

KOLADE OSHINOWO
CHANGING TIMES

Oshinowo
— 2016 —





Oshinowo
2016

CHANGING TIMES

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Cover Art Work: @ Kolade Oshinowo, Divine Encounter, Acrylic, 125 X 94.5, 2016

Inside front cover: We Are Nigerians, Mixed Media, 61 X 91, 2019

CHANGING TIMES

AN EXHIBITION OF WORKS

BY

KOLADE OSHINOWO

SEPTEMBER 17, 2016

TERRA-KULTURE GALLERY

VICTORIA ISLAND

LAGOS, NIGERIA



Internally Displaced People II, Oil, 38 X 45, 2015

INTRODUCTION

For over four decades, Kolade Oshinowo has held the Nigerian art landscape spell bound with his aesthetically pleasing, thought provoking, engaging and highly expressive works; which leaves one fascinated at his mastery of colour and the subtle energy his work exudes. His immense impact on the Nigerian art landscape both as an artist, teacher and administrator has been a source of inspiration and direction for many.

His introduction of other media to his paintings has invoked a gracefully baroque look and feel to his works; a true master's touch indeed that has left many gasping at the audacity with which he defies boundaries to express his innermost self to the world.

The theme of this exhibition, CHANGING TIMES aptly expresses the diversity in the collection in this exhibition as well as the moments in our history as a people and a nation. The art has remained constant in our socio-economic equilibrium, strongly expressing our vibrant culture and creativity while attracting foreign interest and demand.

His versatility is demonstrated when he makes use of abstract expressionism and naturalism with impressive mastery of expressionistic imagery and realistic rendition. His use of textiles dazzles one to question the conventional status and usage of materials while at the same time emphasizing our cultural values. He has a prodigious skill at blending textiles to create images in the most expressionistic form that seems extraordinary.

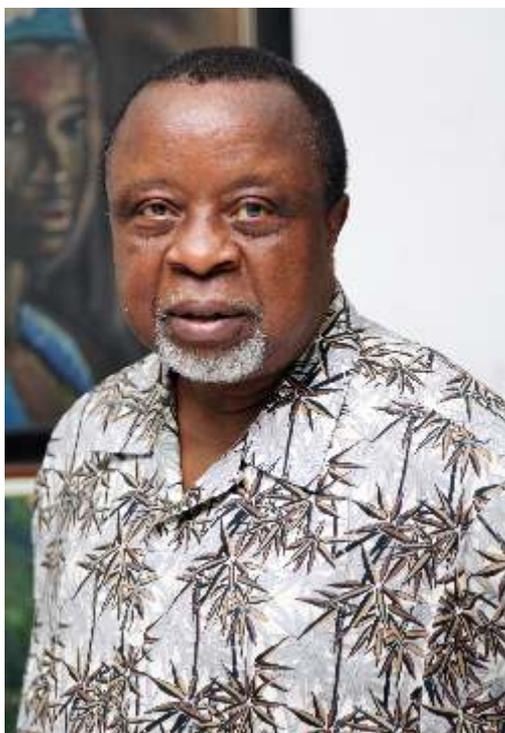
Kolade Oshinowo's CHANGING TIMES Exhibition is a collection that will provide an insight into his rich artistic tapestry with innovations that marks a new dawn in the contemporary Nigerian Art.

TERRA KULTURE, AUGUST 2016



Internally Displaced Children, Mixed Media, 91 X 60, 2015

FROM THE ARTIST



I work with a great deal of energy and passion; unending streams of responses to various stimuli within our socio/economic, political, cultural and environmental space. Decades of uninterrupted studio practice, searching, researching, exploring and discovering has often resulted in my desire to outdo myself.

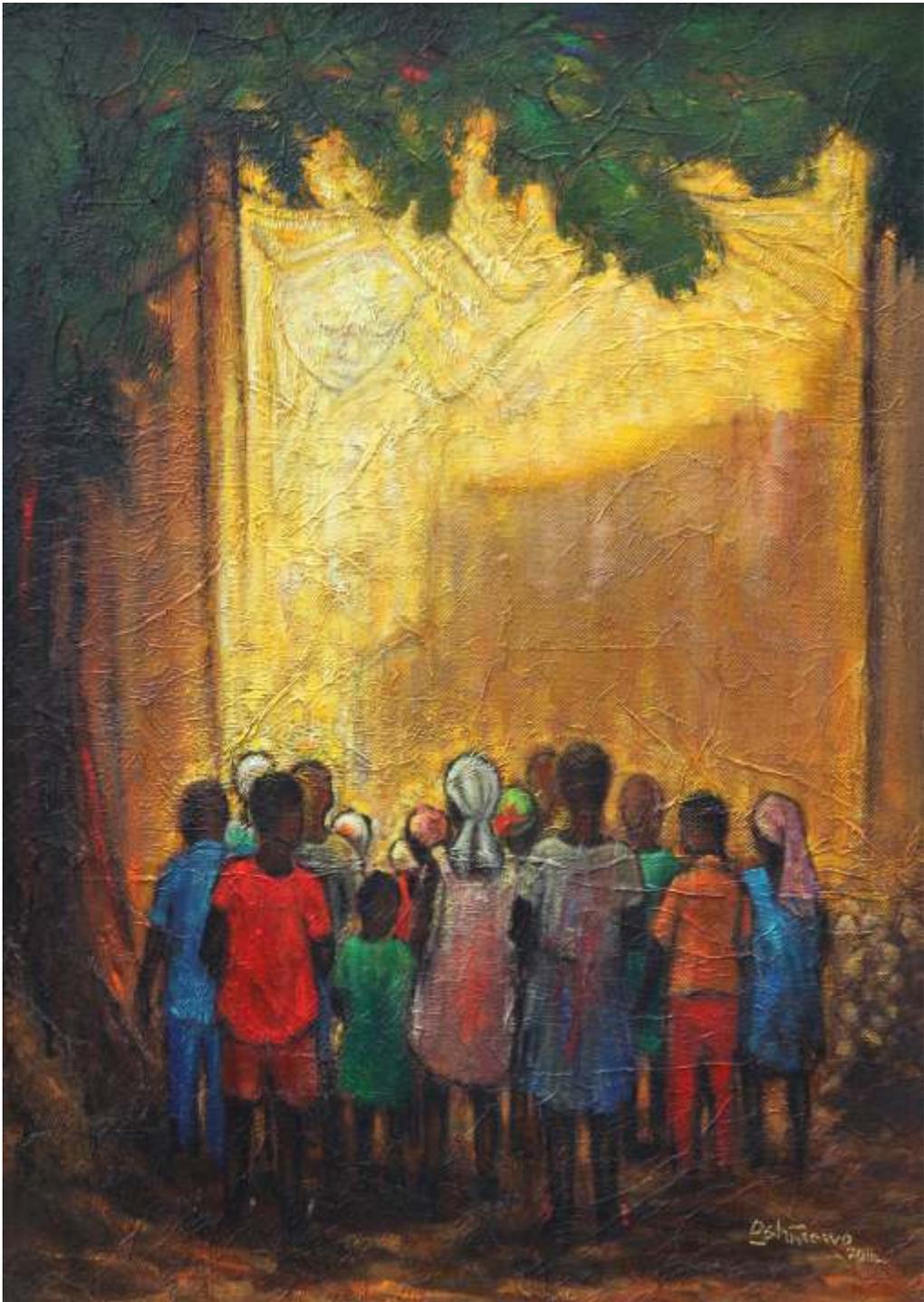
I try to subject reality to a preferential process of selection and choosing only what is in concert or harmony with my own disposition. I allow my paintings to talk to me in a meditative engagement process in the course of my work. This dialogue has enabled me to give life to a large body of work.

The deep sincerity of overpowering passion I have for my studio practice has always made me to be professionally protective and unflappable with the rights I have over my work. This has often times been misconstrued as professional arrogance.

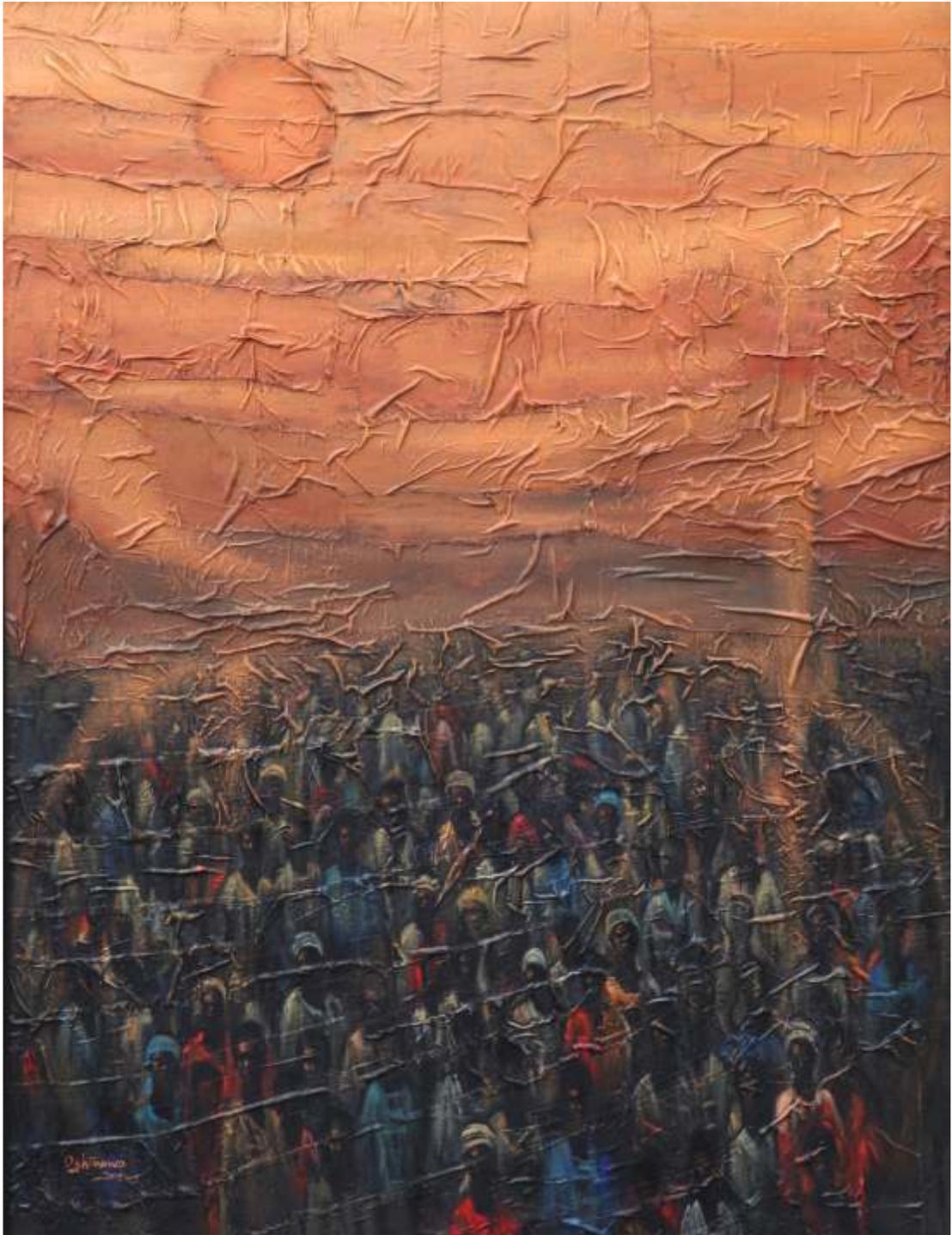
These are indeed troubling times. My current output includes works that attempts to reflect our dark side and the consequences of several wrong choices we have made as a nation. Negative reports have invariably overshadowed what we always assumed to be our 'normal' life. Our state of wickedness and penchant for 'man's inhumanity to man' has continued to assault our collective psyche robbing us of our genuine desire for progress.



Cries From Sambisa, Acrylic-Oil, 102 X 92, 2016



He Watches Over Us, Acrylic-Oil, 98 X 70, 2016



Internally Displaced People I, Mixed Media, 157 X 120, 2015

KOLADE OSHINOWO'S ANTI-AVANT-GARDE STRIPE AND FACTUAL SHOTS AT A NATION'S HONOUR

Frank A. O. Ugiomoh

Reading is not simply a matter of hanging back and waiting for a piece, or its author, to tell you what the writing has to say. In fact, one of the difficult things about reading is that the pages before you will begin to speak only when the authors are silent and you begin to speak (David Bartholomae and Anthony Petrosky: 2003, V).

The epigraph above situates my aspiration approaching Kolade Adekunle Oshiniwo's work in this exhibition. I aspire to situate the work in this exhibition outside any avowed explanation of the artist. My reason is that the artist is an eternal diviner in the milieu in which he or she lives. In essence, the artist employs metaphors in such ways that are independent of the bare reality his works and titles suggest. The interpretive position I assume in this critical take is in tandem with the reality that when an author has spoken, he or she remains silent in the face of that he or she has brought to the public domain for (public) consumption. The factual public, invariably, must go, then, beyond the displeasures and pleasures the pictures motivate to open up the nature of experience or message the images inspire. My mission here is this complex.

