

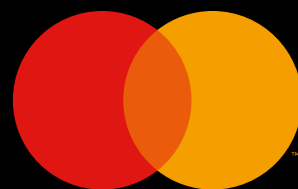


PITRODA ART

# MOVEMENT

ART FOR SOCIAL CHANGE

PRESENTED BY:



# INDEX



<b>ABOUT PITRODA ART</b>	<b>05</b>
<b>RACIAL JUSTICE COLLECTION</b>	<b>07</b>
<b>FOUNDERS</b>	<b>09</b>
Sam Pitroda .....	10
Sonja Miokovic .....	11
Carolina Pozo .....	12
<b>TIMELINE</b>	<b>15</b>
<b>ART PROJECTIONS</b>	<b>17</b>
<b>GUEST JURORS</b>	<b>19</b>
Adenrele Sonariwo .....	20
Aaron Bryant .....	21
Dexter Wimberly .....	22
Nancee Lyons .....	23
<b>SELECTED ARTISTS</b>	<b>25</b>
Àsìkò .....	26
Penda Diakitè .....	30
Tsoku Maela .....	34
Antoine Williams .....	38
Lloyd Foster .....	42
Heather Haynes .....	46
Kadieja O'Neal .....	50
Mark Wilson & Paola Zarate .....	54
Nombuso Dowelani .....	58
Paul Ogunlesi .....	62
Rohan Patrick .....	66
Segun Aiyesan .....	70
Tim Davis .....	74
Winfred Nana Amoah .....	78

# ABOUT PITRODA ART

Pitroda Art is a social enterprise that sells and promotes global contemporary art through curated collections. Movement: Art for Social Change features quarterly curated art collections that explore pressing social issues around the world.

The Movement Collection Series celebrates artists as champions of change, fearless in provocation, and vital to social movements. Artists have the ability to inspire people to see, think and act - that's why we seek to promote the transformative power of creative expression.

#### **How it works:**

Each Movement Collection kicks-off with a Global Open Call for Artists, inviting

artists to submit their work on a defined thematic issue.

A panel of esteemed jurors then curates the showcase and selects the artworks for the Collection. These artworks are promoted internationally and are auctioned online. Proceeds from the auction are donated to an organization supporting the theme.

The artwork is also exhibited as public space art installations, projected onto iconic locations around the world.

The objective is to mobilize impact, spark conversation and celebrate the arts as a vehicle for social change.

# RACIAL JUSTICE COLLECTION

In light of the current situation in the US, our inaugural Movement Collection is dedicated to the theme of Racial Justice. We stand in solidarity with everyone fighting for a better world and in defiance of racism. As we collectively react with anger and exasperation for the black lives that have been lost due to police violence, the importance of elevating the narrative of equity is more urgent than ever.

In late-2020 we launched a global Open Call and received an overwhelming response of over 500 submissions from artists representing over 33 countries. Our esteemed panel of jurors was faced with the challenge of selecting fifteen

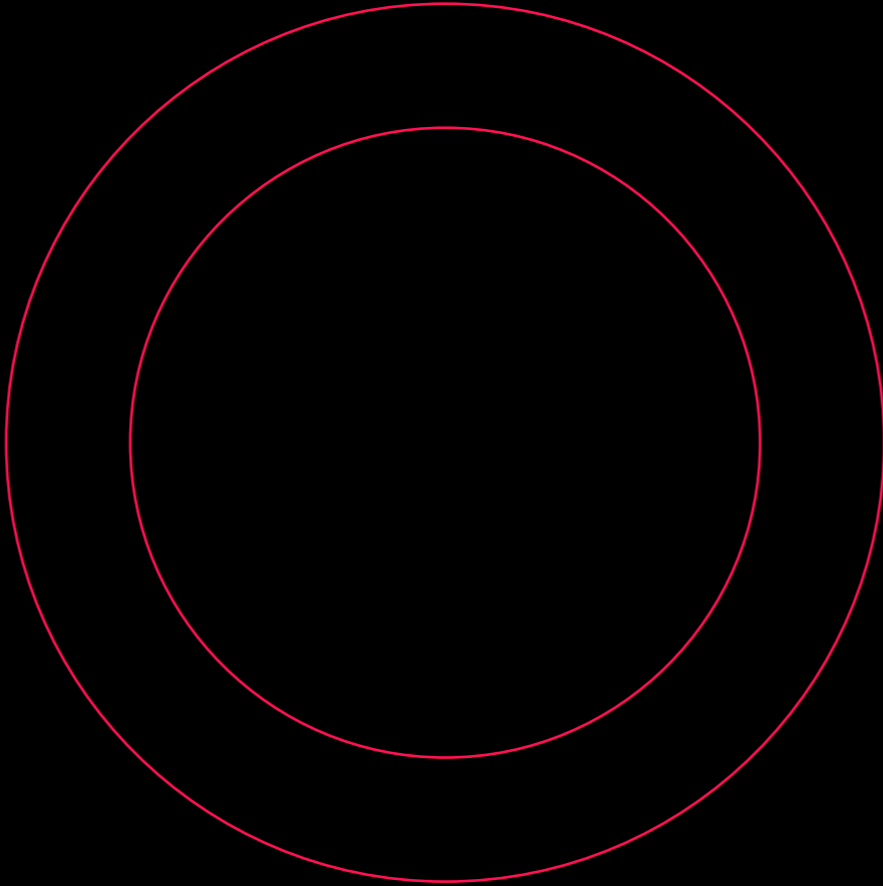
pieces of art to comprise a unique collection that weaves a retrospective and reflective narrative around the theme of racial justice.

The selected artworks are thought-provoking and powerful. Some are loud, some speak to you softly. The images that surround us, ultimately shape us. And if art reflects life back to us, there is a lot that can be learned from this Collection.

