

A QUESTION OF BEING







Emeka Udemba

A QUESTION OF BEING

Curated by

Sandra Mbanefo Obiago





October 29 - December 15, 2019



Celebrating Our Diversity

We are delighted to present Emeka Udemba's phenomenal artworks in *A Question of Being*, an exhibition curated in celebration of the opening of the new Temple Muse flagship store in Lagos.

A Question of Being presents "the vibrancy of hybrid cultures" referencing race, history, memory, gender, time, and beauty. Udemba experiments with rich colors, transparencies, words, printed paper, and textures to create multi-layered portraits which take a critical look at the emergence of vibrant multi-cultural communities and a how hybrid identity affects our sense of belonging.

Udemba is an artist of Nigerian descent, who has spent the past 25 years working as a studio artist in Germany. Through his paintings and installation, he touches on the need for each of us to be confident in our race, ethnic roots and culture, and "not to let ourselves be defined by the strangers' gaze, but to celebrate the diverse colors of all humanity."

As we celebrate the growth of the Temple Muse family, and the opening of its new flagship store, Udemba's work complements the vibrant cosmopolitan spirit of all things Lagos. His works create a wonderful symphony of art which reflects the physical and emotional journey of the Wadhvani family and the inspiration behind the store's philosophy.

As Temple Muse's art curator, I am honored to have been given the opportunity to curate the walls and spaces of Temple Muse since 2013. I believe Emeka Udemba's work provides a powerful and insightful next step in this journey of discovery. As he explains, I work as multi-disciplinary artist because, like the Igbo adage says "You don't stand in one place to see a masquerade, you move around it".

I trust that the art in this exhibition will compel you to move around and explore the newly conceived Temple Muse spaces, and to enjoy a kaleidoscope of creativity, ranging from art to books, from gifts to the latest neo-African fashion and accessories.

My sincere congratulations to Avi and Kabir for your unrelenting commitment to beauty, service, and luxurious excellence, and here's wishing you continued success for the next decade and beyond.

A sincere thank you to Emeka Udemba for your powerful work which binds us all together and encourages us to celebrate our differences in community. To my dedicated SMO Team, Nneoma, Moni and Majid, many sincere thanks for keeping up with the incredible work pressure over the past few months.

A sincere thank you to our sponsors, Antinori, and our long standing art patron, Seyi Ajibola of Zircon Marine for supporting the arts.

We hope you enjoy the exhibition.

Sandra Mbanefo Obiago
Curator

Emeka UDEMBA



Emeka Udemba (born 1968) graduated with a degree in art from the University of Lagos, Nigeria in 1991, and runs a vibrant art studio in Freiburg, Germany. Through his painting, photography, video, installations, and performances, Udemba explores the intersection of images and structures as a means of gaining deeper insight into how identity, and culture affect our sense of collective consciousness. Udemba's works investigate imaginary worlds and rethink the boundaries of the archetypal. Udemba has exhibited in Switzerland, Germany, France, Spain, Austria, Italy, Iran, Brazil, South Africa, Nigeria, Indonesia, and Taiwan. His works have been celebrated internationally, including at the 11th Mercosul Biennial, Porto Alegre, Brazil and the 13th Dak'art Biennale, Senegal in 2018, Osmosis Festival, Taipei, Taiwan (2017), Mediations Biennale, Poland (2016) and at the Jogja Biennale, Indonesia (2015). He has exhibited at the Palais de Tokyo in Paris , Haus der Kulturen der Welt in Berlin , Haus der Kunst in Munich, Palais des Beaux Arts, Brussels. He was awarded the Ambassador of France Award, at the Dakar Biennale, Senegal in 2002. Udemba has curated important international art projects and received Special Mention for the Best Art Practices Award for young curators, for the project Lagos Open, in Bozano, Italy, 2007.



Encounter

Mixed media on canvas
125cm x 140cm
2018

“These works are trying to say “I am confident in my skin, I am confident in my race” and we should not allow ourselves to be defined by a stranger’s gaze.”

Emeka Udemba



The Visit
Mixed media on canvas
124cm x 138cm
2018

A Question Of Being

Often people of color like me who live outside of our native countries are always confronted with questions of legibility, illegibility and stereotypes. As migrants we are thrust into the position of the outsider.

My works reflect on the construction of subjectivity of the 'other' and how this is influenced by information around us. The works in this exhibition reflect my ongoing exploration with painting and installation to address issues of my own identity and a sense of place in the world.

These paintings channel the vibrancy of hybrid cultures and relativity through snippets of published media worked randomly into compositions that reference layers of meanings; race, gender, history, memory, time and beauty. They are like calculated accidents, interacting between colors, transparencies, words and textures which outcomes are sometimes better or worse than I foresee. In these works a sense of dislocation, adaptation, possibilities and manipulation of information come through.

These paintings open playful creative spaces to discover possibilities of critical engagement between others and myself.



Here We Are I
Mixed media on canvas
200cm x 260cm
2019





Here We Are II
Mixed media on canvas
200cm x 260cm
2019

"I work as multi-disciplinary artist because, like the Igbo adage says "You don't stand in one place to see a masquerade, you move around it". My photography, paintings, installations, and video lead to a more in-depth conversation."

