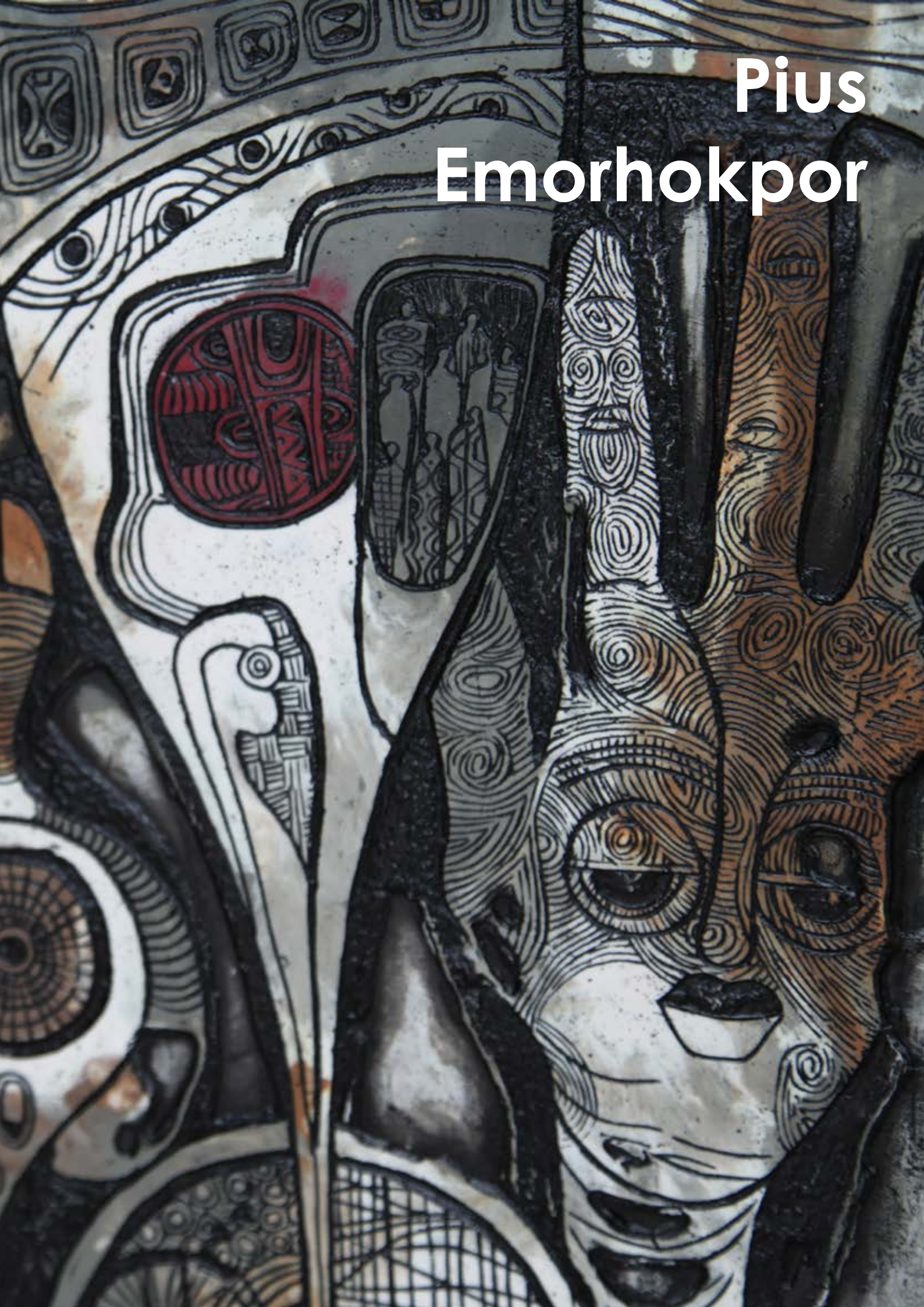


Pius Emorhokpor







Pius Emorhokpor was born in Delta state in 1962 and graduated in Fine Arts from the Yaba College of Technology in 1988. Besides working briefly as a designer/illustrator with *This Week* and *The African Guardian* magazines Pius has worked closely with Prof. Bruce Onobrakpeya for many years, learning from the great master artist and developing his own distinctive style of plastography. His etching and polymerized technique on plate is re-enforced with resin, onto which the artist builds and creates low relief surfaces. Pius' inspiration comes from traditional culture and typical scenes and Nigerian socio-cultural landscapes.







