excellence through the adaptation and interpretation of traditional materials and methods, forms and styles of contemporary Yoruba art and design. He has participated in various group shows locally and internationally, as well as many solo exhibitions.

Tola Wewe was also a Commissioner for Culture and Tourism in Ondo State in Nigeria. Even while holding a governmental position, he continued to find time to paint whilst promoting tourism in Ondo which contributed to Nigerian tourism as a whole. During his tenure, he was responsible for the organisation of the Mare annual Festival, which involved mountain climbing, cultural activities like music, dance, drama and marathon race. He also organised the first international conference on culture in Akure, where international scholars, culture practitioners from different parts of the world came together to discuss 'Culture and the Challenges of Development in Nigeria.'



Tola Wewe

Wewe's style stands out, which some might liken to oshogbo art movement in terms of form and shape. Although, you can easily identify his piece at a first glance. His unique style has influenced many, some of which I saw when I visited Nike's Art and Cultural Centre in Abuja.

The renowned artist who sees himself more as a witness than an author said "communicating with the spirits of the ancestors, and drawing out the invisible spirits, the anjonnu, emere and the ebora, who make the artworks. I am the vehicle, and they are the drivers. We go on these strange journeys to the most remote ends of imaginative experience' Wewe credit his style of painting to the Ona symbols of the Yoruba culture. This he said remains his main source of inspiration, and his themes dwell on the traditional myths of his native Yoruba culture.



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Captured in Wisdom
Acrylic, pen & ink on canvas
40 x 40 inches
\$22,000



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The Delegate
Acrylic, Pen & ink on canvas
47 x 45 inches
\$15,000



Uzoma Samuel Anyanwu

Uzoma Samuel Anyanwu (Uzo), is an artist whose creative journey has been shaped by a restless passion for craft, a curious nature, and a creative upbringing. Inspired by his mother, a skilled seamstress, Uzo's affinity for working with fabrics emerged at a young age. His artworks embody a global perspective, featuring numerous fabric pieces sourced from different cultures and woven together to reveal diverse motifs and symbols. Uzo's recent collaborations in China have deepened his understanding of inter-cultural exchange, and his artistic achievements include winning prizes in national and international art competitions, showcasing his expertise in recycled art. Born in 1981, Uzo holds a B.A. in Fine Art and Design from the University of Port Harcourt in Nigeria, with a focus on painting.



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Queens Head (Sisi Eko)

Acrylic, Ink & Pastel on Canvas

58 x 58 inches

\$15,000



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Nostalgia
Acrylic, Ink & Pastel on
Canvas
\$15,000



Yrneh Gabon

Yrneh Gabon is a Jamaican-born, Multi-disciplinary, Mixed media and performance artist based in Los Angeles. Having graduated from the University of Southern California (USC) BFA with (Hons) and Otis College of Arts and Design, (MFA). Yrneh's practice seeks to balance and intersect artistic representation with social activism and social commentary, particularly regarding issues pertinent to Africa and people within its Diaspora. In 2014, after travels and research in Tanzania, Jamaica and across America, Gabon was given his first solo and major body of work at the California African American Museum CAAM entitled "Visibly Invisible" Albinism in Tanzania, Jamaica, and the USA through his eyes. "Visibly Invisible" Focused on the killings, the hunting and mistreatment of people born with Albinism, and brought attention to the plight of people living with Albinism particularly in East Africa and was instrumental in speaking at the United Nations, in New York advocating for the passing of the bill that protects people with Albinism around the world. His ongoing project is an Operetta on ecological Climate Change entitled "Mamba Mi Tell Yu/Listen Up Take Note" bringing awareness to the nexus of ecological climate change dealing with fire and water and now salt.

In 2017, Gabon completed a summer residency at the Fundación Sebastián in Mexico City, Mexico. His work, entitled "Roots and Symbols," explored the invisible people of African heritage in Mexico and the lack of equitable resources in communities of color in the black coastal Mexico. Gabon has held exhibitions in New York, California and internationally in Vancouver Canada, Dakar Senegal and Jamaica, West Indies. In December 2018, Gabon had the distinct honor and privilege to be one of the featured international artists at the Musée des Civilisations Noires inaugural exhibition in Dakar, Senegal.



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Yrneh Gabon

Gabon was invited to exhibit in the Summer 2019 at the National Gallery and was a Guest Speaker at “Mi and Me Suitcase” Earl Warner Foundation, at the University of the West Indies (UWI) HQ fundraiser benefiting Scholarships for arts students, in Jamaica. A true artist in heart and soul, Gabon has been in the arts and entertainment for over 35 years and has worked as a poet, actor/singer, award winning director, producer, playwright, special effects make-up artist and creative director. Gabon’s purpose and aim continues to use of all mediums of art as a tool for empowerment, social activism and social commentary regarding issues surrounding Africa and its Diaspora. His work continues to create new narratives and extend dialogue between Africa and its Diaspora, both in the first and the developing world. Gabon 2022 Dakar biennale selecting “Salt” was inspired by his travels to Lac Rose in Senegal and explores the intersection of salt as a commodity in Africa and the United States. His upcoming Fulbright fellowship will take him to Southern African country of Botswana, where he will research the impact of Social to people, the ecological climate change in the Okavango Delta and Lake Makgadikgadi Salt Ponds 2023-24.

“It is my mission to use my Fine Arts Practice to re-educate and address the inequities within underserved communities and reconstruct a narrative, that bridge us as a people facing social, ecological, Historical and political climate change in the future”. There is something inspirational seeing with the mind’s eyes and speaking from the heart. We need to speak less and do more for positive and social empowerment.