Emeka Udemba



Next Generation
Mixed media on canvas
200cm x 260cm
2019





Reflection No.14
Mixed media on canvas
140cm x 110cm
2019

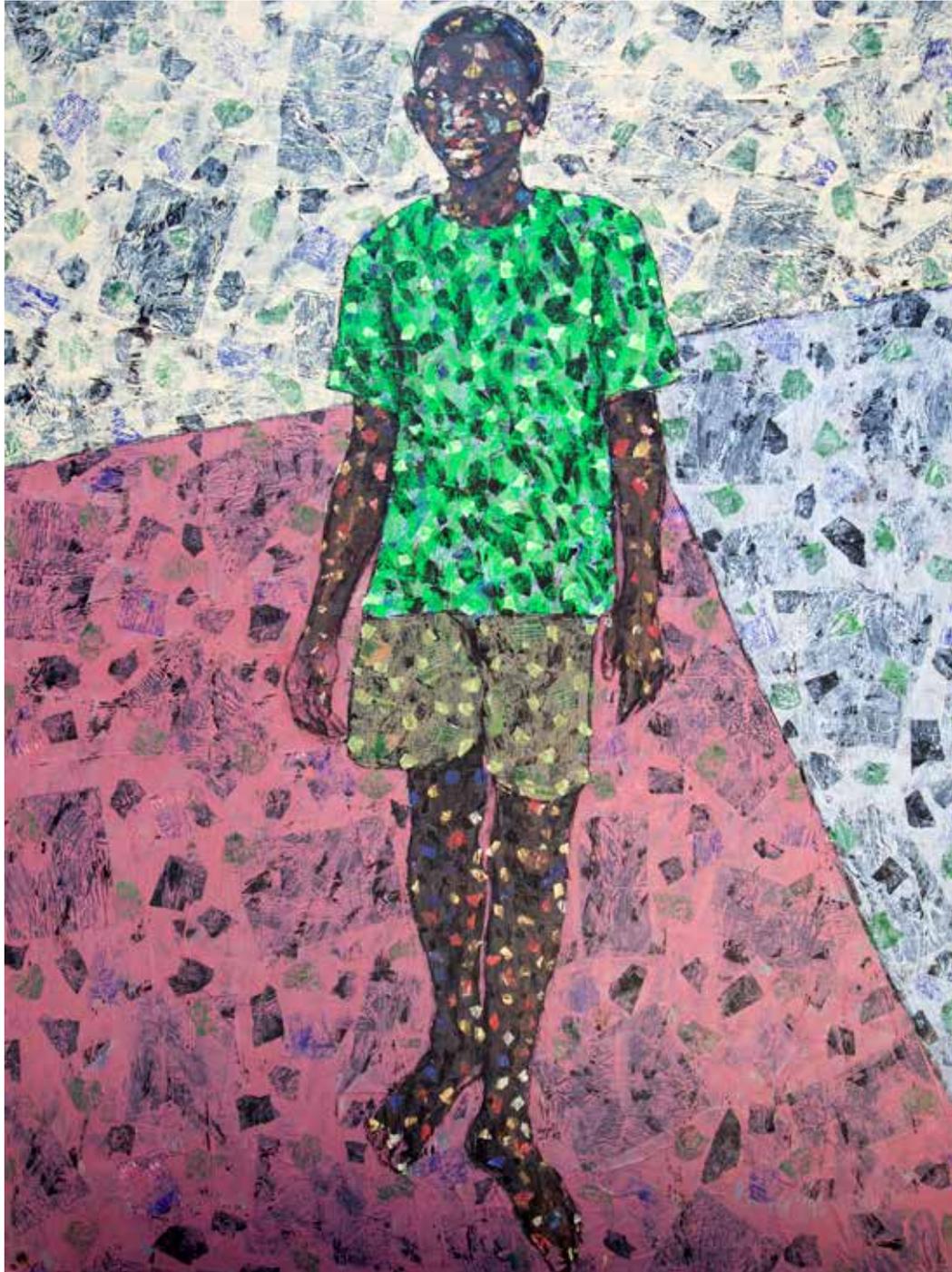




Reflection No.12
Mixed media on canvas
140cm x 110cm
2019

“My works reflect on the construction of subjectivity of the ‘other’ and how this is influenced by information around us. The works in this exhibition reflect my ongoing exploration with painting and installation to address issues of my own identity and a sense of place in the world.”

