

ANGELA ISIUWE



Many Reasons Why I, 2018

Acrylic On Paper, 30 x 22 Inches

Angela Anani Bawa '18

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ANGELA ISIUWE

Curated by Ugoma Adegoke

29 November 2018 - 28 January 2019

Constant Life
Lagos, Nigeria



My Madam, 2017

Acrylic On Paper, 49 x 45 Inches

Foreword

The artist is, if anything, a creator of worlds. And it is art, this most absurd and most human endeavour that lays out, in sometimes pleasurable, painful, puzzling, sometimes prosaic perspectives, glimpses of what is always with us – joy, pain, isolation, reconciliation. Art distracts, intensifies, mutes, and amplifies because art creates.

Art is important to us at Constant Capital.

Ideas, imagination and innovation are critical aspects of what our professional bring to every engagement, trade or transaction. At Constant Capital we succeed because our people think more creatively, assess opportunities more astutely and act more quickly than others.

Because art inspires us, we hope to share art with you – our clients and friends- through these events thoughtfully curated by Ugoma Adegoke of Bloom Art.

We hope you enjoy this exhibition and we look forward to seeing you at future events.

Ike Echeruo
Managing Partner, Co-Founder
Constant Capital



Constant Capital

Constant Capital Partners, Ltd is a private pan-African investment firm that specializes in corporate finance and principal investing in alternative assets, private equity and real estate. The firm provides top quality services to privately-held and publicly-traded companies in Africa and to domestic and international institutional investors.

Constant Capital has offices in Accra, Ghana; Lagos, Nigeria; Johannesburg, South Africa and the Seychelles.

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My Reasons Why II, 2018

Acrylic On Paper, 30 x 22 Inches

A note from the curator

"I am delighted to share the work of Angela Isiuwe, an accomplished artist in this dedicated solo showcase and to give our special guests a glimpse into her fascinating life, passions and thoughts. I first encountered her work in 2010 whilst perusing through one of Nigeria's great private collections but it wasn't until 2013 that I would be formally introduced to Angela by her colleague and fellow Auchu art school alumnus, Olu Ajayi. Since then it has been my personal privilege to observe her bloom as she refreshes and creates a unique style of documenting her story - the story of a woman, an artist, a matriarch and a soldier - through paintings, drawings and (now) sculptures in the Isiuwe signature mode of minimalist reduction. This exhibition is THE fast track into and through Angela Isiuwe's world."

Ugoma Adegoke,
November 2018.

Ugoma Adegoke trained as an economist and corporate finance professional. Today she is a creative entrepreneur and foremost cultural curator, some might call her a one-woman army. Ugoma is a tireless community builder, a passionate art collector and a dynamic taste-maker. She directs the workings of the award-winning and much-loved apparel and home-ware brand, Zebra Living. She is also the founding director and chief curator of BLOOM Art, Lagos

She avidly promotes and supports the work of artists and creatives. She has curated and produced art exhibitions with the most exciting and accomplished visual artists including Professor Obiora Udechukwu, Muraina Oyelami, Marcia Kure, Olu Ajayi, Rom Isichei, Victor Ehikhamenor, Gerald Chukwuma, Uchay Joel Chima, Lemi Ghariokwu, Gbenga Offo, Ibe Ananaba, Duke Asidere, Tony Nsofor and Angela Amami Isiuwe to mention a few.

Ugoma completed a course in Curating Contemporary Art and Exhibition Design in Barcelona facilitated by acclaimed curator Tina Zeigler. In 2016 she embarked on a course in Art and Finance at the Sotheby's Institute in London and also attended an art writing seminar under the tutelage of Ossie Ward of the Lisson Gallery. In December 2016, she was invited to Paris to speak at the Africa-focused conference of Comite Colbert, France's premier cultural & luxury association. In May 2017, Ugoma was invited to become an Ambassador of The African Art in Venice Forum, a 2-day symposium event which took place during the opening of the 57th Venice Biennale. In the same month, Ugoma was selected by the German Consulate General and the Goethe Institut as a representative from Nigeria to attend a special segment and one -week curated immersion of documenta no. 14 in Kassel, Germany, one of the world's most important modern and contemporary art festivals since 1955.

Ugoma's personality inspires trend-setting and taste-making directions in design, art, culture and lifestyle. She is pushing the envelope on African design and the Nigerian socio-cultural experience and its receivership - infusing energy, purpose and creativity all the way and having a jolly good time as she impacts her world through art and all its facets

“The inwardness imbuing her paintings invites the viewer to detach themselves from the superfluous and to embrace introspection. A reactionary, artistic gesture, one might suspect. In the age of corporate intrusiveness and exhibitionist spillages on social media, Isiuwe is undisturbable.

