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The Prevailing
Social and political
circumstance in Nigeria
Require
ALTERNATIVE
POLITICAL ACTIONS

ARTHOUSE FOUNDATION

AT WORK

An Exhibition of Participants
in the Arthouse Foundation
Artist Residency Programme 2016

**TYNA ADEBOWALE
JELILI ATIKU
DIPO DOHERTY
OLUMIDE ONADIPE**

MARCH 18-APRIL 7, 2017

Inside Front Cover:

JELILI ATIKU
ODODO ORO
2016
Oil and ink on paper
52 x 75 cm.

Inside Back Cover:

DIPO DOHERTY
RECLINING FIGURE
2016
Acrylic and spray paint on canvas
147 X 101.5 cm.

Written Contribution from: Joseph Gergel
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ABSOLUT.



The Power to Surprise

**KIA SHOWROOM
43B AKIN ADESOLA STREET
VICTORIA ISLAND
LAGOS, NIGERIA**

WHAT WE DO

ARTIST RESIDENCIES

With a newly renovated building in the Ikoyi neighborhood of Lagos, the Artist Residency Programme is at the heart of the Arthouse Foundation's activities, offering live/work residencies throughout the year in three-month sessions. Each resident artist is offered a studio space, mentorship, art materials and logistical support for the creation of a new artistic project during their residency that engages the city of Lagos.

WORKSHOPS

Each session, resident artists collaborate to facilitate an art workshop based on their chosen disciplines that engage the broader community in Lagos. Whether geared for young children or their fellow artistic peers, these workshops expand opportunities available in arts education. Local partners include Falomo Junior High School, Yaba College of Technology and Goethe-Institut.

PUBLIC PROGRAMMES

The Arthouse Foundation Residency Programme includes an intensive public initiative including artists' talks, open studios and roundtable discussions. These programmes are facilitated by leading artists, curators, and academics in Nigeria.

INTERNATIONAL EXCHANGE

The Arthouse Foundation supports Nigerian artists to participate in international art platforms and residency exchanges. International partners have included Matadero Museum Madrid, Nirox Foundation, and The African Arts Trust.



The Arthouse Foundation is a non-profit organisation that aims to encourage the creative development of contemporary art in Nigeria. Through a residency-based program, the Arthouse Foundation provides a platform for artists to expand their practice and experiment with new art forms and ideas. By establishing a network that supports cross-cultural exchange between Nigerian and international artists, the Arthouse Foundation embraces contemporary art as an educational model to engage communities, promote social dialogue and advance the critical discourse of artistic practices.

