

by Fred Parker

Moshood Adekunle African Star on the rise

The venue was VHS Tübingen, and before the scheduled time for the opening ceremony, the hall had been jam-packed by enthusiastic art lovers, who came from far and near to witness the exhibition of the beautiful works of a creative fine artist, Moshood Adekunle.

The exhibition was tagged; AFRICA; DREAM AND REALITY, and rightly so.

Moshood's love for art and ingenuity glows like a candlelight. His works are outstanding, and his masterful use of colours, curve lines and loops is impressive. He uses his creative wealth to bring out best artworks that are rich in beauty and meaning. Using various artistic media, he

flavour, after the sudden death of the founder. Before then, every one was given the opportunity to prove him or herself in various areas of specialisation and be good in one and flexible in others, and also to be somebody in life. I also have a background of cinematography too.

HA: Using your own experience and the prices of your artworks, do you think Africans, considering their limited resources, coupled with their near apathy towards artworks, can afford them?

MOSHOD: It will be unfair to say that Africans cannot afford the tags on my works. They are not expensive when compared with other luxury, we give money out for. By and large, foreigners as a



Beautiful Africa

MOSHOD: Yes of course. The thought behind this exhibition is to portray Africa in a different light, despite the odds and misery. I want to use the talent God has deposited in me to make changes, to the best of my ability.

HA: What are the challenges before African art exhibition in a divergent cultural society as Germany and how do hope to deal with them?

MOSHOD: Presentation of African art is not the only mountain one has to climb as



Adekunle



Polygamy

art scholars and artists have benefited immensely from his legacy and this will surely continue for a time immemorial.

HA: Please, assess art exhibition, especially by African descent in Germany?

MOSHOD: To be candid and honest, I've only seen 3 exhibitions from African artists. Since art is a free individual way of expression, I respect every piece of art.



Massai Boy



Goje



The Orange Woman

whole have other priorities. The standard of living here today is very high, even for the Germans.

HA: What is the level of acceptance of your artworks by the German society?

MOSHOD: "Your friends are the society and the society is your friend." So the saying goes. At least 70% of my German friends like what am doing, they ask questions, give suggestions and never fail to make meaningful criticism. We should also not forget the fact that, many Europeans still see African art as being primitive, which of course is not true but will definitely influence their appreciation of our art.

HA: Are you meeting the aims or obligation of going into art exhibition?

an African. Some Africans in Diaspora lack values and respect for the continent. Not until we're able to build a network of appreciation for our own resources, we will remain a problem child.

There are still untouched areas in the field of art, whenever am through with my concept, you will be the first to know. My focus is on children and upcoming artist.

HA: Surely, in trying to ensure that the public gets the right package, you must be working with other stakeholders. How much support do you get from them, especially the Ministry in charge of arts and culture here?

MOSHOD: You only get support, if they come knocking at your door. First, you have to cultivate the soil, before planting and reaping.

The on-going exhibition, "AFRICA; DREAM AND REALITY" is the product of my endeavour, solely financed from my pocket.

I am very grateful to VHS Tübingen for their support to make this exhibition a success. As you know, worldwide today, only a little stipend is always allocated to arts and culture. In a nutshell, there is no financial support so far.

HA: Frustration, not realising your full potential as a result of the situation, in a place like Germany?

MOSHOD: I wouldn't relent in my efforts. Frustration is everywhere, not only in Germany.

HA: Do you get inspiration or influence from other world renowned African artists like Bruce Onobrakpeya?

MOSHOD: Bruce Onobrakpeya is one of the Michael Angelos of Africa. He belongs to the class of pioneers, who marked the beginning of modern Nigerian art. Many Nigerians



The New Bride



Village Drummer

churns out, charming works like; The Orange Woman, Village Drummer, Beautiful Africa, and many more. This strong, creative and tireless artist is also into teaching of African dances and writing of plays.

Despite his very tight schedule, the multi-talent artist finds time to talk about his life, works and many more in an exclusive interview with *Hope Africa*. Excerpts:

HA: When and how did you conceive the idea of going into fine art?

MOSHOD: My flair for art could be traced back to those days at primary school, when I made some small token by drawing and copying notes for friends, and also enjoyed different roles on stage, as an actor. 1990 was the year that I took the decision to study fine art at the Institute of Textile Technology, Art and Design, Lagos.



Iyawo Osingin

HA: What is the motivation?

MOSHOD: Creativity! I always envy anyone with exceptional potentials and talents.

HA: At the beginning, what did you have in mind?

MOSHOD: To work towards my dream and build a successful career as a Graphic artist and illustrator.

HA: Since you started, how has it been?

MOSHOD: Rough though, but I was able to establish myself, as a utility Artist while in Nigeria. However, it is just a different story here in Germany.

HA: What prepared you for this business?

MOSHOD: Self esteem and strong determination. It is quite heart-throbbing though, that most artists never reap the fruit of their hard labour, while living. My ultimate goal has always been to do just Art.

HA: Before you went into that, what were you doing? What is your background like?

MOSHOD: After school certificate, I tried so many things before ending-up at a theatre company, called AYOTA. Tosbad that, this vibrant theatre house, lost its old

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