“Prof Bruce Onobrakpeya’s Harmattan Workshop Series, which I first attended in 1999, greatly influenced & shaped my artistic quest and expression, triggering off a series of experiments using different materials. The experiments have given colour and vibrancy to my works, which I create in mainly monochrome earth tones and blue hues. My work is a fusion of my painterly background and the science of plastography.”



Men in Suits I (E 2/20), Plastocast deep etching, 2005, 110 x 81 cm

MEN IN SUITS (I & II)

This picture focuses on the corporate players – their intrigues, power play, analysis, forecast and speculations. The men in suits are smart, intelligent and upwardly mobile people whose wealth of knowledge, expertise and consultancy shape the corporate world. The umbrellas in *Men in Suits II* represent refuge and respite from policy fluctuation and inconsistency of government, harsh policies and circumstances. The expertise and consultancy of the men in suits help surmount all these adversities and create shades for businesses to thrive year in, year out to sustain corporate activities.



Men in Suits II (E 2/20), Plastocast deep etching, 2014, 110 x 81 cm





Edeki (Market Day) (E 5/20), Plastocast deep etching, 1996, 80 x 110 cm



EDEKI 1&11
PILS EMORHOKPOR '96



EDEKI

Edeki is an Urhobo word for market day. Each community or village in the typical African rural setting sets aside a day as market-day.

It is a day when men and women bring their wares to display and sell in the market. All other days, such markets are usually deserted or very scanty.

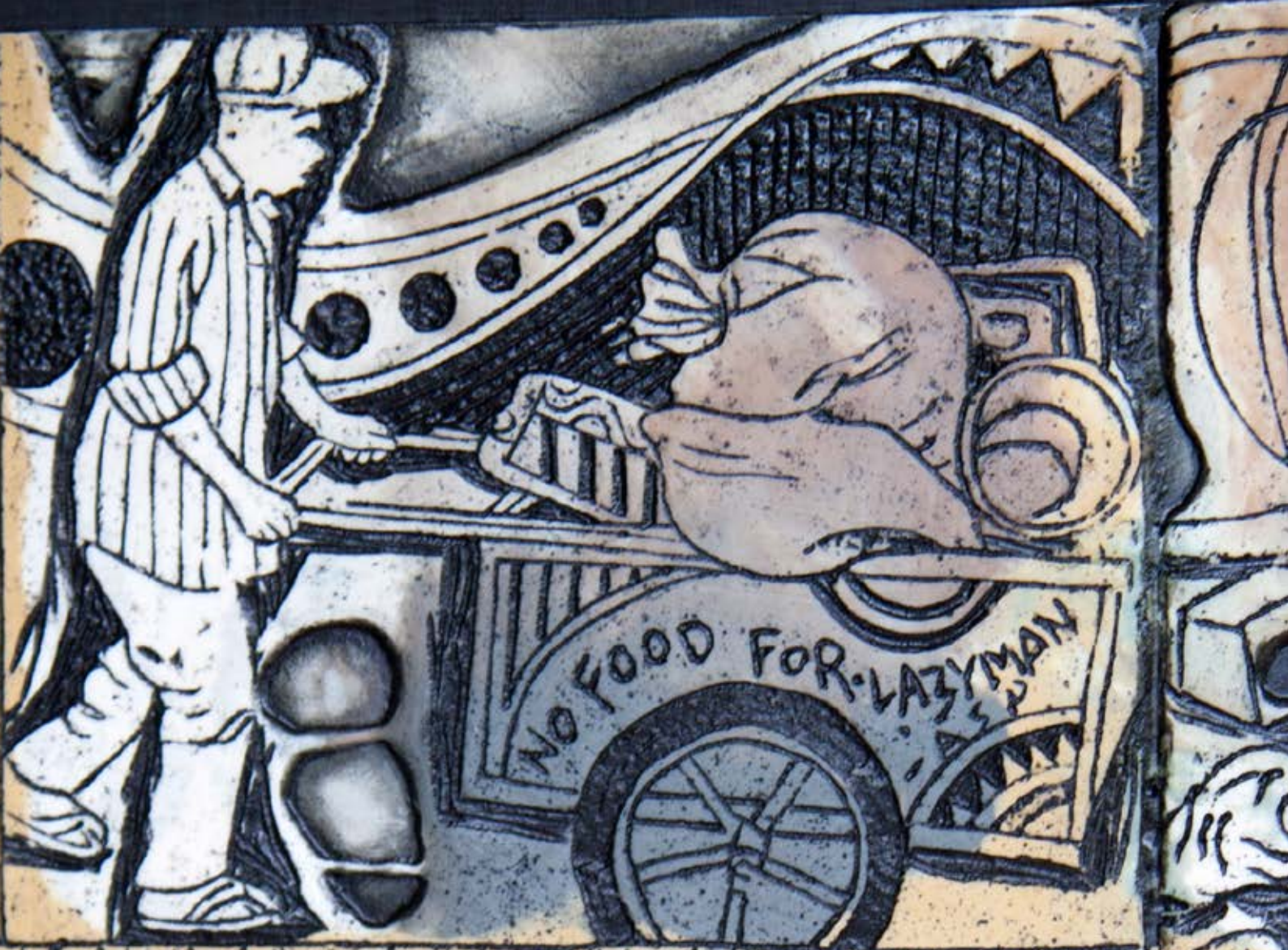
The work is a two panel piece. The left panel shows market activity in full swing with garri sellers displaying different measurement scales, pepper sellers, etc. The right panel captures homeward journey at the end of the market day with trader and buyer carrying their goods home. Such loads were mainly carried on the head.