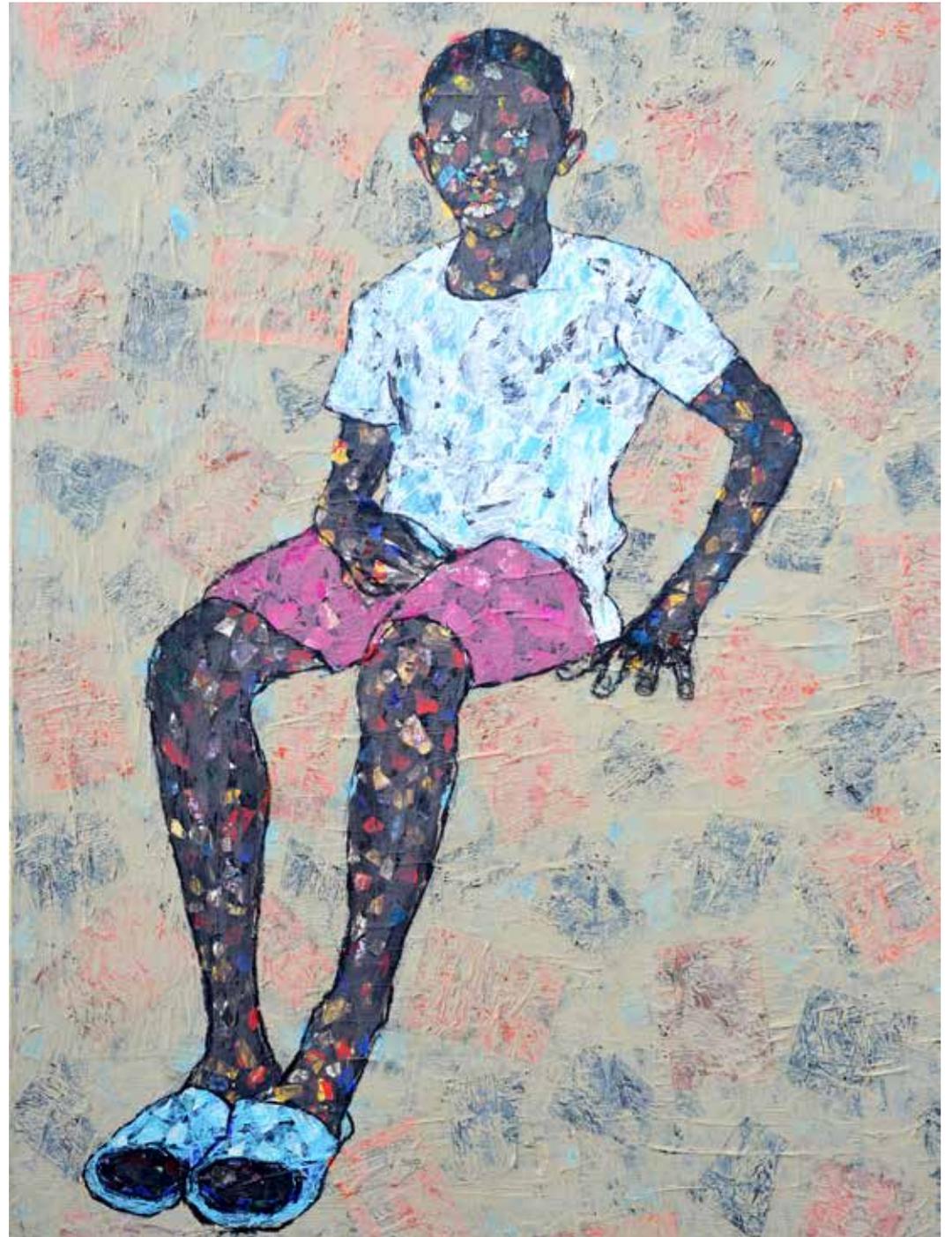
Emeka Udemba



Companion No. 75.
Mixed media on canvas
190 x 130 cm
2019

Far Away

Mixed media on canvas
190cm x130cm
2018

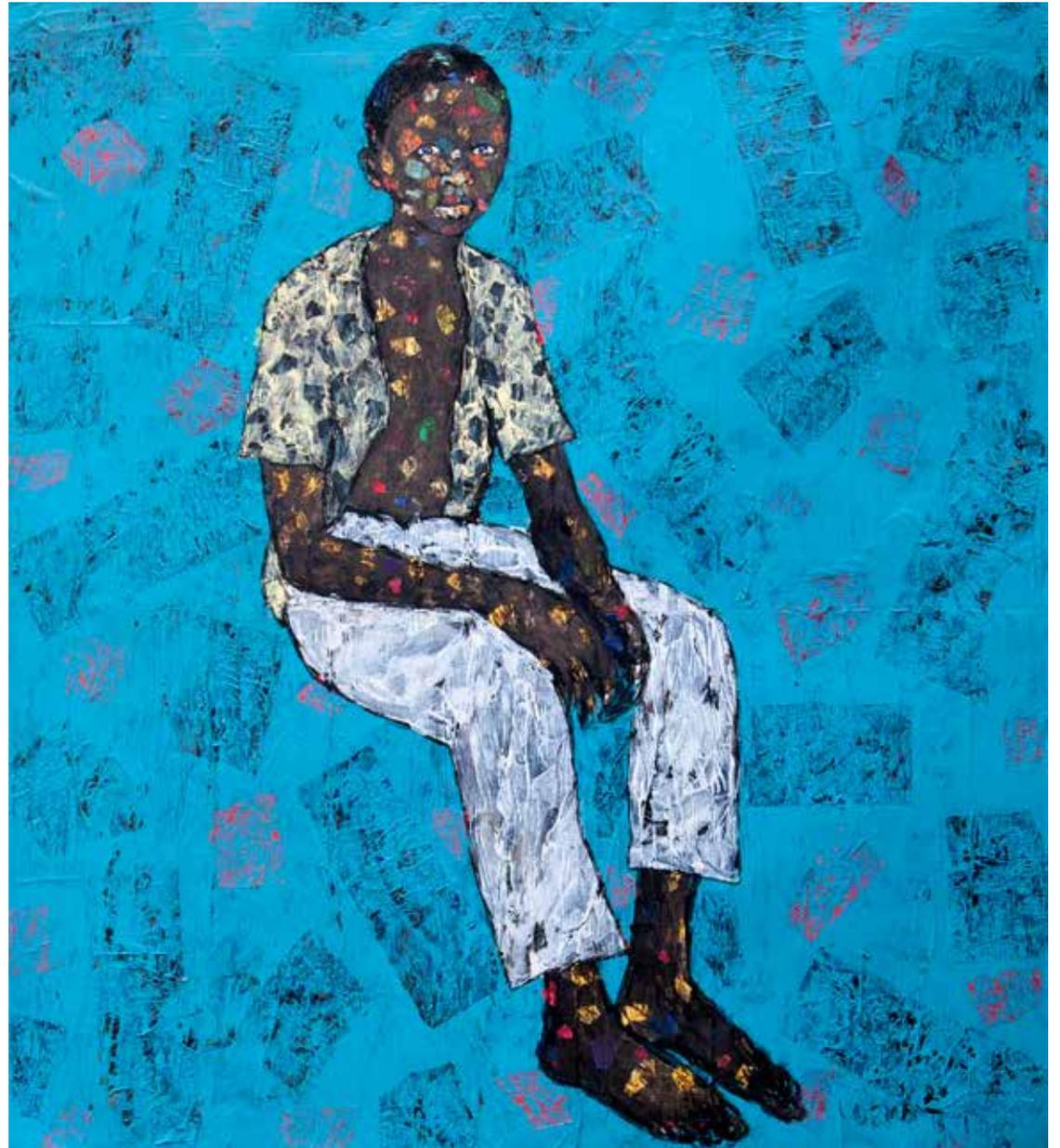


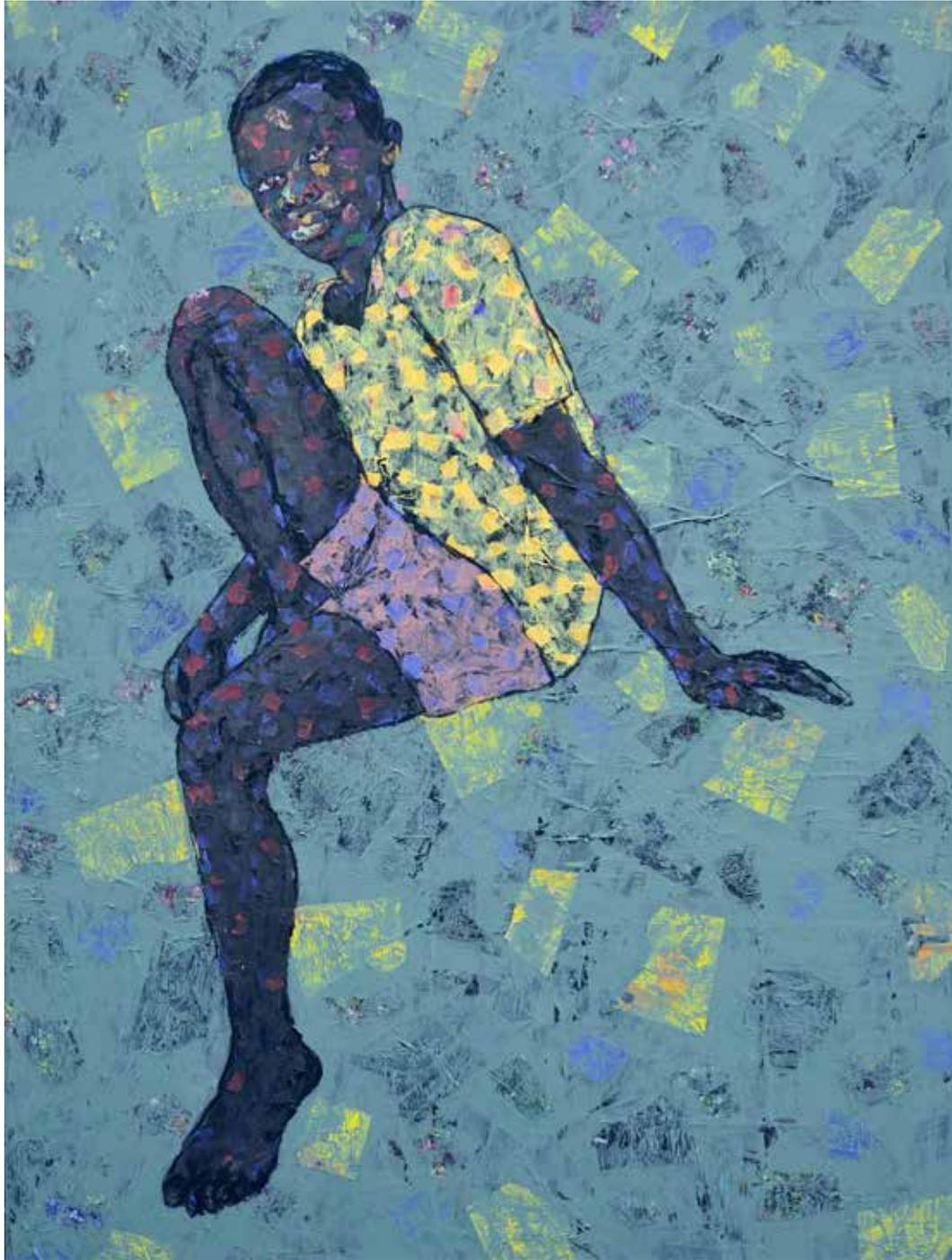


Witness No. 104
Mixed media on canvas
110cm x 120cm
2019

Witness No.105

Mixed media on canvas
110cm x 120cm
2019

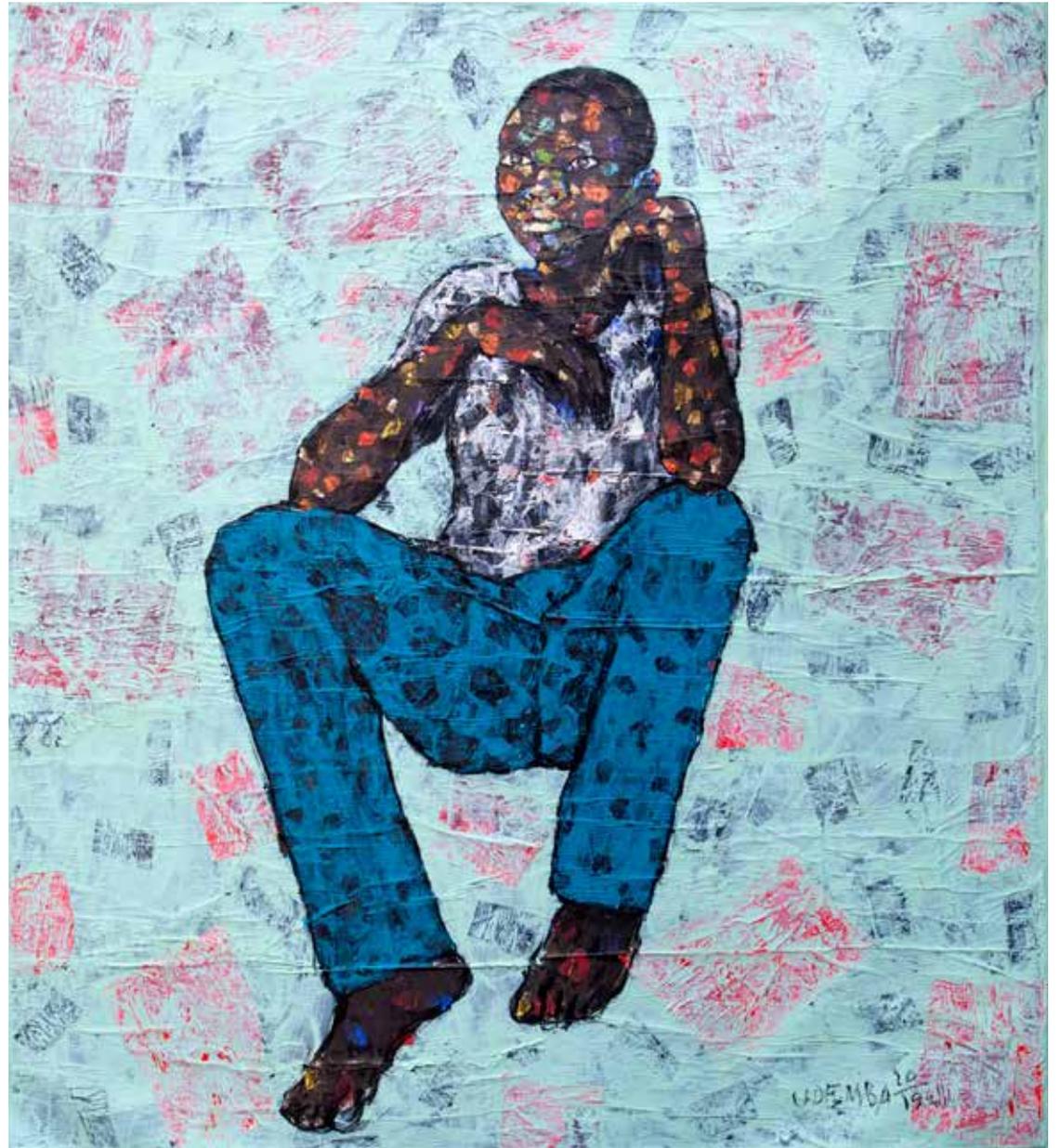




Revival 10
Mixed media on canvas
