



"Emergency Services" (2020, UV paint on three PMMA panels)

Can you tell us a bit more about your work and what is most important to you? The human emotion (mind, identity and belief) is of explorative interest for me, most especially that of people of color. A lot about who Black people are and how they think has not been shared with the world, hence why we are presented as second-class humans. There's this show on Amazon Prime titled *Carnival Row* that I keep thinking about. The degree to which the emotions and minds of other races have been catalogued has helped the world accept and approve of them exceedingly. So using my personal life experiences as a Black person, as a tender to interrogate these issues by slowly keeping a historical record of our important encounters is my goal. When I look at

PROFILE

ART OF COMPASSION

Jeremiah Onifade (jeremiahonifade.com) seeks inspiration from the emotions he experienced growing up in Nigeria. Here, he shares insight on what keeps him connected to his creative voice and passion.

BY JANE HUMPHREY

a Poussin, Simone Leigh, Fragonard or Dürer, I can easily identify the uniqueness of their body of work. So to properly and distinctively communicate, I started drawing and painting my figures to have a simpler anatomic form and extremities; then I represented the human head with my own representation, which is the eye. This now allows me to communicate using a palette of my own vocabulary.

Can you tell us about what you're working on right now? Last year, I started a new series of work titled *Childhood Commons*, for which I have made only two so far. *Childhood Commons* interrogates truths and nude postcolonial themes from my childhood in Kaduna, Nigeria. So currently I am working on a couple more pieces for that