



ART EXHIBITION

# TOGETHERNESS



DELTA STATE

Venue: Delta Convention Centre, Asaba, Delta State  
Date: April 23-28, 2012





## TOGETHERNESS

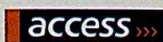
AN ART EXHIBITION, CELEBRATING THE SOUTH-SOUTH ECONOMIC SUMMIT 2012

*Photography: Sunday Ukonumu  
Design & Layout: Adewolu Kazeem*

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Venue: Delta Convention Centre, Asaba, Delta State  
Date: April 23-28, 2012







*His Excellency*  
**GOODLUCK JONATHAN** GCFR  
President of the Federal Republic of Nigeria





*His Excellency*  
**DR. EMMANUEL EWETA UDUAGHAN**  
*Governor, Delta State*





*His Excellency*  
**CHIBUIKE ROTIMI AMAECHI**  
*Governor, Rivers State*



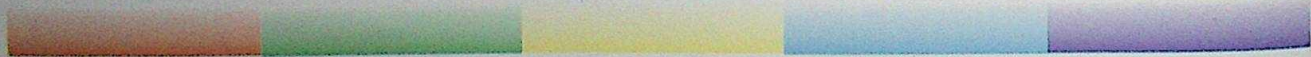


*His Excellency*  
**ADAMS OSHIOMWOLE**  
*Governor, Edo State*





*His Excellency*  
**SARIAKE DICKSON**  
*Governor, Bayelsa State*







*His Excellency*  
**LIYEL IMOKE**  
*Governor, Cross Rivers State*





*His Excellency*  
**GODSWILL AKPABIO**  
*Governor, Akwa Ibom State*





Hon. Richard Mofe Damijo  
*Commissioner, Culture and Tourism  
Delta State*



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## BEAUTY THROUGH FUNCTION AND AS FUNCTION

Art is one of the life forces which provides man not only with hours of blissful relaxation, but also with the clearness of perspective and the firm strength of convictions he needs in dealing with urgent demands of life. It was the year 1970, in the cities and in the countryside, people were at work building a new economy out of the rubble of war, constructing new firms, in short, paving the way for all that will later be called reconstruction and indeed lead to the economic miracle of the moment.

As early in 1935, the Czech aesthetician, Jan Mukarovsky, published a treatise in whose title aesthetics appeared in connection with function. He speaks of "aesthetic function". Even though it can be perceived that "aesthetics" is not unsuited to being considered in the sense of a function, here and there may be some doubts if this is also to be done with beauty. Without getting lost here in theoretical sophistries as to whether the beautiful can be understood as the aesthetic – and vice versa – it can be postulated for the design sphere that the beautiful bound up in a real object can also be examined according to function. (In order to avoid misunderstanding, it should be remarked that the "Aesthetic function" " assumes that any object can slip into the role of an aesthetic function – a concept which is antithetical to beauty through function and as function. The attempt to see beauty through function as rests on the dualism of "through" and "as". Beauty through function is understood as beauty which, so to speak, is a co-product of an all-around functional fulfillment. A good product, which is well-designed as well as useful, automatically also appeals through its beauty – this is how beauty through function should be understood . since under beauty, to an extent, the beauty of the plain should be discovered, one can understand that beauty is certainly not always the obvious, but – in line with its fleeting also -character – often that which is hidden, which becomes clearer to us in some moments more than in others. Thus, for example, the interlocking of four rounded, oblong chain links produces not only the greatest functionality, about which no one has yet had doubts – and not about the quality either – but also beauty. This is the beauty of parallelism, of the alternating row, that is, a kind of philosophical beauty, about which one can meditate. That which is evident to the philosophical viewer will pass by the one who regards the chain links from the point of view of utility, unless he is able to judge their utility as "agreeable". And agreeableness, like being pleased by something, is certainly to be ascribed to the sphere of the beautiful. Something similar is also true for the ship's propeller, indeed for many technical objects which are undoubtedly unintentionally beautiful. Just the same, the designer, as opposed to the purely technical draftsman, the constructor, always thinks of the pleasing aspect. Innumerable examples from the catalogue of good, true design prove that beauty through function – from the



“beautifully” curved hull of a ship to the medical apparatus – is very often also influenced by the designer's feelings for beauty. As the bridges of the Swiss engineer Robert Maillart show, even such large objects, whose technical functionalism certainly cannot be denied, convince through their beauty almost as much as through their usefulness. Indeed, in such a case, the miracle must have taken place that usefulness has been combined with beauty in such a way that neither the one nor the other seems to dominate, but that a balance of all components in an achievement of cultural quality has been created.

“Our love of what is beautiful does not lead to extravagance; our love of the things of the mind does not make us soft. We regard wealth as something to be properly used rather than as something to boast about. What I would prefer is that you should fix your eyes everyday on the greatness of Nigeria as she really is, and fall in love with her. When you realize her greatness, then reflect that what made her great was men with a spirit of adventure, men who knew their duty, men who were ashamed to fall below certain standard.

**Dr. Evelyn N. Oputu (oon)**  
*MD, Bank of Industry*



## INTERCOURSE OF POWER, ECONOMICS AND ART: SUSTAINING A SOUTH-SOUTH AGE LONG TRADITION IN THE 21ST CENTURY

Political power, economics and art can be referred to as social tools that work hand in hand while deriving their stimulus from existing socio-economic conditions. While it is usually inferred that every society deserves its political leadership, it is the prevailing social conditions or levels of awareness in the community that propels the economy of such societies. Also inadvertently, art is a visual chronicle acts as a symbol of power and economic stature within such societies that embrace it. It the realization of these three aspects, their import and intercourse in driving a robust social system that necessitates ~~its~~ art exhibition of the South-South geo-political zone artists as a means of sharing ~~their~~ creative issuances in a forum where political egg-heads of the geo-political zone ~~meets~~ on issues that could determine the economic wellbeing of their region.

The wealth of a nation is surmised in its capacity of indigenous industry and productivity. Much more than petroleum crude, which unfortunately is the main stay of our nation's economy system, of which is wound with attendant socio-political woes, art is a latent indigenous export item which has proven and will continue to prove its economic value in both at the local and international economies.

A peep into the Niger delta which mostly doubles as today's South-South geo-political zone of Nigeria, have in recent times become very powerful in the political scheme of the nation's polity. This is not only as a result of present day political ascendancy of Goodluck Jonathan at the Presidency but could be traced to the traditional society. Socio-cultural and political history with pervading evidences of scholarships by Historians, Ethnographers, Anthropologists and Art Historians such as E.J Alagoa, O.D Egonwa, Phillip M. Peek, Henry Drewal, Perkins Foss, Barbara Plenkensteiner, Paula Ben Amos Eirshick, Peju Layiwola and a host of others have proven that the political zone has contributed immensely to national growth throughwell-structured social systems, trade developments, robust agriculture and vibrant arts and culture. Such researches bring to the fore the ancient Benin kingdom with its well organized Kingship system, the migration systems of the ethnic groups within Delta state communitiesand their kingship systems, the palm oil trade and cross-cultural fertilizations that existed along the Niger creeks especially among the Ijo communities as well as the rich cultural and missionary foundations at Akwa-Ibom and Calabar communities.



This essay which has its main focus on the visual arts will not hold back from celebrating such art works that served power and economic purposes while accommodating or fulfilling aesthetic needs. Power as a term could infer ability to control or wield influence over the other. In traditional African societies, as was also practiced in the zone under study, power assumed political and religious dimensions. This can be exemplified in the King or Oba as in the case of Benin, being both a political head and spiritual head that control the worship of the deities. In certain quarters where kingship do not exist or where shrines hold strong sway over the people, Chief Priests wielded power over devotees or subjects. It is typical to find images of deities being revered by adherents of such shrines. An Oba bronze head could invoke an Oba's presence and ultimately his powers with conjectured respect by his subjects. Also, standing before a community deity such as *Dvughere* in Ovu community of Urhobo culture, commands psychological powers that makes a devotee to comport his or herself. Even royal motifs and symbol design on facades of royal compounds and houses elicit respect from the subjects when they are within such environments. All these elaborate on how art acted as a driving force to provoke power and authority in traditional times.

