HUMANITY



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An Exhibition of Skull Paintings

By

Femi Kinrin

20th - 30th of July 2019

Opening	Time
Saturday July 20th	4:30 - 7:30pm

Signature-beyond
ART GALLERY
107 Awolowo Road, Ikoyi, Lagos State Nigeria

FOREWORD

There are many reasons why I may not forget Olorunfemi Kinrin in a hurry although he had graduated over 15 years ago and had left Zaria since then. Apart from his generosity (he gifted me an exquisite painting and some drawings upon graduation), he stood out as a reflective and kind-hearted student who never wished to hurt anyone. His meekness could be mistaken for a symptom of a troubled soul and so when he announced that he was painting skulls, I became alarmed, knowing the story of Jean-Michel Basquiat, who after a few studies of skulls, died of heroin overdose in 1988 at the age of 27. I eagerly went through his artist statement and was relieved to establish that, like Damien Hirst in his work “For the Love of God”, he is interested in reminding viewers that they are mere mortals. Femi is deeply saddened by the needless divisions in the country, which have continued to undermine our efforts to develop as a nation. Stripping the subject matter of his paintings to the skull is his way of stating that we are the same. Unfortunately, such profound statements are overshadowed by an almost universal fascination for far-right extremism. Yet, it is essential to put on record that there are prophets who warned us of the impending doom ahead if we refused to change our ways.

Professor Jacob Jari

Zaria, June, 2019

Artist Statement

Personally, I have always thought that the biggest problem facing the country is/was not corruption but tribalism and religious sentiment. We as a nation reason subjectively rather than objectively and that has been the bane of the problems facing the country and its people. This has brought about a lot of rot in every sector of the system.

The French national football team won the world cup in 1998 and 2018, over 50% of the players weren't French men or of French ancestry. The aforementioned feat wouldn't have been possible in Nigeria because the question of if they were Nigerians or not, or if they belong to an ethnic extraction or not would have arisen, unfortunately the only relevant question should have been if they are the best players to play in the positions they played.

Anthony Joshua is a Nigerian who until recently held three heavy weight titles, he represented England in the Olympics in the year 2012 and won the gold medal before going on to become a heavy weight champion of the world.

Again this would not have been possible in Nigeria because Nigerians would rather field a Nigerian who is not as good in boxing over a better one on grounds of ethnicity, background or religion.

It is a common occurrence in Nigeria to see presidents, governors, directors and managers fill up their cabinets and vacant positions with their kinsmen and people who worship in the same church or mosque as themselves, instead of seeing the humanity in the available options and applicants, and judging them based on their track record, experience, intellect, moral values and work ethic.

The point I am trying to make is the fact that developed nations aren't developed because they aren't corrupt but because they have earlier in their history realised that the question should be how experienced or efficient an individual is rather than what language the person speaks or where they worship. When people are to be given a task to perform or when they are undergoing an interview for a vacant official position, objectivity should override subjectivity and; experience and track record should override ethnicity and religion.

I like to see humans as humans, not as white or black, Christian or Muslim, Yoruba, Hausa or Igbo. The human skull represents this ideology for me, it is a universal symbol that represents human beings, when we see a human skull we do not deduce from the skull if it is for a person that belongs to a particular race or tribe we just know it belonged to a human being. I believe if majority of Nigerians saw things this way the country would grow faster.

I have employed the human skull as the theme for my recent paintings because as a visual artist, it represents a subject I have chosen to explore in my quest to better understand colours and broaden my tonal range, and as a citizen of planet earth, it represents HUMANITY.

