ECHOES OF THE COMMUTE



A SOLO EXHIBITION
OF WATERCOLOUR
PAINTINGS BY

OLUSOLA OLUMUYIWA

MYDRIM GALLERY



A WORD FROM MYDRIM

Mydrim Gallery is proud to present 'Echoes of Commute', an exhibition of watercolour paintings by Sola Olumuyiwa.

We have worked with Sola for over 20 years and have seen him explore various mediums including charcoal, oil and acrylic, finally settling for watercolour as his preferred medium of expression.

Watercolour is considered the most difficult medium and requires great skill. Unlike oil and acrylic, you cannot hide or paint over mistakes. Rather, you adapt and mistakes, in the hands of a skilled artist like Sola, are redirected toward an unplanned but beautiful result. The white of the paper is your light, so you must plan ahead and preserve it. You are constantly controlling water, pigment and timing, and the colour dries lighter than it appears. It therefore demands confidence, speed and precision.

Sola's themes centre on memory, environment and everyday life. 'Ordinary scenes' are not directly documented but transformed as he evokes atmospheric impressions.

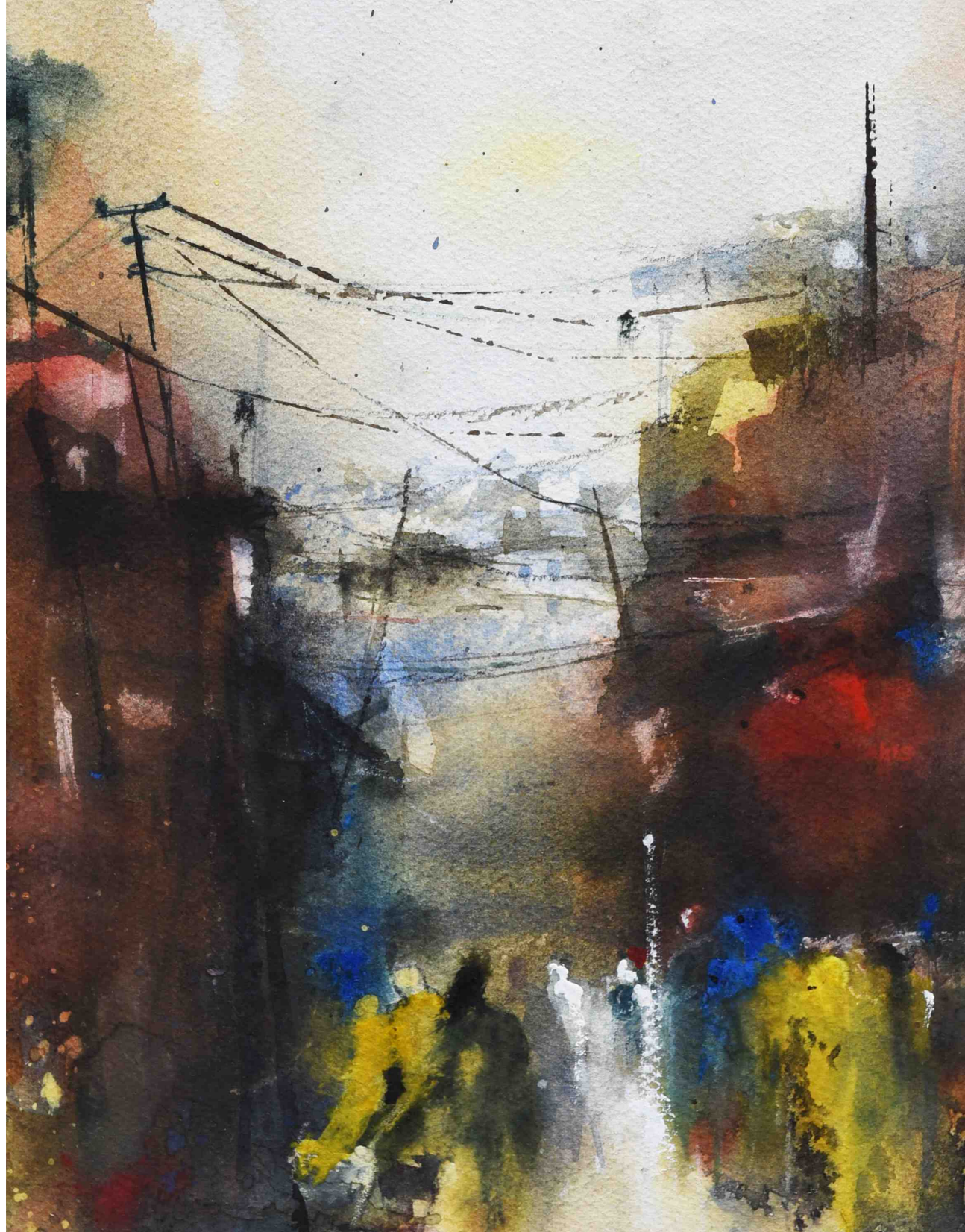
What fascinates us most is that watercolour is like life itself. It is unpredictable, delicate, and full of light and dark moments. It teaches adaptability and reminds us that the artist is not in full control.

The works in this exhibition capture quiet, powerful moments of daily life. They are about how we see, how things change, and how we adapt. Sola is clearly a master watercolour artist and we have proudly watched him win awards in international competitions and be globally acknowledged.

Clearly, Sola has found fulfilment in a medium that synchronizes with his message — the result is the beautiful body of work in this exhibition.

We invite you to enjoy the exhibition and acquire a painting to enrich your collection.

Sinmidele Adesanya
Founder Mydrim Gallery



ECHOES IN MOVEMENT, MEMORIES,
AND COLOURS

The dawn of a new echo blossoms in the colours of the heavens and the earth. This period does not appropriate fixated dimensions; it reveals itself as changing tones that shift between the luminous and the earthly, and between the gentle and the intense. Thus, colour becomes both language and resonance, taking the movement of thought from one moment to another. As the artistic expression of Olusola Olumuyiwa resonates within our subconscious, so does a parallelism emerge between the textual rhythm of this introduction to Echoes of the Commute and the chromatic interplay that shapes the paintings.

Many a time, as artists, and whether or not properties are in agreement, we have witnessed movement as a fluid interconnection of properties rather than as a possible liminal state evoked by movement itself. This fluidic experience is, indeed, but natural. Yet, for a few of us creatives, movement can be sensed differently: as a still, deep and, at times, frightening object or subject, quietly gathering the force to erupt, flow and engage. Deeper still are the echoes that emanate from the vibration of an uncommon movement. This is one that is rich in transcendence and intensity, yet equally receptive to renewal and contemplation. We have now reached that renewed, contemplative stage, where the liminal stillness generated by the silent movement of Olusola is gradually gathering momentum and beginning to explode into visibility.

Now, it would have been gratifying to recount my brief introduction of this daring artist from a semi-formal, first-name perspective. But I would rather restrain myself from so doing. The reason is simple: I would not want to suggest that his glory should in the slightest circumstance be shared with me just because we happen to be namesakes. Of course, I say that in a lighter mood! After all, there is some pleasure in allowing an artist's work speak for itself, without any familiarity of a shared name becoming an unintended part of the conversation.

Olumuyiwa's current stride has captured and redefined the thresholds of memory, movement and time within the contemporary Nigerian artscape. He's achieved this particularly through the distinctive lens of watercolour. His artistic language appears clothed in layers of transparent experience with each revealing something of the other, and occasionally glinting with the radiant value of precious stones. It is within this layered feeling that he seems to commune with those vibrations that awaken echoes and give stillness a presence within "movement". I'm therefore bold to affirm the appropriateness of this brief, yet poetic, introduction to Olumuyiwa, while acknowledging his steady transition across diverse artistic media into the more recent and confident territory of watercolour. Having followed his creative process, reviewed his works, and observed his engagement with tools, materials and stylistic methods for nearly four decades, I can attest to the depth of experience that continues to inform his artistic journey.
His various departures from one stylistic watercolour rendition to another, his unapologetic destruction of supposedly 'ko gel' kind of works in their tenths for not meeting his intended standard, were like a lost sheep wandering alone in the desert. Persistence and focus were his key to the daring works we're now privileged to view today.

The soft layering of colours is often regarded as a masterstroke in the making of a watercolour masterpiece. What is particularly distinctive about Olumuyiwa's watercolour signature, however, is his authoritative use of the medium in opaque applications, complemented by a confident drybrush technique. In this respect, his works quietly bring to mind a dimension that Sam Ovraiti particularly explored and cherished in some of his watercolour paintings from the mid-1980s through the 1990s. Yet, considering the expansive paper sizes on which Olumuyiwa now works, Ovraiti's approach may be regarded as an important point of departure upon which he has built and further developed his own practice. This distinctive use of opacity can be observed in the Grateful Heart series, as well as in a number of works from the King Arrival and Urban Dilemmas series.

