**The Chronicler Of Argungu Honours His Teacher**

Since arriving Kebbi State as a Youth Corper, Moses Oghagbon has been using his paintings and photography to tell us the story of the people of the ancient northeastern Nigeria Emirate of Argungu. In this year’s exhibition, the seventh of his Argungu series, Oghagbon is honouring his teacher, Kolade Oshinowo, widely regarded as a living master artist under whom he studied at Yaba College of Technology. Oshinowo, who turns (is turning) seventy, and whose birthday is being celebrated with this edition of the Argungu Series, held a variety of teaching and administrative positions including Head of Department Yabatech’s School of Art, Design and Painting before retiring as Chief Lecturer in 2008 to focus on full time studio painting. Oghagbon, a 2003 graduate has been painting actively. In the almost fifteen years, he has participated in many group exhibitions.

He has also exhibited in solos, which has taken place around the country in reputable galleries in Lagos, Kaduna and Abuja. Although he has explored other subjects his paintings, the Argungu Emirate and its internationally recognized eponymous Fishing and Cultural Festival has been the main subject of many of his paintings and photographs.

In chronicling Argungu Fishing and Cultural Festival using his camera, brush and paints, Oghagbon has provided us with a more intimate look of not just the festival but the people of the Emirate.

This is what sets him apart from all the other artists whose images just capture an element of the lives of the Argungu people. In this latest series, we see his paintings that have been produced since he graduated from Yaba, some dating back to 2003 mixed with more recent work.

This is a good thing because it allows us to follow his progress and maturation as an artist who is more assertive as he frees himself from those under who he studied as a disciple.

He is clearly more assertive and his paintings now bear his own unique imprimatur. In the more current paintings, we see someone surer with his brushes and in control of his strokes and touches. The choice to honour his teacher, Oshinowo with this exhibition featuring quality paintings worthy to be collected should be applauded.

If you are going to stand on the shoulders of giants, you have to accord them the respect they deserve. He has shown himself to be a good student even while charting his own part, who if he continues his trajectory will soon be celebrated as a master artist himself. Oghagbon’s work is already in many major and minor private collections and you will be doing yourself a big favour by making one of the pieces yours.

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