

# TAYO OLAYODE



TA  
YO  
OLAYODE

Cover Art: *Flow 3*, asphalt & acrylic, 2016, 36 x 28 inches

(Detail) *Endless Development*, synthetic rope and copper, 10 x 8 ft





AYO AYODE  
O 2N6



# PERMUTATIONS

BY

TAYO OLAYODE

CURATED BY SANDRA MBANEFO OBIAGO



JANUARY 23 - MARCH 4, 2017

THE WHEATBAKER

LAGOS, NIGERIA





Butterfly Dancers, coffee, 2016, 36 x 28 inches











## SPONSORS







Dedication:

This exhibition is dedicated  
to the memory and legacy of  
**Chief Sammy Olagbaju**  
one of Nigeria's finest and  
most influential art collectors  
and patrons, who  
encouraged Tayo Olayode  
and many generations of  
artists, on their road to  
expression, growth and  
recognition.



AYO  
Olayude  
2015

## TAYO OLAYODE'S PERMUTATIONS

Curating *PERMUTATIONS* has been one of the most difficult assignments I have had for a long time. Tayo Olayode is an artist whose oeuvre is so broad and diverse, that trying to create a curatorial context within which to present a select body of works has been a huge challenge.

When I first visited his home studio almost a year ago, Tayo brought so many astonishing artworks to show me, that I was confused, ecstatic and overwhelmed all at the same time. Firstly, I was confused about what direction to take with the exhibition. Usually, I am able to immediately find a creative thread during studio visits and quickly pick works which I see are unique and would lend themselves for a show. In Tayo's case I knew I needed more time to digest the multiplicity of genres and styles I saw, before choosing and eliminating works. But over the months Tayo kept emailing images of new works he had created, making it even more difficult to choose.

So what to do? In the end I decided that for his first solo exhibition, we needed to present Tayo the artist in *360 degrees*. I have decided to showcase a crazily diverse and rich portfolio, and have you, our audience, decide which artworks you love the most.

I know this is a dangerous path to tread, and that the curator is supposed to find a clear story line, a visual thread that ties the exhibition narrative together in a tight "package". But I have decided to be transparent, and maybe even a bit naïve, in presenting Tayo with minimal editing. What you see is an artist whose talent is shaped like a star, spreading out in so many creative directions.

Because of his multiple creative voices, each uniquely his, I sincerely believe that *PERMUTATIONS* is a great "banner" under which to present his works. He is ever evolving, ever experimenting, ever questioning.

The perforated series are the backbone of the exhibition. These reflect Tayo's restless, inquisitive spirit being brought under incredible control and harnessed in the most painstakingly difficult and detailed artworks of burning tiny holes on rice paper using incense sticks, and then carefully creating shadows with glass beads.

When I visited his studio, he showed me his first and only perforated work he had just completed. He had learned this unique technique from a Buddhist monk while sharing a studio with him during an artists' residency at the Vermont Studio Center in the USA in 2014. I was amazed by the beauty and precision of the work and immediately encouraged him to produce more. He explained that his greatest challenge was obtaining rice paper which was not available in Nigeria, and also overcoming the physical challenge of working with incense sticks.

He explained, "when I work with incense, hundreds of dead insects litter my studio floor, because the strong smell kills them." After hours of working with this material, he developed chest pains from inhaling the incense at close range and found it difficult to continue.

Another artist would have abandoned this body of work but not Tayo. Not deterred by the high cost of importing rice paper to Nigeria, he pushed through the physical pain barrier, and sent me images a few months later of over ten new works he had completed, using both rice paper, canvas, glass beads and experimenting with different framing methods. This is quintessential Tayo whose artistic impatience and adventurous spirit propels him to keep experimenting – and hence we have an amazing series of works which highlight not only his artistic talent and amazing dexterity in adding miniature glass beads to the finished perforations creating delicate low relief paintings, but also his philosophical depiction of global leaders and humanitarians like Mahatma Gandhi, Bob Marley and even just retired President Barack Obama, whose inspirational leadership have made the world a better place.







On the opposite end of Tayo's creative spectrum is the *Flow* series, created out of left over roofing asphalt, which he combined with acrylic paint to create wonderful drip paintings that are pure psychedelic eye candy; dream like smears which portray an artistic freedom and spontaneity that is the perfect counter-balance to his perforation works.

The journey continues with a set of powerful portraits of people whose essence Tayo has perfectly captured by his expert use of watercolors. The influence of studying in northern Nigeria at Ahmadu Bello University in Zaria shines through his choice of subjects and symbols.

On the other hand, his human forms drawn with coffee on paper and canvas, show sprightly movement in time and space, flight and dance, which he has rendered using repetition, and multiple layers of shadows and outlines to create intense movement and a light and airy resonance.

These earth tone works are perfectly juxta-posed against brightly colored surrealist paintings, reminiscent of Salvador Dali's worldview which are Tayo's feminist ode to the strength of women, especially poignant as his first artistic influence came from his fashion designer mother, who urged her boys to be productive and use every talent to get ahead in life.

And so we see an artist whose world has been tightly woven together by the strength and support of family and given wings by the influence of master artists he under-studied. In Tayo's work we see the artistic influence of his teachers and mentors such as Professors Abayomi Barber, Jerry Buhari and Ablade Glover as well as master realist, Abiodun Olaku. It takes a village to make an artist, and the powerful influence and nurturing of these celebrated artists are expertly represented in *Endless Development*, Tayo's only installation piece, created out of wound and woven multi-colored ropes, which hang as an imposing tapestry at the entrance to the Wheatbaker.

We want to thank the Wheatbaker board, management and staff for their visionary support in providing its beautiful venue as a platform for nurturing and showcasing the best of African creativity, and for being a positive and elegant starting point for numerous emerging artists who have had their first solo exhibitions here in the past five years.

We say a special thank you to art patrons who have sustained Tayo and many other artists on the hard and lonely path of finding and expressing their creative voices and talent. PERMUTATIONS is dedicated to the memory of Chief Sammy Olagbaju, one of Nigeria's most important art collectors and patrons, who spent years encouraging Tayo to keep experimenting and urging him to finally present a solo show.

A special thanks to the SMO team who work tirelessly and with keen enthusiasm on helping me curate and present a dynamic art program, and whose supportive communication and encouragement of our artists keeps our work aligned.

I pray you enjoy the width and breadth and height and depth of PERMUTATIONS, and that Tayo Olayode's unique talent will continue to inspire and amaze for years to come.

