

ONYEMA OFFOEDU-OKEKE



HOMELAND MEMORIES



HOMELAND MEMORIES

presenting

ONYEMA OFFOEDU-OKEKE

June 21- August 30, 2014

at Temple Muse

Lagos



Cover: Otanjele. 2014. Acrylic on Canvas. 72 x 48 inches

(Detailed) Delgates At The Igu-aro In Enugwu - Ukwu.. 2014. Acrylic on Canvas. 48 X 36 inches



Welcome

As Nigerians celebrate 100 years of nationhood since Lord Lugard joined the southern and northern protectorates in 1914, Onyema Offoedu-Okeke's exhibition, *Homeland Memories*, reminds us of the importance of reviving our forgotten artistic and cultural heritage. Offoedu-Okeke's work taps into our "myths, religions, folklores, science, and art through imagination" to provide an important cultural platform and context – the missing starting blocks needed to progress as a nation and continent.

As Offoedu-Okeke explains, "Africa's colonial histories to the present day political difficulties provide an important reference point regarding the violence experienced in the birthing of modern African states. " In *Homeland Memories* the artist addresses the loss of cultural roots and aesthetics due to colonization and the need for Nigeria to draw on its rich history while embracing technology and progressive environmental planning to ensure better livelihoods and freedom for Africans.

Offoedu-Okeke's rich historical and political perspective as a leading Nigerian artist comes from his long term focus on documenting Nigerian Art. We are delighted that after over a decade working on his book, *Artists of Nigeria* which was launched in 2013, Offoedu-Okeke has returned to our vibrant art scene with *Homeland Memories*, a solo exhibition of 28 acrylic on canvas paintings, exhibited at Temple Muse from June to August this year.

Homeland Memories is a spectacular body of recent works, which showcases Offoedu-Okeke's incredible artistry using different techniques ranging from his well known rectilinear panels with vertical lines, looking like visual totems, to his powerful "cranioglyph" face series, to his intricate grid-like patterned "tapestroid" paintings and including a few internationally celebrated "headload" paintings.

In all his works, Offoedu-Okeke's use of color and geometric alignment and balance shows an artist who has used his training in architecture and art history to create a new, highly textured and stylistic visual language, that has clear roots in African traditional forms but also offers art enthusiasts a fresh perspective on contemporary expression.

Offoedu-Okeke graduated from architecture at the University of Nigeria, Enugu campus in 1992, and went on to become a full time studio artist. He has taken part in over 20 international group shows including exhibitions in Britain, Greece, Spain, Germany and Sweden. He has also had numerous solo exhibitions since 1997, with his last show held in London in 2010.

In *Homeland Memories*, we encounter an artist whose subjects and interpretations are both steeped in local tradition while tapping into global themes; his works are infused with rich symbols which reflect African cosmology and identity. His face series, often bearing classic, mask-like profiles, are unmistakably modernist in their bold, colorful, wide-eyed gaze and natural afro-centric styled heads and hairdos.

"I am inspired by themes such as memories of histories and home, human resilience, ascendancy of the subaltern, thought-scapes as mechanisms of conflict resolution which address challenges and triumphs in human societies," explains Offoedu-Okeke, who describes himself as a Modernist interested in creating his own unique lexicon of symbols or iconography.

"We encounter in the hands of Offoedu-Okeke a re-modernization of the past in contemporary identities, " comments Professor Frank Ugiomoh of the University of Port Harcourt. "He presents a renascent artistic awareness in his works (which) reminds us of who we are within a connectivity that encompass the future and the past that is vestigial to who we are today."

We trust that you will find *Homeland Memories* a visually exciting fresh body of work steeped in ancient symbolism and important contemporary meaning and significance. As Offoedu-Okeke says, "we need to celebrate our history to know ourselves. We are a fusion of many kingdoms and my works are a signpost that point to the importance of looking at our origin which will inevitably strengthen our visibility and help us to create a new narrative".

Sandra Mbanefo Obiako
Exhibition Curator



Yesterday, All my Troubles seem so far away recalls a classic musical line from The Beatles. Closely regarding the circle next to it, the face shows reflected textures from the glittering orb, inferring a telephonic gaze to the past or a recall of an experience. Africa's colonial histories to the present day political difficulties provide a referential gaze at the violence in the birthing of modern African states.