Isiuwe's minimalist forms evoke the longing for a world which no longer is, an Esperanto-esque attempt to collect and order the human emotions in their universality”

- Paula De Almeida, November 2018



Independent (Detail), 2018

Acrylic On Paper, 47 x 45 Inches

Angela Isiuwe: Repositioning the Representative:

by Temitayo Ogunbiyi

"Of all the many stories, I cannot forget a particular one of a young girl who rejected all suitors but for one opkokoro isi, [meaning] empty head. It always made me laugh because my grandmother, who told the story, would make sounds in her throat and gesticulate to drive the message home. This, in turn, gave me a more pictorial impression for my drawings later. She told her stories in broken English and Ukwuani. My granddad told stories of his exploits and travels as a pioneering headmaster. I did my own illustrations of most of these. "¹

Angela Isiuwe's affinity for making visual art began with stories such as those described above. Illustrating the words of others, at times she even rendered her own drawings as alternatives to those in illustrated texts. Arguably, it was during this time that she began to develop the visual language that informs the line-based drawings undergirding her visual art practice today. In addition, these stories reflect the breadth of her references, which invoke the local, the international and the imaginary.

Often working with oil, acrylic and watercolour, Isiuwe cites the work of Annie Vallotton, perhaps the most celebrated illustrator of biblical texts in modern times; Vallotton's drawings appear in hundreds of millions of Good News Bibles. Using few black, minimal lines to convey the subjects of her illustrations, Vallotton's influence on Isiuwe is not difficult to discern. Concurrent with Vallotton's practice is Nigerian Modern Art. Isiuwe's work may be further understood in dialogue with the work associated with this period, and the Uli school, especially. This technique has been interpreted as derivative of Igbo bodily decoration. Using line to emphasize negative space, Uli is particularly relevant with respect to the careers of Uche Okeke and Obiora Udechukwu. Attending Auchu Polytechnic, after applying without her father knowing—he later found out and accepted her decision, Isiuwe continued to forge her path. While there, she studied with Duke Asidere, Emmanuel Ikoro, Ben Osaghae, and Sam Ovrati.

A mother of five, Isiuwe maintains a visual art practice during which she works as she feels. Her family and friends know her studio to be a no-go-area; works in progress are for her eyes alone. The finished iterations of arrayed bold lines take the forms of minimalist gestures or calligraphic strokes free from linguistic function. Occasionally, blurred pools of pigment are incorporated and allude to references such as hair or tear-smear mascara. Emotive and intentional, her visual vocabulary nods to the silhouette of the human form without fully committing to every detail. Therefore, the artist's work engages a degree of abstraction and challenges mainstream approaches to making art that blindly embrace the figural in full-colour. Rather, her work challenges the viewer to acknowledge the lines and negative space that may or may not come together to present something, or someone recognizable. So doing, she treads a distinct path within contemporary art. And she continues to do so in this exhibition. Here, and for the first time, she segues into sculpture, translating her two-dimensional lines into nuanced iron curves.

¹ Isiuwe, Angela. Text message to Temitayo Ogunbiyi. Nov. 2018.

Temitayo Ogunbiyi is a visual artist who writes and curates on occasion. Based in Lagos, she still doesn't miss New York after 8 years. Her work was recently exhibited in London, and earlier this year she took part in a curatorial publication produced as part of the 10th Berlin Biennale.

Artist's Statement

Minimalism has been the most used medium for me to document and express my daily life focusing mostly on family and the woman.

My documentation, poems or stories are delivered in a few well placed gestures. The aim is to declutter the mind or space of the viewer. Making lots of room to breathe and be free to move about.

This exhibition is inspired by and dedicated to all the 'sisters' that have made their life a success. From the homemaker to the street trader; to the ones who have been bold enough to cry out for help and the bolder ones who knew when to quit and start all over.

This also is to the 'brothers' who have held up the ladder to my sisters, the ones who have been a shoulder to cry on, the ones who have been the listening ear, the men that have enabled women.

Most of all to the creator, who has wired us all perfectly.

Thank you and happy viewing.

