



**GOLAN HEIGHTS
RENAISSANCE**



REINVENTION



**A GROUP EXHIBITION OF
DRAWINGS AND PAINTINGS**



EXHIBITING ARTISTS

Ademola AKINLEYE MGHR

Dolapo OGUNNUSI MGHR

Emmanuel ISIUWE MGHR

Gbenga OLATUNJI-AGUDA MGHR

Ogbemi HEYMANN MGHR

Paul AYOKHAI MGHR

Thomas OGHAE AGBOGE MGHR



S P O N S O R



Kewalram
Chanrai Group

SOU-EAST



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Curator : Luciano Uzuegbu

6TH - 14TH JUNE, 2026

8A, Karimu Kotun, Victoria
Island, Lagos.

S P O N S O R



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Chanrai Group

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REINVENTION

SPONSOR'S STATEMENT

We are guided by a constellation of objectives, each meticulously crafted to harmonize with Kewalram Chanrai Group is proud to support this exhibition as part of our continued commitment to community development, culture, and creative expression.

Art has a unique ability to connect people, inspire conversations, and reflect the spirit of a community. Through platforms like this, artists are given the opportunity to share perspectives, preserve culture, and inspire future generations.

For over 165 years, Kewalram Chanrai Group has remained committed to building trusted brands and supporting initiatives that create meaningful impact across communities. Today, through our brands: Soueast, Foton, and Isuzu, we continue to connect with people through innovation, reliability, mobility, and shared progress.

Just as art moves people emotionally and culturally, our brands are dedicated to moving people and businesses forward practically, supporting families, entrepreneurs, industries, and everyday journeys across Nigeria.

We commend the artists, organizers, and everyone contributing to this remarkable exhibition, and we are honored to support a platform that celebrates creativity, diversity, progress, and community.

GHR

The Golan Heights Renaissance Art Group stands as a bastion of artistic excellence, a collective conceived to breathe life into the hallowed traditions of the Auchi Art School. Our mission, infused with a resplendent blend of artistry and purpose, is to uphold the illustrious reputation of the Auchi Art School, to nurture and bolster our cherished alumni in their professional pursuits, and to cast a philanthropic embrace upon our beloved alma mater and society at large.

We are guided by a constellation of objectives, each meticulously crafted to harmonize with the vibrant tapestry of creativity that defines us.

Convening Intellectual Symphonies: We, as members of the Golan Heights Renaissance Art Group, solemnly dedicate ourselves to the organization of regular meetings. These gatherings serve as an artistic symphony, a chorus of voices that resonates with the harmonious cadence of artistry. During these congregations, we engage in earnest discussions on the multifaceted issues that envelop the practice of art, seeking wisdom and enlightenment from our fellow artists.

Fostering the Auchi Spirit: At the core of our being lies a profound commitment to nurturing the indomitable spirit of the Auchi Art School. To this end, we have crafted a robust support system that breathes life into the academic ideals of our alma mater. We, with open arms, offer internships to those graduates who, like us, are driven by a deep passion for art. Through these internships, we act as catalysts, facilitating the transition of young talents from the cradle of academia into the fertile grounds of professional artistry.

Cultivating Artistic Awareness: We recognize that art is a vital element of the human experience, and so we extend our influence to the foundational levels of education. Our commitment to this cause is embodied by our visits to primary and secondary schools, where we strive to instill a profound appreciation for the arts. Our interactions with the young minds of these institutions are like seeds sown in fertile soil, nurturing the next generation of artists.

A Lighthouse of Artistic Knowledge: As purveyors of art, we have undertaken the noble task of organizing art talks, workshops, and seminars. These forums are a vibrant melting pot of ideas, incubators of creativity, and bastions of intellectual discourse. Here, we share insights, hone our craft, and engender innovation.

Magnificent Overtures: The Golan Heights Renaissance Art Group takes immense pride in its ability to orchestrate magnificent art exhibitions. These exhibitions are more than mere displays; they are grand overtures, resonating with the collective talent and vision of our members. In these showcases, we invite the world to glimpse the kaleidoscope of our creativity and be inspired by the beauty that emerges from our collective imaginations.

A Web of Support and Promotion: In the spirit of fraternity, we have meticulously woven a network dedicated to supporting and promoting the work of our alumni. Each artist within our esteemed collective benefits from this collective support, as we advocate for their art, ensuring it reaches a broader audience and gains the recognition it deserves.

A Gesture of Gratitude: Our gratitude for the nurturing embrace of our beloved alma mater is boundless.

In recognition of the role the Auchi Art School has played in shaping our artistic journeys, we have undertaken the noble endeavor of making donations to the institution. These donations serve as a symbol of our enduring appreciation and our commitment to furthering the legacy of the school.

