



NO ROOM FOR FEAR

*“This is precisely the time when artists go to work. There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal.” **

Toni Morrison

* (from an article “No Place for Self-Pity, No Room for Fear” published in The Nation magazine, March 2015)

with blindness. 12 Lot is sent for safety into the mountains. 18 He obtaineth leave to go into Zoar. 24 Sodom and Gomorrah are destroyed. 28 Lot's wife is a pillar of salt. 30 Lot dwelleth in a cave. 31 The incestuous original of Moab and Ammon.

Ch. 18. 1-3, 23.
The stranger did not lodge in the street: but I opened my doors to the traveller, Job 31. 32. Gen. 18. 4. Heb. 13. 2.
Ch. 18. 2.
See ch. 13. 4.
And they drew nigh unto the village, whither they went: and he made as though he would have gone further. But they constrained him, saying, Abide with us: for it is toward evening, and the day is far spent. And he went in to tarry with them, Luke 24. 28, 29.
Acts 16. 1. 5. Luke 11. 8. & 24. 28, 29.
Ch. 18. 6. 7. Heb. 13. 2. Exod. 12. 16, 39.
Prov. 6. 18. & 4. 16. Mic. 7. 3. Rom. 3. 15.
Exod. 16. 2. & 23. 2.
The shew of their countenance doth witness against them: and they declare their sins as Sodom, they hide it not. Woe unto their soul, for they have rewarded evil unto themselves. Is. 3. 9. But evil men shall seduce as fall wax worse and worse, deceiving, and being deceived, 2 Tim. 3. 13. July. 19. 22. Rom. 1. 27. Jude 7. Lev. 18. 22. & 20. 13. Jer. 3. 3. & 6. 15.
Ver. 4. 1 Sam. 20. 23. In. 88. 4. Acts 17. 25.
Behold, here is my daughter, a maiden, and his concubine: them I will bring out now, and humbly go them, and do with them what seemeth good unto you: but unto this man do not so vile a thing, Judg. 19. 24. Rom. 3. 8. Gen. 42. 37.
Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you, Mat. 7. 6. Is. 65. 5. 1 Sam. 17. 44. Jer. 3. 3. & 6. 15.
The beauty of the angels shined in their faces.
Blindness. Rom. 6. 18.
Ch. 7. 1. Num. 18. 27. Exod. 21. 7. Job. 31. 24. Ver. 11. 3. 11. 7. 11. 5. 6. Ch. 18. 20. & 13. 13. Rom. 3. 8. 9. Ezek. 3. 4. 8. 9. Jude 7.

AND there came two angels to Sodom at even; and Lot sat in the gate of Sodom: and Lot seeing them rose up to meet them; and he bowed himself with his face toward the ground;

2 And he said, Behold now, my lords, turn in, I pray you, into your servant's house, and tarry all night, and wash your feet, and ye shall rise up early, and go on your ways. And they said, Nay, but we will abide in the street all night.

3 And he pressed upon them, and they turned in unto his house: and he made them bake unleavened bread.

4 But before they had laid down, the door of the city, even the men of Sodom, compassed the house round, both old and young, from every quarter.

5 And they called unto him, Where are the men which came to thee this night? bring them out, that we may know them.

6 And Lot went out, and shut the door.

7 And he said, I beseech you, my lords, do not do this wickedly.

8 Behold now, I have not known you, neither have I brought you in, neither will I bring you out: neither is there good in you, nor shall I be witness against you: forasmuch as ye have done nothing; forasmuch as they are the shadow of death.

9 And he said again, Behold, I have two daughters, which have not yet had carnal knowledge: and he will bring them out unto you, and ye will do with them as seemeth good unto you: and he will be worse with you than they.

10 And he pressed upon them, and they came near to break down the door.

11 But he pulled Lot, and said, Come, I will bring thee out of the door.

12 And he said, Behold, I have two daughters, which have not yet had carnal knowledge: and he will bring them out unto you, and ye will do with them as seemeth good unto you: and he will be worse with you than they.

13 And he said, Behold, I have two daughters, which have not yet had carnal knowledge: and he will bring them out unto you, and ye will do with them as seemeth good unto you: and he will be worse with you than they.

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16 And he said, Behold, I have two daughters, which have not yet had carnal knowledge: and he will bring them out unto you, and ye will do with them as seemeth good unto you: and he will be worse with you than they.

said, Up, get you out of this place; for the LORD will destroy this city: but he seemed as one that mocked unto his sons-in-law.

15 And when the morning arose, then the angels hastened Lot, saying, Arise, take thy wife, and thy two daughters, which are here; lest thou be consumed in the iniquity of the city.

16 And while he lingered, the men laid hold upon his hand, and upon the hand of his wife, and upon the hand of his two daughters; the LORD being merciful unto him: and they brought him forth, and set him without the city.

17 And it came to pass, when they had departed from him, that he said, My wife, why hast thou not behind thee, and escaped to the city? Oh not so, my lord, for as I obeyed thy command, I have not done so.

18 And he said, Behold, I have done all that thou saidst: but how could I have done more? Forasmuch as I feared, I did as thou saidst: and I have not done so.

19 And he said, Behold, I have done all that thou saidst: but how could I have done more? Forasmuch as I feared, I did as thou saidst: and I have not done so.

20 And he said, Behold, I have done all that thou saidst: but how could I have done more? Forasmuch as I feared, I did as thou saidst: and I have not done so.

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24 And he said, Behold, I have done all that thou saidst: but how could I have done more? Forasmuch as I feared, I did as thou saidst: and I have not done so.

CHAP. XIX. Ver. 2.—They meant, that they did not consent unless they were pressed. Thus Christ, who was constrained by his disciples, went in to tarry with them, Luke xxiv. 28, 29, and Paul and Silas who were constrained by Lydia, lodged in her house, Acts xvi. 15.

Ver. 8.—It was the confusion he was in, that led him to make this sinful offer, rather than have his guests abused, Mark ix. 36.

Ver. 11.—It was such a dimness and confusion of sight, as that men should be Kings vi. 18; Acts xiii. 11; Mark vii. 24; Eccl. xiv. 36.

Ver. 14.—Either Lot's virgin daughters had been once betrothed to the angels, or had other daughters who perished in the flames.

Ver. 17.—The angel Jehovah was now come up to Abraham, and charged Lot and his companions to depart with the utmost haste, and without the smallest delay.

And he said, Behold, I have done all that thou saidst: but how could I have done more? Forasmuch as I feared, I did as thou saidst: and I have not done so.

Ver. 2.—The sin of God's punishment, as he is one from his Father, 2 Cor. xi. 19; 1 Cor. xi. 5; Job vii. 17. A figure of their carnal nature, 2 Pet. ii. 6; 1 Cor. xv. 20, xxi. 8.

Ver. 22.—The city of Sodom was destroyed, and turned into a salt-pit, Num. xxiv. 22; Deut. iii. 17; Josh. vi. 20.

Ver. 24.—A lasting monument of God's wrath against her disobedience, and love to the world, Luke xvi. 35; Num. xvi. 35.

Ver. 25.—Had showed his regard to his own promise of making him a great nation, Gen. xxi. 12.

NO ROOM FOR FEAR

ADELAIDE DAMOAH | AYESHA FEISAL
CARLEEN DË SOZER | CHIBUIKE UZOMA
ENAM GBEWONYO | GABRIEL CHOTO
JUSTINA KEHINDE | KENNY ADEWUYI
KELANI ABASS | OLUMIDE ONADIPE
SANAA GATEJA | TYNA ADEBOWALE



Curated by

Sandra Mbanefo Obiago



Enam Gbewonyo



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AIRPORT, U.A.E.



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07 JUN 2011
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ENTRY
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تأشيرة عبور (96 ساعة)
الرقم: 9888
مكان الإصدار:
تاريخ الإصدار:

2013





October 1 - 30, 2019
Atlantic House
United Kingdom



Foreword

We are delighted to be hosting this exhibition. Having known Sandie and Enam for a number of years, it is wonderful to see them collaborating in a way that beautifully embodies the skill of some of the most talented contemporary African artists. As a member of the Advisory Board of the Smithsonian National Museum of African Art and an avid collector of African art, I find this exhibition a personally enriching experience that I am proud to share. *'No Room For Fear'* is an unapologetic review of race, identity, inclusion, and the true value of community.

Andrew Skipper

Partner and Head of Africa Practice, Hogan Lovells
Board Member of Smithsonian National Museum of African Art, Washington D.C

No Room For Fear

"This is precisely the time when artists go to work.... *No Room For Fear*" are the prophetic words of late Nobel Laureate Toni Morrison which resonate deeply at a politically crucial time. As I watch the evening news, I feel an overwhelming sense of hopelessness, stoked by a fear that we are collectively heading towards an increasingly polarized world. Besides all the anxieties around BREXIT, discrimination and racial hatred are at an all time high. The news of senseless crimes fueled by fear and ignorance are becoming everyday events.

Whether we look to the United States where the *Black Lives Matter* movement is coming at a time when racial tension has peaked yet again, or we consider South Africa, where black on black hate crimes, often mislabeled "xenophobic attacks", are fueled by a rising fear between African brothers...or we look at the crushing immigrant stories of suffering and loss of lives in the Mediterranean, it is time for artists to call for a more globally inclusive society and use their creativity to shed light and hope, to show us a better way, to remind us that there is still time to use art to "heal our civilization".