190cm x130cm
2018

Witness No.102

Mixed media on canvas
110cm x 120cm
2019

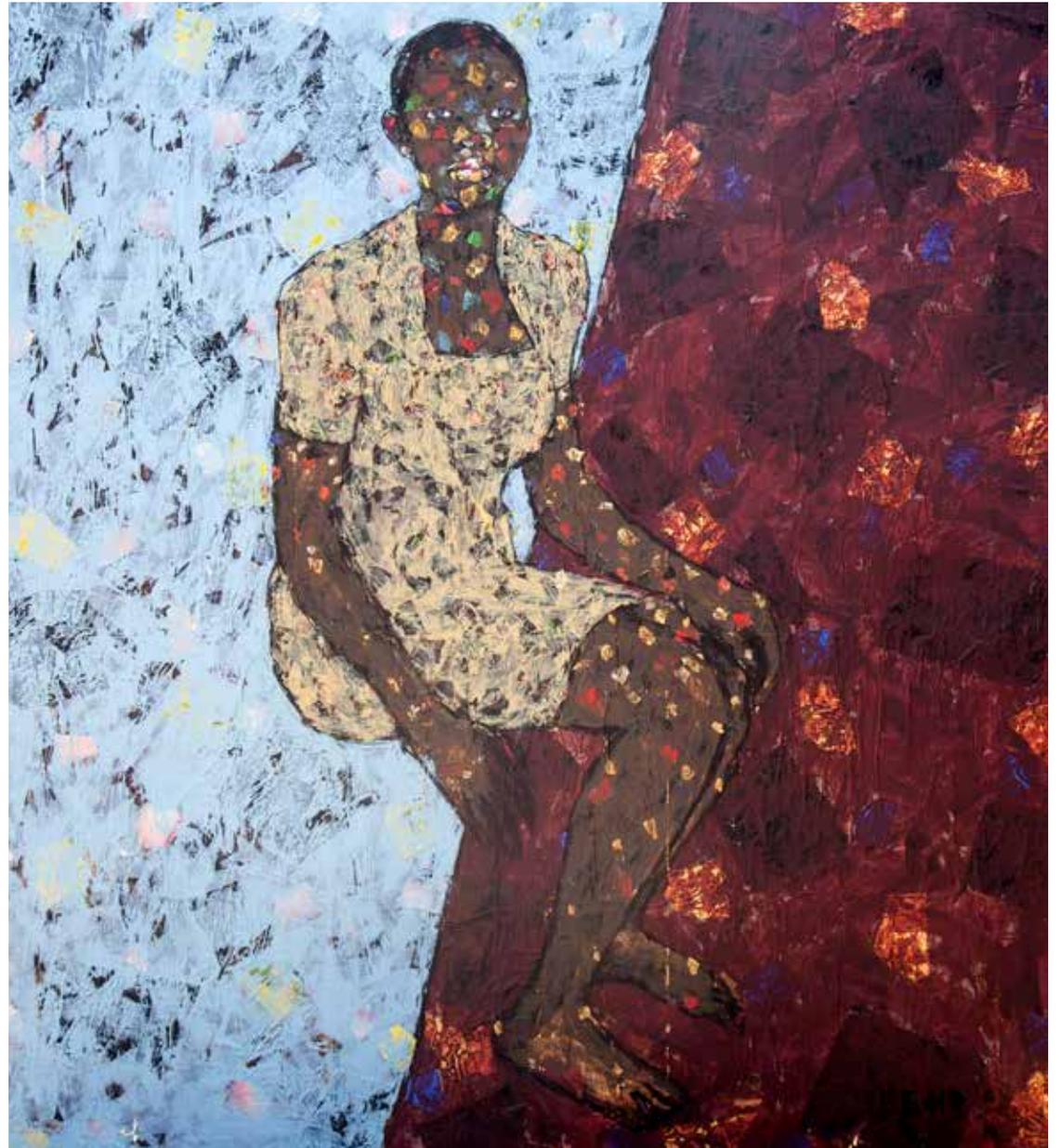




Witness No. 51
Mixed media on canvas
130cm x 120cm
2019

Witness No.133

Mixed media on canvas
130cm x 120cm
2019





Witness No.38
Mixed media on canvas
110cm x 120cm
2019

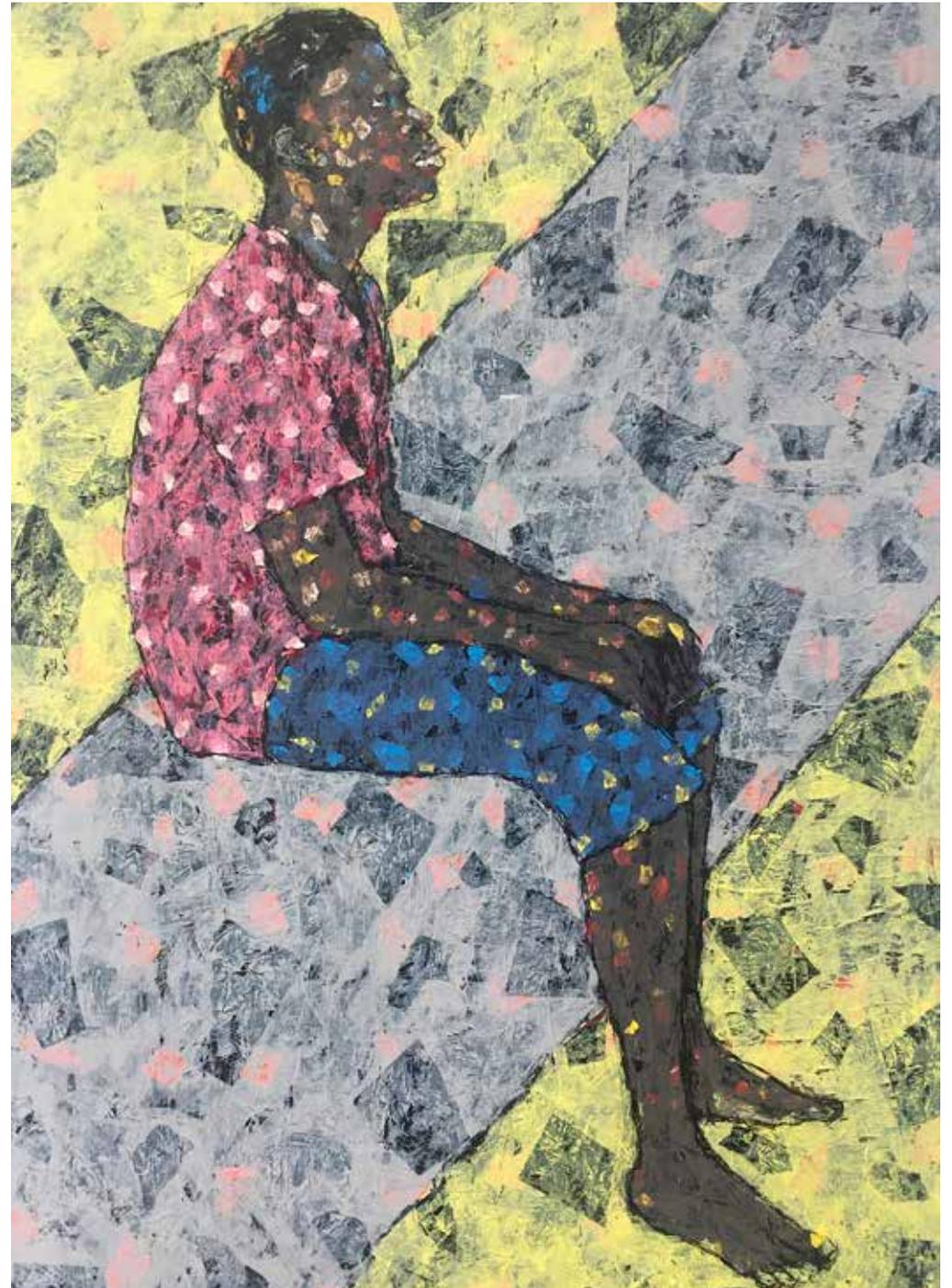
“I have found that if we think like kids, the world
would be a much better place to live in.”