In addition to our existing objectives, we aspire to reach even greater heights through the incorporation of new artistic missions:

Artistic Scholarships: In our unwavering dedication to the arts, we aspire to establish a scholarship program for budding artists. This initiative will serve as a beacon of hope, nurturing the dreams of talented students at the Auchi Art School.

Community Art Projects: Recognizing the transformative potential of art, we endeavor to beautify and uplift our communities through collaborative art projects. These projects will serve as a testament to the power of creativity in transforming spaces and hearts.

Art Therapy Initiatives: We acknowledge the healing power of art, and as advocates for well-being, we plan to introduce art therapy initiatives. Through these programs, we aim to provide solace and a channel for self-expression to those in need.

International Art Exchanges: In an ever-connected world, we aspire to foster international collaborations and exchanges. This initiative will expand our artistic horizons and celebrate the global tapestry of creativity, ensuring our reach extends to the farthest corners of artistic expression.

The Golan Heights Renaissance Art Group, standing at the nexus of tradition and innovation, is resolute in its commitment to the arts. With every stroke of the brush, every chisel's mark, and every note of artful expression, we advance the legacy of the Auchi Art School and extend our hand to all who share our artistic vision. We move forward with purpose, our creative endeavors reflecting the essence of the artist's soul. In our collective, the traditions of the past unite with the aspirations of the future, crafting a timeless masterpiece of artistry and benevolence.

Mission Statement

With unwavering devotion to art, we, the Golan Heights Renaissance Art Group, cultivate creativity, support our alumni, and honor the Auchi Art School's legacy. We paint the world with innovation and shared artistic inspiration.

Vision Statement

Our vision is a canvas where art thrives, alumni excel, and the Auchi Art School's heritage endures, ever-evolving. We envision a vibrant future where art transcends boundaries, inspiring the world with its luminous Renaissance spirit.

Introduction

Mirrors of Becoming: Between Reflection and Reinvention

The idea of artists' collective is not a new development in the Art-World, neither is it new in the Nigerian creative landscape. Anytime the issue of artists collective is discussed, the Canadian 'Group of Seven' quickly comes to my mind due to their continued influences in the Canadian art landscape. Similarly, (though more recent) groups such as; AKA Circle of Exhibiting Artists formed at Enugu in the 1970s, Angala group formed in the old Rivers State in the Nineties, Pan African Circle of Artists and even the Dept of Field (DOF) are typical examples of artists' collectives that have contributed in one way or the other within Nigeria. When professional artists from the famed Auchi Polytechnics background such as; Ayohai Paul, Gbenga Aguda, Heymann Moses Ogbemi, Emmanuel Isiuwe, Dolapo Ogunnusi, and Thomas Oghale Agboge decided to form a kind of bond or platform for creative dialogue, collaboration, mutual artistic reinforcement and named their initiative 'Golan Heights Renaissance' (GHR), it is not merely a platform for nostalgia or institutional affiliation. Rather, I sense a deep-rooted desire to negotiate continuity and change, to bring memory and innovation as coevals, and also connect to their shared tutelage while pushing the boundaries of their individual transformations. It is therefore not surprising that their recent outing is titled 'Re-Invention'. One can easily say that the title of the exhibition is apt as it reflects the fluid nature of the group which had seen them have studios far away from each other, and the possibility to continuously negotiate between their institutional heritage and their individual creative transformations.

Importantly, As a collective that is bounded by the common alma-mater, the Auchi Polytechnics, known within Nigeria and beyond for their freedom in pushing formal and coloristic boundaries it will be natural for me to foreground the Institution that have nurtured their minds through well grounded teachers and mentors known nationally and internationally for their coloristic expressions such as; Edwin Bebetedor, Emmanuel Ikoro, Sam Ovralti, Ben Osaghai, Duke Asidere, and Kent Ona. According to Edwin Bebetedor, the Auchi school of art tries to "fully exploit the expressive potentials, and power of Colour in Painting, by masterfully manipulating it to create and evoke a desired state, or atmosphere, thus enabling people to see the world with new eyes". It will be pertinent to say therefore that members of GHR converge as a way to uphold the pedagogical approaches, institutional values and mentorship while maintaining their individual approaches towards negotiating continuity and change.

Though, I make no claim to mastery in writing specialized texts such as exhibition catalogue introductions, the short notice given for this task posed a considerable challenge. Although I was familiar with some of the artists and their works, others were relatively new to me, leaving little time for deeper immersion in their practices. Nevertheless, this reflection focuses on the themes of continuity, transformation, experimentation, and renewed artistic purpose embedded in the notion of Reinvention, particularly how the artists respond to evolving social, political, economic, technological, and cultural realities. This spirit of reinvention is evident in the stylistic shifts among the exhibiting artists. Ademola Akinyele's vertically structured mixed-media compositions of fabrics and contrasting colours depart from the conventional Auchi style, extending perceptions of the Auchi School's possibilities. Emmanuel Isiuwe's watercolours recall the influence of his teacher, Sam Ovralti, though distinguished by his own thematic and chromatic sensibilities. Dolapo's engagement with reused textiles suggests influences traceable to the Harmattan Workshop in Agbarho-Otor, where artists such as Ivys Midyuen encouraged experimental material reuse. Thomas Agboge simplifies the human form into partitioned spaces and enliven them with simultaneous contrast thereby giving what could have been cliché, new pulsation of life.

