



ANTHONY AZEKWOH STUDIO

# THE ADVENTURES OF LAGOS MAN



*The worst version of me, and the strongest.*

FOUR PAINTINGS · MMXXVI · LAGOS

WINDSOR GALLERY · VICTORIA ISLAND · LAGOS

# A NOTE ON THE FOUR



Lagos Man is the worst version of me, and the strongest.

The appetite and the discipline, the nights I never thought I would count and the mornings I worked through anyway. The same hunger that drowns a man can build him. I have been both of those men inside the same week.

Four paintings, and the first one is the argument. *Lagos Man* stands with his crowned death pressed to his own face and his heart held out in both hands, on a surface I aged as though the painting had already survived a century. Nobody is helping him. That is the point.

The other three are about money. *Old Money* inherited his, and something was eaten to make it. *New Money* is making his, and the bleeding is his own. *Midas* has all of it and can no longer see any of it. I did not sit down to paint a trio. They arrived one after another, which is how this city arranges things, without asking.

Lagos raised me. This is me letting it show.

*Anthony*

LAGOS, AUGUST 2026





PLATE I · LAGOS MAN, 2026

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THE REFLECTION

# LAGOS MAN

2026 · FROM LAGOS MAN!

*Lagos Man* is the title work of the whole body, and the one that carries its argument in a single figure. A young man in a black durag stands against a pale, cracked ground scratched with faint red sigils, the surface aged as though the painting had already survived a century. His head is bowed, his eyes closed. Sharing his skull, pressed to his own face, a red skull under a gold crown screams with its eyes lit from within. At his chest he cradles a raw heart in both hands, gold light bleeding out of it. This is the Lagos man entire: his crowned death beside him, his living heart held in the open, the whole city carried on a surface built to endure it. *He carries it himself.*

MEDIUM Mixed media on canvas

DIMENSIONS *At request*

MINT NETWORK *At request*

EDITION 1/1

YEAR 2026

PROVENANCE Anthony Azekwoh Studio, Lagos

PRICE *On enquiry*

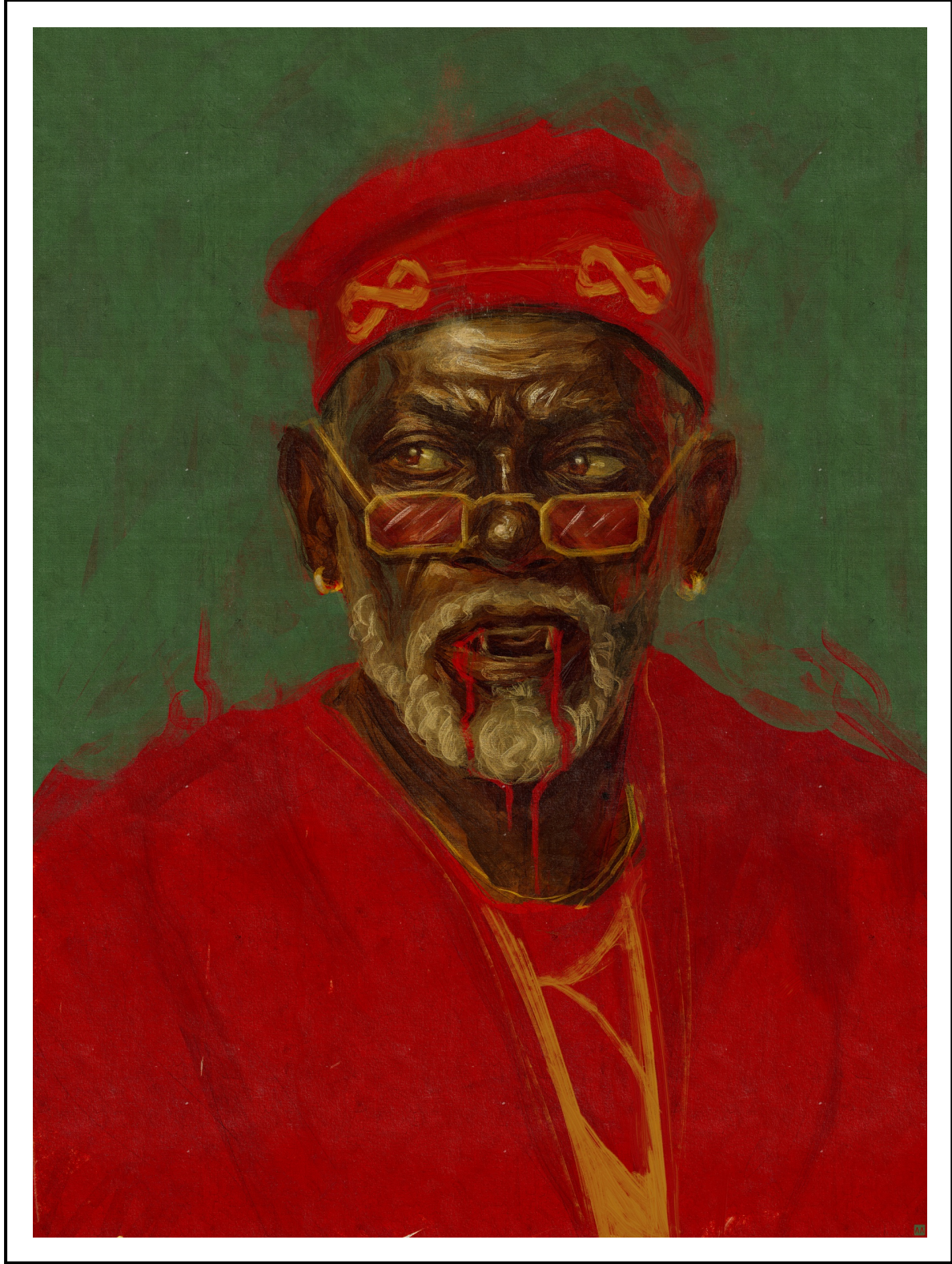
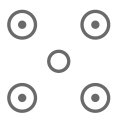