No Room For Fear showcases an exciting range of creative expression by twelve exceptional artists who have a global vision while celebrating a rich, intertwined cultural heritage with roots spreading across Britain and Europe to Nigeria, Ghana, Uganda, Sierra Leone, Zimbabwe,

and Jamaica. They use their art to fight all forms of discrimination, and tackle moral and socio-political issues of equity, social justice, representation and diversity.

Opening during the same week as the annual 1.54 African Art Fair and Frieze, and kicking off Black History Month events during October, *No Room For Fear* is perfectly timed to showcase exceptional paintings, drawings, sculpture, tapestry, mixed media works, spoken word and performances which celebrate some of the best contemporary art by people of African and Caribbean descent.

Sanaa Gateja's intricate tapestries of bark cloth, raffia, and paper beads, woven by rural women's cooperatives in his native Uganda, are an exploration of materiality and nature; he touches on the importance of preserving our natural resources and biodiversity, as climate change threatens the survival and health of communities across the globe.

Enam Gbewonyo's mixed media works using paper, photographs and nylon tightly criss-crossing her canvas, reveal a complex web of seen and unseen forces, visible and invisible societal pressures and realities existing under the skin of our collective subconscious, calling for healing and restoration.

Chibuiké Uzoma's collage portraits with pencil sketches covered by newspaper strips, diary notes, and hundreds of lines written by

secondary school students, question our historical and contemporary concept of sin and retribution, challenging us to think about what constitutes a just punishment.

Carleen de Sozer's street art inspired air-brushed canvases, explore afro-centric galaxies populated by cartoon styled characters with big afros, contemplating the meaning of life and which path to embark on towards a brighter future.

Olumide Onadipe's large colorful wall hangings created out of twisted, woven and burnt recycled plastic bags, touch on the wave of migration due to political instability and environmental pressures, and reminds us of everyone's intrinsic need for supportive relationships.

Ayesha Feisal's work presents emotional and psychological worlds, human forms painted across vibrant red, blue and yellow mindscapes, exploring the many layers of our psyche and the aching need for inner transformation.

Performance artist Justina Kehinde presents *The Child of My Youth* video installation, exhorting youth in the Diaspora growing up racially ambivalent or confused, to seek knowledge and intellectual stimulation while embracing the beauty of their "living gold" skin color and rich African heritage.

Adelaide Damoah's powerful works explore sexuality, race, and identity through monochrome pigment and gold leaf works alongside performative body paintings rooted in her native Ghanaian language of Twi, Ga and Fanti.

Kelani Abass' mixed media works use archival printing materials and intricate small paintings and sketches to explore historic socio-political events and personal family and individual narratives, frozen against time and memory. His portraits on scanned passport pages touch on immigration, and how people are labeled within host communities.

Gabriel Choto's delicate portraits are rich in subtle expression, also touching on intimate domestic scenes such as the poignant communication between grandmother and grandchild; his works highlight strong relationships with finely painted faces and everything else rendered in simple outline.

Tyna Adebowale's faces are covered with intricate lines and patterns calling for an end to all forms of discrimination, as she explores identity, gender, visibility, and the cycle of birth, life, and death, signified by red dots against plain colored backgrounds.

Kenny Adewuyi's bronze sculpture with its elongated and exaggerated human forms, use typical poses to touch on the life of every man and woman dealing with the daily struggle for survival.

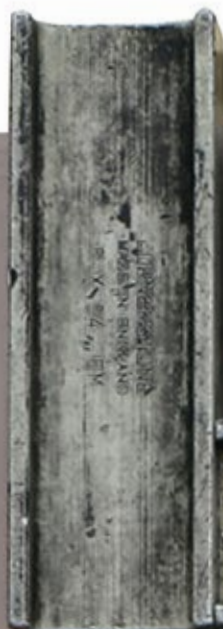
In line with SMO's commitment to showcase art within non-traditional spaces, we are grateful that Hogan Lovells is providing their beautiful, spacious entrance foyer to host the exhibition, a space which has a daily foot-traffic of over 1,500 employees and visitors. We trust that the exhibition will enrich the hours and days spent in the building and provide an opportunity for emerging and leading talent of African and Caribbean descent to engage

with and uplift this diverse community.

We are delighted to be co-curating this exhibition with Enam Gbewonyo and with the Black British Female Artists' Collective, and trust that we will have more opportunities to collaborate with artistic groups outside Africa.

I trust you will enjoy *No Room For Fear*, and that it will contribute to strengthening our strides towards a more open, diverse, just and multi-culturally rich, equitable society.

Sandra Mbanefo Obiako
Co-Curator



Inspiring Change

It is often said that artists create their best work in the most adverse times. In this intensely politically charged era, where the issues affecting humanity are it seems endless the late Toni Morrison's words could not be more apt.

This is not the time to diminish oneself, now more than ever the collective consciousness must be elevated. Indeed for Africa and its diaspora we must rip off the band aid and emerge from the banality of the 'post-racial/ post-colonial' myth. In truth we are a people whose history has been shrouded in adversity, so the experiences of this 21st century are nothing new, it is an advantage of sorts. Now is the time to address the centuries of violent history that have dogged our growth in order to heal and re-synergise. The two entities have been separated not just geographically but spiritually and psychologically. Yet often its artists have shared a common language, one that very defiantly addresses our pain and strives to push us forward.

No Room for Fear creates space for this commonality to be experienced in one space, to share one breath and to form one powerful statement. The 12 artists in this exhibition explore issues of blackness and the human condition in the context of their environments. Exploring these themes through varied mediums, expressions are conveyed through dense layers of paint, at times contrasted with conversations

between graphite and paper and in the varied patinations of solid bronze to the more obscure in recycled and found fabric and plastic materials. Though spoken through a many diverse perspective and materiality, *No Room for Fear* presents a unified narrative, one that provokes awareness and seeks to inspire change.

Enam Gbewonyo
Co-curator

Adelaide DAMOAH



Adelaide Damoah (b. 1976) is a painter and performance artist of Ghanaian descent who often uses her body as the starting point for her work. Themes of particular interest include gendered subjectivity, sexuality, colonialism and spirituality. Damoah initially studied applied biology at Kingston University in Surrey, graduating with honours in 1999. But her career in the pharmaceutical industry was cut short following a diagnosis of endometriosis. While convalescing, she turned her attention to art. Of her work, Damoah says:

"I am interested in generating a spontaneous communi(cati) on between myself and an audience using a performance in which I function as a channel by which a recorded history of what was previously known but became unknown in the past becomes uncannily known again in the present, only to become unknown again at the end of the performance."

Recent solo exhibitions include Genesis, London, and performances this year include "#MYFACE" Visual Diet, Cannes Lions Festival, "This is Me: The Inconsistency of the Self II" Musée national de l'histoire de l'immigration, Paris; "Into the Mind of Coloniser" Forum: Of Hosts & Guests- Open Space, Mary Ward House, London; "My First Harassment" London

The Sodomites stricken with blindness.

GENESIS XIX.

Sodom and Gomorrah destroyed by fire.

B.C. 1857.

CHAPTER XIX.

B.C. 1857.

1 Lot entertaineth two angels. 4 The vicious Sodomites are stricken with blindness. 12 Lot is sent for safety into the mountains. 18 He obtaineth leave to go into Zoar. 24 Sodom and Gomorrah are destroyed. 28 Lot's wife is a pillar of salt. 30 Lot dwelleth in a cave. 31 The incestuous origin of Moab and Ammon.

AND there came two angels to Sodom at even; and Lot sat in the gate of Sodom: and Lot seeing them rose up to meet them; and he bowed himself with his face toward the ground;

2 And he said, Behold now, my lords, turn in, I pray you, into your servant's house, and tarry all night, and wash your feet, and we shall rise up early, and go on our ways. And they said, Nay, but we will abide in the street all night.

3 And he pressed upon them, and they turned in unto his house: and he made them bake unleavened bread.

4 But before they had laid down, the door of the house round, both of them, came to pass, when they had heard a knocking: that he said, Stand behind thee, lest thou escape to the city. On not so; my

5 And they came unto him, when he had shut the door behind them, and they said, Stand behind thee, lest thou escape to the city. On not so; my

6 And Lot went out, and shuf the door.

7 And said, Behold now, my lords, I am a stranger in a land, and ye have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

8 Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

9 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

10 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

11 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

12 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

13 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

14 And Lot went out, and spake unto his sons-in-law, which married his daughters, and said, Up, get you out of this place; for the Lord will destroy this city: but he seemed as one that mocked unto his sons-in-law.

15 And when the morning arose, then the angels hastened Lot, saying, Arise, take thy wife, and thy two daughters, which are here; lest thou be consumed in the iniquity of the city.

16 And while he lingered, the men laid hold upon his hand, and upon the hand of his wife, and upon the hand of his two daughters; the Lord being merciful unto him: and they brought him forth, and set him without the city.