Angela Amami Isiuwe
November 2018
Lagos, Nigeria



The Records I, 2018

Acrylic On Paper, 36 x 45 Inches



The Records II, 2018

Acrylic On Paper, 36 x 45 Inches



Hazy Feelings, 2018

Acrylic On Paper, 16.5 x 12 Inches



Black and White, 2018

Oil On Paper, 16.5 x 12 Inches



Chiffon II, 2018

Acrylic On Paper, 30 x 11 Inches



Chiffon I, 2018

Acrylic On Paper, 30 x 11 Inches



Chiffon III, 2018

Acrylic On Paper, 30 x 11 Inches



Mood, 2018

Acrylic On Paper, 20 x 18 Inches



Heat I, 2017

Acrylic On Paper, 44 x 16.5 Inches



Heat II, 2017

Acrylic On Paper, 44 x 14 Inches



Saturday Night II, 2018

Acrylic On Paper, 22 x 15 Inches



Saturday Night III, 2018

Acrylic On Paper, 16.5 x 12 Inches



Saturday Night I, 2018

Acrylic On Paper, 22 x 15 Inches



Saturday Night IV, 2018

Acrylic On Paper, 15 x 22 Inches



The Fortune, 2018

Acrylic On Paper, 47 x 45 Inches



The Promise, 2018

Acrylic On Paper, 47 x 45 Inches



Runway II, 2018

Acrylic On Paper, 30 x 11 Inches



Runway I, 2018

Acrylic On Paper, 30 x 11 Inches



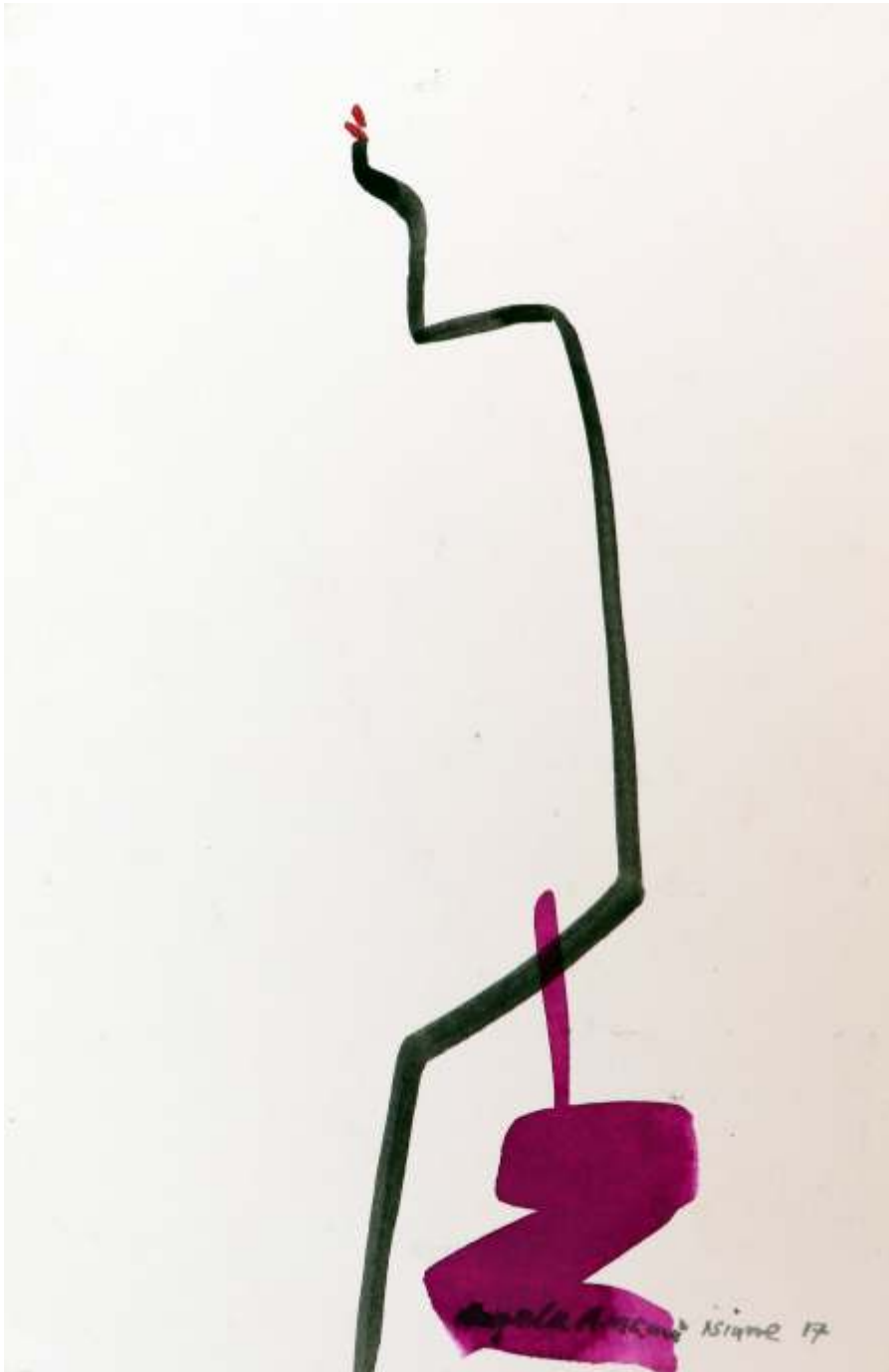
Drip, Drip, Wet Day 2, 2018

Acrylic On Paper, 45 x 18 Inches



Drip Drip, Wet Day I, 2018

Acrylic On Paper, 45 x 18 Inches



Another Day On The Runway II, 2017

Acrylic On Paper, 9 x 6 Inches



Another Day On The Runway I, 2018

Acrylic On Paper, 30 x 11 Inches



My Space, My Time, All for Me, 2016

Acrylic On Paper, 9 x 6 Inches

"Emotive and intentional, her visual vocabulary nods to the silhouette of the human form without fully committing to every detail. Therefore, the artist's work engages a degree of abstraction and challenges mainstream approaches to making art that blindly embrace the figural in full-colour"