Yesterday. All My Troubles Seem So Far Away. 2014.
Acrylic on Canvas. 48 X 36 inches



Cosmos-faces Of Days. 2014. Acrylic on Canvas. 48 X 48 inches



Cosmos - Community Of Bones And Brass. 2014. 48 x 36 inches. 48 X 48 inches



Call Of Duty. 2014. Acrylic on Canvas. 48 X 36 inches

THE PAST IS ONLY SKIN DEEP WITH ONYEMA OFFOEDU-OKEKE

Onyema Offoedu-Okeke presents a nascent artistic awareness in his work. A known character of art in Africa is its divorce from reality. African art was not about raw pictorial expectation. Rather the idea that governed an artistic expression was foremost in the mind of the artist. This allowed the work of art to situate its reality in the consciousness of its beholders. Consider the formal rendition in Otanjele, one of the images in 7 Single Face Canvases that is rendered in a quintessential heart-shaped style of traditional African portraiture. Its very fine example comes from the ethnic Senufo, of Ivory Coast in western Africa. The facial form rendered in profile consists of a voluptuous medulla on a thrust towards the back and with a seeming coiffure (hairdo) that develops into a bulging forehead. The forehead frames an arch with an embedded ridge that terminates as a snout that defines a nose. This nostril form overhangs the tapered end of the arch that characterizes the mouth, while the jaw functions as a hosting block. The well defined monochromatic colours of gray or a high tint of blue that delineate the face sets it against the patched and cluttered motif renditions that adorn the figure from its coiffure-like head through its neck to a draped shoulder. The pyramidal setting of this composition is enhanced by a delineating white bounding that sets the figure out against its hue of red back ground.

The work above provides an index to appreciate the more than seven faces that are presented in this exhibition. The calm grandeur that the portraiture exudes contrasts with the vibrancy associated with other portraits whose hues and compositional scheme throw up diverse human characters and moods. But what is exceptional about the formal extrapolations that the faces provide is their tie with the past and contemporary mode of renditions. Their rich, colourful eloquence possess a certain clarity that links the past that is hardly available to the African now with its present.

The Headload Series furthers the thematic value that the 7 Single Face Canvases herald. In this context a hazy definition of formal identities is presented in two canvases segmented lopsidedly in favour of their upper division, which are suffused with muddled motifs rendered in subdued hues. The disk-shaped forms located at the lower sector of the canvas, which symbolize the heads, occupy a less obtruded space. The paintings reinforce certain anonymity about being present within an active space. Human intentions remain unknown even in actions that appear to have been consummated. This is responsible for the multiple interpretations with which happenings and occurrences are interpreted. The work of art, in its emblematic value for culture is distinguished by such fundamental character – the complexity of the interpretive agenda called polysemy. It turns out that reality and the past that often is the signpost for the present succumbs to multiple interpretations depending on a defined objective for a particular present.

The complexity of what the past can offer as knowledge is the subtext that hosts the Totem Series. Human actions often in conventional language are directed by the mind or heart. This assumption is well defined in many cultures. This is why in almost all languages the body belongs to a thinking self –my body or myself, etc. A philosopher whose work gave definition to the mind as an active agent in man as a thinker is Rene Descartes in what came to be known as the Cartesian dualism. In this context, the mind is the immaterial and un-extendable aspect of the human. It is regarded as the domain where thinking occurs. On the other hand the body is the extended form that does not think. But this divorce of the mind from the body is now reconciled in contemporary science (which informs philosophy like wise) that human thoughts and feelings function in brain neurons, located in the head - a concrete part of the body.¹ The head, thus, becomes the organ that initiates what was thought to emanate from the mind. The mind indeed is part of the body.

