

Misconception of the Idea 'Oshinowoism' and the Later Development in the 'Yaba Painting School'

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Abstract : The idea of 'Oshinowoism' is a representational school, which is a concept based on pure and rustic energy in painting. It is described as any painting that depicts the actions of significant through simple illusions. The idea is never to replicate a photographic resemblance with paint but to create an affinity between what one sees and what one artistically intends to create as a representation of that which one beholds in society as an illusion of reality, not as a reality in itself, but as subjective analysis of reality. The disciples of 'Oshinowoism' pursue their art from a representational point of view, creating material realities within feels of colours, forms and space, not trying to confuse the art as a substitute for reality nor reality as a substitute for art, but giving each its space and materialism to exist. The depictions of Oshinowo are the constant reminders or perhaps interpretations of those developments that emerged in contemporary African societies because of neocolonialism. This essay has three objectives. First, it examines the misconception around the development of this thought. Secondly, it contextualizes the later contemporary development of painting as art and craft in present-day Lagos, and third, it constructs the misconception and misconstruction of the concept of 'Oshinowoism' and offers a correct ideology of this thought with the body of Oshinowo's work to give the existence to this philosophy. This study looks at the students of Kolade Oshinowo, especially those students who share similar elements and an affinity with the master painting skills, as a way of reconstructing and addressing the misconception in his style. The early works of Olaku, Edosa, and Lara Ige Jacks are plausible evidence of the existential essence of Oshinowo's artistic philosophy. To this end, therefore, this study would explore the quality of their pictorial techniques and skills in painting as a way of preserving their master's philosophy.

Keywords : Oshinowoism, colour scheme, drawing, philosophy, representations

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