Kolade Adekunle Oshinowo is a rocking name in the contemporary arena of cultural production in Nigeria. He achieved the above feat by dint of hard work and commitment to a formed conscience by offering back to humanity, what humans have presented of culture, which arises from his interactions with nature and erstwhile culture. Having been this focused, Oshinowo has sustained artistic practice for unrelenting forty-four years as a professional. Oshinowo graduated from Ahmadu Bello University, Zaria in 1972, during the penumbra years that witnessed the waning of the Zaria Art Society's (aka Zaria Rebels) ideology, and the advent of the mannerist inclinations which followed. That post Zarianist ideology impacted on visual arts practice in Nigeria for almost two decades. At that period of uncertainty Oshinowo, dependably stood to be counted as an artist prodigy and pedagogue who sustained focus in art, from a genuine inspiration derived from the well-springs of sensate visual commerce and engagements with his environment and milieu. He has sustained same determination and inclination, as this exhibition shows, in anti-avant-garde metaphoric propositions, which sets his style apart. For this reason, he qualifies for a place among traditional realists who, unrepentantly, belong to the 'chip off the old block.'

Despite some critical posturing regarding the philosophy of 'natural synthesis', for which the Ahmadu Bello University was famed, the institution sustains a strong reverence for the academic art tradition. That academic ritual, which is defined by realism, is the hallmark of Oshiniwo's style. Hence, in the title of this essay I relate with the sensibility his work tells; and which is grounded in the anti-avant-gardism. This style of Oshinowo rooted in the academic tradition has kept fate with what Hans Georg-Gadamer calls the "pictorial expectation." Expectedly, the sign 'boy' must show the image of a boy.

Stated thus, every artist impacts on his or her audience from a set of formal characterisations (knowingly or unknowingly) that ground their work. Hence such characteristics define the context of style often associated with an artist. In this regard, Oshinowo's palate and figural rendition set him out in the contemporary in a powerful mindset of the mimetic school and associated pictorial expectation. Thus, considering cogent critical evaluations in current cultural productions, I will relate with Oshinowo's work as visual signs despite their mimetic foregrounding. My assumption reading them confers on them cogent signs that require interpretive interventions. Ordinarily, the approach I have suggested succumbs to a query, as mimetic art would not need such interventions. The image of a woman remains a woman. However, the context of representation is what accords meaning to such an image and not the mere coincidence label and corresponding image. Hence, I will impose my reading on the works I confront here of Oshinowo.

In this exhibition, Oshinowo shows a body of work that typifies his antecedents as a painter and consistent with these known ascriptions he addresses within known sociocultural contexts. Notable here is his penchant for the "crowd" culture. Despite the said observation, the individual, individual adventurer personality also appealed to Oshinowo. The relevance of the implied cohesion that binds the individual to the group extols the aphorism that there is unity and strength, in the collectivistic nature of society and its impact on the perception of space that dominates his compositions.

Oshinowo also appears to abhor 'just the artistic form for its sake'. In other words, the perennial psychology of vision that seeks identification with essences forever seethes in his work. Even in a work like *Ancestral Masquerade* and *Mystery Form* (charcoal on coffee stained paper), the lone mask form, rendered in everyday African conceptual reality of the masquerade in its architectonic build up, also suggests a multiple layering that submits to the sensitivity of the crowd. Where the above is not the case, Oshinowo's solo portraits and their titles emanate from collective-derived impressions. Consider the compositions *Celebrity* and *Harmony*; they are terms employed to define known states of human dispositions. These responses merely restate some consensus arrived at by the social class.

In the work entitled *Vanity* (a value-laden attribution that is societal and grounded in depravity), Oshinowo exhibits his known mastery in detailing an individual in a painting composition. On a quadrangular canvas space, the form of a lady is presented in composites of a stabilised painting composition. The base of the picture comes to view in deliberate linear inclinations and thrusts, within an interplay of hues on the drapery that establishes the painting's pyramidal arrangement. The upper portion of the composition is located an elongated neck that presents a frontally tilted face with an elaborate head gear that is synonymous with socialites. The colour scheme in this composition is austere, and it gives highlight to the patched *Ankara* or *Abada* cloth material appropriated by the artist as a drapery in the configuration. The interplay in the colour field in *Vanity* is given a boost by vermilion red that dominates the ground like a glowing flame. The Vermillion also resonates in the drapery as it initiates a brilliant balance in the upper left segment of the composition. The Burnt Umber or dark-brown hue that pairs with the undercover Vermillion which assumed pre-eminence outlines the figure creates the solidity-effect the painting instils. *Vanity* presupposes being conceited; a state of narcissistic self-indulgence that decent and upright minds shun. *Vanity* contrasts with *Celebrity* whose voluptuous form

accompanied with a tamed gaze secures accentuation from a mildly warm hue shades and tints of yellow. Thus, both figures acquire their ascribed character and contrast from the temperatures of the Chroma that frame them and the gaze that defines their dispositions in space.

The individual in the society acquires given ascriptions such as *Vanity*, *Celebrity*, etcetera, which envelopes them as societal conventions and norms. Attributions define what makes the individual unique in the society where he or she is a part. Society, on the other hand, is not society were it not for its collectivist character of disparate individuals and their unique attributions. Thus, in the details that Oshinowo invests in the individual and semi various characterisations of society that he portrays, he gives a prefiguration of the differing essences or the dissonant characterisation of individuals in society in his paintings. In Oshinowo's semi multiple characterisations such titles as *At the Festival*, *Harmony* and *Socialites* signify the collectivist nature of society and again the dissonant constitution of society. In the titles above, the inconsistent values of same and difference are explored by the artist as a metaphor to establish the complex nature of society. In *Harmony*, Oshinowo demonstrates the core essence of society supposedly to be seen as 'unity in diversity.' He brings this to the fore with religious motifs – 'the cross' and 'the crescent' in the ornaments that grace the neck of the two identical figures of the painting. The calm, pensive mood of the left figure is balanced by the disconcerted personality and mood of the right figure.

The prefiguration of the nature of society receives further attention in the titles which dominate the oeuvre of the artist. For example, *Aso Ebi Series*, *At the Festival and Socialites* are celebratory in what their titles denote. However, an almost inexpressive or ambivalent mood frames the compositions with lone figures who are mainly female characters. The nature of festival contrary to the nature of work highlights hyperactive social interactions that festivities are known to exhibit; no matter the nature of the event. In other words, the contexts of relationships that characterise festivity are conceptualised in grandeur. That exuberance informed the options of the drapery the artist invests on the figures, which is suggestive of festivities. So, why are these characters presented as if in work mood, considering their expressions? Has this bearing any inclination towards the nature of society Oshinowo inhabits? Is Oshinowo's visual narrative a re-narration of what we have failed to see while enmeshed in the drudgery that routine work imposes on the transient and chaotic nature of time?

In the book *The Object Stares Back: On the Nature of Seeing* (1996), James Elkins discusses the naughtiness of the eye in its routine engagement of looking and scanning the supposed object-laden space that envelops the human. Elkins makes bold to note thus; "But vision, I think, is more like the moment of anxious squinting than the years of effortless seeing. Looking at the world is not a matter of raising the eyelids and turning the eyes in their sockets; or, to say it more exactly, that idea is a lie we tell to make sense of ourselves in hopes of overturning that fiction as forcibly and quickly as possible" (18). Elkins espouses the dilemma Oshinowo presents in this exhibition. His thoughts congealed in metaphor, presents some portraits with captions (as discussed above) that are celebratory but whose ambivalent emotional disposition neither give ascent nor do not deny such lively moods. The portraits are in pensive moods, and one is hard put to locate their emotional bearing. Invariably, the portraitures and the characters they purvey stand in amorphous relationships that are indexical to Oshinowo's crowded compositions. The individual secures his or her essence in the collective where they ought to find meaning considering Claude Levi-Strauss' structural organisation of society.

In the above regards, the absence of celebratory moods as some lone figure titles suggest and the different expressions on the characters that ought to embody celebratory themes resonate in the titles of the crowd-laden compositions, which Oshinowo presents in this exhibition. Beginning with the title *We are Nigerians*, Oshinowo clusters these diverse faces of crowded individuals in shape reversals that typify illusionism. In a Levi-Straussian concept of structural understanding of society, the individual and the society he or she is embedded in reinforcing each other. While a person is a constituent of society, the individual assumes the personality acquired from society while also defining the society in its embodiment. According to Oshinowo, *We are Nigerians* turns out a sad commentary regarding the difficulties the Internally Displaced Persons (IDPs) experience with their managers who divert monies and materials for their sustenance. Such a vain act is the hallmark of vanity.

In this exhibition, is Oshinowo's penchant to depicting mass gatherings; he brings to attention the not too salutary attributions of the society in recent times. Such titles as *Internally Displaced People* series, *Tears from Sambisa*, *Escape from Sambisa*, *Prayer for Chibok Girls*, *They Come from Maroko* etcetera become layered structures that define contemporary society and its baggage of woes. Significant here is the crass corruption that dehumanises not only the vain seeker but the citizens whose welfare and future are denied. Hence, the titles above in their not too good evocation become our national dishonour and embarrassment.

Duke Asidere in a recent exhibition has also approached the dilemma of insecurity and economic uncertainty prevalent in contemporary Nigerian society relying on portraits to give life to female bodies without heads. Expanding such metaphorical mainstay in depicting contemporary consciousness, Oshinowo appropriates emotionally ambivalent characters to give definition to the crowd, usually known in the theories of collective behaviour in sociology as 'anonymous' entities. The lone figure portraits in Oshinowo become denotations of the weird occurrences that crowd scenes symbolise.

A corollary to the quest for survival of self and species is an engagement economic empowerment and quest. The above reality becomes a sub-dominant theme in this exhibition. Once again the female character facilitates this fact for Oshinowo, in titles such as *They Come from Maroko*, *Enclosed Market*, *Neighbourhood Fish Hawkers*, *No Fuel, No Work*, *Iya Oni Dundun*, etcetera.

It may be asked, perhaps with some curiosity, why the penchant by some male artists finds the female character adequate in giving expression to their themes? Oshinowo confesses to numerous queries regarding the prevalence of females in the execution of his themes. Oshinowo is not different from many male artists in history who have exhibited the preference for female characters in their metaphors. Pablo Picasso, Modigliani, Yusuf Adebayo Grillo, to mention just these few come to mind. For Yusuf Grillo, to unravel the grounds for such predilection in an artist should be the concern of a psychoanalyst. However, Duke Asidere provides his option for engaging female characters on the observation that the female usually bears the brunt when a society experiences harsh economic and sociocultural turmoil. Notice that this is the case with what Oshinowo's focus in this exhibition centres on.

To be labelled an artist painter, usually, recalls the truth that to be so addressed is a result of some dexterous ability to deploy coloured pigments in the definition of space on several grounds. In

this regard, Oshinowo excels as a painter with some defined fondness for the austere canvas. Dominating the compositions in this exhibition are tamed overcast images. Probably, this air is designed to give ascent to the gloomy state of the nation in the events Oshinowo narrates, which, indeed, are not palatable as a distinct national image. However, some compositions inspire elevated disposition. Consistent with such mood are *Divine Encounter*, *Escape from Sambisa*, *A Place in Oyingbo*, *The Assembly*, *He Watches Over Us*, *Omo Oloja*, etcetera. In these compositions, the tints and shades of yellow secure such vein accompanied with various saturations of the red hue.

In sum, Kolade Oshinowo is an artist, who, having been groomed in quintessential academic tradition at the turning point in Nigeria's art history has remained faithful to its promptings. An artist is, in the terms defined by Theodore Ardon in *Aesthetic Theory*, because such artist never holds out his or her 'nose for what is in the air,' rather, the genuine artist is always prompted by a natural and sincere impulse to engage metaphor initiated in and by society. While the Avant-garde ideology long ago queried the conservative tenets of the academic tradition, it also provided an option in postmodernism and poststructuralism to see in the icon (as a sign), significations that transcend their iconic threshold. Hence, Oshinowo's faithfulness to realism remains a strong style he has always relied upon (as a divination tool) to speak to the human conscience. Particularly, in this exhibition, he has cleverly, in developing individual characterisations in his single figures, returned their symbolisation to the crowd where it belongs; a depravity that gives this milieu its aftertaste and our collective guilt. Indeed every age will always locate its spirit in the work of art.

Frank A. O. Ugiomoh PhD

Prince Yemisi Shyllon Professor of Fine Art and Design, Professor of History of Art and Theory and Director, Jonathan Adadgogo Green School of Photography, University of Port Harcourt, Port Harcourt, Nigeria.

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Let Them Grow, Mixed Media, 122 X 61, 2016



Tears From Sambisa - Original Conception, Acrylic, 41 X 46, 2016

FRANK UGIOMOH WITH KOLADE OSHINOWO

FU: An uncanny approach to crowd depiction in your compositions is legendary. What informs this and what is (are) your influence(s)?