17 And he came to Zoar. And when he had laid down, the angels said unto him, Stand behind thee, lest thou escape to the city. On not so; my

18 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

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24 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

25 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

26 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

27 And he said, Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

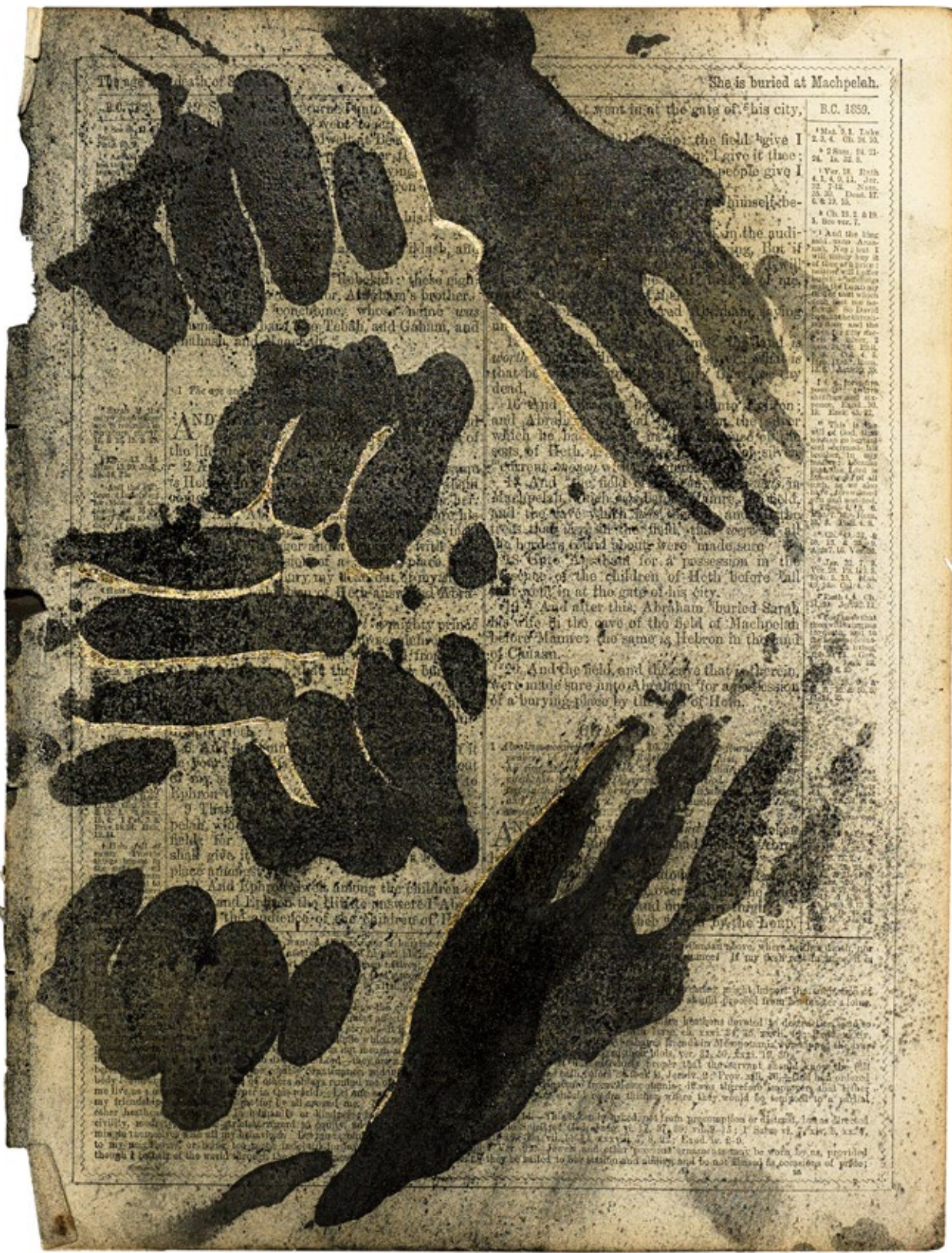
* Ch. 18, 13, 24.
* The stranger did not lodge in the street, but opened his door to the travellers, Job 21, 29. Gen. 18, 4. Heb. 13, 2.
* Gen. 18, 4.
* And they drew nigh unto the wilderness, with their wint: and, he made as though he would have gone further, but they overtook him, saying, Abide with us for the night, and the day is far spent. And he went in to tarry with them, Luke 24, 29.
* Acts 16, 1, 5. Luke 11, 5 & 21, 28, 29.
* Gen. 21, 6, 7. Heb. 11, 1. Exod. 12, 10, 29.
* Exod. 12, 2 & 4, 10. Lev. 2, 1. Exod. 3, 12.
* Exod. 13, 2 & 10, 2.
* The angel of their consolation, God, wanted a good pretext, and they did not seem to believe their hearts were made their souls for they were not seeking for any other reason. Luke 2, 1.
* But will such children inherit the kingdom of God? No, says the Lord, but they that are so, shall inherit it. Acts 1, 2 & 4, 13.
* Ver. 4. I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Give but that which is in the heart, and ye shall know them, and do with them what seemeth good to you: but such chaffmen do not. Ver. 8. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Give but that which is in the heart, and ye shall know them, and do with them what seemeth good to you: but such chaffmen do not. Luke 12, 18.
* Ver. 12. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Ver. 14. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Ver. 16. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Ver. 18. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Ver. 20. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Ver. 22. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Ver. 24. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Ver. 26. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Ver. 28. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.
* Ver. 30. Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me.

* Rev. 18, 4. Num. 16, 26. Ver. 27, 21. Luke 13, 42.
* 1 Theod. 5, 2. Mat. 24, 28. 2 Cor. 10, 16. Luc. 21, 36. Gen. 22, 7. Num. 16, 29. Rev. 18, 4. Ver. 18, 23.
* Heb. 11, 10.
* Or, punishment.
* Gen. 28, 20. Job, 2, 2. Job, 6, 4.
* Who is a God like unto thee, that pardonest iniquity and passest by the transgression of the innocent of his wrath: he re-joiceth that he shall not see sorrow for ever, because he hath forgiven in mercy. He will turn again, he will have compassion upon us: he will not utterly destroy us: and thou wilt not all destroy us, because thou shalt have mercy upon us, Min. 7, 18, 19. Psal. 14, 6, 16, 25. 1 Pt. 2, 13, 23. Isa. 54, 8. Luke 6, 33, 36.
* Ver. 13, 22. Luke 12, 1, 2. Acts 16, 11. Luke 24, 29. Job, 2, 2. Job, 6, 4.
* Ver. 14, 18. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 15, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 16, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 17, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 18, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 19, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 20, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 21, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 22, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 23, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 24, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 25, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 26, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 27, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 28, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 29, 11. Gen. 22, 26. Luke 13, 23, 34.
* Ver. 30, 11. Gen. 22, 26. Luke 13, 23, 34.

CHAR. XIX. Ver. 2.—They meant, that they did not want to be separated from their guests, and that they would consent unless they were pressed. Their Comfort, who was a disciple, went in to tarry with them, Luke xvii. 23, 24, and his sister-in-law, who was constrained by Lydia, lodged in his house, Acts xvi. 15.
Ver. 8.—It was the comfort he was in, that led him to make this sin offer, rather than have his guests absent, Luke 17, 15.
Ver. 11.—It was such a sinners' and comforters' world as that was, that Kings vi. 18; Acts xii. 11; Mark xlii. 24; Luke xlii. 24.
Ver. 14.—Neither Lot's wife nor daughters had been converted to the faith, but they were content to suffer with their father, and were not yet ready to leave him, and his companions to depart with the stiff-necked, without the commandment of Christ, Luke xvi. 14, 15. It is a great blessing, to his own prejudice of making him a blessing, Luke xvi. 15.
Ver. 16.—The angel Abimelech has now come by the commandment of God, and has brought him forth, and set him without the city, Luke xvi. 16.
Ver. 18.—Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me, Luke xvi. 18.
Ver. 20.—Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me, Luke xvi. 20.
Ver. 22.—Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me, Luke xvi. 22.
Ver. 24.—Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me, Luke xvi. 24.
Ver. 26.—Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me, Luke xvi. 26.
Ver. 28.—Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me, Luke xvi. 28.
Ver. 30.—Behold now, my lords, I have not known me, and ye have not brought me out into the street, and ye have done unto me as they have done unto me, Luke xvi. 30.

Genesis XIX
 Pigment and 24 carat gold leaf on bible page
 35.6 x 24.1 cm
 20 2018

Damoah's work combines African and Western influences that highlight social issues such as race, sexuality and identity. Her current practice experiments with body printing and incorporates text in her mother tongues of Twi, Ga and Fanti (from Ghana) as well as English resulting in paintings, which are not figurative in a classical sense.



... She is buried at Machpelah.

... went in at the gate of his city, B.C. 1850.

... the field give I
... I gave it thee;
... people give I

... himself-be
... on the audi
... But if
... will

... and the audi
... But if
... will

... and the audi
... But if
... will

... and the audi
... But if
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Genesis XXIV
Pigment and 24 carat gold leaf on bible page
35.6 x 24.1 cm
2018

17 So Sarah returned unto
 And she went to
 and dwelt at Be
 her name
 saying
 then
 his
 and
 Teobekah: these eight
 or, Abraham's brother,
 concubine; whose name was
 Tebah, and Gaham, and
 and Mahashih

See ch. xi
 Josh. 16
 Judg. 20
 As she
 bod into v
 16 each day
 16

that went in at the gate of his city
 the field giving
 I give it th
 people give
 himself
 in the a
 being, Bu
 the
 there
 said Abraham, say

1 The age and death of Sarah
AN D Sarah was *100 years old*
 the life of
2 And she said unto
 is Hebr
 her
 Ab
 saying
 with
 place
 my dead out of my
 Heb answered Abra

Sarah is the
 out of the
 age is recorded in
 Scripture ch. 17
 17, & 15, 15, & 23,
 E.
 15
 13, 13
 Num. 13, 20, Josh.
 14, 14, 20

15 And she said unto me: the land
 worth of silver: that
 that be
 there
 dead.
 16 And she went in
 and Abraham
 which he has
 seats of Heth,
 of sil
 current money with
 17 And the field
 Machpelah, which
 and the cave which
 and the
 the borders round about
 were made sure
 18 Unto Abraham for a possession in
 presence of the children of Heth before
 that went in at the gate of his city.

