

CURATED BY
Ogirikan
ART GALLERY

APHRO DELIQUE™

(6 + 3 = LIMITLESS)

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Foreword

Sponsors

The mind of an artist is a multiplicity of universes ever multiplying. When you have nine you have an expansive infinity of possibilities, realities, and universes. *Ogirika* has brought an exhibition themed "6+3=Limitless" in pursuit of this idea.

The syncopated polyrhythmic afrofusion of Fela gave us AfroBeat; the fusion of pointillism, classicism, dadaism, Africanism, aphrojuju, Impressionism, cubism, post modernism, pop art, etc, and now Aphrodelique by *Ogirika* - the art of urban Nigeria, the art of Lagos of now! A fiesta and a feast for the eyes just as AfroBeat was equally so for ears, both a cerebral celebration of the classical dictum, *vita brevis, ars longa!*

- Chidi Ejikeme



Sam Ebohon



Sam Ebohon studied and graduated from one of Nigerians' oldest and prestigious art schools (Yaba College of technology) in 1990. Thereafter he went straight into studio practice in which he quickly proved his worth having produced many great works of art in different mediums.

His works are characterized by cross-cross linear strokes which tend to abstract his paintings thereby giving it a voice that is refreshingly new in intensity, boldness and a most exquisite symphony of vision. He has won many awards at home and internationally and has participated in numerous exhibitions which have had lots of good reviews in print and electronic media.

He is a respected member of the prestigious Guild of Professional Artists of Nigeria and the Society of Nigerian Artists.



Title: When they behave
Size: 109 x 119cm
(43 x 47 inches)
Medium: Oil on Canvas
Year: 2017

As the title of the painting suggests, my intention is to capture the rare moment in our climate when the powerful electric company decides to make its presence felt positively. The time portrayed here is just before dawn which is represented by the ash and blue colors applied in the sky. "When they behave" a lot more people get a good night sleep.

Afeso Moses



Born in Lagos, on 28th of July 1975, **Afeso Moses** hails from a rocky village called Ososo in the northern part of Edo State, Akoko Edo Local Government Area to be precise. He graduated from the Federal Polytechnic, Auchi Edo State, Nigeria with a Higher National Diploma (H.N.D) in sculpture in the year 2002. He also has a Certificate in German Language from Goethe Institute Victoria Island, Lagos. Afterwards, he proceeded for Masters Degree in Fine Art (MFA) sculpture at the University of Benin, Benin-City, Nigeria.

He concluded that program in 2009. Between 2003/2004, he was an Art Instructor in the Department of Fine Art, Federal College of Education Yola, Adamawa State, as a Youth Corper. He executed a metal relief project (a back-lit steel decorative panel, installed in the lobby of Southern Sun Hotel, Ikoyi Lagos) in 2009.

After his masters programme, Afeso Moses did a joint community project of a monumental sculpture with Professor John Oghene, at Ulemo in Oredo Local Government Area, Edo State. He was invited by the Bruce Onabrakpeya Foundation to facilitate the stone carving section at the 18th /19th Harmattan Workshops, Agbarha-Otor, Delta State, Nigeria, in 2016/2017. He currently lectures at Lagos State Polytechnic, Ikorodu Lagos.

His works are in private collections in Nigeria, USA, UK, and Germany. He has featured also in several group exhibitions and workshops.

He is a member of:

- I. Society of Nigerian Artists (SNA) Lagos State Chapter.
- II. Visual Art Society of Nigeria (V.A.S.O.N)
- III. Arts Council of the African Studies Association (A.C.A.S.A), USA
- IV. International Stone League Nigeria (I.S.L.N)
- V. African Art Resource Centre (A.A.R.C), Lagos, Nigeria.

Title: AYEKOOTO
Medium: Steatite and Metal
Size: 56cm x 30cm 26cm (22 x 12 x 10 inches)
Year: 2010



Ayekooto is the Yoruba name for a popular bird known as Parrot. Ayekooto, as we know is an intelligent, honest and colourful bird. By its intelligent nature, the bird is able to observe its environment and in its way relate events that had occurred in its owner's absence. This possibly is one reason, among others why the Parrot was domesticated.

In this piece of sculpture, and its usual comportment and gait, Ayekooto (the Parrot) is viewed carrying a little branch from a tree between its beak, this is a symbolic muzzling of the otherwise communicative bird, thereby effectively staying the expression meaningful and useful communication truthful information.

