

DAMILOLA OSHILAJA



art grunge

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Princely Patronage and the Beauty of Dedication

A random conversation with a smart canvas ?the ground-self presentation of DAMILOLA OSHILAJA'S transmission of the flower of interpretation, Nôka Densho style

Art Grunge is recycled “white noise” as a dream projection of the ikebana mass energy of the cosmos. The artist, Damilola Oshilaja is a fundamental observer, a diviner that sets the rules for the creation of the universe as a metaphor of high-Ga erotic madness. With Damilola Oshilaja, colours are vibrating light values that appear in various frequencies on the canvas as tachyon metaphors of the elemental forces that transmute themselves into the smart matter of the flower of interpretation. Excellent well! From animal-raising nomads, to hunter nomads it is well known that the lanmirin grass is a friend to the palm-frond arrow, and that the langanran grass is a friend of the labelabe grass. Indeed, a root growing from a tree on one bank of the river Thames and appearing on the other bank passes not through the river's water. This is headline news for me, Ogun Moja, wearing aggression's palm-fronds round my waist; yeah, with a straw hat on my head, standing at a distance and brandishing a two-edged sword dazzlingly, I Ogun Moja, will unfailingly perform my entertainment till nightfall at the EMPIRE GALLERY in London. A holography master of the livingness of aesthetic illusions, nano-networkingly putting together method & wisdom, I am the observer and the observed. How come, since the map is not the territory, and occupying a space without being counted is an act of rebellion against the State; as much as that which is counted to be occupied, determines the limits of Her Majesty's “marvelous possessions” & new world wonders. Yo! Vouchsafe to show the sunshine of your face, that we, like savages may worship it on a Magna Carta. With an infinite loop inversion of reality on the canvas, perfection is out of question, since a tortoise's misbehavior always brings trouble to an unskilled ijala. But the almost perfect ijala can always achieve enlightenment through the endless possibilities of amazement; despite the fact that many frogs know not that most frogs have brains. Thus I heard...

Jálajàlá àjàlá fa jálajàla ba Àjàlá
Òpòlopò opoló kò mo pé òpòlopò òpòlò lopolo lopolo

Damilola Oshilaja's Sakaki brush, introduces to the audience pellets of mt-DNA snippets of conversational automorphisms, applied to the quantum space of our imaginary third brain. Hereunto, we fractally enter the pre-space twistor-like syber-nô superstring world of the

canvas, with its multiple infinite loops of overlapping dimensionalities. The artist converses the space-level input of mt-brane REM-state news from the village where the KA is shouted as MU, into the spectrum-level output of an unprecedented yet familiar ordered miscellaneous blueprint operator of “restructured matter” as “restructured imagination.” Damilola Oshilaja’s loop spaces make way for the manipulation of homotopic groups of mathematical “terton” entities by moving them from one dimension to the next. Hence, the permutative category input of the artist is shifted into a spectrum-level output in H-space, where H operates as the spirit of the obvious and likely stands for Hopf’s work on the topology of Lie groups. Mark it well, a loop space on the canvas is worth an H-space, but an H-space can also be a double-loop space that violates causality through the automatic processing of infinitely higher homotopies. Apre-theorem in

ART GRUNGE is a statement that is sufficiently useful to explain the general drift and intention of a result, but not necessarily sufficient to be pinned down before you can have a thoroughly established theorem on the origin of the universe. In fact, the torsion tensors of ART GRUNGE operate by introducing 4 orthonormal unit vectors at each point of the space-time continuum, and transporting them parallelly with the connection thereupon established: chreods, braids, links, knots, rings & strings are Zen-like fractally rotated with various degrees of freedom, depending on the direction of the parallel transport. Welcome to the EMPIRE GALLERY in London, where measure bears the ground for the emergence of the audience as the relatedness superstring force-field of seemingly unrelated events. The beauty and elegance of Damilola Oshilaja’s work enhances our intrinsic appreciation of the ikebana mass of the cosmos. Dôzo! Your honour did name me as One you thought fit to be a City-chromosome advisor to Ogun Moja.

Nemo.Accipit.Qui.Non.Legitime.Certaverit Yo! “White noise” rebellion & miscellanie of various memoirs, or royal collections on the domestication of the savage mind. Symbols! Divine mental languages! I admit that it makes me frightfully angry that this impertinent young man should call us animals, as if Darwin was ever right. Damilola Oshilaja’s Exhibition is above all, a matter of the transmission and dissemination of the flower of interpretation. Sceau mote it be. From fairest creatures we desire increase! Dômo arigatô gozaimashita!

