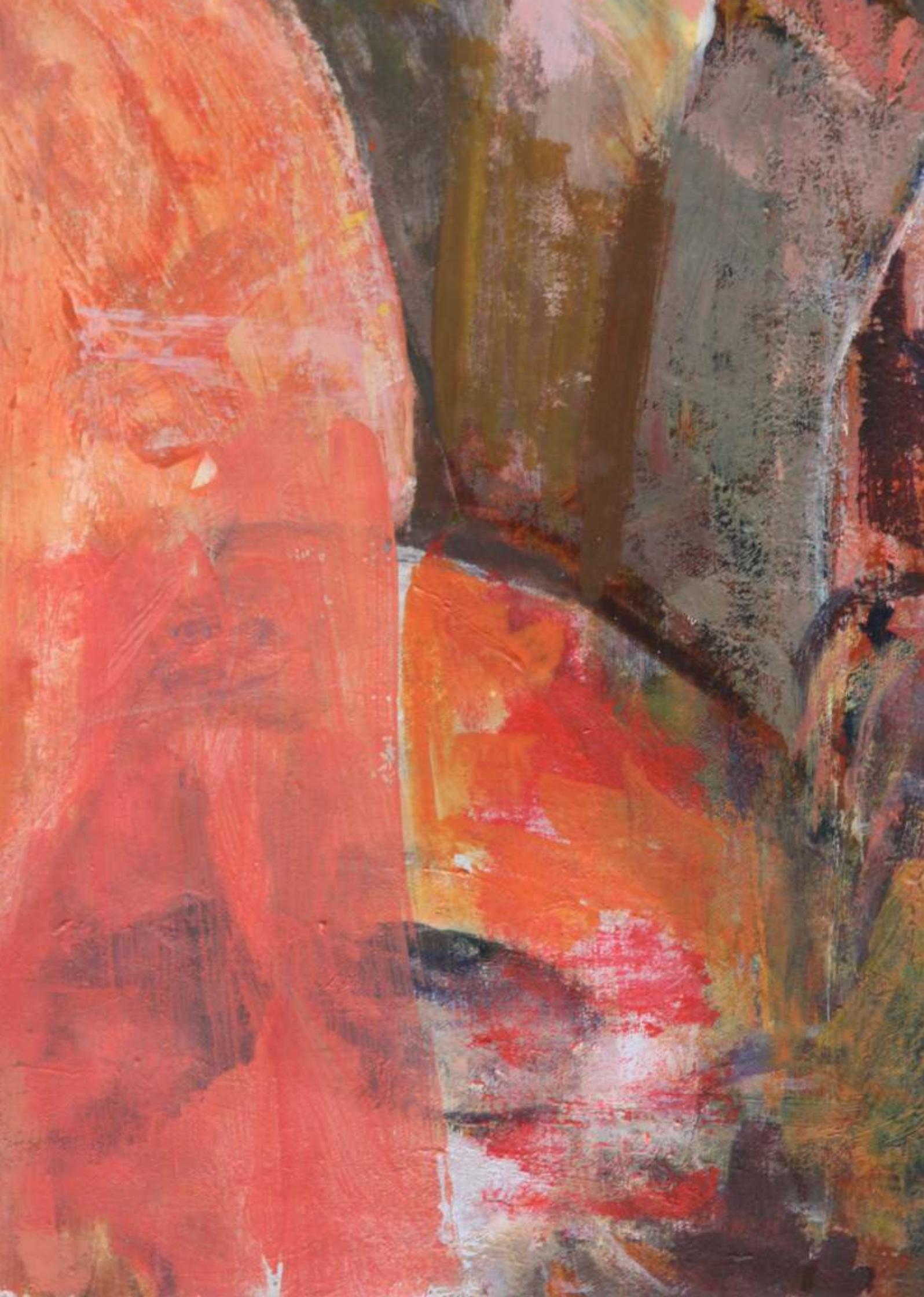


# TITTO MOIGHE





TITI  
OMOIGHE

Etu & Alaari, Acrylic on canvas, 91 x 70 cm, 2016-2017

Cover: Dear Friend, Acrylic and Mixed Media on canvas, 91 x 70 cm, 2017



# MODERN INTERPRETATIONS

CURATED BY SANDRA MBANEFO OBIAGO



JUNE 3 - AUGUST 30, 2017

TEMPLE MUSE  
LAGOS, NIGERIA



Village Sqaure I, Acrylic on canvas, 122 x 122 cm, 2017

“THE AFRICAN ARTIST IS EMBODIED WITH  
TRADITIONAL VOCABULARIES  
AT HIS FINGERTIPS AND AT HIS WILL.”

“THE WILL TO FULFILL THE INNER NUDGES,  
TO EXPLORE AND EXPRESS AND YET PRESERVE  
A UNIQUENESS AND CONSISTENCY IS  
WHAT UPLIFTS ME  
TO A HIGHER STATE.”

T I T I O M O I G H E



## CURATORIAL INTRO

Titi Omoighe has been an enigma. She is an artist whose oeuvre is deep and rich, but too few cognoscente in the art world know her work. It has taken me more than two years to convince Titi that it is time to show her art to a broader audience than her close knit academic community.

After many phone calls, messages and numerous visits to Yaba College of Technology where Titi teaches drawing and painting, and with the determined support and encouragement of her artist husband, Mike Omoighe, we have finally been able to pry out of her an incredible body of work which is so rich and lyrical that it lifts my curators' heart.

I am excited to present a body of paintings which show an artist about to explode onto the art scene; a quiet visionary, expressing her creativity with maturity, depth and sophistication. Here is an artist who is seasoned, and whose art has a personality that travels easily across borders with its' surprising modern sensibility.

After working for over twenty years on television and theatre set designs, Titi returned to her alma mater to pursue a masters in fine art and is currently working on a doctorate at the University of Benin. Her interest has always been on translating Nigeria's rich literature into visual poetry, with traditional African forms that have contemporary nuance and reflection. Her impressionistic works shows a deep maturity, and balance, and draws us into a world where elongated human forms travel across vast landscapes and rich forests, enacting famous Yoruba mythological stories of hunters in search of adventure.

Her works are inspired by the legendary Yoruba book, "The Forest of a Thousand Daemons" by D. O. Fagunwa, which Nigeria's Nobel Laureate, Prof. Wole Soyinka translated into English. A story which Yoruba speakers recognize for its quintessential, beautiful prose full of rich symbolism, and complex traditional wisdom and philosophy. Titi's canvases reflect both the physical action of characters in search of higher meaning while engulfed in "other-worldly" adventure, as well as deftly draws us into the emotional and spiritual landscapes of memory, longing and revelation.

Titi's *Hunters' Series* shows an artist who is not afraid to leave something to the imagination. Her forms and skilled use of color, sometimes rendered in pure impressionistic brushstrokes, and lately, presented through more textured and abstract drippings and splashes, shows an artist who is grounded in her understanding of the dynamics of painting, balance, and perspective.

We follow Titi's lines and recognize a gesture or scene, the mysterious pose of a transcendental masquerade, the royal gaze of a king on his subjects, the repose of a hunter after the kill, the tender embrace of mother and child, or the whisper of colourful head-ties making contact in party whirl.

What is interesting about Titi's work is the counterpoint, the abstract next to the realistic, pointing to a deeper, mystical nature of life that is given equal space and expression on her canvases. Her colors dance and tease around her human forms, providing room for our imagination to fill in the gaps, allowing us to enjoy her subtle use of color and movement.

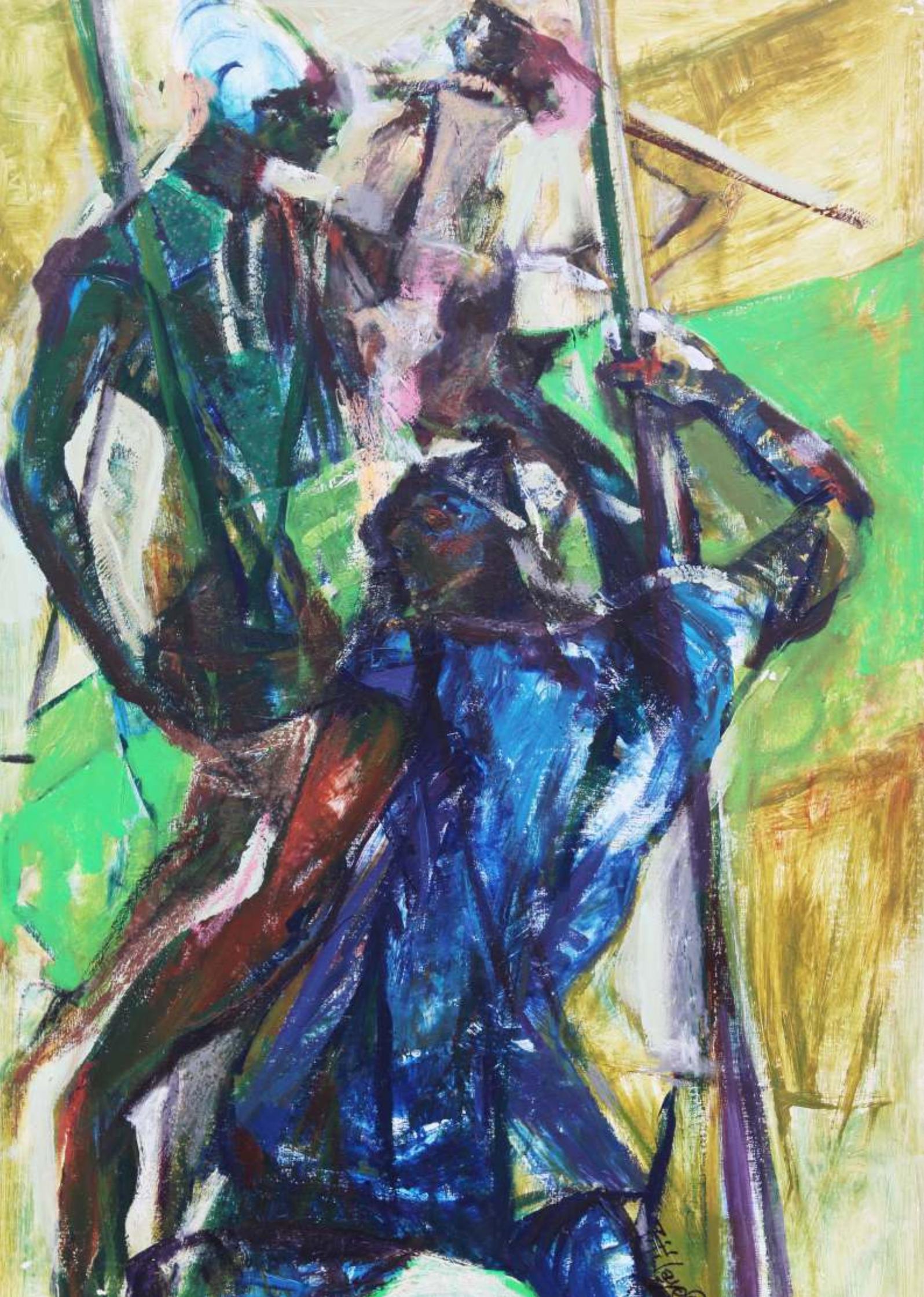
Beyond literature, Titi focuses on the very essence of African life and expression. She skillfully captures the interplay of intricate traditional dances, the sacred symbolism and stoic form of royal Bini tradition, flashy aso ebi adorning celebrations exploring female identity and cultural stricture, young men assembling around the communal water tap with hunters' gaze, and deftly paints the gathering of elders under ancestral trees, bringing us close to the heart of the African way of life through contemporary interpretations.

We see in her work echoes of Nigerian master artists like Prof. Yusuf Grillo, who have deeply inspired and influenced her use of color and form. Yet Titi stands apart in a space she has quietly created for herself, and one, which we hope she continues to explore in greater depth.

I am convinced that anyone looking for a more sophisticated, nuanced expressionistic language, coming out of the current Nigerian art renaissance, will be drawn to Titi Omoighe's oeuvre. I am delighted and honoured to have finally been able to curate her work, and trust you will find it equally fascinating.

Sincere thanks to one of Nigeria's rising stars, Nengi Omuku, for her excellent critical essay – an artist whose perceptive and refreshing analysis is a joy to read. Also we appreciate the encouragement and insight from Prof. Yusuf Grillo, pioneer Zaria Rebel and Prof. Jean Borgatti in the journey of this exhibition. As always we appreciate the support of Moët Hennessey as our longstanding sponsor.

Sandra Mbanefo Obiabo  
Curator  
May 2017





Titilova, D. 1975

"TITI IS A HUNTER,  
AND SHE IS REALLY CATCHING  
WHAT SHE AIMS AT.  
HER WORKS ARE VERY DEEP,  
INTERESTING, BEAUTIFUL, THOUGHTFUL,  
AND VERY MATURE."

P R O F . Y U S U F G R I L L O

# TITI OMOIGHE



Titilayo Omoighe (born 1966) is one of Nigeria's best kept art secrets. She grew up in Lagos and graduated from the Yaba College of Technology with a Higher National Diploma in Painting in 1989, being awarded the Best Life Drawing Student Award of the year. She completed her National Youth Service in Kano, where she received the Kano State NYSC Award, before starting a career as Artist and Designer at the Nigerian Television Authority (NTA) in Lagos and Abeokuta. She created iconic set designs for news, theatre, adverts, and beauty pageants on television and at the National Theatre in Lagos. She was awarded the 1st Prize URTNA Nelson Mandela Trophy Design Award in Nairobi in 1992. After twenty years working in television and completing a Master of Fine Art (MFA) in Painting at the University of Benin in 2013, Titi returned to her alma matter as a lecturer in painting and drawing. While teaching and pursuing her doctorate at the University of Benin, Titi's artistic practice has focused on interpreting literature through painting. She has taken part in numerous exhibitions in Nigeria and spends her time painting, writing, and lecturing. Titi is married to fellow artist, Mike Omoighe, and has three children. This is Titi's 7th solo exhibition.

