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THE CONTENT

A n A r t E x h i b i t i o n

Spring Edition 2018

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Adam & Eve

Strides on with yet another edition of THE CONTENT Art Exhibition "The Water Colour Masters". As it promises an exciting experience in depth and thought.

The last exhibition was remarkable, yet this guarantees spark like never. The Water Colour Masters captures the depth of Art in colour and perspectives - you sure don't want to miss it! The Exhibition brings together clan and band of grandmasters or Art, Art lovers, dealers, and enthusiast.

ADAM & EVE reaffirms its leadership and uniqueness as your first and last stop shop for the items that transform house and offices into your personal spirited space. Of course! Your space enjoys vibrant and dynamic breathe from the collections of decorations you have. It is breathtaking, enjoy it!

Sponsors are welcome as the paradigm deepens and THE CONTENT attains high threshold in statement-making.

Come along, as we welcome you all and his eminence Imperial Majesty, Oba Enitan Adeyeye Ogunwusi, Ojaja II - the special guest of honour.

WELCOME!!!



Lanre Ogunlesi Chairman - Adam & Eve

Participating Artist



Tayo Adenaike. | Sam Ovrati. | Lekan Onabanjo. | Olu Ajayi.
Victor Obasuyi. | Ini Brown. | Kehinde Sanwo. | Tunde Soyinka.

Art as it encompasses the unending depth of creativity and abstraction, colours and perspectives, shades and emotions offers potent solace. In the words of Li Shan (1686 - 1756), the legendary seventeenth-century Chinese painter we find the direction. "Art that has depth makes a strong impact on the spirit, emotion, mood, and thoughts of a human being". Art connects the spirit, emotion, mood and thoughts of man as it offers invaluable opportunities to refresh the mind for conquest.

The Water Colour Masters' exhibition from THE CONTENT is set to invoke the unusual presentation of colour skills and beyond as we bring to the fore one more time a pedestal where masters of the Art of Art meet with great works from different experts, in different forms: decorations, home, office ware and more. Capturing the essence of living across all units of lifestyle under one roof - a truly larger than life feeling.

The re-definition of Art and Artworks beyond the usual will envelop the space and we are sure that your love for calm will be triggered by chains of creative works that present expertise signatures of grandmasters of the trade. We will through this exhibition connect you to the artistry innate you carry, not forgetting we were all once great artists, as postulated by the master himself Pablo Picasso (1888 - 1973) "Every child is an artist. The problem is how to remain an artist once he grows up"

Experience a big atmosphere of expertise, creativity, sophistry, colour, and royalty as we enjoy the royal presence of the Imperial Majesty, Oba Enitan Adeyeye Ogunwusi, Ojaja II - the special guest of honour.

THANK YOU AND WELCOME

MODUPE OGUNLESI
C.E.O. ADAM & EVE



Contemporary Energies of Watercolour Masters at

THE CONTENT An Art Exhibition

Spring Edition 2018

By Tajudeen Sowole.

From the Stone Age through rock art period, to the Renaissance era, no definite time has been established for the emergence of watercolour as a medium in the art of painting. This suggests that watercolour painting is as old as man's art of creating colours on diverse surfaces, over the centuries, perhaps, millenium.

That long history gives strength to the resilience of the water based medium in the history of art creating process. Perhaps British artists of the mid-eighteenth to the mid-nineteenth century made watercolour more visible in European modern art period. In fact, the period was sobriqueted 'Golden Age of watercolour' in art history. And when the Adam&Eve-organised art exhibition series The Content chooses watercolour as its focus for the third edition, that resilience is being revisited in this part of the world. This exhibition is the first of medium or genre-specific event that Adam&Eve would be showing as the The Content's art event brand unfolds.

However, to energise the importance of watercolour, the rating of artists selected complement the novelty of the exhibition.

The trajectory of watercolour in Nigerian art dates back to the country's pioneer modernist painter, Aina Onabolu

(1882 -1963). From then till date, the list of masters whose palettes have embraced watercolour keeps growing. Even later modernist masters such as Ben Enwonwu (1921-1994) and Akinola Lasekan (1921-1974) who were directly or indirectly beneficiaries of Onabolu's formal art education career in Nigerian schools, also embraced watercolour.

However, the contemporary period of Nigerian art has stunted the number of artists that are proficient in watercolour. Among the most prominent of such consistent contemporary Nigerian watercolourists are gathered for The Content - Spring Edition, showing from April 1 through 30, 2018 at Adam&Eve, GRA, Ikeja, Lagos. Ini Brown, Tayo Adenaike, Sam Ovraili, Olu Ajayi, Lekan Onabanjo, Kehinde Sanwo and Victor Obasuyi are contemporary watercolour masters for The Content-Spring Edition.

Brown has probably done more of his works in watercolour compared to any other medium in the artist's over three decades of studio practice. This much of mastery he releases again in one of his works titled Hustles and Bustles. Brown flaunts his mastery of the watercolour medium in a crowd-effect capturing of typical city centre street tradings, just as he implants

great depth that embosses the composition from its paper canvas.

Ovraili, an artist whose career doubles as a resource personality in art workshops and studio practice, is synonymous with watercolour in Nigerian art lexicon. For this exhibition, he, for example, brings multiplicity of human contrasts with complexity of togetherness. Titled 'We Are So Many; We are of One Mind ; Why Are We Are We So Different?', the painting, which is rendered in figural multiplication of humans of diverse colours and races asks a question that is as complex as probing nature's essence of creation. But in the artist's depiction of unidentified humans, - sandwiched by grey and deep earth colours -there come hues of brighter hope, at least from visual narration of an artist.

Ajayi, another artist whose studio practice covers three decades highlights the culture of female dressing in the iconic gele (native Yoruba headdress for women). In monochrome, Ajayi coalesces visual and literary expressions in one of the works titled Chassis and Poetry. The artist likens women and the art of tying the gele to "brand new chassis." But gele, which has transcends its Yoruba origin, Ajayi adds, makes "the Nigerian woman

places very much attention on her looks,"though with time and age she loses interest."The graphical depiction by Ajayi tells generational shift in interest, using an old lady in the narrative.

Adenaike sustains his simplified strokes with brush movements that relax your gaze. In typical watercolour paper 'large sizes', some of the works appear deep in academic representation of the artist's thematic expression. But his mastery in colour language, particularly expressed with conservative application of hues give the artist's handling of watercolour a classic and elitist touch.

Followers and collectors of Onabanjo's paintings have fresh things to take home from the artist. For as long as over a decade or more, tracking Onabanjo's periods - across media and techniques - figurative representations hardly made central focus of his subjects. But with this exhibition, which celebrates a medium that the artist loves so much, figural renditions of ladies in stylised forms are among the body of work Onabanjo is showing. However, lovers of the artist's alley paintings won't be disappointed as there are also some fresh tones he adds to the successful streetscape period.

As 'slippery' as watercolour is on paper surface, Sanwo takes control by rendering a detailed water skylines in such works as Evening Enterprise, Daring the Tide and Storm and Sail. In each of the pieces, Sanwo exhumes the beauty of natures by painstakingly evoking basic line rules known in the tradition of creating art.

Soyinka brings into the show nearly three decades of practice. Though practising outside full-time studio, his corporate jobs in the brand industry affords him regular interaction with the vastness of multiculturalism across Africa. He shares this much in a capture of two young siblings titled. Apart from the cultural and religious dress codes of the models, the background, faintly suggests a northern Nigeria axis of the capture.

"Their names are Zainab and Ashu," Soyinka recalls."I met them in Keita, Katsina." And in a world full of recurring bloodletting, Soyinka's rendition of a cuddled and calmed new-born baby titled "Capable Hands", brings respite.