Human actions, bound to their origin in the head, remain responsible for the diversity of cultures and civilizations. The past, without a doubt, as residues of culture, can be defined as totems. Totems, as art, become abiding knowledge that guide people. Totems, therefore, reconstitute the past into active ingredients of knowledge that inform action in any contemporary setting. This is why Gadamer says “[t]he task involved in bringing together the petrified remains of yesterday and the life of today provides a vivid illustration of what tradition always means: not just the careful preservation of monuments, but the constant interaction between our aims in the present and the past to which we still belong.”² The past as totemic figures become the repositories of knowledge where beauty belongs. In Offoedu-Okeke's Totems, the verticality of the components of the composition align with quotidian visual character of such objects which stand for moral rectitude. The visual quality presented here is enriched by an array of forms that are given directional thrust in the vertical strands of brilliant colours which the artist lays on the canvas. The vertical colours and the inchoate figures remain the visual allusions to the totem as a subject as well as allegorical allusions to candour. The totem thus stands as a symbol of transmission, where transmission is synonymous to cultural translation; the way the work of art is apprehended.

In the body of work Onyema Offoedu-Okeke puts up in this exhibition as a consequence, a contemporaneousness of difference, which epitomizes the condition of the present, is decipherable. The 7 Single Face Canvases in their abstracted forms build into the hazily defined Headload Series that are studded with forms, which in turn culminate in The Four Totems in suggestive yet anti mimetic configuration of totems. The seeming linear ordering that I have imposed on the content of this exhibition comes from my licence as a critic who imposes meaning on objects with obscure meanings. However, such actions of mine call attention to the comparativity of presence, which defines consciousness at any time in an environment.

At this point it is important to locate Onyema Offoedu-Okeke within the post colonial rhetoric while recalling Olu Oguibe and the reality of African modernism. Oguibe constructs two streams of active practice in modern African art. The first comes with an avowed disposition to create art drawing on past traditions of Africa, while the second constructs a parallel mindset to domesticate the ways of the colonialist.⁶ We find these two dispositions in Offoedu-Okeke in this exposition. The disposition turns out to be the unique identity of any artist with an inclination to perform within the global arena. The art world of the African artist has come to embrace Oguibe's second trajectory, but cognizant of the contribution of African art to the shaping of contemporary world art. And this is Smith says that; "[t]o the greatly reduced extent that it remains unworldly, today's art is ... deeply embedded in new, contemporary kinds of worldliness _ a condition in which the contemporaneity of many different kinds of world has become the definitive experience of our times."⁷

The work we encounter in this exposition, thus, define of the "present" as encapsulated ideations of the artist. They remind us of who we are within a connectivity that encompass the future and the past that is vestigial to who we are today. Even when our gaze may not any longer keep company with the artworks we confront with Offoedu-Okeke it is pertinent that we keep faith with the truth which they forebear.

Frank Ugiomoh
 Professor of Art history and theory
 Department of Fine Art and Design
 University of Port Harcourt
 Port Harcourt
 Nigeria

End notes

1. John Heil, *Philosophy of the Mind: A Contemporary Introduction* (2nd Edition), New York and London: Routledge, 2006) 18-22.
2. Hans- Georg Gadamer, *The Relevance of the Beautiful and Other Essays*, trans. Nicholas Walker, ed. Robert Bernasconi, (Cambridge: University Press, 1986) 49.
3. Ibid, 89.
4. Ibid.
5. Terry Smith, "Currents of World-making in Contemporary Art," *World Art*, 1:2 (2011) 174, DOI: 10.1080/21500894.2011.602712
6. Olu Oguibe, "Reverse Appropriation as nationalism in Modern African Art, in *The Third Text Reader on Art, Culture and Theory*, eds. Rasheed Araeen et.al, New York and London: Routledge 2002) 37.
7. Smith, *ibid*.



Indexing A Begotten. 2014. Acrylic on Canvas. 48 X 36 Inches

Shrine of memory - An institution of memory in African reverence site among the Igbos is the Okpensi, an array of ancestral effigies on the mantelpiece, often under the custodianship of the family elders. Variably viewed with differing beliefs or convictions available in the intensely Christianized societies, vestiges of ancestral memories are suddenly thrust upon the pyre set up to sanitize the homes of noxious spiritual airs easily attributable to pagan idols. Over the course of one century of indoctrination as Africans relieved themselves of cultural heirlooms in order to be holy or sanitized, the literary authority upon which their convictions are based has not changed, but the vaunted galleries and museums in the societies of the Africa-bound Missionaries are today bulging with African ancestral figures, gods, and paraphernalia. Considered priceless and of inestimable value because of the mold-breaking design ideas which are read from the forms, shapes, textures, and thematic renderings, these African deities continually influence notions of Art in their post-African locations.