Emeka Udemba



Companion No. 32.
Mixed media on canvas
190cm x 130cm
2019

Some Handle It Better Than Others
Mixed media on canvas
200cm x 129cm
2019

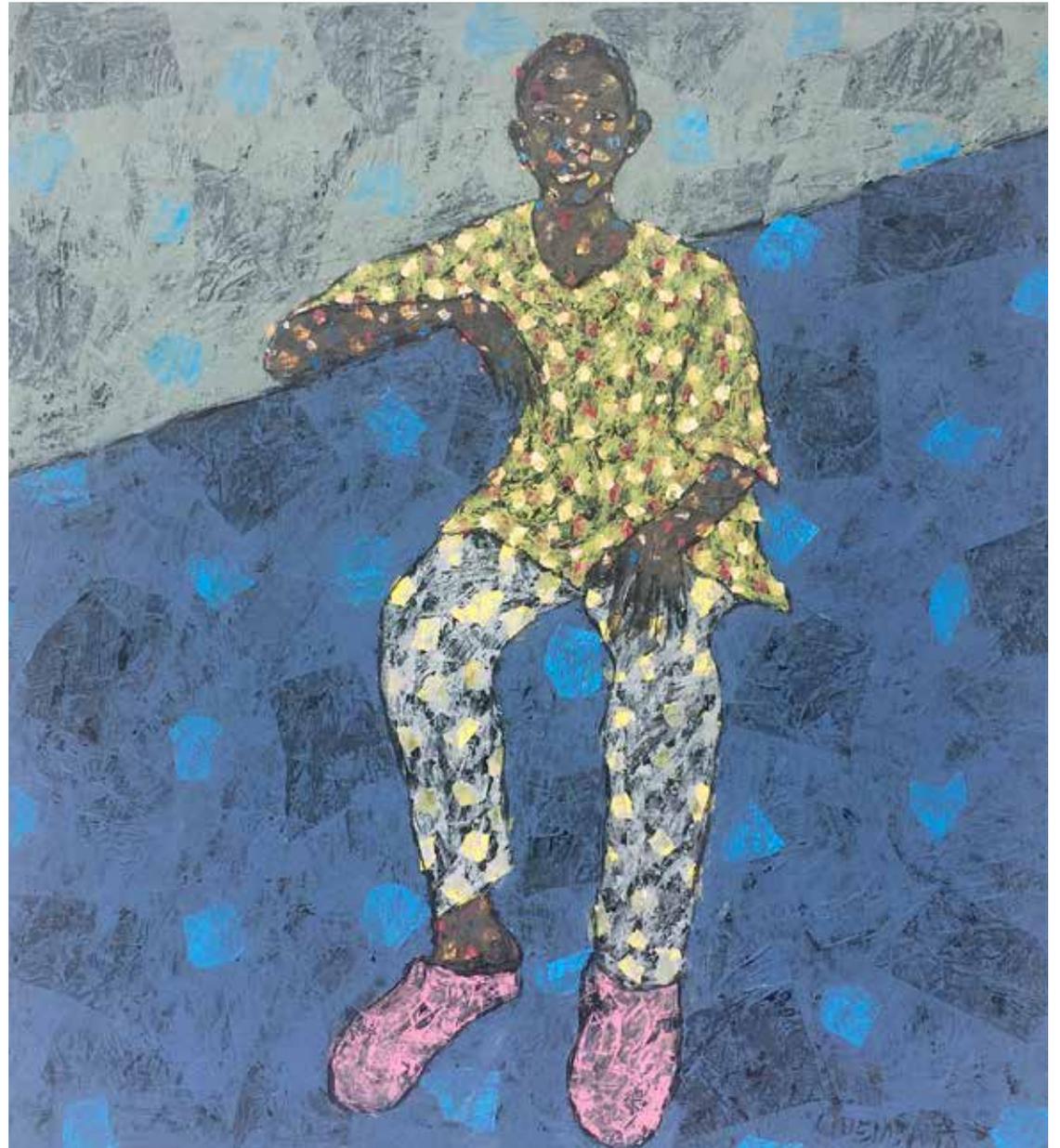




Witness No.88
Mixed media on canvas
110cm x 120cm
2019

A Matter of Care

Mixed media on canvas
104cm x 98cm
2019

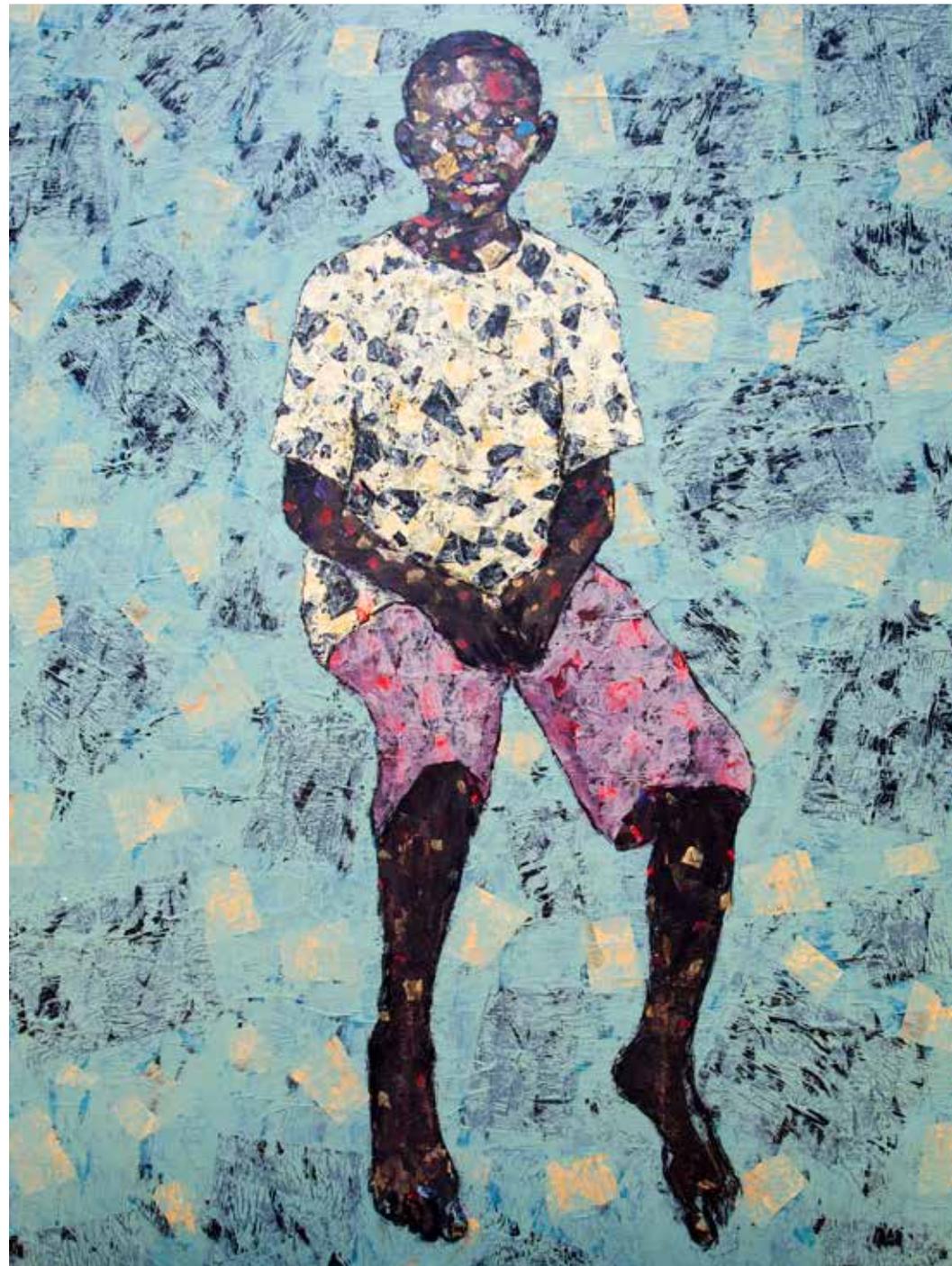




Revival 2
Mixed media on canvas
190cm x130cm
2018

Reflection No.8

Mixed media on canvas
190cm x 130cm
2019





Nzuko I (The Gathering)
Mixed media
2019

“Reappropriating the contentious form of the conical shaped hood to address issues of identity and hierarchy. The intent is to open up conversations and a space to counter stereotypes that have marginalized views of the other.”