Artist Profile

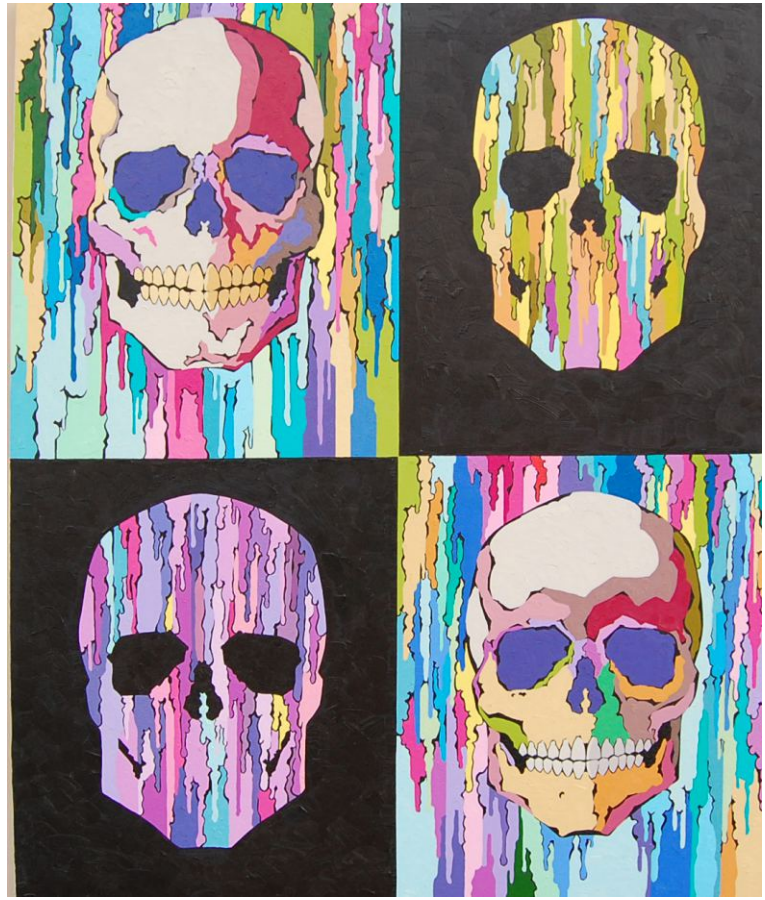


Olorunfemi Kinrin was born on the 19th of October 1981. He earned a Bachelor of Arts degree in Fine Arts from the prestigious Ahmadu Bello University Zaria in 2004, majoring in painting. Femi has since been practicing painting and drawing. He is a figure painting enthusiast and he is very passionate about the art of drawing. His painting technique involves the rendition of vertically juxtaposed backgrounds in his oil paintings, a painstaking and time consuming process that gives the impression of dripping paint.

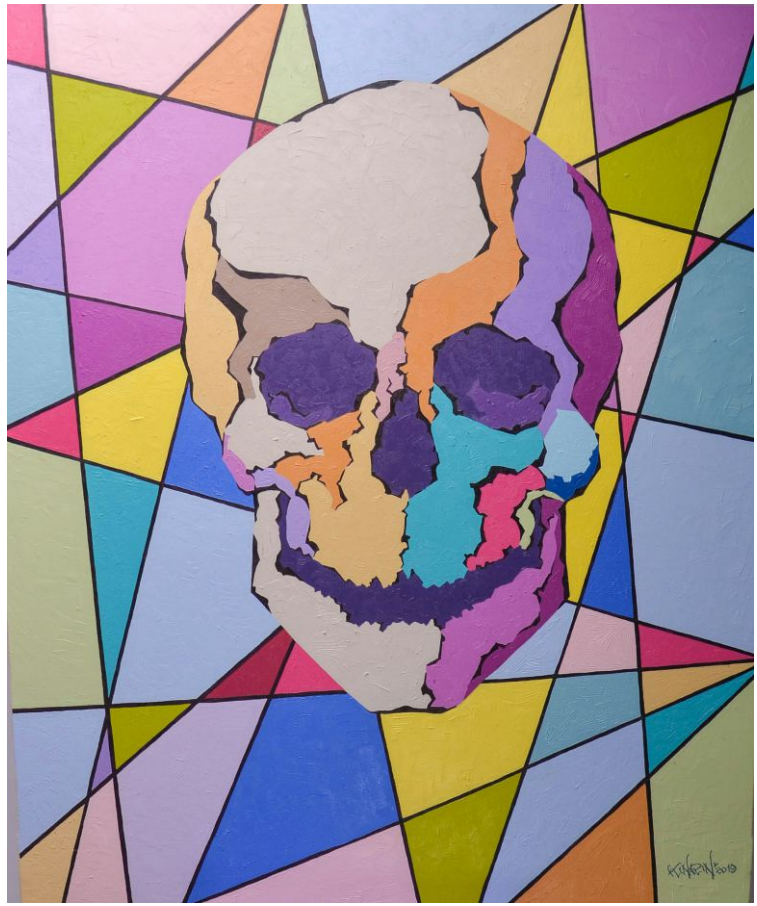
Femi is currently exploring the expressionless features of the human skull in his quest to better understand colours and broaden his tonal range. He teaches drawing and painting in the School of Art and Design, Kogi State polytechnic, Lokoja.