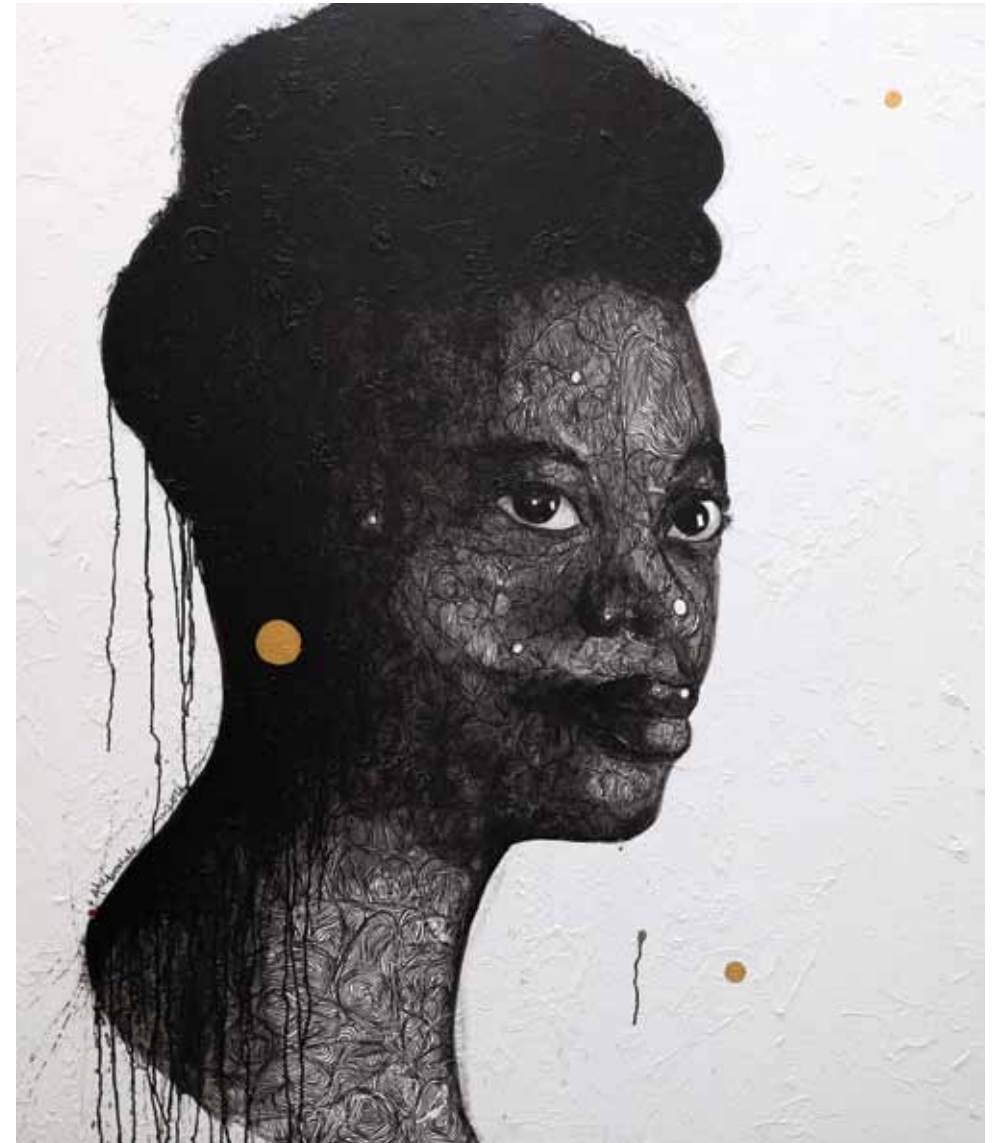
TYNA ADEBOWALE

Tyna Adebawale is a visual artist who utilises texts, pigments, found materials and installations to explore issues of gender, sexuality and identity. Her work comments on topics spanning Nigeria's dysfunctional political landscape and the impact of social media in contemporary society. Adebawale's residency project presents portraits of women that speak to the role and importance of the female gender in Nigeria today.

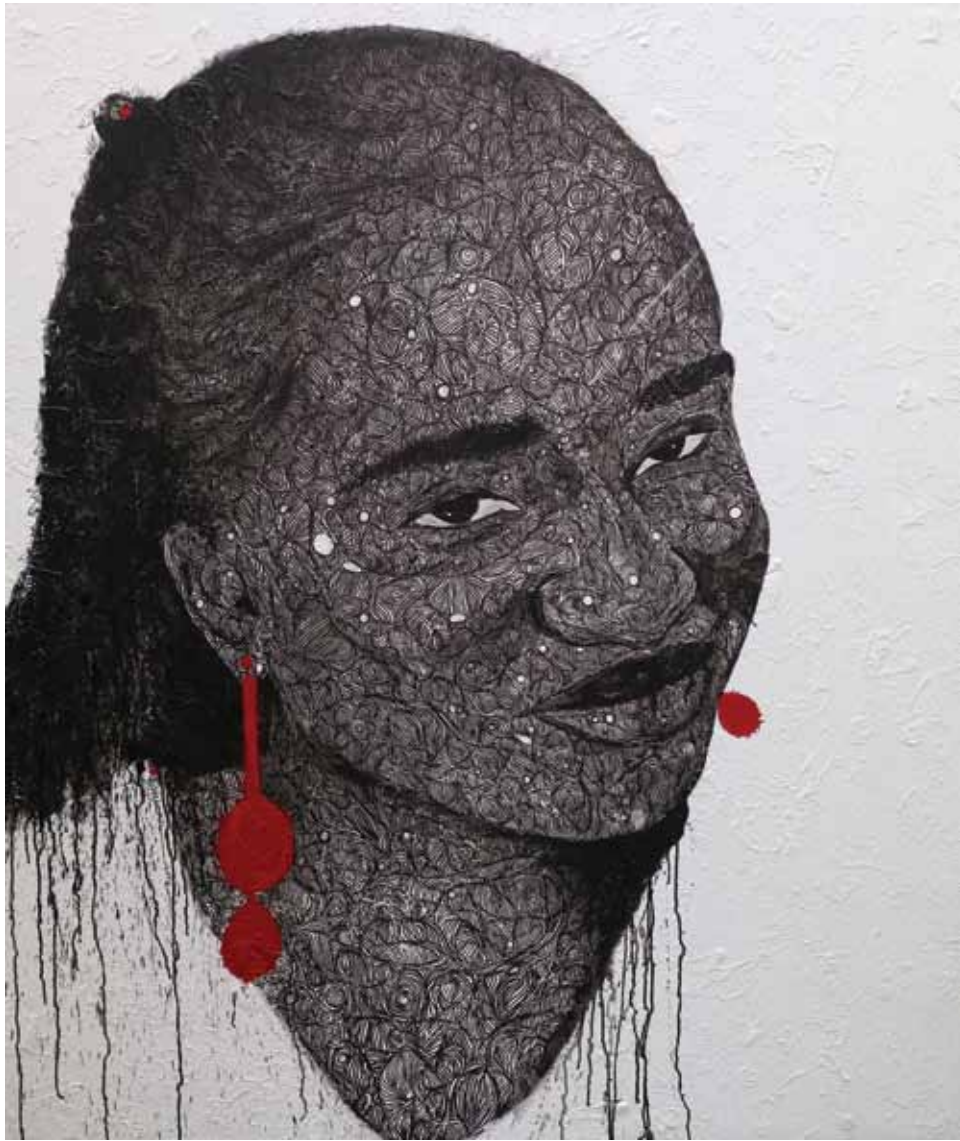
Whether depicted in profile, posing, silhouetted, or in contemplation, the women's bodies are created through intricate design patterns formed from traditional motifs.

Adebawale captures an emotional intensity in depicting the female form, and she tells quiet stories that give visibility and voice to underrepresented sexual minorities. Creating new narratives that are noticeably absent from Nigerian popular culture, her art speaks against prejudice and injustice to create a more inclusive conversation about social issues in society.