We invite you to explore these works and get to know the artists.

————— **Pitroda Art Team**

# FOUNDERS





GLOBAL  
INNOVATION  
LEADER  
INDIA / USA

# SAM PITRODA

Sam is an internationally renowned inventor and tech guru, most notably known as the man that connected India by inventing the digital switch for the telephone. Sam's love for the arts dates back to his childhood, where creativity was an outlet that complemented his math and science background. He is an avid international collector and has a love for abstract and geometrically inspired works. Sam has been painting for over 60 years and has created

hundreds of pieces and thousands of sketches. He is currently working on his new book on 'Redesigning the World', mentoring social entrepreneurs globally and advocating for Gandhi's principles and values of inclusion, non-violence, and peace.

[www.sampitroda.com](http://www.sampitroda.com)



CURATOR  
& CREATOR  
SERBIA / CANADA

# SONJA MIOKOVIC

Sonja is a social innovator and serial entrepreneur. Creativity fuels her endeavors and feeds her love for putting unsuspecting things together. Sonja grew up in an art gallery where she lived and breathed creativity as a child. She has curated many shows with international artists, paints, dabbles in printmaking, silversmithing, and sculpture. Having traveled to over 75 countries, visiting art galleries is the way she connects with the places she visits.



SOCIAL  
ENTREPRENEUR  
& COLLECTOR  
ECUADOR / USA

# CAROLINA POZO

A lifelong art hunter who travels globally to discover and meet local artists, buy their art and engage with them to tell their stories. As a social entrepreneur, she values the power of creativity for development and has led city-wide public policy and programs in her home city Quito, to promote cultural development and empower citizens working in the orange economy. In 2009 she established the non-profit organization AVANTI, to design and

implement innovative social impact projects to fight poverty in Ecuador.



# TIMELINE



**INTERNATIONAL  
OPEN CALL  
FOR ARTISTS**



**WINNING  
ARTISTS  
ANNOUNCEMENT**



**PUBLIC  
ART  
INSTALLATIONS**

**JURY  
SELECTION**



**ONLINE  
AUCTION**



**DONATION TO  
THE NATIONAL  
URBAN  
LEAGUE**





# ART PROJECTIONS



WASHINGTON



ATLANTA



LOS ANGELES



CHICAGO



NEW YORK CITY

# GUEST JURORS





NIGERIA

# ADENRELE SONARIWO

Adenrele Sonariwo is an award-winning curator, founder of Rele Art Gallery and Rele Art Foundation. She has curated several commercially and critically successful high-profile art exhibitions; exhibitions that challenge the boundaries of art, engaging innovative subjects and techniques. She has also led the movement to break art out of the ivory tower, with Rele Gallery exploring and partnering in fields of tech, social causes & health.

She was the first person to curate an art exhibition at Nigeria's seat of power, The Presidency (Abuja), and has been featured in global publications such as

the Financial Times, The Art Review, Forbes Africa, and Vogue. In 2016, she won the Future Awards Africa Prize for Arts and Culture. In 2017, she curated the first-ever Nigerian Pavilion at the Venice Biennale. In 2018, she was selected as a member of the jury for the 13th edition of the Dakar Biennale.

She holds a Masters of Fine Art - Academy of Art University San Francisco, CA, a Curating Contemporary Art Certificate - University of the Arts, London, and a B.A. Business Administration/Accounting (Honors) Howard University, Washington, DC.



UNITED STATES

# AARON BRYANT

Aaron Bryant is the curator of Photography, Visual Culture, and Contemporary History and Curator of the Johnson Publishing Archives at the National Museum of African American History and Culture. Prior to the Smithsonian, Bryant was curator of collections and exhibitions at Morgan State University's James E. Lewis Museum of Art in Baltimore.

He has lectured at Harvard, Johns Hopkins, Duke, the Metropolitan Museum, the University of Cambridge, Oxford, and the British Museum. Additionally, Bryant has traveled with the U.S. State Department to present lectures at universities and cultural institutions throughout Spain. His research has received honors from the Lyndon Johnson Presidential Library, the New York Public Library, the Maryland Historical Society, the University of

Maryland, the Smithsonian Institution, the American Association of Museums, and the Organization of American Historians and Immigration and Ethnic History Society. Additionally, he has received special honors and recognition from the U.S. Congress and U.S. Justice Department, and in 2014, Bryant was elected a fellow with the Royal Anthropological Institute in the United Kingdom for his research in visual anthropology and social justice movements. He served as Chair of Baltimore City's Special Commission to Review Confederate Monuments and is currently Chair of the City's Public Arts Commission. He also serves as a commissioner with the Baltimore City Commission on Historical and Architectural Preservation. Aaron earned his Ph.D. from the University of Maryland, an MFA from Yale, and an AB from Duke.



UNITED STATES

# DEXTER WIMBERLY

Dexter Wimberly is an independent curator, entrepreneur, and Senior Critic at New York Academy of Art who has organized exhibitions and developed programs with galleries and institutions throughout the world including The Third Line in Dubai; Contemporary Art Museum CAM Raleigh in North Carolina; The Museum of the African Diaspora (MoAD) in San Francisco; Koki Arts in Tokyo; and the Museum of Arts and Design in New York City.

His exhibitions have been reviewed and featured in publications including The New York Times, Artforum, and

Hyperallergic; and have also received support from The Andy Warhol Foundation for the Visual Arts. Wimberly has served as Director of Strategic Planning at Independent Curators International in New York City.

He is the founder of ART WORLD CONFERENCE, a business and financial literacy conference for visual artists. He was recently listed in the Observer's "Arts Power 50: Changemakers Shaping the Art World in 2019." In 2020, Wimberly founded the Hayama Artist Residency in Hayama, Japan.