Indexing a begotten shows abilities and acts of adapting to new environments by Afro-politans who navigate tricky gang-planks and depend on balancing acts to survive. In the past where anonymity was the honour given to African authorship of art, science, and technology, the present reveals new Africans armed with hammer and chisel to carve their names on the very nameplates of the former political masters. Revisionist or defiant, 'Indexing a begotten' is the gifted prolific Chameleon who by the way of African interpretation is a reincarnated ancestor and magician whose slow dance-walk is deliberate and careful deference for the irreverent youths who don't recognize aged wisdom.



Reverie - The Ecstasy Of Vision. 2014. Acrylic on Canvas. 72 X 48 inches

Reverie- the Ecstasy of Vision' brings back human agencies in the creation of myths, religions, folklores, science, and art. In all, imagination is vital key.

In Conversation With Onyema Offoedu-okeke & Amara Obiago

Amara Obiago: Please give us a bit of an insight into *Who is Onyema Offoedu-Okeke?* How would you describe yourself?

Onyema Offoedu-Okeke: I have always seen myself as a modernist – that is a person who creates significant modernism. I believe that for every talent a person is given, there is responsibility that goes with it. In growing up with art, I was able to develop design lexicons which are unavailable or uncommon in the typical academic setting. These design lexicons became the defining components of my artistic style. Over the course of the last twenty years, during which time I began selling my art in Nigeria, I saw my stylistic “unorthodoxy” attract both admiration and followership from different generations of artists. My artistic style reveals the influence of my architectural studies and expresses an alternate or indeed, a liberated mode of reasoning from confining conventional academic canons. I believe that since 1996, my grid forms (which I call Tapeistroid), rectilinear panels with vertical lines (which are my Drizzles) and my face series (which I named Cranioglyph) have actually changed the landscape of art in Nigeria. I believe that these new styles in painting have introduced an important modernist influence in Nigerian art which is in line with my architectural sensibility.

AO: Since you studied architecture – how did you make the transition to fine art? Which art form is more dominant for you?

OOO: My understanding of design in the earlier stages of the study of architecture, helped me to chart a different career course. As a student, my keen interest in art history and criticism led me to search for a unique design style or language, which could be variably applied to both architecture and art. Although I still practice architecture, art is more dominant.

AO: Could you please speak to us about the main focus of this exhibition? What is the overall theme and direction of this current body of artwork?

OOO: When I look at my career, I tend to divide it into 3 stages. 1990-2000 was my emergence period. From 2001- 2012 was my Historiosity period, during which time I did the research and documentation for the groundbreaking book 'Artists of Nigeria'. I believe I have now entered the Encapsulation period of my artistic journey. By exhibiting this body of work I am trying to encapsulate my stylistic legacy within the Nigerian Art space and beyond.

Often, African artists are goaded and cajoled into copying western styles which are regarded as more “modernistic and cutting edge”. Unfortunately the meaning of modern and contemporary African art is often lost in the mad rush to please the gatekeepers of global art platforms.

When I say 'I Am Africa', then my art becomes autobiographical in the way it is presented. This series of works touches on the human experience, our enveloping space, and the cosmos from which human imagination draws its inspiration and corresponding beliefs. This body of work is made up of works that reflect all my styles including Headload, Tapeastroid, Cranioglyph, Drizzles, and Rectilinear Panellation.

AO: What artists have inspired you over the years?

OOO: The artists that have inspired me include Ben Enwonwu, Uche Okeke, Chuck Close, Bruce Onobrakpeya, Chinua Achebe, Wole Soyinka, El Salahi, Miles Davis, Le Corbusier, El Anatsui, and the 'anonymous' carvers who created the world-famous classical figures and masks.

AO: Could you please explain your “Tapeastroid” painting technique.

OOO: Tapeastroid is a field of spinning forces, a tableau of vortex systems. Imagine a number of spinning cones arranged in grid-formation. What results is a geometric theatre of spinning cones dissolving into optically altering forms, shapes and colours.