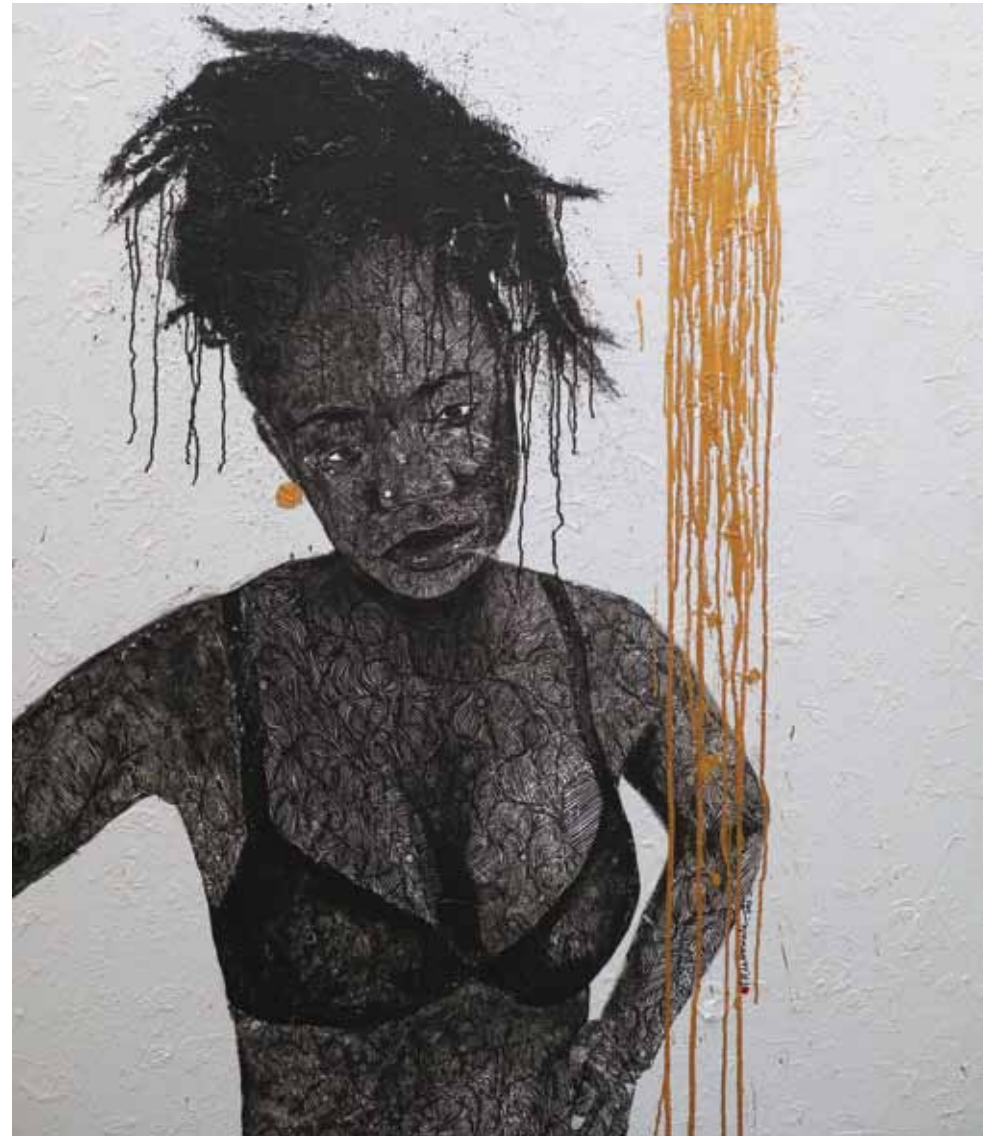
A graduate in painting from Auch Polytechnic, Adebawale has completed residencies at the Instituto de Arte E Cultura Yuroba in Brazil and Asiko Art School in Ghana. She is currently an artist resident at the Rijksakademie van beeldende kunsten in Amsterdam, The Netherlands.



TYNA ADEBOWALE
BODII #001
2016
Acrylic, Pen and Ink on Canvas
145 x 166 cm.



TYNNA ADEBOWALE
 MYSTYK #00
 2016
 Acrylic, Pen and Ink on Canvas
 145 x 166 cm.



