

POWER OF THE MIND

A SOLO EXHIBITION OF
WORLD CLASS PAINTINGS BY
-OYERINDE OLOTU-

OPENING

23rd of June, 2007
Time: 3.00 pm

Exhibition runs till 7th of July, 2007.

AT



QUINTESSENCE GALLERY

Falomo Shopping Centre, Ikoyi.

Support:

Visage

MEDIA

pulsar

HARAMI
LIMITED

bello&bello
Architects

PREFACE



Power of the mind 2 (Tribute to Prof. Ben Enwonwu)
33 x 26 3/4. Acrylic on Canvas 2006

The theme of this exhibition "The Power of the Mind" resonates with the irony and poignancy connoted by its aptness to the essence of Oyerinde Olotu.

Olotu has in over twenty-five years evolved as the bridge between the "Old Masters" and the new generation purveyors of the aesthetic trade. A feat best portrayed by the scale and scope of his collective contribution to the profession.

From the initial trickle and subtle nod of acceptance by the art cognoscenti engendered by the vibrancy and excitement of his first exhibition in 1985, Olotu has metamorphosed into a

veritable doyen of the middle school.

Where once we had the deeply etched palette of ochre and earthy brown, his works are now engorged with minimalist monochromes and duotones that still retain the ethos of the human spirit, that echo the French impressionists of the late 19th Century, while retaining the patina and nostalgia of the African ideal.

The Power Of The Mind' is a landmark of the continuing odyssey of a man that is passionately driven by the urge to be an exemplar for his times. It is an ode to the Nigerian element of independence and industry. It is a worthy call for hope and the search for the proverbial silver lining.

In the artistic portrayal of diligence and exhibition of skill, Olotu has proven once again what we have always known about him, he brings to art not the search for the quick coin, but an intrinsic perception of the human soul depicted through the open canvas in the hands and mind of an extraordinary manifestation of this most elevating of human endeavours.

Emiko Aruor
Pulsar Adertising
23 May, 2007.



Fela In concert 18 3/4 x 16 in
Acrylic on Canvas. 2006



The incessant drama 22 x 16 3/4
Acrylic on Canvas 2006



The Old Landlords, 18 1/2 x 12 1/2 In Oil on Canvas. 2007

INTRODUCTION



Power of the mind 3 (Tribute to Late Pa Aina Onabolu) 33x26 3/4 in Oil on Canvas 2007

OVERINDE OLOTU A PALETTE KNIFE MASTER

This writer and Treasurehouse have been working very closely with Olotu in the area of promotion of his art for close to six years now.

One can therefore say with a lot of certainty, that at this stage of his career, Olotu is paying his due as a painter after almost seven years of consistent and serious studio practice. This is even in spite of the fact that he had spent some eight years in the advertising world, and one should also remember that not many fine artists who begin their career in advertising easily find their way back to studio practice. Olotu, Rom Isichei, Tunde Soyinka, Tayo Adenike, Akin Lasekan are some of the very few artists known to this writer in this country presently, who have either managed to be both in advertising and studio practice at the same time (as it is the case with Tunde Soyinka, Tayo Adenike and Akin Lasekan) or who left advertising permanently to be in studio practice (as it is the case with Olotu and Isichei). Both situations can only be made a success of by artists with very strong will and determination. This factor is very crucial in accessing his career especially when he is placed within the context of the career of some of his contemporaries e.g. Abiodun Olatun, Bunmi Babarinde, Sam Orait, Duke Asidere, Ato Arinze to name but a few, who have always been in continuous studio practice after graduating.

Olotu has made tremendous progress after only about seven years of studio practice (after quitting advertising in 1990). In the in the evolution of an Olotu style. He describes himself "as an impressionist with a bias for the palette knife." Among his peers in the Nigerian art scene today, he has become known for the palette knife technique which he uses almost exclusively, and which he has mastered completely in the manner of Abade Glover.

It must also be mentioned that early in his career he

identified his area of interest in terms of subject matter and focused on it completely, and has become well known for it in the Nigerian art world. And this subject relates to the old Nigerian colonial life and life in the sixties (or shortly after our independence), people and places. Thus, he has painted portraits of many Nigerian heroes such as Herbert Macaulay, Nnamdi Azikiwe, Ahmadu Bello, Tafawa Balewa, Obafemi Awolowo and many others, and some of our architectural monuments such as the old Supreme Court building at Tinubu, Lagos, the old Race Course (presently Tafawa Balewa Square), Idumota and the old Carter Bridge, the Love Garden (present MUSEUM Center), Iddo Railway Terminus and many others, some of which have since been demolished to give way to modern developments. This subject has helped to bring alive once again some of our old national cultural values at a period in which we are experiencing an imminent collapse of our value system.

One is therefore not surprised that he and Quintessence chose "Power of the mind" as the title for this show which "recognizes and showcases the struggle, joy, focus and total commitment of people at work." The show is a visual portrait of the struggle of Nigerians to work and survive in a very economically distressed and difficult environment. It is about the dignity of labour, elevated to the level of a national philosophy by a people who have had to suffer in the midst of the vast human and natural resources of this country.

