

EXHIBITION OF PAINTINGS BY
Gbenga Orimoloye

“It is impossible to view his work and not feel uplifted, with a fresh hope in potential of the human spirit. Most of his portfolio can be viewed simply for the beauty he commits to his art, but there is a strong allegorical and metaphorical dimension to his painting that offers even more to the viewer who spends longer savouring the images he has created. Orimoloye’s work is at once lyrical and poetic: like a ballet dancer he gracefully celebrates the joy in those he portrays, allowing them to speak through his canvas. And in allowing them a voice he wins an audience for himself.”

- *Colin M. Blakely* [Orimoloye; the voice of the artist, 2006]

“Gbenga Orimoloye is an artist with contemporary visual poetry rendered in utmost simplicity and faithfulness. His works provide erudition, delight, freedom and individuality in modern art deliberations.”

- *Rukeme Noserime* [Gbenga Orimoloye’s spatial spontaniety and attroupement, 1997]

“In his works, one can see his belief in creative and artistic liberty, identity and originality.”

- *David H. Dale* [Foreword, “Colourful Moments”, 1997]

“His paintings deal not only with tensions between opposites, abstract and realistic insertions; but also of a vivid focus on content within the domination of formalistic elements.”

- *Mike Omoighe* [A clear dream and vision “Vivid Impressions”, 1992]

Catalogue of the exhibition “Iwa” by Gbenga Orimoloye
at Nike Art & Culture Centre, Lekki, Lagos
2 - 11 July 2011

Photography and design by Gbenga Orimoloye.
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www.orimoloye.com
On twitter: <http://twitter.com/orimoloye>

.. but the Father that dwelleth in me, he doeth the works.
John 14: 10b

Cover (Detail): Elo ni tatase, 2011, oil on board, 123 x 81 cm

GBENGA ORIMOLOYE AND IWA

Gbenga Orimoloye is an artist who showed promise right from his student days at Yaba College of Technology in Lagos. He, like a few others I know, seems to have charted a course for himself and is following it passionately with all determination. Although now a Nigerian in the Diaspora, his works show convincingly that he is very much connected to his roots. His themes usually have the Nigerian flavour running through them.

His planned solo exhibition ‘Iwa’ is coming up in Lagos almost nine years after ‘Iya ni wura’ in 2002 at the Didi museum also in Lagos. Something tells me that henceforth we are going to be seeing him more often for shows in Nigeria.

Gbenga Orimoloye has an amiable but quiet disposition, but still water runs very deep. Behind that quiet façade is a creative aggression and energy quite visible in his works. I have followed his development since his student days, the commitment, hard work and determination he showed then is still very much visible. I think I can safely say that most of his classmates are no longer involved in studio practice.

Although he uses water colour quite well, I believe his medium of preference is oil applied with palette knives with rich and heavily layered impasto. A warrior doesn’t go to war with his weakest weapon. Orimoloye is fast becoming a master of impasto painting. He remains true to himself and has not allowed himself to be contaminated by the fashion for abstract paintings and installations. He is undoubtedly a good draughtsman who continues to elevate his skills through hard work.

He obviously currently derives his artistic inspiration from gaily dressed Yoruba women with gele (head tie) and rural southern Nigerian scenes of peasants in their daily occupation.

From the privileged preview of the images that he so kindly forwarded to me, one could see works in five broad groups. The first are the women with the head ties (gele) either in single or group compositions such as the iwa le wa series. The second is the landscape series that include canoes at the riverside and market scene compositions. The third are the portraits either in water colour or oil paint. And lastly the single figure compositions in water colour and a few in oil paint.

The element that found its way into Gbenga Orimoloye’s work from the beginning and up to now is that vital creative energy which seems to show through, revealing an aptitude for expressing sensation which has made him an independent painter always in search of renewal.

He doesn’t indulge in photo realism or get bugged down by unnecessary details. He also doesn’t set to copy nature but to interpret it. The freedom with which he simply sifts elements in a composition that will best convey his message is quite interesting. Most of his figures in group compositions are invariably faceless but they still remind us of people we know. There is something poetic about his works. The dramatic use of light which enhances his paintings aesthetic values make his works impressionistic but without the colours of the impressionists. His paintings have forms and structure.