Ayekooto in this context portrays the Nigerian judicial system. The judiciary, an arm of government saddled with the interference of laws that have constrained its ability to rightfully deliver judgments in events. Today, our judicial system is similarly effectively muzzled. It does not speak as its mouth has been shut with money, amidst other material components that have undermined the arms of justice. We are familiar with the manner by which the guilty are set free and celebrated in our society while the innocent are scared of injustice. Perhaps we are all Ayekootos bonded in an unholy communion of silence.

Bolaji Ogunwo



Bolaji Ogunwo was trained in the University of Benin; he was one of the pioneering set of the Postgraduate programme in the Department of Creative arts, University of Lagos Akoka in 2006. His works can be found in notable places around the globe.

A Prolific portraitist, Bolaji has participated in 42 local and international art shows and two solo exhibitions in Nigeria and recently had another international Solo exhibition in Manchester, UK to his credit. He is a staunch member of the society of Nigerian artists, Lagos Chapter; he is currently a Ph.D. research scholar in Delta state University Abraka, Delta state. He is also painting Lecturer in the Department of Creative arts, University of Lagos, Nigeria.

Artist's Statement.

My art is informed by the people and events that permeate my immediate and cyberspace. In the course of my artistic career spanning about two decades, I have resolved not to be led primarily by the trending thematic and stylistic cultures in the visual arts practice, but to see and represent ideas the way I feel and not just the way they are, hence my art is cathartic; a frenzied purgation of my emotions on canvases.

Beyond aesthetics, I ventilate loudly via a rich texture through my palette aimed at documenting the socio-political, cultural and economic subjects for posterity.



Title	EURYTHMICS
Medium	Oil on Canvas
Size	75 x 165cm (30 x 65 inches)
Year	2017

Dance performance transcends its artistic form of nonverbal communication of the body. Its movement is clearly defined by the rhythm of music and it serves as a form of expression or social interaction.

In Africa where dances express the livelihood of our cultures, like hunting, fishing and cooking; it is also a codified transmission of traditional values of ethics, code of conduct through songs and gestures of the hips, shoulders, legs, hands and head. They teach social patterns and values; they are also sometimes used to praise or criticize members of the community, while celebrating festivals and other remarkable events.

"Eurythmics" underscores the dynamic body movements and the rich paraphernalia typical of the "Omoko" cultural dance of the Itsekiri in the southern part of Delta state, Nigeria. It is one of those African dances that are performed with specific purpose and it has since been an integral part of the Itsekiri culture. A seemingly acrobatic dance; it is performed by men and women alike consisting mostly of the middle aged in praise of heroic leaders, it is often presented during notable events and festivities.

Festus Enofe



Enofe Osagumwenro Festus was born in Oredo local government area, Benin city, Edo state in the 70s. His interest in art manifested early, while he was still in primary school, his talent was encouraged and nurtured by his uncle and elder brother.

In 1999, Enofe gained admission into University of Benin to study art. At the university he specialized in sculpture and graduated second class upper division in 2004.

He has worked with artists like late Ben Osawe, Greg Agbonkoko and recently papa Demas Nwoko on door projects for hotels and churches around the country.

Enofe's works are in private homes, offices and public collections throughout the country. Enofe has participated in many group exhibitions.



Title:: "CARE GIVER"

Medium: Ebony wood

Size: 76 x 20 x 10 (30 x 8 x 4 inches)

Year: 2010

Imagine a world without the health caregiver? What a grim and miserable world overwhelmed by morbidity and mortality it would be.

Health care givers should be appreciated for their efforts.

Caregiver is an expression of appreciation for all that the medical field is doing. Basically I am inspired by surgery and pediatrics. A close look at the work you will see a fetus holding on to the stethoscope showing the relationship between the pediatrician and the patient.

The other side of the work depicts a surgeon.

The background is a solid magenta color. It is decorated with various geometric elements: a large white circle outline in the top left, a small yellow circle outline below it, two parallel diagonal lines (one white, one blue) in the top right, a yellow rectangle outline in the top right corner, a yellow circle outline in the bottom left, a yellow triangle with a blue outline in the bottom left, and a small white triangle in the bottom right. The central text 'APPRO DELICUE' is rendered in a large, bold, sans-serif font. The letters are filled with a complex, wavy, liquid-like texture in shades of teal, blue, and orange. A small 'TM' trademark symbol is located to the right of the word 'DELICUE'.

APPRO DELICUETM

Nojeem Muse



Anigilaje Nojeem Muse started as a self trained artist and later studied drawing and painting at the Federal college of Education, Akoka Yaba Lagos. He had his industrial art internship training in Labasco Art studio, Ajah, also in Lagos, where he studied graphic design and industrial art, with extensive practicals, for six years.