Sandra Mbanefo Obiogo  
Curator

January 2017  
Lagos

(Detail) *Ride On*, glass beads on rice paper, 2016, 36 x 26 inches





Tayo Olayode's evolutionary journey as a professional artist has not only been one of the swiftest in his generation, but has also been one of the most remarkable, dramatic, and comprehensively rewarding.

Under my contemporary watch in his school days while on his Industrial Training in my studio, his quiet, studious mien belied a suppressed creative energy, which exploded with an exciting force immediately he was released from the restraining leash of regimented scholarship.

The dynamism of Tayo's style which has flowed with unruffled ease, hints that his unwary flood of admirers and followers are still in for loads of tickling and spicy surprises from his creative recess, as he pilots his art career towards the horizon.

While I can safely assert that his thirst for engaging discoveries might linger for some time, TAYO OLAYODE through sheer determination, visionary focus and dedication to his art, is primed for enduring recognition as one of the masters of Contemporary Art in Nigeria.

Abiodun Olaku  
Artist

TA  
YO



OLAYODE



## BIO

Tayo Olayode (born 1970) is one of Nigeria's most exciting experimental artists who graduated from Ahmadu Bello University with a Bachelor's degree in Fine Art, and has been a full time studio artist for sixteen years. Olayode's oeuvre includes diverse works using a range of complex techniques and styles, setting him apart as an artist who spans the worlds of abstract, realist and surrealist expression.

He was mentored by leading artists including Professors Abayomi Barber, Jerry Buahri, and Ablade Glover, as well as celebrated realist, Abiodun Olaku. Olayode has participated in international exhibitions in Canada, the United States, the United Kingdom, and Dubai, and co-curated art shows in Nigeria, Ghana and Kenya. He is a founding member of the Iponri Art Studios, the President of the Watercolor League, and a member of the Nigerian Society of Artists and the Guild of Professional Fine Artists.

Olayode's outstanding artistic practice has won him multiple awards including the Fred Archibong Scholarship in 1995, the Association of Fine Arts Students (AFAS) Leadership Award in 1999, the Terra Kultur Ford Foundation Art Award for Best Young Artist in Nigeria in 2006, and the Arthouse Foundation Scholarship & Vermont Studio Cultural Exchange Competition to study at the Vermont Studio Center in the United States in 2014. This is Olayode's first solo exhibition.

## ARTIST'S STATEMENT

"My paintings are a reflection of my fascination with materials, methods, and experimentation. I do not seek to be identified by only one style. The art market may try to define me by a particular style and I'm fine with that. But I don't want to be boxed in. It is easy to be labeled when people write about your work. Artists get carried away with not wanting to produce works in styles they are not known for. This is limiting. I believe the era of 'my style' is over. There is versatility in art. Artists should be free to embrace , experiment, and explore whatever materials and methods they are drawn to.

My self-expression is the consequence of working with masters from different schools of thought. In my quest for knowledge, my talent was initially nurtured by Late Fred Achibong, Professor Abayomi Barber, and Abiodun Olaku. Later, I was mentored by my teachers at Ahmadu Bello University. All these influences find expression in my work.

My art comes to life through different media, grouped around specific themes and meanings. As I research and explore the medium and style, other deeper expressions are unveiled, which often gives birth to other forms of work. Sometimes, I utilize mundane domestic objects for colorful installations. I gain aesthetic joy from my works, and hope that my audience appreciates and receives value too.

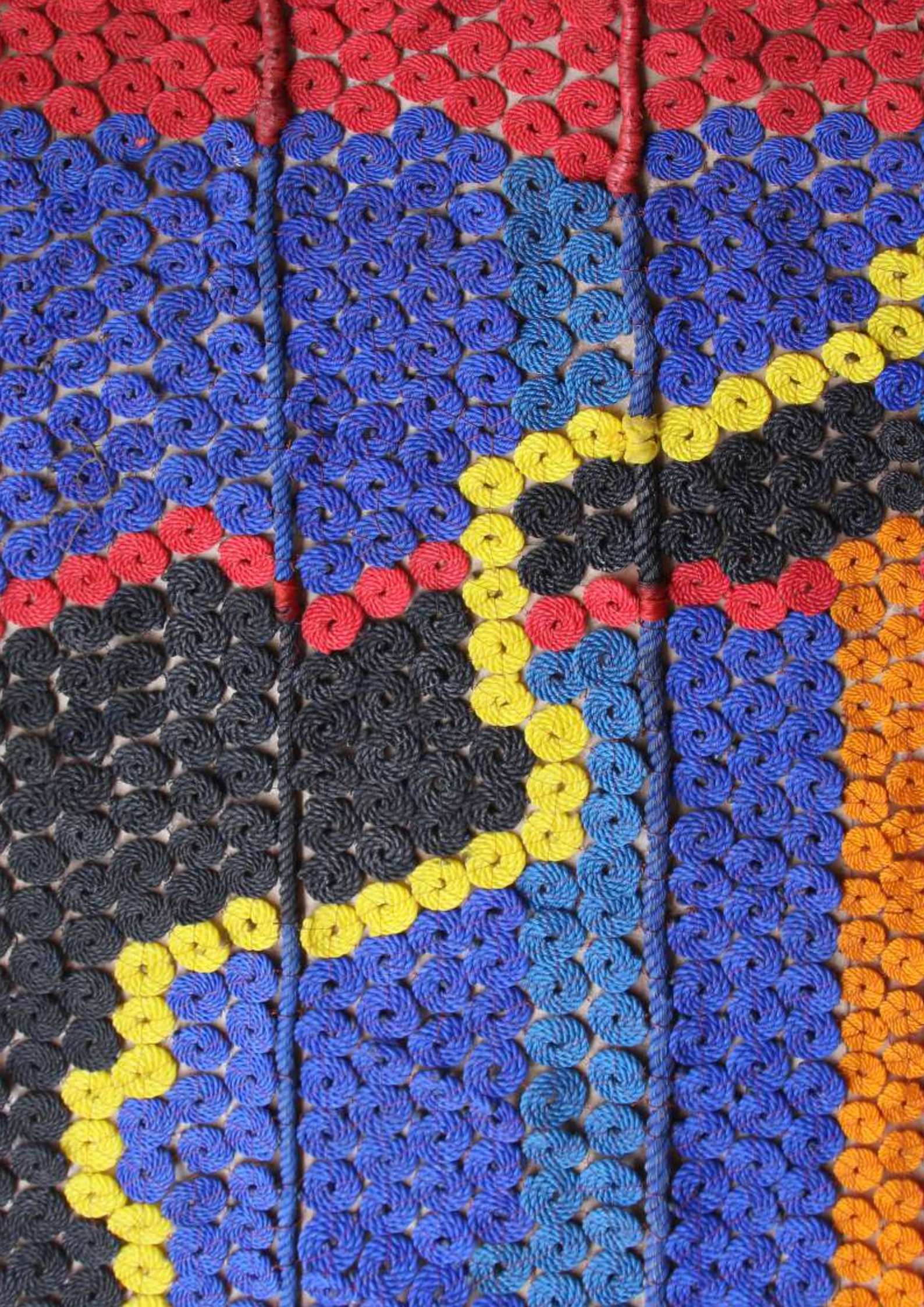
I don't create works to elicit a predetermined response from my viewers. It all depends on the viewer's state of mind. That is when true beauty is captured.  
Happy viewing.  
Peace."