- Temitayo Ogunbiyi, November 2018



Sombre II, 2018

Acrylic On Paper, 11 x 30 Inches



Sombre I, 2018

Acrylic On Paper, 11 x 30 Inches



Private Times, 2017

Acrylic On Paper, 20 x 16 Inches



Independent, 2018

Acrylic On Paper, 47 x 45 Inches



Ifeoma, 2012

Acrylic On Paper, 30 x 22 Inches



1/6/68, 2018

Acrylic On Paper, 45 x 36 Inches



Many Reasons Why IV, 2018

Acrylic On Paper, 30 x 22 Inches



Many Reasons Why III, 2018

Acrylic On Paper, 30 x 22 Inches



Alone But Not Lonely II, 2018

Oil On Paper, 30 x 22 Inches



Alone But Not Lonely I, 2018

Acrylic On Paper, 22 x 30 Inches



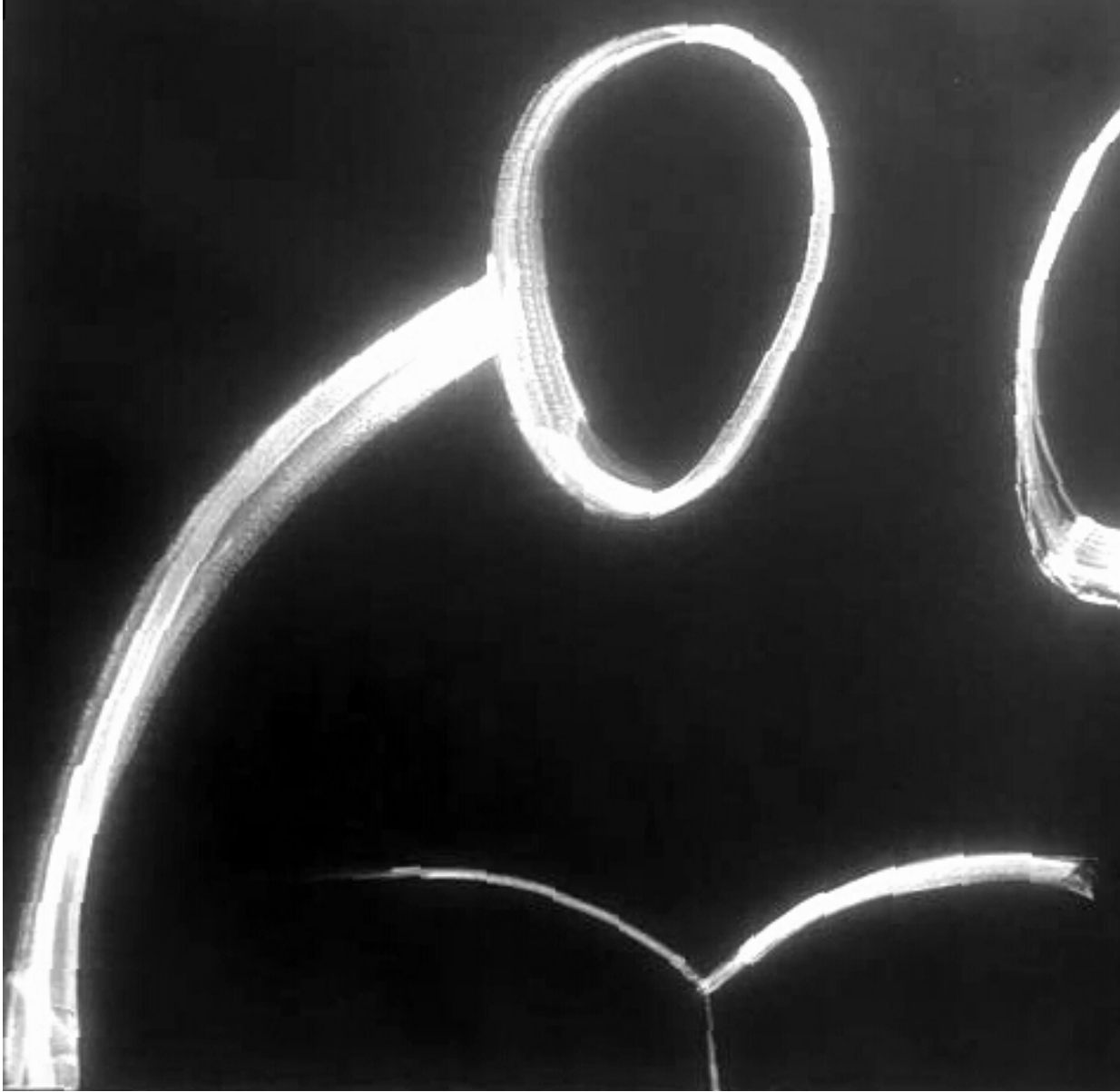
Long Hours, 2014

Acrylic On Paper, 18 x 12 Inches



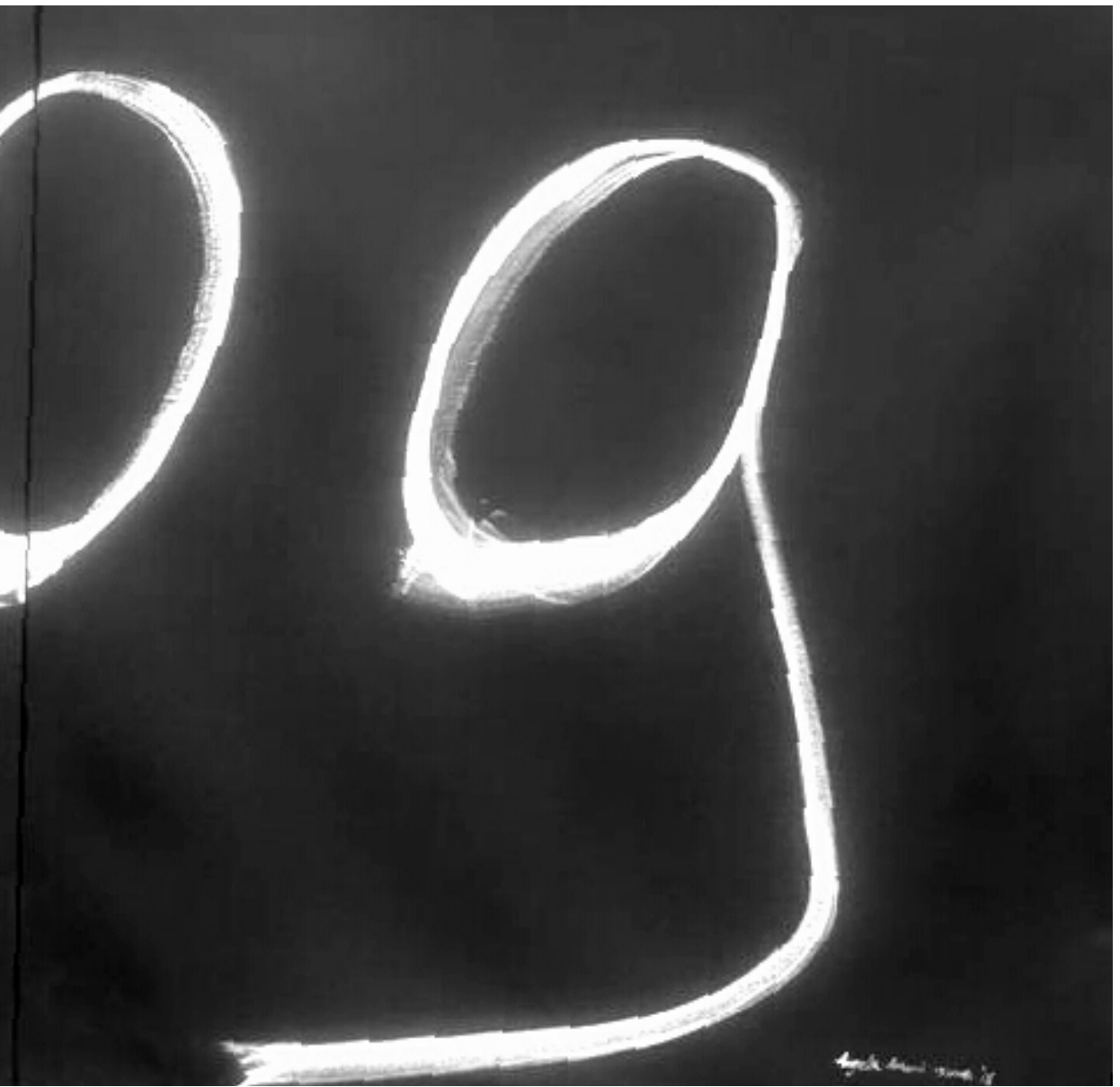
Gone Years, 2018

Acrylic On Paper, 45 x 36 Inches



Team Work, 2018

Acrylic On Canvas, 36 x 72 Inches



"Angela's art is peculiar and unique in the broad spectrum of the Nigerian female contemporary and modern artist considering the styles of Clara Ugbodaga, Colette Omogbai, Susan Wenger, Afi Ekong, Nike Okundaye-Davies, Agbo Oshinowo, Ladi Kwali and even her present day colleagues such as Veronica Otigbo, Gloria Ejimofo, Odun Orimolade, Chinwe Uwatse, Peju Layiwola, Peju Alatise, Nnena Okor and Nkechi Nwosu-Igbo to name but a few.