And the
 iron of the
 for Moses in the
 plains of
 they
 day of
 day

Heb answered Abra
 a mighty prince
 of Hebr
 that the
 of Heth
 8 And he said
 a your
 of my si
 Ephron the
 9 This
 pelah, which
 field, for
 shall give it
 place amongst

19 And after this, Abraham buried
 his wife in the cave of the field of Machpe
 before Mamre: the same is Hebron in the
 of Canaan.
 20 And the field, and the cave that is there
 were made sure unto Abraham for a possess
 of a burying-place by the sons of Heth.

Hear
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CHAPTER XX
 1 Abraham
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10 And Ephron dwelt among the children of
 and Ephron the Hittite answered Ab
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 wanted to purchase a burying
 asethi
 natives
 God's prop
 ch. 17
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 most affecti
 narrow - it le
 whole
 not moun
 Lord - they are no

11 And after this, Abraham buried
 his wife in the cave of the field of Machpe
 before Mamre: the same is Hebron in the
 of Canaan.
 12 And the field, and the cave that is there
 were made sure unto Abraham for a possess
 of a burying-place by the sons of Heth.

Ayesha FEISAL



Painter Ayesha Feisal (b. 1974) is a British Sierra Leonian who lives and works in London. Her work uses complex, amorous forms, drawing inspiration from the study of behaviour and the mind, whilst also exploring the effects of experience. Feisal's art is reflective of her interest in psychological states and uses the human form as a means to explore the psyche. Her works are an ongoing response to events and situations, and are influenced by her interest in consciousness, universal law, balance and truth. She is drawn to portray characters with elevated mindsets, who move beyond the impact of circumstance, environment and social condition. Her recent work explores personal transition and the philosophy of inner transformation.



Transmutation
Acrylic on canvas
100 x 150 cm
2018

Feisal's work explores energy, vibration and emotion, and how these can be represented alongside our physical forms. The human appearance also remains a constant source of interest for her. Through it she discovers colour and form, the physical and the non-physical.



The Gift 1
Acrylic on canvas
90 x 90 cm
2019



The Gift 2
Acrylic on canvas
90 x 90 cm
2019

“ De Sozer’s art is a re-creation of every visual and thought she has received from the creative flow that is LIFE.”

Carleen DË SOZER



British Jamaican street artist, Carleen de Sözer (b. 1977) is widely regarded as one of London's most skilled and diverse airbrush artists. This gritty artist has found a place on the London art scene with her highly appealing Afrocentric airbrushed pieces. After winning 2 art awards, the Haringey Arts Council 6th Open Exhibition and then the Apthorp fund for young artists, summer 2000 was the year that Carleen De Sözer realized art was her passion. Over the last 18 years de Sözer has been consistent in supplying art in many formats, from graphic design and tattooing to airbrushing and street art. She has worked with brands such as Adidas and delivered workshops as far afield as Tunisia. Her fans include legendary hip-hop artists Slick Rick and KRS ONE and London grime artists Wiley and Lethal Bizzle. Her work can be seen adorning walls, shop fronts, venue interiors and private homes across London and the world.

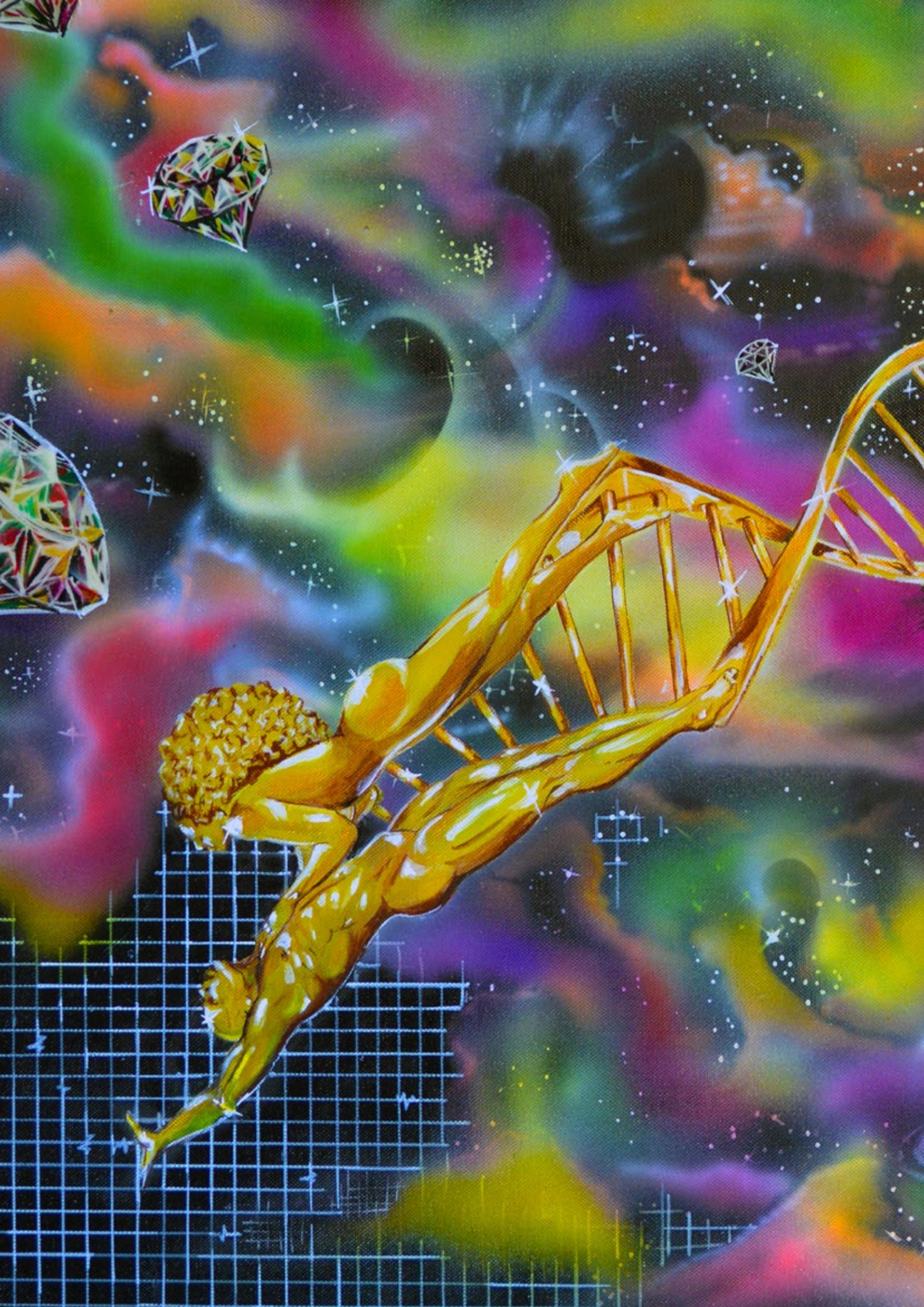


Contemplation
Airbrushed acrylic on canvas
100x 100cm

De Sozer's art is a re-creation of every visual and thought she has received from the creative flow that is LIFE. Carleen's distinct work can be seen all across London. Her ongoing Golden Era street project includes the wall 'Hip Hop Raised Me' featuring some of the 80/90s giants of hip hop including LL Cool J, Queen Latifah and KRS-One.



Big Bang
Airbrushed acrylic and epoxy resin on canvas
100 x 70cm



“ I try to make images that express the basic and necessary elements of human experience: freedom, love, joy, possibility, hope, and even tragedy.”