Obasuyi is not exactly a common name on the Lagos art exhibition circuit in recent years. And that appears to be his strength in this exhibition; the textures of his works revisit old memory of visual expressionism.

Whatever watercolour means to the artists, the art appreciating public also has something to add. Perhaps representing a section of such inputs is the epithet given the watercolour medium by Mrs Ogunlesi. "Watercolour is a gentle medium; very feminine,"the founder of Adam&Eve says. Art historians, please take note; Mrs Ogunlesi's description of watercolour as "feminine" has something that may enrich the lexicon of art, particularly in the area of materials and media.

Interestingly, The Content - Spring Edition comes at a time when art appreciation in Lagos is generating fresh and young collectors. For examples, just as new art galleries and exhibition spaces on the Lagos/ Victoria Islands are being driven by young art entrepreneurs, with focus on luring fresh aficionados And connoisseurs, something similar has been happening at Adam&Eve's The Content Art exhibitions. In fact, new collectors seem to be in the front rows of art appreciation at Adam&Eve."Ninety percent of people who buy art here are not the usual collectors," Mrs Ogunlesi discloses during the preview of the Spring Edition.

Apparently, Adam&Eve's The Content art exhibitions concept is already a success story that can only grow and expand to create an art hub in Ikeja. And as more exhibitions with specific focus come in the future, it could take a while to see another gathering of watercolour masters as being shown at The Content-Spring Edition currently. Every visitor to this exhibition is privileged to see a rare art event. And the best memory of being so privileged is to add value to this historic exhibition by investing in the future via collecting one or more of the pieces on display.

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Tayo Adenaike

Tayo Adenaike was born in 1954 and studied at the University of Nigeria, Nsukka, where he obtained a Bachelors degree in Fine and Applied Arts in 1979 and a Masters of Fine Art (Painting) in 1982.

A third generation of the Nsukka school, following in the Uli painting tradition pioneered by Uche Okeke and Obiora Udechukwu, Tayo Adenaike has developed his own visual Idiom and mastery of Watercolor technique. In his predominant fluid medium, his keen sense of design and composition give strength and character to his paintings

Tayo Adenaike has held 20 solo exhibitions and participated in more than 42 group exhibitions in Nigeria, the United States, England and Germany. In 1997-1998 he was one of artists showcased at the Smithsonian Institute's National Museum of African Arts' "poetics of Line : Seven Artists of the Nsukka Group" Exhibition. His paintings are in public museum collections in the United States, Germany and Nigeria, and in private Art collections in 17 countries, notably the National museum of African Arts, Smithsonian Institute, Washington DC, United States of America and the Museum der Weitkulturen, Frankfurt am Main, Germany.

Tayo Adenaike lives and works in Enugu, Eastern Nigeria. Unique among Artists in Eastern Nigeria, his Yoruba heritage and artistic sensibility are enriched and layered by his immersion and fluency in Igbo culture and language. Tayo runs a successful Advertising business and paints mostly at night and on weekends.

Tayo's Statement

I paint for the joy of painting, just like a dancer would dance for the joy of dancing. If in the process of painting, I have enough work to display for public viewing and I get applauded or chastised, neither response would make me to stop painting. Painting to me is also like writing, you keep writing because of the joy you derive from writing. External factors or people far removed from your thoughts or the creative process should really not matter much. More often than not, I just drift on the 100% white cotton fibre that is my painting surface to whatever is eventually seen and called a painting. I will be a happier person if my paintings are actually not titled. I do not like the idea of people thinking along with me. I want people to feel free and think for themselves. I want people to see themselves in my work. I am not painting me. I paint what I think and distill from what I see and hear. My art is essentially very human. I think every painting is a reflection of something, and every human being should engage in some form of reverie.

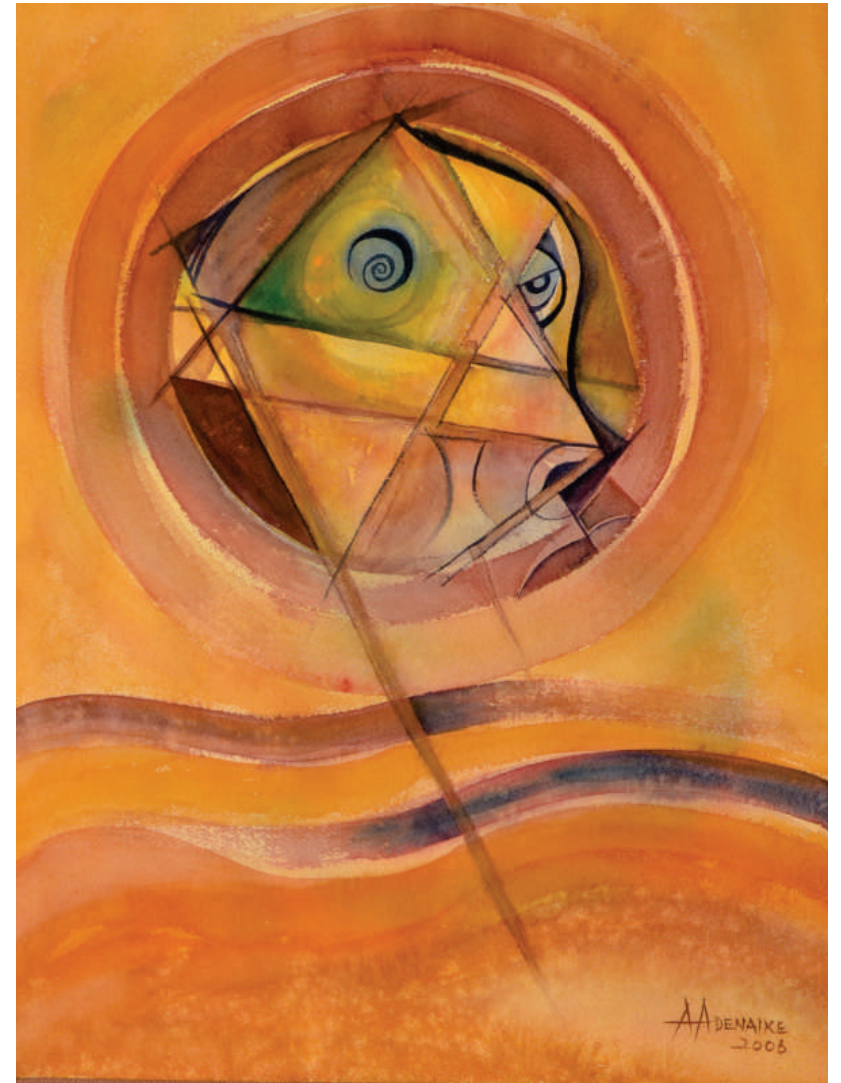




A face under transformation



Not happy... Not sad... just there



The farmer and the land he once tilled



Politician- One who murders truth



Sharo-Rite of passage

Sam Ovraiti

Born in Zaria on 30th July 1961, Sam showed enormous promise as he earned his HND in Painting at Auchu Polytechnic in 1983, and took the first prize in a Mobil producing National Competition. He went forth to bag an M.F.A. at the University of Benin. Ovariti was one of energetic lecturers at Auchu Polytechnic for eight years. He left the service to pursue a full time art practice, he is notable for been highly prolific and proficient in water colours painting. Over the years, he has built his reputation as one of the respected watercolourist today. Widely known as the most expressive watercolour artist in Nigeria, Sam Ovraiti has the ability not control the medium he works with but letting the medium dictate the art work. Pure and simple realities is dominant in his water colour works.