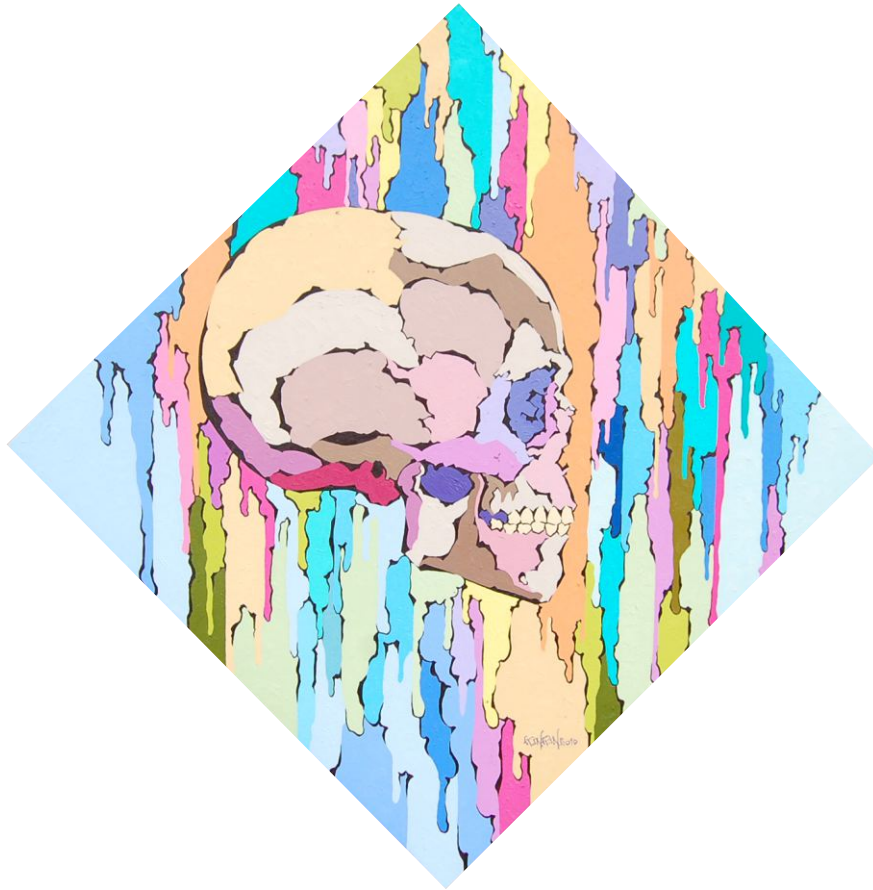
Skull and Nifemi's smiley , 2019, Oil on Canvas, 37 X 65 in.



A quartet, 2019, Oil on Canvas, 57 X 48 in.



Blown away, 2019, Oil on Canvas, 36 X 30 in.



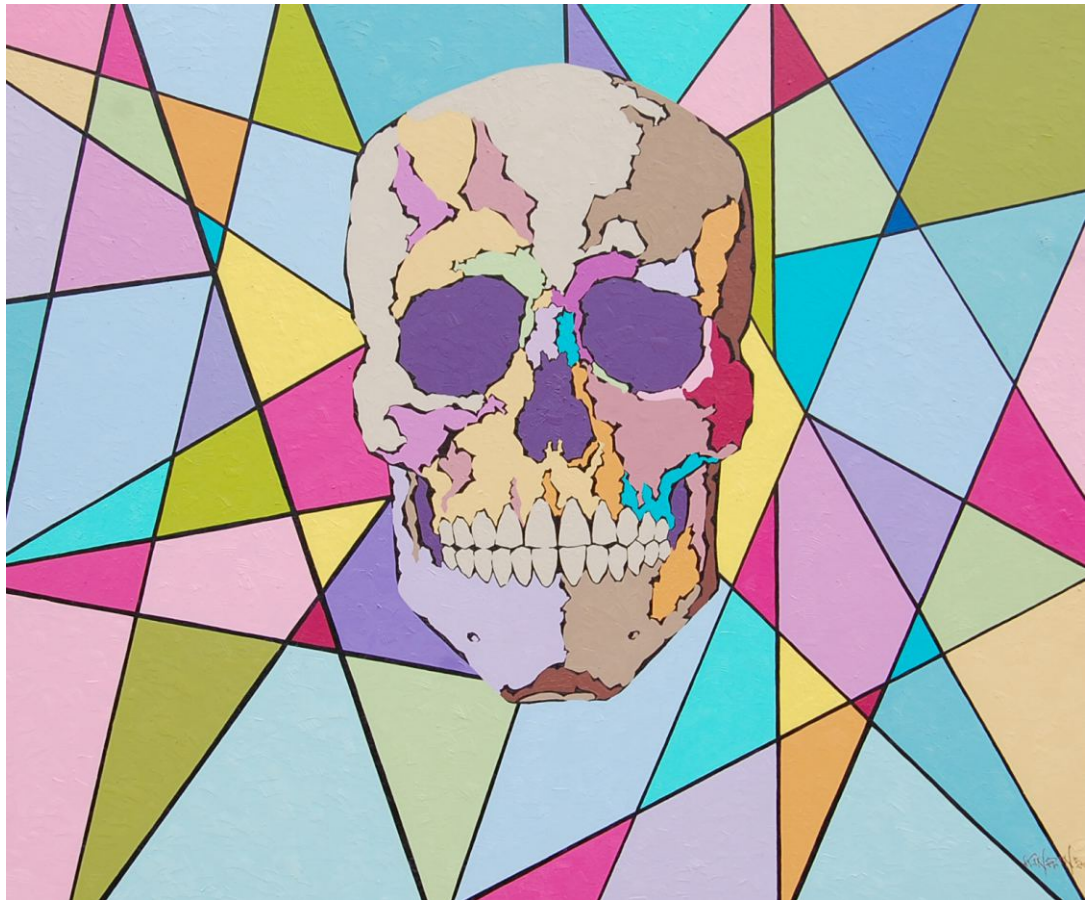
Diamond skull , 2019, Oil on Canvas, 35 X 35 in.