A clearer explanation of Tapeastroid takes into account a deconstruction of tapestry such as a carpet, into vertical and horizontal ropes used as the main structure of the fabric. In a true sense, the exposure of the grid at the back of the carpet is a verification of the structural candor, often found in architecture. Eventually, a narrative appears when the grid-ropes and the pictorial composition of the carpet are merged. As a hybrid of grid and picture, the resultant surface operating within the bounds of the gridlines is more dynamic, and magical.

AO: What recurring themes do you cover in your work and why?

OOO: I am inspired by themes such as memories of histories and home, human resilience, ascendancy of the subaltern, thought-scapes as mechanism of conflict resolution which address challenges and triumphs in human societies.

'Memories of Histories' acts as a schoolmaster whose elliptical tones carry messages resonating in caution, watchfulness, wisdom, and fortitude. These memories are revealed as a rolling esplanade of totems, forests, arena, gardens and cryptic figures. The quadriptych exemplifies an interactive African cultural space. The heads and faces reveal resilience and topographical registers of emotion. Bird-forms in flight and woman in blue atmosphere are dramatics of ascendancy. While Headload objectifies the meeting point of tortuous issues and the human intellect. In poise and in prose, the iconography of the head carrying a box of ever-changing compositions pulsates with liberal interrogative voices and demonstrates indispensable strength and courage of humanity.

AO How has your art changed and evolved over the years and what prompted these changes?

OOO: Unlike my earlier period between 1990-2000 when most of my work revolved around normative marketplaces, boudoir and headscarves, my art since 2001 has gained in intellectual depth as I began focusing on iconography implicated in my art styles. This body of artworks makes up a coherent narrative of memories and homeland.

AO: In conclusion, what advice would you give to youths that wish to pursue fine art as a career?

OOO: I suggest you get an education and practice a profession first, and start your artistic journey by practicing art on the side.



Flight Of A Bright New Day. 2014, Acrylic on Canvas. 48 X 60 inches



Pilgrimage from the present - Memory is a bank of information, a history schoolteacher, an instructor, a mirror, a conjurer's trick, a concerto, an aporia, a vehicle, a movement, a stylistic, a wall or deterrent, a stimulus, a formula, a symbolism, an idea, a comforter, an heirloom, a legacy, and above all, personal and community wealth.

Sentimental attachment to memories notwithstanding, the importance of investigating the past outlines ones' desire to fully understand ones' origin, consequently drawing from deep traditions distilled over many generations.

Memories of Homeland provides a thinker inside a scenery quickly disappearing from the African heartlands. If the jungle was the protector, muse and space which held and supplied countless ideas to African artists since the creation of man, then contemplate the fate of art in the present dispensation of careless deforestation.



Clerestory - A Day Of New Dance. 2014. Acrylic on Canvas. 48 X 36 inches



Clerestory - In Place Of Perfection. 2014. Acrylic on Canvas. 48 X 36 inches

Clerestory-light Meatters. 2014. Acrylic on Canvas. 48 X 36 inches



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2016

The Quadriptych-Arena for rhythm call, Custodians of the promise, Hegemonies on the Niger, and Timely knock on wood- installs the need to conduct further exploration of the past.



Arena For Rhythm Call. 2014. Acrylic on Canvas. 72 X 48 inches



Custodians Of The Promise. 2014. Acrylic on Canvas. 72 X 48 inches



Hegemonies On The Niger. 2014. Acrylic on Canvas. 72 X 48 inches



Timely Knock On Wood. 2014. Acrylic on Canvas. 72 X 48 inches

League of Plenipotentiaries records the act of emergence to the global platform. in the games of totems, components of progress stacked to achieve a hallmark of significance. skyscrapers have been the centerpieces which have moved to Asia and Middle East. I believe Africa can participate on the avenue of tall-heads with cultural components.

Drawing as an act of recollection in 2014 - In Nigeria's Centenary year, as one considers the cultural pathway from the very beginning, i am conscious of the persistent blank spaces of memories. Ncheteka as the name goes infers great importance unto shrine of memories. Recalling mitigates harshness of unrealities. Drawing from homeland, by implication infers a certain autobiographical notion. Reflected on the themes and titles in 'Memories of Homeland' are recurrent implications of memories which have been treated in various works within the last decade and still portend significant ideation to present discourse.