What is, however, unique to Olumuyiwa is the consistency of subjectivity in his works, which allows the viewer to participate by filling in the gaps. Images, architecture, atmospheric temperament and actions are markedly gestural, while his colours appear more as impressions than literal representations. This mimics Claude Monet's serial explorations in Water Lilies, Poplars, Grainstacks and the Rouen Cathedral series. In Olumuyiwa's paintings, natural description gradually gave way to the realities of atmosphere, light and perception. Spontaneity and colour suggestion consequently became important vehicles of expression. Such a quality requires a perceptive acumen that few artists are able to cultivate with conviction. Olumuyiwa's lines, edges and colour tones seem almost borderless. I am particularly fascinated by his deliberate elimination of outlines. How else can one describe the figures in A Royal Welcome 3 and 4, distinguish the roofs in Red Roof, Meeting Point and Cashless (POS), or even determine the number of horses in Galloping Shadows? Equally remarkable is his confident handling of the unusually large surfaces on which he now paints. There is something truly enchanting about this freedom of expression. For art enthusiasts and collectors alike, Olumuyiwa has undoubtedly brought watercolour into a broader and more appreciable state of contemporary artistic expression.

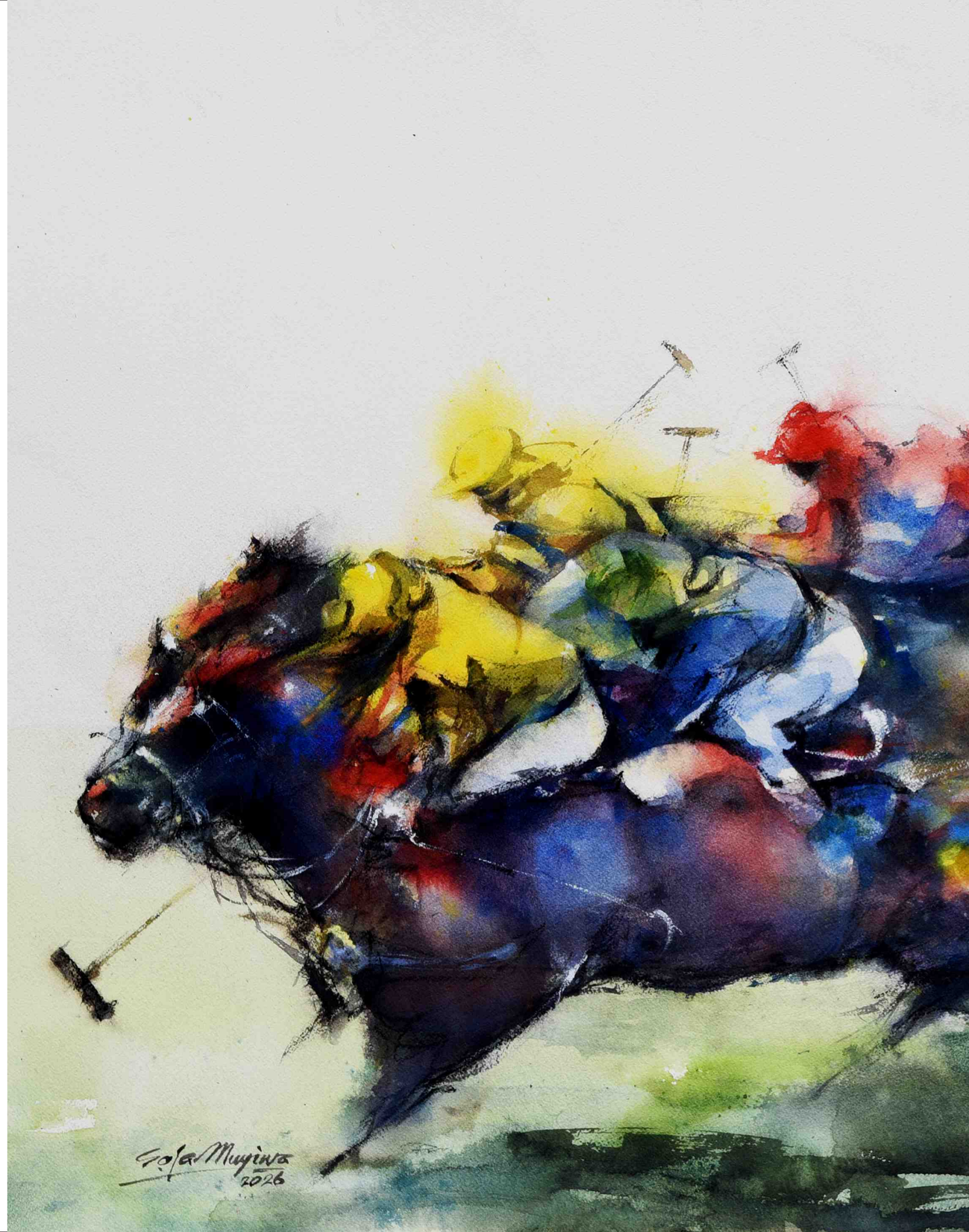
A genuine, close assessment of this body of work reveals the alchemical translation of Olumuyiwa's artistry. What remains is the continued refinement in experimentation of this craft, in order to reach the exemplary state of the golden. We cannot but wish Olumuyiwa more opportunities of exposure and acceptance in this, yet lonely, journey. When watercolourists come out to consistently showcase the inherent qualities of their art, an appreciable reception of the watercolour medium would be gained.

In all, beneath the ordinary rhythm of everyday movement lies a more complex theatre of human encounters, fleeting observations and unspoken narratives. The road is therefore never merely a thoroughfare, just as a journey is rarely only a

passage through physical space. Within the movement of people through the city, stories are continually encountered, negotiated, absorbed and carried forward. It is from the experience of this familiar world that Olumuyiwa has found a distinctive means of seeing and expressing ideas. Therefore, his long search through media, techniques, colour and form has brought him to a point where movement can become stillness, and stillness can generate its own vibration. What emerges from Olumuyiwa's encounter with all these is that, is not simply a record of the everyday, but a renewed way of perceiving it.

Echoes of the Commute invites you to enter that space where the visible, the remembered, the transient and the enduring intersect. I would like us to see this exhibition as connected to a broader synthesis of our thoughts and experiences. Thus, the colour, movement and form have continuously engaged one another in a dialogue with the artist and the viewer. Perhaps the most enduring proposition of Echoes of the Commute is that, nothing truly experienced is entirely lost. Some encounters become echoes; some echoes become memories. And when some memories become symbols, they become the medium through which the past continues to speak into the future.

By **Timothy Olusola Ogunfuwa, Ph.D**
Associate Professor
Department of Fine & Applied Arts
University of Lagos.



FOREWORD

ECHOES OF THE COMMUTE

It is with great pleasure that I write this foreword for Echoes of the Commute, a compelling presentation of watercolour works by "Ambassador" Olumuyiwa Afolabi Olusola at Mydrim Gallery, Ikoyi, Lagos. This exhibition offers an opportunity to encounter an emerging voice in contemporary Nigerian watercolour practice whose artistic inquiry is deeply rooted in memory, identity, place, displacement, and the enduring resilience of the human spirit.

Olusola's practice is particularly significant for the manner in which he employs the delicate yet unpredictable language of watercolour to engage complex experiences of contemporary life. Watercolour, with its transparency, fluidity, luminosity, and capacity for accidental formation, becomes more than a medium of representation in his hands; it becomes a metaphor for memory itself—fragmentary, fluid, elusive, and constantly susceptible to transformation. His images frequently occupy the space between what is remembered and what is disappearing, between personal experience and collective consciousness.

The title, Echoes of the Commute, is therefore both poetic and conceptually suggestive. The "commute" metaphorically may be understood as a shared space of human experience—a community, a neighbourhood, a cultural environment, or even the psychological landscape that individuals carry within themselves. Its "echoes" are the memories, impressions, relationships, absences, and experiences that continue to reverberate long after particular moments have passed. Olusola's paintings invite us to listen to these echoes visually.

