

# CONNECTIONS







Nwanna Jimmy

# CONNECTIONS

An exhibition of recent works by

Uchay Joel Chima

&

Jimmy Uche Nwanne

October 25 to November 25, 2014

TEMPLE MUSE

Lagos, Nigeria



Cover image: (Detail) Step by step, 2014. Mixed media, 35inches x 35inches

Inner image: Long way from home, 2012. Oil on canvas, 144cm x 108cm







# Connecting

Welcome to *Connections*, an exciting body of work that demonstrates what is *now and trending* in African art. Chima and Nwanne are both talented Nigerian artists whose subtle lines and texture, kinetic color and space bathed in light, bring us closer to humanity's inner need to keep connected. We feel a transcendence through their subtle and delicate technique that reminds us that we are all inextricably linked and inter-dependent.

My first encounter with Chima's amazing creativity was in 2009, after he won an award for best video art project at the Center for Contemporary Art, CCA, in Lagos. Here was a young artist at a turning point in his career, becoming increasingly recognized in the local art space as an experimental genius with a passionate, advocate's heart. I featured Chima in a documentary series I produced and directed on cutting edge Nigerian creativity called *RedHot*. What I found so refreshing was Chima's inexhaustible energy in creating avant garde works – either through stirring performance art videos, or through imposing two and three dimensional sculptures with found objects, such as old computer and typewriter parts, string, twine, rope, newspaper and charcoal. His art carried strong social messages. Whether he was campaigning about the environmental crisis in the Niger Delta, or the incessant problem of power outages and its effect on people's daily struggle, Chima was not afraid to rock the boat.

During my last studio visit a few months ago, he told me that some people misunderstood his conceptual art and mixed media creations as an inability to “draw”. In response, Chima has created a new body of work consisting of subtle, whimsical and delicate string drawings that show an amazing sensitivity to the human condition. We see his expertise in capturing a mood, an expression, or a connection with a few lines of string delicately layered and inter-twined over a subtle color palette. We encounter a more mature, tempered artist, campaigning about gender equality or the deep wounds inflicted by terrorism in northern Nigeria, through an innovative use of string and charcoal that is both intricate, tactile and symbolic.

Chima's string and charcoal “maze” creations, which strive for more distilled and truthful human “connectivity” juxtapose seamlessly with Nwanne's powerful portraits of people in thought and motion. Nwanne presents different aspects of the human condition through highly textured canvases that come alive with an amazing interpretation and application of colour and finely inscribed poetry..

Nwanne is based in Germany and we are proud to host his first local exhibition. His profound creativity was brought to my attention by the celebrated Nigerian artist, Chidi Kwubiri, who has mentored many African artists in Diaspora. Kwubiri called me a few months ago urging me to look at this young artist's expression. I knew it had to be good and what I saw filled me with awe.



Here is a young artist whose layered images come alive through sensitive hues and light. Nwanne has an amazing ability to capture the essence of emotional aspiration and distill it to concentrated areas on his highly textured surfaces while leaving sections of his canvas blank with single color planes or drapes. The empty spaces are as pregnant with meaning as those that have a recognizable, intricately drizzled image. Nwanne's faces reflect a deep melancholy and thoughtfulness, and titles such as "Deep", "obscure", "liberated" and "enough", point to this complexity of perception.

But there is also an unbridled, multi-layered energy that is released in his works. "A long way from home" depicts male and female human forms racing against time in desperate competition; in "songs of tomorrow" we see a surge of humanity rising up in protest, reminiscent of *street liberation art* of the Latin American tradition. In "Scramble" an almost hidden, shadowed face almost covered and subsumed with currency bills point to society's loss of values in the great *rush* for *foreign exchange*.

We hope you enjoy Connections, and incidentally, both artists are also called "Uche" – which is a *connection* that reflects their similar roots, but whose expression is so refreshingly different.

Sandra Mbanefo Obiako  
Curator  
October 2014

(Detail) Ashes of yesterday II, 2014. Mixed media, 45inches x 48inches









Se-len-se II, 2014. Mixed media, 32inches x 32inches



# Uchay Joel Chima



I am interested in social and environmental issues, and my work revolves around these. I have often questioned the issues of social crisis and inequality around the globe and have looked for ways to promote oneness and equality through my work. How could the playing field be leveled so that women as well as people with any kind of gender orientation have equal opportunities to realize their rights and desires? It is my belief that everyone is needed and is equal, regardless of color, tribe, background, gender or language. This thought might in itself provoke a debate on the platform of Western and African cultural points of view on the subject of social responsibility especially when it comes to gender equality.