Light is a decisive factor of expression in his works. He uses light to model forms. His figures and other forms are usually dark browns and grey silhouetted against a luminous background. He can reconstitute a landscape with patches of colours, exhibiting a delicate inner poetry supported by warm greys and dark tones juxtaposed by his favorite red tones. He keeps pushing the envelope in the area of material exploration and exploitation. The ability to express something in a suggestive way by means of a few brief strokes of the palette knife concisely without giving all the details is the hallmark of his work, yet they have expressive qualities within those limitations.

A few months ago, I started working on a project with a lady who has just a passing interest in art. Apparently one of her friends called her attention to some paintings she stumbled upon on the internet and she forwarded it to her. She was ecstatic and insisted I must see the incredible and amazing works. She

forwarded the images to me and behold they were Gbenga Orimoloye’s works, my former student. I was filled with pride. I simply told her to be patient and that the best from him is yet to come.

Happy viewing.

Kolade Oshinowo
Former President,
Society of Nigerian Artists.



Omo danfo Oil on board, 2010 69 x 62 cm.



Girl in yellow gele (Iwa le wa genre) Oil on board, 2011 100 x 61 cm.

ECHOES FROM DIASPORA

Since the last time I contributed to Gbenga Orimoloye's first solo exhibition "Vivid Impressions", in 1992 much water has passed under the bridge, especially in Lagos State of Nigeria. But asking me again to write a foreword to his July 2011 show titled "Iwa", a collection of works produced in his studio in Essex UK, gives me a feeling of lost and found, a certain heart-warming reconnection with an artist whose work I so much admire and an artist with whom I have had an endearing relationship dating back to our days together in the mid-nineties at Yaba College of Technology. My relationship with Gbenga has been a dynamic ride from student to colleague as faculty in the department of fine art, school of art design and print, Yaba College of Technology and now, as a friend. Indeed, the only thing that has not changed in our relationship is the close tie that has kept us going even when distance has proved difficult for us to see face to face.

Gbenga Orimoloye, like most Nigerians in Diaspora, spent his idle time online reading and following the happenings in his native country Nigeria. I can say that for certain because I know it for a fact that most Nigerians of his intellectual pedigree, including this writer, also spend their time online following events around the world despite the high cost and epileptic nature of internet and of course what with the incessant power outage. Mounting one of these monitoring gadgets via the internet in Essex, Gbenga was able to track me down in Lagos and was excited to ask me to do what I did for his first solo exhibition when he just graduated from the fine art department of Yaba Tech.

I accepted without hesitation. For me it was another opportunity for another visual feast such as I had with his first solo exhibition in Lagos many years back in 1992. But the situation when I wrote the foreword to his first solo exhibition was far different from what it is now. This difference is not just due to calendar but to the fact that boys are now men. With a click of the button and an entry in most keyboards, one can enter into the cyber space and follow things more easily.

Now Gbenga has taken advantage of the new media to present his works making it possible for his audience to follow his progress: physical exhibition, website(s), blog(s), and auctions are the platforms at his disposal. But more importantly, then my foreword was only bearing witness to a young artist trying to find his voice, an effort that drew some of the fiercest criticism by those who were in fact merely indulging in self-gratification. This was evident at faculty meeting where individual student's effort tabled for discussion with a view to addressing the problems of students' work ethic/outcome. Those who were taken aback by his boldness in defying traditional approach to painting of a palette that comprises of a careful spread of mid tones of secondary and tertiary colors were upset by his palette knife spread of raw primary colors on a canvas covered in rich grey regardless of the composition. This was exactly what the fauve artists experienced in the early nineteenth century. Gbenga was the wild beast [employing the strategy of fauve artists] of his class, except that his paintings were completely covered and less detailed.

Gbenga a Yoruba from South Western Nigeria draws his inspiration from parties popularly, referred to as "Owanbe" where peers dress in the same fabulous attires that are truncated by very bright head ties of mostly primary colors. It was his attempt in those days to discover his voice, a style not readily accepted as a painting style in the classroom. In the painting section of the fine art department, in the early and up to late nineties, when I used to frequent the painting studio, students had two portfolios, one for the teacher and the other for the individual student which was shown only to outsiders. Funny enough, it was that freshness some of us, outsiders, saw in his works in the painting section where he had subliminal influence on some who were of his fiercest critics but who themselves reflected that influence in their own paintings later. The egg has certainly come before the chick! The artist before the student! That was my position then, stressing that what was expected of teachers was to build confidence in their students through guidance in line with course guideline so as to ensure an outcome that was uniquely the student's. Teachers are facilitators who through catalytic reaction benefit from symbiotic relationship with their students. Teaching is an exchange and teachers should be bold to acknowledge this because they are facilitators in the classroom or workshop to cause things happen. This scenario stirs up another issue regarding this current body of work, which was made in Essex for Nigerian audience.