Is the characterization above I associate with your work historical or have you a fondness for crowd depiction? What is the thrill?

KO: No doubt I have a passion and fondness for crowd depiction in my compositions. I am always inspired and stimulated by events that involves the crowd such as political campaigns or protest rallies, religious crusades and gatherings, festivals and carnivals, large open markets etc. I love observing people as they bond together during these periods. I particularly like the mass movement of people and colours in the market place. Although there are unexpected challenges that sometimes develop in terms of crowd control in the process of painting, I am always thrilled by the outcome.

It is an aspect of my work that I started to explore as an art student in Zaria. Over the years, I have tried to restructure the composition from the normal eye level to bird's eye view by deliberately elevating the middle and background of the picture plain in order to accommodate more people and enhance the visual impact of the painting. I am also exploring what I call a theme within a theme; that is, a not-so-obvious theme embedded in another related theme such as 'Omo oloja' which a portrait of a woman within the market or 'We are Nigerians' showing faces of children in an IDP camp.

FU: Your single figures are realistically detailed. Do you have a philosophical perspective that governs your perception as an artist?

KO: In my single figure paintings, as a rule, there must be an aspect of the figure that has attracted me, which I will very much like to focus on and highlight in the painting. It could be the character of the figure, the costume and accessories used or even the dramatic effect of light on the figure.

I generally respond to stimulus arising from my experiences whether visual, spiritual, emotional or physical while interrogating social, political, economic, cultural or environmental issues. This is the platform upon which my work is based.

FU: The contemporary vogue has a tendency to diminish the impact or overt realism in the visual arts and realistic art is your forte. How do you locate yourself within contemporary trends?

KO: When I was growing up the realization that I possess a God given talent to draw and paint; my contact with works of renowned realistic artists at the time encouraged me to decide on art as a profession against my father's severe opposition. I have always stated that if while I was growing up certain works I see now being classified as art was all I saw, I probably would not have wanted to be in the art profession. Good draftsmanship, excellent use of colour, composition and originality are the platforms upon which my art is hinged. Quality, creativity and passion are essential ingredients in my art. For me, any art work that is lacking in all that I have listed will be superficial.

One should always bear in mind that because a work is realistic does not make it good. Just as there are good abstract works; there are bad ones. The same holds for installation art, photography or any other art form for that matter.

FU: While studying at Zaria as far back as 1968, who were your mentors?
Which of your protégées at Yaba College of Technology while you taught there can be associated with your kind of artistic personality?

KO: As an art student in Zaria I was challenged by the high standard of work done by some outstanding past students and I was passionately driven by a desire to equal or even surpass their standard. Fortunately I had some serious and dedicated lecturers like Professor Charles Argent, Mrs Etso Ugbodaga-Ngu, Messrs. Mike Tailor and Clary Nelson-Cole. These are people who helped me a great deal in laying the foundation upon which my practice is built today. Considering that I spent thirty four years of full time teaching at Yaba College Technology my protégées are numerous in Nigeria and in the diaspora. I will not like to mention names here in order to avoid exclusion accusation.

FU: What do your collectors hold as their lure to your work?

KO: I don't really know what lures the collectors to my work but I thank them for their appreciation. All I know is that whatever art work I do, it is from the heart; not just from the hand and the brain. Art is a process and a product. The process for me is always very important, painstaking and very crucial. It is similar to childbirth in terms of conception to delivery. When I am done with my work and it is signed; as far as I am concerned any opinion thereafter is indeed very secondary.

FU: What has forty four years of professional practice taught you?

KO: Forty four years of professional practice has taught me that, God willing, the best is yet to come.



Lone Umbrella, Oil, 41 X 33, 2015

KOLADE OSHINOWO'S CHANGING TIMES''

Philip O. Gushem

INTRODUCTION

In June, 1985 at the National Museum, Jos, I for the first time met the man, Kolade Adekunle Oshinowo, while on a touring exhibition, titled "My people". I then introduced myself to him as an undergraduate student of Fine Arts at his Alma-Mata, Department of Fine Arts, Ahmadu Bello University, Zaria. Through him, I got the first exhibition catalogue in my life for free. This gift of a catalogue by Oshinowo was a source of inspiration to me and it aided me in my career as a painter. It never occurred to me that a time will come when I will meet Oshinowo again and to even embark in a doctoral research on his paintings.

From the study of Oshinowo's paintings which I embarked upon, covering the period 1986-2006, the studies affirm claims by some authors on Oshinowo, as a creative colossus. This is adequately manifested through the great masterpieces that continually come out of his studio. The genesis of Oshinowo's artistic development was confronted with opposition from his father, who gave him no encouragement. His ability to discover himself early enough and his obsession with creativity, his desire to keep creating, that is insatiable are among the factors that enabled him to excel in his chosen profession. The painter's active involvement in Art practice, i.e. serious engagement with studio involving the production of commissioned works and exhibiting at the same time, his wide acceptance with the ability to handle subject matter from nature in several techniques and styles to his ability to communicate with his audience in simple language they understand, are factors that aid Oshinowo in changing our time.

Kolade Adekunle Oshinowo alongside other numerous modern Nigerian Artists continue to be on an envious development in various ways, to meet the challenges of our time. Different subject matters of contemporary relevance and artistic styles cum-radical approaches to the use of both conventional and unconventional media continue to feature in the art. It is clear today that these modern Nigerian artists have done well in transforming the Nigerian Art. Through this development, new innovations that contribute towards reshaping and redefining our art are witnessed today. This is a positive development brought about by the artists, but with nothing much written on them. This therefore will continue to create a gap in documentation. Exhibitions by artists are usually complimented by brochures, catalogues and journal publications in our tertiary institutions for the purpose of promotion only. Gushem (2011) posits that Art can be one of the effective instruments used for addressing issues. Apart from the aesthetic qualities in art, there is the power of motivation inherent in art. Dike (2014) averts that Oshinowo exposes through his works of Art the fads and foibles in our society, he as well highlights our hope and inspirations. This is as a result of his belief in the power of communication and to communicate he does in a very "powerful way".

Out of concern for the preservation of the Nation's heritage, the painter, Kolade Oshinowo, since graduating from Ahmadu Bello University, Zaria, in 1972 embarked on a personal creative mission of translating thoughts into visual symbols that are most impressive. Through this course, he has produced numerous paintings all of which contribute a masterful and dynamic narrative about the Nigerian condition.

Kolade Oshinowo has through the changing time found styles that rhyme with all that he believes in. This allows him a wide room to propound the philosophy of his life being controlled by his creative zeal. His philosophy on Art as noted by Noserime (1998) is based on a lineage of the basic philosophy of the Zaria revolutionaries. This is something that has projected him as a painter who not only reacts to his immediate cultures but also recognizes the dynamism of other world cultures.

Whenever Oshinowo sets out for a show, he comes up with new innovations that always contribute towards changing Nigeria's modern Art scene. This also affirms him as a creative colossus. Gushem (2011) posits that over the years, Oshinowo has consistently produced engaging works, drawing the viewer in as a participant rather than an admirer. His paintings according to Ogunsanya (2004) engages the world around him by communicating that indeed "Art is life". As a modern Nigerian artist, he is an exposed painter who knows the necessary idioms of Art making in terms of media and techniques. This is something that qualifies him to be one among numerous modern Nigerian artists who have contributed towards the diversification and changing of modern Nigerian art in our time.

About Changing Times

It is vivid through the artist's exhibits in "Changing Times", that Oshinowo is still and will continue to preserve and will record more of our sense of dignity as a people. He made use of various painting media to express himself on wide range of subject matters that ranges from, social, political, economic, religious, environmental and cultural; having subliminal messages that require ardent attention.

Recently Oshinowo, with his drive of innovation, alongside the use of materials, style, forms, space and shapes moved into a new painting order, which Oloidi (2012) describes as "From waste to Art". Oloidi sees and describes Oshinowo's innovation in this direction as a celebration of visual boredom or formal monotony. Through the exhibits in "Changing Times", Oloidi's view is affirmed, that... "Oshinowo's works have an all-round technical and artistic uniqueness, a methodical and laborious synthesis of materials, motifs and patterns". His ability to explore with fabric waste materials collected from tailors and other sources enabled him to recycle waste, and to create aesthetics. Some of the figures and objects in his paintings appear bright against a dark background; while others appear dark against light background; with static and dramatic effects in the individual works.

Compositional Format

Kolade Oshinowo's paintings on display in this show can be categorized as follows: works under the circular format, triangular format, inverted triangle, horizontal coordinates, the zigzag and vertical axis. Under the circular format works such as "Tears from Sambisa" original composition (2016), "Tears from Sambisa" (2016) and the composition titled "Internally Displaced People II" (2015). In these three compositions, Oshinowo captures his concepts on two picture planes. The works are compositions rendered on circular-like shape and super imposed on a rectangular picture surface.

These three compositions are characterized by rendition of forms in a cluster manner, and the use of visual and tactile textures. In this composition that relates to the Chibok girls incidence, Oshinowo takes into cognizance the environment within which the girls found themselves. The environment became part of the thought process that guided the compositional arrangements.

His Sambisa series compositions are works that are of sociological relevance; they are works of Art with effect on the people as a process, which can be observed all through history. The sociology of knowledge, looking at ideas; ideologies and all the substantial foundations of thought and feeling are manifested in the Sambisa series.

The compositions are a substantial foundation of thought and feeling which appear as a social force having effect in society. Also, the two works developed a new "image" of Art similar to the image we build in our minds of social phenomena. The paintings in relationship to the society are disturbing to members of the Chibok girls and to the life of man in general. It is observed that Kolade Oshinowo, in his circular shape



Tears From Sambisa, Acrylic, 124 X 123, 2016

compositions, further explores the shape of the umbrella when spread out by placing it within his usual square or rectangular format, thereby creating two picture planes.

The composition titled "Survival", (2016) can be categorized under his triangular format series. The painting portrays a lone female trader sleeping on duty. Here, the trader deprived herself of the comfort of sleeping on the bed at home to be in the market to sell her fruits. This probably, is to make ends meet, in her bid to survive. The painting like others in his Market Scene series is about daily struggle and tussles (Cultural and biological) that most Nigerian women go through to earn a living in the face of plenty. Also, the painting reveals that at moments like this, survival is paramount, no pretense.

The artist's desire to document our present time could have inspired Oshinowo to paint survival. The composition "Survival" is rendered in circular shape designs, and has limited depths being suggested within the picture plane. Emphasis is placed on the lone figure and the fruits. The calm and still pose of the figure portray her in a static, lifeless and sleeping mood. Oshinowo's command of space, through organization and use of soft lines are among factors that affirm his peculiarity of style.

Oshinowo's interest in the activities of people involving movement presaged his painting, titled, "Escape from Sambisa II", (2015) is an example of his work that falls under his "Zigzag format". The painting depicts young girls that were abducted by the insurgents moving out of Sambisa forest in their bid to escape to safety. The girls in this particular composition are depicted coming out of the picture plane, with dynamic expressions on their faces thus, making the composition successful and very much related to the theme.

In this composition, Oshinowo is in line with the impressionist painters, by the technique used in painting incidence of modern life. The contrast of yellow line in the fore and mid ground against the massive trees with dark green foliage, tall grasses and dull blue sky portrays an illusion of thick forest. In modeling his figures, Oshinowo focused on the highest and lowest values, eliminating or giving less attention to transitional tones. In this particular painting, Oshinowo's concern is very much rooted in the present.



Survival Acrylic & Oil, 101 X 70, 2016

Among the paintings under vertical axis-format in “Changing Times” are: “Vanity” (2015), “Return to Oyingbo” (2015), “Prayer for Chibok Girls” (2016) and “Ancestral Masquerade”, (2014).

Oshinowo's composition titled “Ancestral Masquerade”, like the others in his masquerade series are the artist's effort at looking at African ancestral past, with particular reference to the belief of the fore-fathers in life after death. Masquerades in the African society are embodiments of the spirits of the departed ancestors, who visit the living on ceremonial occasions. Usually, the disguised figure in the form of masquerade gives an expression of being a bond between a group of people and their ancestors. It is also an embodiment of tradition that guarantees the continuity of a hallowed tradition. In an interview with Oshinowo in 2010, in Lagos, the artist traced the creation of one among his masquerade series, he produced in 1990 and others, his early contact with shrine activities at Agbeni in Ibadan through errand running.

The artist successfully defines his focus in the work titled “Ancestral Masquerade”. It is an elongated and frontal pose using charcoal on tea- coffee stained paper. His love for tradition and awareness of the importance of African traditional Art in the evolution of contemporary Art is a factor that motivated him into creating works under his masquerade series.

The work titled “Prayer for Chibok Girls”, rendered in charcoal on coffee stained paper, is a work that is clearly related to other compositions, titled “Prayer for Nigeria” (2004) Oil/Acrylic/Canvas; “Divine Intervention” (2006) and “We Pray”, (2006). In these works, Oshinowo mirrors the African society, where every problem is placed before God for solution. The relevance of prayers for the Chibok Girls and for the nation becomes paramount. The work is typical of Oshinowo's style-elongation of the forms. The success of the composition “Prayer for Chibok Girls” is based on the artist's ability to capture the figure in a prayer mood.