When working on environmental issues, lots of things flood my mind. In an era where global upheaval, whether natural, economic or social are the issues of the day, I am of the view that humans have contributed to a large extent to the cause of environmental degradation; and it will also require the contribution of humans to fight these ills.



Environmental impediments don't just show up. Like a chain reaction, one abnormality hooks up with another side of life and erupts leaving us with a deformed society marked by homelessness, loneliness, hunger, insecurity, violence, war, including environmental disasters (like the erosion menace due to deforestation)...and the list is endless.

These are the issues that inform my work. While I use a variety of materials and processes in each project, my methodology is consistent. Although there may not always be material similarities between the different projects, they are linked by recurring formal concerns and through the subject matter. The subject matter of each body of work determines the materials and the forms of the work.

For example, when I do works that have to do with relationship or human connections, I look for materials that I believe are synonymous with the notions of bonding, togetherness, intimacy, entanglement and oneness. These materials include strings, ropes and thread along with painting materials. I believe that the resonance of my preferred materials infer a need to reevaluate and, more importantly, to strengthen our relationships with those around us, in the interest of supporting one another through current global difficulties. We are very much attached to one another with much string regardless of our differences.

I am not the type that can be constrained by materials. Each project often consists of multiple works, in a range of different media, grouped around specific themes and meanings. During research and production, new areas of interest arise and lead to the next body of work.







Forgetting the past, 2014. Mixed media, 23inches x 29inches



“To be honest, traditionally, I am not a fan of multimedia art, however there is something very compelling about Chima’s work. The intricate designs constructed intimate images of humanity. It is his belief that the string, used in his art, is what connects us all and as humans, we have a larger capacity to our world than the machines that replace us”.

**Lisa Crothers**

*The Art Of Maine*

*Portland, Maine, USA.*



Damsels in the hood II, 2014. Mixed media, 32inches x 32inches



“Uchay Joel Chima’s artwork has continued to evolve, remaining relevant to developments in contemporary art. These thought provoking presentations, which address the realities around us, employ a mixture of conventional and unconventional approaches to art making. His complex visual statements weave a tapestry of personal memory that evokes imagination, societal happenings and emotion. This he accomplishes by combining various found objects, including string, sand, and wax, with paint and other mediums in an aesthetic context that informs his oeuvre. I am certain that he is on the track to greater accomplishments”

**Gary M. Conners**

*Professor of Art*

*Lone Star College-North Harris*

*Houston, Texas*



Three sisters, 2014. Mixed Media, 32 inches x 32 inches





Allure II, 2014. Mixed media, 32inches x 32inches.







## In Conversation with Uchay Joel Chima

**Sandra Mbanefo Obiako:** I've been fascinated with your work since 2009, when you were creating sculptures and large mixed media works. I remember walking through your front porch, totally amazed by all the intricate and unusual sculptures. You were very much focused on environmental degradation in the Niger Delta, and on the problems of communication and technology. Today I look at your work and see a more 'toned down', less controversial, more intricate and delicate body of work. You are focusing more on the human form as an entre to speaking about gender?

**Uchay Joel Chima:** Absolutely! The edge comes from trying to interpret what I feel on the inside and I felt that using the human form will work well in getting this message across. The knack of working with the human form is one of the skills that my art training gave me. In art school I used figure drawing and composition to challenge my skill and creativity. Even while I was making more abstract works, I was still thinking figures. I employ conventional and unconventional approaches in my practice and that makes it easy for me to adopt any element or medium to express myself. So while I was developing the series on Gender Equality and Discrimination, interpretation was the key word and that was where my imagination kicked in. I saw that the human form and analytical lines can work well with string to create conceptual works with different levels of perception.

**SMO:** You recently returned from two art residencies. Did this experience have an impact on your creativity? In what way?

**UJC:** I was at Vermont Studio Centre in Johnson, Vermont, USA and at the Spark Box Studio in Picton, Ontario, Canada, and I can truly say that I was impacted. Interacting with over sixty artists who were delighted to share their wealth of insight cannot leave you the same. We are all a product of influences. Consciously or unconsciously, I tapped into the energy of artists that I spent time with. I had time to find out about many great artists but the studio visit with Medrie Macphee, one the most outstanding artists in North America, was priceless. Apart from a portfolio review, she inspired me when she spoke about what it takes to develop the tenacity to keep going and taking one's artistic practice to the next level. That has stayed with me.