Similarly, Gbenga Aguda's mixed-media works depart from the formal compositional order associated with Auchi training, perhaps reflecting openness to influences from the Ife School, Bruce Onobrakpeya, and even the Nsukka School. Having known Paul Ayokhai since our Art '0' days, his colours remain distinctly *Auchi-esque*, yet his turn to seated figures as vehicles for social and political commentary powerfully captures the spirit of the times. Equally striking is Heymann Ogbemi, long known for satirical allegories of Nigeria's political elite rendered as bestial apes; in this exhibition, however, his imagery of sleeping figures signals a notable shift. Far from passive arrangements, these compositions reflect the condition of Nigerians who, confronted by harsh socio-political realities, may find somnolence preferable to the ugliness of their circumstances.

While the complexity of semiotics doesn't rely on the quantifiable aspects of what we interpret as meanings of a painting but rather, in evaluating the abstract relationships between the signifiers and signified which is subjective to the reader's exposure to experiences. A deeper look at the paintings presented for 'Reinvention' will open new portals where the painter's intentions and viewers' experiential space converge. As stated earlier in lieu of artists' collectives and the current outpouring of the **GHR**, as an alumni-based artist collective, they continue to contribute to sustaining the Auchi Art-School institutional legacy by mentoring younger generations and positioning shared artistic heritage within evolving global and local contexts.

By Okoronkwo, Ikechukwu Francis (PhD)



ADEMOLA AKINLEYE

In the realm of creativity, where the canvas becomes a tapestry of dreams, emerges AKINLEYE ADEMOLA a luminary born of the artistic cradle at AUCHI POLYTECHNIC, in Edo state. A versatile alchemist of mediums, he transcends boundaries, standing as a multi-media artist, an Artpreneur, and a Sartorial visionary as a fashion entrepreneur.

Within his portfolio, one discovers a treasure trove of commissioned master pieces, where the strokes of his brush and the fusion of colors manifest captivating stories. Exhibitions, seminars, art conferences and workshops bear testament to his profound impact on the artistic world, as his works of art dance upon the canvas of hearts and minds.

But AKINLEYE ADEMOLA 'S reach extends beyond borders of artistry. He serves as the touch bearer of Hope as the Nigeria representative and coordinator for "Another World Is Possible Forever Of Peace" an international organization that beckons humanity towards a harmonious future. Yet, his pursuit are not confined to arts alone; he transcends a member of ÒMÓLÚÁBÍ LEGEND CLUB INTERNATIONAL, a member of GOLAN HEIGHTS RENAISSANCE (GHR) an artistic movement emanating from the hallowed halls of the AUCHI Arts School and also a member of Visual Artist/Gallery Owners Network (VAGON).

AKINLEYE ADEMOLA 'S artistic manifesto pulsate with authenticity. He does not mimic; he is himself, bestowing his audience with the most valuable gift - the essence of "ME" in a world where imitation often overshadows innovation, he stands tall as a beacon of individuality, an artist who refuses to tread in the footsteps of others.