There are bound to be some *hunhunhuns* like what greeted the appointment of Bianca Ojukwu as ambassador on Diaspora matters. The title of this foreword is in consonance with the appointment of Bianca Ojukwu as the Special Assistant in the Presidency on Diaspora matters. These reactions about her appointment were based on the fact that she resides in Nigeria. Some will say the same about Gbenga's works but my response is the same, that physically, the body may be away from Nigeria but the mind hardly leaves. Besides, Gbenga Orimoloye left these shores as a full adult. So away from Nigeria and from skeptics, his voice can only grow louder and his palette knife application bolder. To enable me do the foreword to this exhibition, Gbenga had to set up a blog to his recent exploits on canvas which are some of the works that will grace the July show.

Gbenga Orimoloye the risk taker who quit teaching for self-employment when most practicing painters were seeking refuge in paid jobs is again doing something that looks like swimming against the tide. He is at a period presumed to be off season in gallery business because the bulk of patrons who are mainly expatriates will be on their summer vacation. Artists in Diaspora who venture to come to Nigeria at this time take the double risks of walking away from the peak of gallery businesses in Europe and America to another presumed off season in Nigeria. With all the months of the peak seasons already booked by local artists, artists in Diaspora are left with no other options but to take their gamble in the off seasons for galleries in Lagos. Apart from the fact of local artists crowding the early part of the season's calendar, galleries in Lagos generally operate like the python that waits for its bait to wander into its den.

The body of works in this show titled "Iwa" provides a valuable insight into the working of the mind of the average artist/scholar in Diaspora. Distance is no longer a hindrance to articulating issues that are of interest to anybody regardless his or her locus. Gbenga utilized the magic of modern day means of communications and the oral traditional method to collate ideas that are irresistible to his canvas. The lack of details in his figures in most of his subjects becomes the mirror through which his audience views his world. It was thus not surprising when a viewer at one of his exhibitions in Canada identified a parent in one of the women in



After the morning showers Oil on board, 2011 123 x 81 cm.

the “Owanbe” series. The women in his paintings lack any recognizable features of contemporary Nigeria and even his general world of fashion has successfully dismantled such profiles that cast women in categories or classifications based on ethnicity or nationality. As they say, fashion has gone fully ballistic, and now women wear extensions made of hair from horses or synthetic or simulated material from women outside their own cultures. These appropriations are not different from what Gbenga Orimoloye is doing with scanty detailed features of his women, dissolving the mask of complexities arising from their make-up, and making the new character simply assume trends that are still associated with the locality but not exclusively ethnic.

It was because this strategy proved so effective that the woman in Canada whom we referred to earlier was able to make connections with one of the characters in Gbenga’s works during an exhibition there.

“Once at an exhibition in Canada, a woman approached me and made a very persuasive case that a figure in one of my paintings on display at that show, looked very much like her mum. Incidentally, I completely leave out facial details in most of my life compositions, including the one she was talking about. Listening to her, I began to realize that in each viewer exists disposition for detail; hence, interaction between viewer and artwork engages them somewhat, in the creation process.

Needless to say, I was fascinated with how she was able to connect with the painting in a rather personal way. I understood then that she saw her mum’s character in the ‘faceless’ figure in the painting.

Beneath the mask of “no tribal marks” is a fashion trend which is characterized by vagueness in the body of works “Iwa”, which in Yoruba means “character”.

In this body of works, “Iwa”, Gbenga explores not only the party spirit and the fun-loving nature of the Yorubas he also captures from memory what the landscape of Lagos was before the coming of BRF (Babatunde Raji Fashola) as governor of Lagos State. Most Nigerians in Diaspora are constantly confronted with news of infrastructural changes in Lagos since the coming of BRF. “Iwa” artistically presents a complete diary of socio-economic and socio-cultural changes that have taken place in Lagos since his first solo exhibition, “Vivid Impressions” in 1992. Infact, one only has to look at a painting of the harbor series, a subject that is dear to the hearts of most Lagos state based artists. A juxtaposition of “canoes” (the harbour series, oil done in 1991) and “canoes on the creek {(1) (2)} oil (2011) leaves one with the impression that time has infact stood still. This of course is contrary to all the news that go round in Diaspora of tremendous changes in Lagos under Fashola. What Gbenga unintentionally speaks to is thus the deceit involved in the window dressing of infrastructure that has little or no impact on the quality of life of people that BRF governs. The canoes are still driven by paddles, not outboard engines; the fish catch are fewer or not there at all while the mouths are becoming more plentiful. Gbenga again uses the “Elo ni tatase” 2011 - oil on board 123 x 81 cm, “Market composition” 2011 – oil on board 86 x 61 cm and “Onidiri on a rustic doorstep” 2010 - oil on board 123 x 50 cm” to draw our attention to the lack of trade expos in Nigeria where indigenous products can be show-cased to show the level of innovation.