**SMO:** In this exhibition you have some pieces created out of string and others out of charcoal. You've also done a fair bit of work on video. How do you decide on which media to use for which work?

**UJC:** This is something that I can't fully explain. I guess I have a restless nature but over time I have developed an intuitive sense to align a concept with a medium that I believe would enhance the impact on the viewer and reinforce the essence of the work. Sometimes I struggle in choosing which media to use, but I play with alternate versions until I get a succinct image and then proceed to make the work, and at this point, every decision I make is geared towards the service of the concept that I have in view.

**SMO:** You have a very strong charcoal piece in the exhibition which you used to address difficult political issues. Can you give us an insight into the inspiration behind this piece?

**UJC:** In *Ashes of Yesterday*, I tried to reflect on “the good old days” when things were seemingly better. When it appeared as if we were heading to greatness as a nation. Our leaders were visionaries. Our land was flowing with milk and honey. There was no insecurity, neither was there fear to live anywhere. But today, the story is not the same. The labors of our past heroes lie in ruins and we can hardly remember... the good old days.

**SMO:** How did you start your artistic journey? Do you think formal training is important for artists who want to make it big?

**UJC:** As a little boy in elementary school, I vividly recall going through colouring books and drawing from them. I drew on almost everything around me – walls, books, furniture...just name it- any available space. I was quiet but restless; always looking for where and what to draw. Oh, did I get in trouble for drawing on people's walls? Your guess is as good as mine!

While in junior high school, I read the book *The Depths of Glory* (A biographical novel of Camille Pissarro) by Irving Stone, which changed my life forever. I made up my mind to pursue a career as an artist no matter what. By the time I got to senior secondary school, I had started making art works to sell to friends and family. Later my intentions became clearer when I finally enrolled in the Fine and Applied Arts Department of the Institute of Management and Technology in Enugu. And I have been on this journey ever since, giving it my all as a full time studio artist.

I believe that talent alone cannot do it. The need for formal training for artists who want to make it big cannot be over emphasized. I believe that talent alone is crude or raw but becomes refined when it goes through the discipline of formal education.

**SMO:** As a way of encouraging young artists, could you tell us of a high and a low that you experienced and which inevitably led you to making better art?

**UJC:** My work was well received when I showed at the Museum of African Culture in Portland, Maine last summer. That was a big encouragement and I felt like the tough journey had been worth it. On the other hand, I have had seasons when my work was not accepted in some circles. I didn't feel defeated. It propelled me to explore more, and that of course gave birth to the making of better art.

**SMO:** What new projects are you working on?

**UJC:** As of now, I am still continuing on the project *Residue Collection of Societal and Environmental Mishaps*. The aim of the project is to promote and create awareness concerning contemporary lifestyle, both with regard to socio-economic circumstance and environmental conservation.





No strings attached II, 2013. Mixed media, 20inches x 20inches









The village was burnt down III, 2013. Mixed media, 45inches x 96inches









Allure I, 2014. Mixed Media, 32inches x 32inches







In Uchay Joel Chima's work devastation becomes the catalyst for reinvention—a fact perhaps most evident in a recent series entitled *The Village was Burnt Down*. In examples such as *Ashes of Yesterday I* and *II*, Chima features human faces in strict profile, recalling early research in the pseudoscientific field of physiognomy, which was adopted by European powers to justify the institution of the transatlantic slave trade and the plundering of African resources. In some instances, Chima uses chunks of charcoal—produced in Nigeria for illegal export at great cost to the environment—to form individual faces silhouetted against white backdrops. In other cases, he produces



*Ashes of Yesterday II*, 2014. Mixed media, 45inches x 48inches



the reverse effect, and forms profiles from chunks of charcoal wrapped in white newspaper. The charcoal resonates with the inevitable fracture that occurs in life. Yet, carefully assembled on the canvas to heighten the aesthetics of the work, the charcoal takes on a new dimension and conveys the potential for revival. As a whole, Chima's work acknowledges a history of degradation in Nigeria and elsewhere, but refuses to allow that history to define the current reality. Instead, he imbues his work with a sense of beauty, hope, and promise.

-- **Janine Sytsma, PhD**

Denver, Colorado.