Emeka Udemba



“We live in a multi-faceted world today to which we all belong to. You see how colorful and sparkly the hoods are? It is playing on the premise of how colorful the world is.”

Emeka Udemba

In Conversation

Emeka Udemba and Sandra Mbanefo Obiago

Sandra Mbanefo Obiago: We've been planning this show for some time now, and it's about two months since I visited your studio in Freiburg to see the final works. How do you feel about the exhibition opening tomorrow?

Emeka Udemba: Well, I'm excited. It's different having the works in the studio compared to seeing them hanging on the walls at Temple Muse ready to be exhibited. I don't remember which artist said, "your artworks are only complete when the public finally see them." I'm happy they are finally being exhibited and I'm curious as to what kind of response they'll get.

SMO: So tell us about this series and the main thematic you're addressing. For the first time we're seeing group portraits which is a departure from your signature single portraits; you're also presenting ethnically diverse subjects. What is the inspiration behind these works?

EU: All the works allude to who I am first of all and what my place is wherever I find myself. I find this is a very topical issue which confronts people like myself who live in the Diaspora. When people meet me they always want to know where I'm from. When I introduce myself, and my name sounds "strange" to them, the conversation always revolves around the question of identity. So most of the time, it's an

issue you are confronted with, even if you don't want to be. This question became a spark to start using my work, not just to question my identity, but to try not to see myself through the gaze of other people. Continuously confronting such issues sometimes leads to self-doubt and you start to feel like the "other" which makes you struggle to prove that you belong, which is unnecessary. These works are trying to say "I am confident in my skin, I am confident in my race" and we should not allow ourselves to be defined by a stranger's gaze.

SMO: Some of these works also refer to specific experiences that you've had in your life and with your family. One of the works was inspired by your daughter's experience visiting Nigeria. Can you tell us about that?

EU: My partner is white and as a result our daughter is mixed race. So I find that people are usually fascinated with her, especially when she visits other kids. There's an excitement you feel when a stranger comes into a new community. They want to come around and play and interact with her but in a very positive way. Children are so innocent they don't come with any prejudice. I have found that if we think like kids, the world would be a much better place to live in.

SMO: Currently you live in Europe and of course the issue of immigration, identity, exclusion, and racism has been on the front burner in the international press. Do you think your work will have an impact on how people see the 'other'? Are you using your work to create new avenues to advocate for a more multi-culturally inclusive society?

EU: Yes, I think so. The installation I'm showing in this exhibition is called Nzuko or 'The Gathering'. It speaks to the topic of being in a foreign environment where you automatically become the 'other' and confront issues of belonging and negative connotations, especially if you're black from Africa. The Nzuko is an installation of eleven hooded figures and appropriates a form which most people associate with the Klu Klux Klan (KKK). But historically, these hooded figures originated in Spain in the 14th century, during the Lenten period, when people wanted to publically perform penance. They would dress in white conical hoods and take part in a procession to publically atone for their sins. Unfortunately the KKK appropriated these symbolic hoods, and now it is associated with racism. In this installation I am re-appropriating this form, as a sign of breaking these classifications of 'them and us'. We live in a multi-faceted world today to which we all belong to. You see how colorful and sparkly the hoods are? It is playing on the premise of how colorful the world is.

SMO: Wow. Well on one level I understand what you are saying, but on another level, the symbol of the cloaked or masked individual also hides their true

identity. Does your installation portray openness, or are you still alluding to the fact that even though externally we have these wonderful diverse colors, what actually exists within the core is still hidden? When people look at this installation there are going to be a lot of questions raised. So the question is, does the symbol work?

EU: As you just said, it's a work that attracts questions. Visually it's so beautiful to look at but behind that beauty we should be brave enough to ask ourselves serious questions. When a work is not just beautiful but also opens up room for discussion, I find it most effective. Most people open up behind a barrier and sometimes you have people giving anonymous interviews where they are able to say what they really think. I think it is very important to say openly what you would say behind closed doors and I think this also plays to that theme.

SMO: Politically, isn't that what's happening globally now? A lot of people have said that due to Trumpism, people have been given the liberty to say openly what they previously could only think or discuss "under the hood". We are seeing an increase in polarization and racism across the world.

EU: This is why art is so important in countering that narrative and creating a space to talk about it. The result of people voting Trump into power showed that although Obama was a black and effective president who seemed well liked, apparently he was not so well liked and people eventually showed their true colors by voting for Trump.

SMO: This installation is part of a wider body of work you have been developing which incorporates photography. Tell us about the a series of photographs with you wearing the hood in different settings.

EU: You'll notice that I work as multi-disciplinary artist because, like the Igbo adage says "You don't stand in one place to see a masquerade, you move around it". To tell a fuller story there is a need to show different aspects so the viewer gets a holistic view of a topic or issue, and it is much more interesting too. My photography, paintings, installations, and video lead to a more in-depth conversation. My photographs address this thing called freedom. I can sit within any society and feel comfortable because my features are hidden. It is also contradictory in diverse settings because the patterns are so different and arresting, even playful sometimes, but also very critical about the question of being.

SMO: You've come back to home to Nigeria during a very vibrant part of the yearly art calendar. During a ten day period we are celebrating the best of African and global creativity at the Ake Arts & Book Festival, ArtXLagos, the Lagos Biennale, the Lagos Photo Festival, The Art Summit, and even Lagos Fashion Week. How do you feel about the Lagos art scene?

EU: One has the feeling that the creative industry in Lagos is exploding and this time of the year is so packed with activity and there's an expectancy in

the air. Everyone is excited to see what everyone is doing, to catch up with friends and make new connections. The Lagos art scene is moving forward and it almost seems like it's a race to catch up with what is attainable elsewhere.

SMO: So how does it compare? You've exhibited all over the world at museums, biennales, and fairs; from a critical point of view, what are we still lacking?

EU: I think organizationally we still need to be more efficient and we don't have the infrastructure to host big events like a biennale. If you're in Dakar or Lyon or Florence for a biennale, you don't need to know someone in the city to move around, but in Lagos you can't do that, based on the challenges you meet at the airport when you arrive. You need someone to meet you at the airport and then you have to deal with the horrible traffic and also the fact that Lagos is an expensive city. I know a lot of artists who want to come to Lagos, but finding a cheap clean hotel is a problem. If you don't have up to seventy dollars you can't get a decent space. We need to have a system which encourages people to improve on the urban infrastructure.

SMO: What's your message to visitors who want to come but haven't made it yet?

EU: Keep trying!

SMO: You also have a studio space here in Lagos, what are you doing there?

EU: Its not a studio but an experimental space called 'Project Space Lagos' for international artist residencies and a foundation for the arts. It's not just for visual art but any form of creative output. Because I've been opportune to travel around the world and see how things are done elsewhere, I want to recreate some of the things we've enjoyed abroad. Project Space Lagos provides self-service studios, within a spacious lush environment, providing artists with the space to work indoors or outdoors. Because of its location on the outskirts of the city, it feels like you're not in Lagos anymore. It has been financially challenging to sustain the initiative on personal funds, and I am looking for collaborators and donors to make the space accessible to more local and international artists. We just had a one week residency for artists as part of the Lagos Biennale off-site program, which culminated in a presentation. It's not just about the finished product -- it's about the process of engaging with the local art community.