Born, raised, trained informally and formally in Lagos, the artist's relationship with place inevitably informs his artistic sensibility. His academic engagements through one of the best art schools in Nigeria, the Yaba Art School, enlarged his horizon and scope in drawing and painting, which to me was the icing on the cake. No doubt, along the line he encountered and brushed up on his informal sojourns at the Kunle Adeyemi studios and some other signage and advertising firms. With all these, Olusola Olumuyiwa became rich in the practice-based art knowledge that is a cutting edge for him.

Lagos is a city of movement and contrasts, where histories overlap with contemporary realities, where permanence and impermanence coexist, and where individual stories are continuously woven into a larger social narrative. Within this environment, Olusola observes the subtle dramas of everyday existence and transforms them into contemplative visual encounters.

His interest in overlooked moments is especially noteworthy. Rather than relying solely on grand historical events or spectacular subjects, the artist searches for significance within the ordinary. A fleeting encounter, a familiar environment, a remembered presence, or an experience of transition can become the point of departure for a work. In this respect, his practice demonstrates that memory is not merely an archive of the past; it is an active force through which individuals understand the present and negotiate their relationship with the world.

There is also a quiet emotionality embedded within Olusola's work. His paintings do not necessarily demand attention through visual excess. Instead, they encourage contemplation. The washes, tonal passages, transparencies, and fluid edges of the watercolour medium create an atmosphere in which forms can appear to emerge, dissolve, and re-emerge. This visual process mirrors the instability of recollection and the shifting nature of identity and belonging.

Echoes of the Commute consequently extends beyond a presentation of watercolour paintings. It represents an inquiry into how human beings inhabit places, communicate with each other on social, political, financial, spiritual, physical, and otherwise, remember experiences, and construct meaning from the fragments of life. The exhibition encourages us to consider what remains after people, places, and circumstances have changed: What survives in memory? What disappears? What continues to speak to us across time? And how do individual memories become part of a larger collective consciousness?

Olusola's participation in international watercolour platforms has won him several awards, prizes, and accolades to the extent that he is dubbed "The Ambassador." His solo exhibitions and continuing development as an artist reflect a practice that is steadily expanding its visual and conceptual vocabulary. Yet, at the heart of his work remains a fundamental human concern: the desire to understand our relationship with place, with others, and with ourselves.

I commend our Art Ambassador Olumuyiwa Afolabi Olusola for this thoughtful body of work and congratulate the one and only resilient, enigmatic Mrs. Sinmidele Adesanya of Mydrim Gallery, Ikoyi , Lagos, for providing a platform for the presentation of contemporary watercolour practice. I invite viewers to approach these works not merely as images to be seen, but as spaces of remembrance—spaces where personal and collective experiences converge, where silence acquires a voice, where the past continues to resonate within the present, and where treasured talent and genuine efforts is translated to good values reflective of the creator.

May Echoes of the Commute stimulate meaningful conversations, memories, and reflections, while contributing to the continuing discourse on the possibilities of watercolour within contemporary Nigerian art.

Welcome to "Ambassador" Olusola's world of exploring watercolour paintings in a different, bigger, and spectacular dimension that has never been experienced in Nigeria.

'Kunle Adeyemi, MFA, PhD.
Former Dean, School of Art, Design and Printing,
Yaba College of Technology, Yaba, Lagos, Nigeria.

OLUMUYIWA AFOLABI
OLUSOLA

Olumuyiwa Afolabi Olusola is a painter, illustrator, graphic artist, and brand strategist with over fifteen years of professional experience working with reputable advertising agencies and brands in Lagos, Nigeria.

He is a Nigerian watercolour artist and graduate of Yaba College of Technology, where he earned an HND in Fine Arts (Painting). His artistic practice explores everyday life, memory, cultural identity, human connection, and the shifting realities of contemporary society.

Working primarily in watercolour, Olusola embraces the medium's fluidity, transparency, and unpredictability, allowing water and pigment to become active participants in his visual storytelling.

His practice is characterised by experimentation with scale, movement, layering, and perception.

His work has been exhibited in Nigeria and internationally, including in India, France, and Italy. His recognitions include the Best Watercolor Painting Award at a World Art Day exhibition in Uttar Pradesh, India, and selection as the qualifying Nigerian artist for the Watercolor Golden Brush International Virtual Exhibition Competition, France.

Echoes of the Commute continues his exploration of the overlooked moments, rhythms, encounters, and human narratives embedded within everyday life.

Education

1993 Yaba College of Technology, Lagos
Higher National Diploma (HND) in Fine Arts, Painting
1989 Yaba College of Technology, Lagos
Ordinary National Diploma (OND)

Selected Group Exhibitions

1992 – The Artist Now - Society of Nigerian Artists, National Museum Lagos (SNA)
1993 – Excellence '93 - Sheraton Hotel, Lagos
1995 – Art and Craft in Nigeria -Texaco Overseas Nigeria Co.
1999 – We Still Dey Oh - National Museum, Lagos
1999 – Wind of Change - National Museum, Lagos
1999 – Nigeria' 99 (10th FIFA World Cup), - National Art Gallery, Lagos
2001 – Hand in Hand -Mydrim Gallery, Lagos
2008 – ARESUVA - Art Expo Nigeria, Abuja
2008 – Expressions 4-Exp. - Terra Kulture Gallery, Lagos
2014 – Our United Heritage, Nike Art Gallery, Lagos
2020 – Watercolour Expressions (United Kingdom-Online)
2022 - 10th LIVING LEGEND Series -Freedom Park, Lagos
2022 – PADE '22 Series-EcoBank Headquarters, Lagos
2022 – Ascension, October Rain (SNA) - Mydrim Gallery, Lagos
2023 – Sensational -Vivid Exclusive Art Gallery, Lagos
2024 - WORLD ART DAY – 2023 (International Watercolour Day), INDIA.
2024 – The Light at the end of the Tunnel -Vivid Exclusive Art Gallery, LAGOS
2024 - 2nd-Olypiart (IWS-International Watercolour Society), INDIA.
2025 - Fabrianoln Acquarello in Watercolour Exhibition ITALY.
2025 - AMIAF –2025. (ARTCONOMY – Redefining the Global Art Experience)
2025 - INFINITE VISIONS –2025. (Quintessence Lagos).

Solo Exhibition:

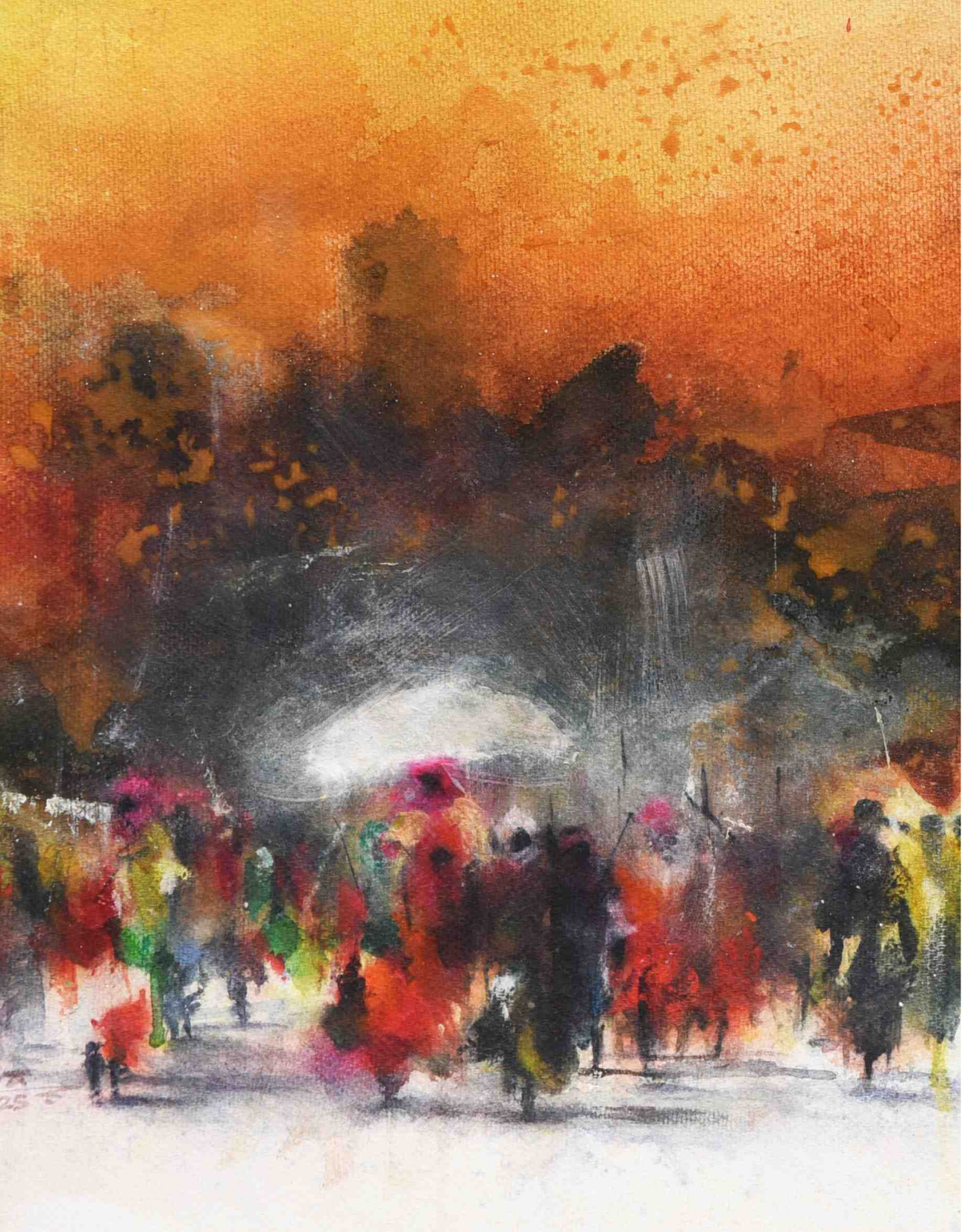
FIRST INSIGHT -2024 (A Watercolour Painting Exhibition) Gemini Art Gallery, Lagos.
A FEW MINUTES AFTER -2026 (A Watercolour Painting Exhibition) QUINTESSENCE Gallery, Lagos.