Under Oshinowo's paintings that are categorized as being horizontal format are mostly works that relate to our environment. For example, under this group in “Changing Times”, include: “We are Nigerians”, a mixed media work, with a dimension of about 61 X 96 cm, painted in 2010. “Village Sunset” executed using oil, with a dimension of about 25 X 38 cm, in 2015; and “Home at Last” a composition with a dimension of about 41 X 5cm produced using oil, in the year 2016. His composition titled “We Are Nigerians” can be classified under his organic aerial clustering. Here Oshinowo uses various pigments to depict the crowd in units that result in a cluster of masses. Within the clustered masses, he successfully super imposed portraiture of male and female forms, rendered in frontal and side profiles. The unit representing clustered masses is what Oshinowo's creativity utilized to define the facial forms in the portraits.



Ancestral Masquerade, Charcoal, 64 X 24, 2014

This particular composition “We are Nigerians”, very much relates to his composition titled, “Mother and Child”, (2004) in terms of technique. “Mother and Child”, is a composition executed in Oil/Acrylic on Canvas with a dimension of about 91 X 121 cm. Oshinowo portrays huge crowd of people clustered at a bus stop. Within the painting, he super imposed the mother and child, on the huge crowd by means of linear rendition of the figures using dark shades that form part of the composition.

The painting titled “Sunset at Emure” a work with a dimension of about 38 X 31 cm produced in the year 2015, can be categorized under Oshinowo's inverted triangle compositional format. It is a work that can be seen as one among his series that reflects Nigerian rural areas. Captivated by the soothing and restful calm of villages, Oshinowo has produced numerous scenes that vividly portray the ambience of rural life; of special interest to the artist are the economic activities of some villages as shown in his market scene series. For the purpose of this particular composition “Sunset at Emure”, the artist employs what could best be described as “Impressionist naturalism”, the painter achieved in this work a peaceful soothing sunset condition, derived from his choice of colour. Depth is achieved through the use of colour perspective, by use of tints at the horizon against shades on upper part of the picture plane. The rendition of trees is successful, as they appear under a natural sunset condition. The illusion of depth is achieved on the ground by the introduction of the fore, mid and hind grounds. The figures in the composition are typical of Oshinowo's multiple figure compositions, which appear less detailed and “Stuck” to the ground.

Analysis of Selected Works

Oshinowo's female figure paintings that are portraiture, like “Vanity (mixed media)” “Celebrity” (2015) (mixed media) 2014 “At the Festival” (mixed media) (2015) among others, are compositions in line with his fabric paintings that featured in his exhibition titled “Silhouette” in 2012. The appearance of these works in “Changing Times” could still be a continuation of his celebration of fabrics. The handling of “Vanity” and others in the series suggests that the paintings are making statements on fashion.

In the composition “Vanity”, the artist portrays a tall lady dressed in colourful African traditional attire, portrayed in a three quarter profile view and the body in a side profile. This particular pose, is what he utilized in capturing most of his female portraits on display. The pains taken by Oshinowo in using visual narrative to explore gesture and moods is commendable. The painting in his series of mixed media portrays typical African ladies, characterized by both conventional and unconventional media. In the composition, “Vanity” (mixed media); Oshinowo captures the lady with an elongated neck staring into the beholders' eyes in a calm mood. The rendition of the figure is typical of Oshinowo's style of elongation. Among qualities that can haunt the viewer, registering the figure in his/her mind, long after seeing the painting is, the elongated and still neck, the robust cheek, the head gear and light makeup



Vanity, Mixed Media, 97 X 66, 2015

In his portraiture titled "Celebrity", the lady appears to have a solid and elegant look. Also, the painting synthesizes the mood, pride and nature of an African female celebrity. Oshinowo uses symbols and images that are credible and accessible to his viewers, to depict a typical Nigerian setting. "Home at Last", "Village Sunset", "Sunset at Emure" and "Somewhere in Emure" among others. In the series are works that vividly portray the ambience of rural life. Of interest to the artist are the economic activities of some villages as shown in the aforementioned works. His rendition here is so much successful, for the calm pose of the paintings is typical of rural settlements.

Paintings that can be seen as cultural re-visitation are works that reflect our traditions and the epoch. A closer look into his paintings affirms culture being part of Oshinowo. His art is never devoid of traditional recourse. His painting "Ancestral Masquerade" and "Mask" are works that relate to our traditions. In these works and others previously produced- Masquerade II and Masquerade III (2005), Oshinowo's awareness of the importance of our culture in the evolution of modern Nigerian Art is revealed. Also, it emphasizes how important our culture is for the present time.

Oshinowo's interest for Oyingbo made him not tired of exploring this place always. He has a number of paintings to his credit that relates to Oyingbo. Among them are Oyingbo (2004), Oyingbo I (2006) and the current picture exhibited "Return to Oyingbo" (2015). Interestingly, all paintings in this series are rendered in warm vibrant colours and usually contain circular forms. These circular forms can be interpreted as a symbol of protection from hazardous weather conditioning. His Oyingbo series are seen as works that bear true attestation of Oshinowo's feelings towards man, who he considers very important. Oshinowo (2007) observes that...

My form of art has to do with people I relate and respond to things that are within my immediate environment, people inspire me a great deal. So I would say that man is actually the center of my art especially within my locality.

In the composition "Return to Oyingbo", like others in the series, Oshinowo captures a market scene from an aerial view, using his multiple figure composition approach in which forms appear "stuck" into the ground. Here also, some of the figures are under protection of umbrellas, while some are not. One can observe a huge crowd of people clustered together in an open space, engaged in various business transactions in a market place.

His compositions, "Iya Oyinbo's Kitchen" (2015), "Survival" (2016), "Hair Plaiting" (2016), and "Youth Wing Conference" (2016) are typical of his works that dwell on his desire to be consistent in using genre sensations, to buttress the socio-cultural values of his society. In his compositions, he narrates the experiences of Nigerian women in daily struggle and tussles go to earn a living in the face of plenty. The paintings reveal that at moments like this, when survival is paramount, there is no preference. In the composition "Iya Oyinbo's Kitchen" (Mother's Kitchen) Oshinowo captures the mother that appears well fed sited in the central part of the composition overseeing her service girls at work.

Conclusion

Kolade Oshinowo's success as a painter is based on his philosophy which he has been evolving since 1972, when he graduated from Ahmadu Bello University, Zaria. Among these philosophies are his belief in art as a calling, which demands total dedication, honesty and loyalty; second, derivation of his inspiration from traditional Nigerian art and his milieu and third, hard work.

His paintings portray his ability to use simple idioms and imagery that are self-exploratory, captivating and responsive. Also, his art in its entirety will never reach a point of boredom, since he continues to express original thoughts, feelings and experience that are inseparable from their ever unfolding environment and dynamic societies. As a noble artist, his constant aim is quality. His creations are the cause of changing times in modern Nigerian Art.

Oshinowo is an artist that emphasizes the material in Art form, which stresses or serves as the mirror through which his spirit of ingenuity and enterprise are seen and appreciated. This is worth protecting. The discovery of images that serve as eye opener for artists to explore their surroundings; the opening of a vista of new possibilities in the world of art and his venture into educating artists of his discoveries at workshops are attributes that made him to be widely described as a prolific painter of note and repute, who has exhibited his works widely overtime. Also, these attributes, are what assisted Oshinowo in "Changing Times"

Philip O. Gushem PhD
Department of Fine Arts,
Ahmadu Bello University, Zaria

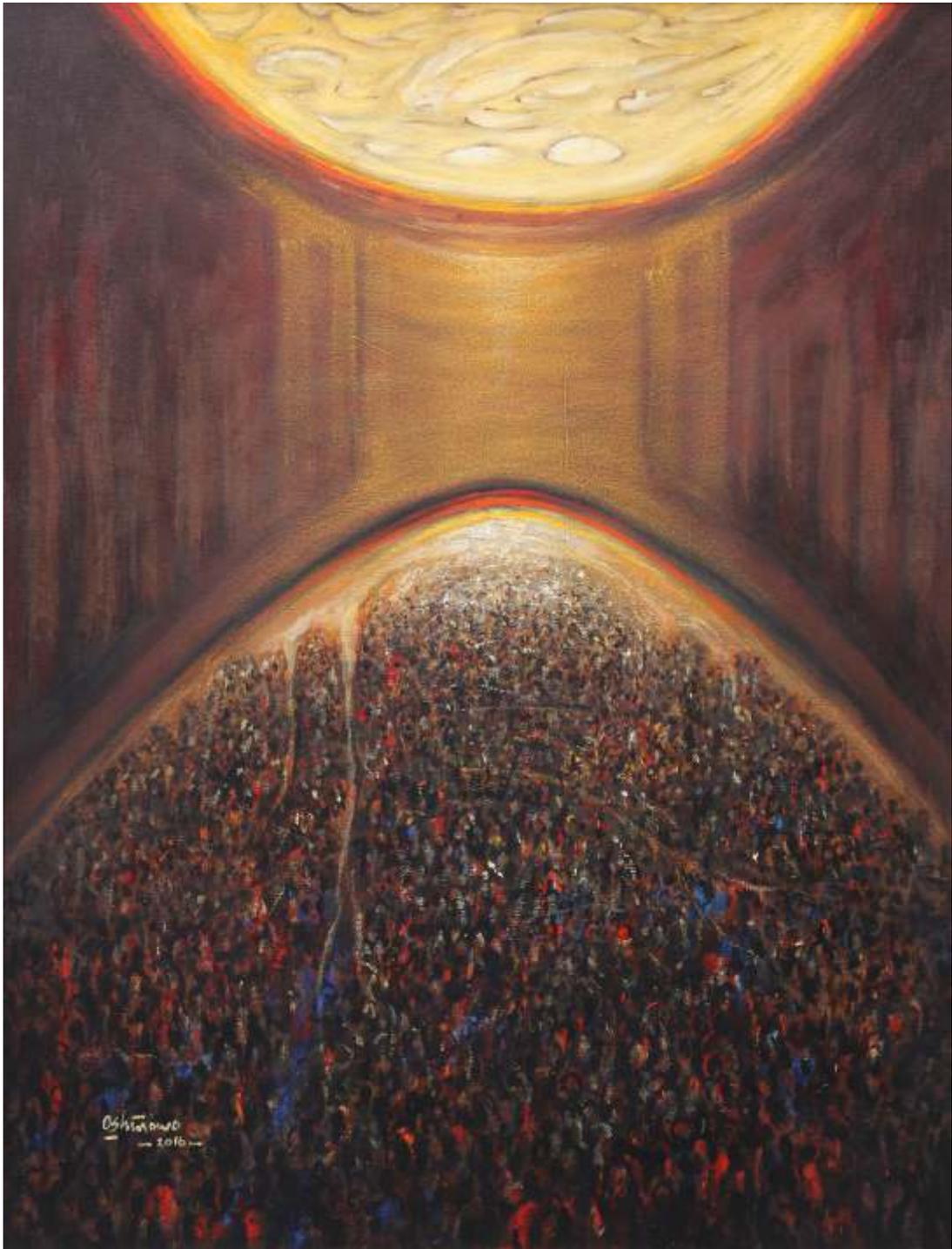
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Nosorime, R. (2000). Audacity in Lyrical Expressions: In Memories. An Exhibition Catalogue of Kolade Oshinowo. Gallery ,Yaba College of technology

Ogunsanya, (2004). "Land of Promise": An Exhibition Catalogue of Kolade Oshinowo

Oloidi, O. (2012). From waste to Art: Oshinowo's New Painting Order in Kolade Oshinowo "Silhouette" Exhibition catalogue