PLATE II · OLD MONEY, 2026

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THE LEOPARD

# OLD MONEY

2026 · FROM LAGOS MAN!

An elder in the red cap and robes of a chieftaincy title, gold at both ears, gold-rimmed spectacles tinted the colour of his agbada. He holds every sign of respectability except one. The blood runs from his mouth, down through the white of his beard, and he is not troubled by it. This is wealth old enough to have a bloodline, and Azekwoh paints the bloodline where it finally shows, on the face of the man who inherited it. The cap is a title. The gold is a receipt. *Somebody paid for all of this.*

|              |                               |
|--------------|-------------------------------|
| MEDIUM       | Mixed media on canvas         |
| DIMENSIONS   | At request                    |
| MINT NETWORK | At request                    |
| EDITION      | 1/1                           |
| YEAR         | 2026                          |
| PROVENANCE   | Anthony Azekwoh Studio, Lagos |
| PRICE        | On enquiry                    |





PLATE III · NEW MONEY, 2026

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ASCENT

# NEW MONEY

2026 · STANDALONE WORK

Red, and nothing behind him. One saturated field, edge to edge, no horizon. The man comes up from the chest, frontal, dressed entirely in black, a flat cap set square and an agbada that takes the lower third and returns no light. Azekwoh works him in browns gone almost to black, so the light finds only a brow, a nose, the ridge of one cheek. One thin red line leaves the mouth. It goes through the beard, over the throat, and does not stop until the chest. Two small red catchlights sit in the eyes, and the eyes are on you. No gold, no chieftaincy, no one else in the frame. *The bleeding is his own.*

|              |                               |
|--------------|-------------------------------|
| MEDIUM       | Mixed media on canvas         |
| DIMENSIONS   | <i>At request</i>             |
| MINT NETWORK | <i>At request</i>             |
| EDITION      | 1/1                           |
| YEAR         | 2026                          |
| PROVENANCE   | Anthony Azekwoh Studio, Lagos |
| PRICE        | <i>On enquiry</i>             |





PLATE IV · MIDAS, 2026

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ENCLOSURE

## MIDAS

2026 · FROM LAGOS MAN!

The king with the golden touch, retold as a Lagos elder robed in white. The gold arrives where gold always arrives: the chain at his neck, the cross at his chest, the border closing in around the field like a frame of his own making. But the eyes have gone gold as well. Azekwoh paints the blessing at the exact moment it shows itself to be the sentence. Everything the man touches becomes treasure, and the treasure has finally reached his sight. *He owns everything. He sees nothing.*