Professional Memberships

Member of the Society of Nigerian Artists (SNA).
Member of the 3rd Black Heritage (Group of Artists)
Member of African Arts Association (AfrAA).
Member of the 20 Artists for GOGE Africa Ambassadors 2019 (Goge Africa 20th Anniversary)

Awards and Prizes

1977 - Overall winner Lagos State Secondary School Arts Competition, Lagos
1989 - Yagil Award for the Best Student in Poster Design
1992 - 3rd MEE Memorial Arts Exhibition Award
2005 - Overall winner Visual Arts Society of Nigeria VASON Logo Competition
2008 - Overall winner National Award for ARESUVA Logo Competition National Art Gallery
2009 - Bronze Medallist Award, the 2nd Edition of Caterina de' Medici Painting Award, Italy
2010 - Bronze Medallist Award for Lagos Black Heritage Festival LBHF Lagos, Nigeria
2018 - Award Certificate of Excellence GFA
2018 - Award Certificate of Freshness in Watercolour, Bombay, INDIA.
2019 - Overall winner of African Arts Association AfrAA Logo Competition
2019 - Award of Excellence Tim Wilmot Watercolour Workshop / Exhibition United Kingdom
2022 - Award Certificate of Participation Ovraiti Watercolour Workshop/Exhibition
2023 - Award Certificate of best painting WORLD ART DAY, Uttar-Pradesh, INDIA.
2024 - Award Certificate of Participation 2ND OLYPIART-World's Biggest Watercolour Festival (IWS-2024) India.
2025 - Award Certificate of Participation. FABRIANO in ACQUARELLO in WATERCOLOUR-2025. International Watercolour Museum. ITALY.
2025 - Award Certificate of Participation. AMIAF –2025. (ARTCONOMY – Redefining the Global Art Experience)
2025 - Award Certificate of Participation. Society of Nigerian Artists Lagos State Chapter (SNA) OCTOBER RAIN –2025
2026 - Award Certificate of Participation. Drawing Workshop GFA (Guild Of Professional Fine Artists Nigeria).



ARTIST'S STATEMENT

'Echoes of the Commute' explores the fleeting moments, rhythms, and human encounters embedded within the everyday journey. The exhibition considers the commute not merely as movement from one place to another, but as a space where memory, perception, anticipation, fatigue, connection, and discovery intersect.

For me, watercolor is not simply a medium; it is an active participant in the process. Excitement arises when I see something developing on the paper when a drop of water initiates a process, redirects an image, or creates an unexpected possibility. I often allow silence to reign and let the water do its work. Its fluidity becomes a vehicle for thought: it moves, searches, responds to the moment, and sometimes momentarily derails as layers of washes meet, separate, and transform.

This unpredictability allows me to explore the ever-changing nature of human perception. Through transparency, fluid movement, layered washes, and deliberate marks, I seek a visual language that differs from the static qualities often associated with opaque mediums. There is always movement within my work; even in moments of stillness, there is an underlying rhythm.

In developing this body of work, I became interested in the subtle details that often disappear beneath the familiarity and repetition of daily life. The passing figure, the waiting passenger, the crowded road, the fleeting encounter, the changing landscape these ordinary experiences become fragments of memory, carrying meanings that may only reveal themselves when we pause to look again.

Echoes of the Commute is therefore an invitation to pause within movement. Through watercolor, I seek to capture moments of clarity, spontaneity, and discovery, allowing the medium to participate in the storytelling rather than simply illustrate it.

Ultimately, I hope the exhibition evokes the joy of rediscovery: the possibility of finding something new within what we thought we already knew, and of encountering beauty, memory, and meaning in the familiar.



king's arrival
2026
Watercolour
48 x 96 inches

01



king's arrival (A royal welcome)
2026
Watercolour
25 x 45 inches

02



A royal welcome
2026
Coffee on paper
31 x 45 inches

03



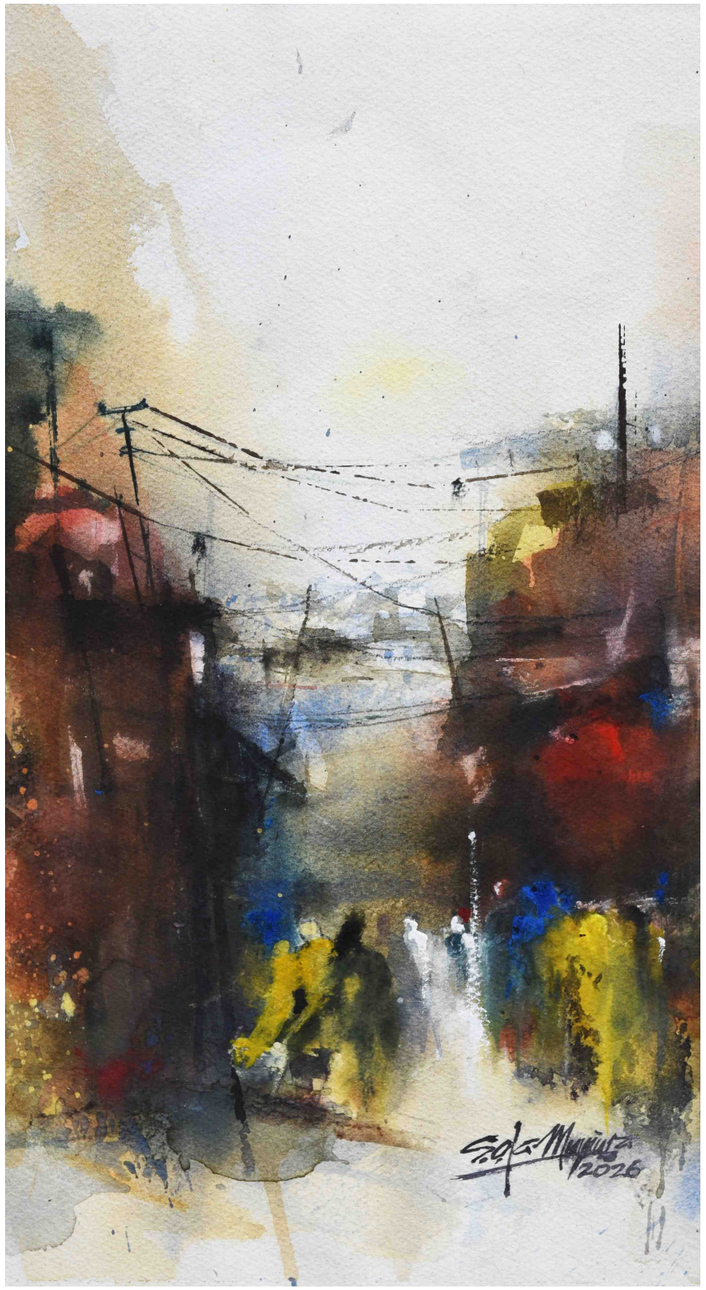
Emir (King's arrival)
2026
Watercolour
25 x 45 inches