Tayo Olayode

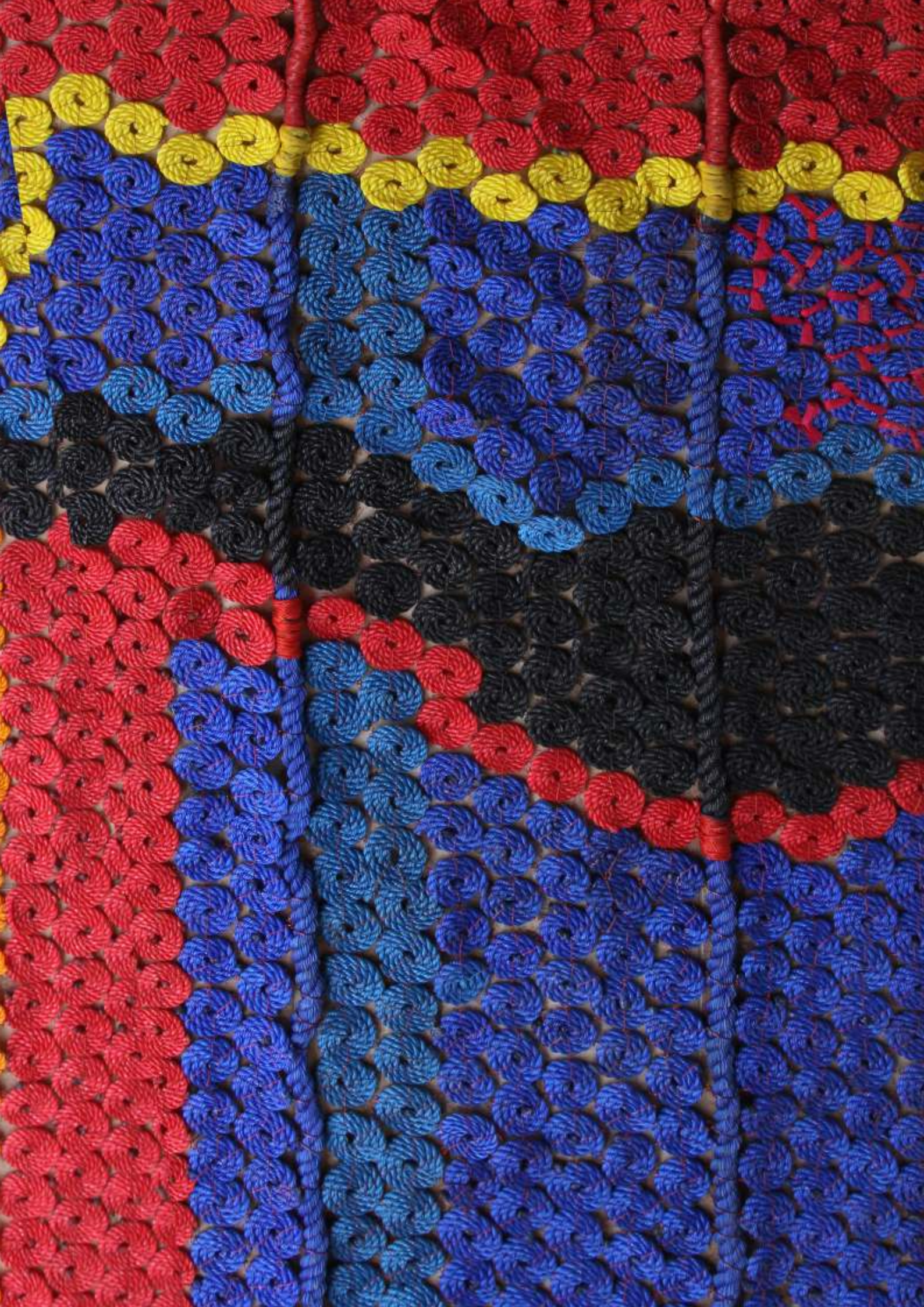














Ropes are overlooked as mundane objects which we easily discard. I love their color and texture. Ropes are links. They are powerful symbols for unity. We tie things together with ropes and metaphorically, this artwork shows the linkages within humanity. We need more to bind people together.



Endless Development, synthetic rope and cooper wire, 10 x 8 ft













"I am excited about Tayo's works. I first came in contact with this young Nigerian artist when I was in Lagos to exhibit my works at the 'Terra Kultur', this was over twelve years ago. Later on he won a grant to spend some time in Ghana at the Artists Alliance Gallery. Coming that close, I immediately recognized his versatility - willingness to experiment. I knew then that this is an artist to watch. Tayo definitely has some significant contribution to make in the African Contemporary Art scene; I am convinced of this fact and I am keenly watching his progress!"