# AFRICAN PHILOSOPHY AND FORMS IN VISUAL NARRATIVES

The conceptual frame work and theories of African forms inspired the creation of the paintings in this solo exhibition. This is in continuation of my earlier expressions in visual art and creative exploration.

I recall my first encounter with the vast lands of northern Nigeria's sub-Saharan landscapes with the baobab trees, Fulani women and herdsmen in their colourful outfits and festivities. It was a huge contrast to the hustle and bustle and the density of life in Lagos, where I was born. I was used to seeing tall buildings and yellow taxis in endless traffic on the streets and bridges. These new impressions and experiences informed my exhibitions *Northern Figures and Landscapes* (1990), *Inner Essence* (1992) and *Tourists in Paradise*, which was the exploration of my travels across Nigeria like my journey of life. My *Living Roles* exhibition (1994) was my tribute to the great women of Nigeria: Queen Amina, Queen Idia, Margaret Ekpo, Madame Ransome Kuti, and many other female activists.

I continue to draw inspiration from David Diops' (1956) collection of great works in poetry:

*Africa*  
*Africa of proud warriors in ancestral Savannah.*  
*Africa of whom my grandmother sings in the bank of the river.*  
*I have never known you, but your blood flows in my veins.*  
*Your beautiful blood that irrigates the field.*

The African spirit is also ignited in the famous literary works of D. O. Fagunwas' *Ogboju Ode Ninu Igbo Irunmale*, which was translated into English by Nigeria's Nobel Laureate, Prof. Wole Soyinka, called *A forest of a thousand daemons*. These great works inspired my Masters' degree research project at the University of Benin where I focused on interpreting literature in visual art (painting).

My continued research into visual anthropology on African forms created the opportunity to explore the Edo, Delta and Yoruba regions, where the bulk of art reflects the rich culture of the Edo kingdom and her royalty which has consistently fascinated me. The beautiful dance steps of the female dances in Esan land, Ojeke, Agbenojie, Ijeleghe, and several others in Edo state, form the basis for the thought patterns in my works such as *Village square*, *Festivities*, *Royalty*, *Homage*, and the *Maidens* series among others. I am particularly fascinated by the vertical wavy lines on rusty roof tops, on the rocks of Iyuku, Okpella, Igarra, Ososo. These wavy wriggling lines emulate the dance steps and movements of the maidens in festivals and ceremonies in plain air performances. These experiences culminate and inspire new knowledge in the expression of African form.

*let those at home*  
*tell those in the farm.*  
*i lend my voice in support*  
*of African form*

*ki ti ile so fun oko pe asa ibile ni ona ominira*

Titi Omoighe  
May 2017

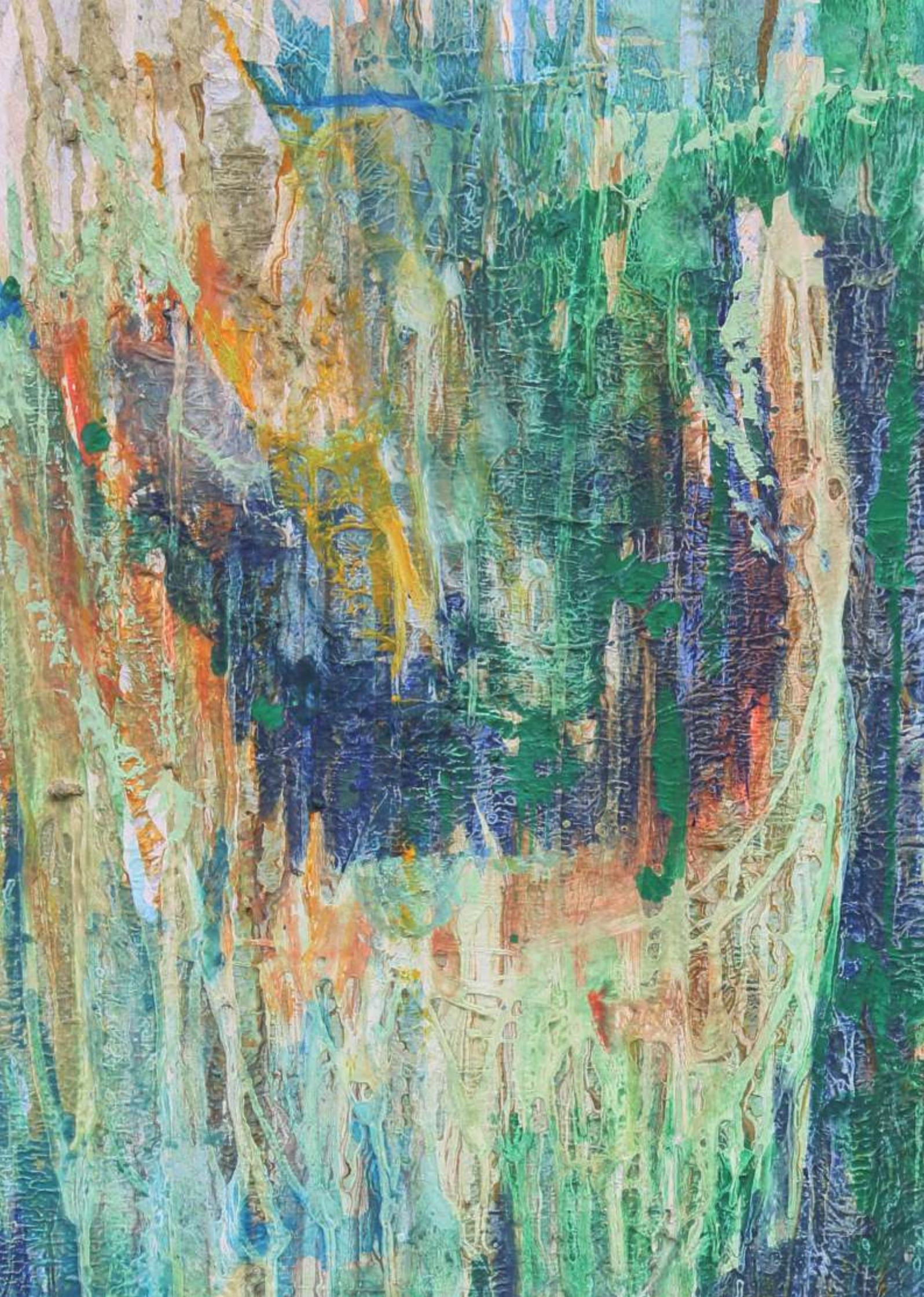




Tittilup. Omoighe  
15.



# Recent Works



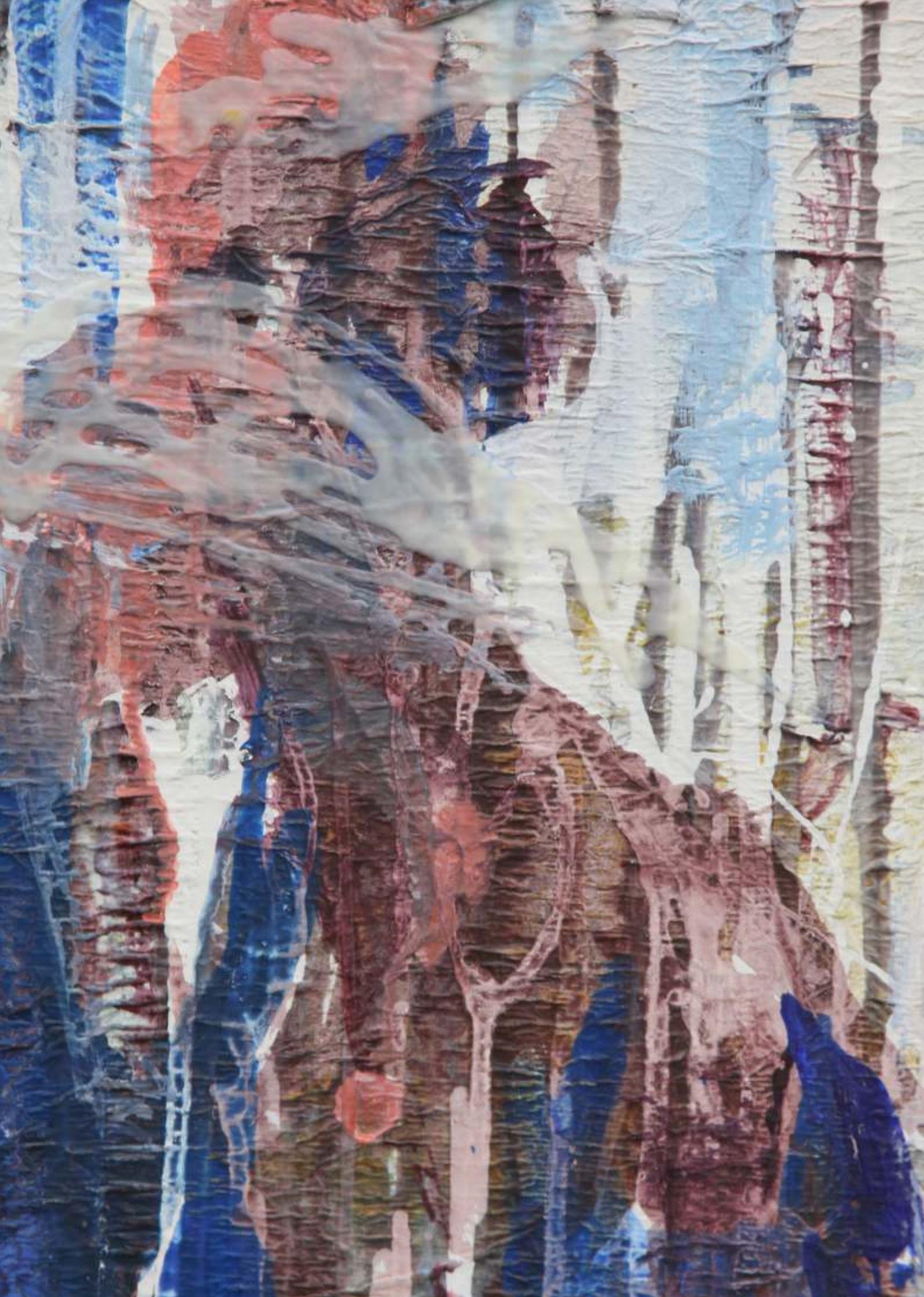


Dance Steps, Acrylic on canvas, 112 x 95 cm, 2016



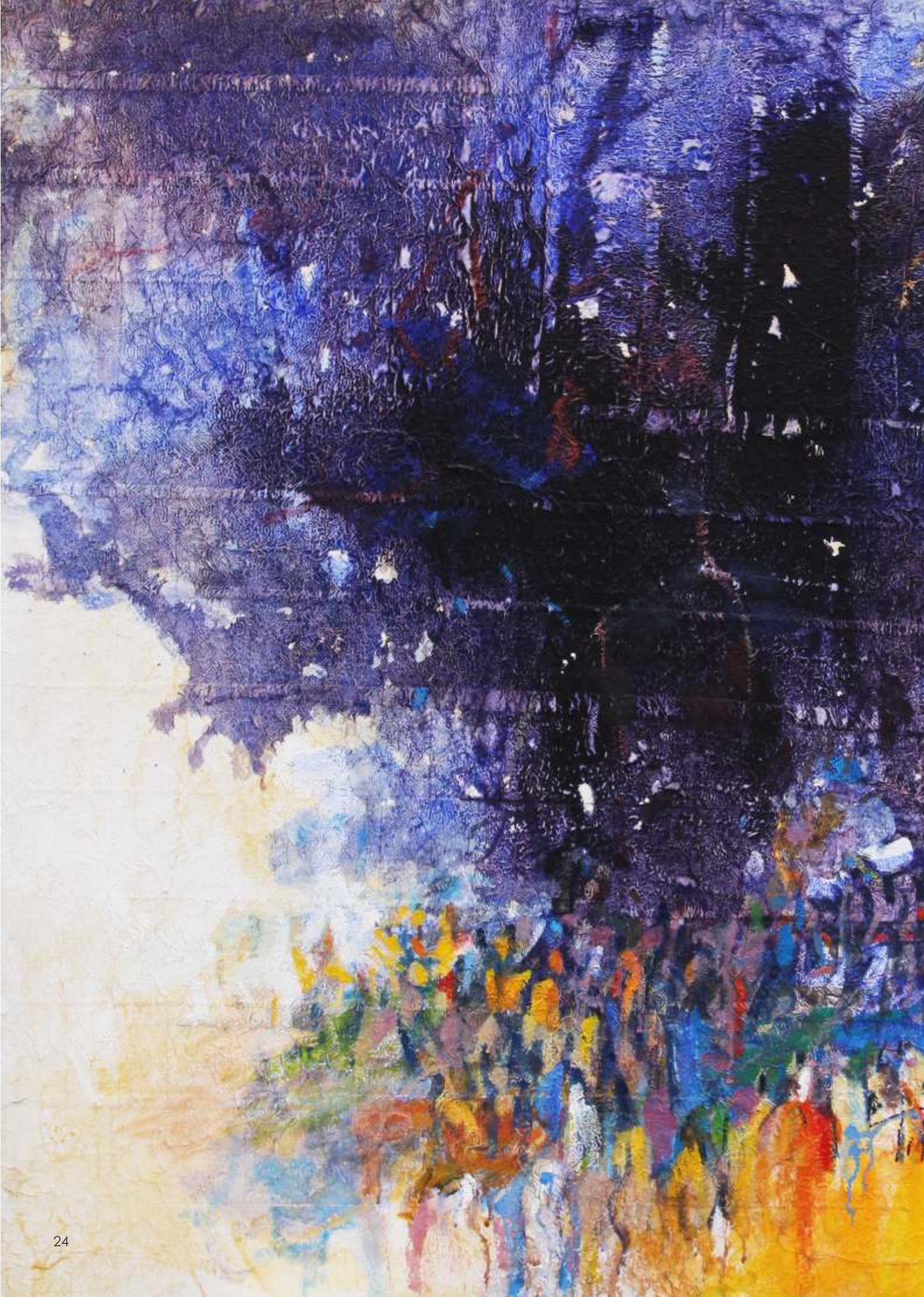
Village Square II, Acrylic on canvas, 108.5 x 214 cm, 2017