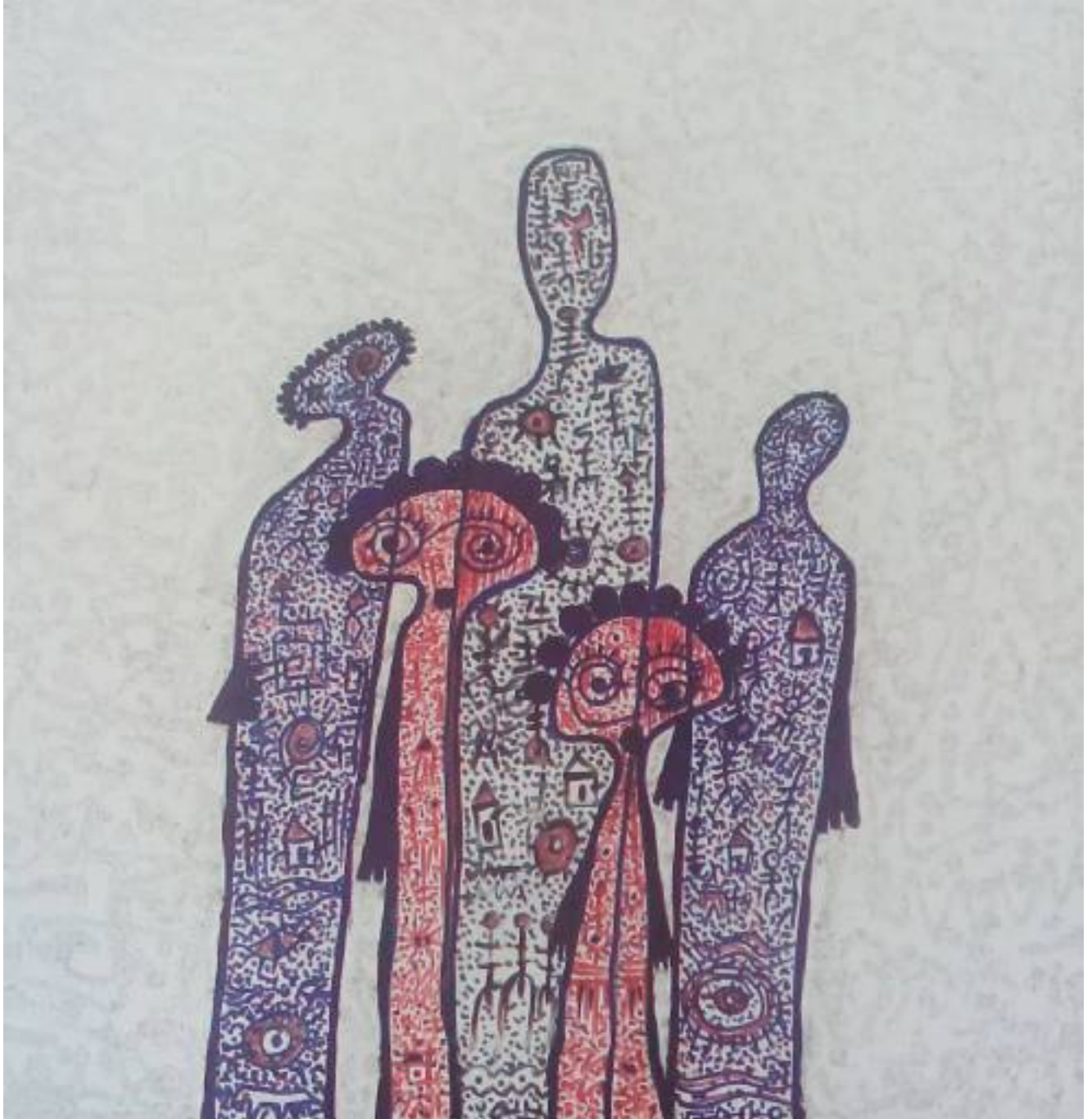
In every brushstroke, in every Canvas, in every endeavor, AKINLEYE ADEMOLA invites you to discover the vibrant tapestry of his soul.