Ashes of Yesterday I, 2014. Mixed media, 45inches x 48inches



Bio

# Uchay Joel Chima

Born 1971

## TRAINING / QUALIFICATIONS:

- 1995 - 1997    Institute of Management & Technology (IMT) Enugu and Higher  
National Diploma (HND) - Painting.
- 1992 - 1994    Ordinary National Diploma (OND) - Fine and Applied Arts.

## WORK EXPERIENCE:

- 2005 - Till date – Full time Studio Artist.
- 1999 – 2004 – Television and Radio Program Production Department, TFOLC, Ilupeju, Lagos.
- 1998 - NYSC at the The Fountain Of Life Church, Ilupeju, Lagos.

## SOLO SHOWS:

- 2014    Evening with Uchay Joel Chima, Morris Plains, New Jersey, USA.
- 2014    String Theory, Museum Of African Culture, Portland, Maine, USA.
- 2013    String Theory, LoneStar College Art Gallery, Houston, Texas, USA.
- 2012    Before the String Snapped, The Life House, Lagos.
- 2011    Bonding Strings, Goethe Institut, Lagos.
- 2011    Bonding Strings, Pan-African University, Ajah-Lagos.
- 2010    Broken Shackles and Bonding Strings, Rietveld Academie Amsterdam, Netherlands.
- 2009    Much Strings Attached, ARC Gallery, London.
- 2009    Burn Down The Earth, Palm Mall, Lekki, Lagos.
- 2008    Figuratively Speaking, Goethe Institut, Lagos.
- 2007    Invitation to Dance, Misa, Lagos.
- 2005    Hues and Ashes, Terra Kulture, Lagos.
- 2002    Rhythm and Harmony, Didi Museum, Lagos.

#### GROUP SHOWS:

- 2013 Blank Canvas, Art21 Gallery, Lagos, Nigeria.
- 2012 Moving Into Space, National Football Museum, Manchester, UK.
- 2011 Beyond Football, Goethe Institut, Lagos.
- 2011 Beyond Football, Savvy Contemporary, Berlin, Germany.
- 2010 Here And Now!, Morris Plains, New Jersey, USA.
- 2010 Bonhams, Africa Now, (Auction), New York, USA.
- 2010 Identity: An Imagined State, Video Art Show. CCA. Lagos.
- 2009 Imaginary Line, Video Art Show, CCA, Lagos.
- 2008 In God We Trust, (Workshop and Group show), Goethe Institut, Lagos.
- 2004 Spring Festival, HCC Auditorium, Pretoria, South-Africa.
- 2003 Colours Nigeriana, Johannesburg, South Africa.
- 1997 Real Light, National Museum, Enugu.
- 1996 Academy Press Visual Arts Exhibition, Lagos.
- 1995 NIM Exhibition, National Museum, Lagos.
- 1995 Forms...cultural spirit, British Council, Enugu.

#### AWARDS:

- 2009 Best Video Art Award, Centre for Contemporary Art, Lagos, Nigeria.
- 1996 Award for Excellence, Academy Visual Arts Competition.