Prof Ablade Glover  
*Artist & Educator*  
*Life Fellow, Royal Society of Arts, London*  
*Fellow, Ghana Academy of Arts & Sciences*



Flow 4, asphalt & acrylic, 2016, 36 x 28 inches





Flow 6, asphalt & acrylic, 2016, 36 x 28 inches



Flow 1, asphalt & acrylic, 2016, 36 x 28 inches



Flow 4, asphalt & acrylic, 2016, 36 x 28 inches





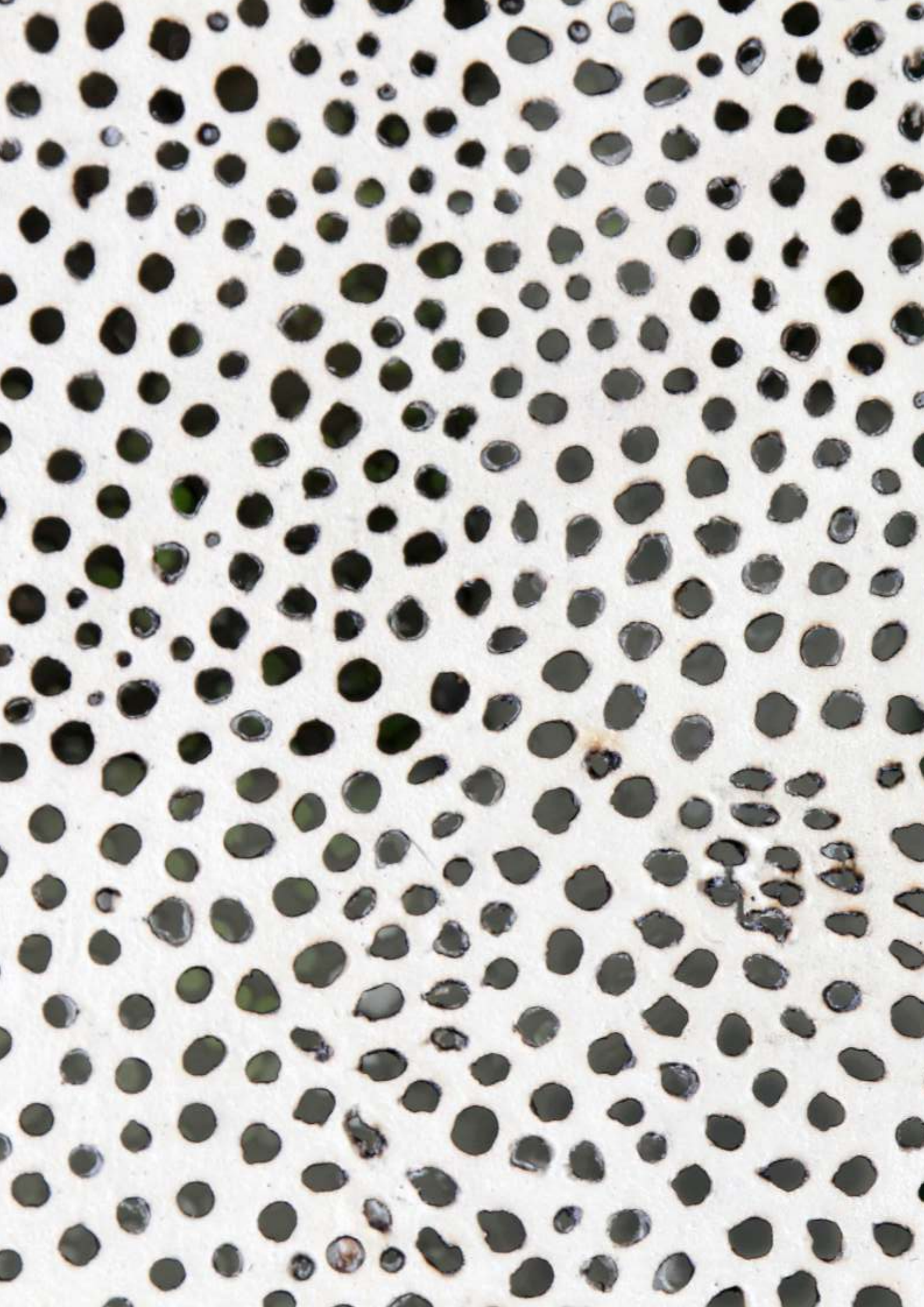
Pupa 1 and 2, asphalt, 2016, 39 x 39 inches

There is a spontaneity and freedom I want to express through the flow series. The materials I choose always define my mood. The Flow series represents my free spirit. I am also intrigued by the tantalizing nature of butterflies. When you watch them, you think they are going to perch somewhere but they may or may not. Butterflies reflect the spontaneity in my work flow and state of mind. When I am creating, I often experience similar emotions as the butterfly's trajectory – it reflects my mood. However, butterflies are always in the background of my works, like my thoughts, they hover and alight in different creative places.