Like dignity of labour, this exquisite picture has been rendered in beautiful earth colours and tones of grey.



Dignity of Labour (E 10/20), Plastocast deep etching, 1999, 80 x 110 cm





DIGNITY OF LABOUR

This masterly crafted piece is a celebration of labour, diligence, dedication and it's attendant rewards or gains. This picture captures different trade people and artisans who form the bulk of the informal sector which is the driving engine of the economy.

This picture has also become a historical documentation of some occupations that are becoming extinct either as a result of modernization or technology. Example is the “ Mai Ruwa” at the extreme left (middle). The bicycle repairer and the “ Keke elemu” at the top right of the picture.

Vertical motifs at the top left comprising of cowry frame, staves, beads etc. are all traditional emblems of wealth which is the ultimate result and reward for hard work and dedication to duty.



Eroding Culture (E 1/25), Plastocast deep etching, 2016, 80 x 60 cm

ERODING CULTURE

This picture highlights on the potential threat of extinction of our culture, traditions and values posed by encroachment of foreign ones. The foreign influences creep into our social-political landscape in the form of globalization, technology, religion etc. to erode our established order which we were noted for.

These cancerous intrusion of other cultures have eroded our cultural heritage, family ties, respect, dignity, hard work, honesty... the list is endless. All these have given way to vices as drug addition, banditry, religious fanaticism, unbridled greed and avarice, immorality, wanton destruction of lives and properties and all manner of vices in our society today; thus eroding our social-cultural ambience and peace.







Dream Imagery (E 4/20), Plastocast deep etching, 1997, 80 x 60 cm

DREAM IMAGERY

This work delves into the genesis of great ideas, hypothesis and theories. They evolve in a dream-like manner –fluid and translucent.

The mind begins to process them over and over until they transit to vivid and tangible proven substances with functional or aesthetic value or a combination of both.

The dominant or striking motif here is a mask-like face/head of a man receiving and processing ideas from the unseen spiritual world of creativity