The economic relevance of art in traditional society cannot be overemphasized. A cursory look at the Kalabari Screens, Bronze Heads and Plaques of Benin, *Iphri* of the Urhobo, *Obo* and *Oneki* of the Isoko, *Karikpo* mask of the Ogoni, attests economic significance in those communities. Apart from their use to command stratified social command in the community in terms of ownership, some of these occupied religious alters where prayers for economic abundance are made. Also, in traditional society, economic statute can be assessed in recourse to the economic development of the artists on one hand and the value of his products on the other. In Benin kingdom for example, artists were organized in guild systems funded by the Oba. In that system, artists were like persons on national assignment. On that note, the artist did not lack any basic need and moves with an air of honour in the community. While speaking with a traditional sculptor in *Ozoro* in the mid-1990s he recalled the economic gains he enjoyed the prime days of his life. According to him, most persons in need of objects of veneration for their personal and communal alters, courted him with assorted tributes and items as remuneration for his services, since as at that time, trade was by barter. In terms of the value of the art product, the traditional society relied on the role such objects played in their lives. While such roles could transcend monetary value, they did not in any way reduce the intrinsic value attached to the works. Recent researches on Benin invasion by Britain in 1897 show that the ulterior motive behind the punitive war was economic based on the bronzes and well carved elephant tusks. The stolen pieces are worth billions of dollars in today's economy. This can be easily attested to when one considers the security around the museums that hosts these objects abroad. Same is the case of other traditional art objects from other cultures that found their way into Europe and America.



In modern day society, it is observable that social trends and systems are different from what they were in traditional society, however the symbiotic relationship or intercourse that exists between power, economics and art, have not eroded. Due to modernity and the concept of individualism and free expression, art may not be stereotyped to serve political whims or government economic agenda as it was in Russia during the First World War. Yet it serves these aspects indirectly even in higher dimensions. To promote and publicly declare the American dream, the French government donated the statue of liberty to America. During the First World War as mentioned earlier, Russia propagated a national communist system which accepted only certain types of art to promote its manifesto and war mongering tendencies. Such works became epitome of government inking and prestige. By its seriousness some artists like Naun Gabo and Pevsner who did not conform went into self-exile to America and other places in Europe. If well harnessed, art can become a political instrument for social mobilization in nation building with sustainable economic potentials.

Modern artists abound today in the zone. Such names as Bruce Onobrakpeya, Demas Nwoko, Osa D. Egonwa, Abel Diakparomre, Ellis Erimona, Grace Ojie, Salubi Onakufe, Pius Waritimi, Wenikado Ganagana, Uwa Usen, Ben Ekanem, Sam Ovrati, Olu Amoda, Duke Asidere, Abraham Uyovbusere, Oghale Okpu, Edewor Nelson, Bazunu Harrie, Diseye Tantua, Philip Nzekwe, Denison Yibowei, Clement Ekong, Charles Umoh, Akpan Ndifreke and a host of others come to mind. Also, art institutions abound in the region where students are trained in the different disciplines of the arts such as sculpture, painting, textiles Graphics and Ceramics. Recently, the annual Harmattan Workshops at Agbara-Otor, organized by the Bruce Onobrakpeya Foundation has enriched the artist's creative potpourri in the region. However with so much presence of artists and institutions in the zone, there are not much government aided art activities to invigorate the aspects of power and economics as it is experienced in other organized societies. It is unfortunate to state that apart from few exhibitions such as this, where the public comes in to view art works, the arts are still alienated from meeting its role in our society. Such ways include social-communal motivation through city beautification projects and annual art carnivals, and economic empowerment through art and craft centers with adjoining art market to promote the arts of the region.

The role of city beautification through monumental sculptures cannot be overemphasized. Such works defines a people's ideal through celebrating heroes and historical landmarks of such communities, worldview and prospects. When works celebrate a people's glory, it gives them a value system that evokes confidence and character for future reference. It is unfortunate that instead of pursuing such virtues, some state governments are importing



beautification concepts that are alien to the communities where they are erected. Annual art carnivals also promote social mobilization and cultural awareness. In recent times, the now popular Calabar annual carnival attracts huge economic and social returns for its people. During art carnivals, art competitions are organized which entices patrons and promote tourism. Providing art and craft centers in strategic locations within the states with adjoining art markets will promote employment opportunities for teeming youths. It no gainsaying to comment that, much of the youthful restiveness in the region could be curtailed if proper mobilization addresses this aspect. A hungry man they say is an angry man.

While I wish the organizers of this economic summit a fruitful deliberation, they should keep in view that art is a key player in power and economic drive to aid the prosperity of a people. Harnessing its possibilities is within the limits of good governance which I am convinced the Governors of the South-South geo-political zone are committed to pursuing through this forum.

**Rev. Dr. U.N.O Edewor**



## PROF. ONOBRAKPEYA BRUCE

Born on the 30th of August 1932, Dr. Bruce Onobrakpeya (MFR), hails from Agbarha-Otor in Delta State. His educational background consists – Nigerian College of Arts, Science and Technology, Zaria 1957 – 1962, Diploma in Fine Arts (Dip. F.A) which was moderated by Goldsmiths College, London University, Post Graduate Arts Teachers' Certificate (ATC) moderated by Institute of Education, London University. Since then, with experiences at art workshops, residencies abroad, Bruce has launched himself into lime light as one of the most popular living visual artists from the continent of Africa.

In recent times, the annual workshop series at the Niger Delta Art Center at Agbarha-Otor in his initiative. Participated in over 68 exhibitions in 1959. Fifth Triennale – India Awarded Silver Medal and Twenty Thousand Rupees, 1982; Participated in the 44th Venice Biennale 1990.

He has received over 30 national and international awards and appointments. These include to mention a few, MFR (Member of the Order of the Republic of Nigeria) 2002; Art master per excellence.

September 2005: Living Human Treasure Award by Federal Government of Nigeria in collaboration with UNESCO 2006.

Long Term Accomplishment Award for the Arts by Delta State Tourism Expo 2006.

Grand Prix Award by The 6th International Biennale Exhibition of Prints and Engraving in Versailles France, 2007.

Creativity Award by the Federal Government of Nigeria, through the Nigeria Copyright Council, October, 2010.





"HORNS OF FREEDOM"

Medium: Metal Foil

Size: 65" x 41"

Year: 1988



# BRAHAM UYOVBISERE

Braham Uyovbisere was born on the 18th of July 1963, in Burutu, Burutu Local Government Area of Delta State. He attended the famous Ahmadu Bello University Zaria, Nigeria, where he obtained a Diploma in Fine Arts in 1984 and a Bachelor of Arts Degree (First Class Honours) in 1987. He later went to the University of Benin, Benin-City, where he obtained a Master of Fine Arts (MFA) degree in Painting in 1996.

While at the University, he distinguished himself and in the process obtained the Yusuf Grillo Award in Life Drawing and the T.A. Fasuyi Award for Painting in 1987, all at the Ahmadu Bello University, Zaria. He was also honoured by the Delta State Government, with an award as a Distinguished Artist in 2006. He was also honoured by the Ovie Brume Foundation, with an award as The Most Dedicated Programme Director in 2008.

He has had 3 solo exhibitions and has taken part in numerous group exhibitions within and outside Nigeria. He is a phenomenal artist who captures the different vignettes of feminine elegance, romance, cultural and physiological aspects – in the area of nature! life – natural movement – natural curves – natural touch, all culminating into a natural cadence in painting.

He is a quasi-impressionist who sees art as a cultural product and weapon, and the finest instrument for the construction of a better order. He is a full time professional artist.