Royalty II, Acrylic on canvas, 112 x 95 cm, 2015



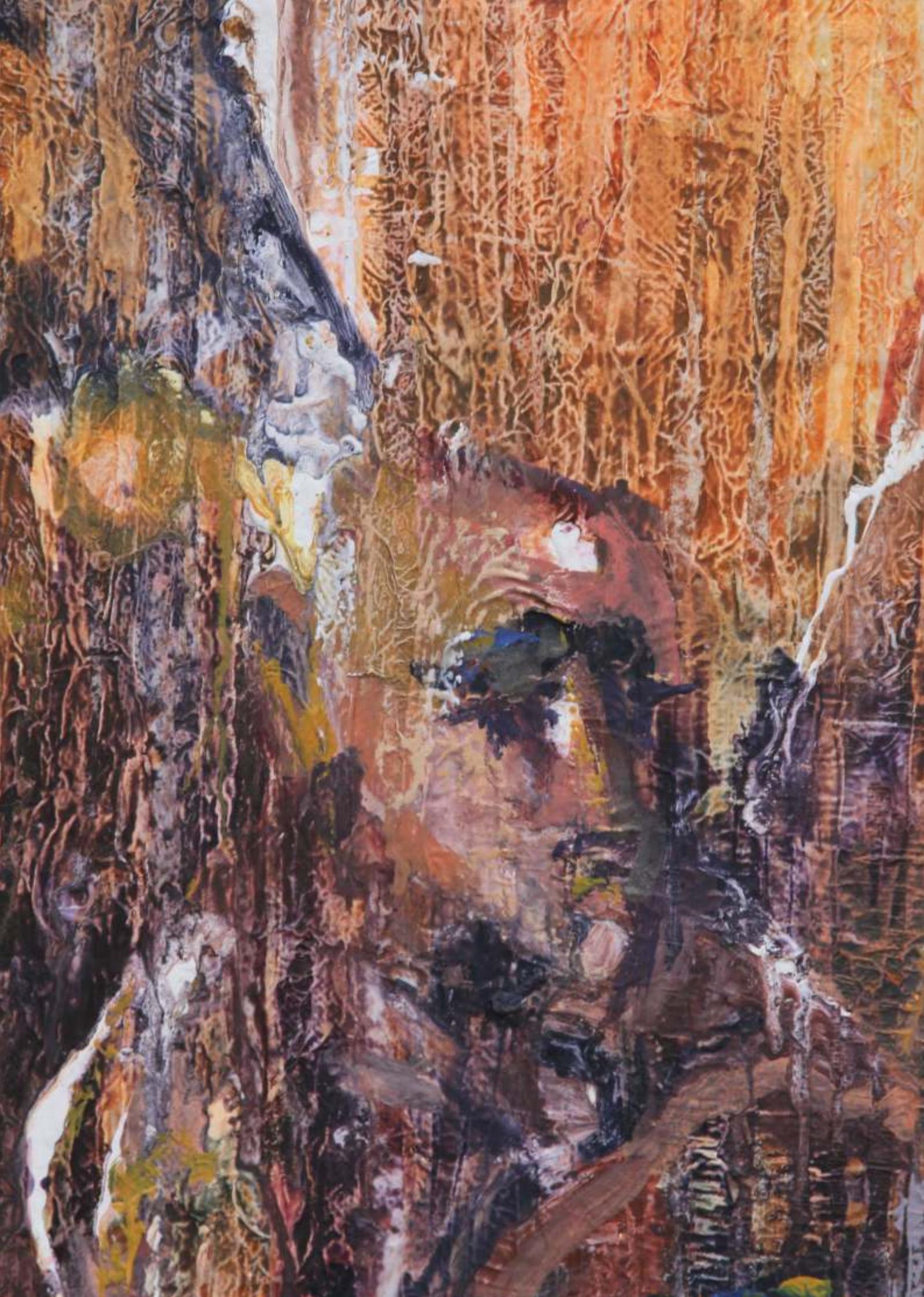


THIS WORKS SPEAKS ABOUT THE CULTURAL ESSENCE AND VALUES IN SOCIETY. THE SPREAD OF COLORS ARE USED TO SIGNIFY THE ACTIVITIES THAT TAKE PLACE UNDER THE TREE; HOW IT IS USED AS A PLACE OF RELAXATION, GATHERING, AND DISCOURSE.

*TITI OMOIGHE*

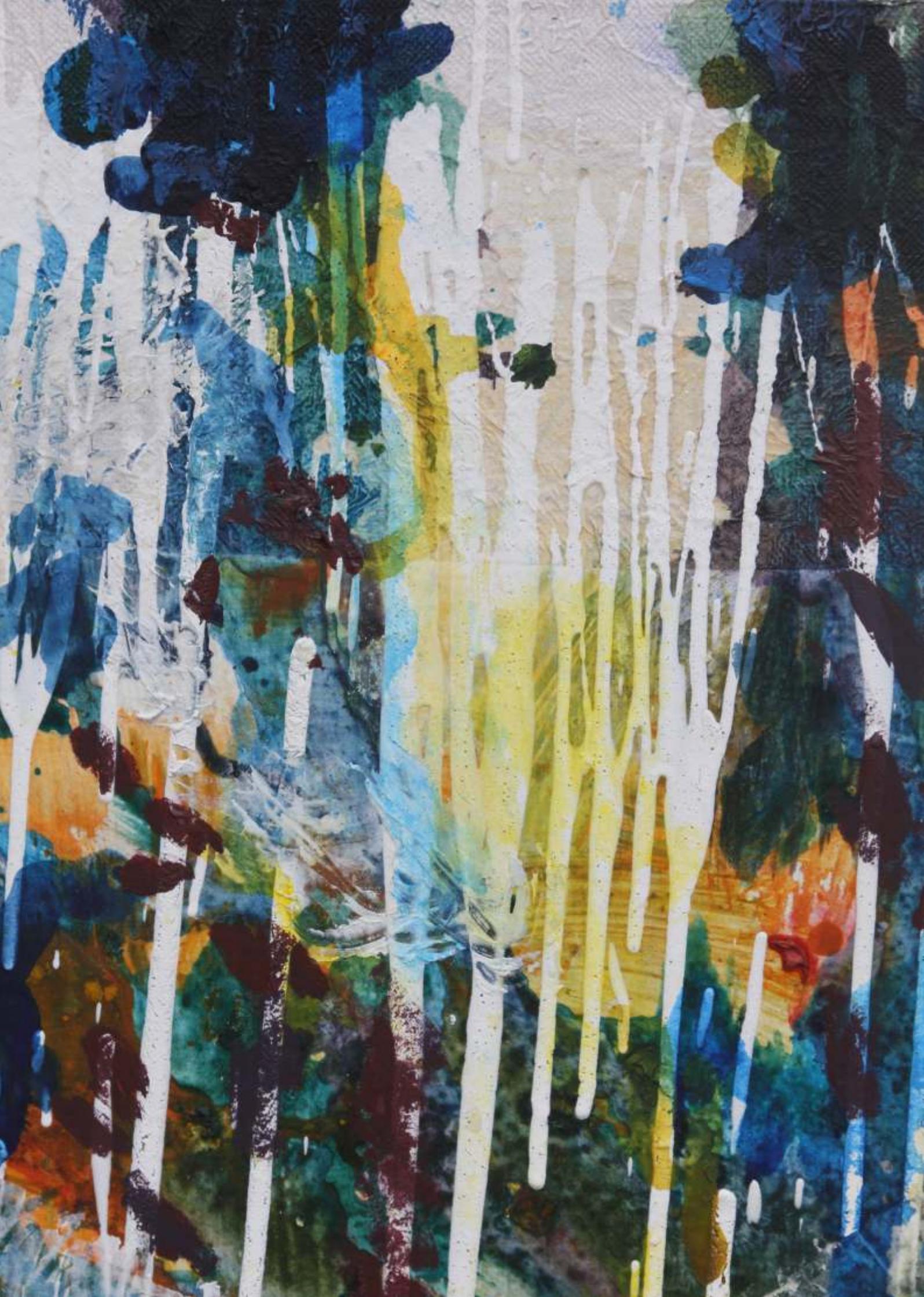
THERE'S A STORY OF IGI NLA, AND THOUGH I HAVE NEVER SEEN IT, I MADE A PAINTING OF IT. THOSE WHO HAVE SEEN IT, REFER TO IT AS A MYSTERIOUS TREE, WITH NO OTHER TREES IN IT'S SURROUNDING. UNDERNEATH THE TREE REMAINS ALWAYS CLEAN - NO FALLEN LEAVES OR DIRT, AS THOUGH SOMEONE COMES AT NIGHT TO CLEAN IT UP. THE INHABITANTS OF THAT AREA IN IJEBU GO TO THE TREE TO PRAY, WORSHIP, AND SACRIFICE.

*PROF. YUSUF GRILLO*





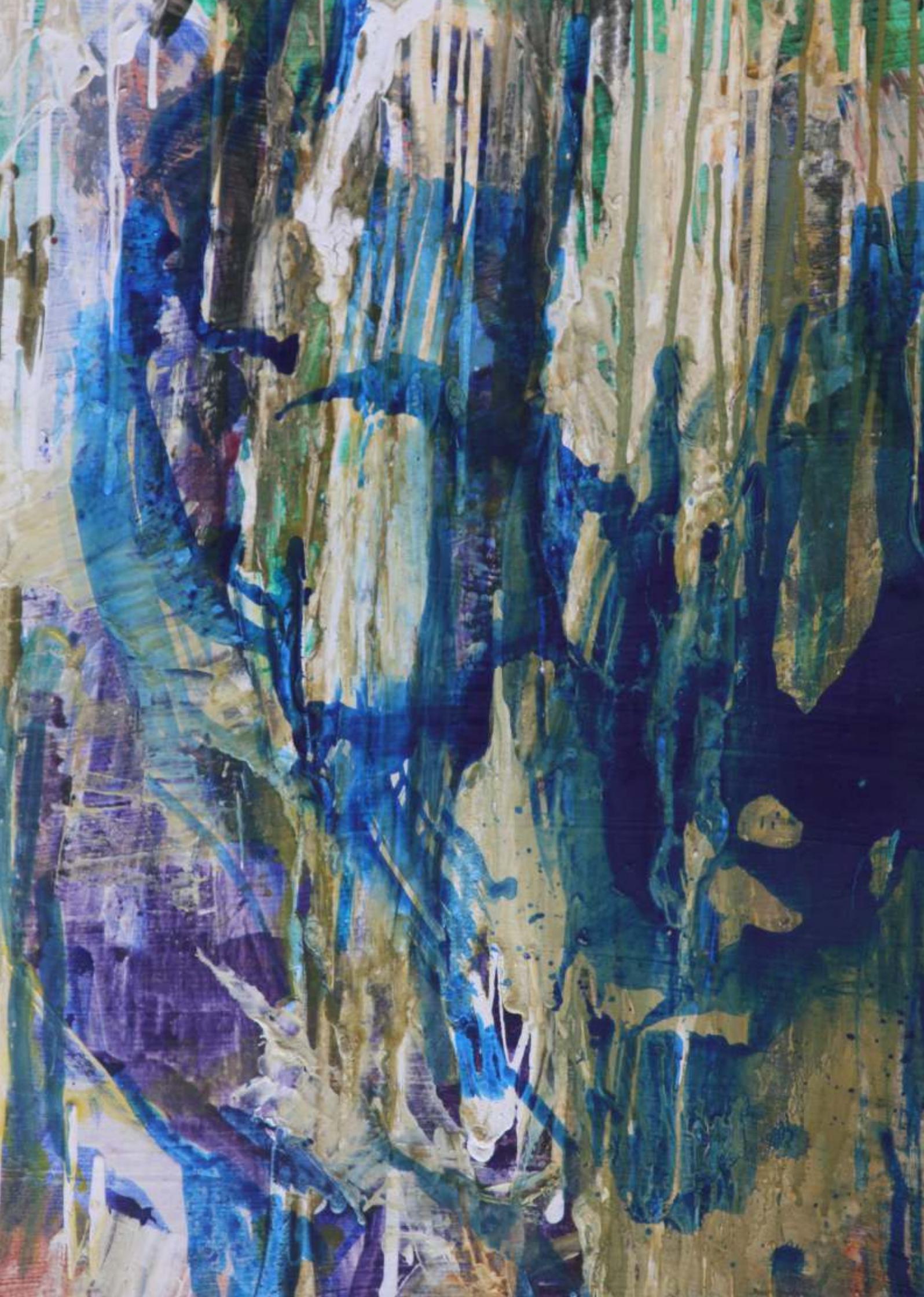
Fathers of the day, Acrylic and Mixed media on canvas, 122 x 122 cm, 2016





I WOULD DEFINE MY WORK AS EXPRESSIONISTIC, SOMETHING FROM WITHIN THAT I'M TRYING TO PORTRAY AND COMMUNICATE WITH MY AUDIENCE. THEY ARE NOT REALLY DEFINED, ONCE I'M ABLE TO CAPTURE THE FEEL AND MOVEMENT I FEEL OKAY WITH WHAT I HAVE.