Claude Philogène
Écrivain
Journaliste scientifique



The Trane 2002/04

cel vinyl; acrylic, aerosol (SP), pen & ink, oil bar and oil pastel

89 x 174.5



Love is...(a)
cel vinyl; acrylic, aerosol (SP) and pen & ink
97.5 x 115.5



love is... (b) 2003

cel vinyl; acrylic, pen & ink, aerosol (SP) and oil pastel on linen

75 x 97



Fast times with cactus Jack 2003
cel vinyl; acrylic, aerosol (SP) and oil pastel & burn
80.2 x 115



Pantheon X 2003

cel vinyl; acrylic, aerosol (SP) and oil pastel on linen

99 x 107.8



Untitled (i black tree) 2001
acrylic, aerosol (SP), emulsion, Ink and enamel
96 x 157.2



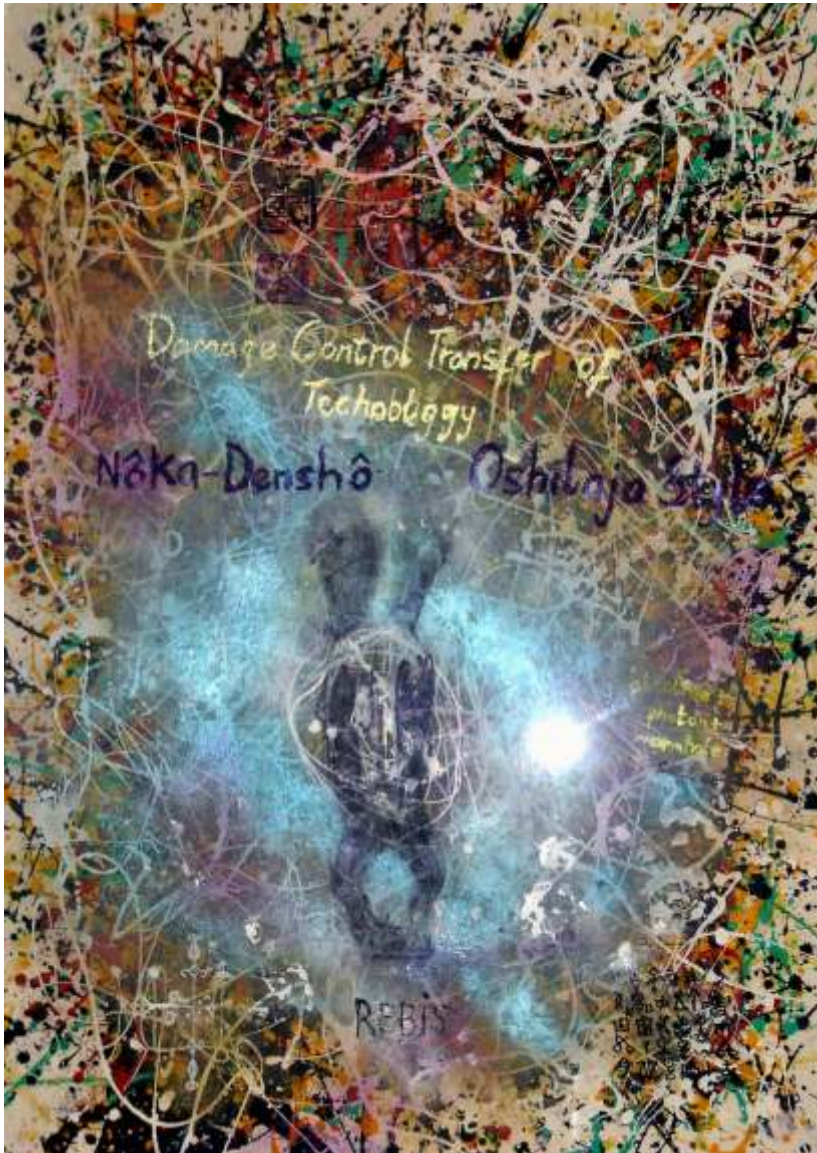
The Lovers 2003
cel vinyl; acrylic, aerosol (SP), pen & ink and oil pastel on linen
90 x139.2



9/11 2003
cel vinyl; acrylic, enamel (SP), pen & ink and oil pastel on linen
122 x 131.1



Voodoo High-Ga (The Nôka Paintings 2004)
acrylic, aerosol (SP) and pen & ink
56 x 76



Nôka Denshō Oshilaja Style (The Nôka Paintings 2004)
acrylic, ink, aerosol (SP), pen & ink and enamel
70 x 99.8

Constitution of an Artist

It is a truth that the artist is a corporation unto thy self. The artist produces artefacts; these artefacts are made up of earth materials, raw materials, paint, concepts, time and language. Language refers to the artist's voice, its genius, painting style - modus operandi.

For every painting there are two distinct parts, one tangible and bound by the laws of nature, the other intangible and everlasting. The tangible aspect of the painting refers to the physicality of the picture, the paint, the canvas, the borders etc. The intangible part refers to the language of the artist, the intellectual property; this part is bound within the artist but is expressed resulting in artefacts. More so in death, this part lives on and your name will always be your name even after you die.

In the commerce of art (paintings in this case), what is on sale is the tangible aspect, the intangible part can never be sold, but it must be respected and recognized. Just as any other 21st century artist (writer, musician, actor, director etc), the artist (painter) must be remunerated for his work where profits are made on them.

The artist earns nothing on the work but recognition. However, once trade and commerce become involved there are a number of remunerations the artist is entitled to enjoy. The artist is the author. The creator. In the 21st century, the artist cannot be denied his/her birthright. Ips fact , the singular and finite nature of the work produced contrary to the mass production of other arts (film, music, literature), the application of remuneration for profits made from re-sales of the artist's work should be adapted differently; to the nature of the trade, and the artist. Hence, the DKO contract.

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