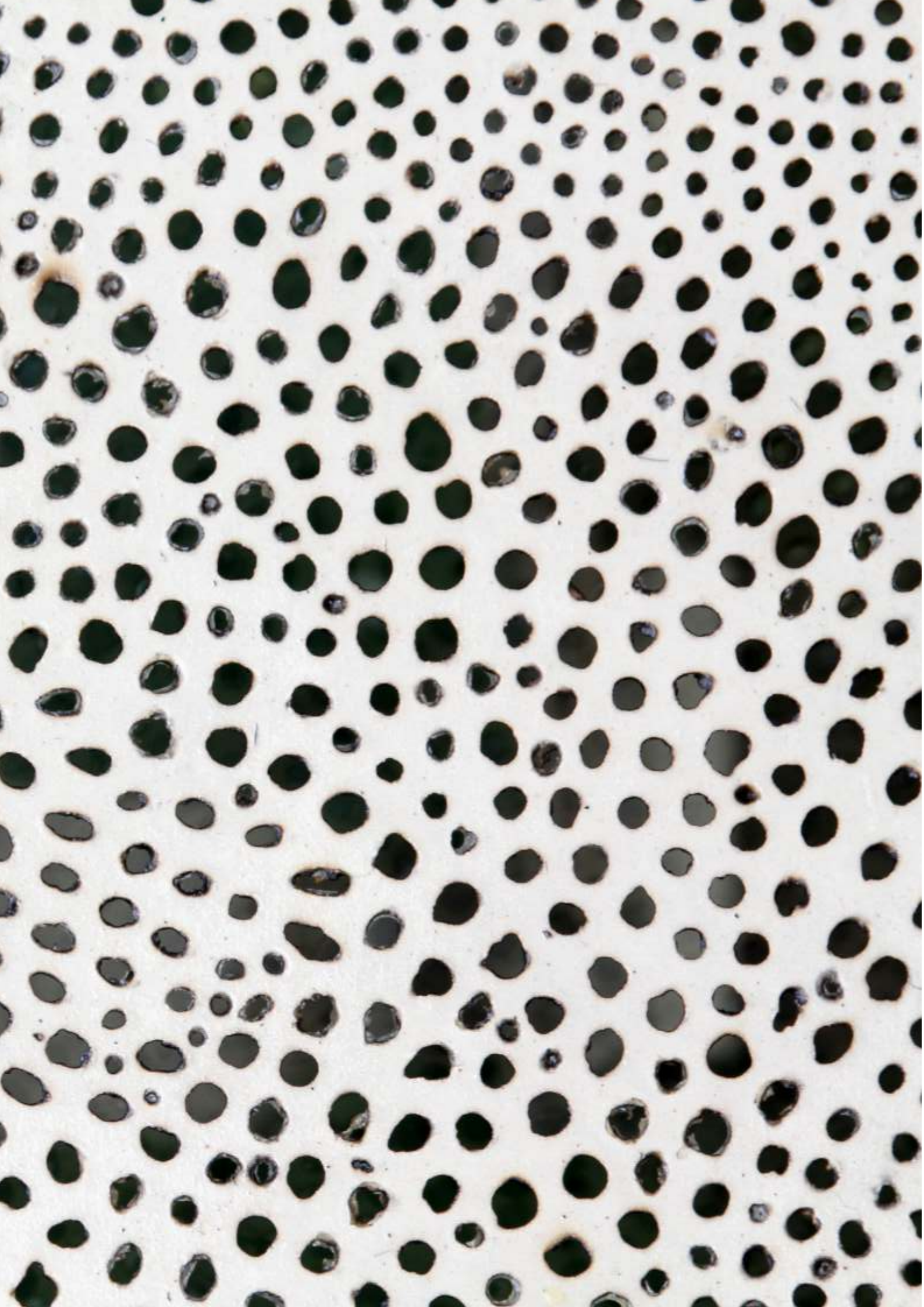


Cactus and the Butterfly, asphalt & acrylic, 2016, 46 x 46 inches



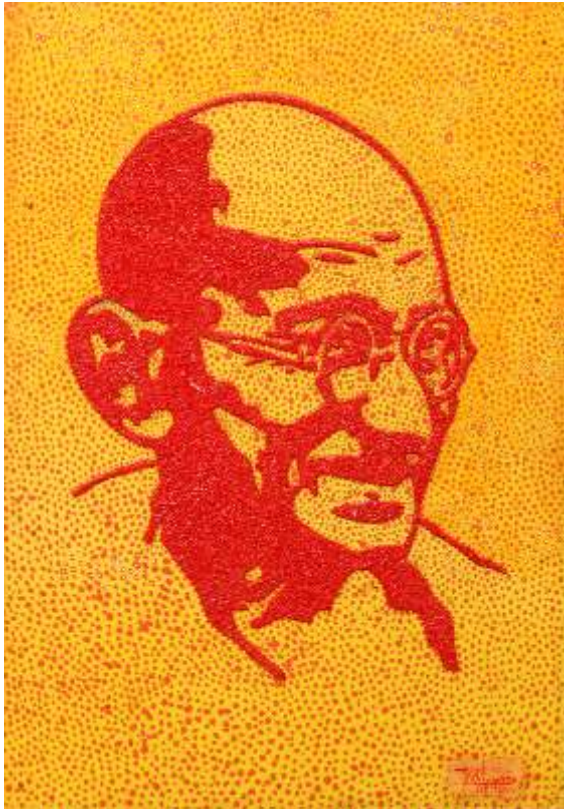












Inspirational Leaders 1,2,4,5. Sand beads on burnt rice paper, 36 x 25 inches.  
 Inspirational Leaders 4: Bob Marley, Sand beads on burnt rice paper, 36 x 25 inches.