Maidens Series II, Acrylic on canvas, 122 x 122 cm, 2017





Enedion - Age Group, Acrylic on canvas, 122 x 122 cm, 2017



Elders Gathering, Acrylic on canvas, 122 x 90 cm, 2014

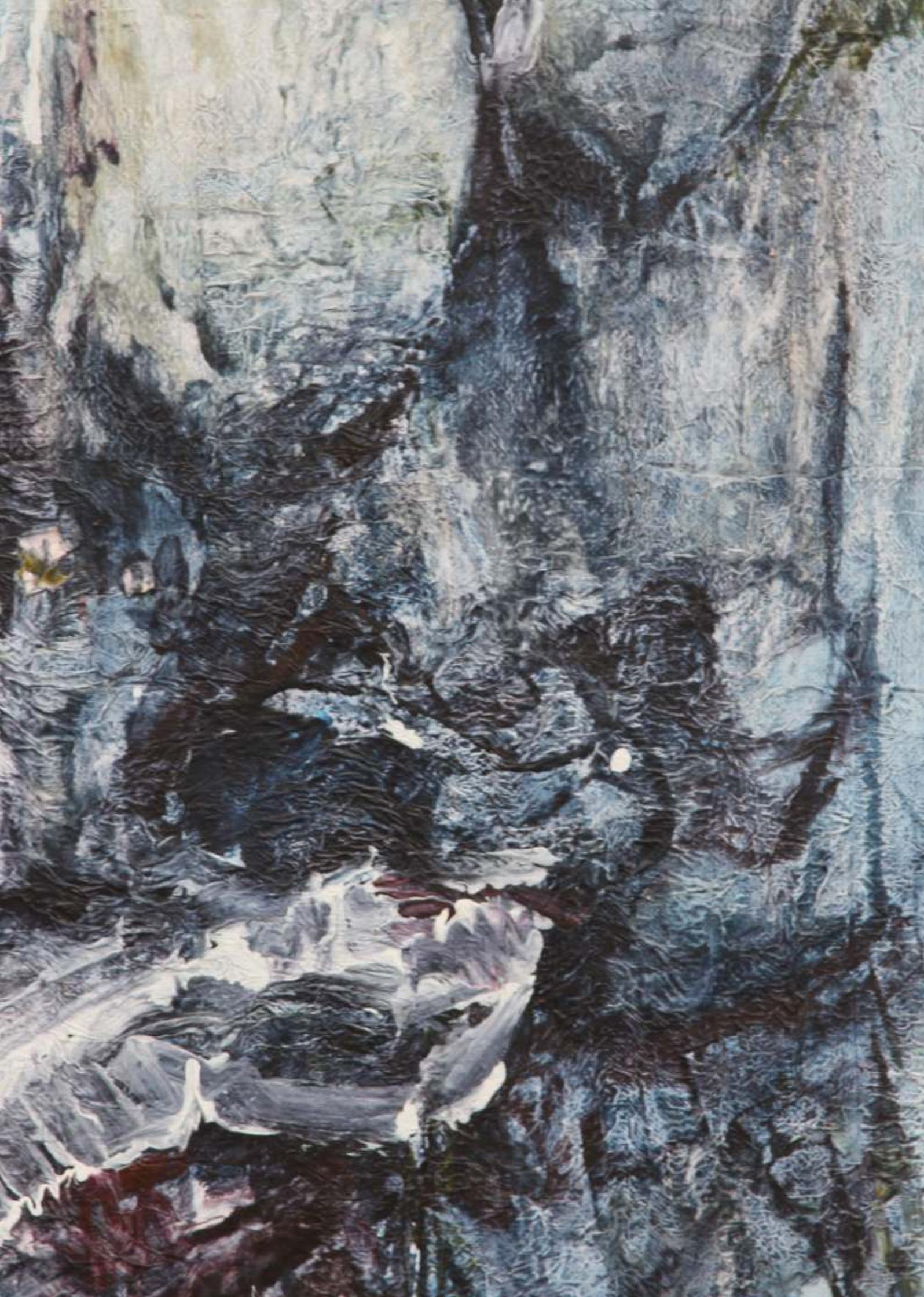


IN THE TRADITIONAL SETTING, DIALOGUE IS USED TO RESOLVE A NUMBER OF ISSUES. WITH THIS WORK, I CREATED THE COMPOSITION USING MINIMAL COLORS, AND FOCUSING ON THE ELDERS; INTENDING TO DEPICT THE SERIOUSNESS AND IMPORTANCE OF THEIR GATHERING.





Big Masquerade, Acrylic on canvas, 91 x 70 cm, 2016



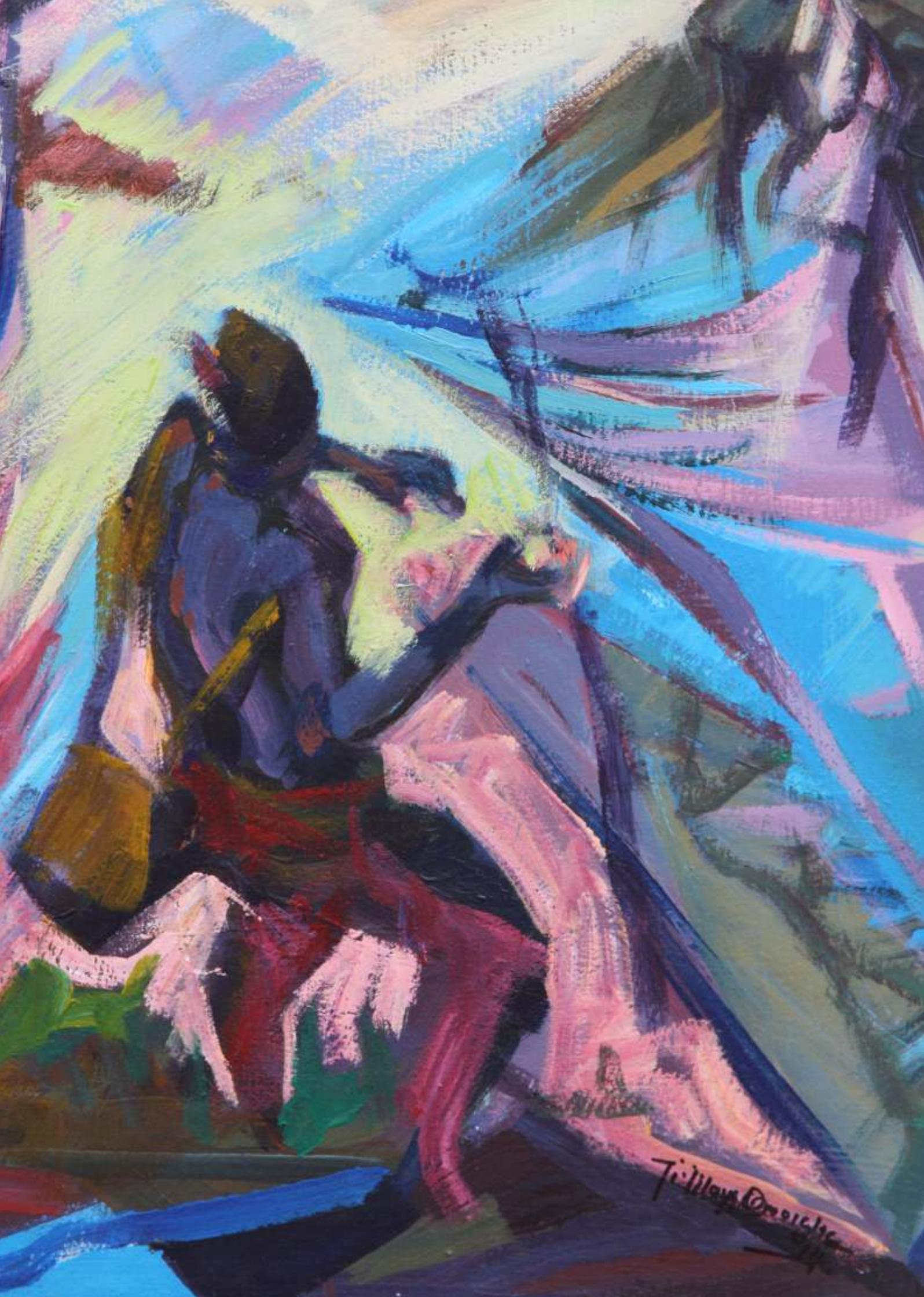


IT'S VERY COMMON IN THE WESTERN PARTS THAT PEOPLE "JUBA". THIS IS CATCHING THAT STANCE OF PAYING HOMAGE. RESPECT IS SOMETHING WE CHERISH SO MUCH IN THE SOCIETY, AND THIS CAME TO MESO NATURALLY.