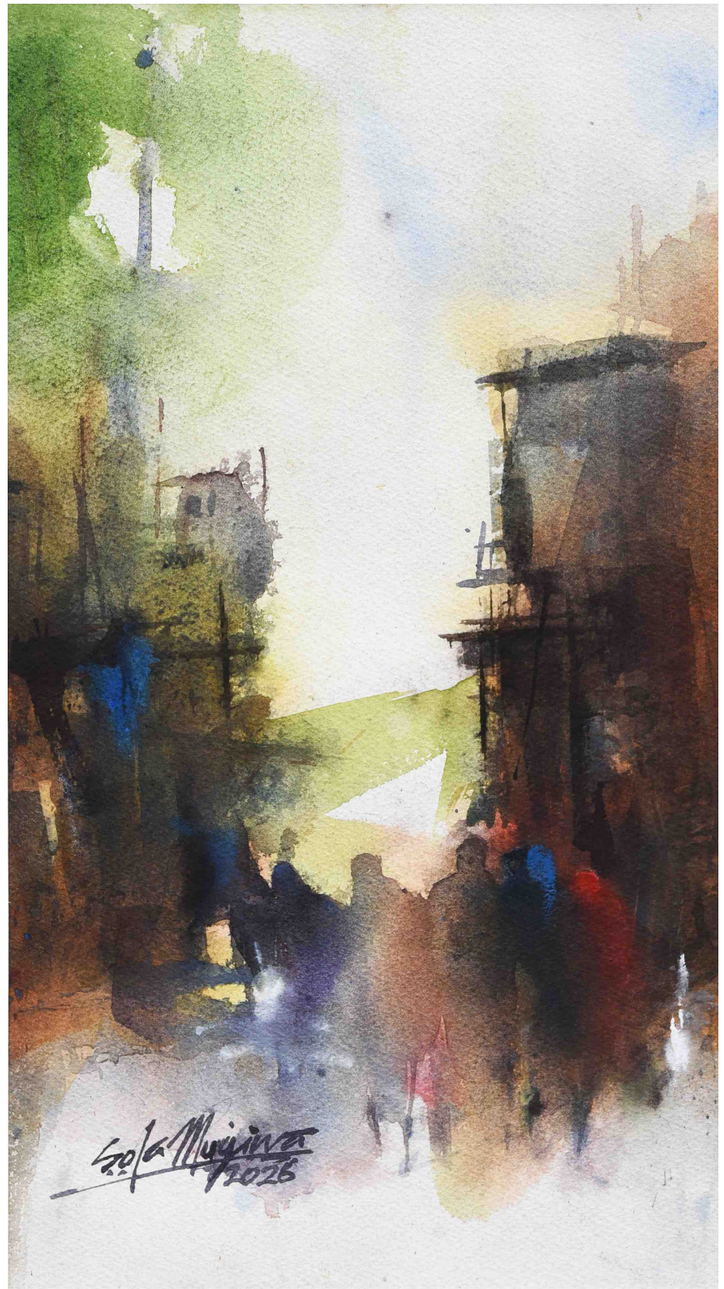
Homecoming I
2025
Watercolour
24 x 33 inches



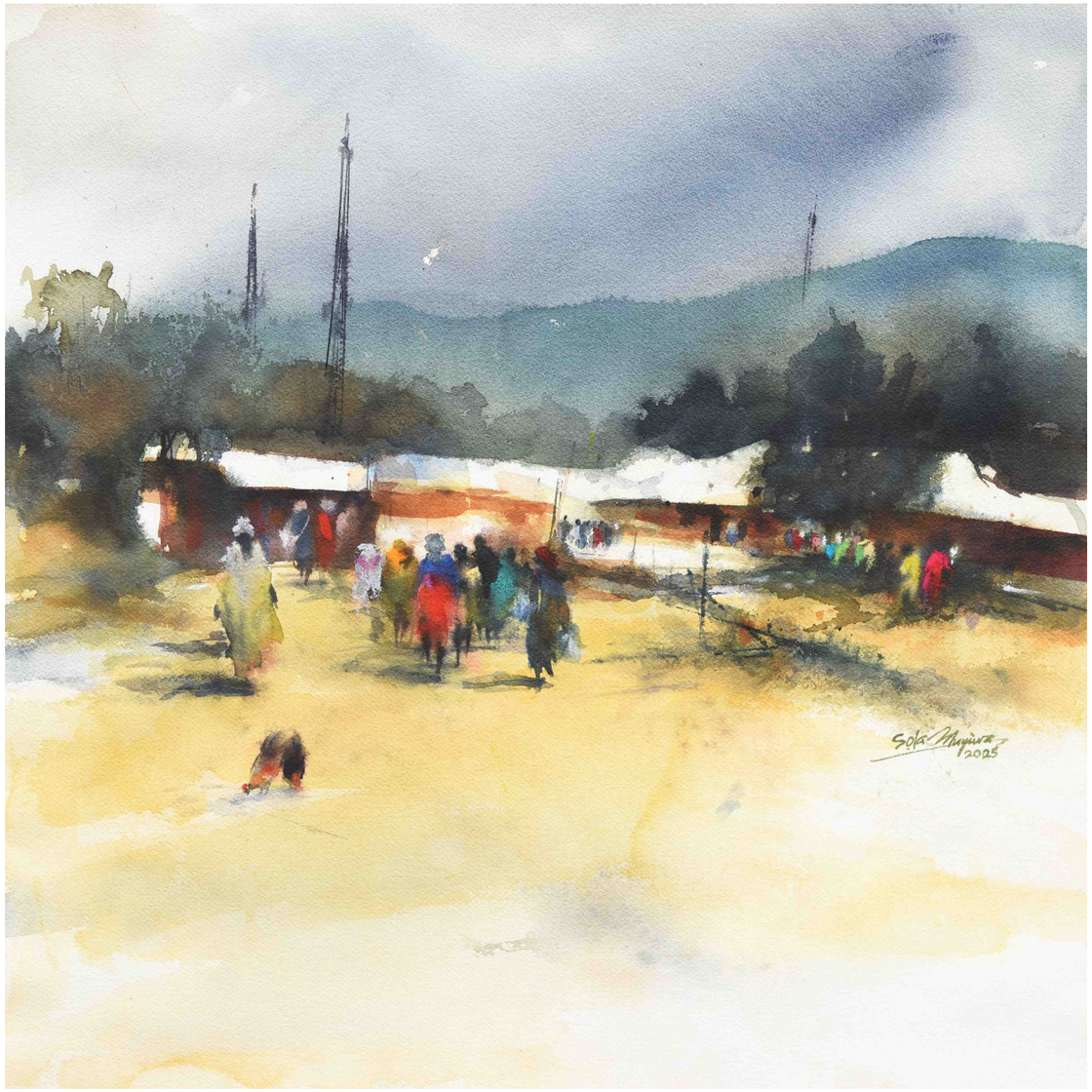
Homecoming II
2025
Watercolour
22 x 30 inches