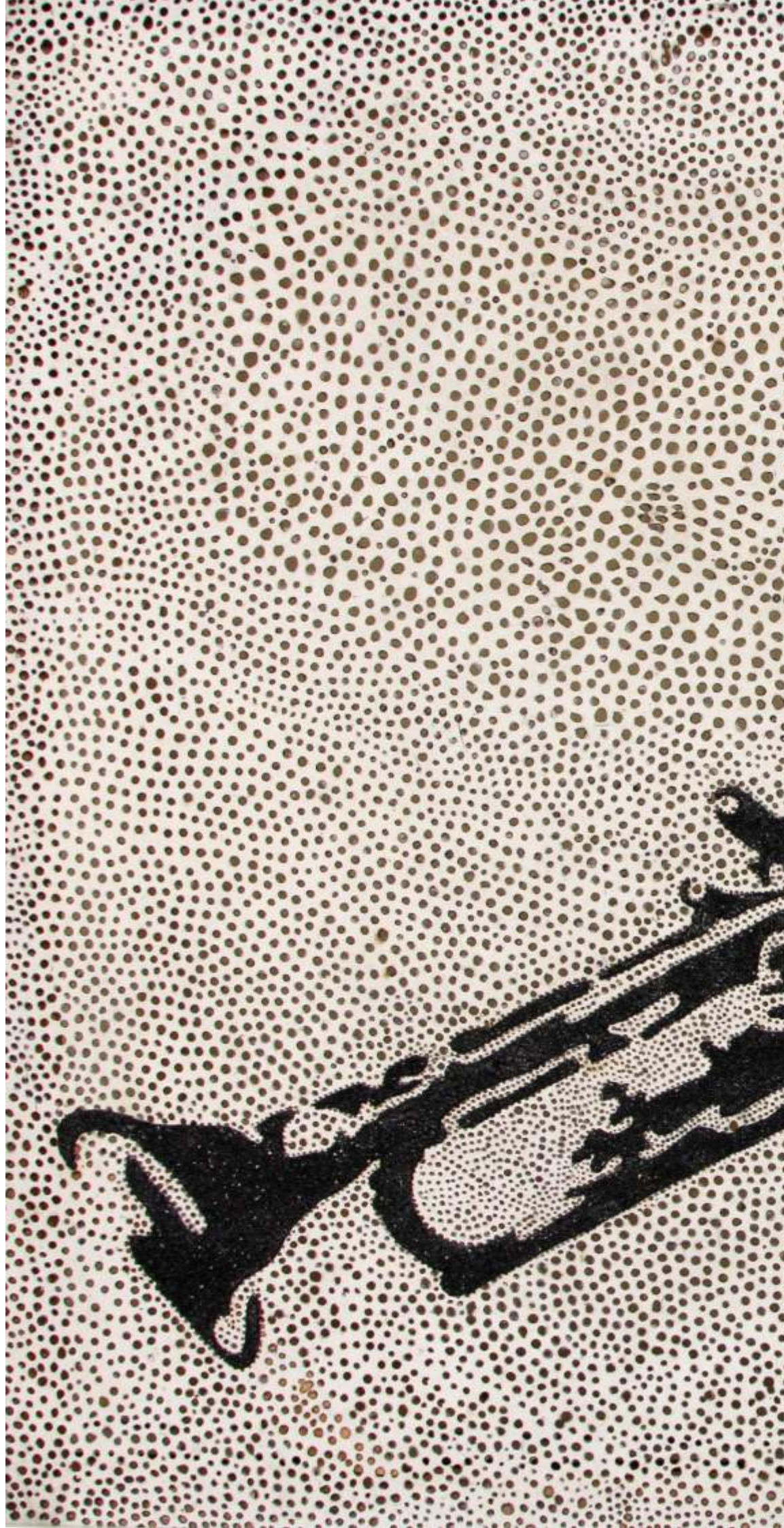








Inspirational Series 6:  
Miles Davies,  
sand beads on burnt rice paper  
6 x 25 inches.







AYO AYODE  
01/2016











I love the energy that horses portray. Horses signify power, just like engines are valued by the amount of "horse power" they have. In my art, I want to portray power and energy of life through the symbol of horses. I do these works when I am fired up and feel a surge of energy in the studio. On the other hand, I create watercolors when I am calm. Creating watercolors is therapeutic for me. They calm me down.



Stallion, burnt rice paper, 2016, 36 x 25 inches



















## IN CONVERSATION WITH TAYO OLAYODE & MONI OLOKE

**MO:** Can you tell me how and why you become an artist?

**TO:** I was actually supposed to study accounting. My mom was a tailor and not a “fashion designer” as they are now called. So I was known as the son of a tailor and that shows that artistry runs in my family. I began by drawing from catalogs in my mom's shop. She had these voluminous books filled with design patterns. Every time I returned from school, I would head to her shop and draw designs from the catalog and that was how it began.

My studying art was an accident. I actually had my JAMB form and was filling it out while I was working with my uncle after secondary school. My uncle picked up the form to see what I had filled in and when he saw accountancy he said 'all you young men want to work in banks and get money but you have a flair for art and you should study it'. So when he left the office, I erased everything I had written on the form and changed my course to Ahmadu Bello University's art program, because it was listed as the best art institution in the country. So that was how I gained admission into university to study art.

**MO:** What was the influence of art during your formative years?

**TO:** My mom, who was a single parent, was of the opinion that none of her sons should be at home without doing something constructive. For that reason I was always going to different studios and institutions to work and learn. I was about 16 years old when I started making paintings with beads and selling them on the street. One day I went to Bode Thomas Street and met a gentleman who was an art dealer, the late Fred Archibong. After speaking with me he offered me a job and I worked with him for almost 2 years while I waited for my admission into university. That was where I learned how to appreciate the commercial aspects of the art market. I prepared brochures, wrote proposals

while also working on my paintings which were very large at the time.

From Archibong's studio, I went to work with the famous Professor Abayomi Barber who was in charge of the Center for Cultural Studies at the University of Lagos. Professor Barber encouraged me to pursue a formal art education, and after working with him for two years, I finally gained admission into Ahmadu Bello University (ABU).

By the time I entered university I had already spent four years working as an artist and studio assistant, and this gave me an edge over other students. My lecturers, like Dr. Jerry Buhari, used to call me 'Lagos artist' because my CV was extensive. While at ABU, I worked with Abiodun Olakun at Universal Studios in Lagos during my school vacations. When it was time for me to do the mandatory internship in my third year, I got a job at LTC, an advertising agency, as a visualizer. After graduating from university and completing my Youth Service at LTC, I went into full time studio practice because I knew I wasn't the type of person who could work in an office.

**MO:** Do you work with other artists?

**TO:** I have my studio at Iponri Shopping Center and together with a group of 15 other artists formed the Iponri Art Studio Group. Over the years, we've exhibited locally and internationally as a collective. I am also a member of the Society of Nigerian Artists. I was invited to join the Guild of Fine Artists of Nigeria and have taken part in several group exhibitions.

**MO:** This is your first solo exhibition. How do you feel about that after quite a long career?

**TO:** I've always taken my time with my work. I've never had a solo exhibition because each time I was close to doing an exhibition, I would find something new to explore and thought I



Last Ballet, coffee on rice paper, 2016, 36 x 28 inches



should wait and develop this new experimentation and add it to my body of work. I guess that's why you can see a wide diversity of works in different styles. They are a part of my developmental stages.

**MO:** Which artists have had an influence on your practice?

**TO:** My realism style was inspired by Professor Abayomi Barber and Abiodun Olakun, who are both well-known realist painters. A few years ago, I won a Terra Kultur art scholarship sponsored by the Ford Foundation which gave me the opportunity to understudy Professor Ablade Glover for three months in Ghana. Prof. Glover eventually signed me up as one of his artists at the permanent space of the Artists Alliance Gallery in Accra, I was definitely influenced by these great artists which is evident in the many different styles and techniques in my work. I love to explore and use different materials and techniques and don't want to be boxed into any particular style. Any material I see which can best express my art inspires me. I am not particular about style. I am just an artist.

**MO:** Take us through your creative process

**TO:** I believe that the kind of materials an artist uses distinguishes them. For the past few years I've specialized in exploring materials and methods rather than styles and techniques. I try to fish out mundane and overlooked materials in the environment and use my creative energy to see what I can do with them – to create a new language with these materials with the hope that I might be able to carve out a niche in the art industry. A lot of artists explore materials and methods from time to time, but few really focus on that. I am currently exploring synthetic fibers such as ropes to form a new vocabulary.

**MO:** Interesting. But why did you choose ropes? What do you like about this material and

what message are you trying to convey through your rope installation which is in this show?

**TO:** Ropes are overlooked as mundane objects which we easily discard. I love their color and texture. Ropes are links. They are powerful symbols for unity. We tie things together with ropes and metaphorically, this artwork shows the linkages within humanity. We need more to bind people together.