Face of a masked Trumpeter, Mixed media, 22×22 inches, 2026



Face of an elder, Mixed media, 22×22 inches, 2026



Togetherness as one (Family), Mixed media, 22×22 inches, 2026

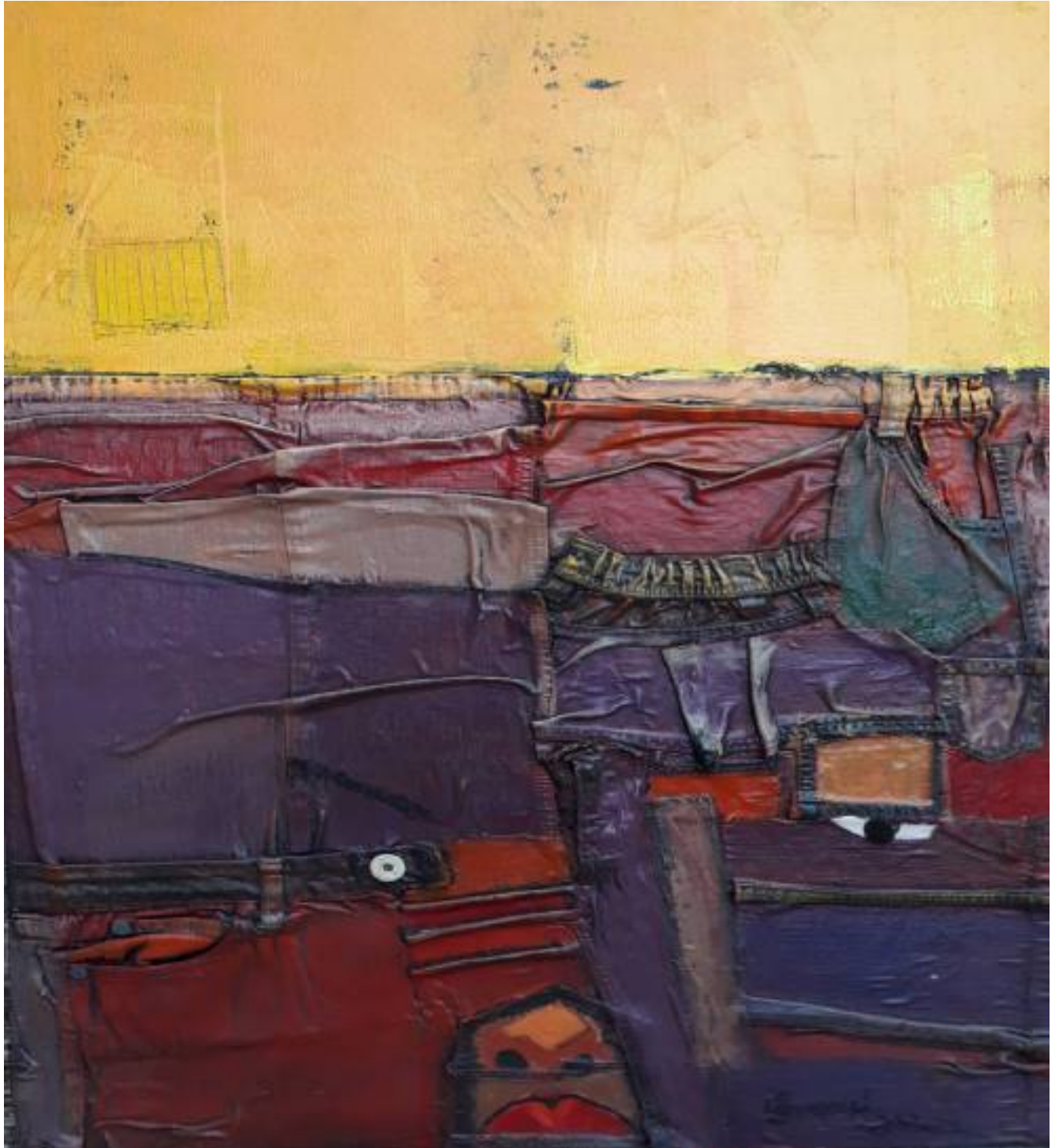
A portrait of Dolapo Ogunnusi, a man with short dark hair, wearing a blue traditional Nigerian agbada with a patterned sash. He is looking slightly to the right of the camera with a neutral expression. The background is a blurred indoor setting with light-colored walls and some architectural details.

DOLAPO OGUNNUSI

Dolapo Ogunnusi, born 26 January 1975 in Sagamu, Remo, Ogun State, trained formally at Auchi Polytechnic and earned a Higher National Diploma in Fine and Applied Arts in 2002. After graduating he became a resident artist at the Gallery of Modern Arts (National Theatre, Iganmu, Lagos), where his exacting draughtsmanship quickly opened further opportunities. A multi-talented creator, he is also a skilled musician and has the sensibility of a textile designer.

Having spent most of his life in Lagos and its outskirts, Dolapo's work reflects the familiar maxim that an artist and his work are products of their environment. Daily observation of his surroundings feeds his drive to paint, and he has developed a distinct visual signature through sustained, thoughtful documentation of Lagos and its environs. He uses a wide range of media—graphite and charcoal, watercolour, acrylic and oil—and favors abstraction as a key compositional tool regardless of subject.

Dolapo composes simplified forms, graceful lines and vibrant colours to achieve coherence, a balance born of technical training and vivid imagination. His canvases move between urban and remote scenes and revisit themes such as commerce, environmental change, tranquility and cultural identity, often revealed through the luminosity of his palette. A hallmark of his practice is an unconventional rough-textured technique: dark underlayers and stipples break through rich surface colours to produce striking contrast and visual depth. In sum, his paintings are a powerful synthesis of form, material and method.



Dolapoogunnusi , Ojú larí, mixed media. 24x 36inch. 2022



Dolapoogunnusi ,Door of opportunity ,mixed media , 20x 48inch, 2022



Dolapoogunusi, life in bus garage, oil on canvas 30x 40 inch. 2025

A portrait of Emmanuel Isiuwe, a man with a beard and glasses perched on his head, smiling. He is wearing a patterned shirt. The background is blurred, showing an outdoor setting with buildings.

EMMANUEL ISIUWE

Emmanuel Isiuwe, born in 1968, began drawing as a child from Heinemann and Evans schoolbooks and comic books, later training in painting at the Federal Polytechnic, Auchi, where his visual language matured. His early work depicted Lagos's everyday theatre—molue buses, markets, August Meeting women, and Fulani milkmaids—rendered in confident, expressive strokes that examined movement, labour, and communal life.