Meeting point I
2023
Watercolour
16 x 9 inches



Meeting point II
2023
Watercolour
16 x 9 inches



Meeting point (POS)
2026
Watercolour
22 x 22 inches



Meeting point II
2026
Watercolour
22.5 x 35 inches



Harmattan I (ỌYẸ)
2025
Watercolour
22 x 30 inches



HARMATTAN II (ỌYẸ)
2025
Watercolour
22 x 30 inches



HARMATTAN III (ỌYẸ)
2025
Watercolour
22 x 27.5 inches

13



Cashless (POS)
2025
Watercolour
28 x 40 inches

14



Unearthed
2026
Watercolour
15 x 42 inches



The journey
2026
Watercolour
22 x 30 inches



Red roof Ibadan
2026
Watercolour on canvas
22.5 x 35 inches



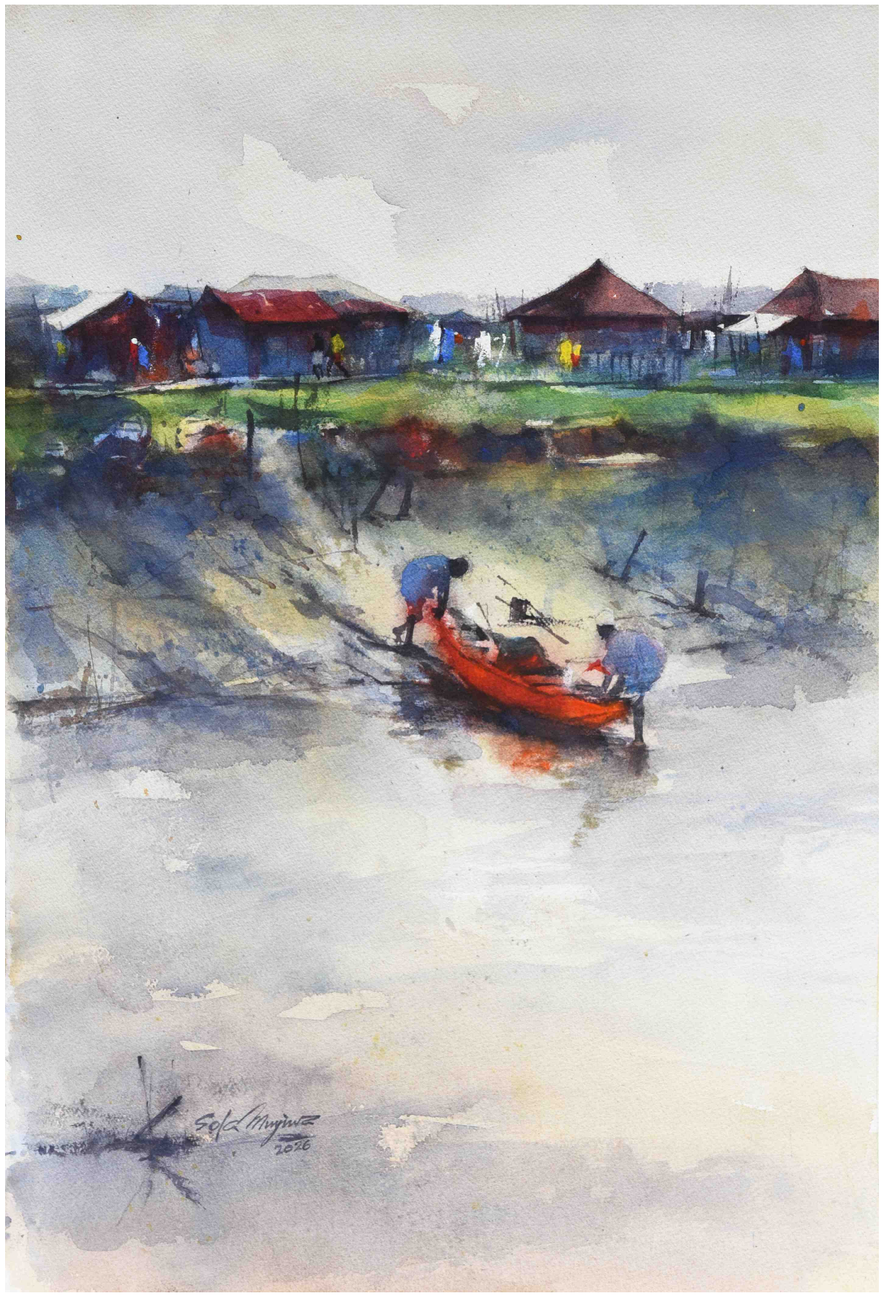
The light - (Early morning)
2026
Watercolour
10 x 10 inches



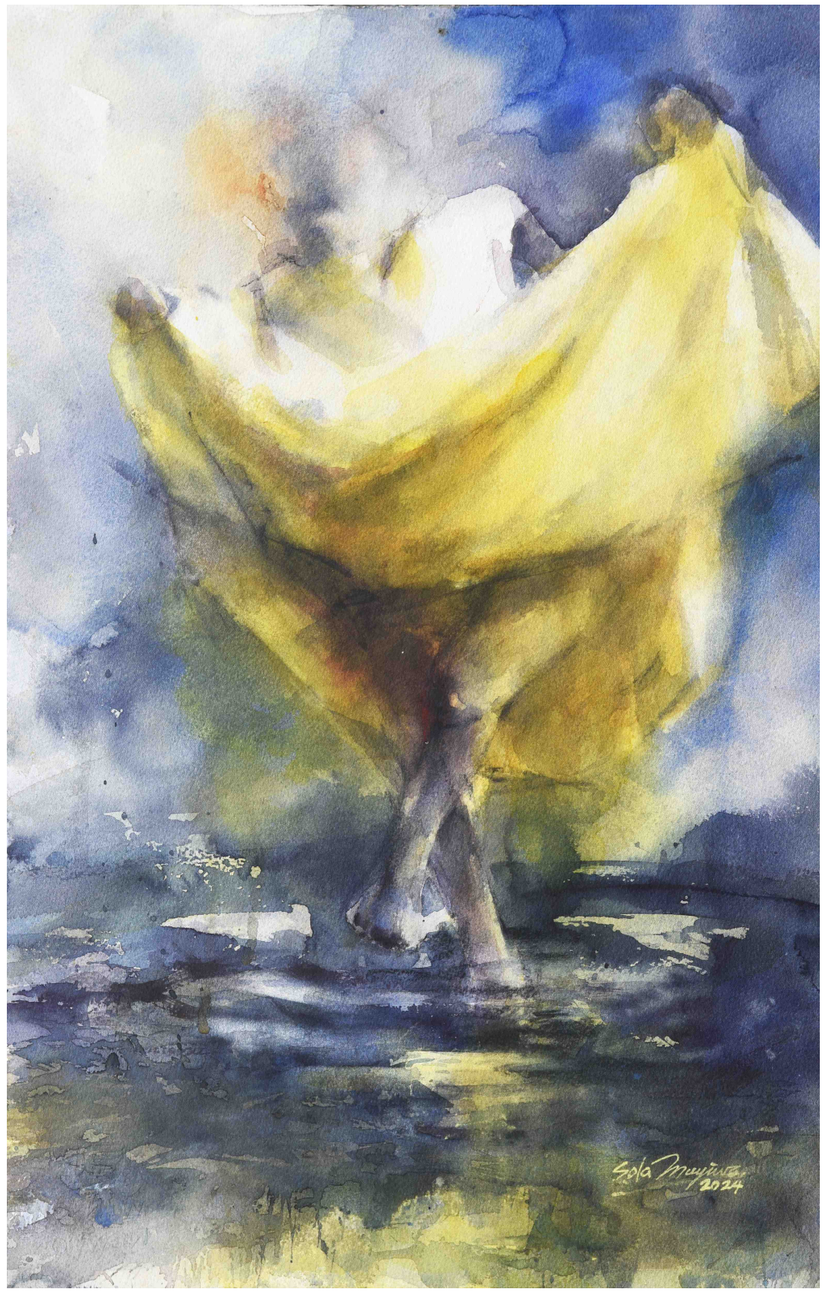
The vanguard
2026
Watercolour
25 x 45 inches