His watercolours are also described as a kaleidoscope of iridescent colours, arranged with geometric fusion and other styles which has led to a flood of new and quite creative artworks. His art style broke from his figurative work into abstraction. Additionally, Ovariti developed a freeform style of painting, after attending several workshops hosted by Bruce Onobrakpeya. These workshops honed Ovariti's technique of painting and can be counted as a high point in his career to date. Sam Ovariti is currently the Director for the Harmattan Workshop.



Sam's Statement

As an observer and an artist i have always been drawn to the simplest of things because i believe that anything that is complex and painful ,that doesnt give joy and happiness is not for me. My art has always been created to spotlight that which is good. That i see and want to see. I approach my art from the premise of what i want -more love, more goodness, more freedom, more colours, more simplicity and more of God. The "Content" platform offers me an opportunity to look at various elements in nature in a simple form. Landscapes, riverscapes, peoples, creatures, thoughts, and simple ideas capable of improving our lives and living. Colour which is the primary intent for painting takes residence in the elements i use for creating. Experiences are simplified in my eyes and colours have become an important element for

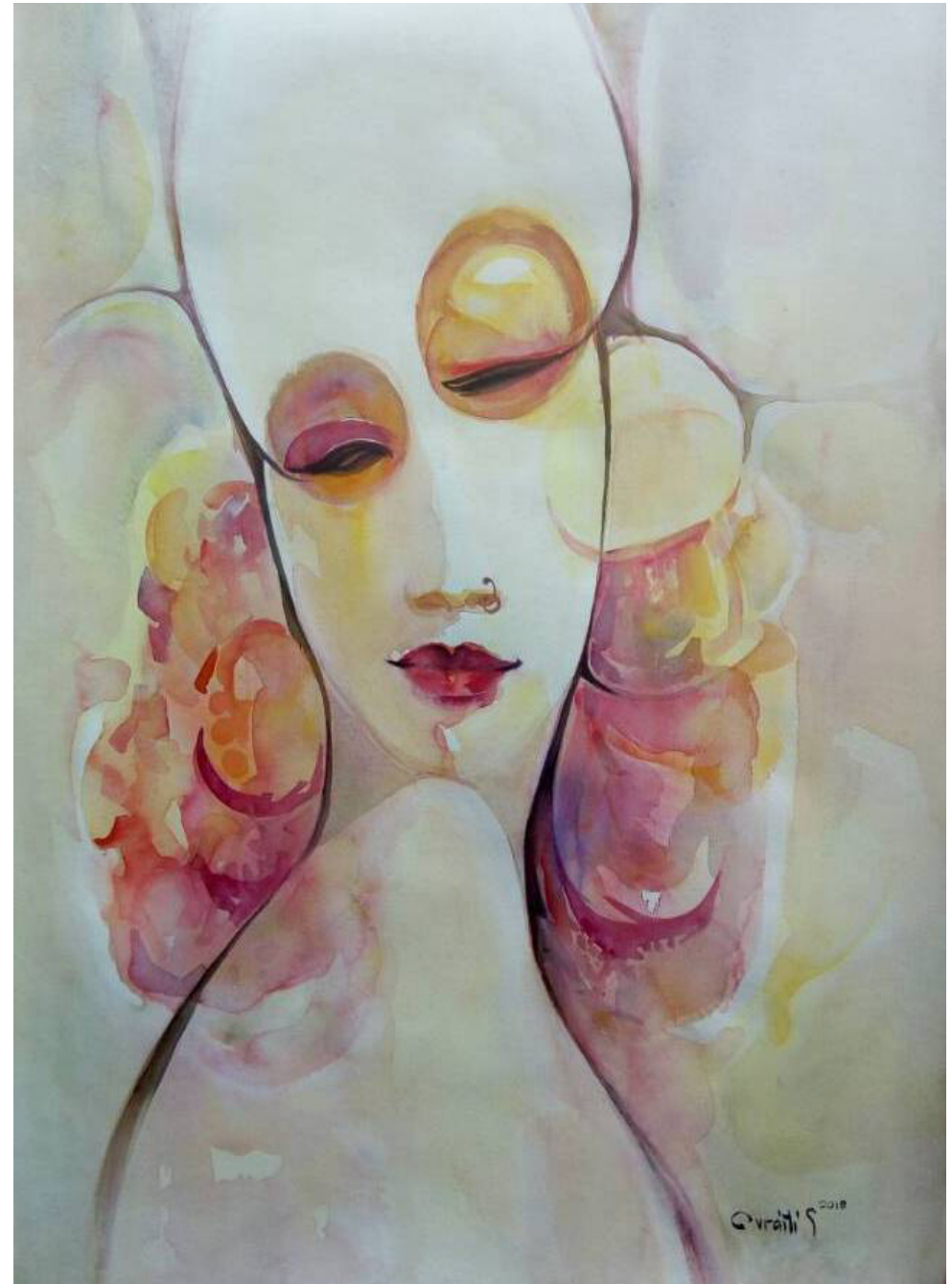
viewing my world.

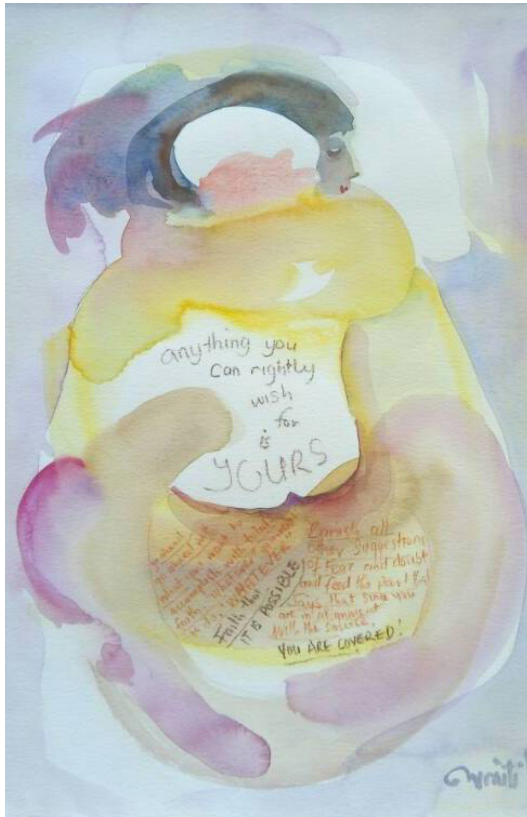
My works for this exhibition touches on simple and transcendent daily sightings i come across represented in simple lucious pure colours and forms.

Watercolour helps me experience and convey to my audience the emotional upsides of colour thus enjoying transcendent moments in simple and fast ways.

Enjoy watercolours!

Make-Up
generation





Children... A gift.



Childhood Memoir - Oghenekeme I



Transient landscape



Fishes of Life



Lekan Onabanjo

In his paintings, Lekan's media of communication range from oils, acrylics, watercolors, enamel, pastels to charcoal. In a highly remarkable manner, his work oscillates between naturalism which he has explored excessively and abstraction to which he has continued to open his experimental doors. The result emanating from this technical synergy is a surrealist orientation which onlookers will find illuminating and fascinating. Lekan is one of the most prolific watercolorist of his time

Born in Ibadan in the 1960's, Lekan trained as an artist at the prestigious Art school of Auchi polytechnic, where he obtained a HND in painting.

Since beginning his studio practice, Lekan has exhibited his works over the past two decades in solo and group exhibitions in Nigeria, UK, USA, Italy and Sweden, including shows like "Transcending Boundaries" - Cork Street, London - 2013, 2014; "Africa Now" - Bonhams auction, London - 2012, 2013; Arthouse auctions - 2008 till date; TKMG Art auctions; GX Gallery, London; The Coningsby gallery - London; The Cork Street gallery, London, etc. His works are in several public & private collections across the globe including President Bill Clinton's collection.