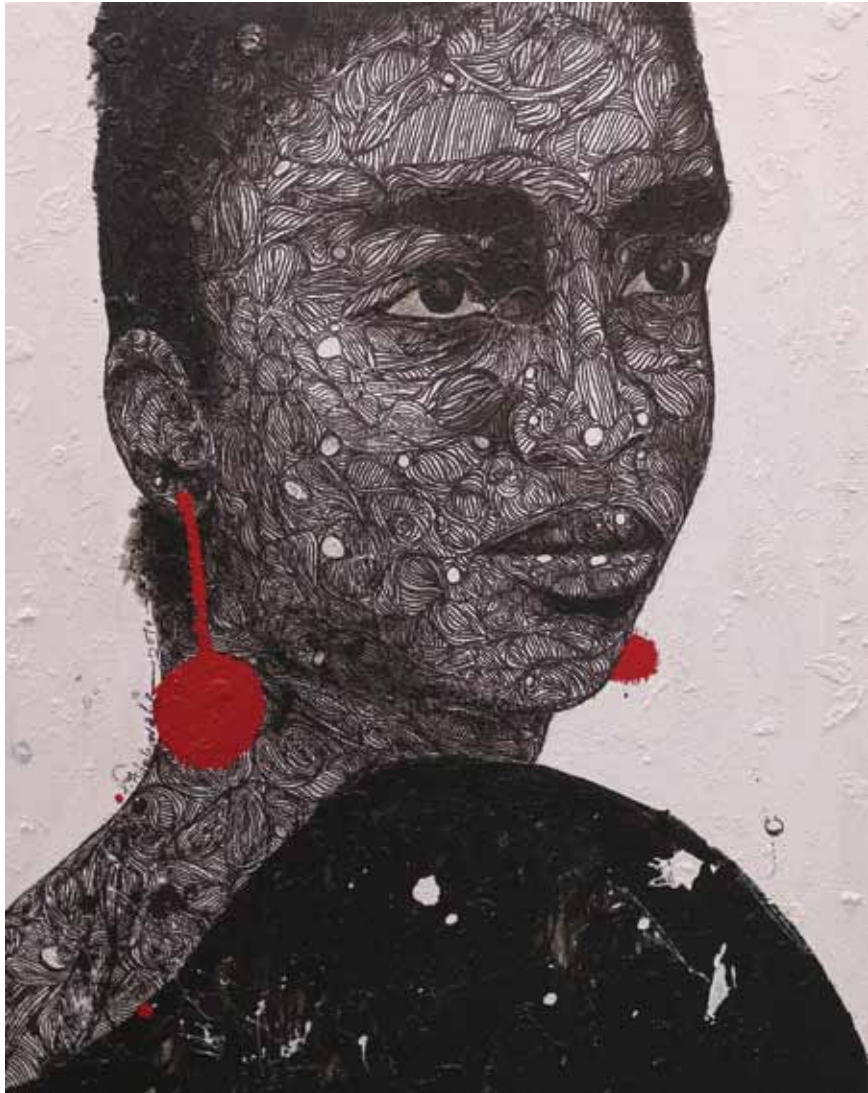
TYNNA ADEBOWALE
 BODII #002
 2016
 Acrylic, Pen and Ink on Canvas
 145 x 166 cm.



TYNA ADEBOWALE
TOM #020
2016
Acrylic, Pen and Ink on Canvas
90 x 140 cm.



TYNA ADEBOWALE
BODII #005
2016
Acrylic, Pen and Ink on Canvas
90 x 140 cm.



TYNA ADEBOWALE
MYSTYK #001
2016
Acrylic, Pen and Ink on Canvas
90 x 140 cm.



TYNA ADEBOWALE
TOM #021
2016
Acrylic, Pen and Ink on Canvas
90 x 94 cm.



TYNA ADEBOWALE
BODII #008
2016
Acrylic, Pen and Ink on Canvas
107 x 120 cm.



TYNA ADEBOWALE
BODII #007
2016
Acrylic, Pen and Ink on Canvas
90 x 95 cm.



TYNA ADEBOWALE
HERE, HERE AND NOW
2016
Acrylic, Pen and Ink on Canvas
35.5 x 40 cm. each
10 panels

JELILI ATIKU

Jelili Atiku is a performance and multimedia artist who examines political concerns for human rights and justice. Through drawing, installation, sculpture, photography, video and performance art, Atiku comments on the psychological and emotional effects of traumatic events including violence, war, poverty, corruption and climate change. As an extension of his ongoing performance project, *Maanifesito*, Atiku's residency project explores the Nigerian socio-political experiences from 1914 and consists of performances in public spaces.

Atiku's residency project imagines a fictional political party, The People's Welfare Party (PWP), through a series of performances that react against the political discourse in Nigeria. Atiku's performances raised the issue of "budget padding" that symbolises the prevalence of fraud and corruption practices in Nigeria. His project criticized government regulations on urban development and historic preservation, and he went as far as to call out a specific senator and demand his immediate resignation. Atiku's fictional political party mimics the visibility of a real political party, with emblems, flags and promotional materials. In fact, many people could easily mistake the party's political messages on social media for an active political organisation. Atiku blurs the lines of authenticity to create pertinent interventions in Nigeria's public space, at a time where discussion and transparency are needed to advance government reform.

A graduate of University of Lagos and Ahmadu Bello University, Zaria, Atiku was the recipient of the prestigious Prince Claus Award in 2015. Atiku has been chosen for the official exhibition at the Venice Biennale in 2017.



JELILI ATIKU
CONCEPTUALIZATION OF THE PERFORMANCE,
"RECESSION NO BE MISTAKE (MAANIFESITO III),"
DRAWING III.
2016
Oil on paper
52 x 75 cm.



JELILI ATIKU
CONCEPTUALIZATION OF THE PERFORMANCE,
"RECESSION NO BE MISTAKE (MAANIFESITO III),"
DRAWING IV.
2016
Oil on paper
52 x 75 cm.



"RECESSION NO BE MISTAKE (MAANIFESITO III)," GOETHE INSTITUT, LAGOS, NIGERIA, NOVEMBER 17, 2016. PHOTOGRAPHS BY YUSUF DURODOLA.