Chibuike Uzoma

Chibuike UZOMA

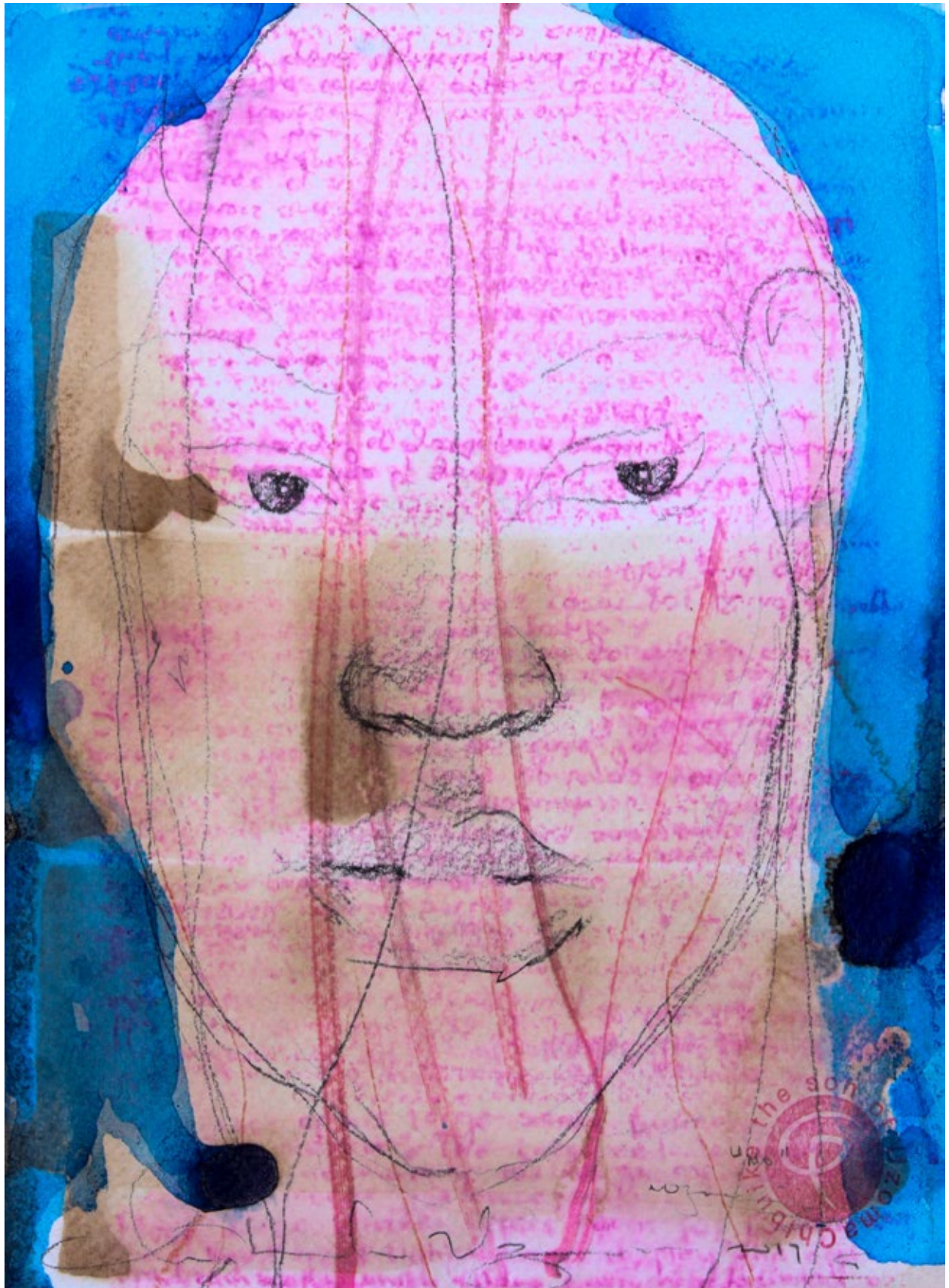


Chibuike Uzoma (b. 1992) is a multidisciplinary artist who works with painting, photography, drawing, and text. He graduated from the University of Benin in 2013 with a major in painting and has taken part in projects, exhibitions, and artist residencies in Nigeria, South Africa, Vienna, France, India, and the United States; he begins his Master's of Fine Arts degree at Yale University later this year. Uzoma references contemporary politics in Africa and the Diaspora and questions popular culture against the backdrop of religious and ethnic conflict. By asking "maybe we know nothing?" Uzoma creates visual poetry which reflects our universal struggle with identity in a fast changing universe.



Untitled (Did You Sin Last Week Series)
Pencil and Watercolor on Paper
24 cm x 18cm
2018





Untitled (Did You Sin Last Week Series)
Pencil and Watercolor on Paper
24 cm x 18cm
2018



Untitled (Did You Sin Last Week Series)
Pencil and Watercolor on Paper
24 cm x 18cm
2018



Untitled (Perfect Punishment Series)

Oil, oil stick, news print, paper on strawboard paper
42.5cm x 31cm

“In my paintings, I do not aim to imitate reality; instead, I want to compress, concentrate, and confine reality within a work. This means that my paintings are mostly fictions that embody daily situations and encounters. Rather than focusing on a theme, narrative, or so-called style, I try to make images that express the basic and necessary elements of human experience: freedom, love, joy, possibility, hope, and even tragedy.”



Untitled (Perfect Punishment Series)
Oil, oil stick, news print, paper on strawboard paper
42.5cm x 31cm
2018

ADG 1/1/50 - From a class

- 1 I will not sleep in the class again
- 2 I will not sleep in the class again
- 3 I will not sleep in the class again
- 4 I will not sleep in the class again
- 5 I will not sleep in the class again
- 6 I will not sleep in the class again
- 7 I will not sleep in the class again
- 8 I will not sleep in the class again
- 9 I will not sleep in the class again
- 10 I will not sleep in the class again
- 11 I will not sleep in the class again
- 12 I will not sleep in the class again
- 13 I will not sleep in the class again
- 14 I will not sleep in the class again
- 15 I will not sleep in the class again
- 16 I will not sleep in the class again
- 17 I will not sleep in the class again
- 18 I will not sleep in the class again
- 19 I will not sleep in the class again
- 20 I will not sleep in the class again

Top Gainers
 TSI Thursday Stock Index
 +2.07% (24,577.49)
 +1.06% (24,054.46)
 +3.33% (24,105.44)
 7.1P
 AP
 Only on Monday the Federal
 Comrade Adams
 However, the
 the Ibrahim Manu
 acknowledging the
 of restricted areas from
 of reference by Pr

um products.
 increase in the prices of petrol-
 (NLC) to protest the recent
 Nigeria Labour Congr
 From Kola Ologbo

NLC returns
 THIS WOMAN

“I promote handcraft using processes like embroidery, knit, weave, print and wirework. My personal experiences have shown this craft's healing power which fuels my advocacy”

Enam Gbewonyo

Enam GBWONYO



British Ghanaian artist Enam Gbewonyo (b. 1980) lives and works in London. Her practice investigates identity, womanhood, and humanity through the mediums of textiles and performance. She also promotes handcraft using processes like embroidery, knit, weave, print and wirework. It's Enam's personal experiences of craft's healing power that fuels her advocacy. Through her work, Enam seeks to deliver our collective consciousness to a positive place of awareness by creating live spaces of healing. Particularly addressing our global violent history, which prohibits us as a humanity from moving forward in a positive light. By using craft as her portal she pushes us to face the truth of our dark history and the emotions it brings forth, learn acceptance and heal. Through this process she brings us to a point of spiritual awareness both of self and humanity.



Teetering On The Edge Of Visibility, The Invisible Disguised As Visible III,
Vintage photographs on tea stained recycled paper, used tights and cotton
thread stitching and hand embroidery on tea stained canvas
30 x 30 x 7.5cm

Gbewonyo is also the founder of the Black British Female Artist Collective (BBFA), and an emerging curator. Her artwork merges textile and surface pattern techniques with traditional painting practices, resulting in textural works translating ideals of humanity through nature's tactility.



Teetering On The Edge Of Visibility, The Invisible Disguised As Visible IV
Vintage photographs on tea stained recycled paper, used tights and cotton
thread stitching on tea stained canvas
30 x 30 x 7.5cm
2019



*“I draw on themes of home, pride,
identity and diaspora.”*

Gabriel Choto

Gabriel CHOTO



Credit: www.shadesofnoir.org.uk

British Zimbabwean artist, Gabriel Choto (b. 1995) studied BFA drawing at Camberwell College of Art (UAL) and went on to gain an MFA at Central St Martins. Choto creates mixed media works on paper by combining the two disciplines of printmaking and painting, finding new pathways into the painted image by taking cues from the surface quality produced by the printmaking process. His evolving experimental practice involves layering areas of naturalism rendered in oil paint over the delicate compositional architecture of etchings, to produce subtle, striking portraits. Sensitive and intimate, these images often include close family members, depicting quiet moments of contemplation or affectionate domestic scenes. They draw on themes of home, pride, identity and diaspora.



Journey To Greener Pastures,
Etching and oil paint on Somerset paper
59.4 x 84.1 cm
2019





Journey To Greener Pastures,
Etching and oil paint on Somerset paper
59.4 x 84.1 cm
2019



Ambuya & Muzukuru
Etching and oil on paper
30 × 23 cm
2018



Portrait of Tanyaradzwa Dimba
Etching and oil on paper
70 × 54 × 3 cm
2018



Justina KEHINDE



Credit: Joseph Mambwe

An award-winning poet and jazz singer, Justina Kehinde made theatrical history in 2012 directing, acting and co-producing the first all black all female production on a Cambridge stage, Ntozake Shange's 'For Coloured Girls [...]', before successfully selling out the London production. In 2013 she gave a TEDx keynote and in 2014 produced and directed the classic South African political-musical 'Sophiatown'. In 2017 she was selected out of 150 applicants for Damsel Develops directorial mentorship scheme, co-writing and directing a scratch of her first original play, UMUADA, which debuted at the Bunker Theatre in Southwark, London. Developing the script, UMUADA went on to headline the 2018 PlayMill festival at the King's Head Theatre to an overwhelmingly positive response. She is a member of the Royal Court Theatre's 2019 Writing Group and Young Vic Director's Programme. She has been commissioned by the Women's Equality Party, Powerful Media and the Icelandic Government to name a few. Her poetry explores diasporic identity, human trafficking, hybridity, womanhood and mental health.

TO THE CHILD OF MY YOUTH

Justina Kehinde

Understand that the dusk of your skin is what makes the starlight shine so bright.

Learn to be at home in it.

Let the multitude that makes up our cosmos unfurl itself

and set up home along the streets of your collarbones.