Lekan is a member of the Society of Nigeria Art (SNA), a founding member of the Guild of Professional Fine Arts (GFA), member, Institute of Contemporary Arts (I.C.A) London, signature member, Watercolour Society of Nigeria. Lekan is also an alumnus of the Lagos Business School (Pan Atlantic University) and is the CEO of Vertigo Frames Ltd, a Framing and Art consulting firm based in Lagos. Lekan is Art Consultant to several High Networth individuals and public institutions including the Ogun State Government (Ministry of Culture & Tourism - 2014)



Lekan's Statement







Olu Ajayi

Olu Ajayi is one of Nigerian's most versatile and verifiable artists of his generation, his vast experience as portraitist, realist, experimentalist, cartoonist and constant renewal ideas for expanding the realm of visual arts in all possible directions.

He is knowledgeable in the expression of African traditional skills and their intersection with modern aesthetics. Olu's quest for significance value in the art world, fuels his keenness to contribute in local and national development.

Ajayi has evolved from a fine illustrator and cartoonist to one of the most noteworthy artist working in Nigeria today. Drawing his influence from the famous Auchi colourist school, Ajayi's evocative landscapes, searching portraits and socio-political commentary may be viewed as the culmination of a painter's quest for empirical truth.

Olu Ajayi's metaphoric vocabulary is also deeply rooted in the body of his works, his ultimate vehicle in expressing life's dualities. His sensuous colours, sweeping strokes and narrative content place the human figure on a grand scale, while the dramatic cropping of figures and forms emphasizes the immediacy of the paint.

Ajayi has also achieved recognition for his remarkable watercolours in grey scale executed in a broad gestural technique.

Career highlights

He has managed and consulted at local and international Art platforms such as 'Art and Objects Gallery, Mydrim gallery, National gallery for Art, Terra Kulture, UAC property (Golden Tulip), Lagos State black heritage festival, the Orisun festival in Ogun State, CBAAC Hall of Fame, Wole Soyinka Festival - Unisa - South Africa, Gani Oguntokun Exhibition, Nasimento - Brazil, Standard Charter bank charity Exhibition, SNA Lagos October rain exhibition, United Nations art exhibition-Geneva, Shell National art competition, Lever brothers art competition, Grillo Pavilion, Vigeo Nigeria ,and Entertainment

Bus-Stop Ltd. In 2014, Olu joined other committee members to restructure course curriculum of the art department at the University of Lagos. He has given lectures and talks on momentous contemporary art topics at various platforms that includes; Visual Art department - Auchi Polytechnic, Nigeria Liquefied & Natural Gas (NLNG) - Port-Harcourt, NAS - Lagos and Abeokuta, Nigerian Turkish international college, Society of Nigerian Artist - Port-Harcourt, Fidelity bank - Business of Art

Olu Ajayi had solo and group exhibition since 1986 till date, in Lagos, London, New York, Johannesburg, Pretoria, Dubai, Stuttgart, Paris and Geneva. His artworks have been sold at the Bonham London auction house, Arthouse auction- Lagos, TerraMydrim auction-Lagos Education

Ajayi studied at the Auchi polytechnic, Edo State, in 2010, he undertook post graduate studies at the National Institute for Cultural Orientation, Lagos, Nigeria

Prizes and awards

He is a founding member and Trustee of the guild of professional fine artist (GFA), board member of Visual Art Society of Nigeria (VASON) and former Chairman Society of Nigerian Artist (SNA).

In 1993, Olu Ajayi was listed

in Who is Who in Art in Nigeria published by the Smithsonian Institute and Libraries, listed in 2012 Artist of Nigeria and in 2010, listed in 101 Nigerian artists.

In 2004 he won the best Alumnus Merit Award of Auchi Polytechnic School of Art and Design, was made a fellow of Society of Nigerian Artist (2010), 'Patron of the art' by

NANTAP, Lagos and 'Distinguished Stewardship Award' by SNA Lagos in 2008

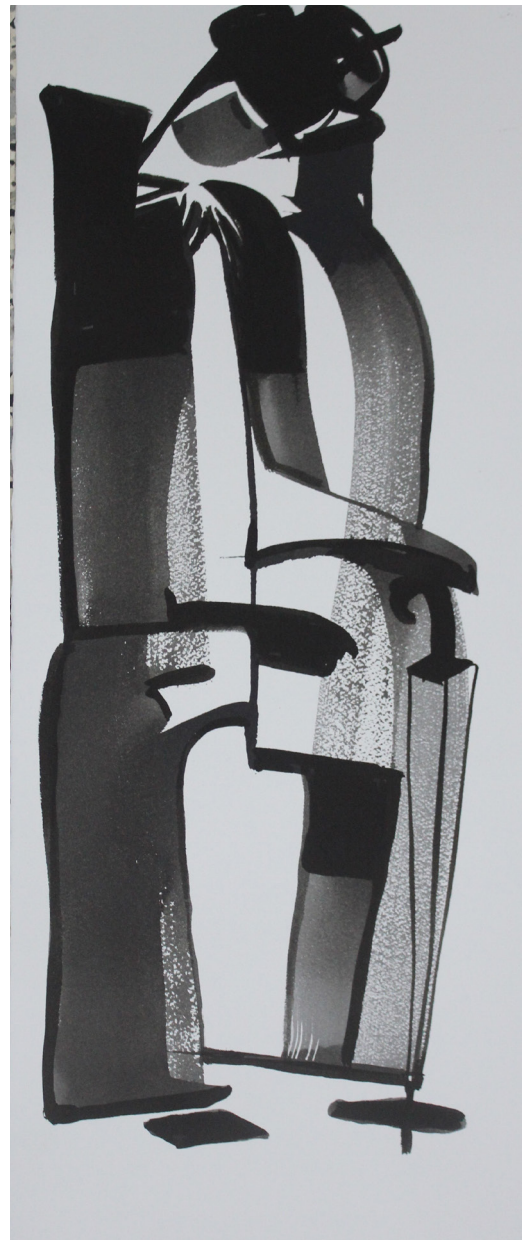
Personal

Mr. Olu Ajayi was born in Ososo, Edo State, on 18 August 1963, and is fluent in English, Ososo and Bini languages. He is married with Children.





Behind the mask



The couple on Sunday



The spirit of enterprise I



The spirit of enterprise II

History of Watercolour

Watercolor also spelled WATERCOLOUR, pigment ground in gum, usually gum arabic, and applied with brush and water to a painting surface, usually paper, the term also denotes a work of art executed in this medium. The pigment is ordinarily transparent but can be made opaque by mixing with a whiting and in this form is known as body colour, or gouache, it can also be mixed with casein, a phosphoprotein of milk.

Watercolor compares in range and variety with any other painting method. Transparent watercolor allows for a freshness and luminosity in its washes and for a deft calligraphic brushwork that makes it a most alluring medium. There is one basic difference between transparent watercolour and all other heavy painting mediums – its transparency. The oil painter can paint one opaque colour over another until he has achieved his desired result. The whites are created with opaque white. The watercolourist's approach is the opposite. In essence, instead of building up he leaves out. The white paper creates the whites. The darkest accents may be placed on the paper with the pigment as it comes out of the tube or with very little water mixed with it. Otherwise the colours are diluted with water. The more water in the wash, the more the paper affects the colours; for example, vermilion, a warm red, will gradually turn into a cool pink as it is thinned with more water.