Homage, Acrylic on canvas, 112 x 95 cm, 2015



# Hunters Series





Akaraogun (Triumph), Acrylic on canvas, 80 x 79 cm, 2014

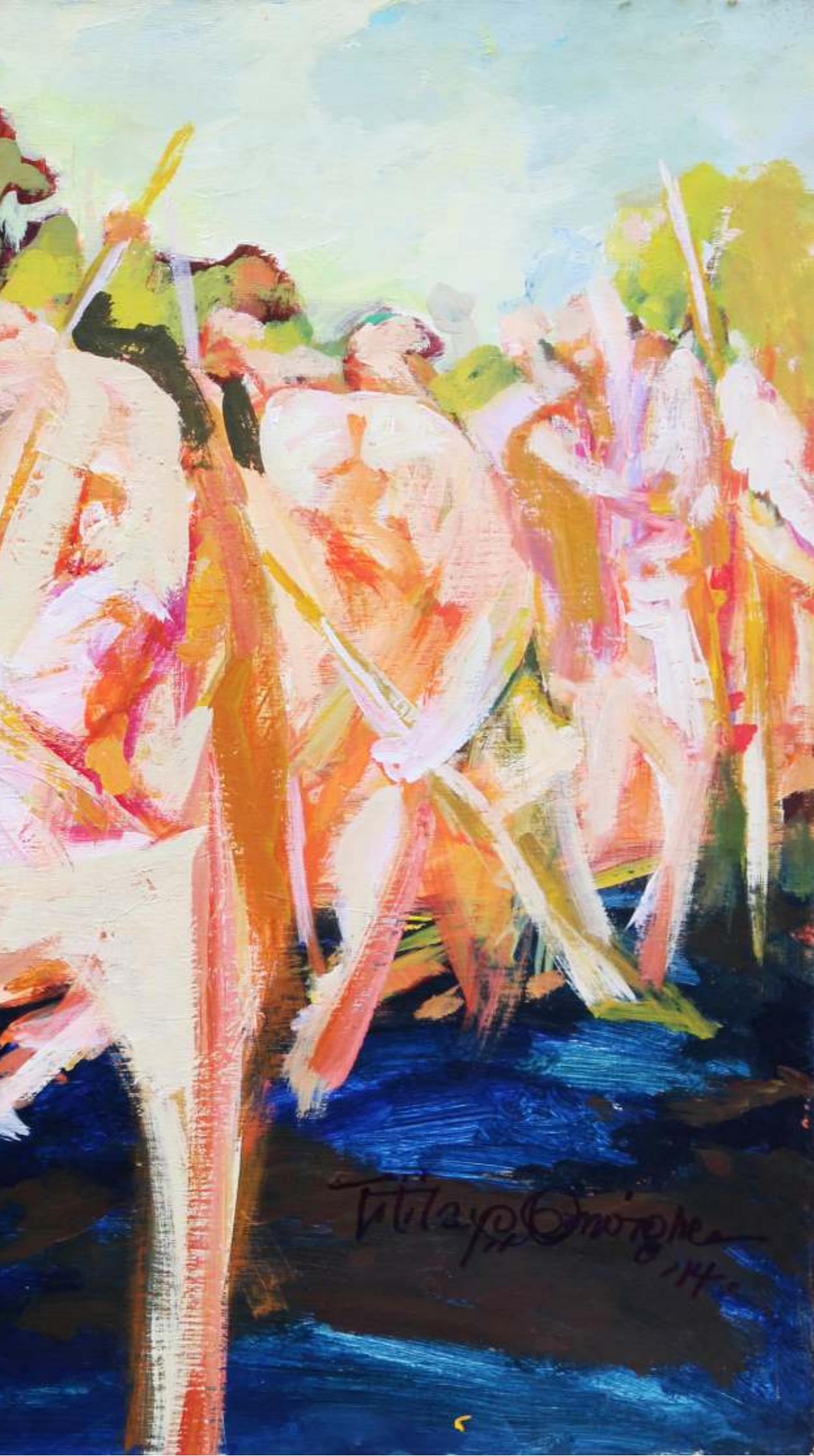


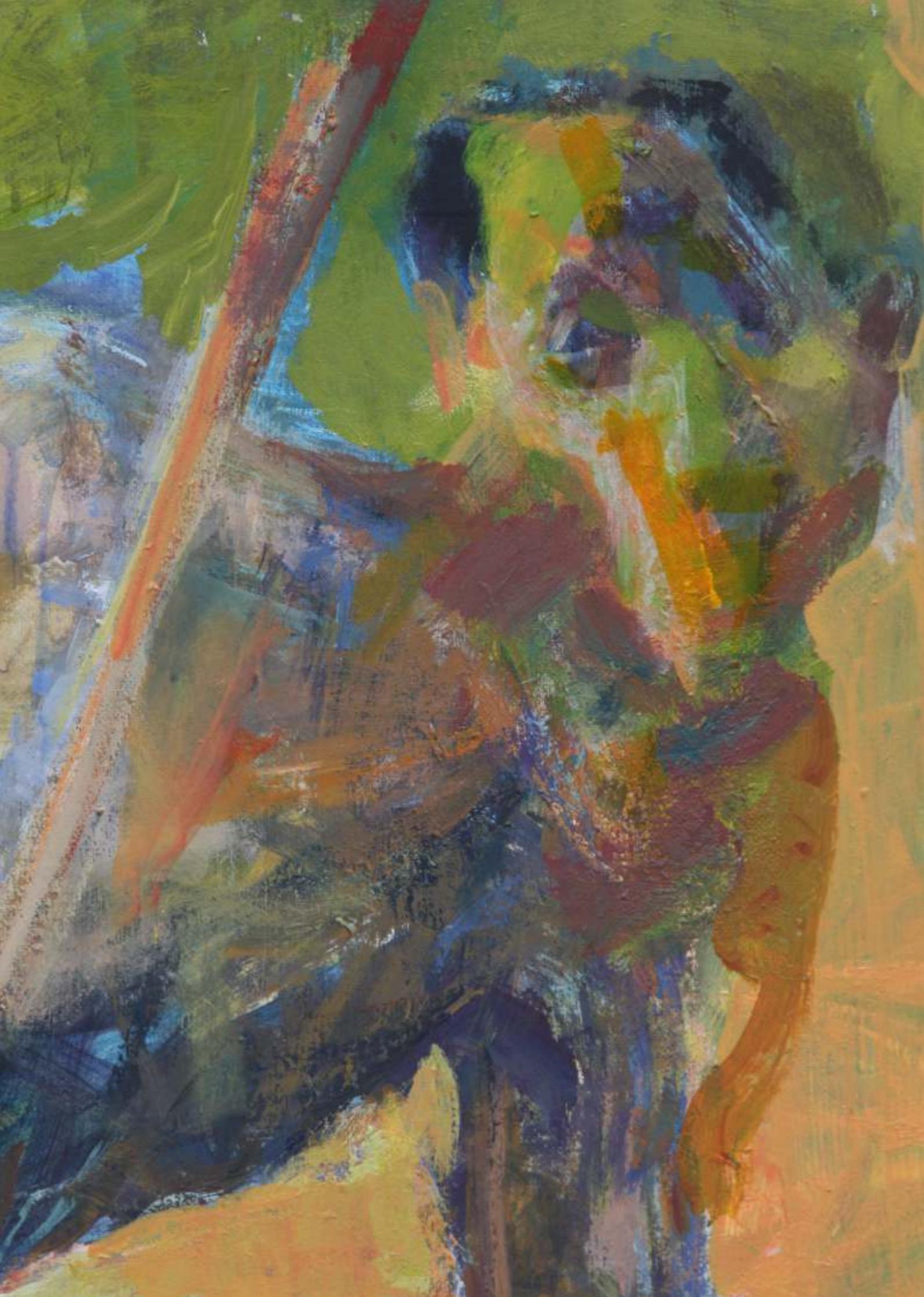
Awon Ode - Hunters I, Acrylic on canvas, 120 x 80 cm, 2014

The Hunters' Series comes from the very strong influence I had from the literary work of D. O. Fagunwa who wrote *Ogboju Ode ninu Igbo Irunmale* which was translated into English by Wole Soyinka as *The Forest of a Thousand Daemons*. It's an old writing, but each time I read it I'm transported into this wonderland. The story is of seven hunters who were sent on a mission for their fatherland; they were to get something precious for the upliftment of mankind. Their experiences during the journey, which was otherworldly, was quite inspiring. I was able to use this as a springboard to generate new forms. Interpreting these literary forms into visual forms was fun for me. Most times I work with the human anatomy, which in itself is an adventure. I am able to play with these forms, and also relate it to the experience of the hunters in the story.



Tribute to D. O. Fagunwa II, Acrylic on canvas, 80 x 65 cm, 2014

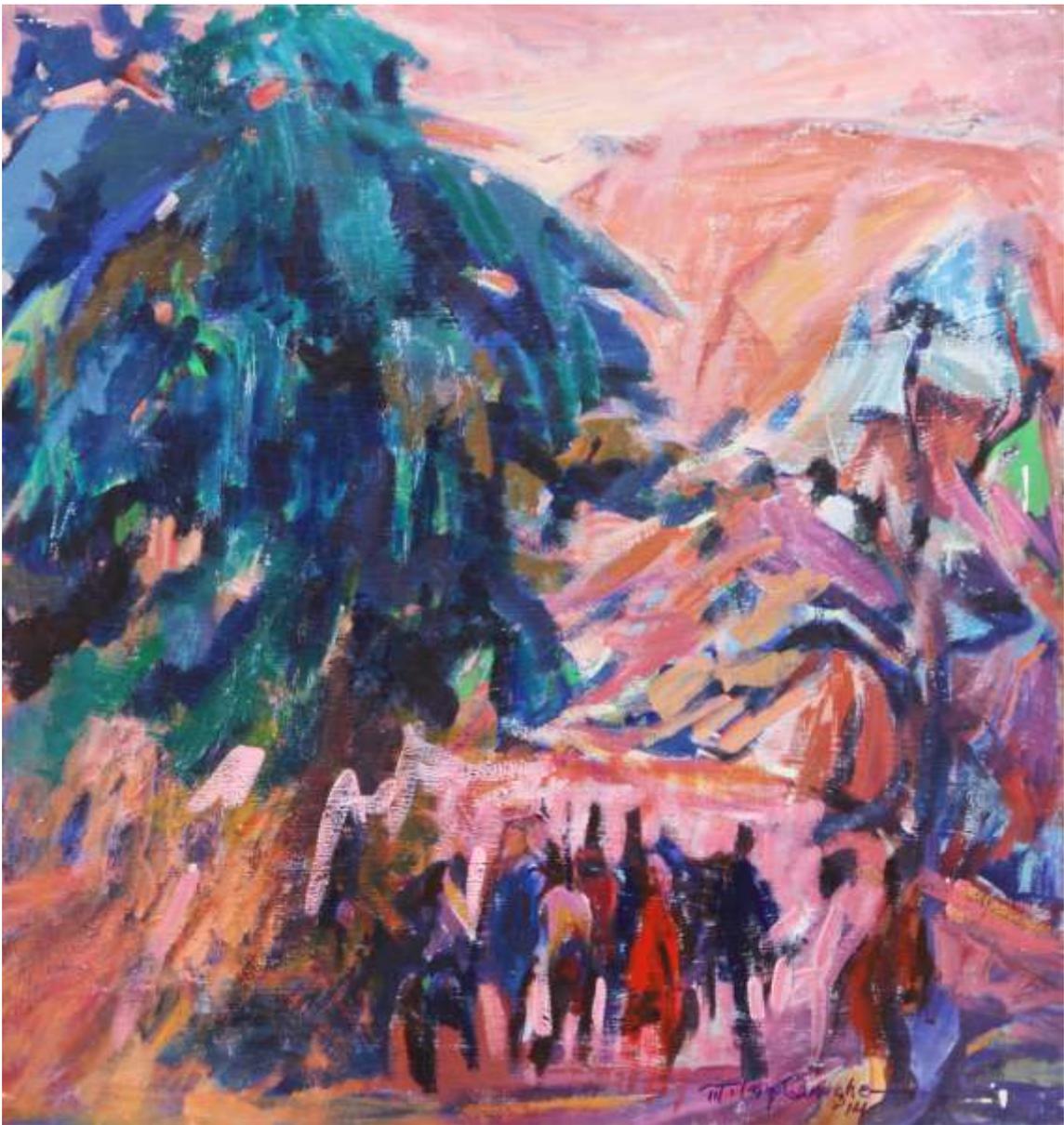






Hard Chase, Acrylic on canvas, 91 x 70 cm, 2015

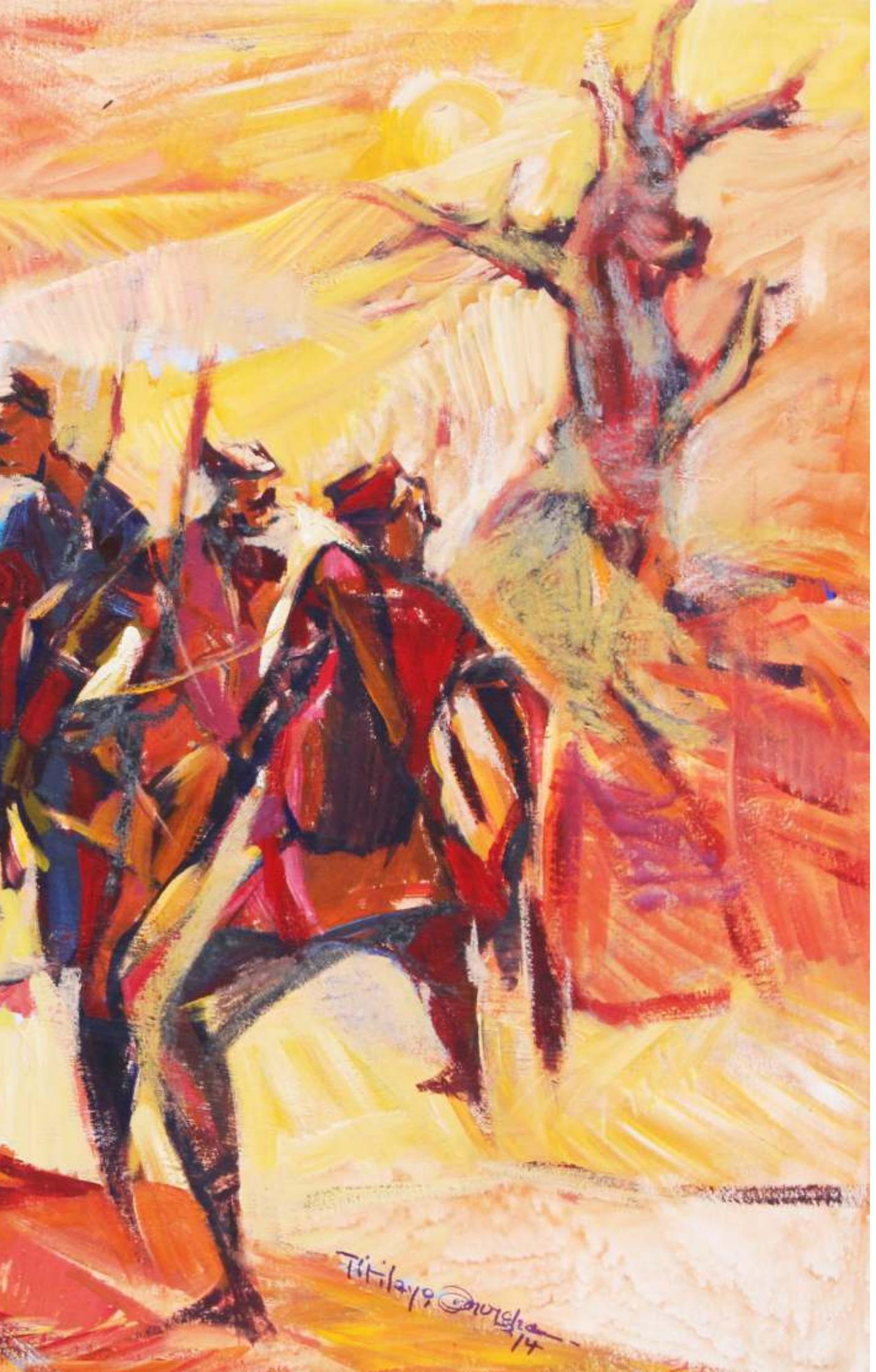




Langbodo (Setting Out I), Acrylic on canvas, 99 x 94 cm, 2014



Hunters Jubilation I, Acrylic on canvas, 2014





Hunters Jubilation II, Acrylic on canvas, 90 x 120 cm, 2014







Tribute to D. O. Fagunwa, Acrylic on canvas, 2014



Irin Ajo (Langbodo), Acrylic on canvas, 105 x 125 cm, 2014



Tikisyo Umaso  
1/4



Essentials, Acrylic on canvas, 93 x 71 cm, 2016

## COLOR SPLATTER SPLASH

If “Fold, Crumple, Crush” are keywords for describing the work of El Anatsui in recycled materials, then “Color, Splatter, Splash” direct our attention to the techniques that characterize the works of Titilayo Omoighe. The words do not flatter the works in question (in either case) – but they have a certain raw honesty as descriptors of the way that each artist works. The splatter and splash evoke the action paintings of Jackson Pollock and Willem de Kooning, while color applied in flat, broad strokes evokes the color field approach of such painters as Morris Louis or Helen Frankenthaler. If Titilayo follows in the footsteps of the Abstract Expressionists, she takes their ideas in a new direction, imbuing them with a distinctly personal flavor and African subject matter. This is another of her passions, to focus on African subjects and culture in her painting—as the title of her 2016 exhibition *Branding Contextual Values in Forms* makes clear. In *Royalty II*, an Edo chief in formal dress emerges from the dribbled paint that serves as background and curtain while simultaneously suggesting the beads that define chiefly status in Edo culture.