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Gimmi Sheltah, 2023

Mixed media on canvas

47 x 87 inches

\$30,000

The philosophical foundation of "Gimmi Sheltah," a Jamaican colloquialism translating to "give me shelter," encapsulates a profound plea for safety, love, and security—a poignant cry reverberating against the backdrop of contemporary global deficiencies in these essential facets. Stemming from my latest artistic endeavor, "Spirit Lead Me," this piece is from the current body of work and forthcoming solo exhibition scheduled for February 2024. The figure, adorned in an opulent white grand Boubou—a vestment steeped in West African Senegalese tradition—serves as a canvas for self-expression, acting as both a conduit for messages and a celebratory medium elevating the human spirit. The inclusion of reptilian and amphibian motifs, coupled with intersecting lines, acts as an invocation of unseen forces, promoting an acute awareness of life's intricate ballet between balance, cycles, and the perpetual interplay of predators and prey.





No Flowers Please, 2023

C print

24 x 36 inches

\$2,500

The photographic portrayal featuring Sena, a young man from Joal, Senegal, surrounded by the vibrant hues of Bougainvillea Flowers, encapsulates a moment frozen in time from the year 2018. Titled "No Flowers Please," this composition draws its narrative impetus from a profound encounter in Senegal, wherein the pursuit of a florist to express gratitude was met with a profound realization. The subject, instead of harboring an affinity for floral gestures, articulated a preference for sustenance in the form of food, fruits, vegetables, or financial assistance. This experiential revelation underscores the significance of meeting individuals at the nexus of their tangible needs while illuminating the empowerment derived from responsive engagement.



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The Auction Block, 2023

Giclee

26.5 x 35 inches

\$750

Unveiled during my inaugural exhibition at Ponder Kone Art Space by CCH Pounder in 2008, "The Auction Block" resonates as a somber reflection on the enduring legacy of the Atlantic slave trade. Analogous to the merciless transactions of our forebears, this piece transcends gender and age, unflinchingly bearing witness to the commodification of human lives. Within the overarching thematic arc of "River Denial," this work underscores the historical entwining of Christianity, symbolized by the cross, with the brutal crucible of the Atlantic slave trade spanning 1526 to 1867. A stark reminder that the echoes of this grim past persist in the present, manifesting in facets as diverse as the arts, sports, entertainment, education, and various sectors of the business landscape.



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Mining Family, 2023

Ciclee

26.5 x 35 inches

\$1,200

"Mining Family" serves as a poignant exploration of familial collaboration against the backdrop of laborious salt mining at Lac Rose (Pink Lake) in Senegal. Capturing the ethereal bond shared by a woman with a child on her back and a man navigating a boat laden with salt, this tableau delves into the universal theme of labor's exigency and the often dehumanizing conditions endemic to mining practices across the African continent. This work, born out of a commitment to veracious representation, underscores the imperative of contextual understanding and factual inquiry in the artistic process.





Just Another Day, 2023

C Print

26.5 x 36 inches

\$2,500

Just Another Day" is a visceral encapsulation of the quotidian struggles etched into the saline shores of Lake Retba, renowned as Pink Lake. With approximately 40% salinity, this aquatic landscape serves as a crucible for men immersed in chest-height waters, tirelessly excavating salt from the lake bed. Beyond the visual aesthetic, this project metamorphoses into a broader exploration of the social and ecological ramifications of labor, provocatively engaging with the tenets of civil responsibility. The title, "Just Another Day," assumes a nuanced resonance as a rhetorical rejoinder to the pervasive apathy toward those relegated to society's margins.



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Me And My Suitcase, 2023

(Special embellished limited
edition) Giclee Print work on paper
24 x 36 inches
\$1,000

"Me and My Suitcase" assumes a multifaceted narrative, symbolic of the complex interplay between roots and branches within the African diaspora. Offering a poignant homage to the Windrush Generation, denoting the influx of Caribbean immigrants to Britain between 1948 and the 1971 Immigration Act, this artwork transcends mere aesthetic representation. Delving into the historical depths, it confronts the exploitation reminiscent of Mammy/nannies, while also holding the British Government accountable for its historical perpetuation of racism. The titular phrase, "Me and My Suitcase," imbues the narrative with a profound ethos of individuality and ownership, encapsulating a nomadic yet meticulously organized identity throughout history and time.



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Yusuf Durudola

My art develops from my ability to infuse different art forms into my performance art, thus projecting issues that surround human existence. It also explores issues of environmental pollution, echo system, socio-political imbalance, festivities, culture and sensitisation. My practice seeks to engage and spur human minds to consciousness.

Yusuf Durodola is a Lagos-based multidisciplinary Nigerian artist. Obtained a Nigeria Certificate in Education from the Department of Fine and Applied Arts, Federal College of Education (Technical) Akoka, Lagos, majoring in Painting and Graphics and obtained a degree in Visual Arts from University of Lagos, Nigeria. Yusuf is a prolific and versatile painter, graphic designer, art instructor, recycle, and video/performance artist. He took part in a residency programme, workshops, seminars, solo and group performances. His works are displayed in local and international private spaces and galleries. He belongs to many art organizations, and served as a resource person, moderator, creative director and facilitator for many art projects. He is a Guinness World Record Achiever (Largest Painting by Number) for Ecole de dessin, Lagos, Nigeria and won several awards to his credit. Since 2006 till date, he has worked as an art educator, especially for teenagers at different levels.





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For How Long
Acrylic, Ink & Pastel on Canvas
73.6 x 58.2 inches
\$23,000