More recently he works mainly in oil on large canvases, favouring a palette knife and bold, almost violent gestures. Figures shift from literal representation to emotional traces—people negotiating the pressures of survival and the relentlessness of work. Central to his practice is the relationship between individual and society: he focuses on quiet, overlooked lives (conductors, hawkers, men at work) whose daily labour sustains households yet goes unnoticed. By using oil and expansive surfaces he amplifies his subjects' physical and emotional strength and invites viewers to reconsider the dignity of labour. His current work also reflects on rest as a radical necessity within relentless productivity. As he says, "There might be many things that make us human, but one constant thing is labour—and labour is often underappreciated. My work seeks to elevate the uncommon side of life and our indifference to others."



Holiday time, Watercolour, 22 x 30 inches, 2024



Missing you, Watercolour, 22 x 30 inches, 2013



Somewhere in Kudeti, Watercolour, 22 x 30 inches, 2019

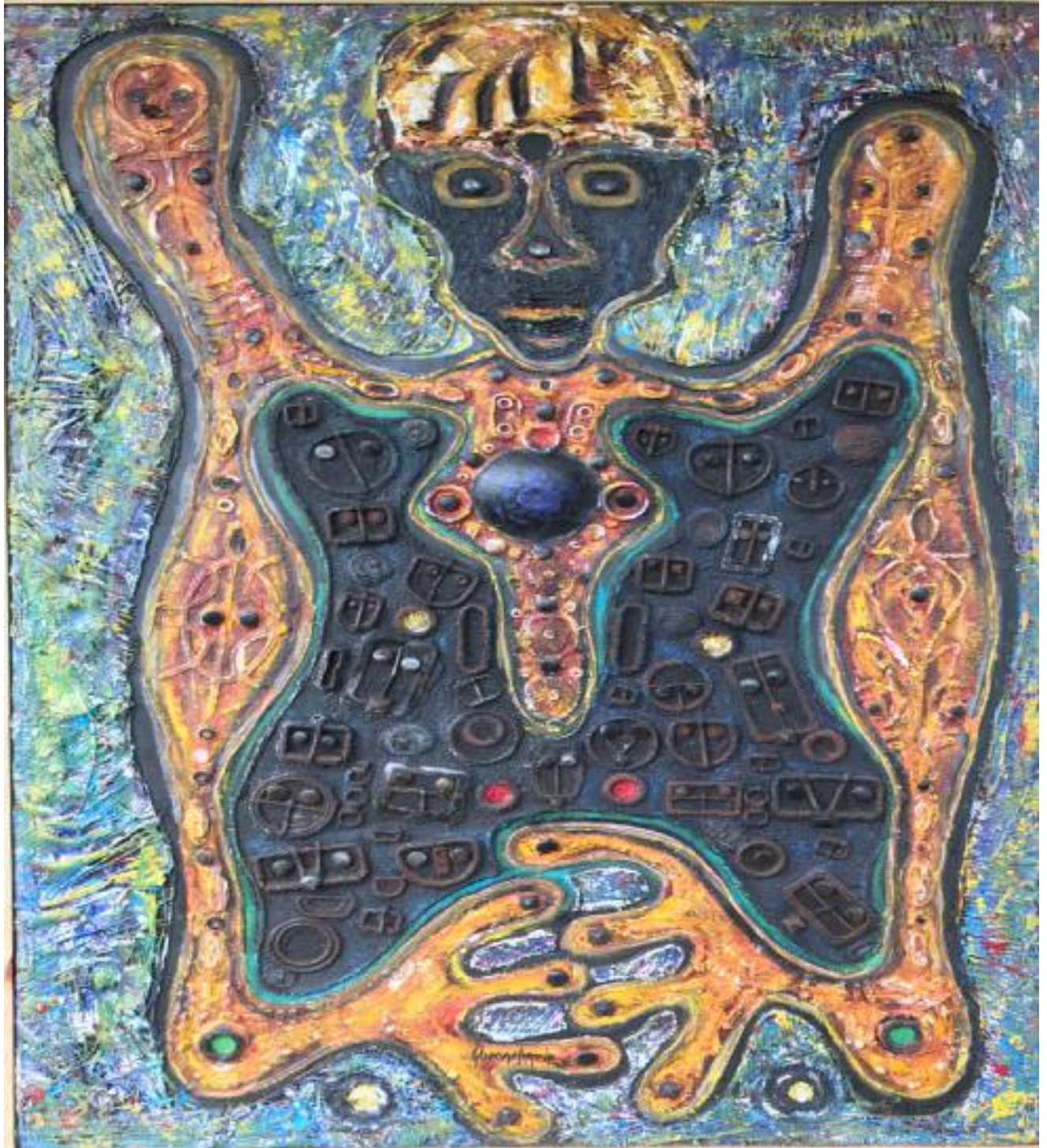