UNITED STATES

# NANCEE LYONS

Nancee Lyons leads MuralsDC, Washington DC's largest public mural program. She has coordinated the installation of more than 120 original murals on buildings throughout the nation's capital by identifying walls, bringing in local, national, and international artists, and coordinating community involvement in the design and approval process.

Most recently, Lyons led the way in organizing the notable street painting of the Black Lives Matter Plaza, a

two-block-long section of 16th Street NW in Downtown Washington, D.C. in yellow capital letters. The plaza was renamed by Mayor Muriel Bowser as part of the George Floyd protests. She is also a public affairs specialist for the District of Columbia's Department of Public Works (DPW) In this role, she is responsible for the dissemination of information about Departments of programs and services to citizens and members of the media.

# SELECTED **D** ARTISTS

**1ST  
PRIZE  
WINNER**



UNITED KINGDOM

**ÀSÌKÒ**

Àsìkò is a UK-based Nigerian conceptual artist who explores his ideas within the medium of photography, mixed media, and film. His work is constructed in the narrative that straddles fantasy and reality as a response to his experiences of identity, culture, and heritage. His new series 'A Black Life Matters' was recently the subject of conversation in an interview conducted at Goals House for the United Nations General Assembly.

## ARTIST STATEMENT

Initiated by internal dialogue, Àsìkò's images spark honest conversations with the audience that help to question some of the ethical contradictions inherently used in modern depictions of Yoruba culture. With an intrinsically sensual approach, where the body becomes the subject - generating new ideas around identity, power dynamics, and violence. Each series tests the limits of femininity and masculinity, spirituality and beauty, our relationship with nature, and figuring out where we truly belong. Àsìkò's visual aesthetic comes with adornment and choreographed movement, juxtaposed with atmospheric locations, strong imagery, and a distinct seductive charge.

## WORK DESCRIPTION

The piece "I Can't Breathe," part of a series called 'A Black Life Matters,' is a group of self-portraits made in response to the death of George Floyd and the racial tensions experienced by the black community. The images are a culmination of self-reflection and the sea of imagery from news cycles and social media channels experienced in May and June 2020. In a way, they were a form of therapy for the artist to cope during the pressure cooker pandemic period.



**I Can't Breathe**  
Asikö  
(United Kingdom)  
2020  
Photograph  
(Limited Edition Print)  
32 x 40 in

300  
**2ND**  
**PRIZE**  
**WINNER**



UNITED STATES

# PENDA DIAKITÉ

Malian-American Artist Penda Diakité grew up between Mali, West Africa, and Portland, Oregon. She meshes the vibrant colors and patterns of her Malian heritage with the influences of her urban American upbringing. Penda graduated from the California Institute of the Arts, with a BFA in film/video and a minor in Cultural Studies. She is currently based in Los Angeles.

## ARTIST STATEMENT

Diakité's mixed-media artwork comprises a variety of painting techniques and paper collages. Each piece is a reflection of her experience as a multicultural, multiracial woman in our modern world. In turn each creation tells a story about identity and humankind as she explores black feminine identity through the idea, 'if our soul's experience was reflected in our appearance.' Her artwork is full of concepts that shape the individuality of black people today: past and present stereotypes in cultures, historical African tradition, and how it co-exists among popular media's portrayal of people of African descent across the world.

## WORK DESCRIPTION

Diakité's mixed media work usually consists of a mixture of spray paint, acrylic, and collage; a blend of modern and classic mediums which reflect the traditional and contemporary theme of her work. She cuts and pieces together old and new aspects of her cultures, resulting in each art piece telling a story about identity, humankind, and her experiences as a bicultural woman of color.





**3RD  
PRIZE  
WINNER**



SOUTH AFRICA

# TSOKU MAELA

Working predominantly in the mediums of photography, film, and text, South African Artist Tsoku Maela uses his visual mediums not only to document the present but also a way to look into the future by revisualizing African narratives, culture, and aesthetics often as part of surreal and abstract visual worlds.

His work has been featured on CNN: African Voices, Hyperallergic, VICE, GUP magazine, and showcased in reputable art fairs across the world such as LagosPhoto Festival, Miami Art Basel, Zurich Photo, London Art Fair, London

Photo and PULSE Contemporary Art Fair, to name a few. He is also part of Contemporary Art curator magazine's debut book publication "100 Artists of the Future."

## ARTIST STATEMENT

An archivist of a future African past in the present time, I wish not only to preserve but to help rewrite the collective memory of blackness across the spectrum of her muddied hues in a language so vivid and worthy of our rebellion. To become, we re-imagine what is and what is not. The edge we once knew to be fear became a springboard for us to leap into the unknown, only so our dreams could learn to fly.

## WORK DESCRIPTION

"Rediscover, Not Recreate" makes up part of the self-portraiture series 'Abstract Peace' which documents a subject in different stages of manic depression. Issues of mental health and mental illnesses often go unaddressed and untreated in Black communities due to sociocultural interpretations and understanding of mental illnesses. These in turn inform public and personal stigmas, care-seeking, and health systems in caregiving to people living in low-income communities. The series unconventionally portrays a black body living with a mental illness without reproducing popular culture iconographies and tropes often associated with mental illness, while offering a visual language to express issues of the mind.



**Rediscover, Not  
Recreate**

Tsoku Maela  
(South Africa)  
2017

Photograph  
(Limited Edition  
Print)

40.6 x 63.5 in



388



UNITED STATES

# ANTOINE WILLIAMS

Antoine Williams' interdisciplinary practice is an investigation of power and perception through the lens of critical race theory. Heavily influenced by science fiction, and his rural, working-class upbringing in Red Springs, North Carolina, Antoine has created his own mythology about the complexities of contemporary Black life.