## "SHADOW PEOPLE"

Medium: Oil on Canvas  
Size: 36" x 48"  
Year: 2012



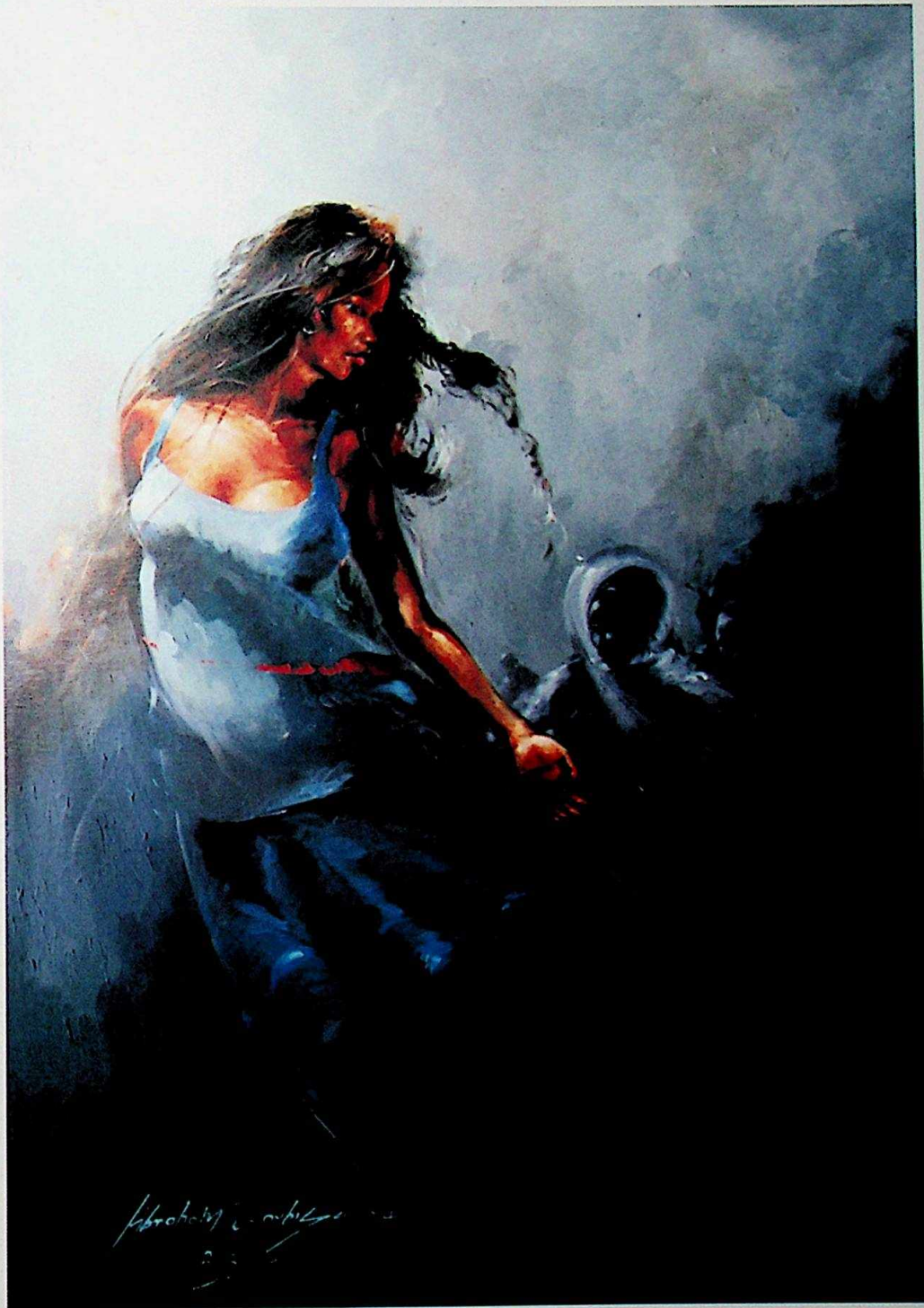




"A NEW DAWN"

Medium: Oil on Canvas  
Size: 36" x 48"  
Year: 2012





"REFLECTION SERIES"

Medium: Oil on Canvas  
Size: 48" x 36"  
Year: 2012



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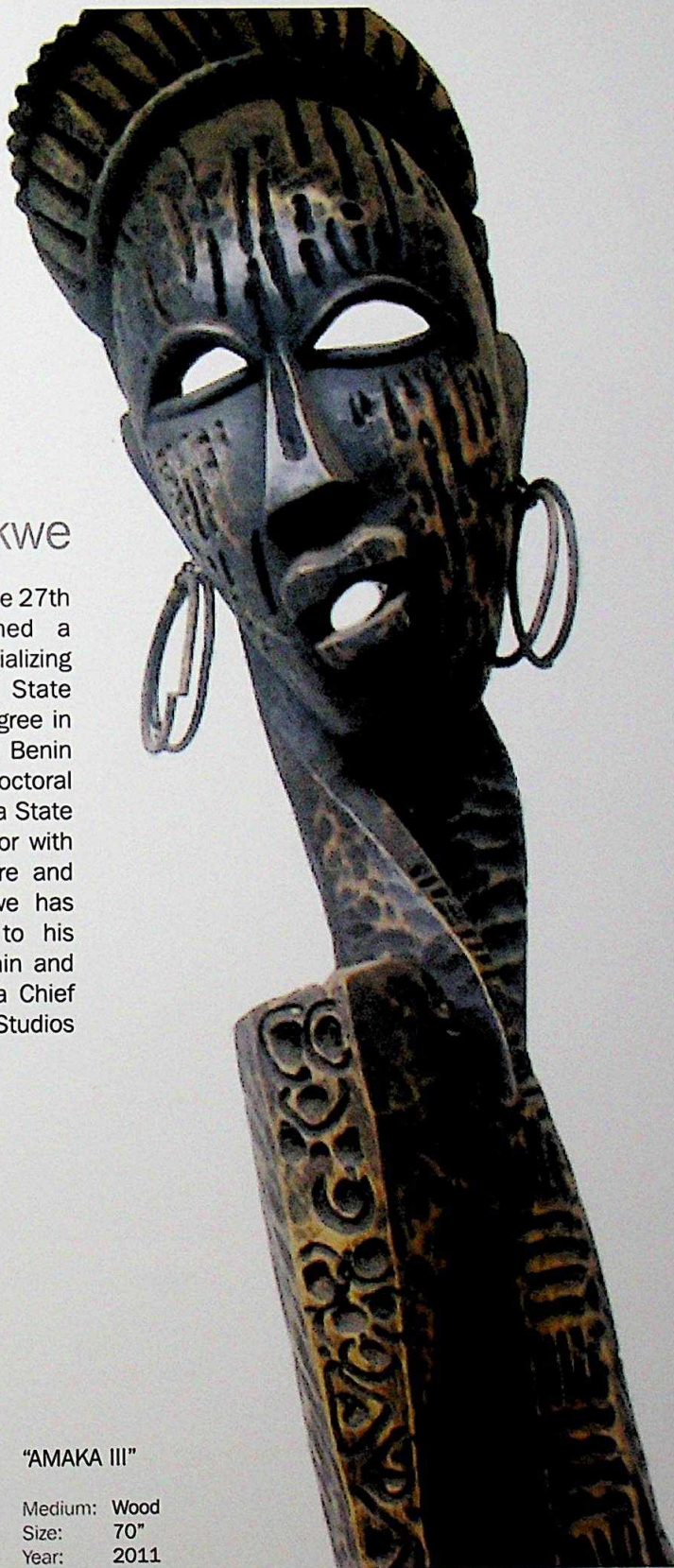
Year: 2012





## Philips Lexie Nzekwe

Philips Lexie Nzekwe was born on the 27th of February 1981. He obtained a bachelors degree in Fine Arts, specializing in Sculpture from the Delta State University (2002) and an MFA Degree in Sculpture from the University of Benin (2007). He is currently a Doctoral candidate of Sculpture at the Delta State University and a practicing Sculptor with special interest in wood Sculpture and media exploration. Philips Nzekwe has several Sculpture commissions to his credit and has exhibited arts within and outside Nigeria. Currently, he is a Chief resident Sculptor at the AKademik Studios of Art, Asaba, Delta State, Nigeria.



"AMAKA III"

Medium: Wood  
Size: 70"  
Year: 2011





**"AUGUST VISITORS"**

Medium: Wood (Furniture),  
Size: 55" x 40"  
Year: 2010





"MIDNIGHT DANCE"

Medium: Mixed Media  
Size: 50"  
Year: 2012



"THE REPRESENTATIVE"

Medium: Wood  
Size: 60"  
Year: 2012





# TONI OKUJENI

Toni was born on the 24th of January 1962, he earned his Higher National Diploma in painting from the school of Arts and Design, Federal Polytechnic Auchi in 1983, he worked with the African Guardian Magazine as illustrator for many years before embarking on full-time practice.

He had his early inspiration from the works of the famous 19th century impressionist Dutch painter Vincent van Gogh, and his works are among those with the richest palette from the Auchi school. His favorite subject are crowded market scenes and roof-tops with lots of movement rendered in impasto.

He has participated in several shows in Nigeria and abroad some of which include: Accenture Nigeria-open house series, Auchi colour master series, Asilah forum foundation-morocco and gallery Yacine – Dakar, Senegal. He has many works in private and public collections.









## PROF. EGONWA OSA D.

PROFESSOR OSA DENNIS EGONWA was born on July 4<sup>th</sup> 1955. He attended university of Nigeria nsukka where he obtained his first degree in 1980. He also had a Ph.D degree in the same university in 1994 after his MFA at the University of Benin, Benin City in 1985. His areas of specialization are painting, history and human development.