Galloping shadows
2026
Watercolour
25 x 45 inches



A few minutes after
2026
Watercolour
22 x 15 inches



Urban dilemma – Yellow girl
2024
Watercolour
22 x 15 inches



Urban dilemma (Ikoyi)
2026
Watercolour
28 x 17 inches



Dancers
2025
Watercolour on paper
30 x 22 inches



Echoes of the commute (POS)
2026
Watercolour
14 x 22 inches



OSHODI ÒKÈ
2026
Watercolour
35 x 21 inches



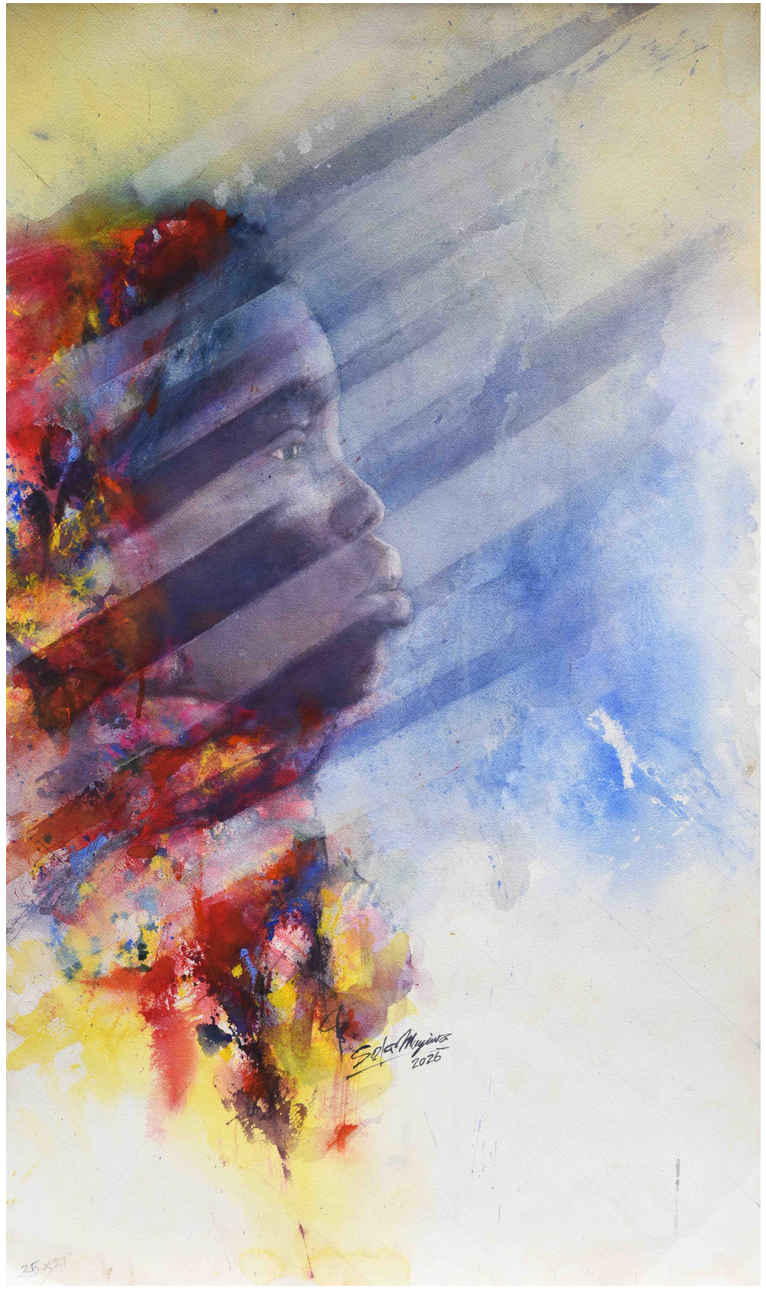
Somewhere in Abeokuta
2026
Watercolour on paper
15 x 22 inches



Untitled (gist)
2026
Watercolour
22 x 30 inches



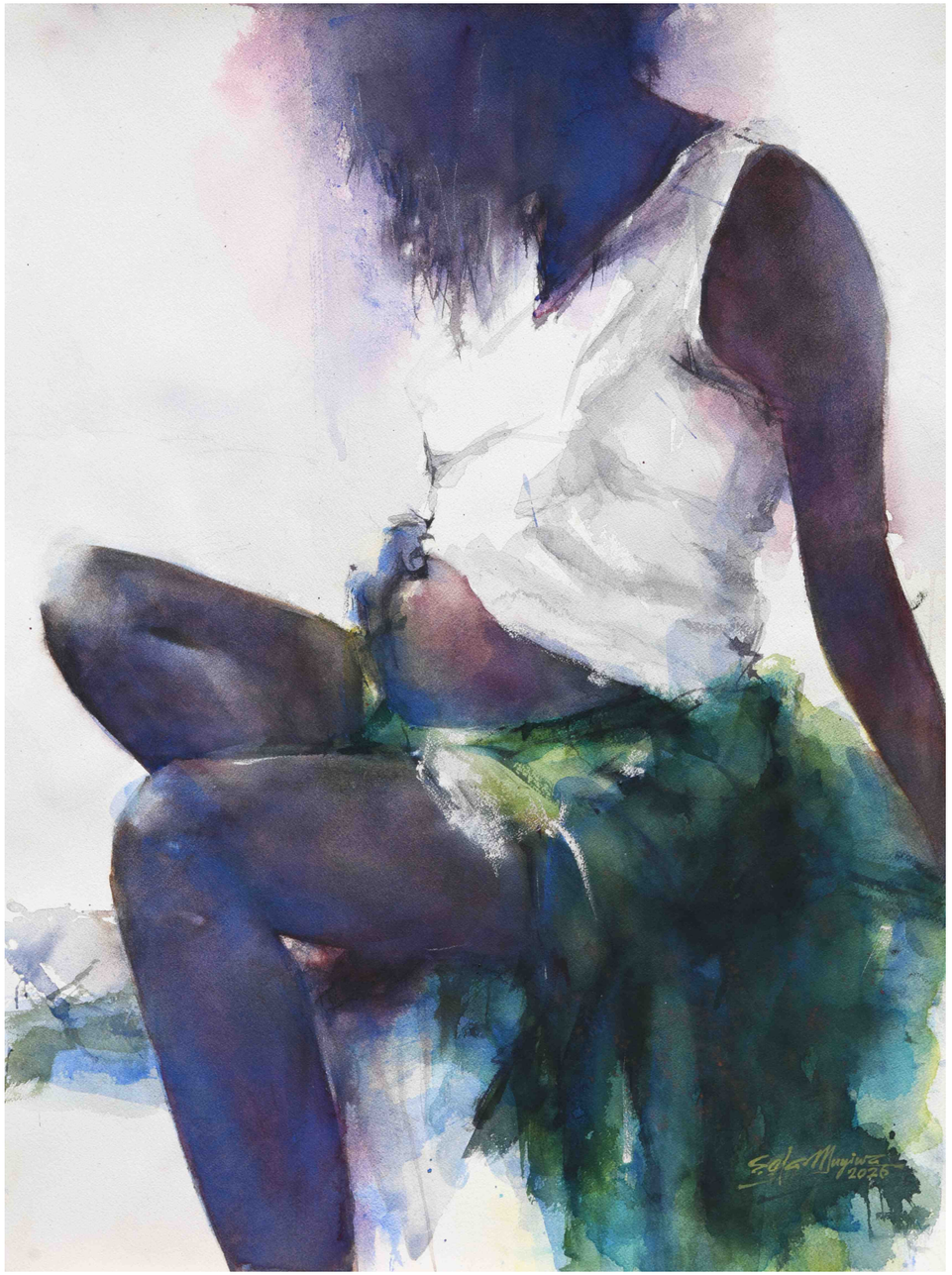
Courage (Diptych)
2026
Watercolour
22 x 32 inches



A bridge of light – series,
2026
Watercolour
30 x 20 inches



A pause in time II
2025
Watercolour
30 x 22 inches



A pause in time I
2026
Watercolour
30 x 22 inche0s



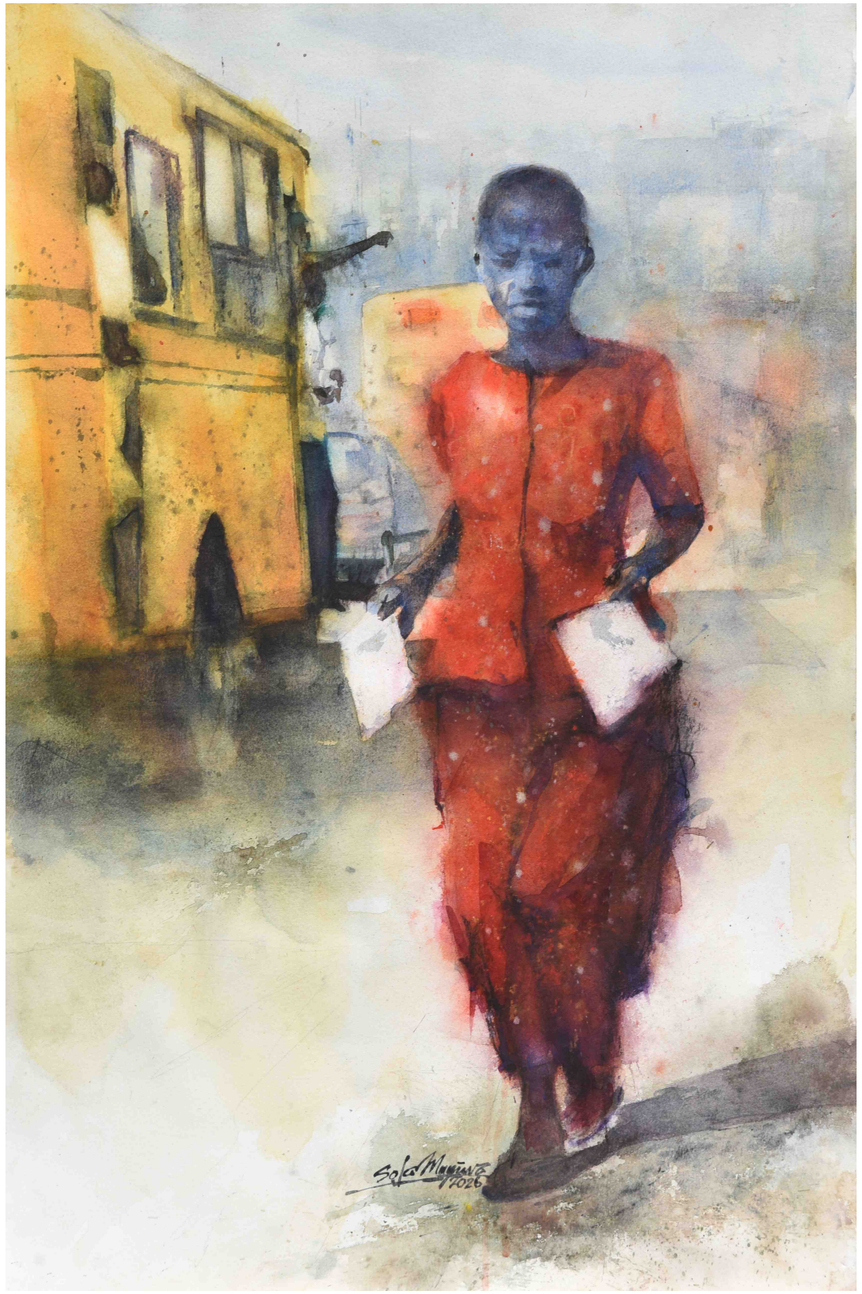
Grateful heart II (woman singing)
2025
Watercolour
30 x 22 inches