#### RESIDENCIES:

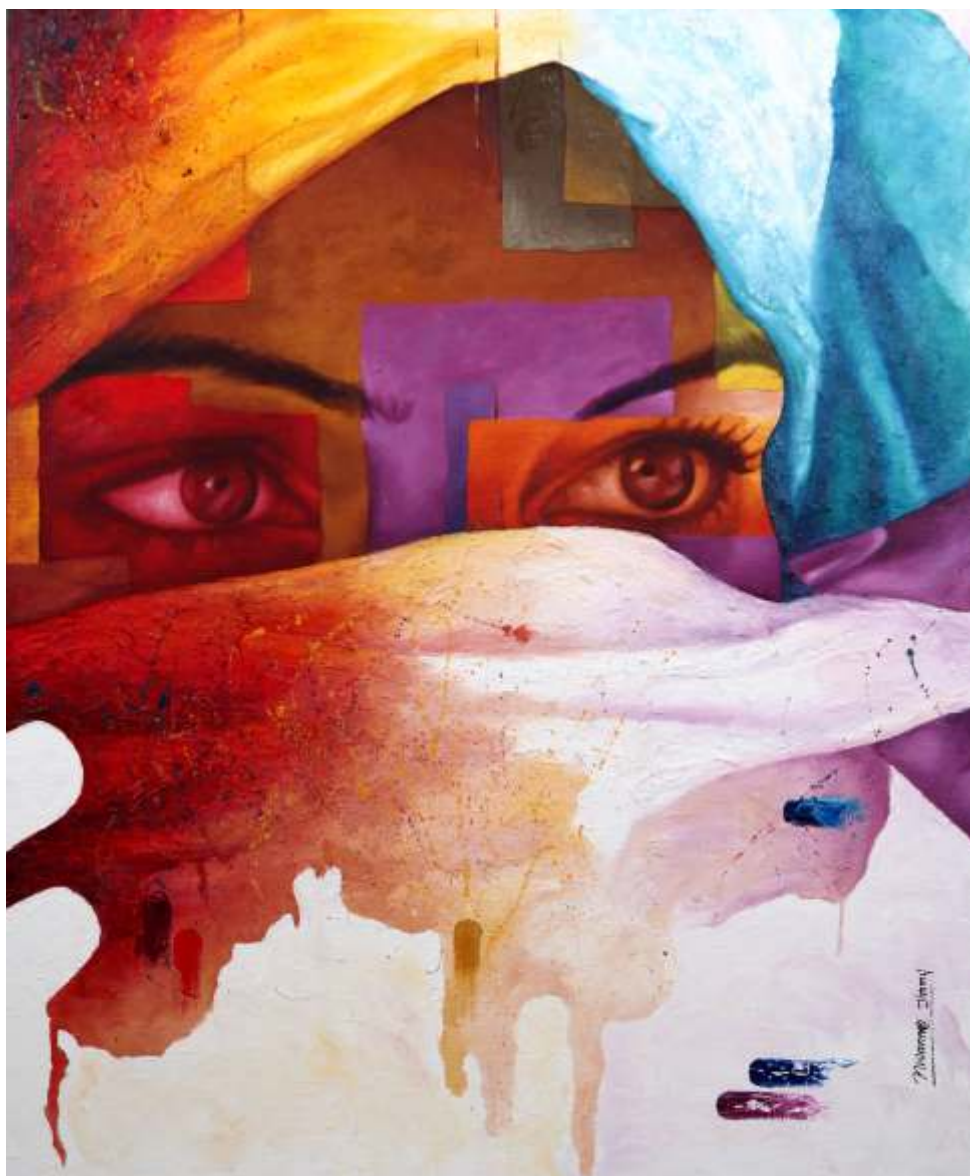
- 2014 (May) Art Residency at Vermont Studio Centre, Johnson, Vermont, USA.
- 2012 (August) Art Residency at Spark Box Studio, Picton, Ontario, Canada.
- 2010 Art Residency at One Minute Foundation, Amsterdam /A Centre for Contemporary Art, Lagos, Initiative in Amsterdam.





Jimmy Uche Nwanne





Lady with a veil, 2012. Collage, Oil on canvas. 90 x108cm

# Jimmy Uche Nwanne



Life is boring without dreams.

As an Artist, I use my art to dream and respond to contemporary issues. I let my thoughts and imagination run far and wide before I try to grab a hold of them through painting; this is the essence of my art, using both craftsmanship and originality to create.

The society we live in and the things we value in the society shapes my creativity, which goes beyond the surface appearance of my work. Art gives me the freedom and platform to express my thoughts aesthetically through imagination, impulse, vision, intelligence, bravery and skill. The only limitation to this freedom is restricting my own mind.

I am interested in social and cultural issues and being able to interpret my thoughts through a canvas helps me to participate fully in life; nothing brings greater satisfaction.

My art is a gallery of my thoughts. I want to create art from my heart with the strength to convey meaning. I want to communicate with my audience in a way that appeals to my aesthetic sense without restrictions or “-isms”.

I strongly believe that personal freedom comes through *doing what you are most passionate about*. Art is my greatest passion. I thank the Lord and feel blessed knowing I have this priceless ability to create. Reaching greater heights is my mission.





Deep II, 2014. Oil on canvas. 150 x 120cm

Deep I, 2014. Oil on canvas. 160 x 120cm









Liberated, 2014. Oil on canvas. 140 x 200cm







## **Rise of the moon**

The very first time I set my eyes on Jimmy Nwannes' artworks, I was simply blown away by the professionalism and the power of his works, based on a rich vocabulary of art and a great synthesis of perfection, drama and emotion.

This young artist is in full control of the task of bringing together all elements of calm, dynamic, reality and phantasy in vibrant and explosive colors with abstracted sophistication of pure painting. The combination of dripping technique and palette knife on vast flat surfaces give the colors its lushness and adds to the figures' sense of life and motion.