To the glory of god professor egonwa has produced many candidates in the MFA and Ph.D Art history programmes at the Delta State University where he lectures. As a visionary academic leader, he formulated and passed through the University senate the Ph.D studio programme to keep studio practice alive at a time when the National University Commission Ph.D bench mark for academic staff was tilting art lecturers to study Art History and Art Education which were the only available options for that degree.

The professor who has presented his inaugural lecture has numerous solo and group exhibitions to his credit. He is an author of art History text books as well as papers in both local and international journals and books chapters.

His service to the society of Nigeria Artists is of worthy note. He was the pioneer Chairman of the Delta State chapter in 1993. He rose to become the national president in 1999. He is presently the dean faculty of Arts of the Delta State University, Abraka.

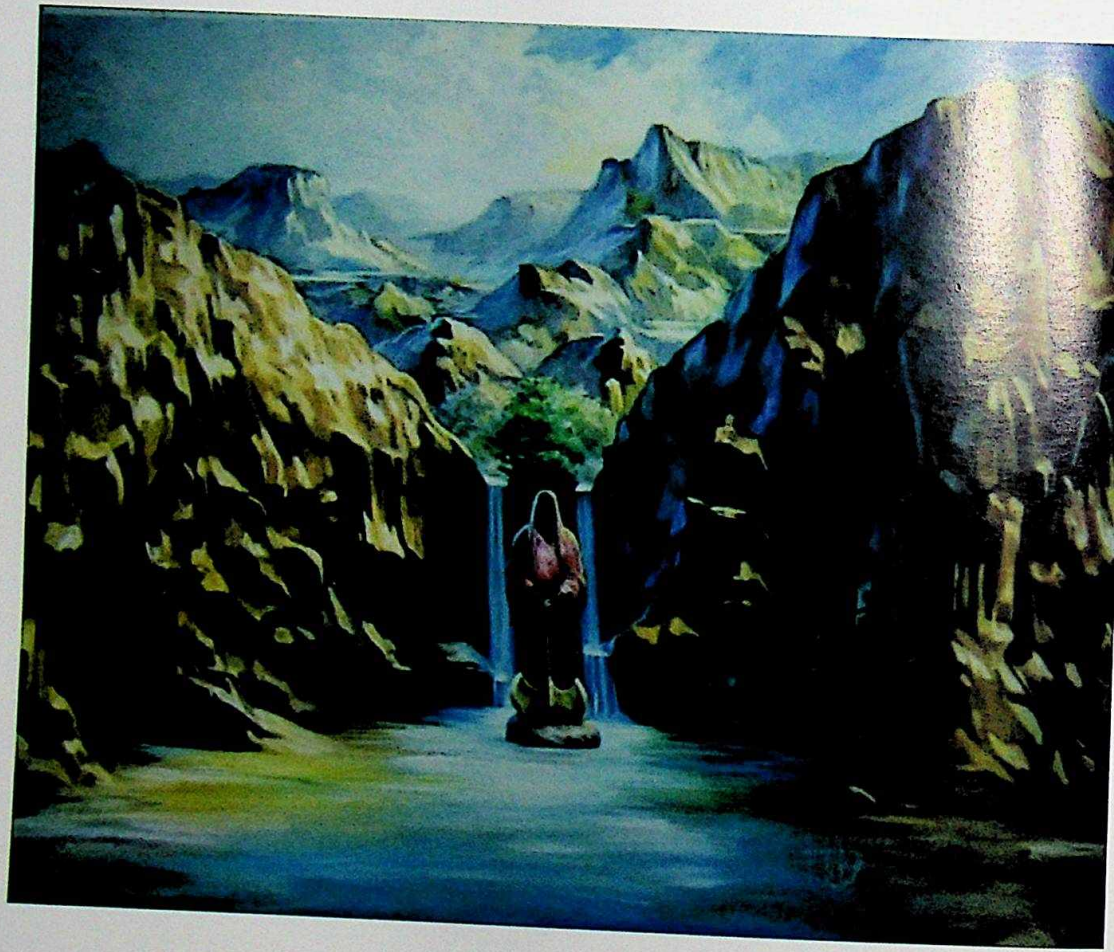
SNA delta is proud to have him as a mentor. We are honoured to have him as a guest in this exhibition.



Exhibits  
Oil has trapped my George  
Overzealous Government Official



# EL-DRAGG OKWOJU





UWAWAH DENNIS





## SAM OVRAITI

Born in 1961 in Zaria, he showed enormous promise in his pursuit of an HND in painting at Auchi Polytechnic, which he earned in 1983, together with 1st prize in a Mobil Producing National Competition. He also bagged an M.F.A. at the University of Benin in 1994. He lectured at Auchi Polytechnic for eight years at the end of which he resigned and became a full-time artist resident in Lagos. He has shown his pictures extensively in Africa, Europe and the Americas

"CHORUS"

Medium: Oil on Canvas  
Size: 39" x 50"  
Year: 2011







"SETTLEMENT (PEACEFUL SETTLEMENT)"

Medium: Oil on Canvas  
Size: 42" x 53"  
Year: 2012



# ATUMAH FIDELIS

Fidelis was born on the 25th of June 1961 at Obiaruku. He obtained Arts at the Delta State University, Abraka in 1993. He is an MFA candidate as he is popularly called is presently an art teacher and studio practitioner. He has had several exhibitions one of which is Guinness art Exhibition which held in Lagos in 2000. His creativity to his credit. He is also the General secretary of the Society of Nigerian Artists.





"WHO THE CAP FITS"

Medium: Oil on Canvas  
Size: 48 x 72 Inches  
Year: 2011





# JOSHUA NMESIRIONYE

Schooled in Auchi Polytechnic Edo State where he obtained a Higher National Diploma ( Painting ).

He has participated in several exhibitions, the most recent is THE LAST PICTURES SHOW 2011 in LA GALERIE VENDOME PARIS and TERRA KULTURE LAGOS.

Joshua is a fulltime studio artist at the universal studios of art and lives in Lagos.

## "THE CRUCIFIX"

Medium: Oil on Canvas  
Size: 48" X 52"  
Year: 2012





"DURBAR"