JELILI ATIKU
 CONCEPTUALIZATION OF THE PERFORMANCE,
 "HUNHUN-UN-UN (MAANIFESITO V)," DRAWING VI.
 2016
 Oil on paper
 52 x 75 cm.



JELILI ATIKU
 CONCEPTUALIZATION OF THE PERFORMANCE,
 "HUNHUN-UN-UN (MAANIFESITO V)," DRAWING V.
 2016
 Oil and ink on paper
 52 x 75 cm.

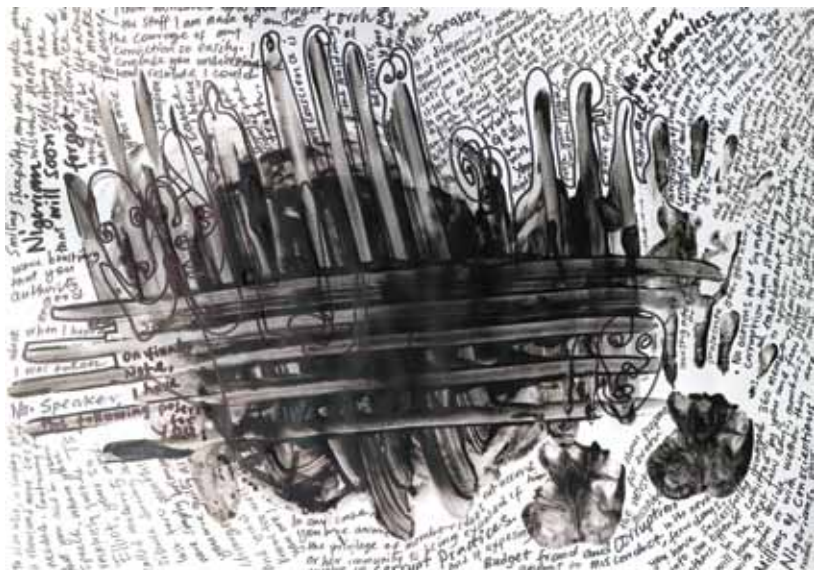


“HUNHUN-UN-UN (MAANIFESITO V),” PERFORMANCE WITH TOLULOPE AMI-WILLIAMS, TAIWO AIYEDOGBON, VALERIE FAB-UCHE, AKINRINOLA ABIODUN, OPEYEMI OSUNSANYA, YUSUF ODODO OLATUNJI, MOYOSORE JOLAOLU, DAVID JOSEPH AND AJAERO ANTHONY; LAGOS ISLAND LAGOS, NIGERIA, NOVEMBER 11, 2016. PHOTOGRAPHS BY UZOMA SAMUEL AYANWU.





JELILI ATIKU
 OBJECT OF PERFORMANCE, "SENATE ARE YOU
 A ROTTEN HEAD? (MAANIFESITO IV)," DRAWING III.
 2016
 Oil and ink on paper
 75 x 52 cm.



JELILI ATIKU
 OBJECT OF PERFORMANCE, "SENATE ARE YOU
 A ROTTEN HEAD? (MAANIFESITO IV)," DRAWING II.
 2016
 Oil and ink on paper
 75 x 52 cm.



JELILI ATIKU
 OBJECT OF PERFORMANCE, "SENATE ARE YOU
 A ROTTEN HEAD? (MAANIFESITO IV)," DRAWING I.
 2016
 Oil and ink on paper
 75 x 52 cm.



"SENATE ARE YOU A ROTTEN HEAD? (MAANIFESITO IV)," PERFORMANCE WITH DURODOLA YUSUF AND BABATUNDE OLUMIDE ELUFIDIPE, NORMAN WILLIAMS STREET, IKOYI, LAGOS, NIGERIA, NOVEMBER 3, 2016. PHOTOGRAPHS BY PHILIP AGBOR AND AYO AKINWANDE.





PEOPLE'S WELFARE PARTY



JELILI ATIKU
CONCEPTUALIZATION OF ELEMENTS IN PEOPLES
WELFARE PARTY LOGO.

2016
Oil and ink on paper
75 x 52 cm.



JELILI ATIKU
WE, THE PEOPLE OF THE FEDERAL REPUBLIC OF NIGERIA
2016
Oil on paper
75 x 52 cm.

DIPO DOHERTY

Dipo Doherty is a painter whose work explores the language of spatial geometry, with a focus on the depiction of the self and the human form. Binding together a dynamic set of styles and motifs, Doherty creates abstracted figures that blur the lines between the cultural, scientific, and societal changes in the world today.

Doherty's residency project is characterised by the artist's experimental use of colour and mixed media. In a departure from a largely monochromatic colour scheme, Doherty's paintings are bright and bold with contrasting hues and patterns. The figures in the paintings are fragmented and depicted from skewed perspectives, with facial features, limbs and hair scattered throughout the canvas. These works reveal figures that are both compressed (reclining) or expanded (abstracted), exploring the scientific notion of gravity and pressure on a figure at rest and in motion.

In the *Ecstasy* series, Doherty abandons the figurative portrayal of the human body to depict white biomorphic forms. In the *Covalence* series, Doherty creates an assemblage of burnt rulers and photographic fragments, mirroring the figurative breakdown in his paintings while drawing cultural and societal metaphors from the use of rulers.