Divine Encounter, Acrylic, 125 X 94.5, 2016



Brothers, Acrylic, 30 X 36, 2016



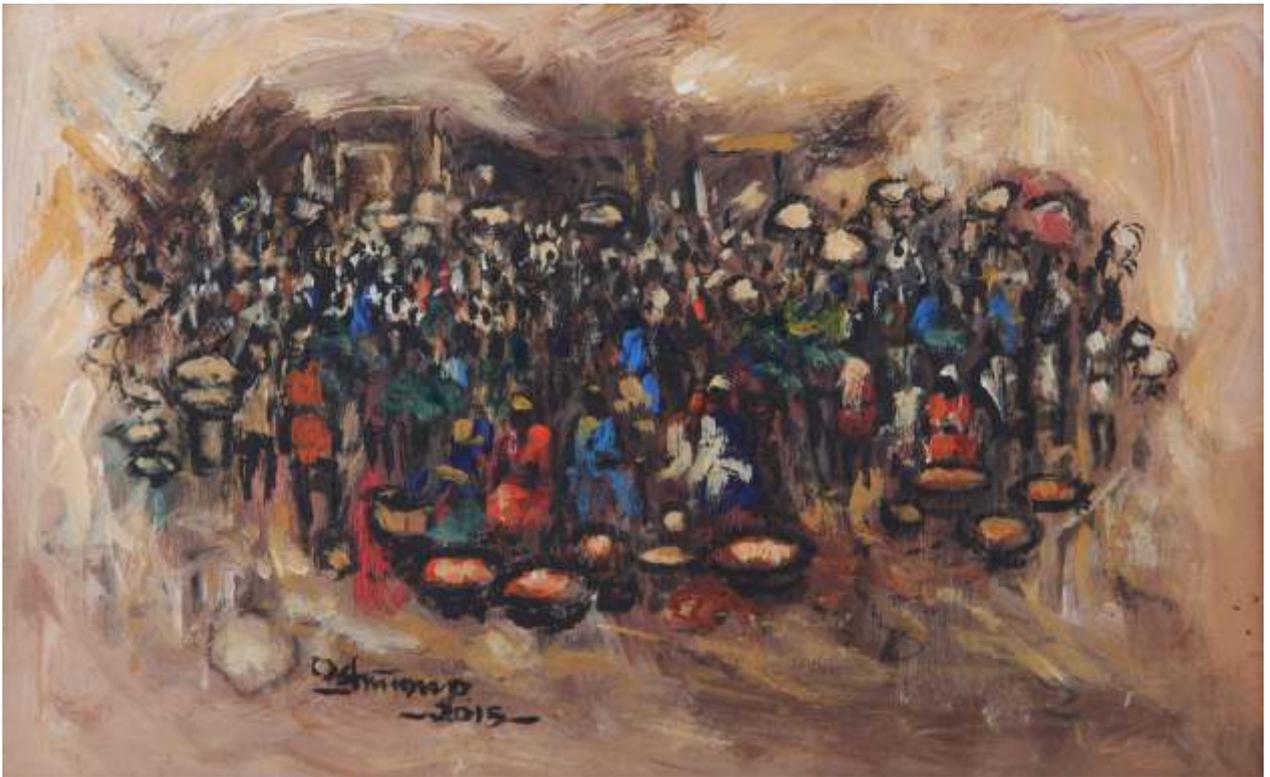
Escape From Sambisa II, Acrylic-Oil, 89 X 102, 2015



Return To Oyingbo, Acrylic & Oil, 131 X 91, 2015



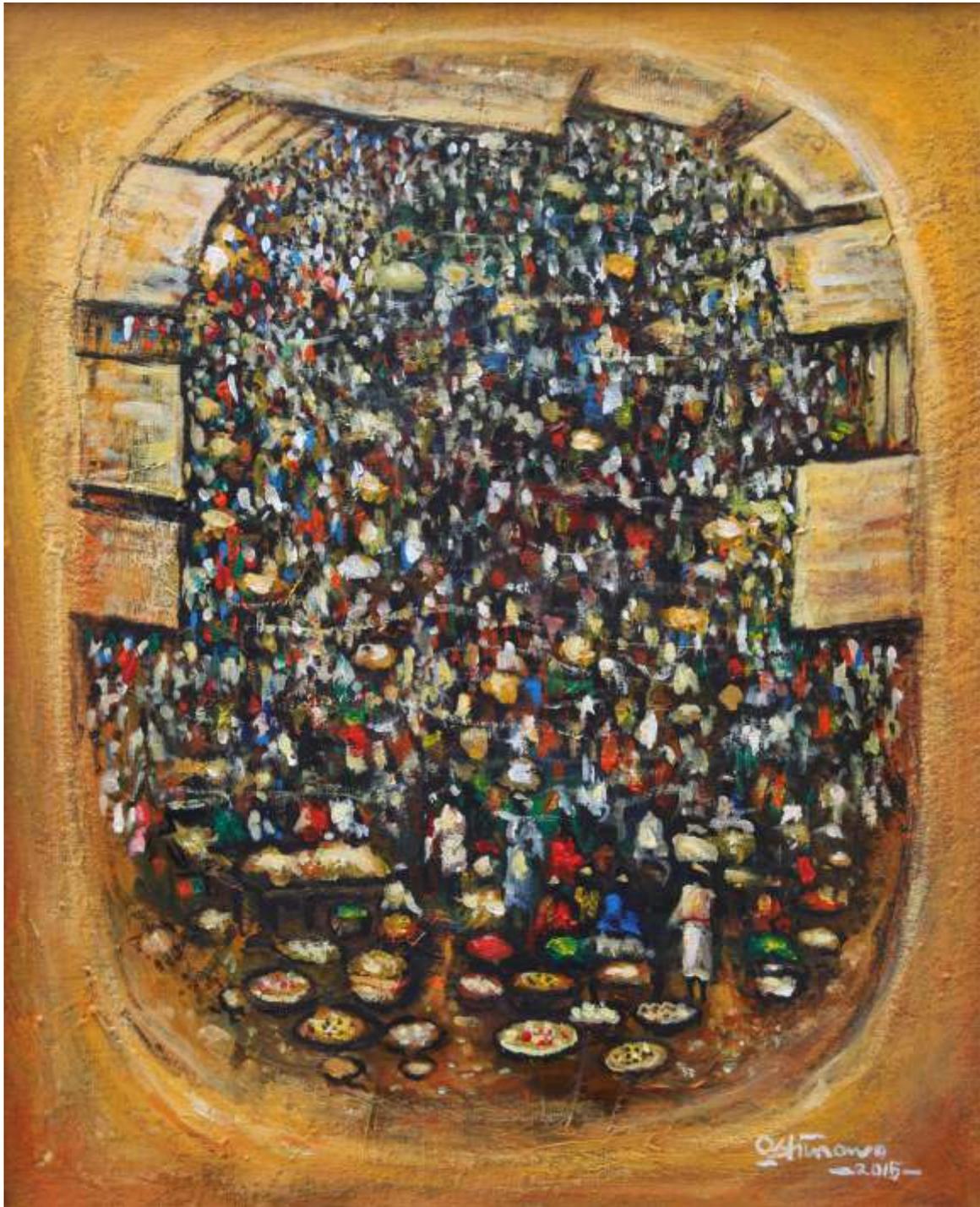
Omo Oloja, Acrylic & Oil, 137 X 92, 2016



Enclosed Market, Oil, 23 X 15, 2015



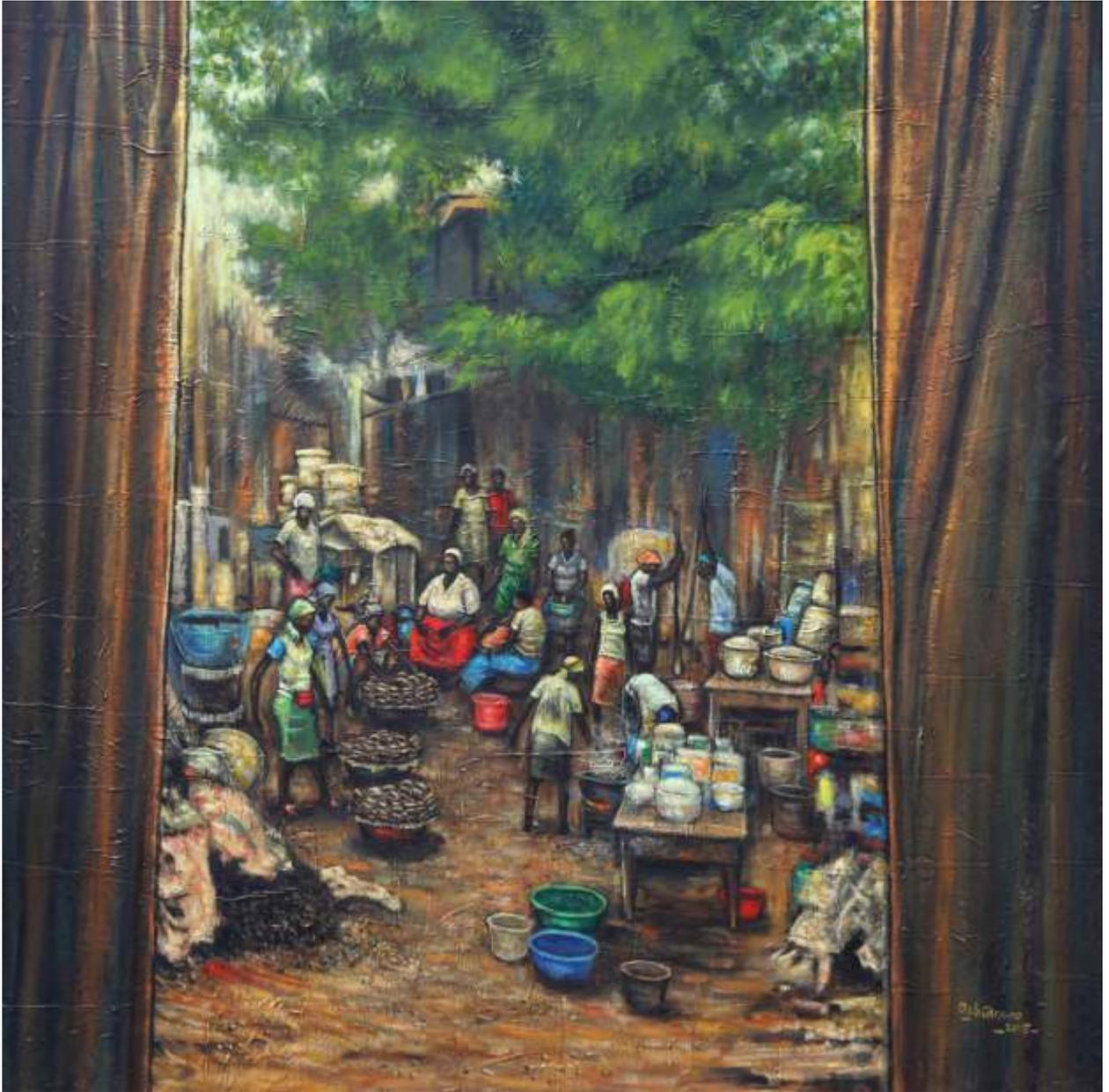
A place in Oyingbo, Oil, 41 X 62, 2015



The Arena, Oil, 40 X 33, 2015



The Assembly, Oil, 46 X 41, 2015



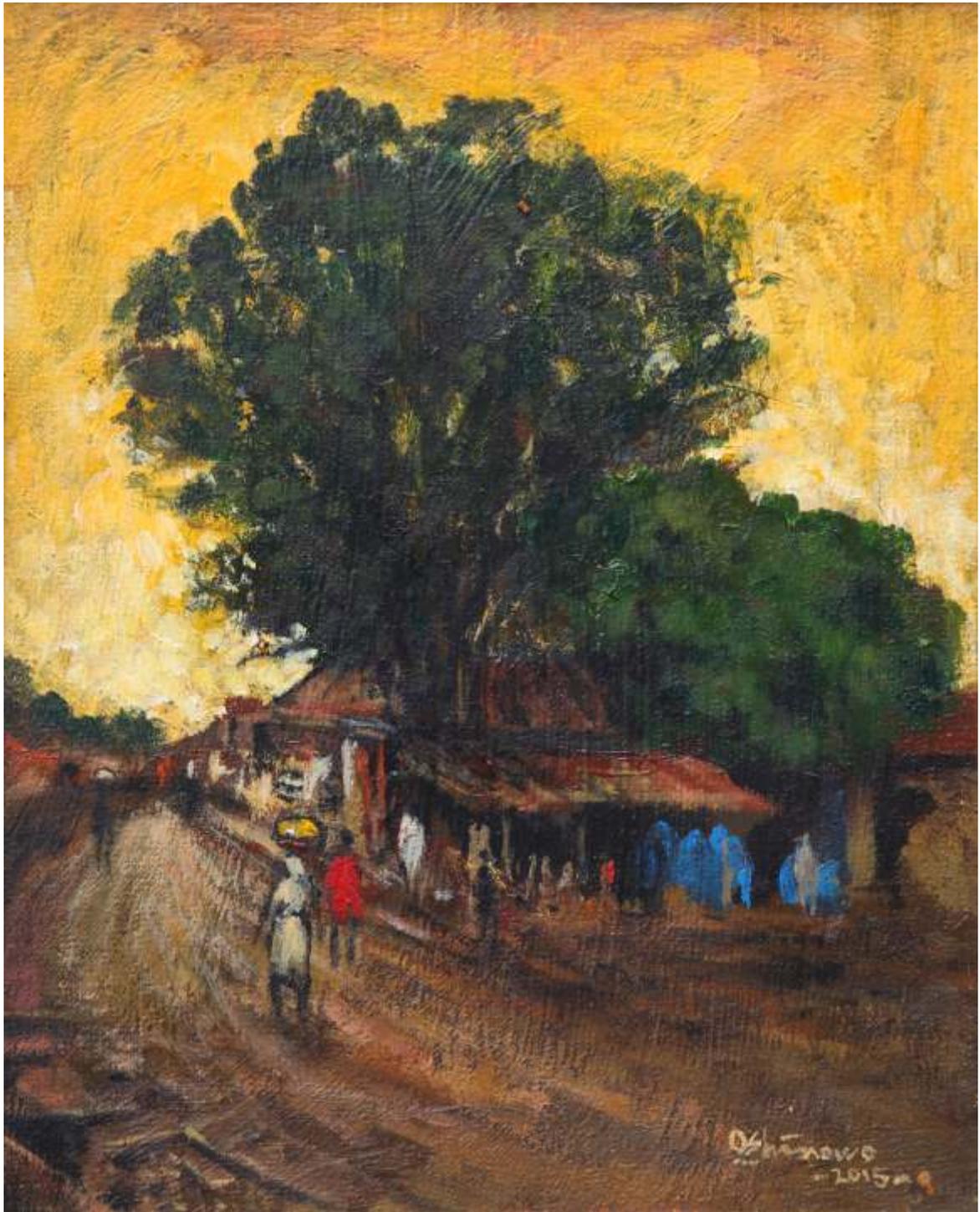
Iya Oyibo's Kitchen, Acrylic & Oil, 152 X 152, 2015