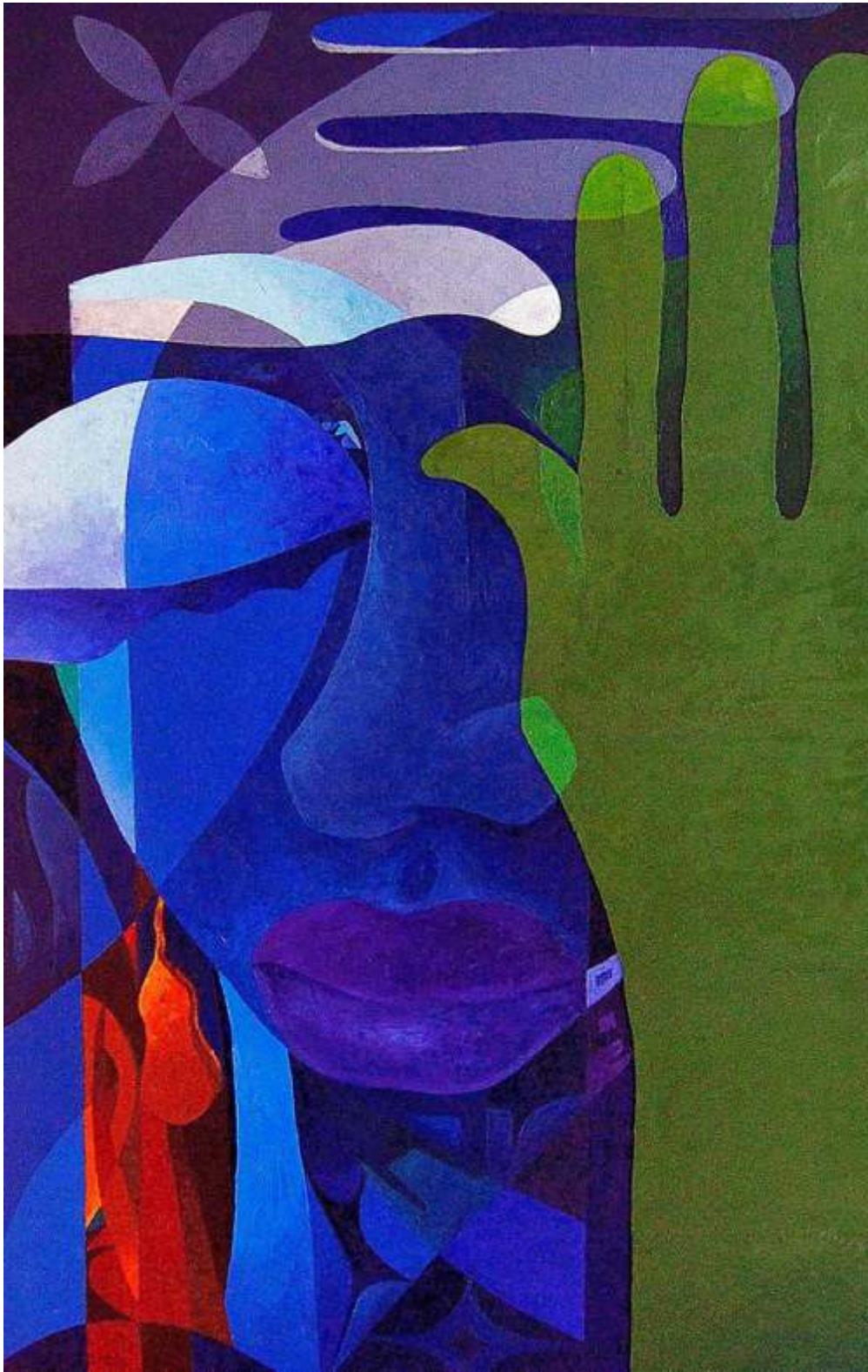
In June this year I decided to present Jimmy Nwanne in my open studio in WALZWERK, a historic factory site in Pulheim, Germany, during the annual art fair "art'pu:l". His works brought an outstanding strong blazing impact that wowed everyone that entered. The resonance was enormous in all aspects.

I remember an Igbo proverb that says – "the bright powerful glow of the moon cannot be covered" - "adighi ekpuchi onwa aka"

Just like the moon, these powerful artworks are going to shine and glow not only on the walls of Temple Muse, but also all over Nigeria and across the globe.

Jimmy – rise and shine!