MEDIUM Mixed media on canvas

DIMENSIONS At request

MINT NETWORK At request

EDITION 1/1

YEAR 2026

PROVENANCE Anthony Azekwoh Studio, Lagos

PRICE On enquiry

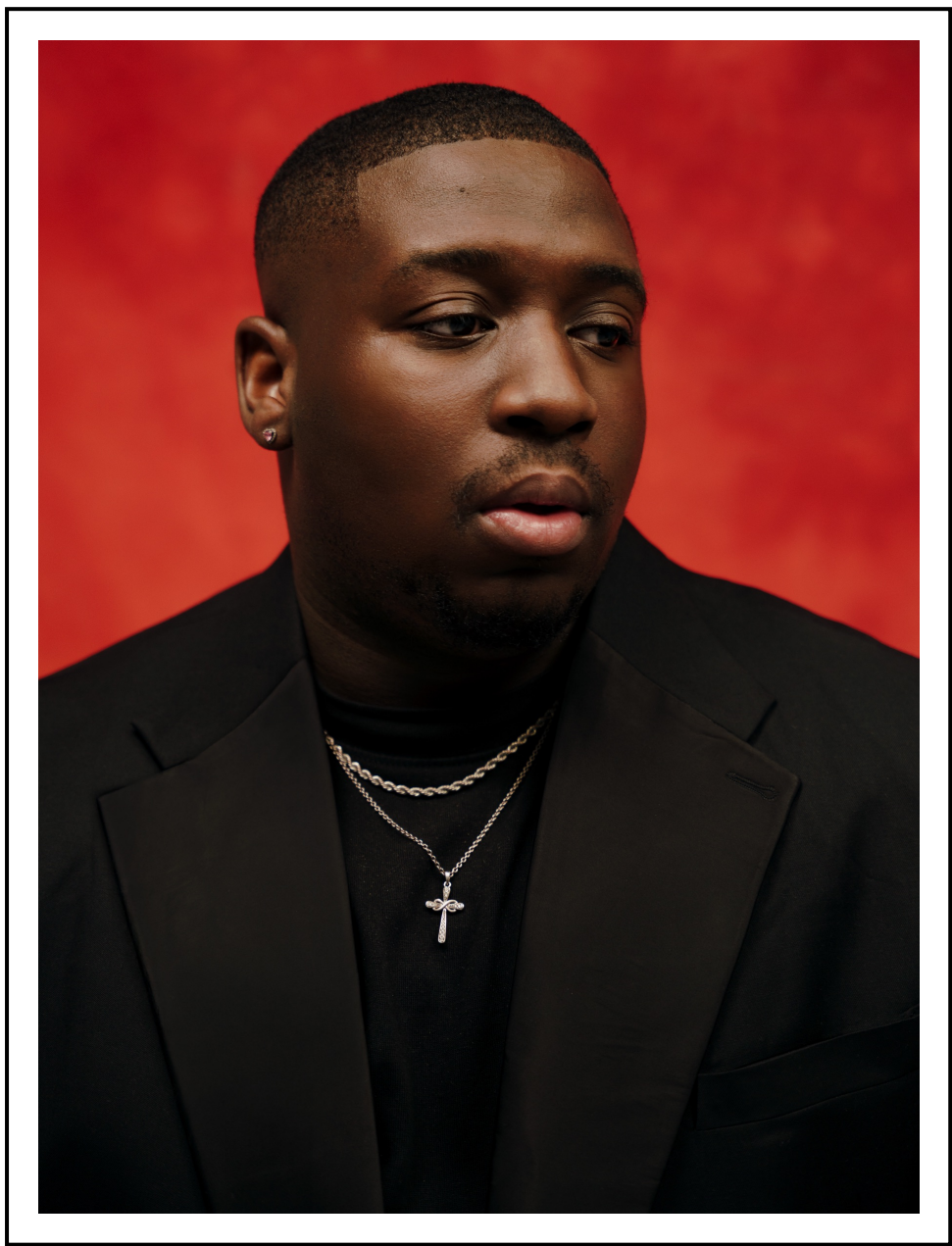
# THE FOUR WORKS



| PLATE |     | TITLE     | SERIES          | MEDIUM                | DIMENSIONS | MINT NETWORK | YEAR | PRICE      |
|-------|-----|-----------|-----------------|-----------------------|------------|--------------|------|------------|
| I     | ) ( | LAGOS MAN | FROM LAGOS MAN! | Mixed media on canvas | At request | At request   | 2026 | On enquiry |
| II    | ⊙⊙⊙ | OLD MONEY | FROM LAGOS MAN! | Mixed media on canvas | At request | At request   | 2026 | On enquiry |
| III   | ⌄   | NEW MONEY | STANDALONE WORK | Mixed media on canvas | At request | At request   | 2026 | On enquiry |
| IV    | ⊠   | MIDAS     | FROM LAGOS MAN! | Mixed media on canvas | At request | At request   | 2026 | On enquiry |

Each work is delivered with a signed certificate of authenticity from the studio’s provenance archive. Editions are unique, with one artist’s proof retained by the artist. Print dimensions and mint network are bespoke to the acquisition and available at request. All prices on enquiry; conversations are handled personally and in confidence.





PORTRAIT · LAGOS, MMXXVI

# ANTHONY AZEKWOH

Anthony Azekwoh (b. 2000, Lagos) paints myth into existence. His practice spans digital painting, sculpture, and writing, all unified by a single project: building the African archive the canon never made room for.

Eight solo exhibitions in Lagos and Abuja. *No Victor, No Vanquished* in the permanent collection of the Yemisi Shyllon Museum of Art at Pan-Atlantic University, the first digital painting the museum has acquired. *The Wedding* (2025), twenty-four portraits and three marble sculptures, the largest body he has staged. Five books, including *Şàngó* and *Oya* on a US imprint. Three volumes of *Afrodigital* on SuperRare. Finalist for the 2025 Chizi Wigwe Prize for African Futurism.

Works held by Tunji Balogun, Cynthia Erivo, and PleasrDAO. Commercial collaborations with Meta, Marvel, and Psyonix.

He runs The Rosemary Fund, allocating ten per cent of every sale toward grants for emerging Nigerian artists. He lives and works in Lagos.

# FOR ENQUIRIES



All four paintings are one of one, and all four are available. Each is accompanied by a certificate of authenticity from the artist's archive, signed and recorded against the studio's provenance index. Acquisition enquiries, viewing requests, and institutional interest are directed to a single contact at the studio. Conversations are handled personally and in confidence.

## SALES

*sales@anthonyazekwoh.com*

## STUDIO

*anthonyazekwoh.com*



ANTHONY AZEKWOH STUDIO · LAGOS



*The archive is built one figure at a time, by hands that knew it was missing.*