An artist-educator, Antoine received his BFA from the University of North Carolina and his MFA from UNC Chapel Hill. He helped start the God City Art Collective, where he participated in a number of socially engaged, community-based art projects. He is a member of the North Carolina Black Artists for Liberation (NCBAFL), a group dedicated to making art institutions in North Carolina more equitable spaces for BIPOC communities.

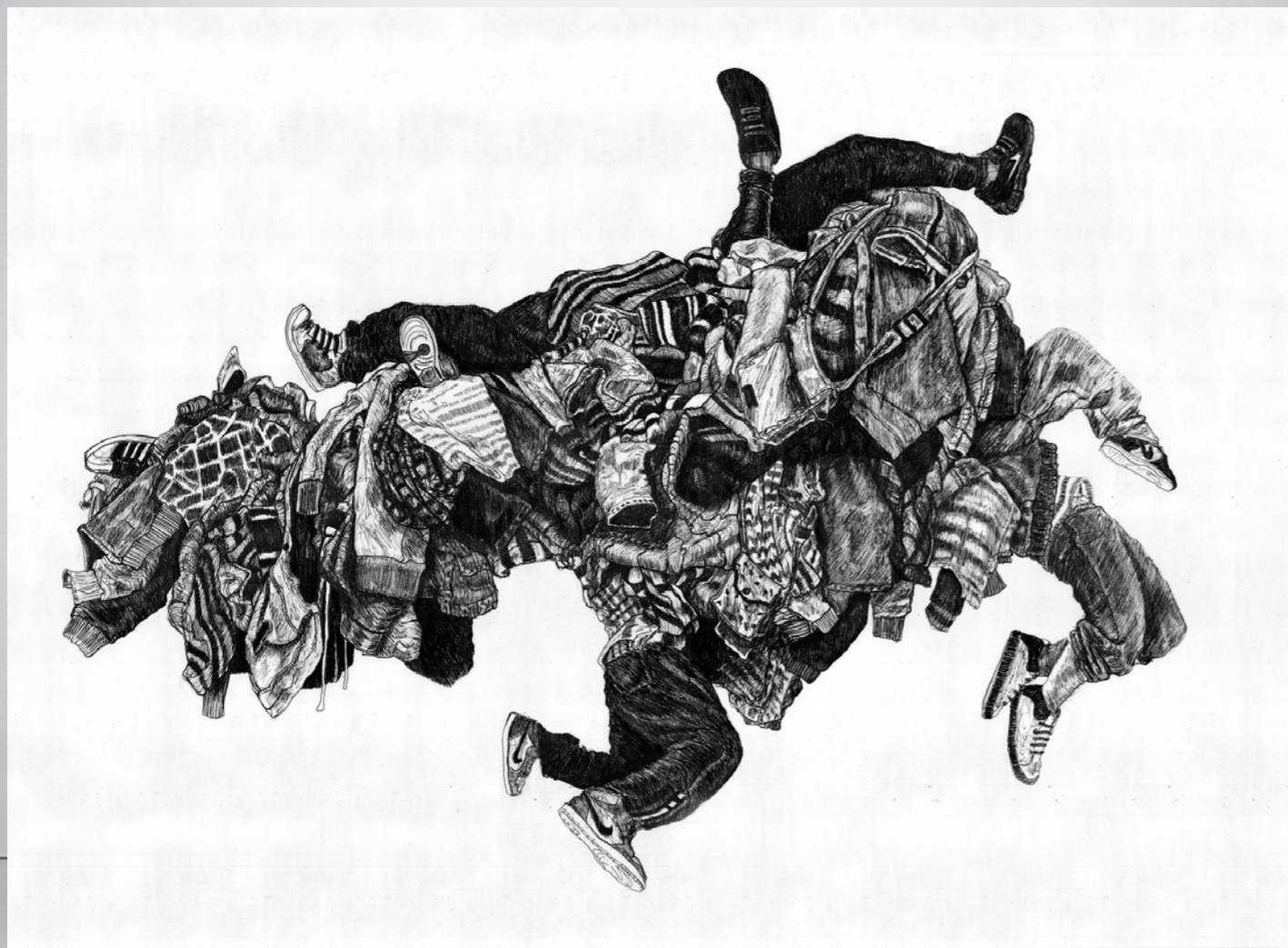
He has exhibited in a number of places, including at the Mint Museum of Art, Michigan State University, Columbia Museum of Art, Smack Mellon Brooklyn, 21c Museum, Elsewhere Museum, The McColl Center of Art and Innovation, the California Museum of Photography as well as many other venues. He has taken part in a virtual residency at The Center For Afrofuturist Studies, in 2022 he is slated to attend the Joan Mitchell Residency in New Orleans and is in the 2021 Drawing Center viewing program, He is also a recipient of the 2017 Joan Mitchell Award for Painters and Sculptors and the 2018 Harpo Foundation Grant Award. His work is in the collection of the Mint Museum and the North Carolina Museum of Art. He's given talks at Auburn University and UNC-Chapel Hill. Williams is an associate professor of art at Guilford College.

## ARTIST STATEMENT

My interdisciplinary practice is an exploration of society as monstrous and its effect on Black physical, mental, and emotional states of being. I use the radical Black imagination to investigate themes of power, perception, the body as an archive, and humanity as they relate to institutional inequality. I've created a mythology about the complexities of contemporary Black life. My work sits at the intersection of speculative fiction, monster theory, Afro-surrealism, and critical race theory.