Let that cloak of raw obsidian or burnt chestnut, the lemon drizzle tinge of saffron or the burnished mix of

ruby and oak be a majestic garment pulled lovingly over your cowrie encrusted bones

so wear your skin,

with back erect

knowing that legends have danced victoriously before you

wearing that same concoction of splendid melanin,

do not let society make you fear your natural complexion.

If they ask you why you spend so many hours studying,

tell them the only thing worth stealing

is knowledge.

So grasp it.

Every word that pours out of the pages,

riot the racks that make up your library,

be they the words of DuBois or Morrison,

Fanon or Achebe,

be it in the witty lyricism of Grace Nichols, Malorie's checkerboard or Benjamin's Talking Turkeys,

let your tongue be a creole of intellectual stimulation,

and don't be surprised

when you discover a canon filled with playwrights and poets, academics and critics

who have characters, that look like you, at the centre of their work

and don't stop yourself from joining that great collection of work,

even if Wole Soyinka was the first,

you too can create an oeuvre that will be hailed as Noble,

so let your pen be the source of a river of words

You are living Gold.

Formed at the joint where Ghana meets Tobago,

your value cannot be corroded because you are the standard,

so stand firm in the knowledge

that the wealth that you come into this world with is more than any currency can purchase,

you are not worthless

Because you have not worked less.
For every seed that you have sown you will reap a harvest ten times what you could fathom,
our achievements are home grown,
born in the depths of our beings,
let the intimacy of your dreams begin to breathe as you look ahead at the Giants
whose backs form bridges leading into an infinity of possibilities

I want you to worry less.

Worry less about how the world might seem,
and work harder into shaping it into what you want it to be.
Don't be a worrier,
but be a Warrior
like the fighters who enabled your dazzling mind to be seen

You are standing at the final frontier,
so stand and be seen,
you are standing at the final frontier,
so raise your eyes
and see your face in the transition from moonlight to sunrise you are

living gold,

So don't be confined to the curving lines of the race track
but let your peers drink the sweat from your intellect for every test question marked
correct,

You are living gold, baby,
living gold

So understand that the dusk of our skin is what makes the starlight shine so bright
so shine,
for you are a jewel that can no longer be hidden from sight.

“My sculptures express my inner feelings and communicate how I interpret my immediate and extended environment. ”

Kenny Adewuyi

Kenny ADEWUYI



Kenny Adewuyi (b. 1959) graduated with a Bachelor of Arts (Hons) in sculpture in 1985 and a Masters of Fine Arts in 1996 from Ahmadu Bello University in Zaria, Nigeria, where he received the award as best student in sculpture and drawing. He received further training at the Musée d'Art Ancien et Contemporain, in Epinal, France in 1997. Adewuyi has researched, explored and developed expertise in elongating and exaggerating figurative sculpture in bronze, using the lost wax techniques dating back to the 9th Century in eastern Nigeria. He has taken part in many international exhibitions including at the Galerie Brulee in Strasbourg (2017), the Musée Pierre Noel in Saint-Die-des-Vosges in France (2015), Galerie22 in Coustellet, France (2012), the Mojo Gallery in Dubai, U.A.E (2011), and at the Brunei Gallery of the School for Oriental and African Studies (SOAS) in London (2009). He has exhibited at Maison de France, Alliance Française, the National Museum and at Temple Muse, Lagos. Adewuyi has taught workshops on bronze sculpting at the Centre Alternative, (C.P.I F.A.C) in Velaine en Haye, the Atelier Céline Laurent in Jean Liancourt, the Maison de la Céramique in Mulhouse, and at the Ecole des Arts Plastiques in Monaco in France. He is a member of the Society of Nigerian Artist (SNA), a member of the Guild of Professional Fine Artists of Nigeria (GFA), and a member of the Maison des Artistes in France.



Suffering In Silence
Bronze | Edition 2 of 4
75 x 17 x 20cm
2001"

My sculptures express my inner feelings and communicate how I interpret my immediate and extended environment. Humans are social beings who cannot exist in isolation. My figurative bronze sculptures, in exaggerated and elongated forms, explore the day to day difficulties and challenges of human existence.

Kelani ABASS



Kelani Abass (b 1979) is a multi-disciplinary artist from Nigeria, who studied at the Yaba College of Art and Technology in Lagos state, graduating in painting with distinction. Since then he has had four solo exhibitions, has taken part in several group exhibitions in Nigeria and South Africa. Kelani's works probe difficult relations of belonging and identity. In addition to acrylic, oil, pastel and charcoal, he also explores the possibilities inherent in painting, photography, and printing to engage time and memory. He has won several awards and prizes including 1st prize in painting of the Caterina de Medici/3rd Black Heritage Prize (2010), and the Yusuf Grillo Award for best painting student at Yaba Tech (2007). He has taken part in several residencies, most recent being at the Headlands Center for the Arts in San-Francisco in October-November 2018, and is a member of the Society of Nigerian Artists.



Scrap of Evidence (Awure)

Letterpress type, Digital print, Cornerstone, Metal plate,
Rubber block and Oil on canvas

33 x.36 cm

40.

OGGILLOW OPTOLOGICAL EYE OPTIC
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TEI TO BE



BRUNSWICK
MADE IN ENGLAND
NOV. 28 X 48 1/2 MM



Scrap of Evidence (Isora)

Letterpress type, Digital print, Cornerstone, Metal plate, and Oil on canvas
32 x 32 cm

I am intrigued by how the past and present coalesce. I attempt to make a statement on the future that concedes the interdependence of different moments in time. I explore these themes through painting, photography and printing, using archival materials to highlight personal stories against the background of social and political events frozen in time and memory.

I engage the use of technology with the printing press, which I use as a metaphor for obsolete materials, transporting them into modern relevance, usurping outmoded machinery and tools such as printing cases, letterpress types, metal plates, rubber blocks and the stamping tool to generate new contemporary narratives.



Scrap of Evidence (Isoye)

Letterpress type, Digital print, Cornerstone, Metal plate, and Oil on canvas
32 x 36 cm

1950

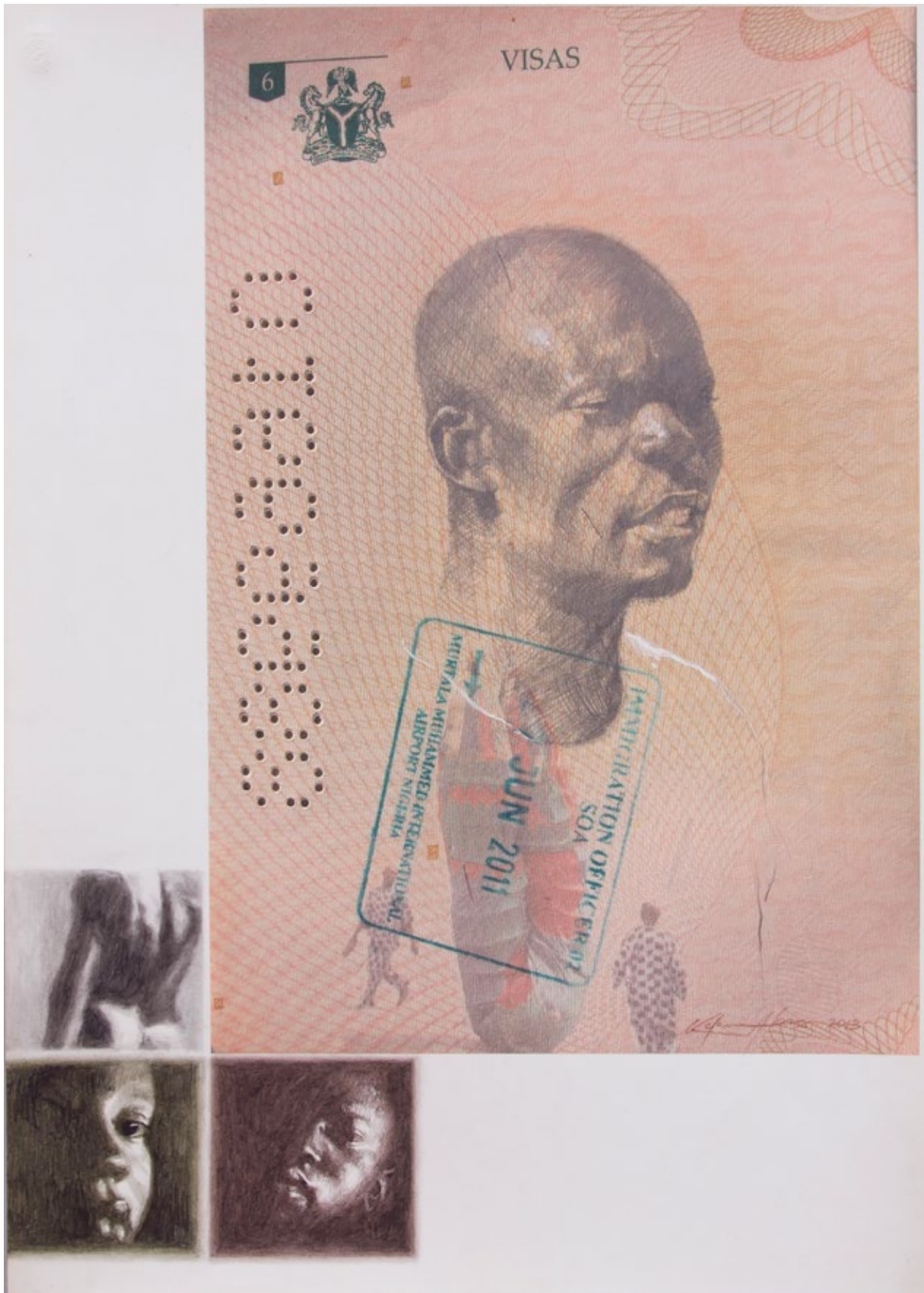


24

1951

OWALPINEOWA
OALANADIRATIARI
OALEROOMPOAION
EWIFAM





Connecting Continent 2
Digital print, pencil and charcoal on paper
51 x 73 cm
2013