The dry brush technique – the use of the brush containing pigment but little water, dragged over the rough surface of the paper creates various granular effects similar to those of crayon drawing. Whole compositions can be made

in this way. This technique also may be used over dull washes to enliven them.

The History of Watercolor

America's contribution to the international watercolor tradition is second to none. Although the British dominated that tradition in the past, American artists have produced a substantial and varied body of work world since the late eighteenth century.

An unpredictable medium, the character of watercolor is uniquely challenging. The accomplished watercolorist leans to take advantage of the unexpected results of the medium. As practiced by most of its greatest masters, spontaneity is everything. The artist learns to improvise, which can be done effectively only with experience. The intimacy of the medium springs from the way it encourages improvisation and seems to record the artist's fleeting though on paper.

Watercolor, also known in French as aquarelle, is generally described as painting with water soluble pigments on paper. Most commonly the pigments are suspended in a vehicle or binder of gum arabic. The classic painting technique was perfected in England during the eighteenth and nineteenth centuries. The pigment was applied in a series of transparent washes that allowed light to be reflected from the surface of the paper through layers of color. This technique gives watercolor its unique glow. Washes are layered to increase density and transform color already laid down. With this method, the colors are mixed by the viewer's eye and create a unique visual characteristic.

On the other hand, gouache, or body color, is another form of watercolor. The pigments are mixed with zinc white and are opaque when applied to a surface. Alternatively, tempera involves combining the color with casein, a milk derivative, or with egg yolk as its binder. Another form of water soluble pigment is the synthetic polymer paint, widely known as acrylic. Even though acrylic can typically

be used like oil paint, many artists have used it in a manner that echoes the watercolor tradition.

Watercolor is a tradition that spans the chronicles of history. Primitive man used pigments mixed with water to create cave paintings by applying the paint with fingers, sticks and bones. Ancient Egyptians used water-based paints to decorate the walls of temples and tombs and created some of the first works on paper made papyrus. But it was in the Far and Middle East that the first watercolor schools or predominant styles emerged in the modern sense.

Chinese and Japanese masters painted on silk as well as exquisite handmade paper. Their art was filled with literary allusion and calligraphy, but the primary image was typically a contemplative landscape. This characteristic anticipated what was to be a central aspect of Western watercolor traditions in later centuries. In India and Persia, the opaque gouache paintings created by the Moslems depicted religious incidents derived from Byzantine art.

During the Middle Age, monks of Europe and tempera to create illuminated manuscripts. These books were considered a major form of art, equivalent to easel painting in later years. Taking many years of service to complete, the monks copied the scriptures by hand onto sheets of parchment made from sheepskin, or vellum made from calfskin. Sometimes entire pages were decorated with elaborate scrollwork and symbolic images. The most famous illuminated book was by the Limbourg brothers, Paul, Herman and Jean (Flemish, c.1385 c.1416). This calendar, 'Les Tres Riches Heures du Duc de Berry' or sometimes called 'The Book of Hours,' was created about 1415. Medieval artists also worked in fresco which continued throughout the Renaissance. Fresco is a method by which pigments are mixed with water and applied to wet plaster. This method was used primarily to create large wall paintings and murals by such artists as Michelangelo (Italian, 1475-1564) and Leonardo da Vinci (Italian 1452-1519). The most famous fresco is Michelangelo's Sistine Chapel of the Vatican painted from 1508 to 1512.

Paper has also played an important role in the development

of watercolor. China has been manufacturing paper since ancient times. The Arabs learned their secrets during the eighth century. Paper was imported to Europe until the first papermaking mills were finally established in Italy in 1276. A few other mills developed later in other parts of Europe, while England developed its first mills by 1495. However, high quality paper was not produced in Britain until much later during the eighteenth century.

Since paper was considered a luxury item in these early ages, traditional Western watercolor painting was slow in evolving. The increased availability of paper by the fourteenth century finally allowed for the possibility of drawings as an artistic activity. So artists like Leonardo da Vinci and Michelangelo began to develop drawings as a tool for practice and for recording information. Albrecht Durer (German, 1471-1528) is traditionally considered the first master of watercolor because his works were full renderings used as preliminary studies for other works. Over the next 250 years many other artists like Peter Paul Rubens (Flemish, 1599-1641) and Jean Honore Fragonard (French, 1732-1806) continued to use watercolor as a means of drawing and developing compositions.

With the production of higher quality papers in the late eighteenth century, the first national school of watercolorists emerged in Britain. The watercolor tradition began with topographical drawings that proliferated in the late seventeenth and early eighteenth centuries as Britain began to grow as a world power. These maps-like renderings encompassed visual identity of ports of sea, as well as the surrounding landscape. In 1768, influential topographers founded the Royal Academy which encouraged water colorists to carry the medium beyond their own technical achievements. The most tradition spread to America.

M.W. Turner (English, 1775-1851) who went on to become one of the greatest painters on the nineteenth century. His contemplative landscapes were tremendously influential on dozens of artists during later decades.

The technology of watercolor developments corresponded with the evolution and advancement of the British school of watercolorists. In the 1780's, a British company began producing paper made especially for watercolorist **which** was treated with sizing or glazing to prevent washes from sinking into the fibers of the paper. Early watercolorists ground their own pigments, but by the late eighteenth century the Englishman, William Reeves, was selling them in portable cakes. In 1846, Winsor & Newton introduced colors packaged in metal tubes. This growing technology encouraged many European artists to experiment with watercolors until eventually the tradition spread to America.

The earliest watercolor drawings produced in America were created for factual documentation of the new world. As early as the 1560's, European explorers carried this visual information back to the 'old world'. The first of these important artists was Mark Catesby (English, 1679-1749). He came to Virginia in 1712 and documented hundreds of species of American birds and plant life with hand-colored engravings. Catesby's prints foreshadow the ever-popular romantic and analytical depictions of American wildlife by John James Audubon (American, 1785-1851). Audubon did his first study in 1805. He eventually devoted himself to recording this aspect of the North American continent in a manner seldom equalled in any other medium.

American artists worked in the shadow of European masters until the late nineteenth century. Gradually, skilled and talented artists like Thomas Eakins (1844-1916). Winslow Homer (1836-1910) and James A.M. Whistler (1834-1903) began to develop artworks which challenged European artists. The rise of American watercolor coincides with international rise and recognition of American painting. American artists embraced watercolor as a primary medium equal to oil painting. This was not common in nineteenth century. European except in England. Both American and English artists utilized watercolor for important paintings. By 1866 the interest in the medium was so pronounced that the American Society of Painters in WaterColor was founded and for the first time watercolors were shown in galleries among oil paintings.

Although Americans inherited a technique developed by the British, they were more interested in experimenting with watercolor in their own way. American artists therefore, created works which were uniquely individual in comparison. They were free of rigid English traditions and the slow evolution of the British school. In this way the American school was able to explode with an abundance of important figures between the 1870's and the revolutionary Armory Show in New York (1856-1925) John Marin (1870-1953) and Maurice Prendergast (1859-1924). Each artist represented an individual and unique approach to the medium. Since there was no particular American school or style of watercolor, the entire group represented 'individualism' as a key factor in American art.

During the 1940's, artistic experimentation became a major focus in the New York art scene resulting in the development of Abstract Expressionism. Watercolor began to lose a certain amount of its popularity. It was not a medium which played a role in the evolution of the new movement in abstraction. Watercolors were small and intimate in scale and were subordinate to the huge canvases of the Abstract Expressionists.