My style of building narrative based on human experiences uses the face-topography. Titled Cranioglyph, it borrows from the cultural memories of comedy theater, artistic enunciation of beauty and reverence act of rituals. Several faces such as Otanjele in the exhibition indicate my excursion into the traditional corridors of artistic display to enhance my understanding of architecture. Otanjele or Eye kohl indicates a revisit to a traditional black powder used by my grandmothers as cosmetic eye-liner. An overall effect produced with Otanjele was enhanced outline of the eye-lashes, a somewhat bewitching projection, this catlike transformation favored woman who exuded a strong presence. Queen Nefertiti comes to mind. Drawing from the Otanjele acquires transcendence from the act of outlining the eyes, a delineation procedure which finds new meanings in use of black lines to redraw African corporeal situations and ideal beauty. Otanjele inspires epiphanies in black outlines reframing African presence and cultural dynamism.

Isi Anyanwu means sunshine hair spotted by albinos with dreadlocks. Typified as dada, people with long-growing matted or intertwined hair-locks are viewed as exceptional or mysterious.

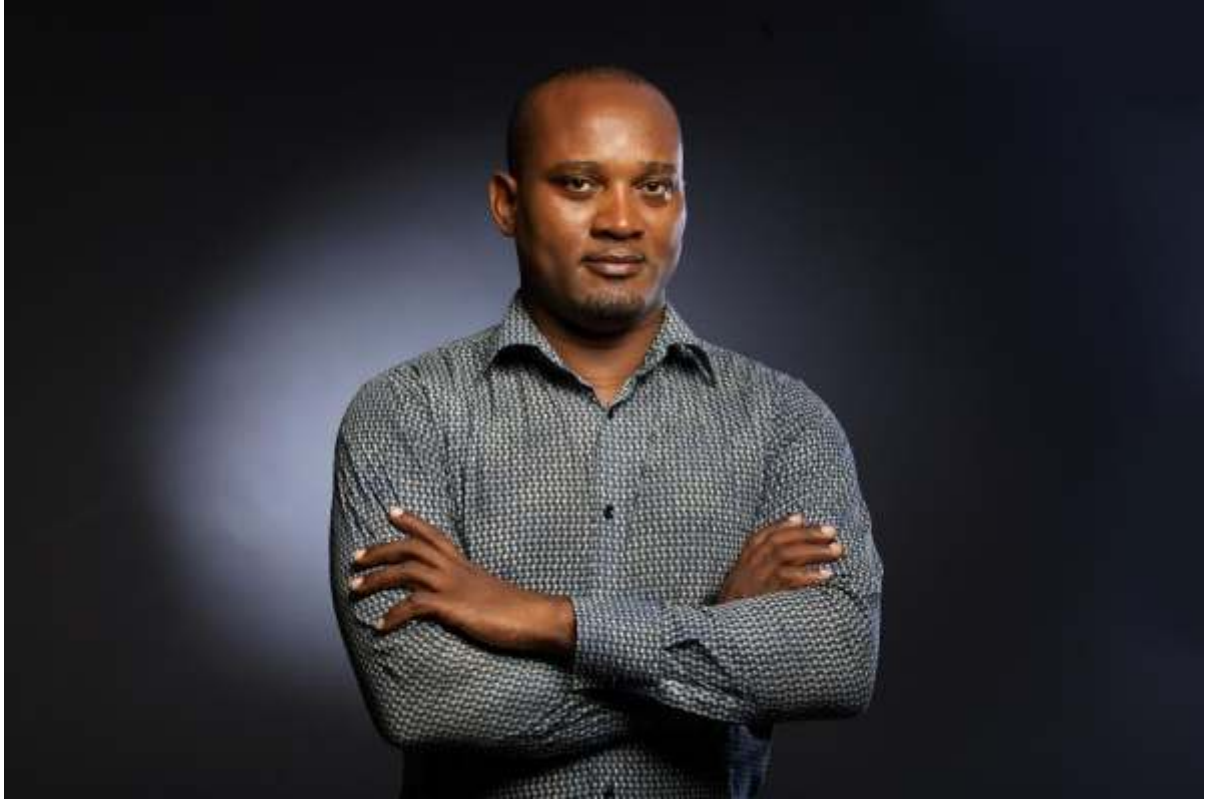




League of Plenipotentiaries (No. 5), 2014. Acrylic on Canvas 72 x 72 inches



Kelechi Amadi-Obi Studios



Bio

ONYEMA OFFOEDU-OKEKE

Solo Exhibitions

- 1997 *Spring Forever*, Russian Cultural Centre, Ikoyi, Lagos.
- 2000 *Idioms of Butterfly Kisses*, Mydrim Art Gallery, Ikoyi, Lagos.
- 2009 *Boudoir Terra-Cotta*, Didi Museum, Victoria Island, Lagos
- 2009 *May-Day: Bless the Head that Bears the Crown*, Didi Museum, Victoria Island, Lagos
- 2010 *Libation: Entreating the Divine*, Quintessence Art Gallery, Falomo Shopping Centre, Ikoyi, Lagos
- 2010 *Headload: Utility/Materiality*, arc Gallery, Tottenham, London, UK

Group Exhibitions

- 1996 *Cultural Festival*, Frankfurt, Germany.
- 1996 *The Unbearable Lightness of Being*, Russian Cultural Centre, Ikoyi, Lagos.
- 1997 *Young Masters' Art Club*, Signature Art Gallery, Ikoyi, Lagos.
- 1997 *Time for Books*, French Cultural Centre, Ikoyi, Lagos.
- 1998 *Oasis*, Mydrim Art Gallery, Ikoyi, Lagos.
- 1999 *Windsor and Newton Competition Exhibition*, Didi Museum, Lagos.