Immigrants, Oil, 38 X 31, 2015



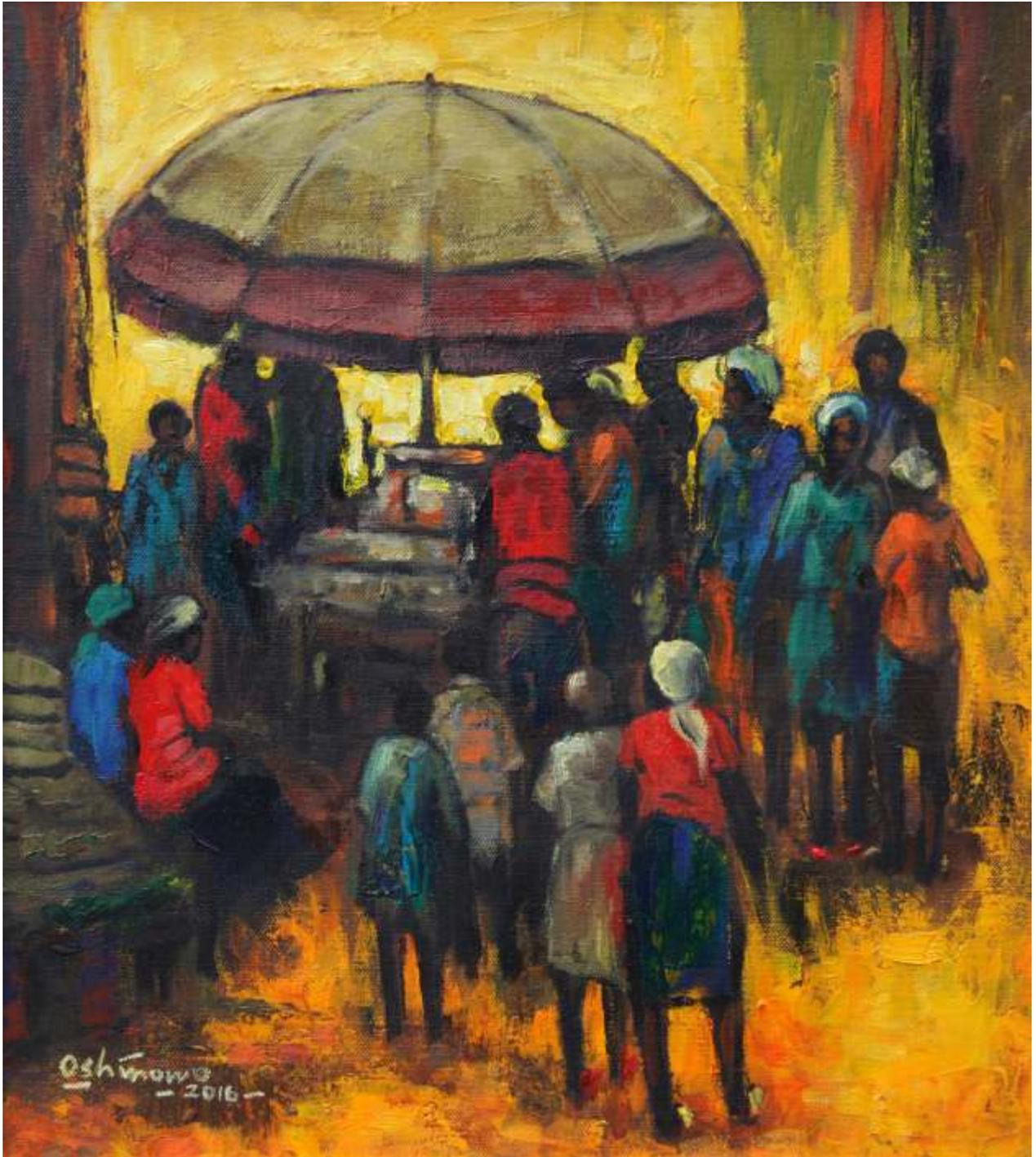
Hairplating, Oil, 98 X 70, 2016



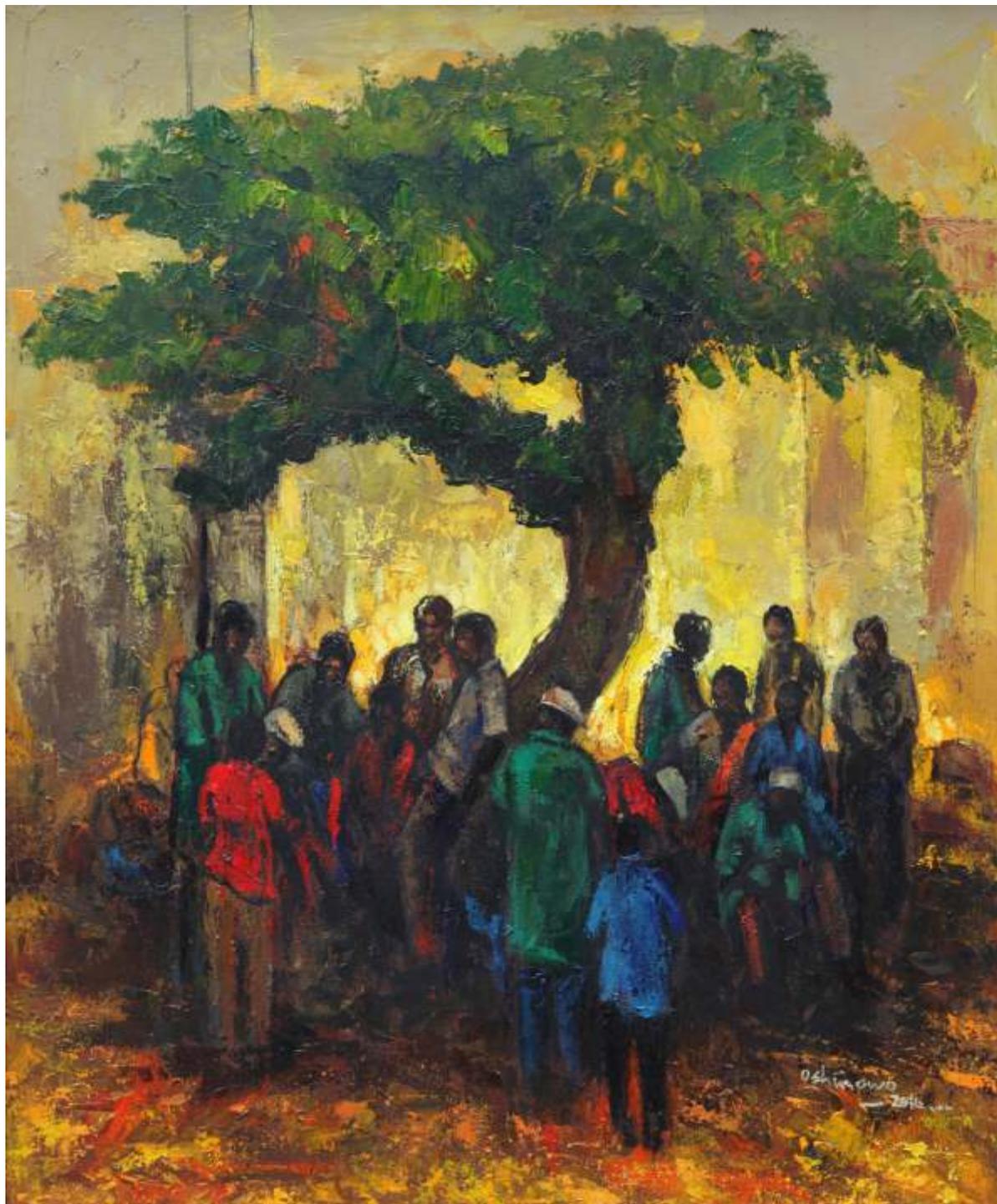
Sunset At Emure, Oil, 38 X 31, 2015



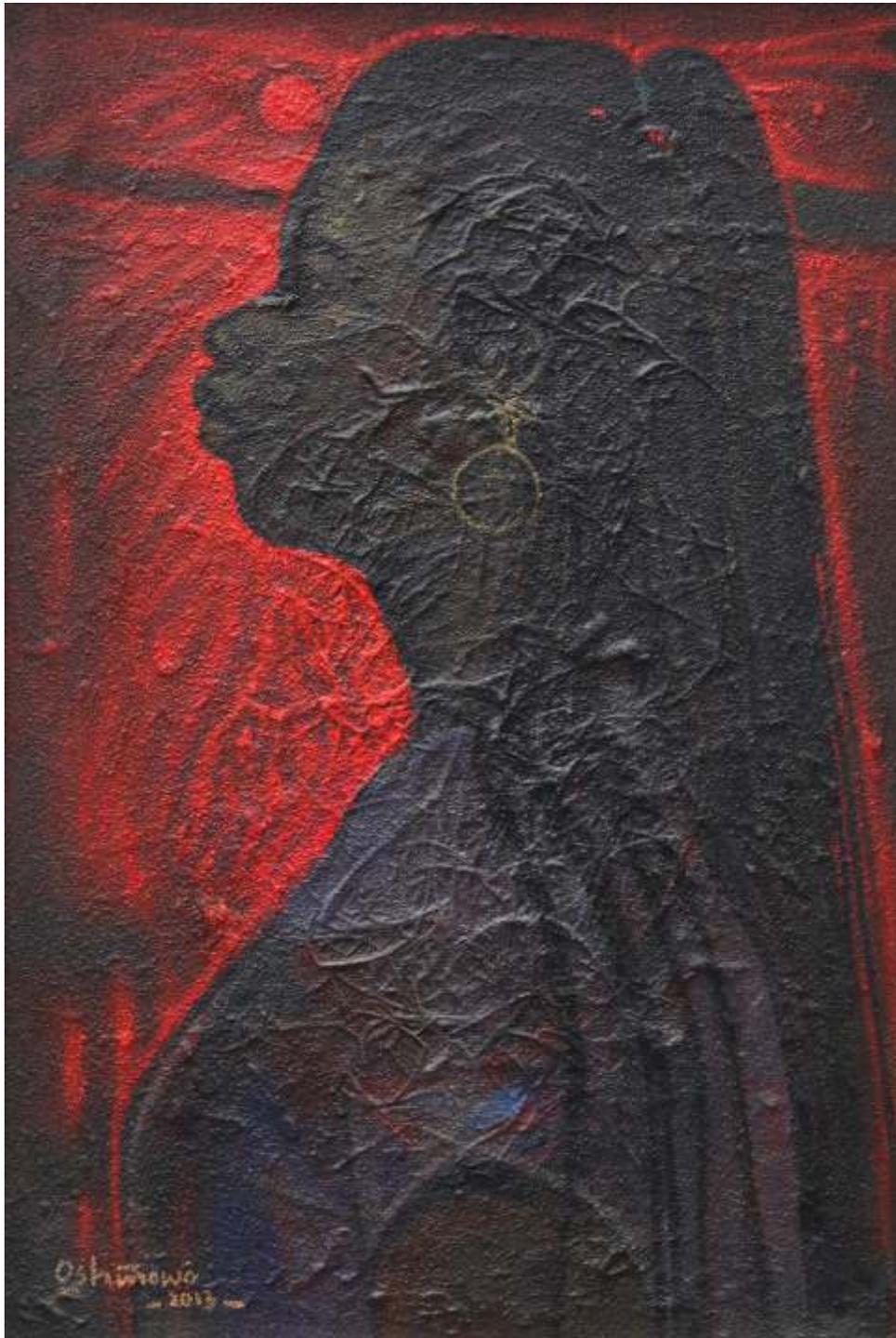
Home At Last, Oil, 41 X 51, 2016



Iya Oni Dundu, Oil, 46 X 41, 2016



No Fuel No Work, Oil 77 X 64, 2016



Braids, Mixed Media, 92 X 61, 2013



Somewhere In Emure, Oil, 30 X 39, 2015



Village Sunset, Oil, 25 X 38, 2015



Home At Last, Oil, 41 X 51, 2016



Spirit Dance, Mixed Media, 80 X 154, 2014



They come from Makoko II, Collage-Acrylic, 27 X 39, 2014



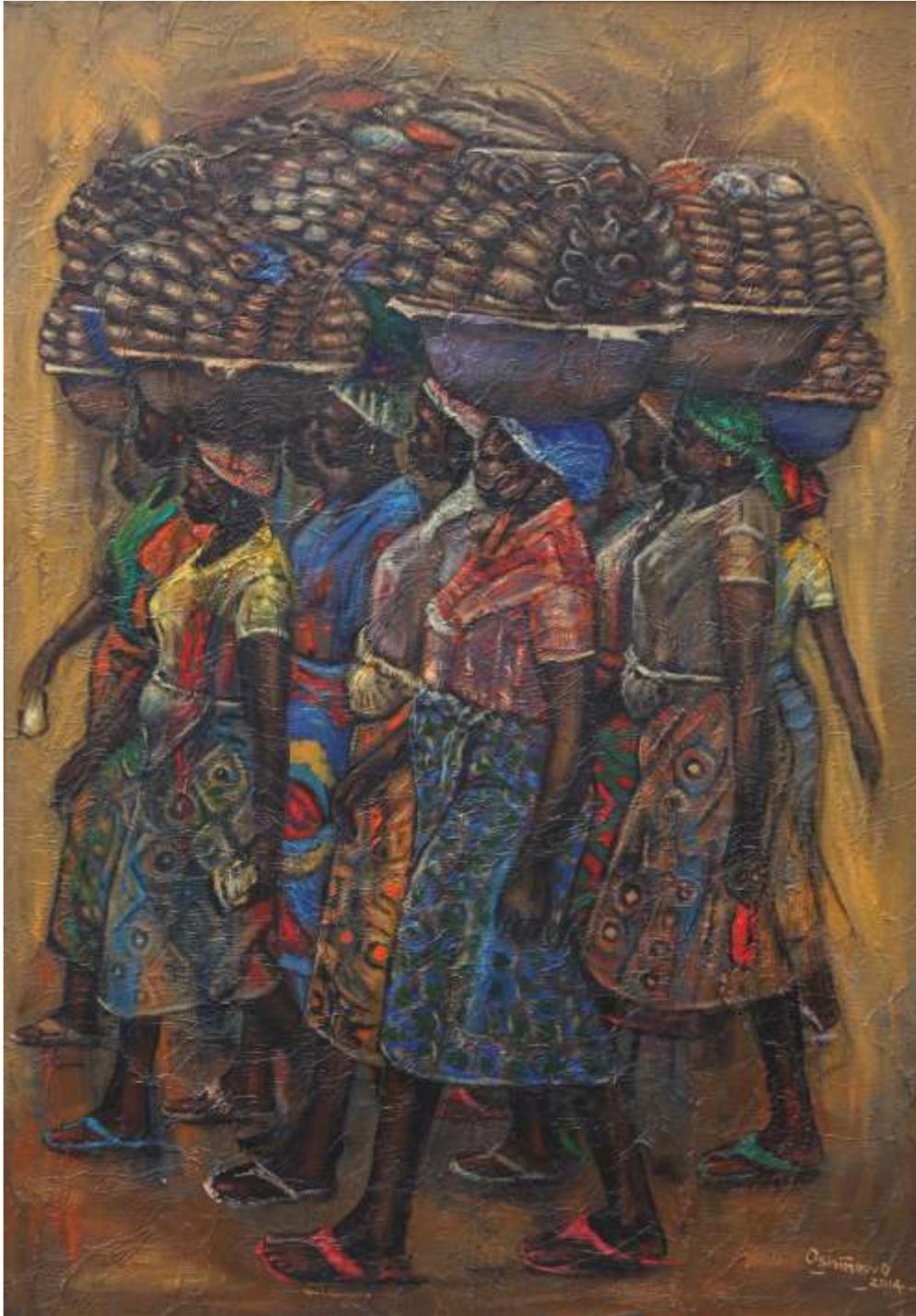
They come from Makoko III, Collage-Acrylic, 27 X 39, 2014



Youth Wing Conference, Oil, 84 X 91, 2016



Neighbourhood Fish Hawkers, Oil, 44 X 59, 2014



They Come From Makoko I, Acrylic-Oil, 131 X 89, 2014



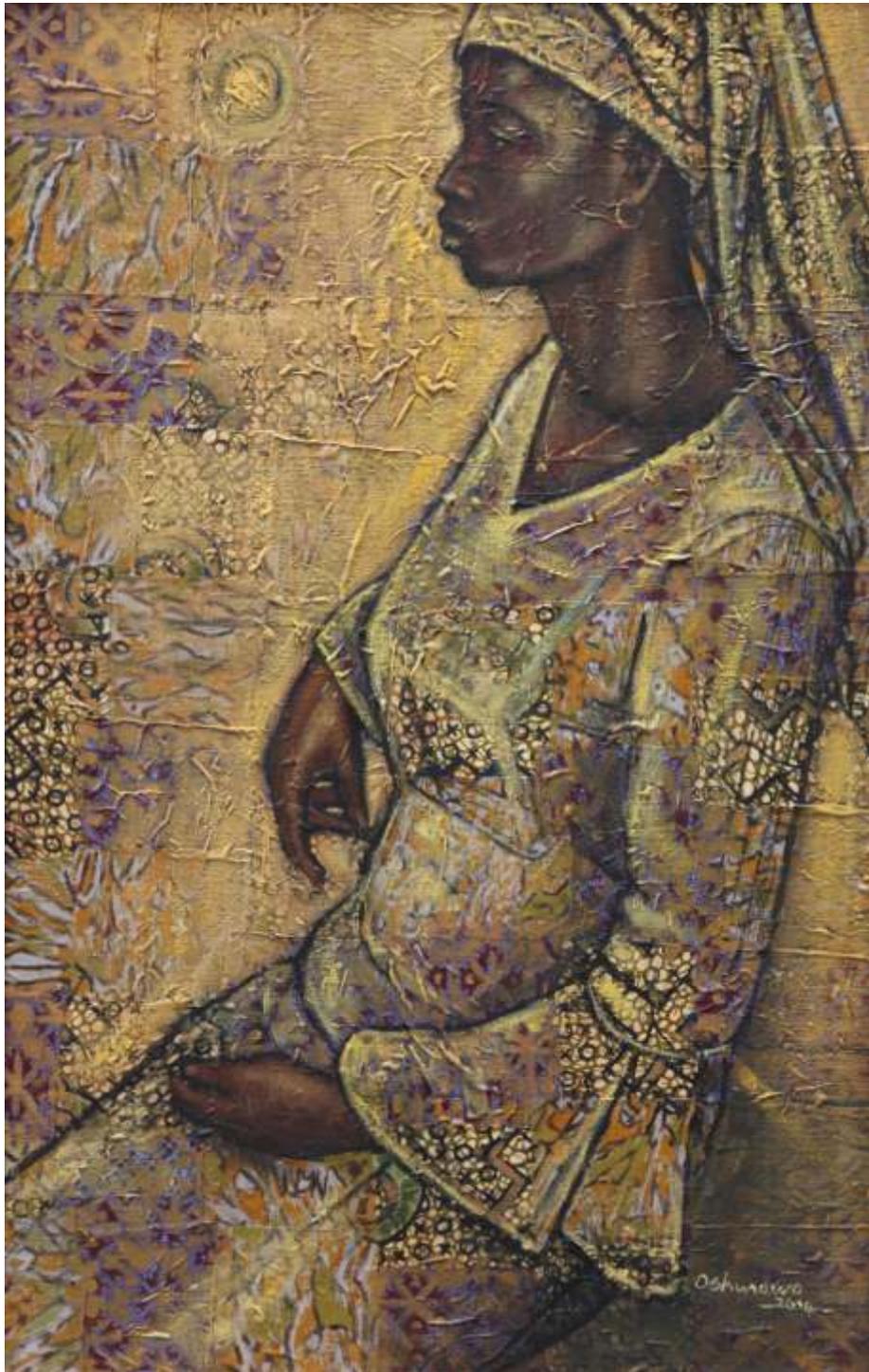
Harmony, Mixed Media, 119 X 131, 2016



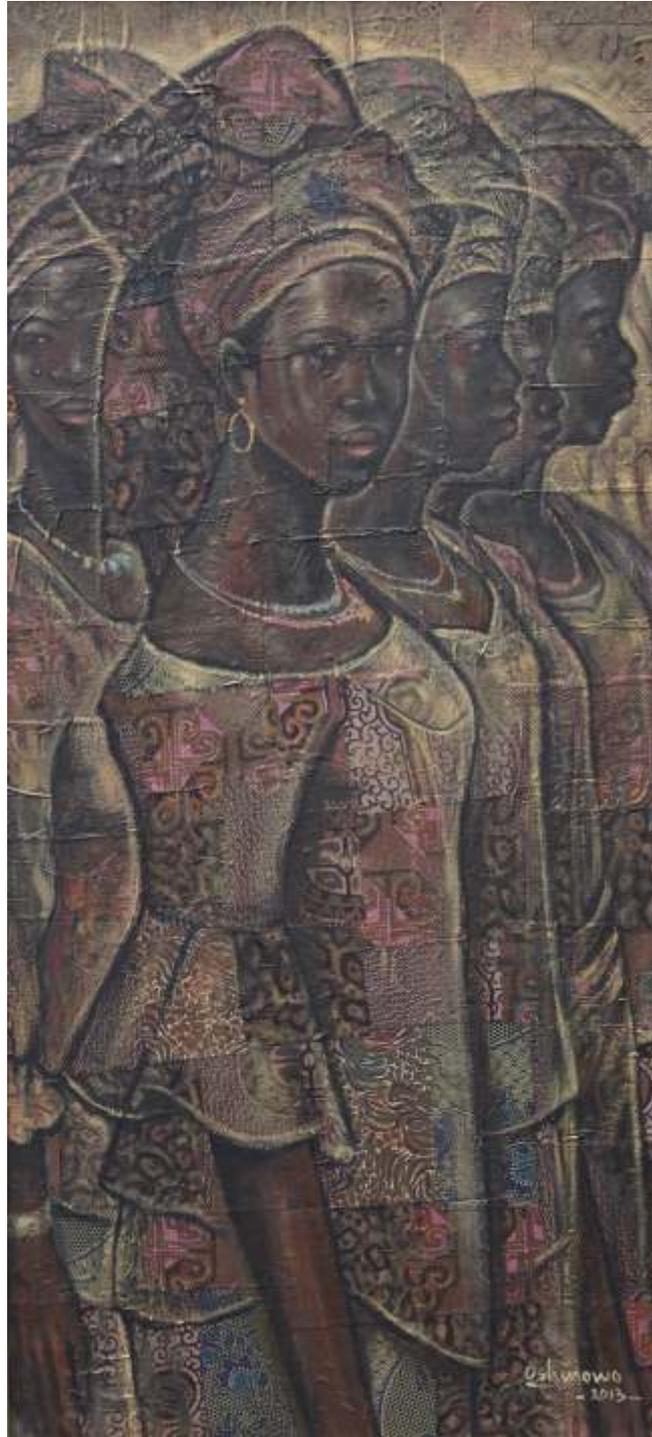
Celebrity, Mixed Media, 64 X 59, 2014



Socialites, Mixed Media, 129 X 89, 2013



Maria, Mixed Media, 105 X 66, 2014