Utilized large areas of transparent washes and color staining on his canvases to create large scale works which were atmospheric, contemplative and reminiscent of the watercolor tradition. Later, a second generation of Abstract Expressionist including Sam Francis (1923-1994) and Paul Jenkins (b.1923) also employed similar wash methods to produce transparent color fields on large canvas painting. American artists not only re-popularized the medium but continued a long tradition on innovative experimentation.

Excerpted from:
Springfield Art Museum BY STEVEN SKINNER





*Victor
Obasuyi*

Place of birth: Idiroko, Ogun state

Date of birth: May 1960

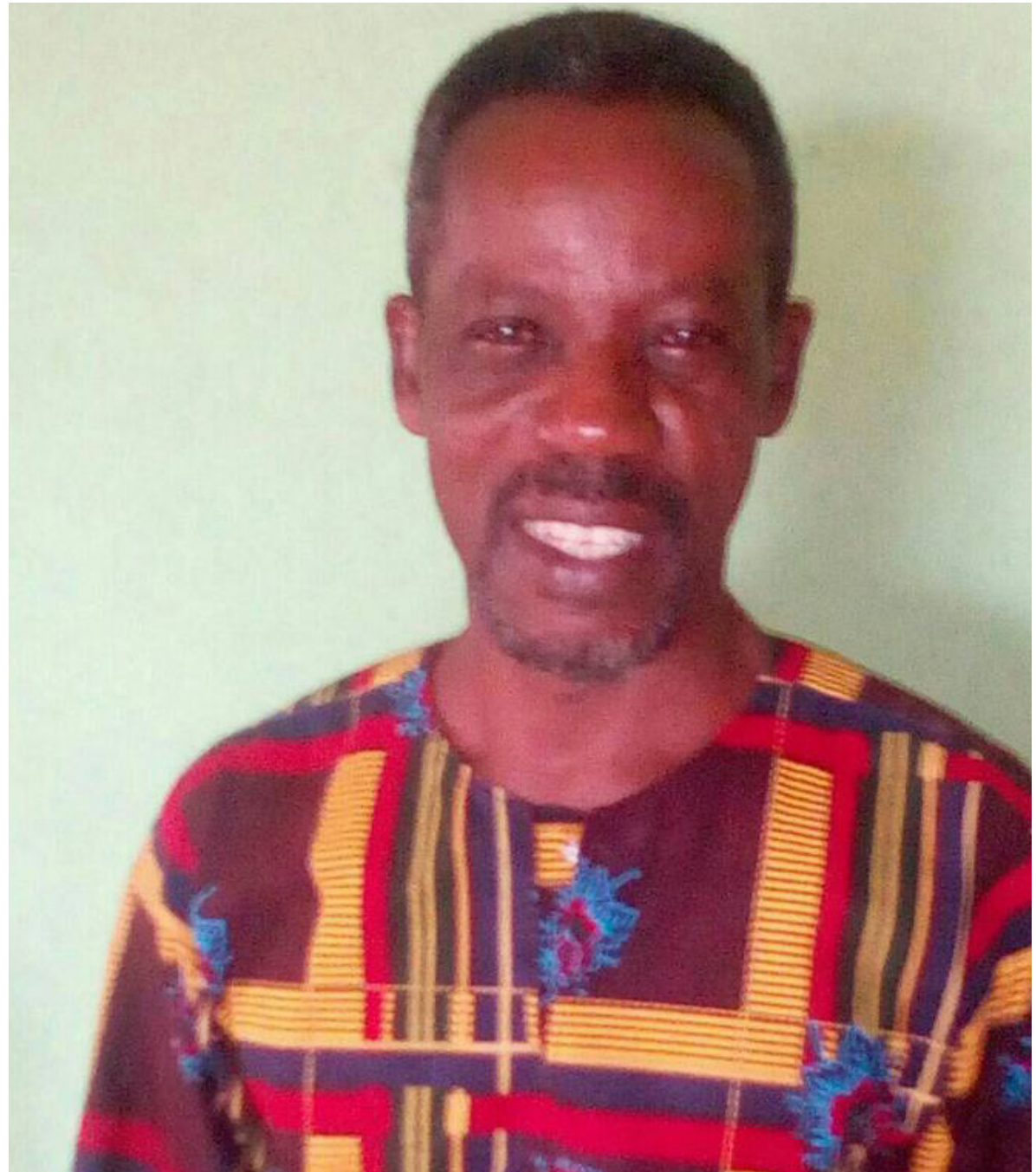
Education: Higher National Diploma in Painting from the Federal Polytechnic, Auchi - 1983

Exhibitions: Numerous group and solo exhibitions within and outside the country

Commissions: Works in private and public spaces within and outside the country including numerous mosaic commissions

Status: Studio master and senior partner at K-Team Art consultancy, Benin City

Statement: I believe that Art should be a means for social change



Victor's Statement

The works to be exhibited are divided into two parts. The landscapes and the traditional Art of the Binis.

Having painted landscapes over the years, one feels the need for something new and different. I began to see the need for compositional change and aligning myself with smaller details of the total scenes.

I began to see the intricacies of shapes, dark over light and new understanding of space with a short distance.

In my work the Abstract Landscape, I tried to abstract the scene and focus my attention on the details of smaller units which is enlarged.

My Abstract Landscape II, is totally an abstract work, where only essentials are depicted.

In my landscapes, the

anatomical composition of trees, its negative and positives paces has been so inspiring.

The search for identity has led me to look inward, to the treasures of the Art of Ancient Benin.

In the works to be exhibited, images are being employed to express today's social/ Political issues.

The Royal Jester depicts the praise singers who abound in courts or seat of Governments and try to trivialize serious social/ political issues at the detriment of all.

"The womanhood" lends its voice to the over flogged issue of women trafficking and the resultant consequences.

Lastly, the Critic focuses attention to the cowardly disposition of those who have decided to keep silent

on vital issues.

Water colour medium, by its freshness and one's ability to manipulate it has afforded the artist the opportunity to showcase these works.



Womanhood



Landscape



Reparation



The Critic



Ini Brown

INI Brown is an African artist from Nigeria. Ini is a renowned water colorist, even though he paints a lot with oil, Acrylic, etc. Ini is one of the most prolific water colorists practicing Art in Africa in recent times. His creativity, ingenuity and dexterity with water color medium is breathtaking. His unique technique in the dramatic use of colors is awesome and intimidating. Ini has over 20 solo and 18 group exhibitions in his career where he has remained most consistent in his creative prowess. He has had several exhibitions in his local country Nigeria, South Africa, England, USA, Sweden, France and Germany. Ini received a first class distinction from the Federal Polytechnic, Auchi, Edo state, Nigeria where he trained formally, before having some informal training and research in water color in England. He also attended the Fate Foundation, Nigeria where he learnt to blend the spirit of creativity and nature together. Ini Brown has won lots of awards and commendations with his works, including mentions in books and publications among which is "Artist of Nigeria" by Onyema Ofoedu-Okeke, a Ford Foundation publication and an international publication, "Nigerian Artist: a who's who and Bibliography of African Art" - Smithsonian Institute, Washington DC, USA. Ini's subject matter has been the everyday lives of people around him. He portrays the vast people and landscapes of Africans, their destinies and circumstances. He reflects their daily life, aspirations, hopes, struggles, and despair with his brushstrokes which is almost becoming next to his skin. His paintings continue to win more hearts with public and private collectors around the world.



Ini's Statement

My Water Colours my World. My Atmosphere, Emotions and Moods all continue to flow as I Exhibit my water colours.

I have been painting Watercolours for decades. The unusual dramatic use of the medium professes in subjects like seascapes. The Transparency of the medium is fantastic but it means that, unlike Oil painting where weak areas are maybe over painted, I have no such luxury. Virtually every brush stroke is visible in the finished work. And this is one of my great challenges.