Flat planes in brilliant color create strong forms in *Dialogue 2*, starkly contrasting with their impressionist background. Titilayo works quickly, but she is not hasty. Her compositions are balanced and often lyrical in the repetition and variation of forms, as in the work she has titled *Essentials*. In this work, the curving forms of the women, though facing in different directions, echo each other within the painting. It is a kind of still life—if one can use that term in relation to a figure painting—for the women have been caught and fixed in their relative positions. If it is a still life, it is not still. The echoing forms infuse the composition with movement; the cascade of baskets filled with splashes of red (tomatoes, peppers?) reinforces that movement while at the same time stabilizes the composition and anchors the figures.

Supporting the planes of color that define her forms is a firm foundation of draftsmanship and an understanding of how the human body works that is clearly revealed in the drawings included in this exhibition.

Jean M. Borgatti, PhD  
Professor, Art History  
Department of Fine and Applied Arts, University of Benin  
May 2017



Titlaya @ moirhe  
'17

## PAINTERLY MARKS FACING FORWARD

The acknowledgment of works of art by female artists is a relatively recent development in the long history of Western Contemporary Art. However, the opposite appears to be the case in the Nigerian Contemporary Art scene. From Chukwuemeka Bosah's book, *The Art Of Nigerian Women*, to the first curator for the Nigerian Pavilion at the Venice Biennale, one could argue that Nigeria's recent shift into contemporary art has women at its core. The unearthing therefore of Mrs Titi Omoighe's work, is necessary and also timely.

Her journey as an artist can be said to have begun in Kano. Despite the fact that her affair with Kano ended over twenty years ago, Omoighe still draws on her experiences there through painting. She acknowledges the inability of these past experiences to inhabit her present. Therefore she locks her memory of Herdsmen and Maidens, of a time seemingly untouched by westernization, in painting. She speaks of her time there with a feeling of nostalgia, a romantic holding on to what has past while mourning the present. With westernization and the loss of traditional values, she says that we are losing what is ours - important aspects of our culture that need to be projected to the world.

Omoighe's description of her work leans towards a western definition of Impressionism, painting *en plein air* in Kano, responding directly and quickly to events that unfolded around her. The sight, smell, feel and taste therefore, become locked into the surface of painting. She paints undefined elements which are not subjected to description, but rather lean towards impressions. Even though her earlier work was based on observation, she now draws and paints from her mind. She pulls out a loose figuration that is deeply personal, something from within that she is trying to communicate.

The attachment to the human figure quickly takes a back seat in her recent work. Heralding this change in approach to painting is *Asoebi*, 2015. Here the artist shows a gradual dematerialization from form to line. It is a quick transition, accompanied by a limited palette. The cerulean blue of the background bypasses the gele and makes its way to the faces of the first four female figures on the right. As the other figures on the left recede into the background, Omoighe pushes the principles of perspective to almost breaking point, where the forms eventually dematerialize, leaving the viewer with vestiges of an original reality.

The same 'loss of form' occurs in *Festivity*, 2016. It immediately presents itself as Abstraction, but with the passing of time resurfaces as belonging to her new found relationship with form. Here, elements are suggested rather than prescribed, asking the viewer to meet with the painting half way. It is a way of seeing through limited lenses, as you feel the heat of her painted sun obscuring your vision and wonder if what you see is a mirage.

In *Maidens Series II*, 2017, what would appear to be legs take on a personality of their own outside of the body – a twist here and a turn there. Though part representational, it is punctuated by an acicular scarring of what would have been the purity of an impressionist painting. The use of heavy vertical delineation is new in her work and highlights the value she holds for experimentation. The same technique is employed in *Enedion - Age group*, 2017, which also includes experimentation with water based inks. There is a sense of dynamism in her work, indeed an absolute refusal to remain static. This can be seen internally, with her deployment of strokes, and externally, with her quick progression into new territory.

After a 20 year hiatus, Omoighe has refused to keep still. With work from her last exhibition she has injected herself back into place - where she belonged, as it were, with her contemporaries in the canon of Nigerian Modernist painters. However with her most recent work, her painterly marks face forward - she is looking to the Contemporary, jettisoning narrative and glorifying mark making. The renewed dedication to her work, riding on her 2016 'comeback' exhibition, shows she isn't merely creating but also questioning, pushing, longing to connect with the viewer and ultimately engage their senses.

Nengi Omuku  
Artist

## IN CONVERSATION: TITI OMOIGHE WITH SANDRA MBANEFO OBIAGO & NNEOMA ILOGU

Sandra Mbanefo Obiago (SMO): Welcome! Tell us a little bit about yourself, and how you began your artistic journey.

Titi Omoighe (TO): Thank you for having me! I'm an artist, as well as a lecturer at Yaba College of Technology, where I teach drawing and painting. My talent started in art class while in Secondary School. My interest grew and I decided to pursue it as a career. To achieve this, I attended Yaba College of Technology, majoring in Painting. I recall my days at Nigerian Television Authority as a set designer, where I worked for 20 years before transitioning into academics.

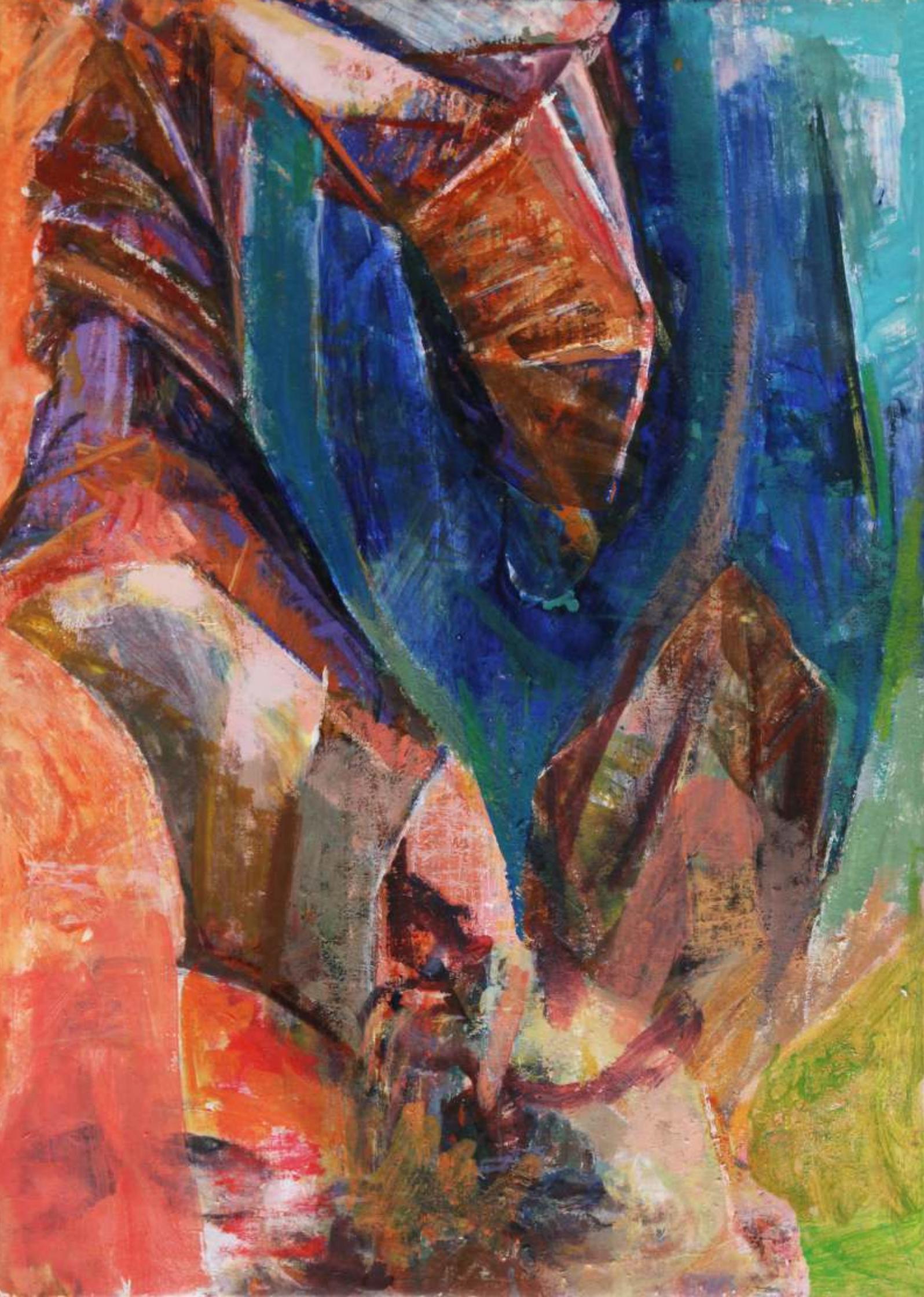
SMO: What's your earliest artistic memory?

TO: My first solo exhibition in Kano, where I did my Youth Service - the amazing experience of the vast landscapes, paraphernalia of the Fulani women, and Fulani herdsman. This scenery remained in my head for the duration of the orientation camp, till I was able to get out and create some works. It was such a beautiful experience, which resulted in my first solo at the Alliance Francaise in Kano and fetched me the state NYSC award.

SMO: Tell us about your television days

TO: I worked with renowned artists, such as Inyang Emma - an experience which boosted my practice. A fond memory I recall was while working on one of the teddy bears for a children show, Inyang Emma walked around the large studio, and suddenly stopped in front of my work, asking whom the artist was and commending the work; I found that really encouraging. Together we worked on a number of set designs and sceneries. This grew my passion for art, and eventually I was transferred to NTA Abeokuta, where I was solely responsible for set designing. I was able to practice all I had learned in the past, and was in charge of sets for programs, as well as building news sets. I also worked with people like John Johnson, and Demo la Tejumola.

SMO: How did your time in television, and creating these architectural environments for on screen filming influence your artistic practice



TO: I can't make a direct link between the two, other than the continuity in practice – being able to sustain myself in a form of art. While working at NTA, I still took time to work on my paintings, and had a couple exhibitions. What really mattered to me was that with my job, I was still in the art practice, whether building set designs or doing illustrations for children programs.

SMO: You transitioned from that environment to becoming an academic, tell us about this transition.

TO: I got to a point where I was working more on television production, which was so consuming and caused me concern. Also, being away from my family in Lagos made me realize I had achieved enough in Television, and was ready to go back fully into art practice. The only way I thought this was possible was to transition into academics, and an opportunity to go back to my Alma mater was a good place for me to continue with my practice.

SMO: How long have you been a teacher, and what's the experience like at Yaba College of Technology?

TO: I joined Yaba College of Technology seven years ago. My passion for art made it easy to relate with students, and the experience quite pleasurable. I taught some fashion students, who had no previous knowledge on drawing; I took them through the basics and watched them grow.

SMO: What are some of the principles of good art or drawing that you teach your students?