Chidi Kwubiri (artist)  
Germany



Enough, 2014. Collage, Oil on canvas.160 x 100cm



## Nwanne's creative oeuvres as social commentaries.

Jimmy Nwanne's works are eloquent testimonies to the crises that have befallen the entire human race. While his Diaspora sojourn may have promised a better living condition in far away Germany, his preoccupation with socio-economic issues in Nigeria is revealing of his passion to become a willing participant in a world torn apart by economic exploitation, political oppression and cultural degradation.

Nwanne seems to romanticise marginal life through a deft overlay of sombre colours, misty eyes and an aura of mystique around each physiognomic gaze. Faces are broken into geometric shapes of colour, punctuated by interplay of silhouetted imagery and veils with unending perspectives in a world of seemingly uneven topography; a battered landscape that defines our everydayness.

The traditional ideal of classical beauty represented by child figures point out the successful modernity of Nwanne's style: strong extravagant colours signal his break with the radical conceptualism of the twenty first century. These works are strongly evocative of the emotional reality he has always been truthful to right from his student days at the Nnamdi Azikiwe University. Nwanne never shed his cultural specificity, despite the overarching influence of politics of difference in the West.

Nwanne's thought of home is successful in the manner in which balance and harmony are blended into a cool ambience of movement. The time has come, according to West (1994:22), "for artists of the new cultural politics of difference to cast their nets widely, flex their muscles broadly, and thereby refuse to limit their visions, analyses, and praxis to their particular terrains. The aim is to dare to recast, redefine, and revise the very notions of...mainstream".

Perhaps, Nwanne has revised this notion of the *mainstream* in reaching a new stage in his constant search for freedom, enabling him to return to Nigeria and open his creative vista to his own people.

Okechukwu Nwafor, PhD.  
Head, Department of Fine and Applied Arts  
Nnamdi Azikiwe University, Awka, Nigeria

### Reference

Cornel West (1994). "The New Cultural Politics of Difference" in Maurice Berger, *Modern Art and Society, An Anthology of Social and Multicultural Readings*. New York: Icon Editions.

Fed Up, 2013 Oil on canvas. 140 x 100cm





## In Conversation with Jimmy Uche Nwanne

**Sandra Mbanefo Obiako:** Jimmy – I've been drawn in to the depth of your powerful images. Please take me back to the beginning of your artistic journey? How did you first realize that you were an artist and start creating?

**Jimmy Uche Nwanne:** As a child, I noticed I had passion for comics and cartoons, and that I could replicate the images that I saw in the comic books and on TV. I would reproduce those super heroes and use them to tell my own super hero stories. As I grew older, I carried on drawing throughout secondary school. But I didn't want to become an artist, because it was seen as a "risky" profession. However, after much contemplation on what course to study in university, my dad suggested art because he knew I was good in drawing and had a passion for it. With his support, I picked up the courage to pursue a career in this so called risky profession.

**SMO:** What are some of the themes you are trying to address through your art?

**JUN:** With globalization in mind, I want my themes to transcend boundaries so that they can resonate with people from different cultures and walks of life. I like to address common themes that capture the world we live in like; relationships, gender, religion, race, love etc. and also bring to light certain topics that seem to be unheard. For instance, in this show, I have used three paintings to advocate for girl child education, which I believe needs a lot more attention. Like they say, "if you educate a girl, you educate a nation". With these images I also try to encourage learning, because with learning comes knowledge and through writing we can preserve moments which will become important historical references in the future.

**SMO:** I notice that you have a lot of images of birds? Why this motif? What do birds represent in your art?

**JUN:** Birds are gentle creatures and are symbolic in my art. Some birds, like the dove or pigeon, represent peace, but many other birds have different meanings. My choice of bird depends on what I am trying to convey to my audience. I incorporate them in my paintings in order to communicate different emotions through the typical character of each bird.

**SMO:** Your canvases have a slightly rumpled feel – like there is a light film over your faces? Speak to us of your technique and your mixed media work.

**JUN:** I combine different materials when I work, because I like it when a work appeals to my tactile sense. It also depends sometimes on my feeling towards the theme I am working on; this can influence how I choose to approach and finish a painting. Usually I work out my paintings on a sketch pad before I transfer them on to the canvas; in this way I know where to use a material of my choice on a particular area of the canvas. Some of the materials I use include tissue paper applied with glue which gives the rumpled feel. Another material are wood granules mixed with glue, which also adds solidity in areas where I want to give a relief effect.

Tomorrow, 2014. Collage, Oil on canvas. 160 x120cm





**SMO:** Many of your paintings have words and poetry that have been finely and subtly carved into the color; speak to me about the importance of words and poetry in your art.