True, the burden of survival rests on the individual’s shoulder not on the program initiated by government; this he again draws to our attention with his painting “Eleru” 2010 - gouache. The only strange thing in this painting is the fact that this street vendor, the “Eleru”, is completely oblivious of the uncertainty that envelopes street merchandising in Lagos. There are the men in olive green shirts and black pants called KAI (Kick Against Indiscipline) whose prime target seems to be street traders and the order is to arrest them, seize their goods and try them in the mobile courts. The convict who cannot pay the fine gets jailed. One questions the moral justification here, the bike riders who never obey traffic lights, hardly use the crash helmet, are involved in series of auto accidents and break all the rules of traffic get away scot free. They are rewarded with a new hospital ward designated solely for accidents related to bikes locally known as “Okada”. The conflict between urban and rural attitudes is brought to the fore by his series, “At home” (1) and (2). In “At home” (2), trees remain part of the dwelling space, people plant trees because their life is directly linked to the forest and the land. In contrast “At home (1) exposes the disregard for environment. Trees are felled and replaced with concrete buildings set on collision course with nature. Steps are erected to access homes not as architectural style but in response to erosion caused as a result of wrong attitudes.



Girl, mother and umbrella Oil on board, 2011 123 x 61 cm.

To further emphasize this disregard for environment, Gbenga's "Girl, mother and umbrella" draws one's attention to the consequence of the time bomb. The Umbrella symbolizes the weather effect on environment while mother and girl pitch the dialogue on time scale of binary relationship of age. The "beach" is without its characteristic sand; instead, what one sees is dirt and fifth and no life guards, thus making rescuers to suffer the same fate as the swimmers that they are supposed to safe-guard or protect from drowning. It is of course not all gloomy; the government is embarking on several park projects around the state which promote the notion of transformation that is widely touted in the print and electronic media. Each of these projects, the government excitedly brands with the slogan, "Eko o ni baje", meaning Lagos cannot be left to go bad. This slogan may be in reaction to the street slogan, "Egunje spoil Lagos" meaning, "The downfall of Lagos is caused by corruption". Those who benefit from "Egunje" throw endless street parties known as "Owanbe, meaning "it is there". Such people often hold the view that "Egunje Spoils nothing", that it is only those who slack that lack.

Gbenga in "Iwa" uses his palette knife like Japanese Samurai warrior using a sharp-edged sword to dissect his various subjects. In "Vivid Impressions" exhibition, as a young painter then residing in Lagos, he could not resist the temptation to engage its subject matter which was life and events in Western Nigeria. "Vivid" may not coherently address any theme which compels Professor Dele Jegede to use his capacity as the president of the Society of Nigeria Artists (SNA) the professional body of the contemporary Nigerian artists, to write a letter to the founding father of contemporary Nigerian art intimating him on the state of affairs in the nineties. This letter was published as a foreword to "Vivid Impressions".

"Dear Chief Aina Onabolu,

As the current president of the society of Nigerian Artists, an organization which took roots in the year you graciously excused yourself from Nigeria. I am indeed very proud to inform you that the creative seeds which you planted five decades ago have since grown into formidable artistic oaks...

The boy is, in my estimation, above average although I must confess to you that he needs to temper his creative license with some thematic consciousness..."

Jegede's concerns then have not been fully addressed in "Iwa" but I am sure if the professor were to give same attention to "Iwa" as he did to "Vivid Impressions" he will still caution Gbenga to temper his creative license with some thematic consciousness but he might himself temper his own criticism considering the two different eras in which Gbenga is working. Gbenga like many urban artists does not cut through his subject matter in a logical sequence but rather allows existential uncertainties to prevail in order to take advantage of what results by chance. This certainly was not the case with Chief Aina Onabolu in his days; in his days most of the subject matter are predetermined, that is, before they set palette knife to canvass.