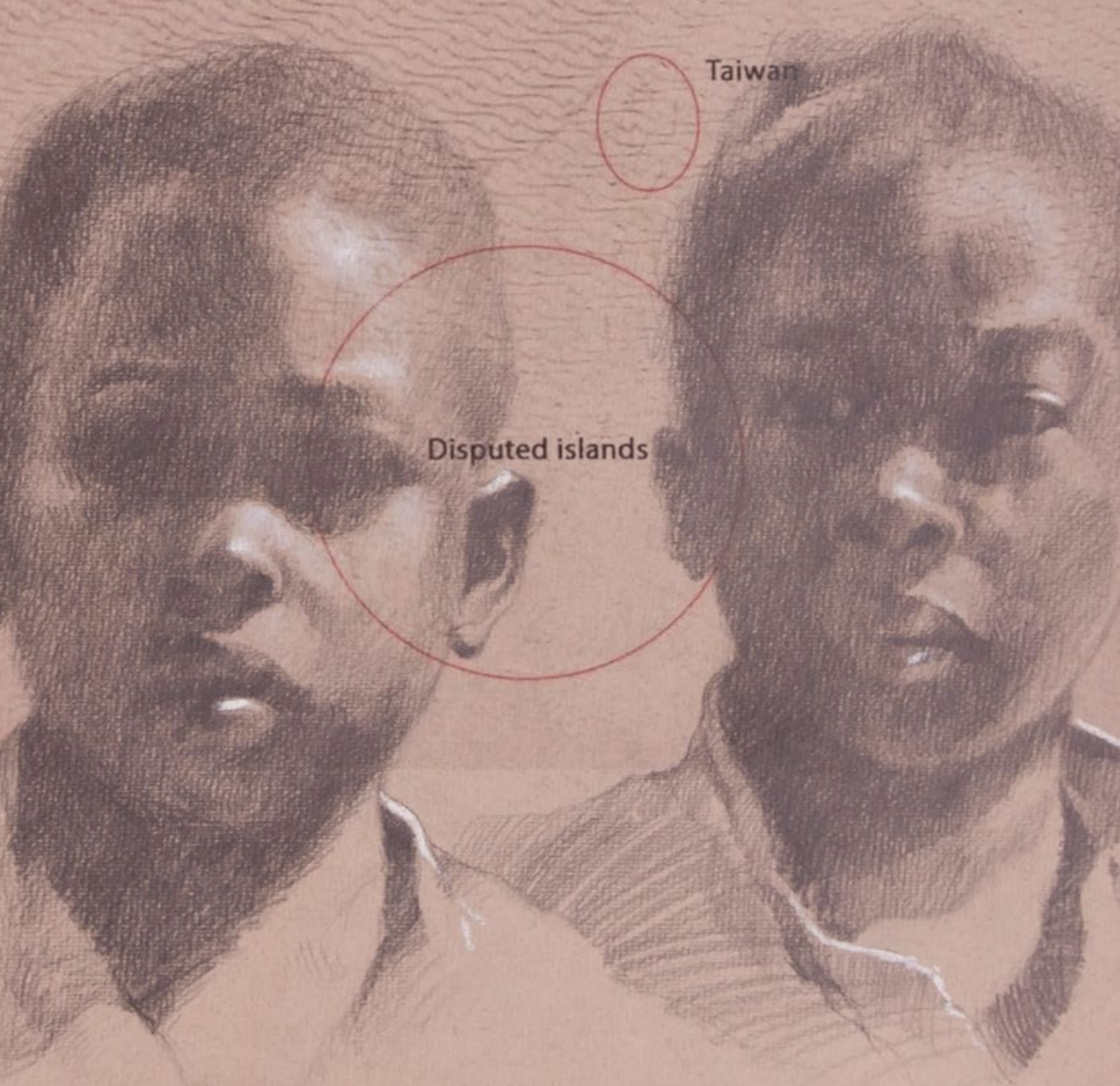


Connecting Continent 3
Digital print, pencil and charcoal on paper
51 x 73 cm
2013



Connecting Continent (Disputed Islands)
Digital print, pencil and charcoal on paper
50 x 65 cm
2013

Passport Map



Taiwan

Disputed islands

“My works explore global migration patterns, and the diverse factors affecting physical, emotional and spiritual movement across boundaries.”

Olumide Onadipe

Olumide ONADIPE



Olumide Onadipe (b. 1982) graduated from the Federal College of Education (NCE) Lagos in fine and applied arts in 2004, the University of Nigeria Nsukka with a bachelor's degree (2008) and a master's degree in visual arts education (2012) from the University of Lagos. Olumide is fascinated by textures and environmental themes, and expresses this fascination through mixed media sculptures and paintings. His work at numerous international fairs including the Saatchi START Art Fair in 2018 and at the 1:54 Contemporary African Art Fair in London in 2017. He has taken part in numerous local and international exhibitions including Connecting the Dots with SMO Contemporary Art Lagos (2018), Open Studios exhibition with Arthouse Contemporary (2016), Colours of Hope in partnership with the Cancer Foundation (CLWCF), Children Living with Cancer Foundation (2014), American Nigerian Cultural Collaborative Project, US Consulate and Nike Art Gallery Lagos (2013), Beyond Boundaries, Nubuke Foundation, Accra (2013).



Lean On Me
Plastic Bags,
131 x 160 cm
2015

I like to redefine the materials I engage with. The process can be very monotonous, painstaking, and labor intensive and involves tying, knotting, folding, melting and molding. This process is a metaphor which confronts the realities of social, political and economic dysfunctions, territorial encroachment, movement, forced labour, consumerism, and environmental pollution. My works explore global migration patterns, and the diverse factors affecting physical, emotional and spiritual movement across boundaries.



Running Steps
Plastic Bags
166.5 x 204.5 cm
2017



*“Life is a journey with a purpose.
The message I bring is visually African. The themes
I present are universally human...”*

Sanaa Gateja

Sanaa GATEJA



Sanaa Gateja (b. 1950) is a Ugandan, multi-disciplinary artist who studied as a goldsmith in London and whose works are a wonderful combination of installation, tapestry, and sculpture. Heavily influenced by the potters, blacksmiths, and basket weavers in his village where he grew up, Sanaa is a self-taught visual artist. Sanaa creates intricate works which reference indigenous art practices like weaving and stitching. A social commentator, Sanaa works with bark cloth, paper raffia, beads, wood, and banana fiber to construct large textured artworks that respond to the subject of nature and materiality. Sanaa has showcased at FNB Johannesburg Art Fair (2016, 2017, 2018), AKA Art Fair, Paris (2016, 2017, 2018 and ART X Lagos (2018).



Gardener
Paperbeads on barkcloth
270 x 173 cm
2019

A social commentator, Sanaa works with barkcloth, paper, raffia, beads, wood, and banana fiber to construct large artworks that respond to the subject of nature and materiality which is central in his work. His work straddles the categories of installation, tapestry, and sculpture, and definitively is arresting in its monumentality, array of color and subject matter. The artist is particularly drawn to aesthetic and value in his work: creating a balance between what is visually attractive and original.

Sanaa's art fits appropriately within the global consciousness of contemporary times that highly regards the environment and its preservation. This is because of his work ethic that involves working with organic and synthetic material. The paper bead, which he's mostly known for, and introduced in Uganda in 1990, not only responds to the subject of recycling but offers sustainable incomes to thousands of local women across the country.



Gardener
Paperbeads on barkcloth
270 x 173 cm
2019



“Rather than clicking my appreciation on social media, I have created portraits that tell the stories of these strong, successful humans, giving them the recognition they deserve but rarely get”

Tyna Adebowale

Tyna ADEBOWALE



Tyna Adebowale (b.1982) is a multimedia artist from Nigeria, who studied painting at Auchi Polytechnic in Edo state and has gone on to explore video, performance, and installations in her art practice. She is an award winning visual artist who has taken part in group exhibitions in Nigeria, the Netherlands, Brazil, Cameroon, South Africa & Ghana. She has attended workshops and artist residencies at the Foundation for Contemporary Art, Accra, the Nigeria Brazil Cultural Centre in Belo Horizonte, Brazil, the Bakassi Peninsul'Art in Limbe, Cameroon, the University of Cape Town, South Africa, Center for Contemporary Art, Lagos, the African Artists Foundation, and ArtHouse Foundation Artist Residency. She is currently an artist-in-residence at Rijksakademie van beeldende kunsten in Amsterdam. Tyna uses the body as signifier and tool to trace history and advocate for visibility. Adebowale aims to counter the imposed influences, and rejuvenate knowledge, possibilities and appreciation of alternative ways of existence.