Medium: Oil on Canvas  
Size: 18 x 24 Inches  
Year: 2012



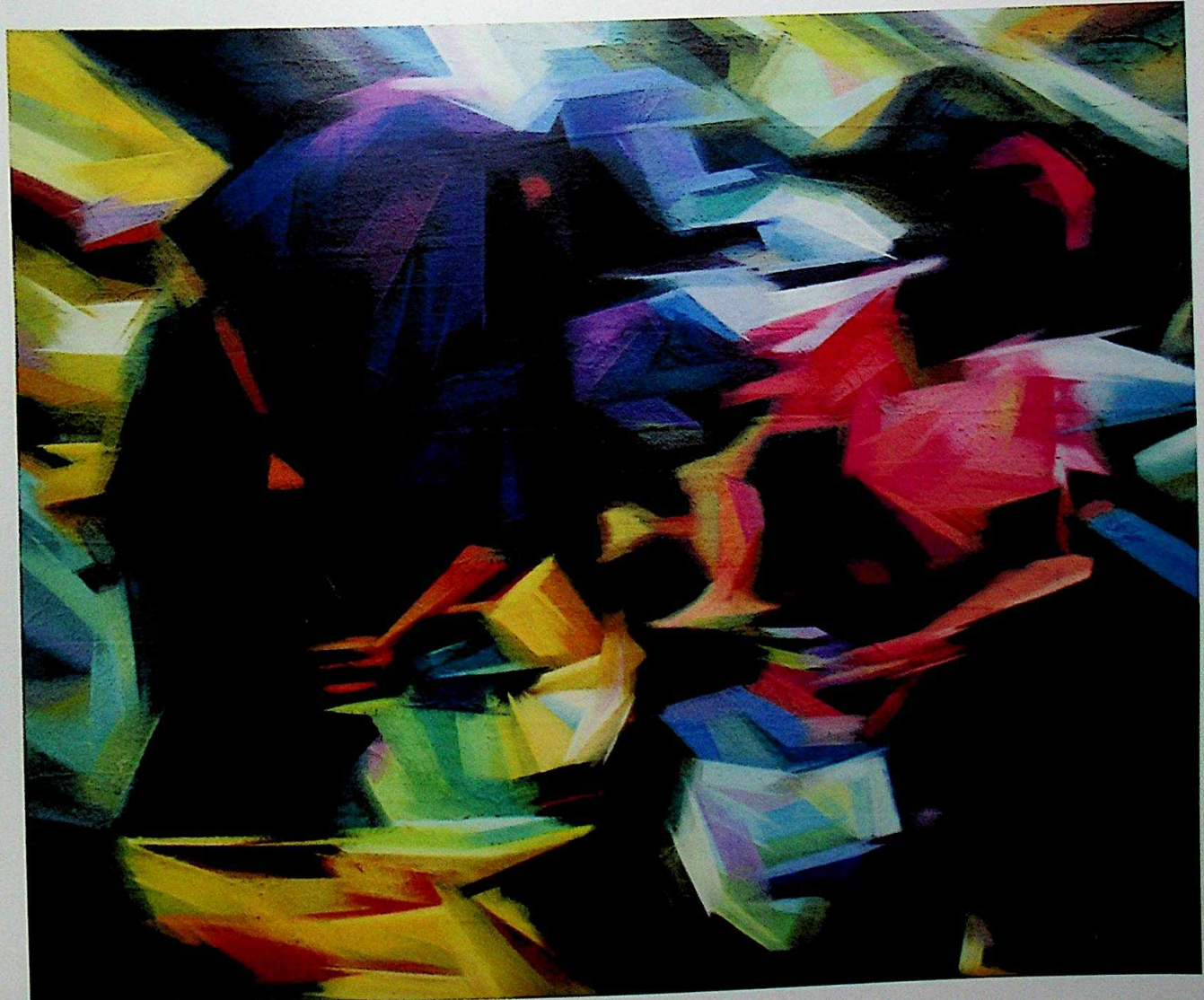


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“EARNEST PREPARATION”

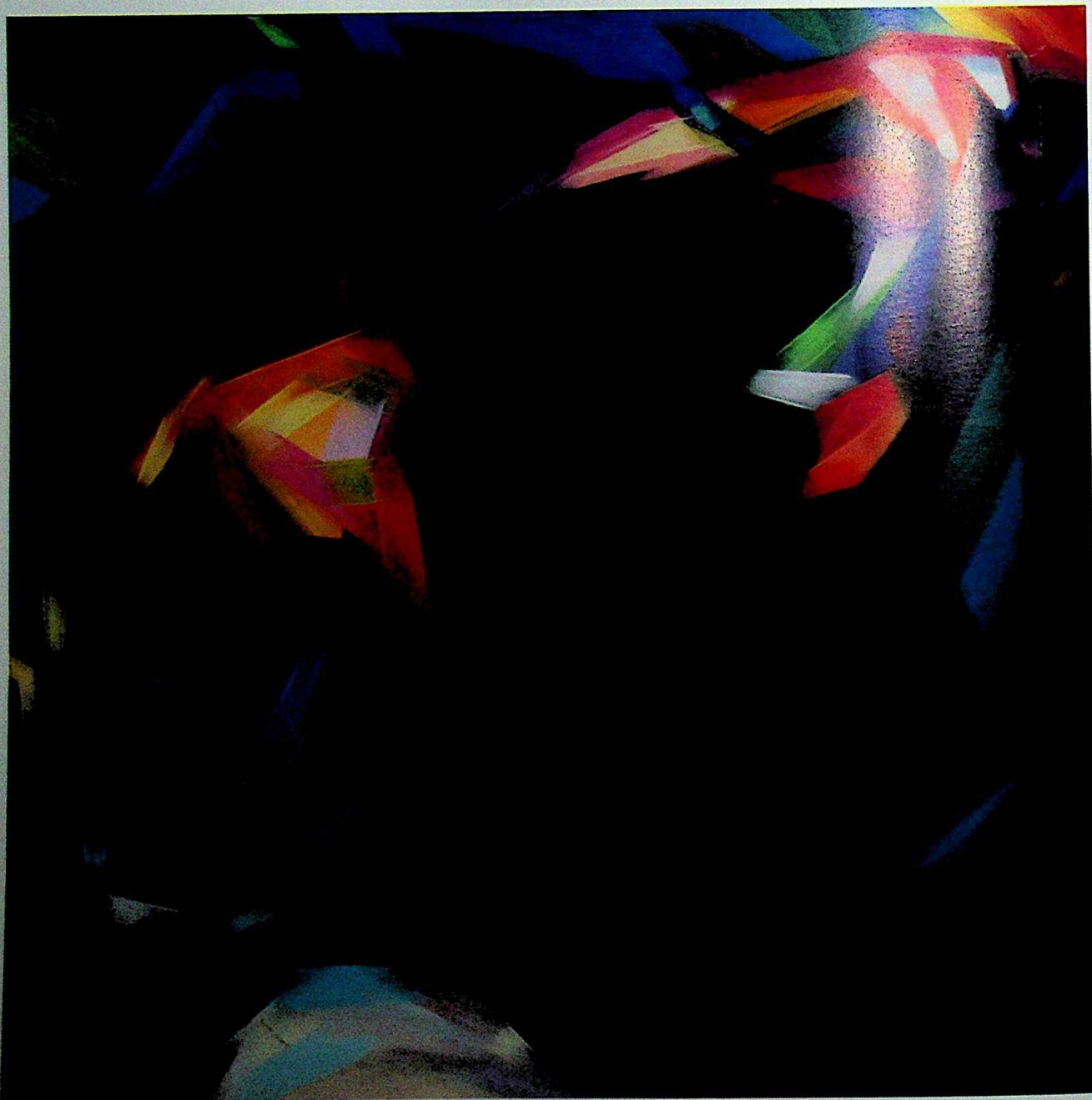
Medium: Oil on Canvas  
Size: 48" x 40"  
Year: 2011





"DAIRY OF AN UNEMPLOYED GRADUATE"

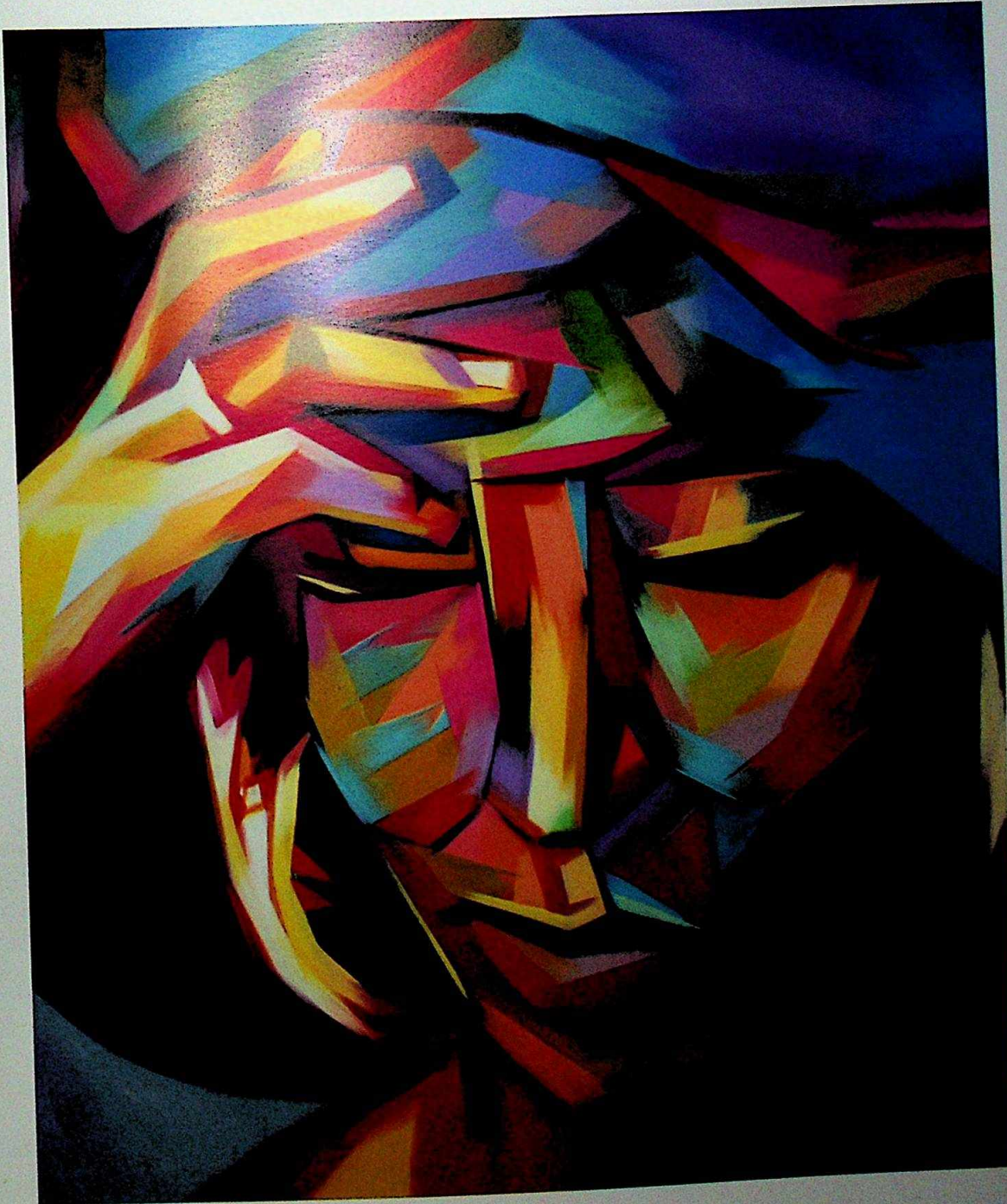
Medium: Oil on Canvas  
Size: 40" x 40"  
Year: 2010