Gbenga in "Iwa" invites us all, like the lady at his Canada show, to identify with his subjects and reflect upon them for a positive change in our lives for posterity. "Iwa" resonates the rustic Lagos life, areas that hardly are reflected upon in government policy. For Lagosians in Diaspora, "Iwa" offers them a glimpse on some areas especially lives that are often neglected and sorrows that are danced away at Owanbes. From the "Landscape in Texture" to the "Street in Ilaje" and beneath "Roofscape" are faces, parties, street trading, sun and rain that will engage all who encounter "Iwa".

Happy viewing.

Olu Amoda

Lagos, Thursday, March 31, 2011

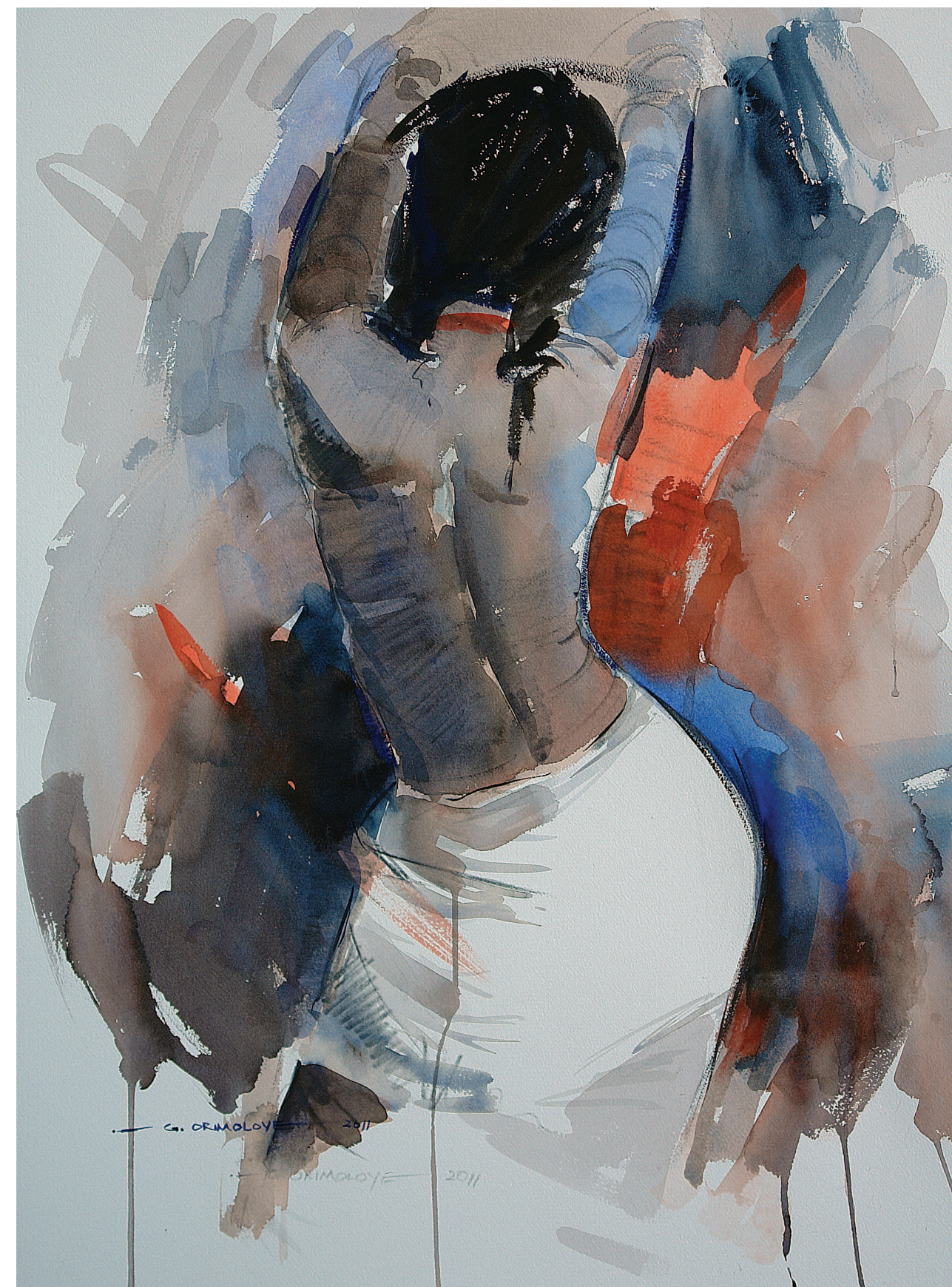


Figure in wash (2) Watercolour, 2011 73 x 52 cm.



