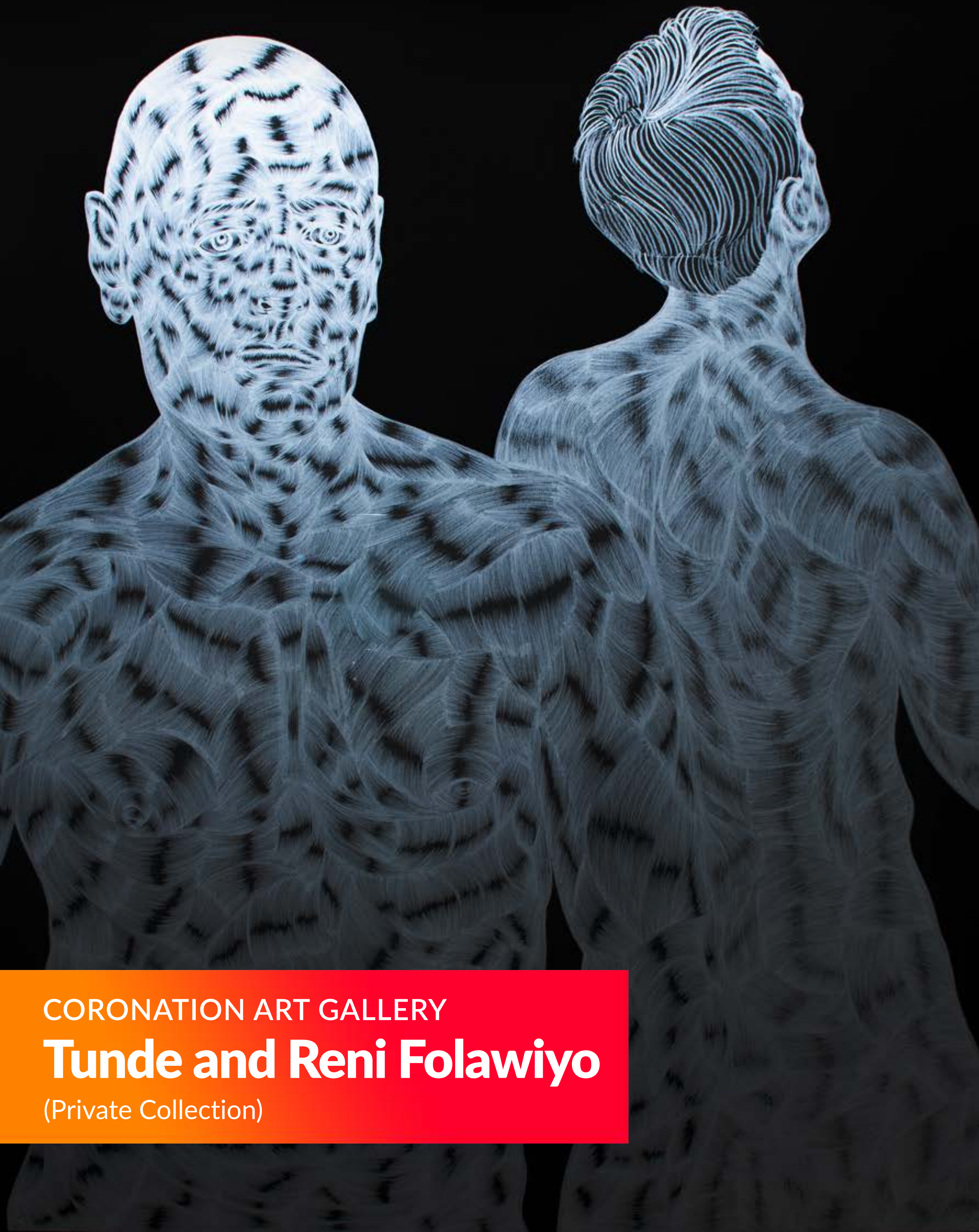


CORONATION



CORONATION ART GALLERY

Tunde and Reni Folawiyo

(Private Collection)



WHY TOO MUCH
TRAFFIC JAM?

Coronation presents Tunde and Reni Folawiyo Private Collection

The Folawiyo Collection, much like the careers of Tunde and Reni, is about creating links between Nigeria and the rest of Africa and its diaspora. As entrepreneurs, they have both always seen the value in approaching the world from this lens, finding ways that black people can come together and celebrate our similarities and our differences. This particular selection aims to demonstrate the breadth of black contemporary art within their collection, mostly collected from 2016 onwards, when their daughter Faridah began to curate their collection.

Influenced by her time studying in America, she saw her parents' initial collection as not indicative enough of their tastes and core beliefs. They had a lot of art that people had told them to buy, or that other people had. Collecting with intention became a key goal; thinking through what they represented as entrepreneurs- forward-thinking, betting on youth, respecting tradition, unique points of view, encouraging difference. So, the first work Faridah acquired in 2016 was Toyin Ojih Odutola's *Denial or To Constantly Exclude Yet Never Be Excluded* (2015).



This work felt like an important marker, a way of starting as they meant to go on, looking at artists not only in Nigeria, but in the diaspora, who have important and interesting things to say about blackness through their work. Ojih Odutola has gone on to have a remarkable career, never compromising on her style, but this particular work is so striking in its intimacy. Here, she uses charcoal to create lines and patterns that give texture and touch to skin, a style that been constantly imitated since. And, as far as we know, although she has exhibited all over the world, this is the first time Ojih Odutola's work will be shown in Nigeria.