"HAJIA"

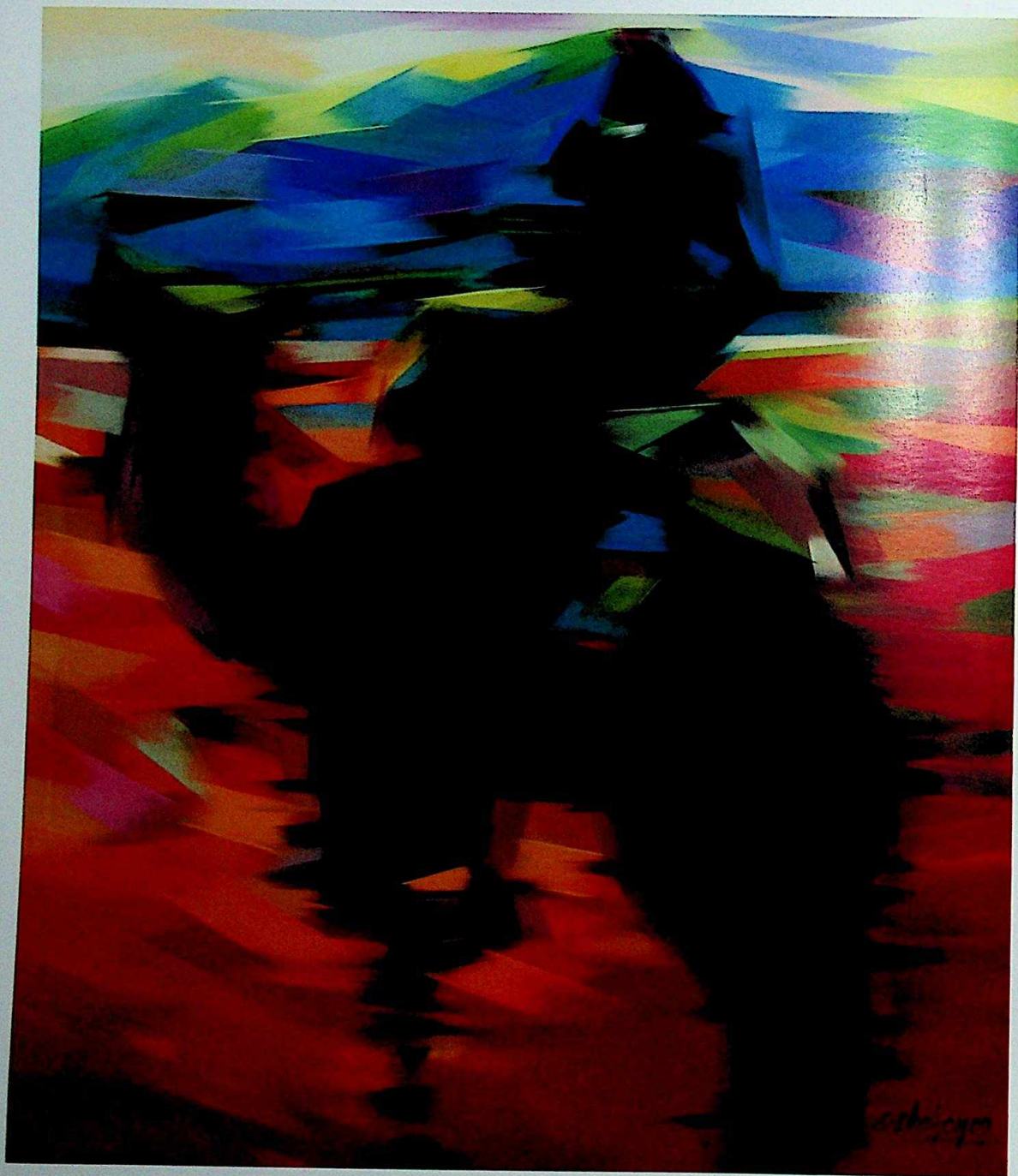
Medium: Oil on Canvas  
Size: 33" x 40"  
Year: 2012





"ONE STEP AT A TIME"

Medium: Oil on Canvas  
Size: 42" x 52"  
Year: 2012





# SEGUN ADEJUMO

Adejumo was born in Lagos and proceeded to Yaba College of Technology to study painting which successfully earned him an HND. He went into full-time art practice. Besides painting which is his specialty, he handles sculptural and graphical projects also. His technical expertise has resulted in a number of solo and group exhibitions in Nigeria, Europe and USA.

## "DANCE ENSEMBLE"

Medium: Oil on Canvas  
Size:  
Year: 2012





"OHI EDO"

Medium: Oil on Canvas  
Size: 48" X 36"  
Year: 2012





# ODOGWU FIDELIS EZE

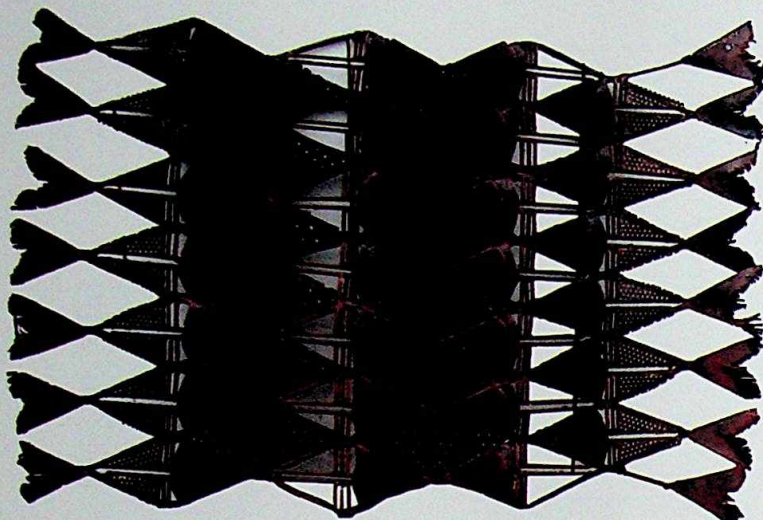
Odogwu was born in 1970 in Agbor, Delta State. He graduated as a sculptor from Auchi Polytechnic in 1991 with an HND. While his 5-year training lasted, he had complemented his studies by being apprenticed to renowned Nigerian sculptor, Ben Osawe between 1988 and 1989. Odogwu is currently a full-time studio artist and has had several exhibitions, both on the home and on the international front, to his credit.



“NIGER DELTA DELEGATE”

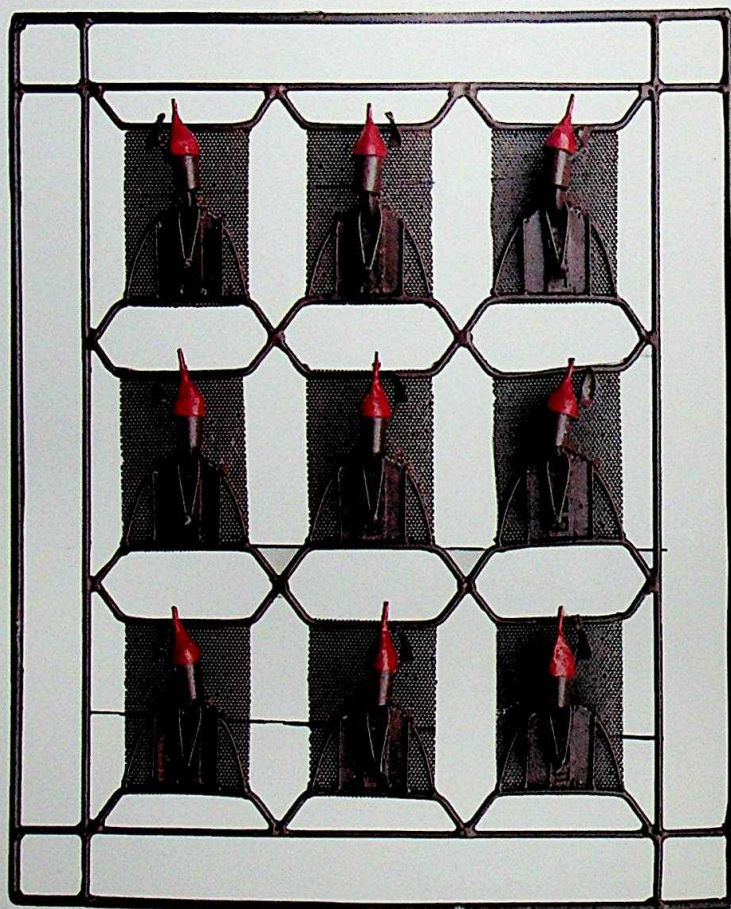
Medium: Welded Metal  
Size: 32 x 24 Inches  
Year: 2012