Macaroni skull, 2019, Oil on Canvas, 36 X 30 in.



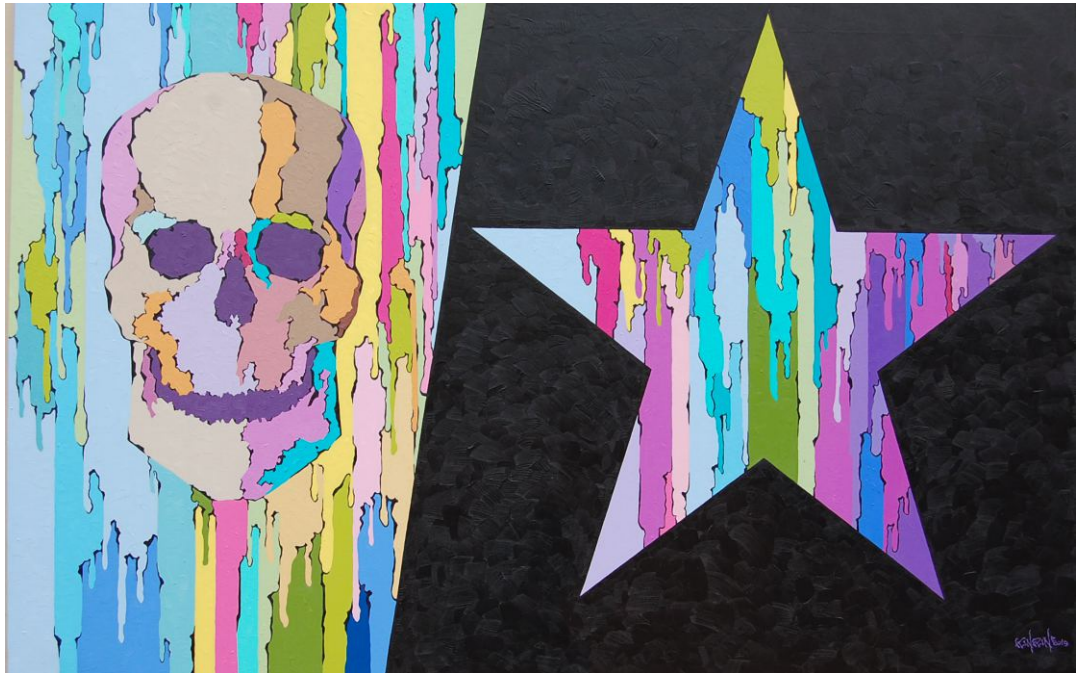
Diagonal edge, 2019, Oil on Canvas, 62 X 35 in.



Late nights and Early Mornings, 2019, Oil on Canvas, 48 X 58 in.



Skull on a rock, 2019, Oil on Canvas, 35.5 X 30 in.



Ice cream rock star, 2019, Oil on Canvas, 47 X 73 in.



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