GBENGA OLATUNJI-AGUDA

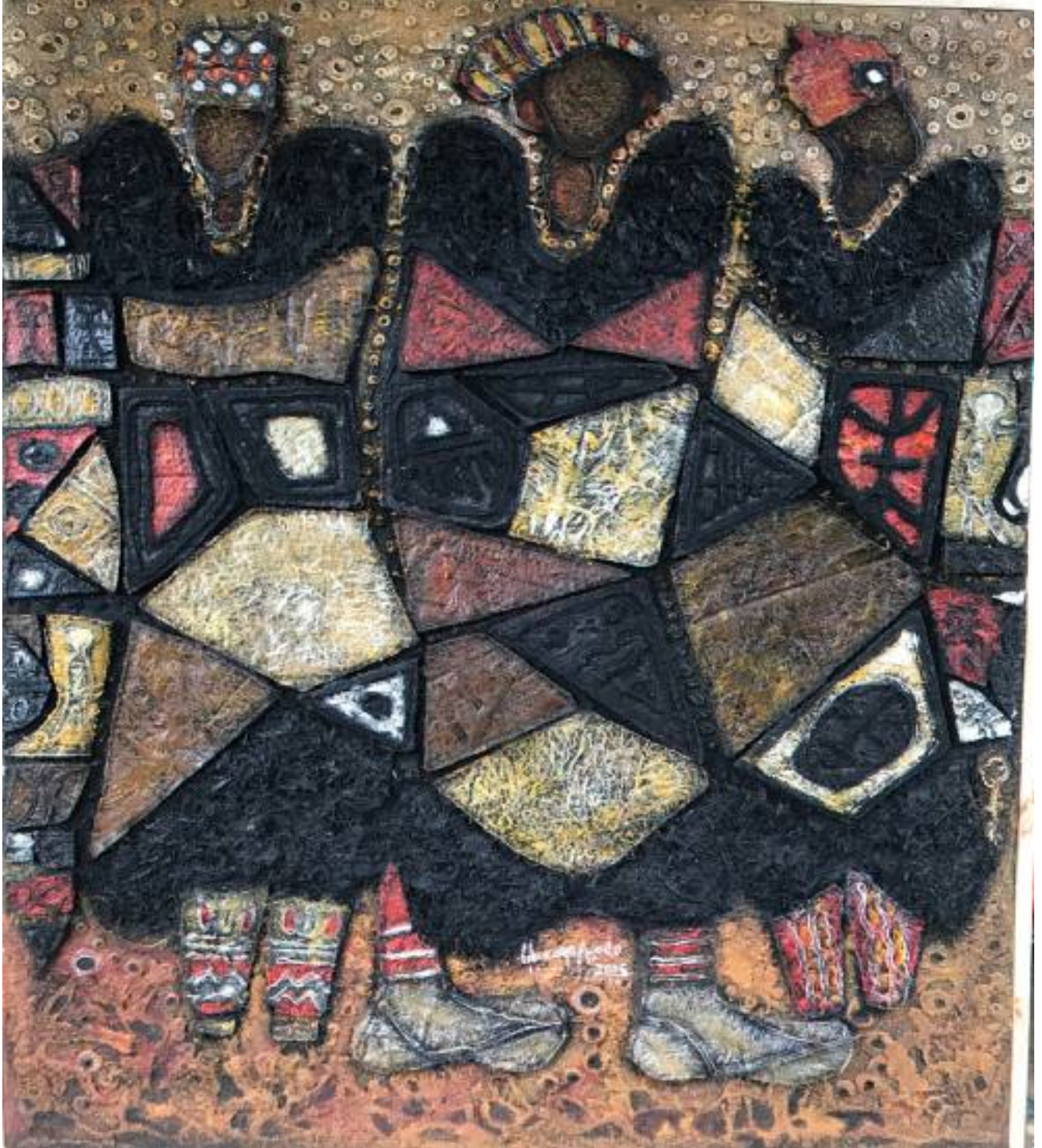
Gbenga Olatunji-Aguda is a multimedia artist, cultural advocate, and pioneering member of the academic staff at The Federal Polytechnic, Ilaro, where he serves as Chief Technologist in the Department of Fine Art (Painting Option), School of Art, Design and Printing. He has advanced Nigerian art through a steady studio practice, academic leadership, community engagement, and numerous workshops, seminars, group exhibitions and commissions at home and abroad.

Driven by a lifelong sculptural impulse that physical limitations prevented him from pursuing, Olatunji-Aguda translated three-dimensional concerns into layered mixed-media painting. Using texture, surface and build-up of materials, he recreates the sense of form and volume he originally sought in sculpture. His work is distinguished by a deliberate “Africanness”: a restrained, earth-rooted visual language that favors greys, ochres, reds and other soil tones over bright, fashionable colors, and integrates traditional icons and motifs that carry spiritual resonance.