"FISH COLONY"

Medium: Welded Metal  
Size: 23 x 33 Inches  
Year: 2012



"RED CAP CHIEFS"

Medium: Welded Metal  
Size: 21 x 26 Inches  
Year: 2012



## GAB AWUSA

An artist tries to come to terms with the usual challenges that they face when they have just left art school and are under some kind of pressure to find their own stylistic voice and identity. Gab Awusa was no exception to this rule when he finished his five years training. In his paintings he celebrates the figure, although he also feels at home when it comes to landscape. His medium of expression varies from oil, acrylic to pastel and he takes particular care with his colouring and composition.

### "AFTER RENDEVOUS"

Medium: Oil on Canvas

Size: 36" x 40"

Year: 2012

Awusa was born in the 1960s in Ogodia, Delata State and studied painting at Auchi Polytechnic where he had many exhibitions locally and internationally.







IN AGBARA-OFORI

Oil on Canvas  
28" x 28"  
2012

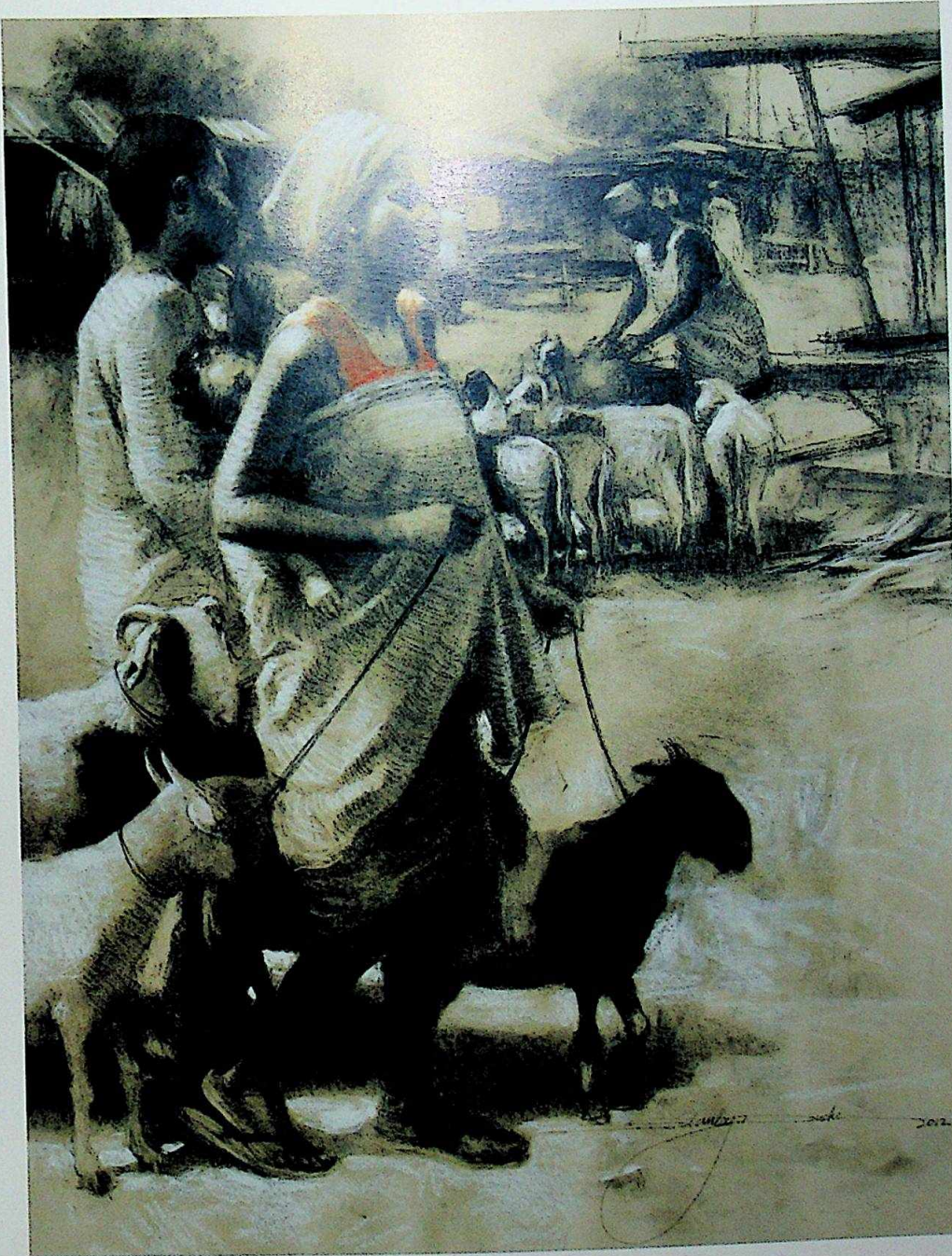


# STANLEY DUDU

Stanley Dudu is a graduate of Auchi Art School. He is a multi-media artists. He has had over 19 group shows and one solo exhibition to his credit. His works are widely exhibited.

· "AT THE LIVESTOCK MARKET"

Medium: Charcoal  
Size: 19.7" x 25.6"  
Year: 2012





"YANRIYAN"

Medium: Charcoal/Pastel  
Size: 19.7" x 25.6"  
Year: 2012





# DUKE ASIDERE

Asidere was born in Apapa, Lagos on October 7, 1961. He studied painting at the Ahmadu Bello University, Zaria from 1985 - 1988 and graduated with BA (First Class Honours) specializing in painting. He had his post graduate degree (MFA in 1990) in painting with special emphasis in fabric off cat collage.

He lectured pictorial composition, drawing, and art history from 1990-1995 at Auchi polytechnic, Auchi Edo State.

He resigned in 1995 from the polytechnic, to practice art full-time in the busy city of Lagos. He has held eight solo shows and has participated in numerous joint and group shows. He is well exhibited in Africa, Nigeria, Cameroon, Ghana, Europe, UK and the USA. Duke Asidere loves to paint and talk about the practice of art in urban societies. He is a member of the GFA.