Stepping out Oil on board, 2011 88 x 61 cm.

PROFILE

Place of birth: Lagos Nigeria, 26 November 1966.

Married: Three children

Education:

University of Lagos Staff School (Primary).
Govt College Ojo, Lagos / St. Finbarrs' College, Akoka Lagos (Secondary).
The Polytechnic Ibadan (Eruwa Campus) Nigeria.
Yaba College of Technology, Lagos Nigeria.
University of Westminster, London.

Qualifications:

National Diploma (Upper Credit) General Art. 1988.
Higher National Diploma (Upper Credit) Painting. 1991.
MSc. Interactive Multimedia. 2003.

Awards:

1990. Academy Press Award for excellence in painting.
1990. First prize, Lagos State Council for Arts and Culture Painting Competition.
1991. First prize, Tower Aluminium Art Exhibition/Competition.
1991. Lintas Award for best final year art student.

Professional Experience:

To date: Studio practice.
1999. Judge at The Annual Milldon Art Society Exhibition/Competition, Mill Hill, London.
1998 Nov -1999 Apr. Watercolour painting Lecturer, Adult Art Classes, Triumph Press Art Club, Edgware England.
1992-1994. Lecturer in Life Drawing, General Drawing and Painting, Yaba College of Technology, Lagos.
1989. Illustrator, Graphic Advertising and Associates Ltd, Lagos Nigeria.
1987. Sculpture apprentice, Art Studio, Centre for Cultural Studies, University of Lagos.

EXHIBITIONS

2005 - A Tale of a Continent; Africa.

- Exhibition of Contemporary Art - June 2005. North York, Ontario Canada.

2005 - Millinery Works Gallery.

- Exhibition of Contemporary British Art - January 2005. Islington, London.

2004 - Rainbow Art Exhibition (40th Anniversary, African Development Bank Group - September 2004).

- African Development Bank Headquarters, Rue Pierre de Coubertin BP.323 - 1002 Tunis Belvedere, Tunisia.

2002 - “Iya ni wura” Didi Museum, Lagos.

- Exhibition of paintings & Drawings

1998 - “Africa at Whiteley’s” London.

- Exhibition of Paintings and African Sculpture, The Atriumm, Whiteley’s, London.

1998 - Maria Assumpta Centre, Kensington, London.

- Exhibition of Paintings and African Sculpture.



EXHIBITIONS (CONTINUED)..

1998 - The 198 Gallery, Herne Hill, London.
- Art Exhibition.

1997 - “Colourful Moments” Didi Museum, Lagos.
- Solo Exhibition of Drawings & Gouache Paintings.

1996 - Texaco Exhibition of Young Nigerian Artists, TOPCON Building, Gerrard Ikoyi, Lagos.
- Exhibition of Paintings and Drawings.

1995 - Texaco Exhibition, TOPCON Building, Gerrard Ikoyi, Lagos.
- Exhibition of Paintings and Drawings.

1993 - Private show at The Syrian Club, Ikoyi, Lagos.
- Solo Exhibition (Salon) of Paintings.

1992 - “Vivid Impressions” Russian Cultural Centre, Lagos.
- Solo Exhibition of Paintings and Drawings.

1992 - The Artist Now, National Museum, Onikan Lagos
- Exhibition celebrating the 10th anniversary of the Society of Nigerian Artists (SNA).

1992 - Blossom FlowerShop, Victoria Island, Lagos.
- Exhibition of Paintings and Drawings.

1992 - Salon, Chief Arthur Mbanefo’s residence, Ikoyi, Lagos.
- Exhibition of Paintings, Sculpture and Drawings.

1991 - Young Masters Art Trust, The Shonugas’ residence, Victoria Island, Lagos.
- Exhibition of Paintings, Sculpture and Drawings.

1991 - Tower Aluminium, Indian High Commission, Lagos.
- Exhibition of Paintings and Sculpture.

1990 - Young Masters Art Trust, Quenelle, Lagos.
- Exhibition of Paintings, Sculpture and Drawings.

1990 - Exhibition of Sculpture and Painting at Master Craft Surulere, Lagos.

1990 - Ashbee Art Exhibition, Opebi, Ikeja, Lagos.
- Exhibition of Paintings, Sculpture, and Drawings.