A graduate of the University of Virginia, Doherty has held recent solo exhibitions at Red Door Gallery and Nike Art Gallery in Lagos. In 2016, Doherty was a finalist for the Art X Lagos Art Prize.



DIPO DOHERTY
EDEN
2016
Acrylic on canvas
183 X 132 cm.



DIPO DOHERTY
WOMAN BATHING AT NIGHT
2016
Acrylic on canvas
147 X 101.5 cm.



DIPO DOHERTY
WOMAN BATHING ON A BEACH
2016
Acrylic on canvas
147 X 101.5 cm.



DIPO DOHERTY
 ABSTRACT FIGURE
 2016
 Acrylic and oil on canvas
 147 X 101.5 cm.



DIPO DOHERTY
 GENERAL ON A HORSE
 2016
 Acrylic and oil on canvas
 147 X 101.5 cm.



DIPO DOHERTY
ECSTASY #3
2016
Oil and acrylic on canvas
147 X 101.5 cm.



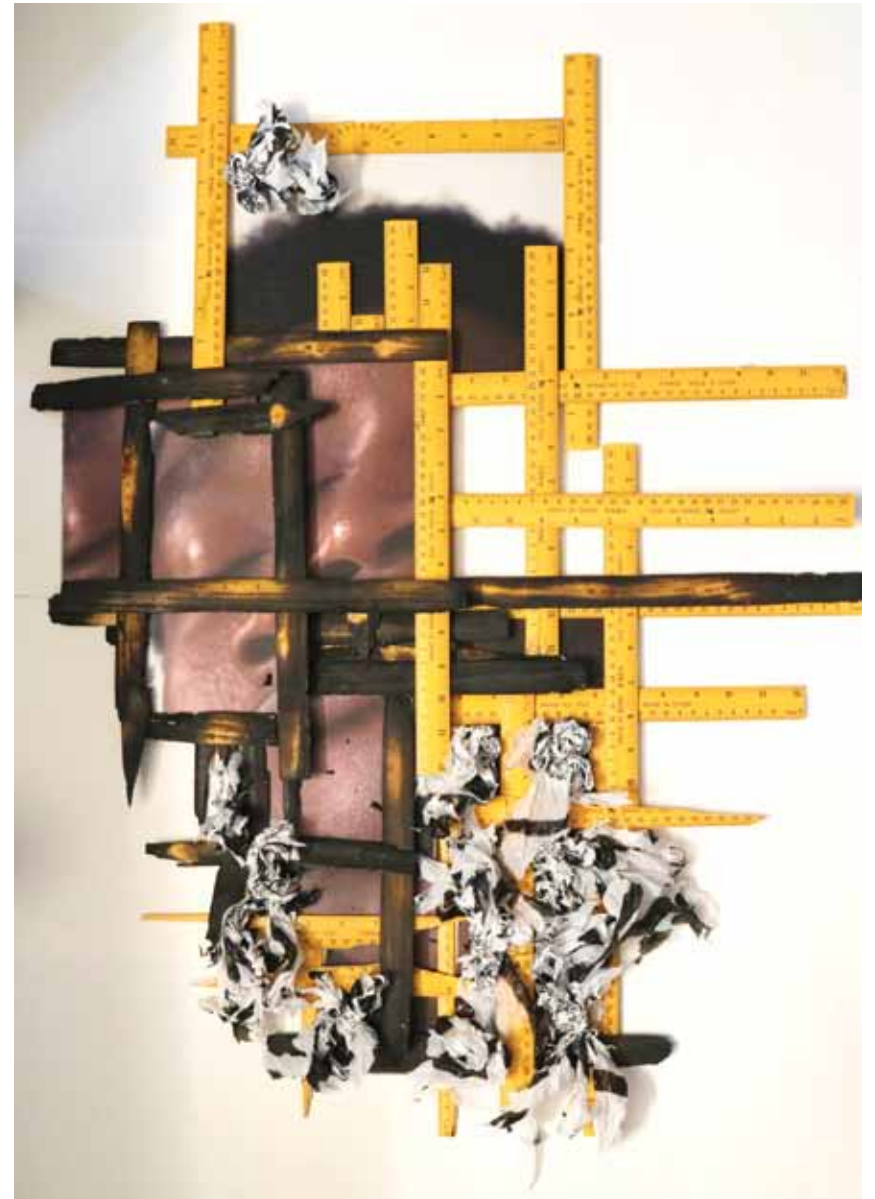
DIPO DOHERTY
ECSTASY #1
2016
Oil and acrylic on canvas
147 X 101.5 cm.



DIPO DOHERTY
ECSTASY #2
2016
Oil and acrylic on canvas
147 X 101.5 cm.



DIPO DOHERTY
COVALENCE 2
2016
Mixed media (burnt rulers, photographic
print mounted on board)
76.2 X 101.6 cm.



DIPO DOHERTY
COVALENCE 3
2016
Mixed media (burnt rulers, photographic
print mounted on board)
76.2 X 101.6 cm.