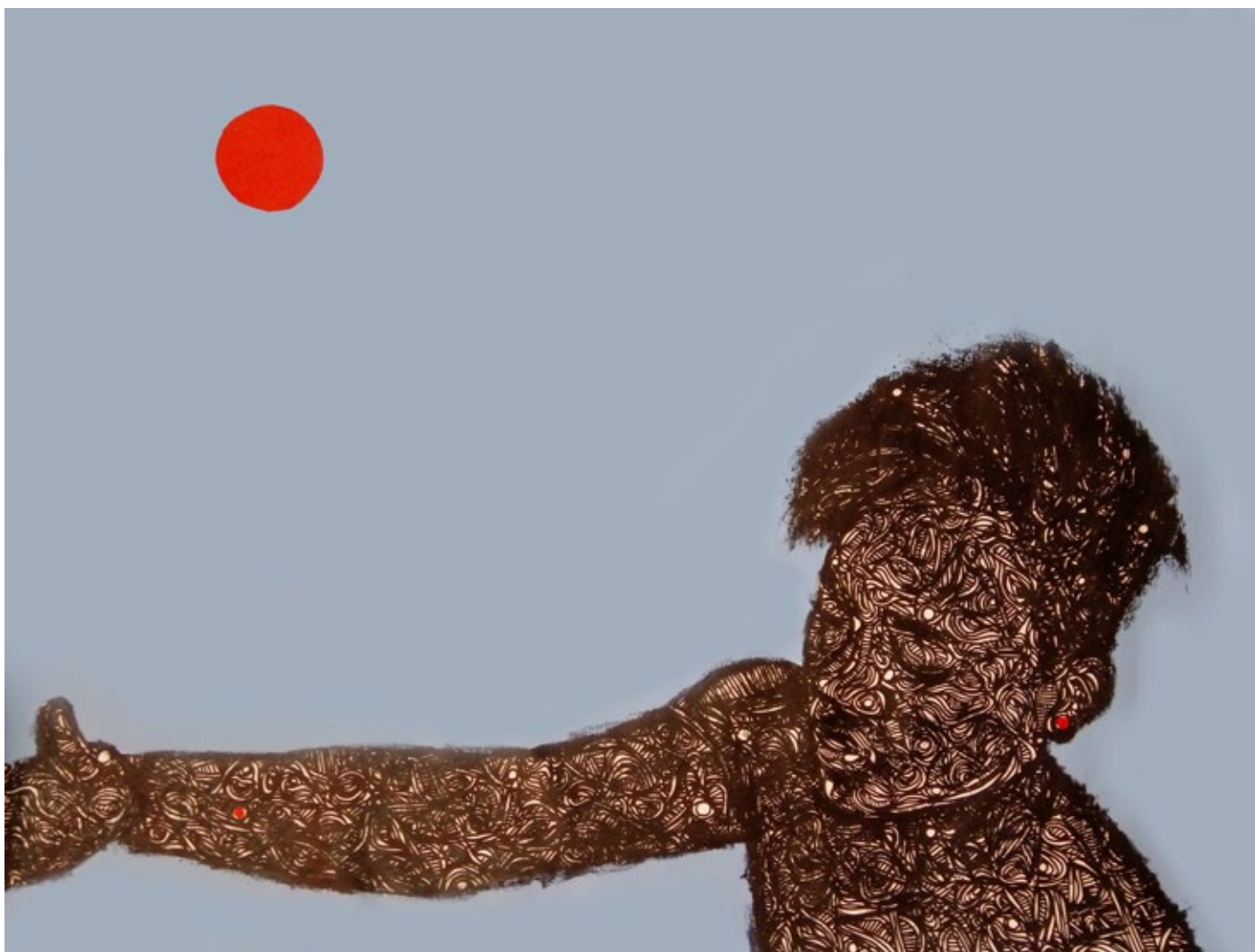
I See You From A Distance Series #09

Painting On Canvas

110 X 135 Cm

2019

In I See You from a Distance, my paintings are based on images of friends and chosen family. The portraits are concealed within a background of intricate designs and discernible only from a distance. The series celebrates women/humans who have gone against the norms of society to pursue and assert their identity. Rather than clicking my appreciation on social media, I have created portraits that tell the stories of these strong, successful humans, giving them the recognition they deserve but rarely get. The dots, circles, and lines in the background reflect my surroundings; the cycles of life and nature, communication between people, and bonds that connect all humanity. Every painting features three red dots signifying birth, life, and death, which is the essence of human experience, regardless of one's gender. In I See You from a Distance, my paintings are based on images of friends and chosen family. The portraits are concealed within a background of intricate designs and discernible only from a distance. The series celebrates women/humans who have gone against the norms of society to pursue and assert their identity. Rather than clicking my appreciation on social media, I have created portraits that tell the stories of these strong, successful humans, giving them the recognition they deserve but rarely get. The dots, circles, and lines in the background reflect my surroundings; the cycles of life and nature, communication between people, and bonds that connect all humanity. Every painting features three red dots signifying birth, life, and death, which is the essence of human experience, regardless of one's gender.

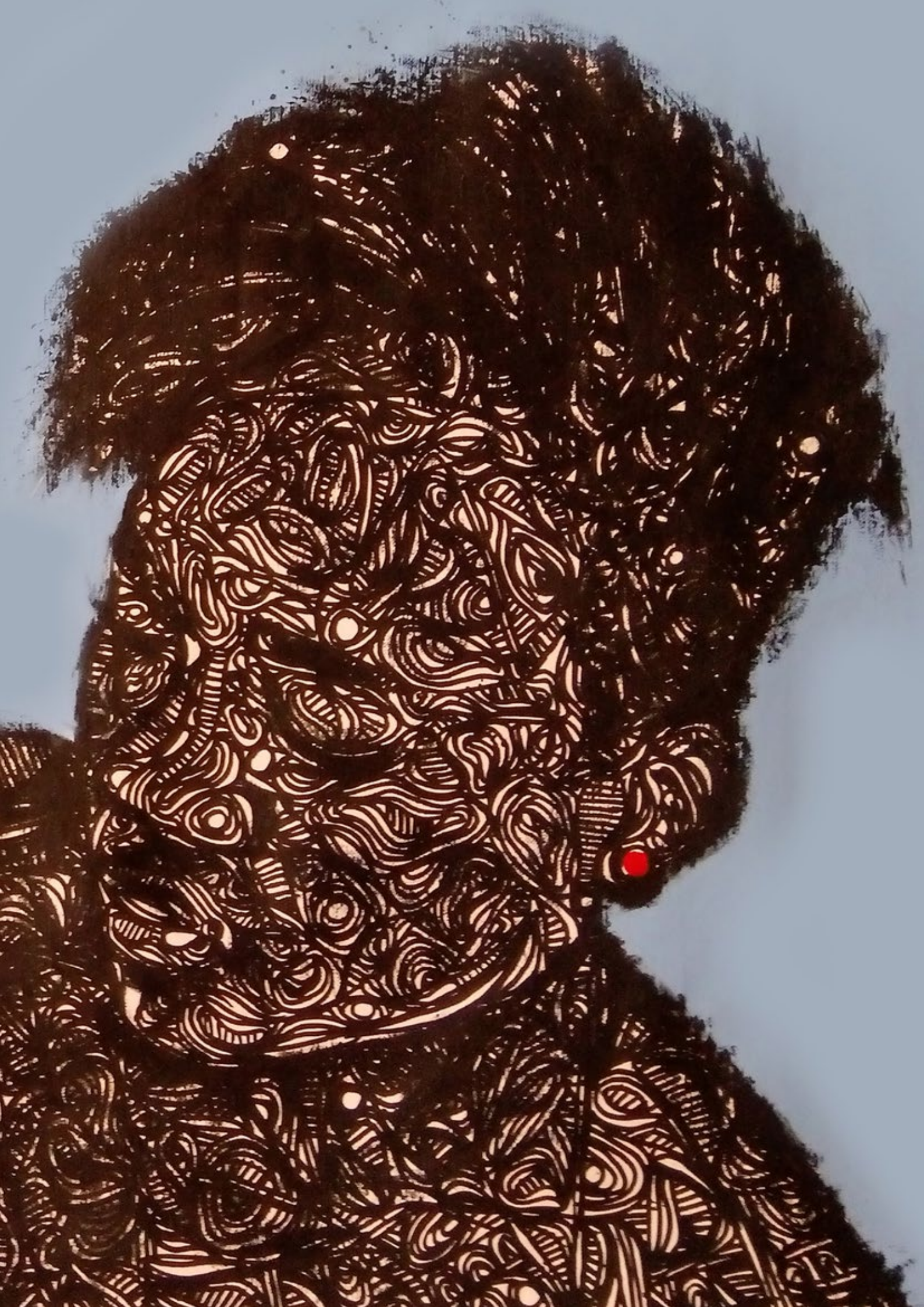


I See You From A Distance Series #11

Painting On canvas

135 X 110 Cm

2019







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.

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Borne out of a lack of representation, the Black British Female Artist Collective (BBFA) was founded in 2015 to change the landscape of the British art world by encouraging more inclusivity and creating visibility for black female artists. The Collective serves as a platform supporting these artists and letting the art world know they're here!

Since inception, BBFA have exhibited with TAFETA Gallery (2018), African and African Caribbean Design Diaspora (AACDD) Festival 2015 and TedxEuston 2015; delivered talks with South London Gallery (2018), Beaconsfield Gallery (2018) and the Caribbean In/Securities: Creativity and Negotiation in the Caribbean (CARISCC) Conference (2017) to name a few, as well as delivered the Arts Council funded cross-cultural artist exchange with Nubuke Foundation, Ghana (2017) and the 2018 dual collaboration with Adidas America and Germany.

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