WORKS IN PUBLIC COLLECTIONS

Shell.
Chevron / Texaco.
Statoil.
Chartered Bank.
Tower Aluminium.
Lagos State Government.

Several other public and private collections all around the world.

LISTING

Two paintings featured in McDougal Littell Literature book (hardback, ISBN-13:978-0618-98379-7 / ISBN-10: 0-618-98379-1), published in the United States. Orimoloye’s paintings are featured on pages 899 and 903 respectively.

ART AUCTIONS WITH WORKS SOLD

2010 (November). **Art House Contemporary, Lagos.**
2011 (“Africa Now” - March 2011). **Bonhams, New Bond Street, London.**

OTHER

1992. Four paintings featured in the Tower Aluminium(Nig) desk calendar.
1995. Two paintings featured in the Texaco Overseas(Nig) calendar.
1996. Two paintings featured in the Texaco Overseas calendar.

CONTACT DETAILS

www.orimoloye.com



Inspecting the day’s catch Oil on board, 2010 85 x 62 cm.

IWA

‘Iwa’ (in Yoruba) means ‘character’. It refers to a person’s character, behavioural tendencies or ways.

Once at an exhibition in Canada, a woman approached me and made a very persuasive case that a figure in one of my paintings on display at that show, looked very much like her mum. Incidentally, I completely leave out facial details in most of my life compositions, including the one she was talking about. Listening to her, I began to realize that in each viewer exists disposition for detail; hence, interaction between viewer and art-work engages them somewhat, in the creation process.

Needless to say, I was fascinated with how she was able to connect with the painting in a rather personal way. I understood then that she saw her mum’s character in the ‘faceless’ figure in the painting.

Perhaps one word that sums up my work is ‘Character’; from one perspective, as in the example above, creating art that connects with the viewer and hopefully engages and moves them in a personal way while communicating virtue, whether intentional or not.

Then, technically, the wet-on-wet, heavy impasto technique I tend to favour when working with oils imbues a certain ‘feel’, ‘style’..... and, well, character, in the works.

Working with watercolour, gouache or other painting medium, my paradigm is entirely the same; striving for colour and pigment integrity without getting overly carried away with minute detail. I try not to bother the colour once committed to canvas, board or whatever, preferring it to speak clearly. Almost like ‘let your yes be yes and your no be no’.

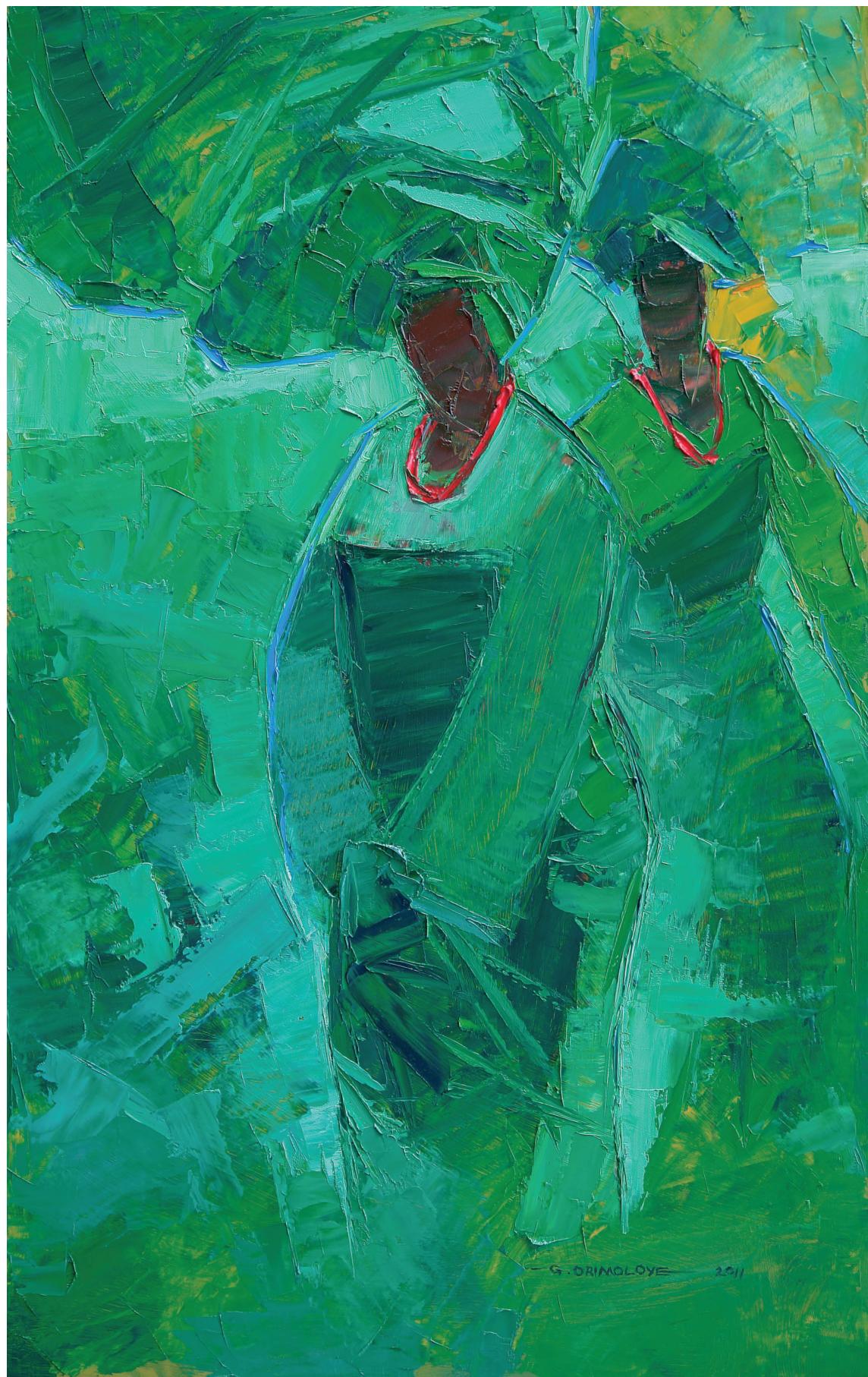
I think the integrity and purity of colour can be taken allegorically for how we live and conduct our lives. As such, I spend quality time mixing my colours, working them out by heart, along with contrasts, form and other elements, sometimes for several months, essentially beginning the painting process long before picking up the painting knife or brush.