Her style is deeply rooted in the abstraction tradition and stands alone by itself.

Angela's style is based primarily on linear composition - *A composition which depends for effects on the pattern made by outlines of the forms represented (whether naturalistic or not) rather than on the masses of tones and colour, which tell as shapes rather than edges "*

- Olasehinde Odimayo, June 2013



Artist Profile

Angela Amami Isiuwe creates her paintings in minimalist renditions using different mediums - acrylic ,watercolour and oils. Growing up in Abraka, Delta State of Nigeria, from an early age her passion towards the arts became clear and she pursued this passion despite pressures from her parents to become a lawyer. She attended the Federal Polytechnic Auchi where she studied art and design and majored in painting in 1992. In 1994, she interned with renowned artist Sam Ovrati in Lagos and has since remained a full time studio artist.

As a minimalist painter, Angela succeeds to interpret her subjects in swift essential but concise lines and forms creating three dimensionality with balance and depth.

BLOOM Art

BLOOM Art originated from the visual arts programme of The Life House and was birthed out of a need to use innovative approaches to showcase, expose, and challenge Nigerian artists - particularly in response to the lack of exhibition and expression space in the city of Lagos.

Presenting select and exciting works, BLOOM Art's exhibition program offers pointed perspectives of contemporary visual art, its presentation and its engagement with the public thereby contributing to the dynamic development of visual art in Nigeria. Each featured artist is an important part of contemporary dialogue.

Currently a portfolio gallery concept, BLOOM Art offers intimate exhibitions of art in an accessible format that is bolstered by acclaimed ancillary programming tailored to each exhibition. These include artist talks, private salons and publications. Daring to present art in alternative exhibition spaces, BLOOM has enabled an organic interplay with other forms of creative expression as well as the vibrant multi-arts scene in Nigeria.

BLOOM Art represents Chief Muraina Oyelami, Marcia Kure, Lemi Ghariokwu, Gbenga Offo, Angela Amami Isuiwe, Olu Ajayi and Chinwe Uwatse.

BLOOM Art also actively exhibits and works with artists including Victor Ehikhamenor, Rom Isichei, Chinwe Uwatse, Tony Nsofor, Uchay Joel Chima, Tam Fiofori, Duke Asidere, Prof Obiora Udechukwu and Gerald Chukwuma

The BLOOM Art concept is owned and managed by independent curator and private dealer, Ugoma Adegoke

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