Aso Ebi Series, Mixed Media, 132 X 61, 2013



At the Festival, Mixed Media, 122 X 92, 2015



Wedding Day, Mixed Media, 122 X 122, 2015



Area Boy I, Mixed Media, 122 X 82, 2013



Damsel, Mixed Media, 117 X 41, 2014



Prayer For Chibok Girls, Charcoal, 77 X 32, 2014



Area Boy II, Charcoal, 44 X 30



Girl With Scarf, Charcoal, 34 X 24, 2013



Mystery Form, Charcoal, 49 X 59, 2014



CURRICULUM VITAE

NAME: OSHINOWO, Kolade Adekunle
PLACE OF BIRTH: Ibadan, Nigeria
DATE OF BIRTH: 6th February, 1948
STATE OF ORIGIN: Ikorodu, Lagos state
MARITAL STATUS: Widower. No of children: Three (3)
ADDRESS: 15, Johnson Street, Onike, Yaba, Lagos
PHONE: +234(0)8033037688
E-MAIL: koshinowo@yahoo.com
WEBSITE: www.koladeoshinowo.com.ng

INSTITUTIONS ATTENDED:

I.C.C. Primary School, Ibadan (1954-1960)
Macjob Grammar School, Abeokuta (1961-1963)
Ibadan Grammar School, Ibadan (1964-1966)
Ahmadu Bello University, Zaria (1968-1972)

CERTIFICATES/DEGREE:

West Africa School Certificate, 1966
B.A. Honours Degree in Fine Art (2nd Class Hons. Upper Division) with a specialization in Painting, 1972.