## WORK DESCRIPTION

The drawing "Othered Suns" is from a wheat-paste and audio collage sound installation that deals with the themes of migration and the body. Historian Robin D. G. Kelley writes in his book "Freedom Dreams" that "the history of Black people has been the history of movement—real and imagined". This piece explores the physical, emotional, psychological, and temporal landscapes Black bodies have had to continuously traverse in order to find spaces of freedom. Pulling from afro-pessimism and monster theory, Black bodies find themselves in a perpetual migration. The drawing consists of legs jutting out from an entanglement of clothing and fabric. Clothing, which is a common item in daily life, references the ubiquity of white supremacy. The massive entanglement of fabric has become a major impediment to movement and access rendering this act of migration in a form of stasis.

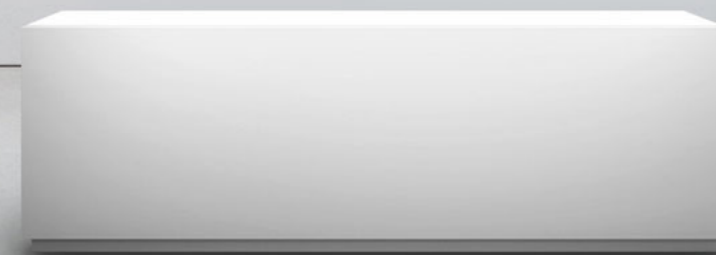


**Othered Suns**

Antoine Williams  
(USA)  
2020

Ink on Vellum

18.5 x 26 in





# LLOYD FOSTER

UNITED STATES

Lloyd Foster (b. Washington, D.C.) is a Ghanaian-American interdisciplinary artist based in Brooklyn, New York. He uses photography-based works in sculpture, installation, and mixed media collage. Foster's work uses personal connections, memories, and authentic perception to reflect his dual identity. Foster's work has been exhibited at the National Geographic Museum, BWI Airport International Art Gallery, The D.C Commission on Arts and Humanities, among other exhibition spaces within the United States and internationally at Lagos Photo Festival. Foster is an

adjunct professor and graduate student at New York University, pursuing an MFA in Studio Art.

## ARTIST STATEMENT

Foster's love for photography stems from his childhood. He developed an early love for images that capture the time, essence and being of people and places. His photographic work is split between countries - documenting in both Ghana and the United States. Foster's photographic practice is largely divided between capturing uninterrupted candid moments and carefully staged conceptual photographs. Both modes of his practice are used to share accurate depictions of everyday life, challenge media perspectives, and form a bridge of memory and understanding through each captured frame.

## WORK DESCRIPTION

"The World We Live In" was created in dense reflection during the summer of 2020. Reflecting on the affairs in the US at the time; its political climate, and hyper visualization of black death, I felt compelled to interpret these issues with imagery reflecting my earliest conversations regarding representation as a child. Each action figure in this series is modeled after actual wrestlers in the WWE and prominent characters of my childhood. Using these figurines that were popular among children, I wanted the viewer to engage with the artwork, and open a wider conversation on what it means to be a child in these times amid racial stereotypes, notions of masculinity, mass media, and racial injustice.

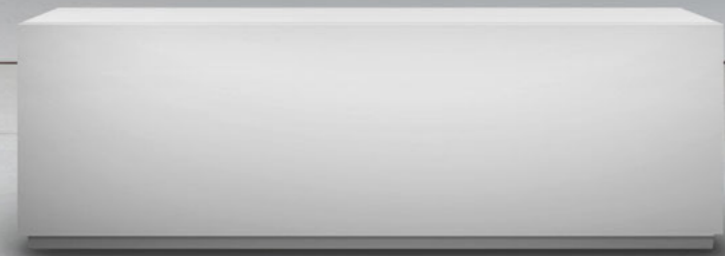


**The World  
We Live In**

Lloyd Foster  
(USA)  
2020

Woven Tapestry

60 x 80 in





CANADA

# HEATHER HAYNES

Heather Haynes began her artistic career in 1995 after studying Visual Arts at McMaster University in Hamilton, Canada. For 10 years she self-represented and worked intently to develop her practice. In 2005, she entered the gallery circuit and has had the opportunity to show work in galleries and exhibits throughout North America.

## ARTIST STATEMENT

A fierce vexation in gender inequality took Haynes to one of the world's most despairing places, The Democratic Republic of Congo, where she witnessed the impact of unspeakable cruelty and systemic injustices. She vowed to help in whatever way she could. A chance meeting with a Congolese gentleman caring for orphans altered the trajectory of Haynes' artwork, and life. Those children became the inspiration for a body of work that is Wall of Courage, an eighty-panel installation honoring the resilience of the human spirit. Through several exhibitions, Wall of Courage has been an instrument in the fight to eradicate poverty in communities in and around Goma, Democratic Republic of Congo.

In 2018, Haynes formed a non-profit organization to add legitimacy to her endeavor. The Art of Courage is a platform for storytelling through art to create awareness, educate, advocate, and raise funds to change lives. In 2020, Haynes was honored to have Wall of Courage anchor the Human Element of Emergency on Planet Earth, a poignant exhibition at the UTA Artist Space in Los Angeles, curated by The United Talent Agency's Director of Fine Art, Arthur Lewis.

## WORK DESCRIPTION

"Universal Language" is a mixed-media painting that brings to light an indigenous community in the black diaspora: the Pygmies of Idwi Island. Her work is created with fondness and sentimentality, embodying the rich culture, humanity, and energetic spirit of the Pygmies. "Universal Language" is a reminder to nurture communities that have been marginalized and overlooked, and create a sense of togetherness.





**Universal Language**

Heather Haynes  
(Canada)  
2021

Mixed Media

72 x 40 in



# KADIEJRA O'NEAL

BARBADOS

Born in 1992 and raised on the sunny island of Barbados, Kadiejra O'Neal is a multidisciplinary artist working predominantly in painting and photography. Her practice thematically focuses on exploring physical and emotional relationships. Kadiejra graduated in 2017 from Toronto's Ryerson University with a BFA in Photography and has since been exhibiting works locally and

internationally, with shows in Canada as well as the UK.