My intention is to walk in this integrity in order to engage the world through art. We all need to display character.

Character is greater than gift.

Our gift can lead us somewhere. Character sustains us wherever we are.

Gbenga Orimoloye
February 2011



Elaborately tied green gele Oil on board, 2011 98 x 61 cm.



Market composition Oil on board, 2011 86 x 61 cm.



At home (1) Oil on board, 2011 62 x 40 cm.



Canoes on the creek (1) Oil on board, 2011 123 x 81 cm.



Feelings of the dance Oil on board, 2011 123 x 81 cm.



Elo ni tatase Oil on board, 2011 123 x 81 cm.



At home (2) Oil on board, 2011 60 x 40 cm.



Iwa le wa (2) Watercolour, 2010 53 x 35 cm.



Elegantly dressed Oil on board, 2007 82 x 63 cm.



Egbon ati aburo Oil on board, 2011 83 x 62 cm.

ACKNOWLEDGEMENTS

Utmost praise to our Creator, Lord and Saviour Jesus, without whom I am nothing and can do nothing.

To my dear wife, Gloria. Thank you for steadfastly believing in me and in what I do, and for your friendship and sacrifice over the years. You are indeed my African Queen and the girl of my dreams.... You are beautiful not just on the outside but on the inside too. I love you, Sweetness!

My children: Oluwatoyin, Oluwajomiloju and Faith; thank you for the joy and colour you bring into my life. I love you.

My mother, Mrs G. A. Orimoloye. Thank you mum. I love you.

Chief Reuben Okundaye and Chief Mrs Nike Okundaye of Nike gallery. Thank you for the hospitality and your great work.

To Mr Kolade Oshinowo; thank you again for your time and for everything.

Mr Olu Amoda, it's great to be in touch again, and in this manner! Thank you.

My dear friends, Kunle Adegborioye and Sammy Ebohon. Thanks for the great words of encouragement and your friendship.

Much appreciation to Pastors Sunday Adelaja, Tope Omotoye, Tony Rapu and Abraham Olaleye.

Rotimi & Banke Adeniyi, Colin & Libby Blakely, the: Alalades, Afolabis, Okaras, Isas, Olufeyimis, Conlons, friends, family and art collectors (you know who you are); thank you for your kind support, enthusiasm and encouragement over the years.

In loving memory of my dad, Mr S. A. Orimoloye 1935 - 2003.

Gbenga Orimoloye



Figure in oil Oil on board, 2011 61 x 37 cm.