- 2000 *Our World in the Year 2000*, London; Stockholm, Sweden; New York.
- 2000 *Different Views*, Agora Art Gallery, New York.
- 2001 *Velvety Dreams*, Mydrim Art Gallery, Lagos.
- 2002 *Treasures of Time*, Pendulum Art Gallery, Lagos.
- 2002 *Highlights*, Mydrim Art Gallery, Lagos.
- 2002 *PACA Biennale*, Pendulum Art Gallery, Lagos.
- 2002 *Jigida*, Grosvenor House, London.
- 2003 *Tribute Songs*, Shell Club, Port Harcourt.
- 2003 *Triumph of Asele*, National Museum, Onikan, Lagos.
- 2003 *Pastel Aficionados*, Mydrim Art Gallery, Ikoyi, Lagos.
- 2003 *Africa Passage*, The Air Gallery, London.
- 2004 *ARTIADE, the 23rd Olympiad*, Tavros, Athens, Greece.
- 2004 *Skin of Skins*, International Festival of Barcelona Contemporary Art, Parcelona, Spain
- 2005 *Unclaimed Luggage*, Spain
- 2005 *Hellenic Images, 54 Masters in Translation*, The Greek Ambassador's Residence, Ikoyi, Lagos
- 2008 *Auction of Nigerian Contemporary Art I* organized by Art House Contemporary – Civic Centre, Victoria Island, Lagos.
- 2009 *Walking With the Master*, Civic Centre, Victoria Island, Lagos
- 2009 *Auction of Nigerian Contemporary Art III* organized by Art House Contemporary – Civic Centre, Victoria Island, Lagos.
- 2010 *Them-and-Us*, South Africa
- 2010 *Things Fall Apart Illustrated Exhibition*, Terra Kulture, Victoria Island, Lagos
- 2010 *Auction of Nigerian Contemporary Art IV* organized by Art House Contemporary – Civic Centre, Victoria Island, Lagos.
- 2011 *Miami Solo*, Wynwood Art District, NW 31st St, NE 1st Ave Miami, Florida

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.



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 and will soon introduce a new multipurpose design space, 'The Salon', located in the Temple Muse gardens



Young Blood regarding the street of Anarchy indicate how the youth act as firewood in most conflicts proposes and proposes a redemptive evaluation of youthful energy.





Veteran Wearing Garlands Of Experience. 2014. Acrylic on Canvas. 48 x 36 inches

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(detailed) Delgates At The Igu-aro In Enugwu - Ukwu. 2014. Acrylic on Canvas. 48 X 36 inches
 Back Cover: Memories Of Homelamd. 2014. Acrylic on Canvas. 48 X 36 inches