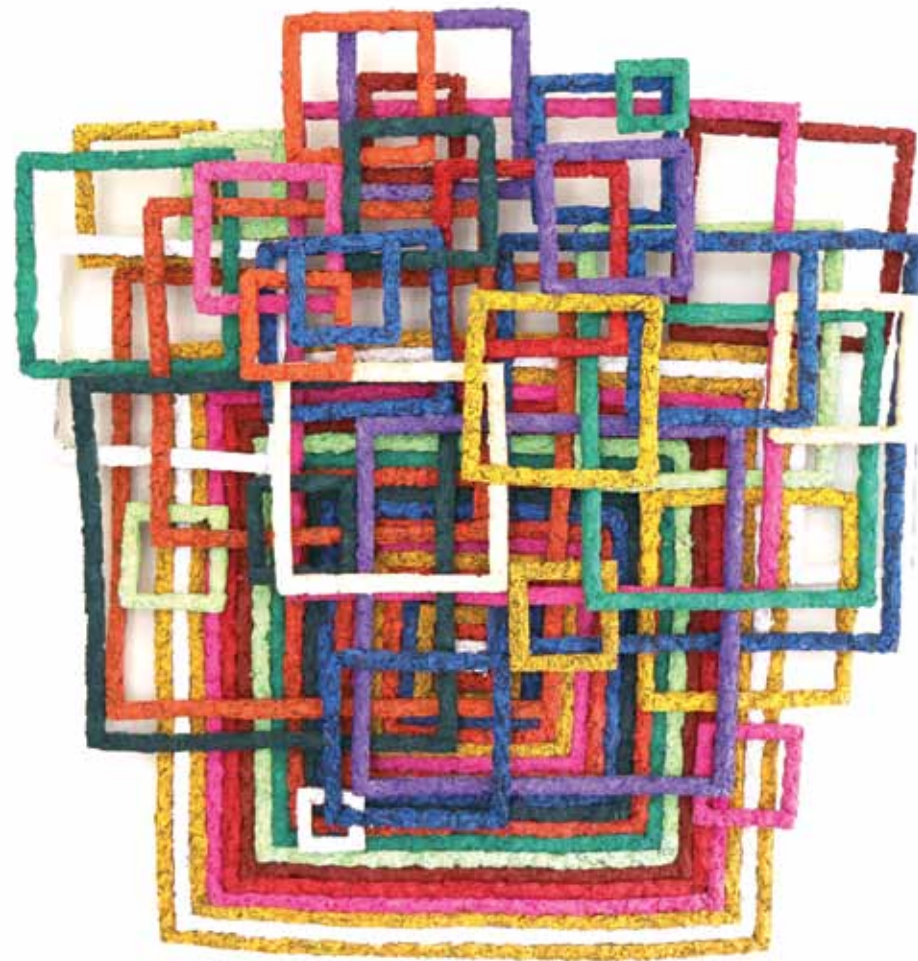
OLUMIDE ONADIPE

Olumide Onadipe is a sculptor who engages experimentation and the manipulation of tactile materials and forms. His recent work incorporates materials such as plastic bags, metal, wood, jute bags and glass, using a process of twisting and melting to create amorphous shapes. Onadipe's residency project explores the relationship between individuals and their environment, pointing to how industrialism, consumerism and technology transform our perspectives and collective world views.

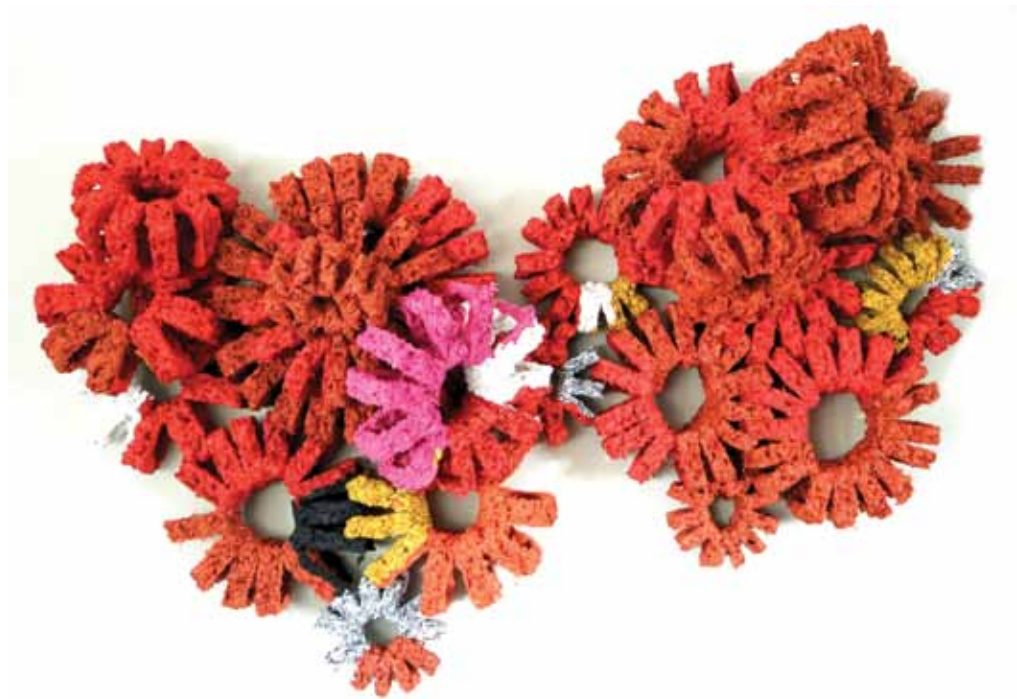
Central to Onadipe's investigations are the limits of mapping and prescribing boundaries. His work creates an abstract areal perspective of Lagos, with a series of overlapping colored squares representing buildings, neighborhoods and the intersecting social life of the city. He also looks carefully at the relationship between the individual and the machine, a symbiotic relationship at the root of industrialization and urban development. Using the symbol of the wheel, the fundamental object of mechanized production, Onadipe questions how labour and industrialization effect each other and the development of a nation.