## ARTIST STATEMENT

My belief is that art can open avenues of dialogue about the many social issues which pertain to me, especially that of race and culture. Through visual representation and social context, my practice investigates and demonstrates an identity, which can create a space for visual storytelling in order to address a life and a culture, often misrepresented or dismissed by others.

This image is representative of the various complexities and contradictions associated with my investigation of black cultural identity. Within any given situation I often find myself torn between what people think, what is expected, and what I am.

## WORK DESCRIPTION

"Black Enough" explores the importance and relationship of hair in black culture. The versatility of black women's hair and the various contradictions found within the black community thereby expanding the roles of beauty with respect to black hair within Western society.



**Black Enough**

Kadiejra O'Neal  
(Barbados)  
2015

Photograph  
(Limited Edition Print)

34 x 24 in





UNITED  
STATES

## MARK WILSON

Mark Wilson was born and raised in Hampton, Virginia. He is an artist and creator of Surf Don't Fall. The artist's practice focuses on exploring neo expression in contemporary art. Wilson's art has been recognized internationally and all across America. Exposure to art was very minimal in his upbringing. The artist picked up a paintbrush in 2019. Wilson has a background in collegiate athletics playing football for 5 years at the University of Cincinnati. Earning his Masters Degree in Applied Behavior Analysis and immersing himself in the field of behavior analytics after his athletic career. Expressing himself through his art has changed his life. Mark is currently focused on maintaining an independent practice. While creating an experience through Surf Don't Fall that empowers and elevates his community.



UNITED  
STATES

## PAOLA ZARATE

Paola Zarate is best known for her experimental style and bold layers of acrylic paint on canvas, often incorporating the use of block prints and slashed bits of unfinished paintings in her works. Being raised in a bilingual household from the small border town of Nogales, Arizona Zarate was inspired to fuse her knowledge of both Mexican and American culture to create a distinct style of expression.

She uses painting as a third language to represent the complexities of the human mind when words from neither language can be used to define and visually represent her personal experience as a Mexican-American woman. Her inspiration stems from the intense passion taught by her culture and the pride of hard work that is reflected in her community.

## ARTIST STATEMENT

Zarate and Wilson collaborated to produce a series that is a fusion of two different personalities and life journeys. Their goal was to combine their individual experiences to tell a story that represents their outlook on today's society. This session allowed them to use experimental acrylic painting as a means to comment on societal issues and express the struggles they uniquely face in the current world.

## WORK DESCRIPTION

"Why The Long Face" is an artistic collaboration. The piece challenges the question of "What is the true worth of an American body?" Zarate and Wilson both are artists that stand for all people and are proud of their beliefs. "Why The Long Face" is an unfiltered moment captured for both artists to express their life experiences. The collaboration allowed the artists to connect with each other about the struggles they uniquely face as minorities in the United States.



**Why The Long Face**

Mark Wilson &  
Paola Zarate  
(USA)  
2020

Painting  
Acrylic on Canvas

60 x 72 in



58



SOUTH AFRICA

# NOMBUSO DOWELANI

Nombuso Dowelani is a Newcastle-born, Johannesburg-based visual artist who documents her personal experiences through different mediums of art. Her art consists of paintings and digital. She uses these mediums to engage with topics like fractured identities, the adversities of being a black woman, sexuality, South African pop culture, and personal experiences. She is inspired by various art movements such as abstract

expressionism, pop art and surrealism. Dowelani is currently living in South Africa and completing her BA in Visual Art at the University of Johannesburg.

## ARTIST STATEMENT

Dowelani's depictions of women are reminiscent of her childhood; being raised in a women-led household with her grandmother uMaZikode and her aunts. Growing up, Nombuso wanted to be a lawyer but her grandmother and her aunt encouraged her to pursue her art, seeing her talent long before she did. The affirmations from the elder women in her life breathed life into her visual art.

## WORK DESCRIPTION

"Madonna in Africa" is a remake of the painting titled Sistine Madonna, by the Italian painter Raphael. In this remake, artist Dowelani places the composition in the contemporary African context, replacing the three figures in the original painting with images of three black women. The central figure in the artwork wears an extravagant gele, which is a Nigerian head-wrap, and Nike sneakers. The cherubs in the front of the piece are sporting popular brands such as Kangol and Bape. By combining these elements, Nombuso looks to celebrate both historical references and modern pop culture in her artwork.



**Madonna in Africa**

Ntombiyombuso  
Dowelani  
(South Africa)  
2019

Digital Print (Limited  
Edition Print)

23.38 x 16.53 in



NIGERIA

# PAUL OGUNLESI

Ogunlesi Paul Oyetunde is an Expressive Realist from Ogun State, Nigeria. He attended the prestigious Yaba College of Technology, Lagos, Nigeria, where he obtained a National Diploma in General Art and Higher National Diploma in Fine Art.

His works are created from the inspirations drawn from his past experiences. His work explores his surroundings and the socio-political

issues impacting black communities. His works have been collected in Nigeria, Australia, The Netherlands, The UK, and the US. He is a member of the Beyond Border Artists Association of Nigeria (BBAAN) and a fellow of Art in Medicine (AIM).

## ARTIST STATEMENT

My art is a reflection of myself, my experiences, and the world around me. In my process of creation, I place myself in each composition. My intent is not to describe myself, but to use self-portraiture as a lens through which I view different situations that impact my community. I view art as a universal language, and I portray myself in my paintings in a way that the viewers can connect with my message.