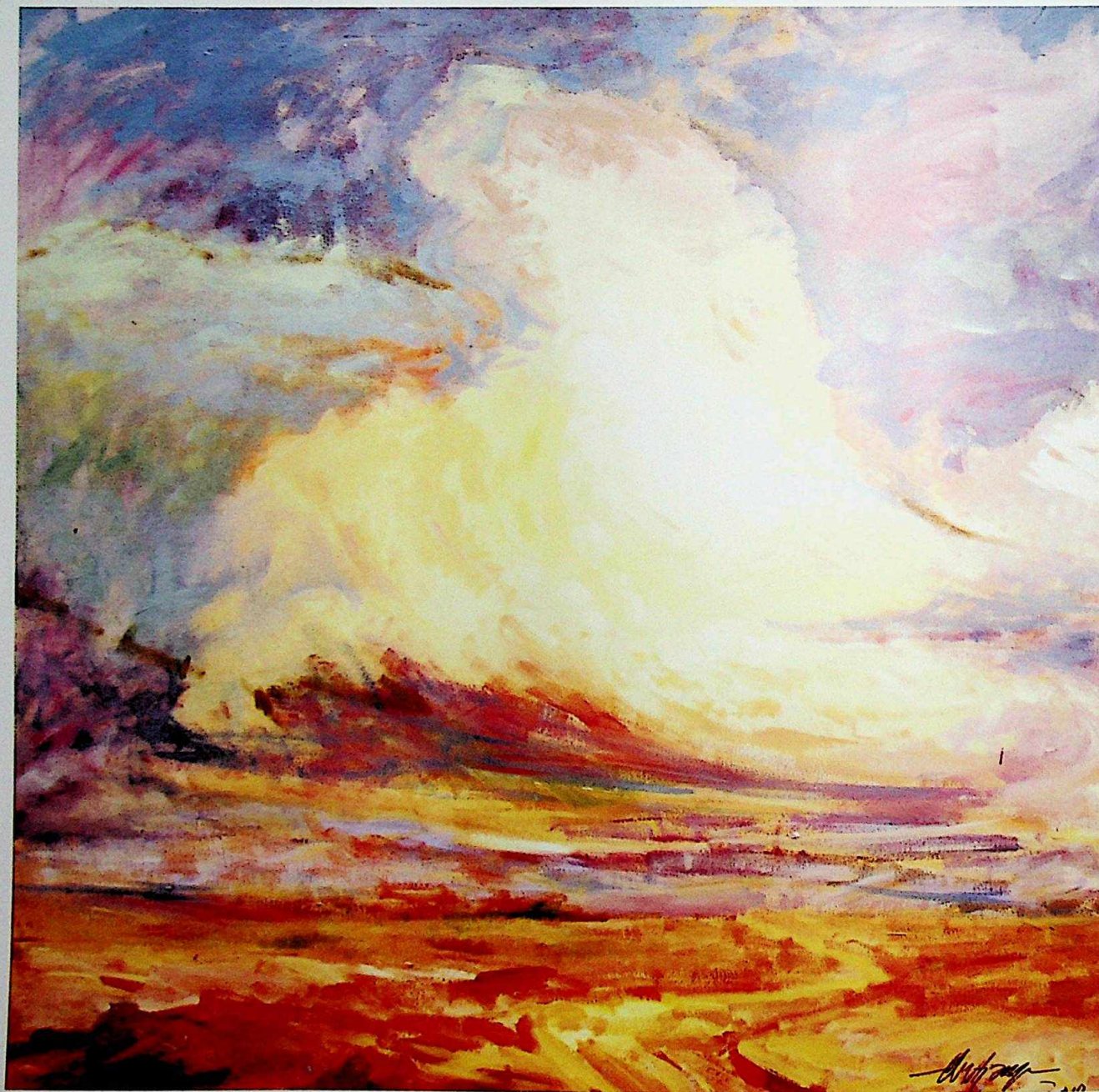
“THE AGENDA - 6,000 MEGA WATTS”

Medium: Oil on Canvas  
Size: 32" x 32"  
Year: 2009



"INTERROGATION - TOUCH THE SKY"

Medium: Oil on Canvas  
Size: 35"x 35"  
Year: 2012





# UFUOMA EVUARHERHE

Ufuoma Evarherhe, born June 24, 1969. Attended Yaba College of Technology, 1987 – 1994 (OND & HND) Painting. University of Benin 1997 – 1999 (BA) in Painting. Participated in many local and international exhibitions. He is a full time studio artist.

## "THE RIVERSIDE"

Medium: Oil on Canvas  
Size: 30" x 30"  
Year: 2012





## ESSIAN NSIKAK

Nsikak was born in 1957 in Uyo, Akwa Ibom State. He attended the Institute of Management and Technology in Enugu and bagged an HND in painting in 1979. He later went on to lecture at his Alma mater until 1991 when he resigned to become a full-time artist till date. He has a great many exhibitions and commissioned projects to his name. He has showcased his work in Africa and Europe.









# NELSON EDEWOR

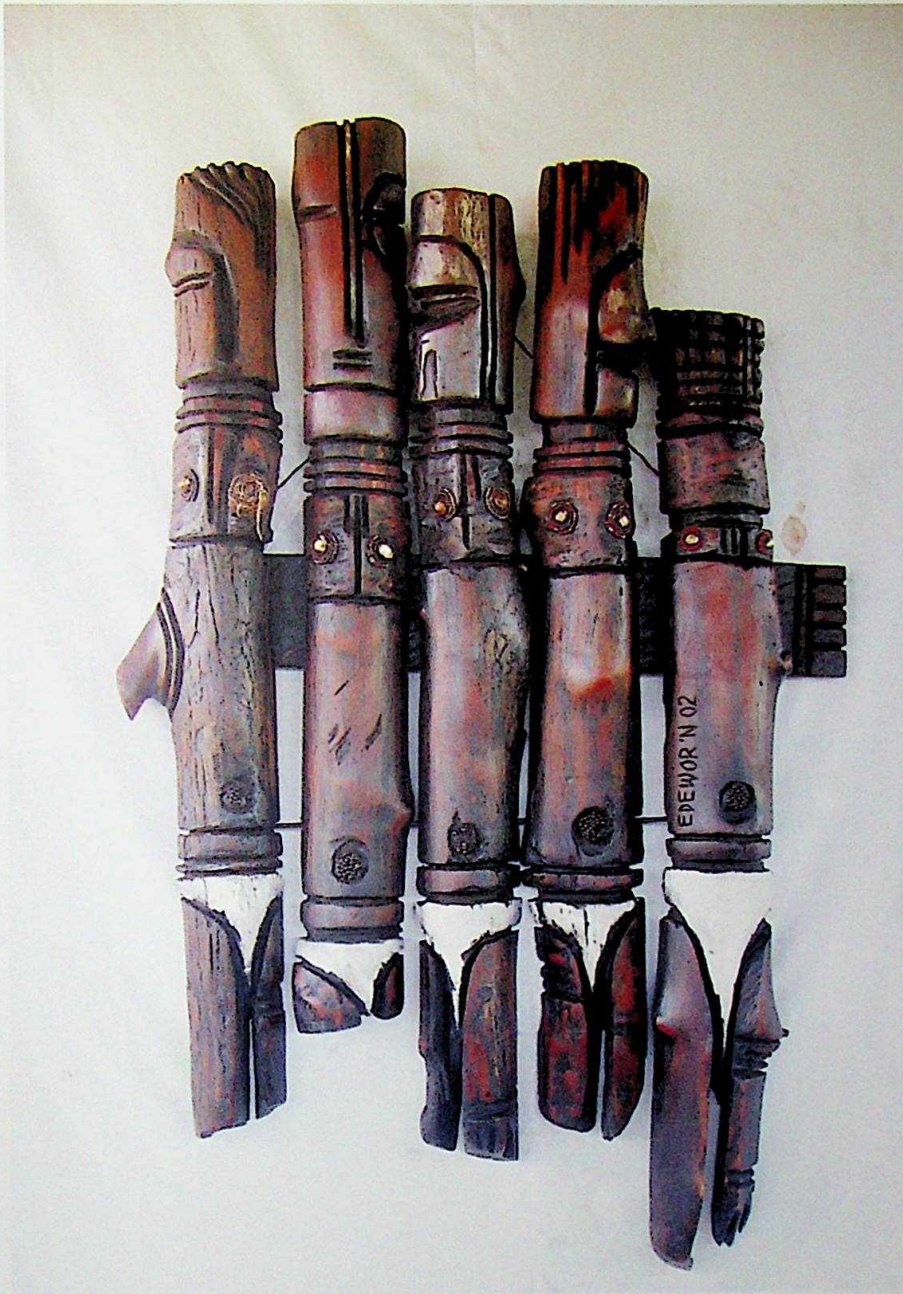
Dr. Nelson hails from Owhe clan in Isoko North Local Government Area of Delta State. He was born on the 5th of December 1970. His tertiary education degrees include BA, MFA (University of Benin Benin City), Dip.Th (Ezekiel College of Theology, Ekpoma), MA and Ph.D Art History (Delta State University, Abraka). Nelson is a sculptor who has passion for wood media. In recent times, he has been experimenting with wood bark on board with acrylic paints, roofing metal plating on wood surfaces as well as bronze sculptures. Nelson has numerous Solo and group exhibitions both locally and internationally to his credit. He also has numerous publications in journals and book chapters. He is currently a Senior Lecturer at Delta State University, Abraka.



"EVE- RELOADED"

Medium: Bronze  
Size: 16.5 Inches  
Year: 2011





"ONCE UPON FIVE VIRGINS"

Medium: Wood & Acrylic  
Size: 59 x 36 Inches  
Year: 2002



## APPRECIATION

We, from the heart of our hearts in the arts community thank the Delta State Government and the wonderful supporters, whose immeasurable and conscious appreciation of the Arts in our society has made this possible.

We admire your effort and continued support.

**Hon. Richard Mofe Damijo**

*Commissioner, Culture and Tourism, Delta State.*