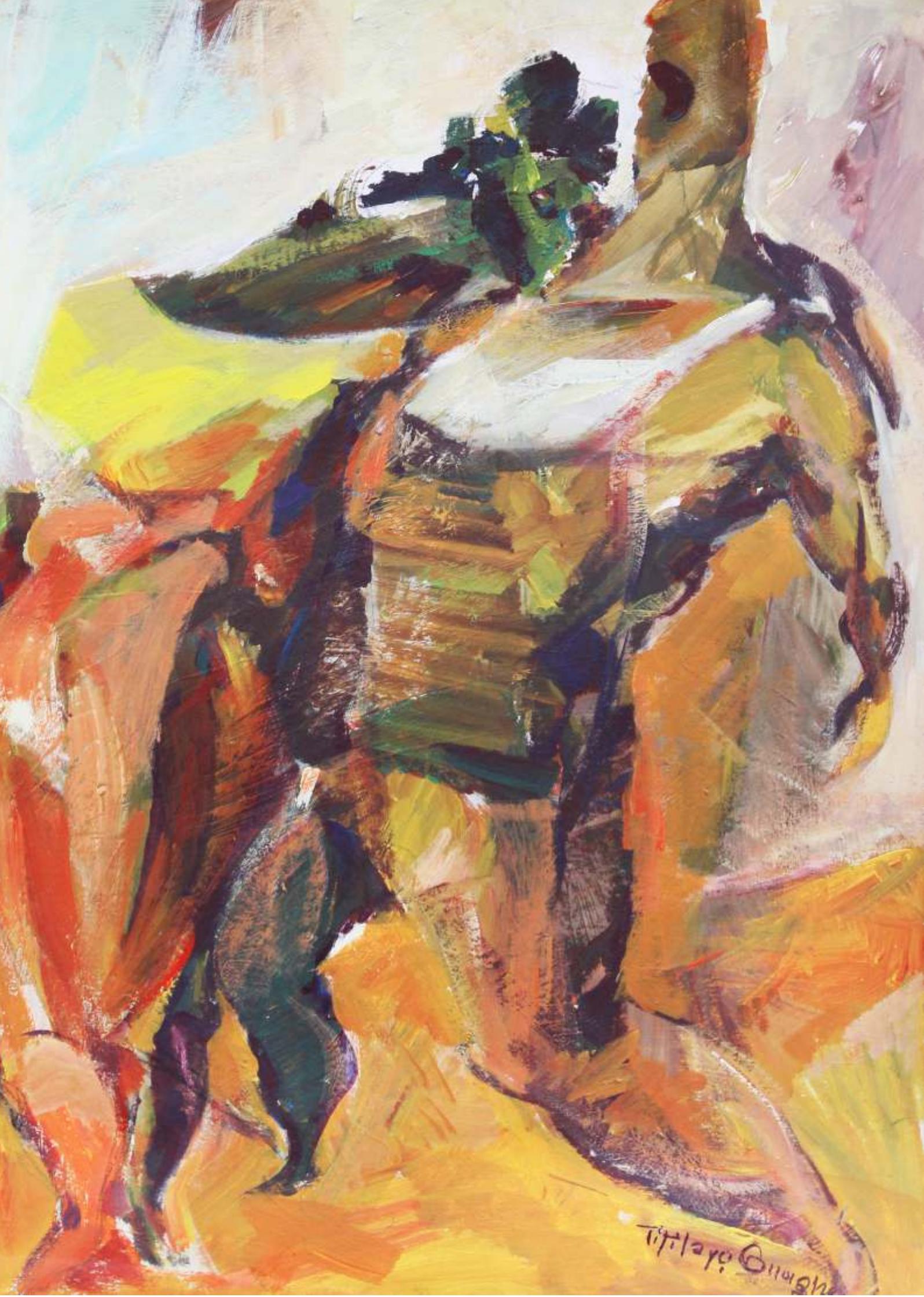
TO: Some of the principles I teach in my classes include the use of lines, shapes, forms, colors, balance, proportions, perspective, and contrast in colors. All these are to be considered when we set out to draw or paint.

SMO: Looking at your work, what areas do you think are your strong points?

TO: I would define my work as expressionistic, something from within that I'm trying to portray and communicate with my audience. This has to do with the play of colors, and use of these elements in expression. They are not that defined, but you can feel that there's something about this form that gets to you. When I see people who relate with my work at this level, I feel really fulfilled and pleased.

Duet, Acrylic on board, 63 x 79 cm, 2015





SMO: I would say your work is from the modernist tradition, would you agree with that?

TO: We have come a long way in art practice, with exposure and modern theories that have influenced academics. I think it's good we move with the times and global trends. It is a plus for my works if classified as a modernistic approach. If we look back at the times of Aina Onabolu and the things done then, comparing it to what is currently being done in the art scene, we will see the need to move even the African form of art with international standards.

SMO: Whom will you say has influenced your style or inspired you?

TO: Artists like Yusuf Grillo, Demas Nwoko, the late Uche Okeke, and even the closest, Mike Omoighe, I find their works very inspiring.

SMO: How does being married to an artist play out in terms of inspiration, creative complementarity and tension?

TO: Being with an artist of high repute is such an interesting thing because we can't both be on a high at the same time. Most times I have to mellow down when he is at the peak of expression. It's interesting that I have to find a way around things.

SMO: I think it's quite difficult for female artists. What are some of the challenges women artist face?

TO: Some of the challenges women face in art practice include putting the home front together - managing the home which comes first, and juggling this with your art practice; it's a huge challenge. My experience is after putting in so much to build the family,

the children grow up and are settled, it's at this point you have to get back to work. This is the stage I am in. The children are grown, and even able to help me, therefore I have the time to do things for myself.

SMO: With the daily pressures of work and getting a PhD, how do you find the inspiration for these beautiful works?

TO: I find taking life one-step at a time is a natural way for me. My inspiration comes from nature. In the midst juggling all the things on my plate, I am able to pick on the interesting happenings, and decide which direction to go next. The life happening around me is what influences my art, which is why at the moment I am focused on African forms, because it's how I grew up and what I experience daily.

SMO: You have spent sometime doing some analysis of major literary works, and interpreting them on your canvas. Can you tell us a little bit about that?

TO: The very strong influence I have had in literary works is by D. O. Fagunwa, titled *Ogboju Ode ninu Igbo Irunmale*, which was translated in English by Wole Soyinka as *The Forest of a Thousand Demons*. It's an old writing, but each time I read it, I'm transported into this wonderland. When faced with a project idea for my Master's program, considering my background in scene painting and strong passion for literary works, I decided to interpret literature in visual forms. I chose D. O. Fagunwa's book due to its subjective nature and use of terms describing African forms, which I felt could relate to my way of expression. Interpreting these literary forms into visual forms was fun for me, as I was able to imagine beyond the written text and create my unique forms from the story.



Titilova, Dariahc  
1975





Working with such knowledge brings about new forms, which is where I classify the range of works I created from the writing.

SMO: Part of the works being presented in this exhibition are from the Hunter Series, what attracted you to this?

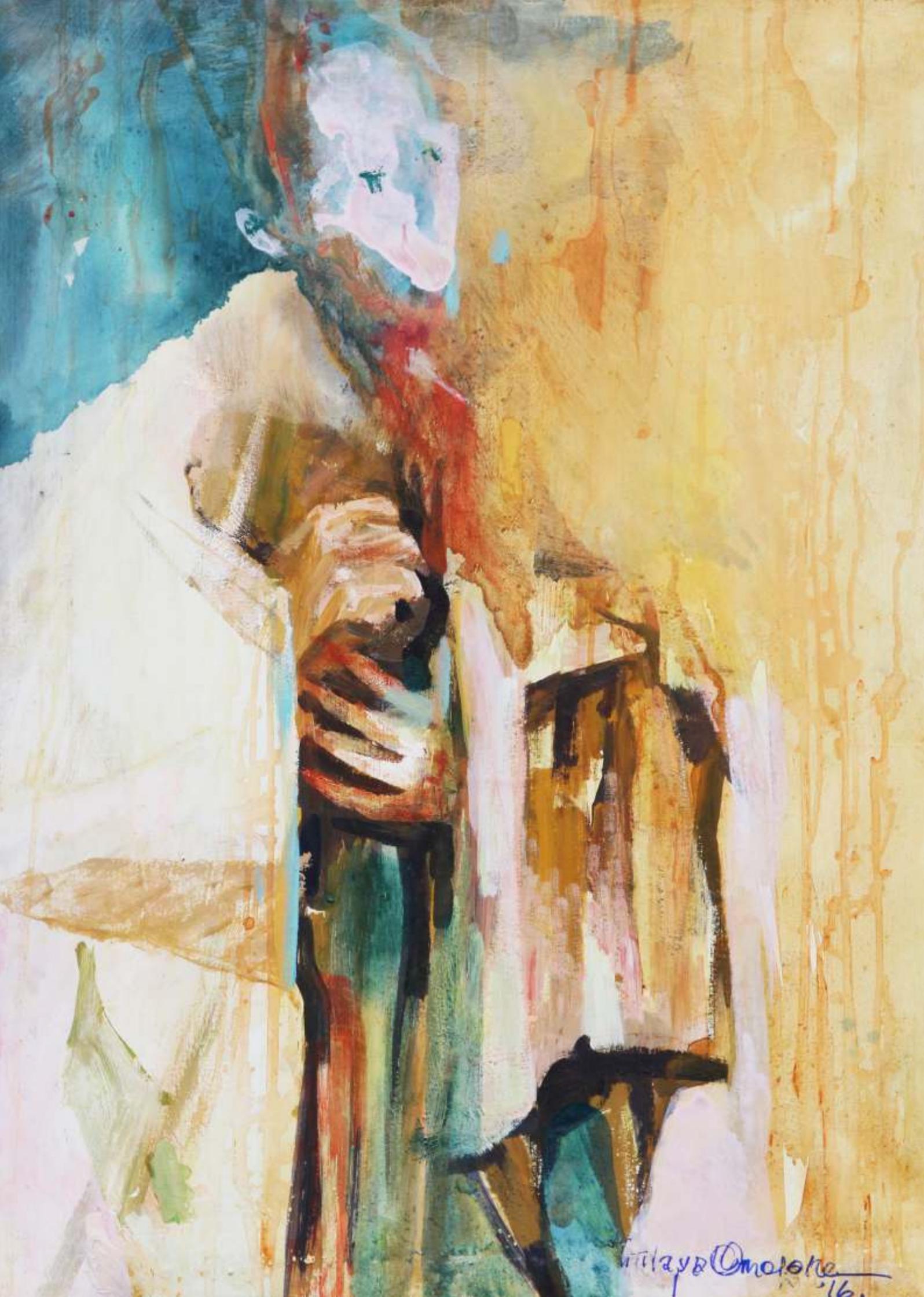
TO: The attraction came from the story of the hunters, all seven of them, who were sent on a mission for their fatherland; they were to get something precious for the uplifting of mankind. Their experiences during the journey, which were otherworldly, were quite inspiring. It was a facelift for my expression, and I was able to use this a springboard to generate new forms.

SMO: The hunt - the looking, searching, adventure, and odyssey, are these themes that play through your work?

TO: I can relate the adventure for me to my forms, because most times I work with the human anatomy, which in itself is an adventure. I am able to play with these forms, and also relate it to the experience of the hunters in the story. Altogether, it makes up the visual experience.

SMO: You've moved away from the hunter series into a new type of expression, can you tell us about your most recent works?

TO: My recent works have to do with material exploration. I'm working with water-soluble pigments, and also exploring a new way to use the medium. It's an observatory investigation, studying the pigments, how it is when used, and the interplay as it reveals itself on the canvas. It's been an interesting experience for me, especially with the African forms.



M. O. O. 16.

My passion for the African forms stems from the need to claim what is ours, as well as project it as much as we can. A lot needs to be done in this area to build the contemporary African forms. Merging this with material exploration is the focus for what I'm currently working on. It's like getting something new out of the ordinary.

SMO: You speak a lot on the African forms, what would you say is the essence and importance of these forms; how would you describe it?

TO: I have had to ask myself the same question. It's the way of life of people here, the fundamental resource base for what we do here. Things like royalty, our way of life, the Oba's palace, chieftains, village squares, elder's gathering, age groups, maiden dance, and much more are the African forms I speak of. They are so diverse, and can be explored from any area of interest.

SMO: You speak a lot about the Village Square, elders and collective wisdom, is this your area of interest?

TO: It's amazing how before civilization we lived life how best we knew. No one can tell us how to do our things, what we struggle with is doing things we've learned from outside. With our own things, it's like David Diop said in his poem titled Africa, "... It runs through the blood..." What we can do is to develop, improve, and perfect it, which is my area of interest. If the elders are gathered, and are able to settle dispute at this level, we can tap into that knowledge to manage what we do, and improve on it. We see that the arts are growing and we are able to tap into performance, even at that level. It's such a beautiful thing, and very original to us. We can begin to look at visual art as well, and tap into

the African forms to bring out more contemporary forms that we can boast of for national image and more knowledge – this is the area of focus for me.

SMO: So it's tapping into our indigenous culture, beliefs, values and projecting it through a contemporary framework. What are some of the messages you're trying to pass across in your works?

TO: The African culture, essence and values are ours, and we can only make it better. They belong to us and we can make it a sales point, as well as project it to the world.

Nneoma Ilogu: You had mentioned earlier certain artists who really inspired your works, one of them being Yusuf Grillo, how have you been inspired by his works?

TO: Just looking at his works inspires me. I remember while in school, he was such a huge figure in the school of Art and Design. His works are perfect pieces you can't fault. It's the height of expression, the forms, human anatomy, and movement. Being able to see these elements in the works, put them to practice, and achieve results, that's when the fulfillment sets in. Though I haven't had a direct interaction with artists like Demas Nwoko and the late Uche Okeke, their forms are so dynamic, and just looking at them inspires and spurs me to create something good.

NI: You also write, don't you? Tell us about your writing and how it inspires your art

TO: It's the same with my art, and I can't say I've done so much in writing. I recall a poem I wrote in Kano, which was a reflection of the experience; the

shock I had when I arrived in Kano from Lagos. I presumed it would be like Lagos, having an urban feel, and to my surprise, driving all the way to Gumel, the vast land is still retained in my memory. I couldn't help it; I had to pen it down. Expressing my feelings at that moment, in contrast to my life in Lagos. Everything was so precious and amazing, I felt like touching it all; the Fulani women, herdsmen, cows, and much more. That was the experience for me. I was able to jot a few things down, put it together, and it was a relief.

NI: Other than writing, do you do any other form of art? Do you dance?

TO: These are the hidden parts of me. I love to dance, and do so where I can. I see everything as an expression; it's all art.

NI: As a teacher, you have a front row seat to the caliber of young artists entering the Nigerian art scene, what do you predict the scene will look like in about 10 years?

TO: I feel the direction the Nigerian art scene is taking is really interesting and exciting. At the moment, you can already see it taking off, and in the future, I believe it will be even greater.

## Tradition & Culture



Melody Makers, Acrylic on board, 63 x 79 cm, 2015



Tithayy, Orizho  
B.