Ona Reto (Hair Style) (E 7/25), Plastocast deep etching, 2006, 60 x 80 cm





Edeki (Eku Oro Aje) (E 6/25), Plastocast deep etching, 1997, 80 x 60 cm

EKU ORO AJE

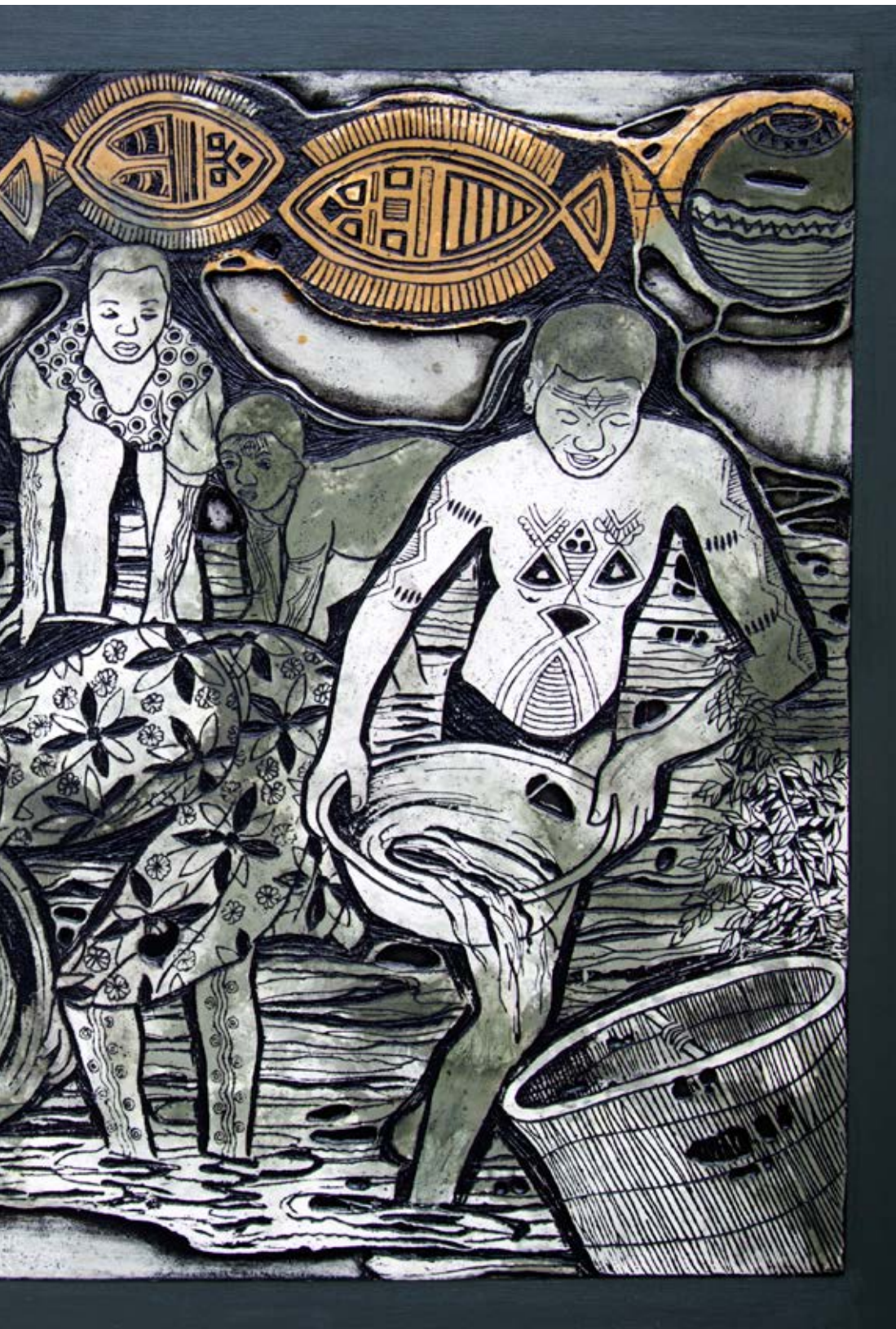
Eku Oro Aje is an exchange of pleasantries by traders and market women. This picture shows three traders engaged in conversation. Such conversations often involves dissemination of market trends and information and even some light gossip and rumours; such as a dozen reasons why tomatoes is very scarce and expensive. The picture carries some embellishment of fish, coins and cowry motifs on both sides.







Children At The Pond (E 8/25), Plastocast deep etching, 2000, 60 x 80 cm





CHILDREN AT THE POND

Children at the pond is a reminiscence of fishing activities by children and youth in rural Niger Delta regions. It is common sight to see children in these rural areas bail out water from ponds with basins so as to isolate and catch, the fishes. Sometimes they make brisk business with such catch but it was mainly to supplement protein needs of the family.

The top of the picture is richly embellished with motifs of fish. Fish traps called “igen” in my language, and fish calabash for storing the fishes caught. At the right foreground is also a fish trap like a basket, while at the left are water lilies to create additional embellishment to balance the basket fish trap and also break the monotony of the water.





About



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.

Founded by social activist, art collector, and filmmaker, Sandra Mbanefo Obiako, SMO holds cutting edge art exhibitions which showcase masters and exciting new talent expressing their creativity through art, performance, film & new media.

SMO is experienced in organizing symposia, conferences, training and events, which provide a platform for the creative industry to inspire and strengthen humanity's aspiration for the good society.

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