Onadipe's project ultimately creates a mirror for the individual to question its place in a world of radical change, considering how our actions constitute an adverse effect on the natural landscape. The excessive use of bags reveal Nigeria as foremost a consumer nation. With dense textures and bright colours, the bags reflect the social fabric of daily life on Nigeria, as well as a connection to the global economy.

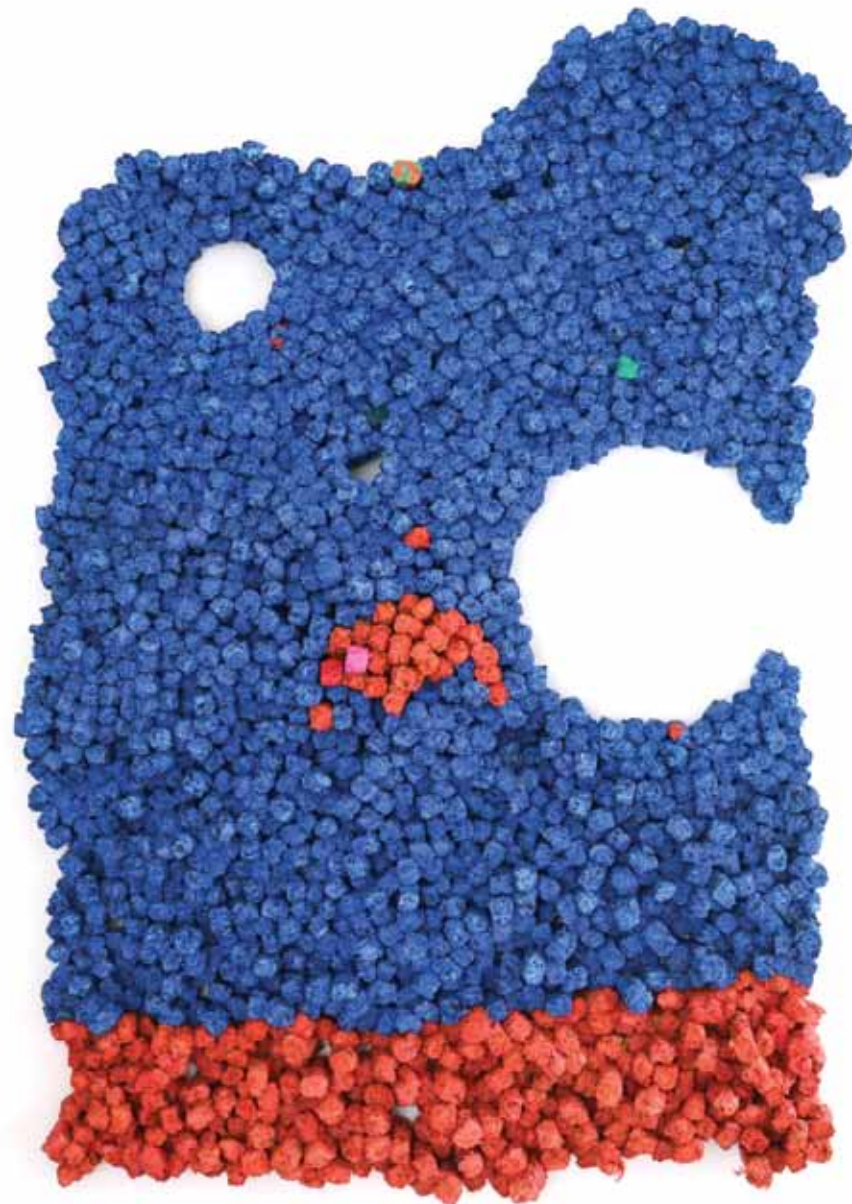
A graduate in Fine Art from the University of Nigeria, Nsukka, Onadipe has held two solo exhibitions at Pan Atlantic University, Lagos.



OLUMIDE ONADIPE
ROAD MAP TO NEW LAGOS
2016
Mixed media (plastic bags)
122 x 138 cm.



OLUMIDE ONADIPE
WHEEL IN, WHEEL OUT
2016
Mixed media (plastic bags)
203 x 142 cm.



OLUMIDE ONADIPE
WORLD APART
2016
Mixed media (plastic bags)
91.5 x 140 cm.



OLUMIDE ONADIPE
CONVERSATION WITH SELF
2016
Mixed media (plastic bags)
Installation - Dimensions variable



OLUMIDE ONADIPE
UNTITLED
2016

Mixed media (scrap copper and telephone
wires, plastic bags, cement bags)
Dimensions variable



OLUMIDE ONADIPE
ADAM ALONE
2016

Acrylic and mixed media on canvas
107 x 132 cm.







ARTHOUSE
FOUNDATION