## WORK DESCRIPTION

Ogunlesi's series 'Négligence' is a commentary on the nonchalant and defeatist attitudes of everyday youth in his part of the world toward the corruption and injustice that takes place around them. Painted on newspaper clippings of the social unrest in Nigeria 2020, "Négligence 2" depicts an atmosphere of bleakness and cynicism. The aim of the work was to instill a sense of accountability and determination in the black youth of his community.



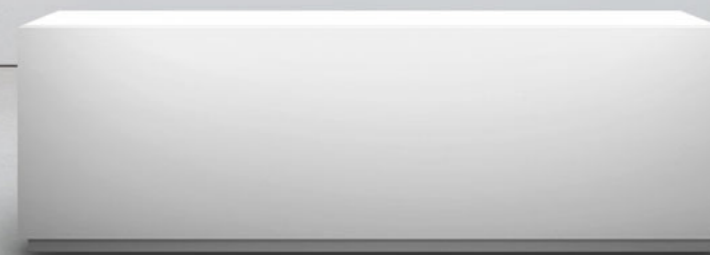


**Négligence 2**

Paul Ogunlesi  
(Nigeria)  
2020

Newsprints and Acrylics  
on Canvas

47.2 x 35.4 in





UNITED STATES

# ROHAN PATRICK

Rohan Patrick is a senior graphic designer and independent business owner of a design and illustration studio based in Monticello, New York. Born in Kingston, Jamaica, Patrick moved to Brooklyn NY, where he completed high school and a BFA in Graphic Design. He later pursued an MFA in Communications Design and Illustration. Patrick has worked extensively in the field of design, taking on the roles of teaching design and

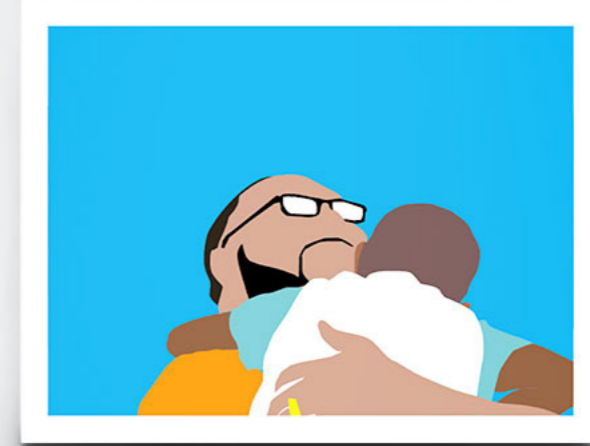
managing design publications. Through his art, he explores the cultural and communicative potential of digital art.

## ARTIST STATEMENT

Patrick's work in Fine Arts focuses on a joint effort between the different disciplines of Visual Studies and Digital Media. He is committed to exploring the interdisciplinary space between technologies and the arts. In this area of tradition and new media, his work explores the cultural and communicative potential of technologies in digital arts. Working digitally, the color becomes logical and useful providing his piece with harmony and context.

## WORK DESCRIPTION

My current project reflects our present state. At this time what some of us need most is a hug. A hug is a form of endearment, universal in human communities and strengthens the human connection. This project "In Need of A..." explores human connection and tries to provide strength through hugs and also tries to build on the culture of inclusion and social awareness.

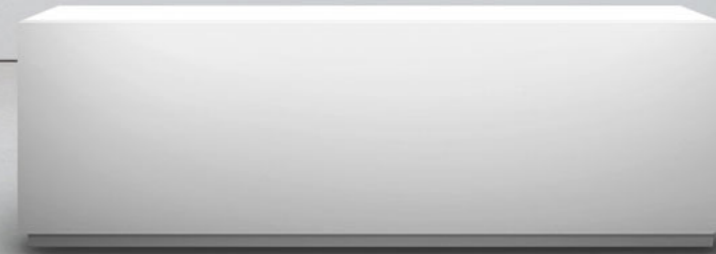


**Father and Child**

Rohan Patrick  
(USA)  
2020

Digital art (Limited  
Edition Print)

11 x 8.5 in





NIGERIA

# SEGUN AIYESAN

Según Aiyesan (b. 1971, Benin City) is a self-taught artist based in Port Harcourt, Nigeria. His passion for art began at an early age, stemming from his fascination with colors and nature. During his childhood, he enjoyed collecting comic books and was inspired by them to create art. His early exploration and development of art was channeled toward self-fulfillment, rather than perpetuating a career direction. His approach to art is uninhibited, organic, and deeply expressive. Aiyesan embraces the spontaneity in his work, cherishing each stroke and mark made in his state of creative flow. Aiyesan has

been practicing professionally since 1996 and has exhibited in several major exhibitions, art fairs, and biennales all over the world.

## ARTIST STATEMENT

I view art as a language and a tool that often interacts with the deep recesses of our subconscious. I strongly believe that every work of art is an attempt to express something deep within us, whether consciously or unwittingly, and the more we can understand the potency of this energy form, the easier it is for us to guide and nudge the creative energy in directions at congruence with our conscious intents.

My art generally expresses my desires, fantasies, and imperfections. I glory in my imperfections, even though I strive to be better with every stroke I throw. In my mind, it is the dash for infinity, as I may not necessarily arrive at the endpoint but I will cherish every moment, knowing that each one counts.

## WORK DESCRIPTION

The symbolism of the target in “Black Target” is a reference to the many innocent people of color who have died in the hands of prejudice, in a broken system that harbors systemic racism and injustice; a system whose foundation is built on a culture of repression, inhumanity, and inequality.

