



OSI AUDU

(NYC, b. Nigeria)

EDUCATION

- 1994 P.G.C.E. Canterbury, Christ Church College, University of Kent, England.
- 1984 M.F.A., Painting and Drawing., University of Georgia, Athens, Georgia, USA
- 1980 B.A. *First Class Honours*, Fine Art. University of Ife, Ile-Ife, Nigeria.

SOLO EXHIBITIONS

- 2014 N'Namdi Center for Contemporary Art, Detroit, Michigan
- 2011 Skoto Gallery, New York
- 2006 Skoto Gallery, New York
- 2003 Accona Gallery, Darmstadt, Germany
- 2000 *Tooth Fairy Tales*, The Gallery. Swiss Cottage, London
Charlotte Street Gallery, London
Kunst Praxis Dialogue, Frankfurt
- 1999 *Bilder + Object*, DKD, Wiesbaden, Germany
The Moon Is the Eye Of The Sky. The Horniman Museum, London
- 1998 Rochester Art Gallery, Rochester, Kent, UK
Kunststation, Kollmitzberg, Austria
- 1997 Maidstone Gallery, Maidstone, Kent
Galerie Goethe 53, Munich, Germany
Galerie Hartl und Hermenau, Holzkirchen, Germany
- 1996 Hartgalerie, Germering, Munich, Germany
- 1995 *Kunst Praxis Dialogue*, Frankfurt
- 1994 Iwalewa-Haus, Bayreuth, Germany
- 1989 Africa Centre, London
- 1987 Franco-German Gallery, Lagos, Nigeria

GROUP EXHIBITIONS

- 2015 *Frontiers Reimagined*, Venice Biennale Collateral Event, Museo Di Palazzo Grimani, Venice, Italy

- 2014 Arts Westchester, Crossing Borders, White Plains, New York
Morton Fine Art, Washington DC; AFRICAN ORIGINS
Sainsburys Institute for Art, Emma Jonathan Fund Exhibition, UK
- 2011 Summer Show, Skoto Gallery
OUT OF AFRICA, (curated exhibition), Blue Door Gallery, Yonkers, New York.
- 2010 *ARTS FOR A BETTER WORLD*, (International, Curated Exhibition), Soho Studios, Miami
AFRICA NOW, Bonhams, New York,
FIFA 2010 FINE ART PROJECT, Cape Town, South Africa
- 2009 Skoto Gallery, New York.
- 2008 Van Brunt Gallery, Beacon, New York
- 2007 Wellcome Trust Gallery, London – Permanent Exhibition
Body of Evidence, Smithsonian Institution, National Museum of African Art
Skoto Gallery, New York
- 2005 World Museum, Liverpool
- 2003 *Museum of the mind*, British Museum, London
Journeys and Destinations, Smithsonian Institution, National Museum of African Art
- 2002 *HEAD ON: Art With The Brain In Mind*. Science Museum, London.
- 1999 *African Worlds*, (Permanent Exhibition) The Horniman Museum, LONDON
- 1998 *Africa Africa*, Tobu Museum, Tokyo
- 1997 *Yoruba Diaspora*, The October Gallery, London
Diversity in Contemporary African Art. The Ohio State University, USA
- 1996 The Tokushima Modern Art Museum, Japan
Himeji City Museum of Art, Japan
Koriyama City Museum of Art, Japan
Marugame Inokuma-Genichiro Museum of Contemporary Art, Japan
The Museum of Fine Art, Gifu, Japan.
Yoruba Kunst Heute, Kulturklub des Europäischen Patentamts, Munich, Germany
- 1995 *Seeing and Believing*, The Economist Building, London.
- 1995 KWANNJU BIENNALE, Korea, *Beyond The Borders*
An Inside Story: African Art of Our Time, Setagaya Art Museum, Tokyo; a two-year touring exhibition to five cities in Japan:-
- 1992 *The Discerning Eye*, Mall Galleries, London
- 1991 *Il Sud del Mondo: L'altra arte contemporanea*, Galleria Civica Darte Contemporanea, Marsala, Italy
Four x 4 Installation Project, Wolverhampton Art Gallery, Wolverhampton, England
The Green Contemporary Art Sale, Phillips Fine Arts, London
- 1990 *Let the canvas come to life with dark faces*. Herbert Art Gallery and Museum, Coventry; South London Gallery, London; Bluecoat Gallery, Liverpool; Cartwright Hall, Bradford; Ipswich Museum, Nottingham.
- 1985 *Evolutions in Nigerian Art*, National Gallery of Modern Art, Lagos