**MO:** What inspired some of your other works?

**TO:** I really can't be specific about what exactly inspires me to create *each* piece. But I know that I work with intuition. Once I get the feeling to do something, I follow it through. I don't drink, I don't smoke, and I rarely go out. I am always working in the studio. Even when I want to relax, I paint. Painting relaxes me. There are some experiments I did over ten years ago that I am revisiting and merging with recent works. That was what gave rise to the rope and asphalt techniques you see in this show.

**MO:** Tell us how you came to work with asphalt.

**TO:** I was looking for a material that could flow like watercolors but I found there was virtually no medium that could do that. I had some left over asphalt that I was using for the roof of my house. So I bought a stove, got an old pot and boiled the asphalt. It is toxic when wet but I kept working with it. After it boiled, I just poured it on a stretched canvas and found out that it was not only durable it also had an amazing texture. So I decided to keep experimenting with asphalt and see how far I could push it with acrylic, on canvas, on paper and on other surfaces.

I've learnt over time that in an art studio there is nothing that is wasted so I've kept all my failed and successful experiments. Sometimes I go back to my failed works and try something new with them, so one project evolves into another. All these works are linked in one way or another. To a normal observer they may look like



RUSH! RUSH!, coffee on rice paper, 2016, 36 x 28 inches



different styles and techniques but it is just one journey and a phase that I've passed through. It is a single progression. Sometimes I have to stop and say to myself, 'Okay Tayo, sign this work'. Left to me, I would still keep pushing and experimenting instead of exhibiting but people kept telling me it was time to exhibit.

**MO:** Tell us about your perforated works.

**TO:** In 2014 I was awarded a one month residency by Arthouse Contemporary and was able to visit the Vermont Studio Center, USA. When I was there I shared a studio with a Tibetan Buddhist monk. He used incense sticks to burn and perforate paper and make amazing designs. He told me it was an artistic legacy that had been passed down to him through generations of artists in his family and was something quite unique to them. I believe we influenced each other because he also really liked my work. When I returned to Nigeria I decided to try out painting with incense sticks. It is a dangerous and toxic technique because of the fumes that you inhale, and I can't do it for long because whenever I create these works, I experience a tightness in my chest and have to stop. But my greatest residency achievement was learning this new art technique which inspired a unique body of work.

**MO:** You created a series of perforation works of famous people and called them your inspirational leaders series.

**TO:** The inspirational leaders I portrayed are people who have influenced many and have huge global following. They are humanitarians who focus on the plight of humanity and worked for the good of others rather than themselves. There are many inspirational leaders I could have portrayed but I decided on a few because of how they contrast with each other. Followers of Bob Marley may not necessarily go together with followers of Mahatma Gandhi but they were both freedom fighters and represent similar humanitarian

qualities; another interesting contrast is Obama and Che Guevara.

**MO:** Your identifying style is that you have no specific identifying style. Would you say that is what defines you as an artist?

**TO:** I don't want to be identified by a particular style. The art market may try to define me with a particular style and I'm fine with that. But I know that I'm not going to be boxed in by any style or technique. It is easy to be labeled when people write about your work. Artists get carried away with not wanting to produce works in styles they are not known for. This is limiting. I believe the era of 'my style' is over. There is versatility in art. Artists should be free to explore, experiment, and embrace whatever materials and methods they are drawn to.

**MO:** Describe yourself as an artist?

**TO:** I would say I'm very impatient or maybe even a bit aggressive when it comes to my work. When the inspiration comes, I just start painting on the canvas. I don't do any preliminary drawings or sketches; I just go with the flow until I feel empty. On the other hand, I am very calm when it comes to making decisions.

**MO:** What are your observations about the art industry in Nigeria?

**TO:** I think the art industry is growing. We have new galleries, auction houses, independent curators, and many full time studio artists like me. In many countries I've travelled to, a lot of artists do not survive as full time studio artists. A lot of the big artists that we read about have day jobs. In a lot of countries artists do not have the opportunities we have. For example in Ghana, they are dependent on tourists for sales of their art, mostly during peak holiday seasons. In Nigeria we have over 90% of local patrons buying our works. I think we are blessed in Nigeria.



Higher, coffee on rice paper, 2016, 36 x 28 inches



**MO:** Tell us about some of your career highlights?

**TO:** This first solo exhibition is a highlight. I've been working for over 20 years and have taken part in many group exhibitions at home and abroad. Many artists do a lot of solo shows and unfortunately, sometimes you see a downward spiral in the quality of their work. I'm not like that. I wanted to do my first solo when I knew I was ready.

**MO:** What do you hope to achieve with this exhibition?

**TO:** A lot of people who have my works don't really know me. They tend to associate me with only the works they have collected or seen. Now they will get to know me better and see the artist behind this diverse body of work.

\*Moni Oloke is a psychologist and SMO Project Officer



Sitting in Limbo, coffee on rice paper, 2016, 36 x 28 inches



Flex 2, coffee, 2016, 36 x 28 inches





Got Your Back, watercolor on paper , 2016, 36 x 26 inches



AYO AYODE  
O 2016





Royalty, watercolor on paper , 2016, 36 x 26 inches



Queen Amina, watercolor on paper , 2016, 36 x 26 inches





Royal Guardian, watercolor, 2016, 36 x 28 inches



Onion Tears, watercolor on paper , 2016, 36 x 28 inches





The Flutist, watercolor on paper , 2016, 36 x 28 inches



Drummer Boy, watercolor on paper , 2016, 36 x 28 inches





Charging Horses, acrylic on canvas, 2016, 73 x 54 inches









Beclouded, acrylic on canvas, 2015, 34 x 34 inches



Ayo Olayode  
2015



This work is about women overcoming the trials and tribulations of life. Women are often confronted with job pressure and societal pressures they have to overcome. In these works, I depict the state of mind of a young lady who is caught between the tradition of getting married "on time" and the desire to pursue her career. She is facing a dilemma between her desires and family pressure and tradition to marry early. But still she rises. It is the story and triumph of the modern woman.