Nojeem Muse is a founding member and key figure of Society of Nigerian Plein Air Artists. He has been practicing and teaching Art fully across the country since leaving school.

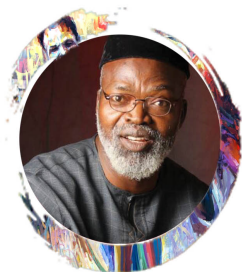
He has a trail of group exhibitions behind him and a private solo show in Ikoyi, Lagos in 2015 at the Black Month History Event.

Title: LOVE AROUND US
Size: 61 x 51cm (24 x 20 inches)
Medium: Mixed Media on Canvas
Year: 2017



Upon closer scrutiny one becomes aware that the artist has cleverly embedded the canvas with his emotions and ideals and his personality. The canvas is the portal through which we enter the artist's world to share his thoughts. The bold spill of red represents love which is almost half of this canvas it depicts the numerous times his love for art has broken all boundaries.

Hamid Ibrahim



Ibrahim Hamid was born in 1963, schooled in Lagos, raised in Kano. He graduated from Yaba College of Technology where he majored in painting. He is also a certified art teacher.

"In my paintings I re-imagined subject matters in a range of themes, searching for the underlying abstract form that pleasantly suggest the narratives. Producing art pieces that best communicate my ideas on all visual, sensual and intellectual levels hoping my paintings function where words fall fail".

Hamid is presently experimenting on hands, in what he calls "handscape". He is an accomplished artist, with a couple of awards to his credit, four Solo exhibitions and several group exhibitions at home and abroad; he is widely collected.

A founding member of (G.F.A) Guild of Professional Fine Artists of Nigeria and until recently was the vice president and a member of (S.N.A) Society of Nigeria Artists.



Title: OUR LEADERS WE AND NEMESIS
Medium: Oil on Canvas
Size: 152 x 127cm (60 x 50 inches)
Year: 2013

Nemesis our leader and us ... ironically this painting was done some years back when corruption was at its peak. The perpetrators seem unstoppable and untouchable.

Our Commonwealth was plundered recklessly by a few in the corridors of power that were selected to lead us in a race called democracy.

In the kleptomania that resulted in a kleptocracy the rest of us became spectator citizens suffering in poverty in all spectra of life.

Nemesis, however, always stalks these selected leaders, eventually to catch up with them. Even as you view this painting nemesis is at work in Nigeria.

They say a true artist always sees beyond.

Chuks Obodo



Obodo Chukwukadibia is a Kaduna born indigene of Idumuje – Unor in Aniocha north local government area, of Delta state Nigeria. He obtained his O.N.D in the department of fine and applied art delta state polytechnic Ogwashi-Uku; he also obtained his higher national diploma (H.N.D) in Auchi federal polytechnic Auchi Edo state

He exhibited in the Auchi re-awakening of art Colabo with merit interior and Auchi polytechnic. He specialised in metal works and is popularly known as "metal lord".

Title: ENEH
Medium: Metal
Size: 70 x 40 x 25cm (28 x 16 x 10 inches)
Year: 2016



Eneh is the Igbo name for antelope, (also called the spirit guide). When you have been involved in unpleasant or negative circumstances and need to seek out places of, and people that give, succor and solace, you need more than ever to trust your instincts, you and those that people your existential space, are poised for an enticing adventure. My intention in my work is to midwife this process. Your emotional landscape and the empathy it engenders is the vehicle.