Deeply drawn to ancient culture and the rhythms of nature, the artist treats the land and natural processes as both subject and source of feeling. That reciprocity between nature and art informs the authenticity of his practice, producing works that are at once personal, culturally anchored, and reverent of enduring traditions.



Gbenga Aguda, *African unity*, 32.5 by 48 inches, Mixed media on canvas, 2025



Gbenga Aguda, *Tribes and Leadership*, 36 by 48 inches, Mixed media on canvas, 2025



Gbenga Aguda, *Different view*, 32.5 by 48 inches, Mixed media on canvas, 2026



OGBEMI HEYMANN

Ogbemi Heymann was born on May 28, 1967, in Jakpa, Warri-North, Delta State, Nigeria. After earning a diploma in Mass Communication, he discovered his true calling in the visual arts and enrolled in the school of Art and Design at Auchi Polytechnic, graduating in 1996. Heymann broadened his practice by attending artist workshops at home and abroad, where he explored new techniques and the tactile qualities of materials. His paintings, shaped by that hands-on experimentation and a critical, analytical mind, probe issues of leadership, citizenship, and the human condition. Through a thoughtful visual language, Heymann invites viewers to reflect and engage in dialogue about society's complexities.



Bountiful Wish, Acrylic on canvas, 36 x 36 inches, 2005



Roommates 4, Acrylic on canvas, 48 x 36 inches, 2011



Roommates 1, Oil on canvas, 42 x 42 inches, 2008



PAUL AYOKHAI

A Nigerian artist known for his vibrant and emotive artworks, exploring themes of human expressions, figuratives, colours and environment.

Born 6th August, 1966 and starts his artistic voyage as a child, his curiosity landed him at Auchi Polytechnic, Auchi, Edo State, majored in Painting, Illustration and General Arts, 1993. He has showcased his works in various exhibitions, including a group show, “BRILLIANCE”, Alexis Galleries, Victoria Island; “SYMBIOSIS”, Chanrai Nigeria Limited, Victoria Island, Lagos.

Paul’s work seems to focus on evoking emotions and crafting vivid imagery through a symphony of colors. His vision is centered around creating a dialogue between the creator and the beholder, using his art as a language that transcends words. His pieces often reflect the intricate structures of existence, inviting viewers to immerse themselves in the aesthetics of his world.



Amidst Ladies' Shoes, 38 x 39.5 inches, Oil on canvas, 2024 - 25



Club, Oil on canvas, 38 x 39.5 inches , 2024 -25



Hope, 38 x 39,5 inches, Oil on canvas, 2024-25



THOMAS OGHALE AGBOGE

Thomas Oghale Agboge a creative rooted in the vibrant cultural landscape of Lagos, Nigeria. His artistic journey began in 1991 at the School of Art and Design, Federal Polytechnic Auchi, where he honed his skills in Painting and Design. This foundational training set the stage for a career marked by a distinctive visual language.

Thomas's work is characterized by the use of acrylic on canvas, where he employs vivid colors and abstract forms to express complex emotions and narratives. His paintings often deconstruct subjects into basic shapes, creating a dynamic interplay of color and form that reflects both personal and cultural dimensions.



Drummers, Oil on canvas, 36 x 47.5 inches, 2012



From the bottom of my heart, Oil on canvas, 36 x 47.5 inches, 2012



Mother and Child, Oil on canvas, 24 x 33.5 inches, 2012



Dolapo ogunnusi, wood market(Makoko) ,oil on canvas, 30x 36inch, 2025.



Akinleye Ademola Face of a Monkey, Mixed media, 22x22 inches, 2026



Paul Ayokha: Baseball Backed by a Goat with a Horn Catching Nothing, pencil drawing, 12.5 x 18 inches, 2026



Thomas Oghale Agboge: Local Musician, Oil on canvas, 24 x 41.5 inches, 2012



Emmanuel Isiuwe Stacatto: Under the bridge, Iyana Ipaja, Watercolour, 22 x 30 inches, 2024



Ogbemi Heymann : *Peace*, Oil on canvas, 45 x 35 inches, 2003



Gbenga Aguda: *Big masquerade*, 42 by 41.5 inches, Mixed media on canvas, 2025

From Previous Exhibition

SYMBIOSIS EXHIBITION



SYMBIOSIS



Paul AYOKHAI
Francis DENKOO
Oluwole OLATUNJI-ABEDA
Thomas O. AGBOGE
Angela ISUWE
Anaku NNABUOGOR
Ogbemi HEYMANN
Ademola AKINLEYE
Emmanuel ISSUWE
Delago DUNNUSI



From Previous Exhibition



From Previous Exhibition



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
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