

CONVERSATION WITH MESHACH CHARITY

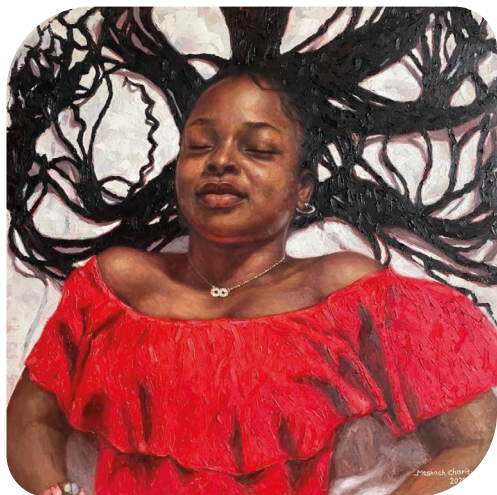
Nigerian figurative painter



Meshach Charity Eshiojieme is a Nigerian figurative painter whose vibrant works reflect the rhythm and essence of everyday life. A graduate of the University of Uyo, where he earned a Bachelor of Arts degree in Fine and Industrial Arts (Painting), Meshach has developed a distinctive visual language rooted in his experiences and surroundings. Working primarily with oil paint, he transforms ordinary moments into powerful visual narratives, using color, form, and emotion to capture the energy and complexity of his environment. His art celebrates the beauty in daily existence, offering viewers a lens through which to appreciate life's subtle yet profound details.

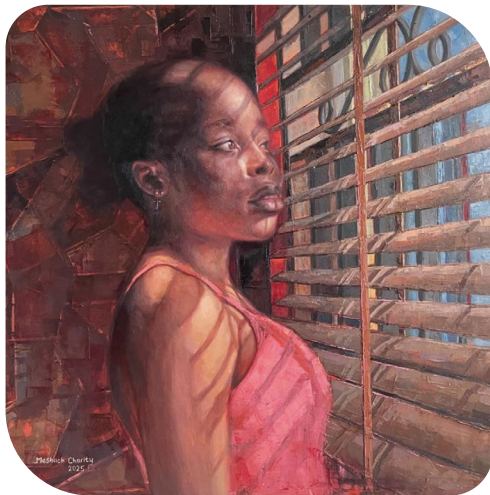
On their journey to arts

My name is Meshach Charity Eshiojieme. I am a Nigerian figurative painter whose practice is rooted in everyday human experience and emotional observation. My journey into art grew naturally from my environment and personal experiences. Growing up, I became deeply aware of people's silent struggles, unspoken emotions, and the subtle ways individuals respond to their surroundings. Drawing and painting became a way for me to process and understand these realities. Over the years, my practice has evolved into a visual diary, documenting growth, emotional tension, resilience, and the quiet moments that often define our lives. My work has been presented in several group exhibitions across Nigeria, including shows at Alexis Galleries, Lagos; the National Gallery of Art, Uyo; the National Museum of Unity, Ibadan; and Mydrim Gallery, Lagos. I have also participated in the Fate IX Residency at Alexis Galleries, and my work has received honourable mentions in national art competitions, marking key milestones in my ongoing development as an artist.



On personal education, and creative education viewed locally and globally

I received professional training in painting at the University of Uyo, where I developed a solid technical and conceptual foundation. My education helped me understand composition, colour theory, art history, and the discipline required to sustain a serious artistic practice. During my school days, I completed my Industrial Training (IT) under the mentorship of Nigerian artist Damilola Opedun. This experience was particularly impactful, as it exposed me to a practical, professional environment and helped refine my approach to colour relationships, thematic depth, and intentional composition. Creative education in Nigeria has strong potential, especially in nurturing raw talent and resilience. However, it often faces challenges such as limited funding, insufficient studio resources, and limited exposure to global art markets. Globally, creative education benefits from stronger institutional support, interdisciplinary approaches, and wider access to opportunities. I believe the ideal creative education system balances technical training with critical thinking, cultural awareness, and professional development, preparing artists not only to make work but to sustain a career.



Messaging with art

My work explores everyday human experiences, internal emotions, and the quiet tension that comes from personal and social imbalance. A recurring theme in my practice is the internal mood; the emotions people suppress, the silence they carry, and the psychological weight shaped by background and upbringing. Earlier in my practice, I focused on students/ children, using school uniforms and bags as symbols of innocence, pressure, and transition. These works reflected formative stages of life where identity is still fragile and evolving. My current body of work expands this exploration to address the broader human condition, especially the imbalance many people experience due to their background, social positioning, or environment. Through my paintings, I aim to give form to unspoken struggles and emotional resilience. The message is not always direct or literal; instead, I invite viewers to reflect, recognize themselves, and acknowledge the inner worlds we often hide.



On Art as a representation of reality or escape from it

I believe art does both. Art is deeply reflective of its time, environment, and social reality, whether consciously or unconsciously. Contemporary art, in particular, mirrors the hopes, anxieties, and contradictions of the society it emerges from. In my own work, contemporary Nigerian life (emotional weight, silence, and imbalance) plays a significant role. At the same time, art is not confined to a single time or place. Human emotions such as struggle, hope, fear, and resilience are universal. When art is honest, it transcends geography and era, allowing people from different backgrounds to connect with it. This balance between the specific and the universal is what gives art its lasting power.



Online galleries and marketing artwork online

Online galleries have been very helpful to me. I've sold works through them. Beyond that, social media has played a huge role in my journey. Many collectors have discovered my work online, bought pieces directly, and even commissioned works. To improve online representation, platforms should prioritize proper artist documentation, storytelling, and fair commission structures. High-quality images, studio insights, and contextual explanations of artworks help collectors connect more deeply with the work. Additionally, educating artists on digital marketing, pricing, and communication is essential for helping them earn sustainably through online sales.