**JUN:** I believe words help to connect my audience to my paintings. Although sometimes a few lines appear legible while some are not; it's a way of allowing the viewer to come to a personal interpretation of my work.

**SMO:** Who are your favourite artists? Who inspires your art?

**JUN:** There are a lot of great artists in Nigeria and abroad that I find inspiring not just because of how they paint, but because they stuck with painting as a career and they have succeeded in laying tracks for young artists to follow. I am proud to mention Chidi Kwubiri first, along with artists like Nsikak Essien, Sam Ovrati, Edosa Oguigo, Onyema Offoedu-Okeke just to name a few.

**SMO:** How do you start and sustain your concentration during the creative process?

**JUN:** It starts often times away from my studio. I get inspired to create a painting from just about anything around me. May be from a simple conversation with a friend, and then I try to expand the idea into a painting when am in a quiet place. I enjoy listening to jazz while I paint, because it helps me keep out interference and lets me hear myself when I think.

**SMO:** Could you share the titles of the top 25 songs on your playlist?

**JUN:** I love music. I find music interesting like a work of art. I love me a lot of reggae, jazz, rap and just about any good genre of music. It is hard to choose but here are some of my top songs from my favourite artists; Natural Mystic, Zion Train, Buffalo Soldier by Bob Marley; Break Us Apart, Mind Control & Tight Ship by Stephen Marley; Gunman World, Patience, It Was Written by Damien Marley; and finally Me Against The World, Dear Mama by Tupac Shakur

**SMO:** What is your next project and where would you like to see yourself in ten years' time?

**JUN:** My next project will be to have a solo show in 2015 by the grace of God. I cannot say where I will be in ten years' time only God knows; but I hope to have made positive contributions as an artist through my works. I hope to use my art to communicate for change and for a better and beautiful world.







Songs of tomorrow, 2014. Collage, Oil on canvas. 120 x 200cm









The scramble, 2012 Collage, Oil on canvas.117 x 200cm









Despair, 2012. Oil on canvas. 138 x 118cm









Bio

# Jimmy Uche Nwanne

Born 1989

Jimmy Uche Nwanne was born in Kaduna, Nigeria in 1989. He graduated from the Nnamdi Azikiwe University in Awka Nigeria in 2010 with a degree in Fine and Applied Art, and a major in painting. He currently lives and works in Kaiserslautern, Germany.

Nwanne seeks new ways of treating his canvas surfaces to create unusual texture and color combinations which inspire engaging visual imagery. He interprets contemporary social and cultural issues through his engaging creativity. *Art is a fabric woven with the textures of life*, he explains, and uses poetry to connect his audience with the essence of his paintings.

Although Nwanne prefers working with oil on canvas, he also uses enamel, acrylic and water based colors to create his beautiful works.

## **Group exhibition**

2014 art' pu:l exhibition, Chidi Kwubiri Studio, Pulheim, Germany

2013 Pimpong Arts exhibition Herven, Denmark



## Sponsors



Ruinart is the oldest established Champagne House exclusively producing champagne since 1729. Founded by Nicolas Ruinart in the Champagne Region in the city of Reims the house is today owned by the parent company LVMH Moët Hennessy Louis Vuitton SA. As a patron of contemporary art and design, Maison Ruinart can be found all over the world, wherever the artists of today enjoy the freedom to express themselves and exhibit their work. Ruinart is a proud sponsor of many international art events including Masterpiece London, Art Basel Hong Kong & Miami, MiArt, and PAD Paris & London.

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Having opened its doors in May 2008 Temple Muse is West Africa's leading luxury concept store focusing on designer home & giftware, fashion & accessories as well as art & design. Our strength not only lies in offering the very best of world-renowned brands, but also in nurturing homegrown talent from across the continent.

The iconic flagship store equipped with its very own champagne bar is located in the heart of Lagos and possesses a “gallery-like” open feel, where clients can relax & indulge in all things wonderful. Most recently, Temple Muse has hosted a number of specially curated art exhibitions offering its clients cutting edge contemporary art.

Editorial & Artistic Direction: Sandra Mbanefo Obiagio  
Photography: Adeyinka Akingbade and Anna Wojtas  
Layout & Design: Adeyinka Akingbade

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Inside back cover: *Obscure II*, 2014. Oil on canvas. 150 x 120cm  
Back cover: *Written in the skies*, 2014. Oil on canvas. 160 x 120cm





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