This is his second solo show, coming almost six years after his first "Ripples" at VV's Gallery, (2001). Quintessence's hosting of this show is evidence of the present high quality of his art which one is sure, visitors to the show will testify to when they view the exhibits.

"Power of the mind" is featuring a total of thirty-eight exhibits executed in oil and acrylic on canvas. The collection with titles such as, "Fela on stage," "Argungu fishing festival," "The hostage Takers," "Ben Enwonwu working on the portrait sculpture of Queen Elizabeth II," "The district Officer inspecting the market," "Eyo procession," "Ladi Kwali at work," "The old airport Ikeja," "The buyer and the trader," and "Market place," all together form a collective portrait of Nigerians at work. They portray the incredible and "never say die" energy of the Nigerian spirit, which is now becoming legendary and well known worldwide. They portray the resourcefulness, enterprise, ingenuity, brilliance, tenacity, resilience and hardwork of the Nigerian spirit, young and old, male and female, at home or in the diaspora in any field of human endeavour. They portray hard work as a virtue of the Nigerian spirit.

The above attributes have even attained prominence against the background of an economically distressed, difficult and hard environment they have had to contend with in the last twenty years or so as a result, a dishonest, corrupt and bad leadership, which has brought about the mismanagement of the vast material resources of the country.

This show should be a pointer to Olotu's growth pattern in his ultimate quest to evolve an Olotu style in the pantheon of Nigerian Fine Arts.

Olaosebunde Odimegye,
Treasurehouse Fine Arts, Lagos.
21 May 2007.

BIOGRAPHY



Kano in 1981 - 1982 service year. The Painter was employed as a visualiser/illustrator at Grafik Advertising Ltd. after Youth Corp. He retired from advertising as a creative director in St Georges Publicity Ltd in 1990. Oyerinde Olotu has been a studio artist since 1990.

He has participated in numerous art exhibitions both at home and abroad. He could be classified as an impressionist with a bias for the palette knife. The artist greatly admires the works of Prof. Yussuf Grillo, Mr. Kolade Oshinowo, Rembradt and Fela Anikulapo-Kuti. He takes special interest in Fela's music and also a great soccer aficionado.

Olotu is married with children. He is a member of the society of Nigerian Artist, a member of the international association of artist and a registered practitioner in advertising.

Contact Numbers:
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Born 25th of May 1959, in Ifon Ondo State. Oyerinde Olotu attended the children Boarding Schools in Sapele and Oshogbo in the early 60's. He had his secondary school education at the St Patrick's Grammar School in Ibadan where he finished in 1976. He won the Western regional art competition in 1974.

He was offered admission into the Yaba College of Technology for the OND programme in General Art in 1977. He finally graduated with the HND (Painting) as the overall best student in the department of Art in 1981. He did his NYSC in

ACKNOWLEDGEMENTS



The Harvest: 19 1/4 x 16 in Oil on Canvas 2006

I thank God for guiding me so far. I thank the entire management and staff of quintessence gallery most especially Mrs. G.O. Oni-Okpaku and Mr. Moses Ohiomokhare for hosting me.

A big thanks to Chief Rasheed Abiodun Gbadamosi, OFR, for his total support and love for my works over the years and for accepting to be special guest of honour for this exhibition.

To Eng. Yemisi Shyllon, you are a blessing to the art community, thanks for accepting to be Chairman.

To Mr. Kolade Oshinowo, foremost Nigerian Painter, I will always toe your footpath. I hope I have not derailed from your teachings.

Chief Sammy Olagbaju, my very first collector after graduation, with the work "Fulani Herdsboy", Sir, can I view the work again for more inspirations. May God bless you.

Chief Torch O. Taiye, Sir, I say a big thank you for your fatherly role over these years and your total understanding of the arts.

To Mr. and Mrs. Peter Thomas, May God reward you for your encouragements thus far.

I wish to appreciate the patronage of Mr. Toyin Abayomi-Banjo, a serious collector of my paintings. You woke me up. Thanks for your support of this event.

Emiko Aruofor, the advertising czar, a brother indeed. Thanks for writing the preface.

Big thanks to Mr. Olaseinde Odimayo, for believing in me, for your patronages and for your acceptance to write the introduction for the brochure.

Mr. Olawale Pedro, my bosom friend. Thanks a lot for your support and patronage.

To Mr. Lanre Idowu, Architect Femi Bello, Chief Bernard O.J.M. Imarah, Jp, for supporting this event.

To Mr. John Egesi, your big role has really played a part in shapening me. Thank you sir.

I thank all my numerous colleagues who are always visiting my studio, especially Mr. Dan Ifon for critiquing that sometimes inspires me to start a finished work all over.

To Mojisola, Babatunde and Olufunbi Olotu, May God bless yo.

To my mums, Chief (Mrs.) Yewande Olotu and Chief (Mrs.) Mabel Ogunmoyela, I appreciate your prayers.

To Sisi mi Bola Odukale, my inlaw, for all your prayers. Thank u Ma.

Not forgetting Papa Emma Otuogbai, your ingenuity with the designs for the publicity items are appreciated.

Special thanks to Ovie Omatshola and Jeff Ajueshi for curating this show.

To numerous people I could not mention, due to space constrain, I love you all.

May God bless the art community, may God bless all of you present here today and finally may God bless Nigeria.

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