Grateful heart
2025
Watercolour
22 x 15 inches



Step of joy
2026
Watercolour
33 x 22 inches



ÌGBÀ KAN (Once Upon a time)
2026
Watercolour
33 x 22 inches



Sweet Talk (gist series)
2025
Watercolour
32 x 36 inches



20 children (Ògún Ọmọdé)
2026
Watercolour
22 x 22 inches



The big and the bold
2026
Watercolour
10 x 10 inches

ACKNOWLEDGEMENTS

This exhibition is the culmination of a journey shaped by inspiration, perseverance, encouragement, faith, and the generosity of many people who have contributed, in different ways, to bringing this body of work to life.

First and foremost, I give all glory to God Almighty, whose grace, strength, and guidance continue to sustain my creative journey. Every work in this exhibition is part of a process that has taught me to trust the language of water, pigment, and paper, and to remain open to what the painting itself reveals.

I sincerely appreciate my wife Mrs. Olumuyiwa Afolabi Abidemi ẸwàOlúwa for her patience, understanding, encouragement, and unwavering support throughout the demanding process of creating this body of work. Your presence and belief in my journey have been an important part of this chapter.

My profound gratitude goes to Prince Saheed Adelakun (Baba Olookun), as well as the curators
Mrs. Tolu Akanimodo, Miss. Idowu Oluwakemi Bankole, and the entire team at Mydrim Gallery, art professionals, mentors, fellow artists, collectors, and friends who have believed in my work, offered valuable perspectives, opened doors, and encouraged me to continue exploring and pushing the boundaries of watercolour as a contemporary medium.

I am particularly grateful to everyone who contributed to the realisation of this exhibition—from its conception and production to its documentation, framing, promotion, and presentation. Your individual contributions may differ, but collectively, they have helped transform an idea into a tangible artistic experience.

I also acknowledge the artists, institutions, and creative communities whose work, conversations, and commitment to the arts continue to challenge, inspire, and expand my understanding of artistic practice. Your contributions to the wider creative landscape have helped create an environment in which my own practice continues to evolve.

To the audience, collectors, and visitors who have taken the time to encounter these paintings, I am deeply grateful. Your presence gives the work another life beyond the studio. I hope these paintings invite you to pause, reflect, remember, and perhaps see familiar experiences from a different perspective.

I must also acknowledge watercolour itself its transparency, unpredictability, fluidity, and quiet strength. Much of what these paintings have become was discovered through the dialogue between water, pigment, paper, and time. In many ways, watercolour has been more than a medium or a tool; it has been a collaborator in this journey. Through The Frequency, Energy and Vibrations of the Commute, I explore the fleeting moments, movements, encounters, and impressions that make up our everyday journeys.

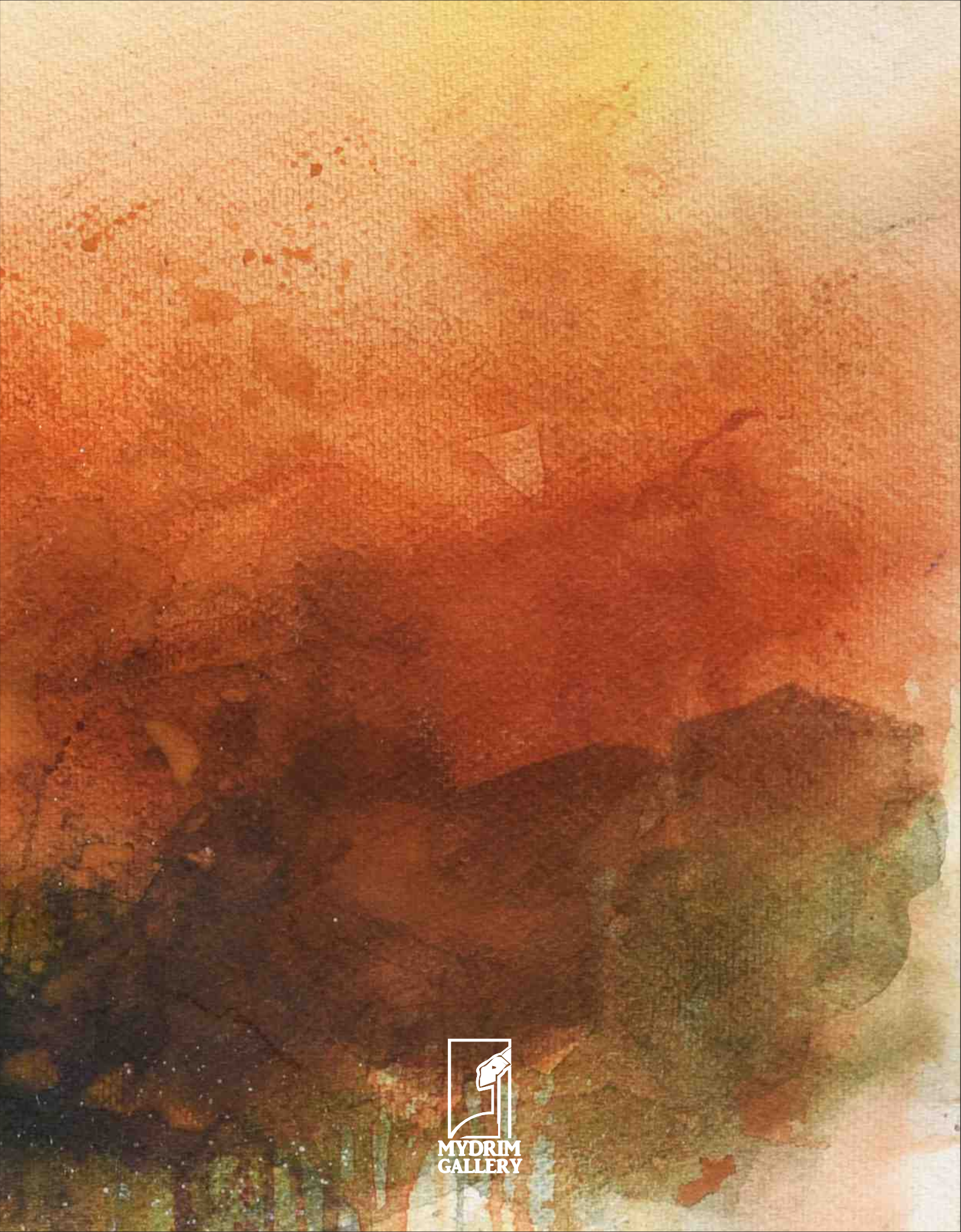
To Dr. Ogunfuwa Olusola, Dr. Kunle Adeyemi, Apostle Samuel Ovraiti, my Bishop, Duke Emuyewomano Asidere, and Mr. Abiodun Olaku, an iconic master, I express my deepest gratitude for your support, encouragement, guidance, and the various ways your influence has contributed to my artistic journey.

To the great Mother, Mrs. Sinmidele Adesanya, Managing Director of Mydrim Gallery, thank you for believing in my work and for becoming an important part of this chapter of my story. Your support has contributed meaningfully to the realisation of this exhibition.

To everyone who has contributed, directly or indirectly, to this journey, I am deeply grateful. Every gesture of support, every word of encouragement, every conversation, and every act of belief has become part of the story behind these works.

With gratitude,
Olumuyiwa Afolabi Olusola
Visual Artist




MYDRIM
GALLERY