In line with this idea of intentionality, it has always been Reni's goal to support female artists, and to have a collection that leans heavily towards emerging woman-identifying makers. Beginning with Portia Zvavahera, whose work they acquired in 2014, and continuing with artists such as Joy Labinjo, Fadekemi Ogunsanya, Ruth Ige, Ekene Emeka Maduka, Na Chainkua Reinderf and Rahima Gambo, who are all on show here. These are all young Nigerian artists, working at home and in the diaspora, who employ different methods and approaches to painting and image-making.



Portia Zvavahera
Nyama Imwe (We Are One), 2013,
Oil-based printing ink on paper



Joy Labinjo,
I'd Rather Be Anywhere But Here,
2020 Oil on canvas



Ruth Ige
She lived beyond the borders of time (immortal), 2022, acrylic on canvas



Rahima Gambo
Acting Out the Poem 'Parachute', 2019



Madelynn Green
Heartthrobs, 2021



Serge Alain Nitegeka,
Landscape II, Paint on wood, 2017



Stephen Tayo,
Baff Up, 2022



Fadekemi Ogunsanya
A Special Kind of Music,
Gouache on paper, acrylic on plywood, 2021,



Serge Alain Nitegeka,
Landscape II, Paint on wood, 2017,



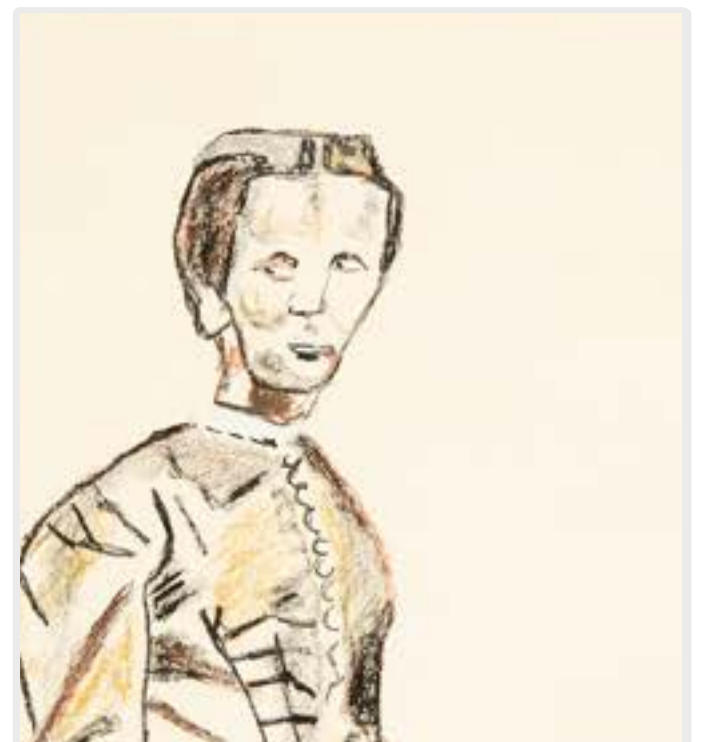
Sanle Sory,
1965-85



Stephen Tayo
Buy Your Fan Heat Day 2, 2022



Zanele Muholi,
MaD VI, SunSquare, Cape Town, Silver gelatin
print, 2017,



Joy Labinjo,
Cornish Lady, Pastel on cotton paper, 2020



Stephen Tayo,
Gucci Dey Learn 2, 2022



Sanle Sory,
1965-85



Ekene Emeka Maduka,
Day 65 to Visiting Day, Oil on canvas, 2020



Rahima Gambo,
Playing Slowly, 2022



Fadekemi Ogunsanya,
Every Woman, Gouache on paper, acrylic on plywood, 2021,



Sanle Sory,
1965-85



Barthelemy Toguo
Celebrations 33 (Water colour on paper), 2014



Kelani Abass,
Scrap of Evidence (Egbe), 2018



Fadekemi Ogunsanya,
Good Times for a Change, Gouache on paper, acrylic on plywood, 2021,

Sometimes it is about plugging holes in the collection, asking questions like “Why don’t we own a work by this artist?” And that was the case with Odili Donald Odita, one of the greatest abstract artists and colourists of his generation. And also of Nigerian descent. This particular work took a long time to acquire, but was surely worth the wait. Similarly, with Sanle Sory, it felt imperative to own works by the studio photographer whose images evoke a sense of nostalgia for West Africa of old. His portraiture style is certain, and it was important for the collection to contain studio photography, a vernacular form that has been so important for African art history. The photographs are actually the earliest works in the collection, but they feel timelessly relatable.

While the collection leans towards the contemporary, Reni has long collected traditional Nigerian objects, from fabrics to masks to baskets, items that are functional in their purpose but can also be employed as decorative works of art.



Yoruba Beaded Crowns
(Ade Oba or Adenla)



Sanle Sory,
1965-85



Kelani Abass,
Scrap of Evidence (Isara), 2018



Sanle Sory,
1965-85



Hassan Hajjaj
Helen, 2011



Fabrice Monteiro,
Goréen Summer, Gorée #2, Archival
digital print, 2012,

The Folawiyo Collection is eclectic, but it is always reflective of the daring nature of its collectors.

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