SMO: Thanks so much Emeka for this great conversation. In conclusion, I would like us to round up with your definition of certain universal concepts. How would you define creativity?

EU: Work.

SMO: How would you define life?

EU: It is good.

SMO: How would you define joy?

EU: Being yourself.

SMO: What about pain?

EU: It's part of life.

SMO: How would you describe success?

EU: Every day you're alive is success.

SMO: Describe failure.

EU: It's part of life.

SMO: How would you describe growth?

EU: Being persistent and never giving up.

SMO: How would you describe the spirit?

EU: Free.

SMO: What about birth?

EU: Death.

SMO: Did you say death?

EU: Yes, anything living must die, they go hand-in-hand. It's a cycle and when someone is being born, someone somewhere is dying.

SMO: What about love and peace?

EU: The best things in the world. You can't live without them.





EMEKA UDEMBA

Born 1968 in Enugu, Nigeria.

Lives and works in Lagos and in Freiburg, Germany

EDUCATION:

1987-1991 Studied Art at the College of Education Lagos/ University of Lagos, Nigeria.

SCHOLARSHIPS/ RESIDENCIES/GRANTS

2016, Dialogue/Encounters MMMoCA

2015, Jogja biennale residency

2012, Bag factory, South Africa

2011, Baden Württemberg Cite des Arts residency, Paris, France

2010, Stiftung Kunstfonds project grant (Closed spaces), Johannesburg, South Africa and Berlin, Germany

2010, iaab, Basel Travel residency, for Johannesburg, South Africa

2010, Baden-Württemberg art residency and grant, Cite des arts, Paris, France

2009, Urban scenography residency, Drill Hall, Johannesburg, South Africa

2009, VANSAs residency, Soweto, South Africa

2008, Villa Merkel/Esslingerbahnwärterhaus, Germany

2006, iaab, Marian Stiftung Basel Switzerland

2005, Palais de Tokyo, Paris, France

2001, Schleswig Holsteinisches Künstlerhaus, Germany

PRIZES/AWARDS:

2007, Best art practices, Special mention award for young curators, for the project Lagos Open, Bozano, Italy

2002, Ambassador of France Award, Dakar biennale, Senegal

2000, Public Prize, project Queich Landu, Germany

CURATORIAL PROJECTS:

2018, 'Stretched terrains' Lagos-Dakar

2016, 'Landscape' Lagos-Dakar

2014, Molue mobile museum of contemporary art (MMMoCA) Lagos, Nigeria.

2013, 'Ein Haus für Junkman', Ewerk, Freiburg, Germany.

2010, Exchanging spaces

2008, In God we trust

2005, 2013, Lagos Open

PUBLICATIONS (SELECTED):

2012, Eyes in my head - Retour de Paris.

2008, Lagos - Intervention in public spaces. Goethe Institut Nigeria

2008, Kings. ISBN 978-3-86660-057-7

1999, Swimming Calabashes

1998, Head, Loops, Lines

EXHIBITION (SELECTED):

2000

Heimat Kunst, Haus der Kulturen der Welt, Berlin, Germany

Project Queich, Landau, Germany

Expo 2000, Hannover, Germany

Galerie Hilt, Basel, Switzerland

Kunsthalle Gundlingen, Basel, Switzerland

2001

Kunsthalle Gundlingen, Stuttgart, Germany

Utopias and Realites, Osorio, Spain

2002

National Museum Onikan, Lagos, Nigeria

Dakar Biennale, Senegal

Arts, Electronica, Linz, Austria

2003

Goethe Institut Lagos, Nigeria

Video Recycling Festival, Berlin, Germany

Visa, ifa Galerie Bonn, Germany

Ifa Galerie Stuttgart, Germany

L'Europa fantome, Brüssels, Belgium

Africa for Africa, Palais des Beaux Arts, Brussels, Belgium

Galerie Barnoud, Dijon, France

Photo Biennale, Bamako, Mali

Havana Biennale, Cuba

2004

Espacio C, Camago, Spain

Kornhaus Forum, Bern, Switzerland

Rendezvous, Cite des arts, Paris, France

Photography, national de Nantes, France

World meeting of artists and intellectuals, Caracas, Venezuela

2005

Über Schönheit, Haus der Kulturen der Welt, Berlin, Germany

Förderkreis zeitgenössischer Kunst, Euskirchen, Germany

Galerie im Wiehrebanhof, Freiburg, Germany

4 Photographers, niavarán cultural centre, Teheran, Iran

Final cut, Palais de Tokyo Paris, France

Instituto Nazionale per la Grafica, Rome, Italy

Lagos Open, Lagos, Nigeria

2006

3 contemporary video artists from Africa, Athens, Greece

Here and There, La casa Encendida, Madrid, Spain

Cite International des Arts, Paris, France

Musee des Arts derniers Paris, France

Espacio C Camago, Spain

iaab choices, Kunst Raum Riehen\Basel, Switzerland

In den Raum gestellt, Kunsthau L6, Freiburg, Germany

Black Paris, Iwalewa-haus, Bayreuth, Germany

Out of Africa, Cite des arts, Paris, France

2007

Museum of world cultures Frankfurt (Black Paris), Germany

Welde Photo kunnstpreis Heidelberg, Germany

Alphabetical, Gallery Barnoud, Dijon, France

Africa 3x3 plural, Casa Africa Las Palmas, Spain

Regional 8, Kulture Fabrik, Hegenheim, Switzerland

Paris black, Palais des Beaux Arts, Brussels, Belgium

2008

“Off limit”, Dakar biennale (off), Senegal

“Suburbia”, Galerie im Tor Emmendingen,
Germany
„Kings“, Galerie Erata, Leipzig, Germany
„Real Spaces“ Villa Merkel/Bahnwärterhaus
Esslingen, Germany
Slick art fair Paris, France
„Lagos“ Ewerk, Freiburg, Germany
„Waiting for Ypudu“, Galerie Barnoud, Dijon,
France
2009
“Signs” 14-1 Gallery, Germany
Urban Scenography project, Johannesburg, South
Africa
Johannesburg art fair, South Africa
2010
FESMA, Dakar, Senegal
“Walking the city” Drillhall, Johannesburg, South
Africa
“Exchanging space”, Project Space, Badore,
Lagos
ARTension, Savvy Berlin, Germany
2011
“Closed space” Neu-kölln-Berlin/ Hillbrow-
Johannesburg, GoetheonMain, Johannesburg
and Kunsthaus I6 Freiburg, Germany
“7 Days”, video project, Berlin, Germany
“Wide Angle” project, Goethe Institut
Johannesburg, South Africa
Retour Paris, Institut français de Stuttgart, Germany
Small is beautiful, Galerie Barnoud, Dijon, France
2012
Black europe body politics, Ballhaus, Berlin,
Germany
Emergency Exit, Bag factory, Johannesburg, South

Africa
Black Germany, Haus der Kunst, Munich, Germany
Lagos live Festival, Nigeria
2013
Habitus, Galerie Barnoud Dijon, France
Wahala, Entrepo 9, Dijon, France, Savvy
contemporary, Berlin, Germany
Project ‘Ajegunle Invitation’, Lagos, Nigeria
‘Ein Haus für Junkman’, Ewerk, Freiburg, Germany
2014
‘Witness’ MMMoCA Lagos, Nigeria
Frankfurt Bookmesse, Frankfurt, Germany
Afropean mimicry and mockery, Künstlerhaus
Mousonturm Frankfurt, Germany
Galerie Barnoud, Dijon, France
2015
‘Tools of conflict’ Art house, Lagos, Nigeria
‘Transmission’ Project space Lagos. Nigeria
Jogja Biennale
2016
Vidoenale, CCA Lagos, Goethe Institut Lagos,
Nigeria
MMMoCA Road project, Lagos-Dakar Senegal
Ostrale’016, Dresden, Germany
Mediations Biennale, Poland
Urban Touch, Kunsthalle Faust, Hannover,
Germany
`Telling stories` Galerie im AltenWiehrebahnhof,
Freiburg, Germany
Seeing and Being seen, Galerie Menzel,
Kenzingen, Germany
2017
`Hotspots project` Goethe Institut Lagos, Nigeria
`Hotspots project` Saracura Art Space, Rio de