Bimbo Adenugba

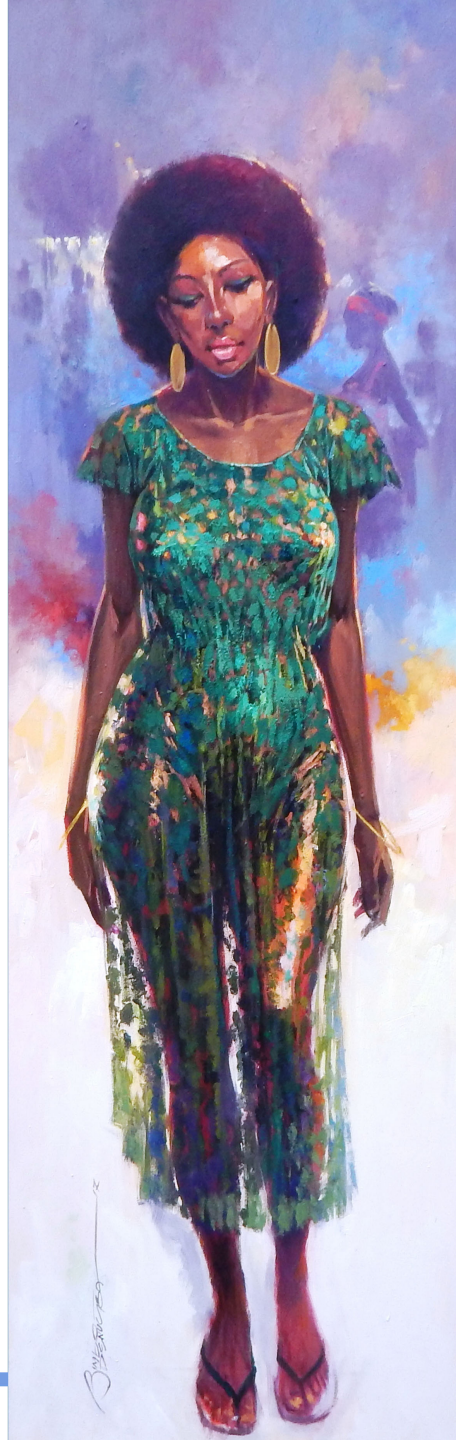


Bimbo Adenugba is a Nigerian artist, born in Lagos over 40 years ago. He holds a Higher National Diploma (H.N.D) in Painting from the Yaba College of Technology with Distinction in 1995.

He is a recipient of numerous academic and corporate awards, among which are "Best Overall Performance", 1st Prize National Academy Press Award.

Bimbo has participated in several group exhibitions both in Nigeria and abroad this include, "Beyond Boundaries" Accra Ghana, "The Sandton show", Sandton, South Africa, "Colour Perspectives" California, USA. His works have been auctioned in several auction houses both in Nigeria and abroad; these include, Art House Contemporary Auction Nigeria and Charitable auctions / exhibition at Besharat Gallery Atlanta, USA, in conjunction with Empower 54 to raise funds for the support of the Internally Displaced People in Northern Nigeria. (I.D.P)

Bimbo is documented in several books and documentaries among which are "101 Artists of Nigeria", Artists in Nigeria", "Issues of Contemporary Nigerian Art". He is the Secretary of The Guild of Professional Fine Artists of Nigeria (G.F.A) and a member of the Society of Nigerian Artists (S.N.A), Lagos Chapter. Bimbo Adenugba is a full time studio artist.



Title: THE SIDE SHE SHOWS
Medium: Oil on Canvas
Size: 51 x 142 cm (20 x 56 inches)
Year: 2017

"The Side she shows"

*She is Beauty and Elegance personified,
A thing of light but also dark-filled,
With unspeakable burdens,
Pains and the frustrations,
That She bears,
With ease, sometimes with tears,
She is ever ready to be Venus,
Nefertiti, Cleopatra and more,
Vixen with talons or angel with a halo,
If her man says he wants it so.
Tonight she is a temptress,
In a diaphanous dress
Of deep sea green,
Her sandals simple and alluring.*
-Chidi Ejikeme

Judah Jibrin



Judah Jibrin is an artist, designer and Judah Ojonuba Jibrin is from Kogi, Nigeria. He studied Fine Art and specialised in painting at Ahmadu Bello University, he lives in Lagos where he concentrates on studio art painting. He has participated in a number of group exhibitions.

"All colours on their own are already beautiful, but when they come together they create something even beyond beautiful.....they make the immortal magic called ART "- Judah Jibrin

Judah Jibrin as an artist, designer and illustrator also a keen observer of his surroundings he draws inspiration from lifestyles therein. Using acrylic on canvas he creates unique bubbles to form colorful mosaics.

His works are wildly published and extensively collected both at home and abroad. Jibrin is popularly known for "The Afro" and "Durbar "of 2015 - 2016

TITLE: THE DISCUSS
Medium: Acrylic on Canvas
Size: 127 x 91cm (50 x 36 inches)
Year: 2017



I use bright colours because we retain our sensate selves long after we cease to be children, who are drawn to things that are fun, lively, constructive, visceral and adventurous. We all were once children and to continue to live vibrantly and vitally we must never lose our sense of wonderment that the colourful and visceral so powerfully prompts and promotes. The Remembrance of Things Past our bridge to a bright and beautiful future. This is more urgently so in the Information Age when simulations and digitals have very nearly killed the true joy and adventure of building sand houses at the beach, construction of toy cars, the shaping of beautiful metals, the grooming and backing of baby dolls, is a reality inexplicably, and sadly, beyond our grasp.

The essence of this art piece is to restore, reinvigorate and rekindle the rich memories that can only make us richer - in the ways that most matter - as we develop and deepen our humanity and our commitment to each other and our societies.