Expectations, acrylic on canvas, 2015, 36 x 35 inches





AYO  
01/11/2015





Still I Rise, acrylic on canvas, 2015, 2 x 3 ft





## TAYO OLAYODE

DATE OF BIRTH: DECEMBER 1970

### EDUCATION

1982-1986      CHERUBIM AND SERAPHIM COLLEGE, ILORI, KWARA STATE

1993-2000      AHMADU BELLO UNIVERSITY, ZARIA, KADUNA  
BACHELORS OF ARTS IN FINE ART

### AWARDS

FRED ARCHIBONG SCHOLARSHIP 1995  
ASSOCIATION OF FINE ARTS STUDENTS (AFAS) AWARD FOR LEADERSHIP 1999.  
TERRA KULTURE / FORD FOUNDATION BEST YOUNG ARTIST IN NIGERIA AWARD 2006  
ARTHOUSE FOUNDATION SCHOLARSHIP & VERMONT STUDIO CULTURAL EXCHANGE  
COMPETITION) AT THE VERMONT STUDIO CENTER, VERMONT USA, 2014

### WORK EXPERIENCE

L.T.C ADVERTISING AGENCY; 1989 -1991  
FRED ARCHIBONG ART GALLERY; 1997 - 2000  
ABAYOMI BARBER STUDIO; 1998  
ABIODUN OLAKU STUDIO; 1998 - 2000  
FULL-TIME STUDIO ART; 1999 – PRESENT

### GROUP EXHIBITIONS

CREATIVE EXPLOSION; ASSOCIATION OF FINE ARTS STUDENTS EXHIBITION, ABU, ZARIA, 1997  
MERGERS; SCHULMAN GALLERY, IKEJA LAGOS, 1998  
MEET THE ARTIST: TAYO OLAYODE & TITUS AGBARA, ARTISTS ALLIANCE GALLERY, GHANA, 2006  
NEW DAWN; IPONRI ARTISTS SHOW, NATIONAL MUSEUM, 2008  
ISOKAN; IPONRI ARTISTS SHOW, TERRA KULTURE, 2009  
LOST IN LAGOS; WHITE SPACE, LAGOS, 2012  
OCTOBER RAIN; SOCIETY OF NIGERIAN ARTISTS, LAGOS, 2012  
PACESETTERS; DEBITAS GALLERY, DUBAI, 2013  
IROKO; NIGERIA HIGH COMMISSION, KENYA, 2013  
ARTIST SALON, RONKE EKWENSI, NEW JERSEY, 2014.  
BEYOND BOUNDARIES; NUBUKE FOUNDATION, GHANA, 2014  
ISOKAN; IPONRI GROUP EXHIBITION, NATIONAL MUSEUM, LAGOS, 2014, 2015  
TODAY IN HISTORY; IPONRI ARTISTS SHOW, THE THOUGHT PYRAMID ART CENTER, ABUJA, 2015  
1ST INTERNATIONAL WATERCOLOR BIENNALE, CITYSCAPE COMMUNITY ART SPACE,  
INTERNATIONAL WATERCOLOR SOCIETY, VANCOUVER CANADA, 2016

### COLLECTIONS

GUARANTY TRUST BANK  
SAMMY OLAGBAJU COLLECTION  
MURTALA MUHAMMED INTERNATIONAL AIRPORT , LAGOS  
ABIB JAFFA COLLECTION.  
FEDERAL HIGH COURT  
ROMI OIL AND GAS  
MRS RONKE EKWENSI COLLECTION USA

**PROFESSIONAL MEMBERSHIPS**

PRESIDENT, ASSOCIATION OF ART STUDENTS, AHMADU BELLO UNIVERSITY 1995-1996

PRESIDENT, WATERCOLOR LEAGUE, AHMADU BELLO UNIVERSITY 1998-1999

GUILD OF PROFESSIONAL FINE ARTISTS (GFA)

SOCIETY OF NIGERIAN ARTISTS (SNA)

IPONRI ART STUDIO

**PUBLICATIONS**

CONTEMPORARY NIGERIAN ART IN LAGOS PRIVATE COLLECTIONS BY JESS CASTELLOTE, 2012





## SPECIAL THANKS

Special thanks to everyone who made this show possible. My mother, lovely wife and kids, friends, colleagues, teachers, mentors & patrons, sponsors, my curator and SMO staff, for believing in my work and creative energy. Above all thanks to Almighty GOD! Peace!





## SPONSORS



The Wheatbaker as part of the Legacy Hotel Group, has keenly supported Nigerian arts and culture since opening its doors in 2011. The hotel's commitment to celebrating the best of Nigerian creativity saw it dedicate its walls to showcasing exceptional traditional, modern and contemporary art. The Wheatbaker has hosted world class art exhibitions including *the Collectors' Series* showcasing Duke Asidere, Kelechi Amadi-Obi and Yetunde Ayeni Babaeko (2011), *Making History* showcasing ancient Nigerian art (2012), *Sequel 1a* showcasing works by Olu Amoda, *Recent sculptures* by Billy Omabegho (2012), the *WW Independence Series* featuring Tayo Ogunbiyi, Karo Akpoki, Folarin Shasanya, Hakeem Salaa, Toyosi Faridah Kekere-Ekun (2012-13), *Flow* showcasing mixed media installations by Nenna Okore, *Here & There* showcasing paintings by Polly Alakija (2013), photography by Lakin Ogunbanwo, *Duality* showcasing paintings by Isaac Emokpae, *Unfurling*, showcasing photography & poetry by Sandra & Amara Obiako (2014), *Eko Moves* showcasing photography by Yetunde Ayeni Babaeko (2014) and *AKALAKA* showcasing paintings by Tayo Adenaike and sculptures by Obiora Anidi, *The Contemporaries*, showcasing Nnenna Okore, Duke Asidere, Uchay Joel Chima, Gerald Chukwuma, Raoul Olawale da Silva, Anthea Epelle, Taiye Idahor, Chika Idu, Tony Nsofor, Onyema Offeodu-Okeke, Tony Nsofor and Adeyinka Akingbade, and *Save Our Art! Save our Heritage!*, a charity exhibition supporting the restoration of the Osun Groves UNESCO World Heritage Site that featured 18 artists including Sangodare Ajala, Adebisi Akanji, Rabi Abesu, Buraimoh Gbadmosi, Kikelomo, Ajibike Ogunyemi, Bisi Fabunmi, Jimoh Buraimoh, Muraina Oyelami, Prof. Bruce Onabrakpeya Chief Nike Okundaye & Chief Tola Wewe, Polly Alakija, Wura-Natasha Ogunji & photographer Adolphus Opara in 2015-2016; *Equal Rights* showcasing Mike Omoighe, and *Evolving Currents* featuring Raqib Bashorun and Chika Idu in 2016, *Mental Space* by Duke Asidere and *Freedom* by Gbenga Offo in 2016.



# 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.











## 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* and the *African International Film Festival (AFRIFF)* 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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