Secondly, in my transparent use of this medium, opaque colours such as white are not used. Rather I use the white in the paper as my white colour showing through. I paint away parts of the white of the paper with colours and paint the darker values or tones surrounding the light. Once an area of the white paper is over painted that's it. There is no going back.

Thirdly, watercolor flows, when the paper is wet. If one colour touches another,

they intermix on the paper in somewhat unpredictable way. This creates fantastic nonlinear patterns but also problems for me, since I may need to control value transitions around the features. When you add this, to the fact that wet paper is constantly in dynamic state of becoming drier, another level of difficulty arises: Timing. Timing is of essence in my water colours. Frequently, action at the particular moment is called for.

And the parameters mentioned above have to be in sync: placement, colour choice, value, degree of dampness of brush in relation to wetness of paper surface. It is this wet-in-wet aspect that makes such painting unrepeatable, uncopyable in exact character and details because of these non-linear happenings which are the hallmarks and charms of my watercolours.

Please Enjoy my watercolours as I exhibit them today.



title: Early Evening Light size : 37 X 45 inches FRAMED



title: Red, Brown Ibadan Roofs size : 37 X 45 inches FRAMED



title: Hustle and Flow size: 37 X 45 inches FRAMED



title: Hustle and Flow size: 37 X 45 inches FRAMED



title: Hustles and Bustles size: 37 X 45 inches FRAMED

K *Kehinde
Sanwo*

Kehinde Sanwo's ability to use rich and colourful palettes, combined with expressive brush strokes in arresting a particular moment in time stands him out as one of the best water colour artist.

He is highly recognized for his current body of works that borders on intersection of art and history serving as an archive for Nigeria's modern history and daily life, especially the documentation of Lagos architectural legacy, a series the informed collectors referred to as "timeless pieces".

Kehinde Sanwo was born in Lagos in 1963 graduated from Yaba college of technology, with Higher National Diploma in painting, 1987.

He has to his credit five successful solo exhibitions and numerous national and international group exhibitions spanning a period of three decades.



Kehinde's Statement

"THE MATRIX I"

This spontaneous and colourful abstract impression seeks to capture the phenomenal miracle of life formation in the womb. The matrix, a deep place of mystery where God's hands fashioned and made us. As the psalmist said "His eyes saw our unformed substance in his book were written, every one of them, the days that were formed for us, when as yet there was none of them" (Psalm 139:16).

"SAILING IN STORMY MOMENT"

This quote from Vincent Van Gogh profoundly capture the message in this painting "The fishermen know that the sea is dangerous and the storm terrible, but they have never found these dangers sufficient reason for remaining ashore" Vincent Van Gogh.

"TIDAL WAVES OF LOVE"

People who come into our lives are like waves trickling in and out with the tide some waves are much bigger and make more of an impact than others. Sometimes the waves bring with them things from deep in the bottom of the sea and they leave those things tossed onto the shore. Imprints against the grains of sands that prove the waves had once been there, long after the tide recedes."-Colleen Hoover

"GOLDEN MOMENT"

This amazing seascape captures the sunset in all its majesty. The golden reflections and silhouette of floating woods in a moment in time, at Oko Baba wood market Ebute Metta Lagos. The wood merchants in a business dialogue, most probably the last deal of the day.

"PROCESSION IN

BRAZILIAN QUARTERS"

This documented two important aspects of Lagos life, Carnival and Brazilian architecture. Here we see colourful procession of drummers and dancers stepping out of Kings Street into Kakawa Street by Water House. The whole of this neighbourhood was once referred to as Brazilian Quarters due to the high population of returnee emancipados and their descendants from Brazil, who reside in this area



Matrix I



Matrix II



Golden moment



Procession in
Brazilian quaters



Tidal waves of love

Tunde Soyinka

Art for Tunde Soyinka began with his first steps in life. As an infant, little Tunde was borne on the back of his mother Jochebed O. Soyinka, herself an Adire (Tie & dye) and Batik maker/seamstress on a tour of the residence/studios of Iwinfunmike Adunni Olorisa (as Suzanne Wenger, the late Austrian artist and wife of Uli Beier was called) in the historic town of Oshogbo in the early 1960's.

Growing up, young Tunde assisted his mum in making drawings on pieces of fabric either for dying or embroidery. He went on through his nursery, primary and secondary school years to make his own drawing and paintings in water color, chalk pastels, oil pastels, oil and also calligraphy.

As a teenager, Tunde calligraphed the citation read at the ordination of the first Nigerian Catholic Cardinal, Dominic Cardinal Ekandem in 1976. He made his first oil painting in 1977.

Over four decades after, Tunde has won several awards at College, State, National, Commonwealth and Global levels working in areas like painting, graphics/illustration, **greeting card designing, cartooning, advertising/marketing communications.**

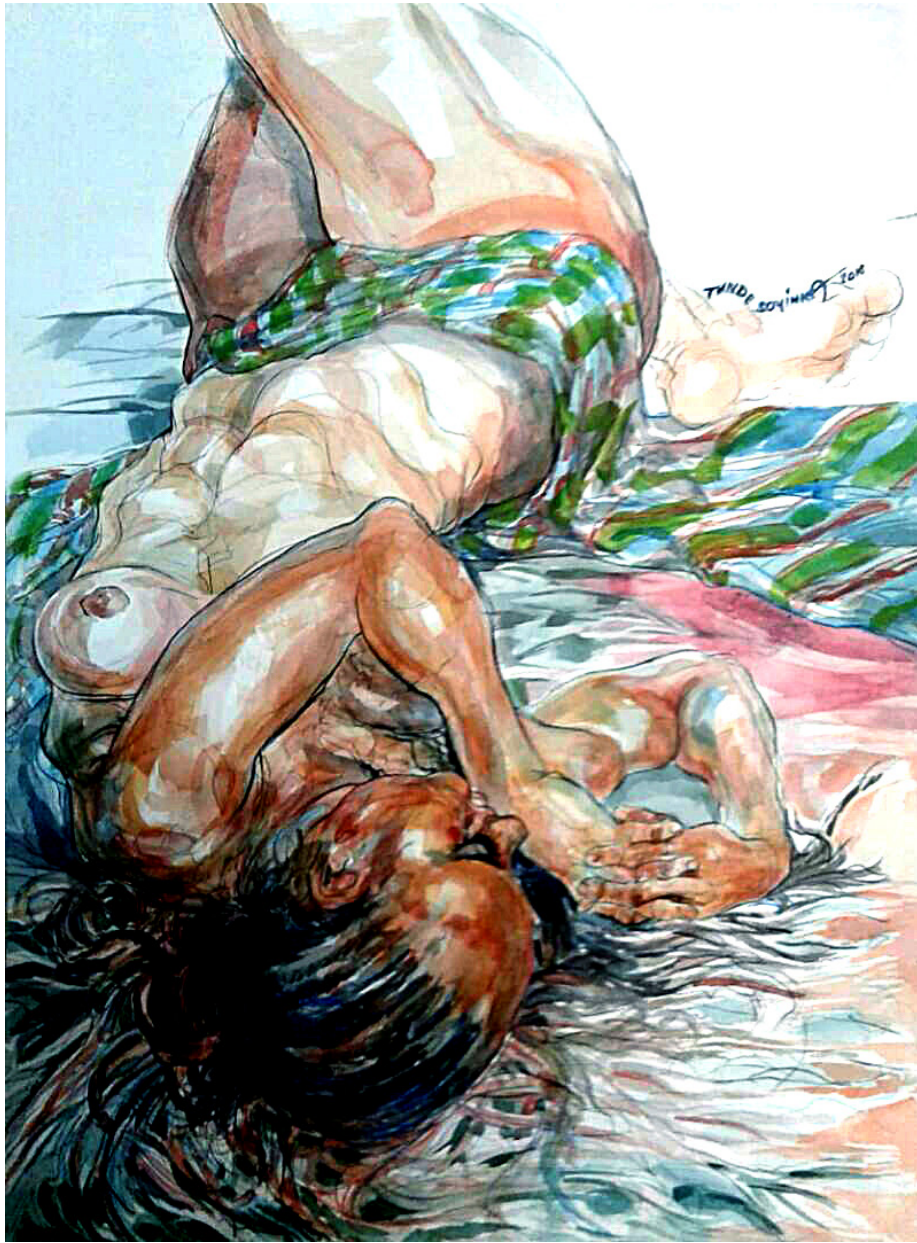
Tunde Soyinka is married to a professional ceramist, Grace Kokoeka Soyinka (PHD) with 3 children, Ikanniwa, Oorebo and Edidi.