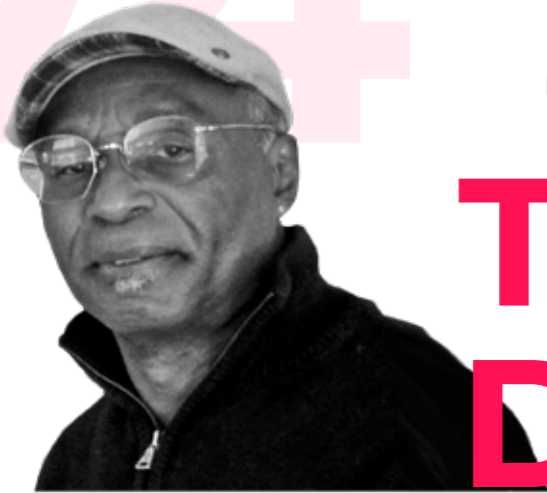


**Black Target**

Segun Aiyesan  
(Nigeria)  
2020

Acrylic and cretextura  
on canvas

48 x 48 in



UNITED STATES

# TIM DAVIS

Tim Davis is a Chicago-born artist who works out of Washington DC. He is a mixed-media painter working primarily with narratives of social justice, activism, identity, and the black experience. His work has been exhibited throughout the United States and abroad including; The Katzen Center at American University Museum: New Orleans African American Museum, ARWI International Art Fair, Spectrum at Art Basel, (Miami). Currently, his work is on loan at The United States Embassy in Abuja, Nigeria. Davis' work is included in many private and corporate collections including Freddie Mac Corporation, DC Commission on the Arts and Humanities, The David Driskell Center, University of Maryland, Stellar Communications, Martha's Table Headquarters, Community of Hope-Marie Reed Health Center, Washington DC, University of Maryland

University Global Campus, University of Illinois and The Diane Whitfield- Locke Collection.

Davis received his Master of Arts degree from the University of Illinois, where he studied art education and fine art. A National Endowment for the Arts fellow, Davis has worked extensively with public school education, DC Art Works, and The DC Commission on the Arts and Humanities. He is also the founder of International Visions Gallery and Consultancy, where he encourages cross-cultural exchange with diverse collections of artists from the Washington area and under-represented parts of the world. As an artist, educator, and curator, Davis believes art-making can be used to make statements, engage, inspire, activate for growth for history and identity.

## ARTIST STATEMENT

My concern has always been the human experience and the black experience. I paint that experience using mixed media materials and exploring different narratives with acrylics, oils, pen and ink, and collage. I continually work in a series of paintings to expand the interpretations and reactions to issues of being black in America. The goal of my work, hopefully, is to create verbal, meaningful dialogue needed to move forward, heal, and find solutions to the problems we all face.

## WORK DESCRIPTION

"The Power Rooms," created in 2020 is a reflection of interpreted reactions to events as we were inside and witnessing the changes of life. I began to let my spirit guide me to interpret what I was seeing and hearing and use interior walls and juxtaposed space for my expressions. In "Power Room" #1 and #2, the viewer will see an interior space, the grey area, the feeling of not knowing. On the walls are various power images that became my strength after continuing to witness inequality, discrimination, racism, and injustice issues. My concern has always been the human experience and the black experience as it relates to truth, history, and identity. Creating art for social change is a way to make statements and have meaningful dialogue needed to move forward, heal, and find solutions to the problems we all face.



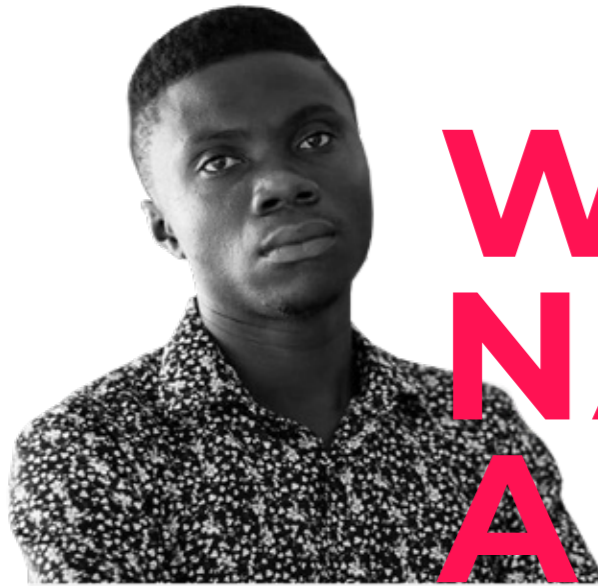
**The Power Rooms**

Tim Davis  
(USA)  
2020

Acrylic on canvas

36 x 96 in

GHANA



# WINFRED NANA AMOAH

Winfred Nana Amoah (b. 18 March 1996, Hohoe Ghana) is a Hohoe based artist whose media of practice include plastics, textiles, used credit cards, research articles, newspapers, and acrylic on canvas. Amoah uses these materials to explore personal identities and community belonging, particularly in the contemporary Ghanaian context.

## ARTIST STATEMENT

Amoah seeks to represent the amalgamation of different socio-cultural backgrounds in his community. With influences from masters of the art of waste beautification and repurposing, such as Mbogheni Buthelezi, El Anatsui & Ibrahim Mahama, Amoah is creating a niche for himself that not only explores the beautification of waste products but also tells stories and confronts the ills of the society.

## WORK DESCRIPTION

"Amadedé" (Colorless) is a mixed-media piece exploring the theme of multiculturalism by piecing together different materials such as textiles, credit cards, newspaper articles, and paint on canvas. Amoah believes that his collages are a reflection of his vision for a harmonious multicultural community in Ghana, one that transcends socio-cultural barriers such as language and ethnicity.



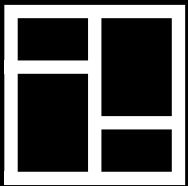


**Amadedé (Colorless)**

Winfred Nana Amoah  
(Ghana)  
2020

Acrylic, research articles  
on racial justice and call  
cards on canvas

45 x 40 in



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