PUBLIC COLLECTIONS

Newark Museum
The British Museum
The Horniman Museum
The National Museum of African Art, Smithsonian Institution, Washington DC, USA
Wellcome Trust London
National Gallery, Lagos
Nigerian High Commission, London

Iwalewa-Haus, Universität Bayreuth, Germany
Schmidtbank, Bayreuth, Germany
Addax and Oryx Group, Switzerland
Swiss Embassy, Lagos

BIBLIOGRAPHY

- 2006 <http://www.artinfo.com/articles/story/21140/osi-audu-at-skoto-gallery-in-ny/>
 2003 Mack, J. *Museum of the Mind*. Catalogue of the exhibition, at the British Museum. P.24-25
 2002 *HEAD ON*; Exhibition catalogue, Wellcome Trust, London. P.32-37
 2000 Mack, J. *AFRICA - Arts and Cultures*, British Museum Press., pg 28-29
 2000 Beier, Ulli. NEUE KUNST in der SchmidtBank Weiden 'Auf der Suche nach dem inneren Kopf...' p28-37, Verlag für moderne Kunst Nürnberg.
 1996 Lucie-Smith, Edward, *ARTODAY* p. 424-425
 1999 Benchemsi, Rajae. *L'Afrique au Japon*, Royal Air Maroc magazine, No 93, p.30-31
 1998 Toshio Shimizu, *Africa Africa*, Catalogue of the exhibition, Tobu Museum Japan
 1998 Tanaka, Tanko *Asahi Shimbun Journal* 9.9.1998
 1998 *AMBIANTE*, Vol 23 Autumn 1998, p.9 Tobu Museum of Art, Tokyo
 1998 *BT (Art Magazine)*, October 1998. p.197 Japan
 1997 Tapper, Andrea. *Africas Kopfe*, *Munchner Kultur*, Nr 103, 6. Mai 1997, p.19
 1997 Wirth, Lilo. *Kuhle Kopfe – Cool Heads*. *NIKE New Art In Europe* No 57. p.12-13
 1996 Wirth, Lilo. 'Die Reise nach innen', *München Mosaik*, Heft2 1996 22Jahrgang p.34 Germany
 1990 Burn, Emma. 'Osi Audu', *Arts Review*, November 2, p592, London
 1987 Gure, Joel. 'The Internatinal Classicist Modernist Artist'. *The Herald*, March 17, p.13 Nigeria.
 1982 Omotunde, Soji. 'Osi Audu, An Emerging Master Painter', *New Times*, Lagos

ARTIST STATEMENT

The dualism of the tangible and intangible is an area of focus in my work. I am very interested in questions like - Why is there something rather than nothing? What is the nature of consciousness? Who looks out with my eyes? Who is it in my ear who hears my voice? What is it that interprets neural impulses in the brain into vision, sounds...? Where does consciousness originate? I find scientific, philosophical, and cultural concepts about the nature of consciousness, and the mind/body relation very fascinating. For example, the Yoruba people of Western Nigeria, believe that consciousness, referred to as the head, has both a physical dimension called the outer head, and a spiritual one, the inner head, and that it originates from a place referred to as eternity. It is the visual implications of some of these concepts that I explore in my work. In my diptych paintings made with acrylic, wool, and graphite on canvas, I use abstract geometric forms that evoke the human head to present the sheer beauty of color and texture in a way that can be viscerally felt, as well as responded to psycho-physiologically by the eyes; and invite viewers to consider the process of visual perception:

If the viewer stares fixedly at the center of the painted panel on the left for about ten seconds, and then transfers gaze to the center of the drawn panel on the right, an after-image will appear in the complementary colors.

This visual experience of the after-image is my way of referring to this dualism of the tangible and intangible - what is revealed and hidden, in the way we engage with the sense of self. My graphite and black pastel drawings titled self-portrait and sequentially numbered, in which I explore the chromatic, light absorbing and reflecting qualities of both mediums, are more about the portrait of the self – that intangible essence of being, and the head as a container of memory, dreams, ideas, and aspirations. I explore working in very contrasting scales, from very large to very small, to investigate a wider spectrum of



the viewer/object relation. Since the visual impact of a field of color, and the psycho-physiological effect on the retina is an area of deep fascination for me in my diptych paintings, I feel that the larger the field of color, the more immersive, and therefore more intense, the visual experience and response are. Works in the smaller scale are very intimate, and still demonstrate something of the monumental in the composition. As for my new drawings on paper, due to the absence of any use of light and shade in my drawings, the scale emphasizes the flatness of the shapes, and show that it is due to the visual memory and intelligence of the mind's eye, that viewers construct a three-dimensional image of the work when they look at the drawings from sufficient distance. The much smaller-scaled drawings serve as studies for the larger ones.