Tunde's Statement



Capable hands



Reclining Female



O Sambisa II



Cheer leader

In Praise of the Delicate

By Tade Ipadeola – March 2018

Among practitioners of the visual discipline of watercolour painting, there is an attitude approaching reverence for the art. There is a reason for this – of all the mediums in which it is possible to paint, watercolour remains at once the simplest and the most sophisticated. It is basic, as basic as blood. No other visual discipline, perhaps, has that distinction of combining ethereal wonder with immediacy of sensations. In this respect it is like music in its inexplicable beauty.

When, therefore, the masters of the form decide to pay homage to this art form, it is more than a gesture in honour of a genre. When lyric poets gather to celebrate the lyric, they do not do so as devotees of a genre, they do so because the deep sometimes calls to the deep. Beyond any need for explanation or explication is the sublime delicacy of work in watercolour and it is this very sublimity that transforms the work of the artists into the celebration it is, eventually.

For the audience, immersion in watercolour may prove transformative in the most subtle ways. Watercolours awake a sense of wonder, challenge boundaries of aesthetic experience, break the walls of routine and transport the observer away from the world of quotidian work into a realm of possibility which alone is possible where life is affirmed in the way watercolours affirm the living experience of the observer.

Water is life. Colours beautify life. Why, then, are watercolour exhibits so rare? Why do they occur so few and far between in our life experiences? The answer lies in what makes all true art vital. They are rare because they are deliberate and not accidental phenomenon. This is another way of

saying that they are messages that come to us at crucial intersections in life when we need to depart from what deadens and what does not vivify. The invitation to witness strokes that evoke the intangible and bring forth what was not in existence before is both a luxury and a necessity. I submit that when that invitation is to a watercolour exhibit, it is doubly potentiated.

Water and colours don't mix and emerge as art of their own volition, they do so on the impulse of the artist who mediates their marriage and who is both priest and first witness in that regard. The artist is our agent of creation and memory, when he or she presents a work in watercolour, we get a chance to witness a world newly minted in which the creator has already pronounced a verdict of 'very good'. The exhibition is a journey into origins and a journey into making even as it is a journey into ineffable joy. God fulfils the promise of creation in many ways.

To live in Africa in these times of flux and to have the opportunity to own moments that are truly transformative is an experience not to be missed. They are a privileged group who happen to be where this sublime activity is taking place indeed and this is why I have no hesitation to invite the public to share this moment in our lifetime in which our masters of watercolour emerge from their studios with their range of offerings. It is one thing to experience a watercolour painting in isolation, it is quite another to experience a constellation of them under African skies. Treat your spirit to the heights, seize this chance to soar and celebrate the delicate with the masters of the form.

Tade Ipadeola is a Poet and Lawyer. He is winner of the 2013 Nigeria Prize for Literature

What is the value of Good Sleep



Good sleep is essential for a person's health and wellbeing, yet millions of people do not get enough sleep and many suffer from lack of sleep. What is "good sleep" and how much of it do we need?

While good sleep can be loosely defined as the kind of sleep that leaves us relaxed and refreshed when we wake up, the amount of sleep needed to achieve that state varies from individual to individual. We can discover what works for us. Generally, 6-8 hours of good sleep is good enough for adults to function optimally.

Scientifically, the following have been proved to be the benefits of having good sleep :- Improved concentration, productivity and creativity; better grades in school for students; curbs inflammation; promotes healthy weight level; lowers stress levels with the attendant benefits; reduces risk of heart disease and stroke; improves immune function of the body; decreased risk of depression; avoidance of accidents; improved emotional balance and social interaction, etc. In summary, sleeping well helps you to live a better quality of life.

So then....what determines how well we sleep.... and what can we do to improve the quality of our sleep?

Factors affecting quality of sleep are generally categorized into (a) Lifestyle choices which includes things such as:- avoiding carbohydrates after 7pm, or less than 4 hours before going to bed; avoiding caffeinated or alcoholic drinks shortly before going to bed, etc (b) General State of health and (c) The sleep environment.

While a lot has been said about the first two, the impact our

sleep environment has is often understated.

Generally, to have a good nights' sleep, you should have (or create) a relaxed and comfortable environment. A room that's too hot or cold, too noisy or too brightly lit, an uncomfortable or lumpy mattress can all be barriers to sound sleep.

To ensure we get good sleep, we should take the time to look for those things that will create a calm, comfortable and cosy environment - a wonderfully fluffy duvet that you sink into, a quality bed-sheet that caresses you when you lie on it, lampshades and bed-side lights that cast just the right amount of subdued lights, etc. you don't have need a fortune to acquire good ones, but a good investment in quality products is well worth the investment.

The Sleep Environment : Tips by Adam & Eve

a)The Pillows: try a good Memory pillow which supports the neck and head in an optimal way

b)Duvet: Old fashioned fluffy or microfiber, silk that is light as feathers but giving an enveloping warmth

c)Bed-sheets that are 100% cotton, but feels like silk against the body.

d)A cool temperature: The optimum way is a warm body but a cool head

e)A topper in Memory Foam to make your mattress give your body perfect support throughout the Night, moulding your spine correctly!!

f)A switch within easy reach if you need to get up at night. We need complete darkness to regenerate our brain cells, so the lights must be off.



The fine art of Dining

Why do some cultures celebrate a meal with so much aplomb...you wonder?....tables are carefully set, with cutlery arranged in a precise order....knives, spoons, forks, soup spoon, etc, all placed in specific positions on the table, ditto for under plates, serving dishes, etc, (even when they are not entertaining guests!!)

Is it because they have learnt the wisdom of living in the moment and enjoying every bit of life as they proceed along? Rather than the constant striving, quest for accumulation and complete focus on achieving a futuristic destination that others engage in...robbing themselves them of the little joys of the moment? Possibly so.

The conundrum of daily life can take its toll on the human mind and body in a negative way unless we find a means of deflecting and rejuvenating, learning to savour the little pleasures that life can offer. We must find occasion along the path of life to deliberately do things that give us satisfaction, however small they may be, and make ourselves us happy. As we grow older, the responsibilities of living tends to make us lose that sense of joy that you so easily find in children irrespective of their living conditions. We should learn to re-capture that and turn an otherwise mundane day into something more colorful and enjoyable. We all (or most of us) appreciate a good meal. Why then don't we learn the art of turning that simple meal into a feast of sorts to enliven our day? Why don't we treat ourselves like royalty...even if others wont? At the end of a hard days work (or in-between if you please) a good meal can be like a reward...for all the effort put into that day. So bring out those lovely dishes, the fine cutlery and set a table fit to fete a king!! And Enjoy that moment.