Janeiro, Brazil

`Vanishing voices project` Goethe Institut, Lagos,
Nigeria

`Wanderlust`, SMO Contemporary art, Lagos,
Nigeria

Osmosis festival, Taipei, Taiwan

2018

'Looking for change'. Kunstverine KISS in Schloss
Untergroeningen, Germany

11th Mercosul Biennial, Porto Alegre, Brazil

13th Dak'art biennale, Senegal

'Rustling Hope' MMOCA Lagos, Nigeria

2019

'Becoming' Kunsthaus L6 Freiburg

SMO Contemporary art/ARTX





Curator



Sandra Mbanefo Obiako is an art curator, photographer and award winning filmmaker who is passionate about strengthening the creative industry to develop the African continent. She is Founder and Artistic Director of SMO Contemporary Art, curating art exhibitions in non-traditional gallery spaces to promote the best of African art. She started her career in 1988 as a technical director and video editor at the European Business Channel in Zurich, Switzerland. Two years later she joined environmental group, WWF International, and covered environment and development projects in Sub-Saharan Africa as a photo-journalist for eight years. In 1998 she founded Communicating for Change (CFC), a media for development social enterprise based in Lagos, which became an important content provider for local and international television stations. Her award winning films and radio programs focused on human rights, women's empowerment, HIV & AIDS, environment, democracy and good governance, and art for development. Obiako is a Fellow of the Aspen Institute's African Leadership Initiative for West Africa (ALIWA). She has a Bachelor of Education degree from the University of Manitoba in Canada, and a Masters of Arts in Telecommunications from Michigan State University, USA. Obiako focuses on using creativity as an avenue for wealth creation and inspiring a positive narrative about Africa for local and international audiences



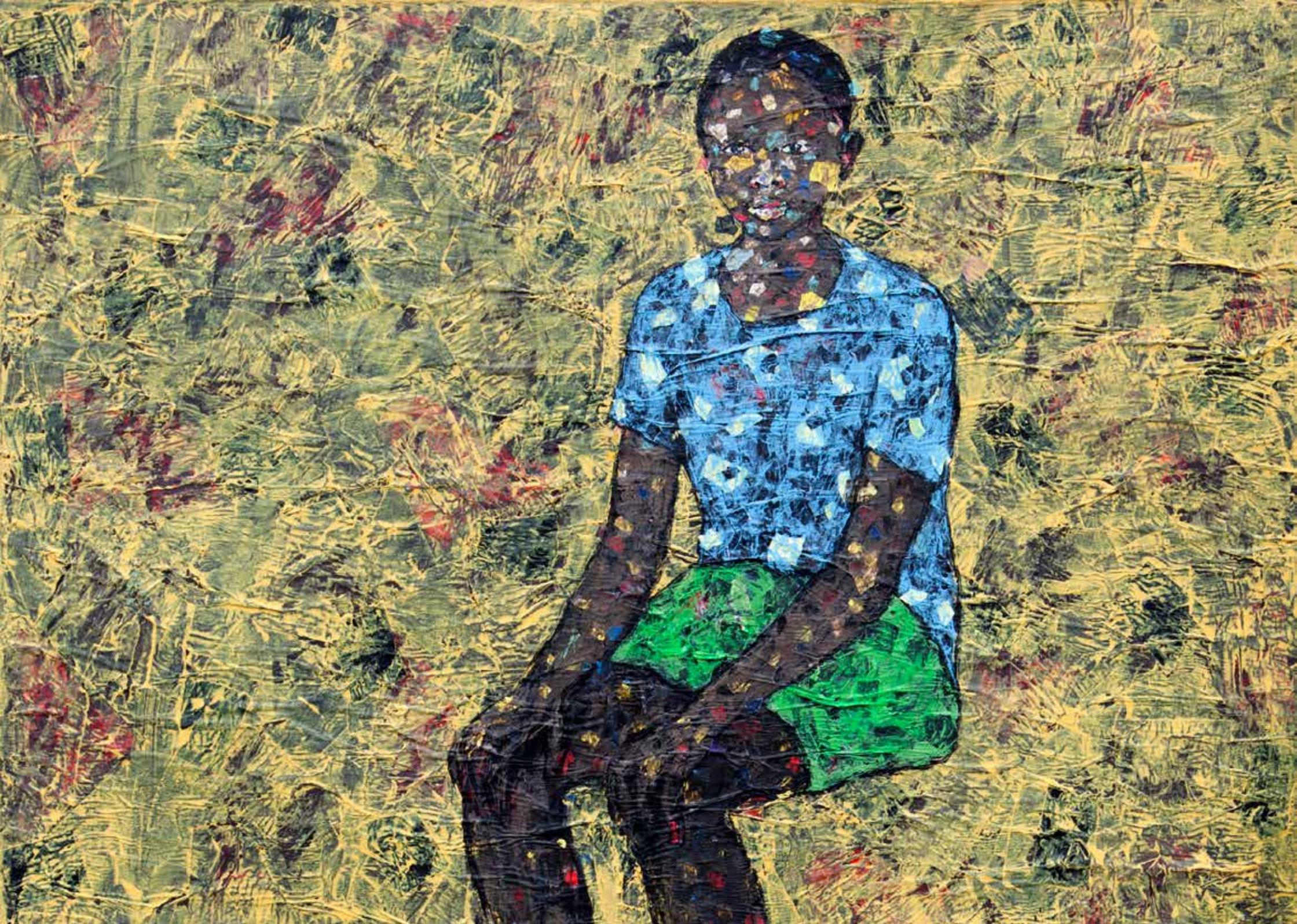


Having opened its doors in May 2008 Temple Muse is West Africa's leading luxury concept store focusing on designer home & giftware, fashion & accessories as well as art & design. Our strength not only lies in offering the very best of world-renowned brands, but also in nurturing homegrown talent from across the continent.

The iconic flagship store equipped with its very own champagne bar is located in the heart of Lagos and possesses a "gallery-like" open feel, where clients can relax & indulge in all things wonderful.

Over the years Temple Muse has developed a reputation as being one of the leading art spaces in Nigeria having hosted a number of critically acclaimed exhibitions, and through continuously offering its clients cutting edge contemporary art.

www.temple-muse.com





SMO Contemporary Art specializes in showcasing contemporary art in non-traditional exhibition spaces, focusing on established and emerging artists based in Africa and the Diaspora.

SMO priority areas include art curating, research and documentation, valuation, events, film and photography, training and artist talks. SMO has expertise in organizing exhibitions & events which provide a platform for the creative industry to inspire and strengthen humanity's aspiration for the good society.

www.smocontemporary.com





Zircon Marine Limited is an indigenous Nigerian Company led by a seasoned and professional team with international expertise in Vessel Charter Services, Procurement of Marine Equipment, Marine Logistics and Transshipment Operations. Zircon Marine, adheres strictly to global operational standards, including the Oil Companies International Marine Forum (OCIMF) guidelines, as well as the relevant Local Content, Cabotage and operational laws of the countries they operate in. Zircon's West African operations extend to Benin Republic & Lome with a trained team, who understand the importance of time management and safety during Ship to ship transfers.

In addition, Zircon Marine provides Charter services to the downstream and Upstream sectors, via the NOGIC platform and as one of the few approved Vessel providers on the Nigerian Content Development Board (NCDMB) platform and on the approved list for most of the International Oil Companies in Operating in Nigeria.

The IOF, the umbrella acronym for Zircon's CSR initiative is named after late founder, Innocent IK Okoye (1971 – 2012), whose dream and passion for a world-class Nigerian Marine services and charter company, lives on. Zircon Marine's CSR initiatives are generally centered on sports development, Art & Culture and Women empowerment primarily in the Marine Industry. Zircon Marine strives to be the Number One Indigenous Company for Vessel Charter and Marine operations in West Africa.





The Antinori family has been committed to the art of winemaking for over six centuries since 1385 when Giovanni di Piero Antinori became a member of the “Arte Fiorentina dei Vinattieri”, the Florentine Winemakers’ Guild.

All throughout its history, twenty-six generations long, the Antinori family has managed the business directly, making innovative and sometimes bold decisions while upholding the utmost respect for traditions and the environment.



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