Dialogue II, Acrylic on canvas, 122 x 90 cm, 2014

Dialogue, Acrylic on canvas, 91 x 70 cm, 2015



Till top Davigt 15





Age Group - Composition, Acrylic on canvas, 108.5 x 214 cm, 2016

Aso Ebi (Indigo), Acrylic on canvas, 95 x 72 cm, 2015



# TITILAYO OMOIGHE

## Education:

- 1970-1976 Onward Nursery and Primary School, Surulere.  
1976-1981 Ansar-Ud-deen Girls High School, Surulere, Lagos.  
1984-1989 Yaba College of Technology  
2010/2011 –  
2012/2013 MFA (Painting) University of Benin 2015/2015  
PhD in view University of Benin

## Qualifications:

- 1989 Painting (Fine Art) HND  
1997 Diploma Animation Technology. Nigeria Television College, Jos.  
2010 - 2013 MFA (Painting) University of Benin

## Solo Exhibitions:

- 2016 Branding Contextual Values in Forms, Yusuf Grillo Art Gallery, School of Art Design and Printing Technology, Yaba College of Technology, Lagos  
1993 Tourists in Paradise (Salon) Lekki, Lagos  
1992 Inner Essence, National Museum, Lagos.  
1991 Living Roles, Ikoyi Club Lagos.  
1990 Northern Figures and Landscapes Alliance Francaise, Kano.  
1989 Final year Exhibition, Yaba College of Technology

## Group Exhibitions:

- 1998 Margo Humphrey Print Exhibition Yaba College of Technology, Yaba, Lagos.  
1989 Barennet Exhibition Ikeja, Lagos. 1989 REVA Organisation (Salon), Lagos.  
1989 25th Society of Nigerian Artist Exhibition, Lagos.  
1989 Bi-centenary of the French Revolution Exhibition, Lagos 1990 SNA National Convention Exhibition, Lagos  
1991 SNA Lagos State Chapter Exhibition, Lagos 2006 Pan African University Exhibition, Lagos.  
2007 Nigerian Association of Female Artist Group Exhibition, Lagos.  
2010 School of Art & Design Staff Exhibition, Yaba College of Technology.  
2010-2013 SNA (Lagos Chapter) Exhibition Lagos  
2017 Bruce Onobrakpeya & the Harmattan Workshop Exhibition at the Lagos Court of Arbitration

## Work Experience:

- 1990 Lecturer – Drawing and painting Kano state Polytechnic, Kano *Co-designed*  
1990 Artist Designer, Nigerian Television Authority 1989 Most beautiful Girl in Nigeria Lagos Set National Theatre, Lagos  
Co- designed 1991 Who's on? set National Theatre, Lagos Illustrations  
1993-1994 Story land series (Tales by Moonlight)  
1998 Co-produced (Puppetry) Tales by Moonlight  
1999 Co-designed Most beautiful Girl in Nigeria, Set National Theatre, Lagos.

2000	Co-designed Television Advert of the year set National Theatre, Lagos.
2001	Co-designed Most beautiful Girl in Nigeria, set Eko le Meridian, Lagos.
2004	Co-designed TV Advert of the year set National Theatre, Lagos
2006	Co-designed 4th AM Express Anniversary set Eko le Meridian, Lagos
2008	Designed Channel 12 News set NTA, Abeokuta
2008	Designed Weekend Delight set NTA Abeokuta
2008	Designed Trade Fair Stand (International Commerce & Industry fair, Ogun State) NTA Abeokuta.
2011-2012	Co-curator Grillo Pavilion Visual Arts Fiesta for Uche Okeke, Demas Nwoko and David Dale.
2012	Illustration ECK Worldwide Journal

#### **Workshop/Seminar:**

1989	Margio Humphery Print Workshop, Yaba College of Technology, Lagos 1996 Willi Broad Haas Painting Workshops, Goethe Institute Federal Polytechnic, Auchi.
2000	Harmattan Art Workshop, Agbara Othor, Delta State. 2001 Harmattan Art Workshop, Agbara Othor, Delta State
2006	Stone Carving Workshop National Theatre, Iganmu, Lagos
2007 – 2013	ECK Worldwide Artist Group Workshops

#### **Course/Training:**

1997	Basic Animation Technology, Television College, Jos.
2004	Introduction to Computer Technology, Darwin Technologies Lagos.
2007	Media Technology ASCON Badagry Lagos.
2013	Prof. Jean Borgatti Lecture Seizes (Lost Kingdoms of Africa) UNIBEN

#### **Manuscripts**

2011	Conference on National Development, Society of Nigerian Artist. Art and design in Nigerian Television (Unpublished).
2012	Painting for the Theater, Interpreting Literature in Scene Painting. UNIBEN (Unpublished).

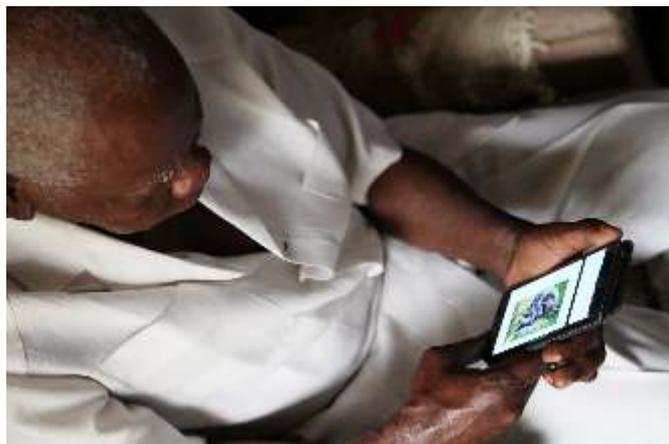
#### **Prize/Awards:**

1989	Best Life Drawing Student Award, School of Art & Design, Yaba College of Technology
1990	Kano State Government / NYSC Award
1992	1st Prize URTNA (Nelson Mandela) Trophy Design Award Nairobi, Kenya.

#### **Professional Affiliation**

Member Society of Nigerian Artist  
 Otu Owena Group of Artists  
 International Artists Association  
 Female Artist Association of Nigeria.  
 Member ACASA International

TITI AND HER HUSBAND, MIKE OMOIGHE, WITH PROF. YUSUF GRILLO.  
PIONEER MEMBER OF THE ZARIA ARTS SOCIETY, AND ONE OF  
THE GREATEST INFLUENCERS OF NIGERIAN CONTEMPORARY ART.



Just looking at Prof. Yusuf Grillo's works inspires me. I remember while in school, he was such a huge figure in the school of Art and Design. His works are perfect pieces you can't fault. It's the height of expression, the forms, human anatomy, and movement. Being able to see these elements in the works, put them to practice, and achieve results, that's when the fulfilment sets in.

Titi Omoighe

# GALLERY



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.

Over the years Temple Muse has developed a reputation as being one of the leading art spaces in Nigeria having hosted a number of critically acclaimed exhibitions, and through continuously offering its clients cutting edge contemporary art.

[www.temple-muse.com](http://www.temple-muse.com)



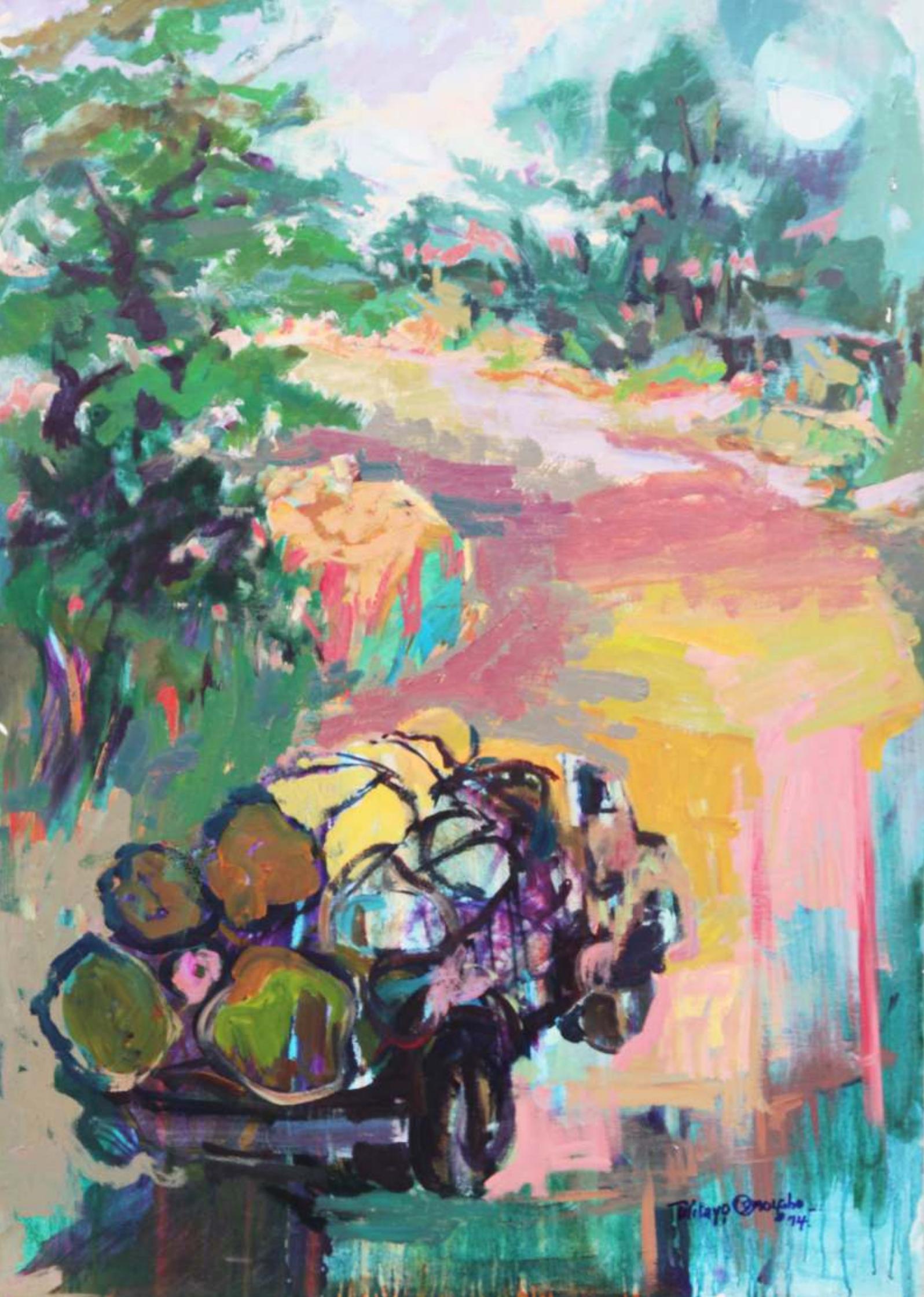


# Veuve Clicquot

■ REIMS FRANCE ■

Founded in 1772 in Reims, France, Veuve Clicquot is among the most prestigious Champagne Houses. Champagne Veuve Clicquot is known internationally for its classically styled and full-bodied Champagne. The entire history of Veuve Clicquot Champagne is marked by mythical wines, all of which respect the demand for quality and excellence that was the force that drove Madame Clicquot who took over the House in 1805 and became one of the first business women in history. For over 230 years, the House has stayed true to its motto: "Only one quality, the finest." Support for the arts and culture figures at the very heart of the Parent Company Moët Hennessy Louis Vuitton. LVMH's diverse patronage for the arts and culture spans several areas in France and other countries: restoration of historical monuments, acquiring works for major museums, contributing to major national exhibitions and supporting the work of contemporary artists. The support given to more than 45 major exhibitions in France and overseas has enabled millions of visitors to discover important artists from both the history of art and more modern works.

Langbodo (Setting Out II), Acrylic on canvas, 120 x 80 cm, 2014



T. Itayo © 2014



# CURATOR

Adolphos Opara



Sandra Mbanefo Obiago is a multi-faceted writer, photographer, poet, art collector & curator, and award winning filmmaker. She has curated art shows and worked with the local creative industry to promote the best of Nigerian art.

She ran the communications program in Sub-Saharan Africa for environmental group, WWF International for eight years before founding and running Communicating for Change, a media for development social enterprise in Nigeria for fourteen years. She is a social activist and her campaigns, films, radio programs and publications have touched on themes such as human rights, women's empowerment, health including HIV & AIDS, environment, democracy and good governance. She organized conferences, workshops, and symposia for Nigeria's growing film industry and helped develop a course on *Media Enterprise* at the Pan African University.

Obiago produced and directed many films over the years, including a five-part documentary film series, *Red Hot: Nigeria's Creative Industries*, featuring artists from the film, music, performance and visual arts sectors. She was Associate Producer of the feature film, *Half of A Yellow Sun*, adapted from the award winning novel by Chimamanda Ngozi Adichie.

She has been involved in many community initiatives and served as a trustee of the Convention on Business Integrity (CBI), was a member of the Advisory Council of the Nigerian National Film Institute and has served as a member of the jury of the *Nigeria Media Merit Awards*. Obiago is a Fellow of the Aspen Institute's *African Leadership Initiative for West Africa (ALIWA)* and has served as Sunday School teacher since her teens. She received an M.A. in Telecommunications from Michigan State University, and a Bachelor of Education degree in English and German from the University of Manitoba, in Canada. She is happily married with three children.



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Tribute to D. O. Fagunwa II, Acrylic on canvas, 80 x 65 cm, 2014  
BackCover: Royalty II, Acrylic on canvas, 112 x 95 cm, 2015





Art by Patricia  
2015