WORKING EXPERIENCE:

Bank clerk, Cooperative Bank of Western Nigeria, Ile Ife (1967-1968).
Lecturer Grade II in Art, King's College Lagos, (1972-1974).
Appointed Assistant Lecturer (Painting) Yaba College of Technology (April 1974).
Appointed Principal Lecturer (Painting) (January 1986)
Appointed Head of Dept, Fine Art (January 1986)
Appointed Chief Lecturer, Yaba College of Technology (Jan 1991-2007)
Appointed Director of School of Art, Design and Printing, Yaba College of Technology (October 1990)
Appointed Deputy Rector, Yaba College of Technology (Feb 1992- Feb 1996)
Retired voluntarily from Yaba College of Technology February 28, 2008.
Full Time Studio Practice 2008- Date.

NATIONAL AND INTERNATIONAL ASSIGNMENTS AND COMMISSIONS:

1972 - Participated in an Art Workshop organized by the Federal Ministry of Education in the Art Department of A.B.U. Zaria.
- Represented the Society of Nigerian Artists in the 2nd National Arts Festival in Kaduna, December, 1972.
1973 - Member of the Planning Committee, Inter-Collegiate Art Festival, Federal Ministry of Education.
1974 - Elected Assistant Secretary, Society of Nigerian Artists.
- Active participation in the mounting of the Art Exhibition for the 4th National Festival of the Arts.
1974 - Member, Art Sub-Committee, Lagos State Council for Arts and Culture.
1975 - Artistic embellishment of the Facade of the Government V.I.P. building, Victoria Island, Lagos.

- 1975 - Elected National Secretary, Society of Nigerian Artists, August 1975.
- 1976 - Elected Member of the Visual Arts Sub- Committee, Nigerian participation for FESTAC 1977.
 - Accompanied contemporary Nigerian Arts and Crafts on an exhibition tour of Romania in connection with the Cultural Exchange Programme between Nigeria and the People's Republic of Romania.
- 1977 - Member of the Selection Panel for the National Arts Competition for Secondary Schools.
 - Six Paintings used for the JOHN HOLT LTD., Calendar for 1977
 - Member of the Selection Panel for the Art Competition on Action Against Apartheid.
 - Involved in the mounting of an Exhibition for the opening of the National Arts Theatre, Lagos.
- 1979 - Painted the Portrait of the Oba of Benin (Omo N'oba Ereluwa II)
 Commissioned by the University of Benin.
 - Attended the biennial Conference of the International Association of Art (UNESCO) in Stuttgart, West Germany, under the auspices of the Federal Department of Culture.
 - Member, selection panel for the National Art Competition for Primary/Secondary and Teacher Training Colleges.
 - National Secretary, Society of Nigerian Artists, 1975-1980.
- 1981 - Painted the Portrait of Chief S.L. Edu.
 - 8 Paintings acquired by JOHN HOLT (NIG) LTD.
- 1982 - Commissioned by the Federal Department of Culture to paint the portrait of:
 (a) Speaker of the House Assembly Chief Ume Ezeoke.
 (b) Senate President, Dr. Joseph Wayas
 (c) The Owelle of Onitsha, Dr. Nnamdi Azikwe.
 (d) Late Prime Minister of the Federation, Alhaji Abubakar Tafawa Balewa.
 (e) Vice President, Dr. Alex Ekwueme.
- 1983 - Represented Nigeria at the International Open Air Painting workshop in Bozhentsi Bulgaria, organised by the City of Gabrovo and the Bulgarian Artists Union.
 - Painted the portrait of the Provost, College of Medicine, Unilag, Professor Femi Pearse.
 - Elected General Secretary, Senior Staff Association, Yaba College of Technology, Yaba, Lagos (1983- 1985)
- 1984 - 8 Paintings commissioned by Lord Lord Rumens Foundation.
 - Member, Academic Board, Yaba College of Technology.
- 1985 - Acquisition of 5 Oil Paintings by the Lagos State University.
- 1986 - 6 Paintings used for JOHN HOLT, 1986 Calendar.
 - Designed and decorated (with Mural the walls of the Central Library, Lagos.
- 1987 - Painting "Global Economic Recession" used for Continental Merchant Bank, 1988 Calendar.
 - Participated in the Print Making Workshop co-organized by the U.S.I.S./Yaba College of Technology.
- 1990 - Two paintings reproduced for the Onward Paper Mills.
 - Appointed member adjudication Panel Academy Press Award for Excellence in Art 1990-1996
- 1991 - Appointed member Education committee of the Advertising Practitioners Council of Nigeria.(APCON)
 - Painting "SAMARU" used in the 1991 GUINNESS PLC Calendar.
- 1992 - Appointed Adjudicator National Children and Youth Festival.
 - Painting "Harmattan Market" used for the 1992 calendar of UTC Group.
 - Member Yaba College of Technology Academic Board (1984-1992).
 - Member, Yaba College of Technology Governing Council. (1992-1993)

- 1993 - Painting "Return of the Farmer" use for the 1993 Central Bank Calendar.
 - Participated in the Cooperative Education Conference Port Elizabeth South Africa, April, 1993.
 - Participated in the Design Education for Developing Countries Conference - Durban, South Africa, June 1993
- 1994 - Painting "There is Peace here" used in the 1994 Central Bank Calendar.
- 1995 - Painting "Rhythm and Dance" used for Wiggins Steape 1995 Calendar.
 - Painting "Ibeji" used for West African Portland Cement 1995 Calendar.
- 1996 - Appointed member National Theatre Awards Selection Committee.
 - Painting "Meeting Place" used for Allied Bank 1996 calendar
- 1997 - Painted "Creation and Rhythm of life" a 400cm x 360cm canvas commissioned by Mr Gbolade Osibodu
- 1999 - Appointed Chairman Senior Staff Investigation Committee, Yaba College of Technology.
- 2001 - Appointed Chairman Think Tank Committee on successful hosting of NIPOGA by Yaba College of Technology.
- 2002 - Appointed member, LOC, West African Polytechnic Games
 - Appointed Chairman, Protocol and Hospitality Committee for West African Polytechnic Games (WAPOGA)
 - Appointed Project Coordinator, Endowment Promotions Committee, Yaba College of Technology.
 - Represented Nigeria at an exhibition of Arts and Craft in UNESCO, Paris.
- 2004 - Presented lead paper on 'The artist: his image, practice and the future'. Seminar organized by Universal Studio of the Arts, National Theatre, Iganmu, Lagos
- 2005 - Appointed member of the Board of Trustees, Pendulum Centre for Culture and Community Economic Development.
 - Pioneer member, Visual Art Society of Nigeria (VASON)
 - Elected National President, Society of Nigerian Artists (SNA), March , 2005.
- 2006 - Deputy General Manager, Ceremonies, West African Polytechnic GAMES (WAPOGA)
- 2007 - Appointed Ag. Chairman, WAPOGA Local Organising Committee
 - Chairman, Yaba College of Technology Secondary School Management Committee. February 2007
 - Chairman, Task Force Premier WAPOGA Games.
- 2008 - Member Central Working Committee and Chairman Exhibition sub committee of the First African Regional Summit and Exhibition on Visual Art (ARESIVA), Abuja 2008.
- 2009 - Chairman, Open House, Exhibition by Visual Art Society of Nigeria (VASON), Mydrim Gallery, Lagos, 20th Aug-3rd Sept, 2009
 - Appointed Consultant to National Gallery Art (NGA), 6th December, 2009.
- 2010 - Member, Panel of Judges (Art and Craft) National Festival of the Arts (NAFEST).
 - Appointed facilitator for painting by Bruce Onobrakpeya Foundation Harmattan Workshop, Agbara-Ottor, Delta State.
- 2011 - Appointed Chairman, Panel of Judges by the Olusegun Obasanjo Presidential Library Foundation for the National Art Competition
- 2015 - Appointed member of the Board of Trustees- Hope Foundation Lagos
 - Appointed member of the Governing Council of the Redeemer's College of Technology and Management (RECTEM) 1st August, 2015.
 - Appointed by African Artists' Foundation as the Head Judge for the 2015 National Art Competition

ONE-MAN EXHIBITIONS

- 1973 - Goethe Institute, Lagos, March 1973.
- 1974 - Nigerian Arts Council, Old Niger House, Lagos, 1974.
- 1975 - Gong Gallery Lagos, February 1975.
- 1976 - Gong Gallery Lagos, November 1976
- 1977 - Gong Gallery Lagos, October 1977.
- 1978 - Goethe Institute, Victoria Island, Lagos, December 6th, 1978
- 1980 - 16 Isaac John Street, G.R.A. Ikeja, Courtesy Barnet Art Gallery, December 7th 1980.
- 1981 - Goethe Institute, Victoria Island, Lagos, May 20th-June 2nd 1981.
- 1982 - Babs Williams Gallery-Victoria Island, Lagos, October 1982.
- 1984 - My People, National Museum, Lagos, April 1984.
 - My People, National Museum, Benin May-June 1984
- 1985 - My People, National Museum, Jos, June 1985.
- 1987 - Mixed Feelings, Italian Cultural Institute, Lagos, March 1987
- 1989 - Rural Reflection, Italian Cultural Institute, Lagos, October, 1989
- 1990 - Cultural Treasures, National Museum, Lagos, November, 1990
- 1991 - Visual Experience, Soviet Cultural Center, Victoria Island, Lagos. December 1991.
- 1995 - PEACE, Russian Cultural, Center Gerrard Road, Ikoyi, October 27-November 5th 1995.
- 1998 - The Road of Life- The Journey So far DIDI Museum, Victoria Island, Lagos February 7th- 16th, 1998.
 - Golden Spirit, Tribes, 20/24 Ozumba Mbadiwe Street, Victoria Island, Lagos, Oct 31-Nov 8 1998
- 2002 - I Have a Dream, Pallazo Comunale, Cremona, Italy, April 16-23, 2002
- 2004 - Land of Promise, Mydrim Gallery, Norman Williams St, Ikoyi, Lagos. April 24-May 4, 2004.
- 2006 - Art for Life, Mydrim Gallery, Norman Williams St, Ikoyi, Lagos. Nov 25- Dec 9, 2006.
- 2008 - Memories, Exhibition of Drawings (1970-2007) Yusuf Grillo Gallery, SADP Yaba College of Tech, Lagos. Feb9-23, 2007.
- 2012 - SILHOUTTE: An exhibition of mixed media paintings, Nike Art Gallery, Lekki, Lagos. May 12th-25th, 2012.
- 2013 - Grillo Pavilion: Chief Rasheed Gbadamosi's Residence, Ikorodu- 5th Annual Visual Art Fiesta, March 30th, 2013.

GROUP EXHIBITIONS

- He has participated in over one hundred and thirty group exhibitions in Nigeria and internationally.

SELECTED AWARDS

- Red Star Award, All African Schools Painting Competition, Tanzania, 1966
- World Cultural Council Award of Diploma in recognition of artistic Contribution (Monterrey, Mexico) February 1992.
- Distinguished Artist Award- Society of Nigerian artists, Lagos State Chapter June 2008
- Society of Nigerian Artists Lagos State Chapter Life Time Achievement Award, December 2014

SERVICE AWARD:

- Award of excellence by Yaba College of Technology in appreciation of Four Years of successful Deputy Rectorship 1996.
- 50th Anniversary Five Star Award for excellence and meritorious service to Yaba College of Technology, 1998.
- Yaba College of Technology Alumni Association Distinguished Platinum Award for outstanding contribution to the college. February 26, 2016.

NATIONAL AWARD:

- Federal Government of Nigeria, National Productivity Order of Merit Award (2001 Set), Presented, 2nd November 2004.

PROFESSIONAL BODY

- Fellow, Society of Nigerian Artists



Mask, Charcoal, 62 X 36, 2014

APPRECIATION

I thank the Almighty and Everlasting Father for His infinite mercies, grace and healing. A severe back injury I suffered while preparing for 'Silhouette' my 2012 solo exhibition almost terminated my studio practice.

I am enormously grateful to Bolanle Austin-Peters and her staff at Terrakulture for their understanding and enthusiasm. They created the space in their tight yearly schedule to accommodate this exhibition. Joseph Imoibom and Ukeme Sunday deserve special praise for their efforts.

It is usually not an easy matter to give assignments to those in the academia in view of the many demands on their very busy schedule. I wish to express my appreciation to Frank Ugiomoh and Philip Gushem for their scholarly contributions to the catalogue.

Special thanks to Mr. Francis Momoh for his invaluable support and encouragement especially for this exhibition.

A chance meeting with Yinka Akingbade resulted in his handling the design and production of the catalogue. You constantly responded to my observations and corrections. I am really grateful for your patience and willingness to do it my way most times.

I must extend my gratitude to Odunayo Orimolade and Biodun Olaku for finding the time for curatorial assistance.

I wish to sincerely thank all my patrons and those who have constantly shown keen interest in my work for their support and best wishes over the years. May God continue to bless you abundantly.

For the board members on the home front I thank God for life, love, peace and the favour to remain Dad, Papa and Grandpa.

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