

ALLOUCHE GALLERY

VOILA L'AFRIQUE

FEATURING JIMBO LATEEF, DANKYI
MENSAH, BAMOUIN SINZE, OSCAR
NELSON AND AYI MENSAH

CURATED BY @ JG ART COLLECTOR
FEBRUARY 10, 2022

Allouche Gallery has left the Meatpacking district to relocate in SoHo this Spring. During this time, the gallery will open Voilà L’Afrique, a pop-up show in the Lower East Side on Thursday, February 10th, from 6-8pm. Curated by @JGArtCollector, the exhibition will debut works by Jimbo Lateef, Dankyi Mensah, Bamouin Sinze, Oscar Nelson and Ayi Mensah through March 2022.

Voilà L’Afrique brings a diverse collection of African art to the contemporary art scene in New York City. Jimbo Lateef, a Nigerian visual artist explores modern calligraphy to create his voice in African art. His unique style of functional inscriptions and designs within his paintings represent the various forms of his subject. Lateef’s works have been collected widely by private collectors in the United States and the United Kingdom.

Dankyi Mensah, a prolific artist of the Ghanaian contemporary art scene has emerged as an accomplished artist in his own right. He has won critical acclaim both locally and internationally for his paintings. His experimentation with various forms of media and materials to create a visual image on the dynamism of life in contemporary Ghana has received critical acclaim internationally. Through his art, he presents a documentary of social life in contemporary Ghanaian society. His portraiture of everyday Ghanaians in oil captures the ebb and flow of the Ghanaian social personality - that of joy, happiness, and the struggle for a dignified humanity.

Dankyi uses rich tones that both oil and acrylic provide to convey a sense of deep realism on his canvas, which results in the transformation of his work into a uniquely expressive art form. Dankyi exclaimed, “As an artist, my hope is to convey a deep sense of optimism as we struggle for a dignified and meaningful existence in this universe.” Dankyi Mensah’s sought-after works are in both private collections, hotel lobbies, and galleries throughout Ghana, Europe, and the USA.

Since his childhood, Bamouin Sinzé has transported himself into an inner world, a world of chimeras in which he can gather himself. The plastic gesture allows him to give life to the figures that inhabit him, to give shape to the shadows. If this universe is not tangible, it is not necessarily non-existent. “Each of us has an intimate and specific knowledge of it, but only some of us have the curiosity or the temerity to assume it and embrace it,” said Sinzé.

With a candle in his hand, Sinzé draws lines, circles and curves in the air under his upside down canvas, most of the time at night, like invisible writing. The smoke transcribes these gestures on the canvas by grey and vaporous, fragile marks. The evanescence thus appears to be at the center of his work. The artist seeks to represent a fragment of immortalized time, to seize the impalpable, to represent what inexorably ends up disappearing. According to the artist, he has been experimenting painting with smoke and soot as a medium to access the realm of dreams, the intangible, the hidden side of things.

Oscar Nelson adds his compelling voice to the rich canon of the current evolving aesthetic of Ghanaian figurative portraiture. Intrigued by human intuition and the innate connection humans have to nature, his paintings capture candid calm moments where his subjects rest in harmony with the natural world. When asked why sunflowers are a common theme throughout his works, he expressed “that they show how humans mimic the behavior of the tall plant by seeking sunlight for nourishment.” His painted figures, which stand out against a bold, solid colored background, sit in a serene state of stillness or in action exuding youthful insouciance. The beings radiate luminosity while different textures are achieved by delicately placing intertwined threads onto oil paint applied thickly with a palette knife.

This distinguishing feature of Nelson’s paintings accentuates the deep tones of the African body, contrasting the flat lucid western clothing. Through his paintings, Oscar invites the viewer to witness intimate moments of self-care and undaunting expressions of self. The people he paints are those around him; they are his brothers, friends, and colleagues. They are an embodiment of Ghana’s youth who are unapologetic in their conquest for the freedom to express their creativity through fashion, music, and art. Their audacious resistance to stifling stereotypes that threaten to dull their shine is characteristic of this era of societal evolution in Accra.

Ayi Mensah is a self-taught visual artist whose work explores the intersection of figuration and abstraction. Mensah uses photographs of everyday people in his community as source material to then infuse his intuition, self-perception, and imagination into the construction of his paintings. Ayi merges both figurative and abstract strategies within his works resulting in a distinctive creation of odd figures, form, and composition as his signature style.



Jimbo Lateef
Waiting for Some Love, 2022
Acrylic on canvas
41.5 x 29.75 inches



Jimbo Lateef
Creation of Peace, 2022
Acrylic on canvas
41.5 x 29.25 inches



Jimbo Lateef
We Belong Among Flowers, 2022
Acrylic on canvas
26.75 x 21.25 inches



Jimbo Lateef
Just Another Other Day, 2022
Acrylic on canvas
30 x 19.75 inches



Dankyi Mensah
Dave, 2022
Acrylic on canvas
51 x 41.5 inches



Dankyi Mensah
Paul Pogba, 2022
Acrylic on canvas
49.4 x 44 inches



Dankyi Mensah
Victor Cruz, 2022
Acrylic on canvas
49.4 x 42 inches



Dankyi Mensah
Kumerican Leather, 2021
Acrylic on canvas
49.4 x 35.5 inches



Dankyi Mensah
Amare, 2022
Acrylic on canvas
46.9 x 44.5 inches



Bamouin Sinze
Modja #6, 2021
Soot and acrylic on canvas
58.75 x 69.9 inches



Bamouin Sinze
Modja #4, 2021
Soot and acrylic on canvas
58.25 x 47.1 inches



Bamouin Sinze
Modja #1, 2019
Soot and acrylic on canvas
57.6 x 46 inches



Bamouin Sinze
Caprice, 2021
Soot and acrylic on canvas
54.75 x 54.25 inches



Oscar Nelson
Inner Peace, 2021
Oil, acrylic and shirt bottoms on canvas
49.75 x 35.25 inches



Oscar Nelson
Me, Myself and I, 2021
Oil, acrylic and shirt bottoms on canvas
49.75 x 32.25 inches



Oscar Nelson
After Sunset, 2021
Oil, acrylic and shirt bottoms on canvas
48.75 x 38.25 inches



Ayi Mensah
Yitso 39, 2021
Acrylic on canvas
70 x 54.75 inches



Ayi Mensah
Yitso 41, 2021
Acrylic on canvas
70 x 54.5 inches



Ayi Mensah
Yitso 42, 2021
Acrylic on canvas
70 x 54.5 inches