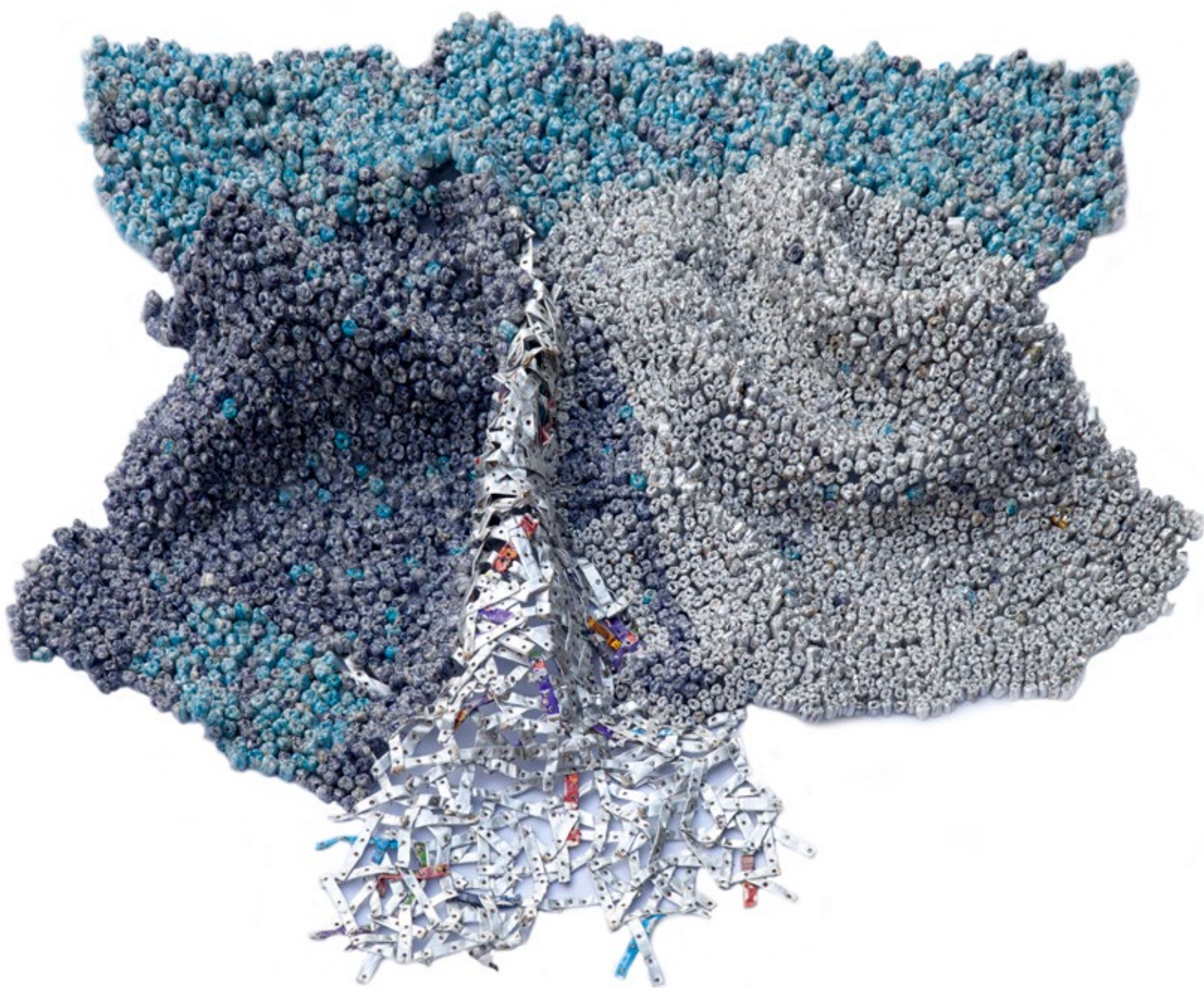


S M 
CONTEMPORARY ART



CONTEXT
art miami



Olumide **ONADIPE**
Chibuike **UZOMA**
Sanaa **GATEJA**
Victor **BUTLER**

CONTEXT ART MIAMI
BOOTH C16

December 3 - 8, 2019

One Herald Plaza
Miami

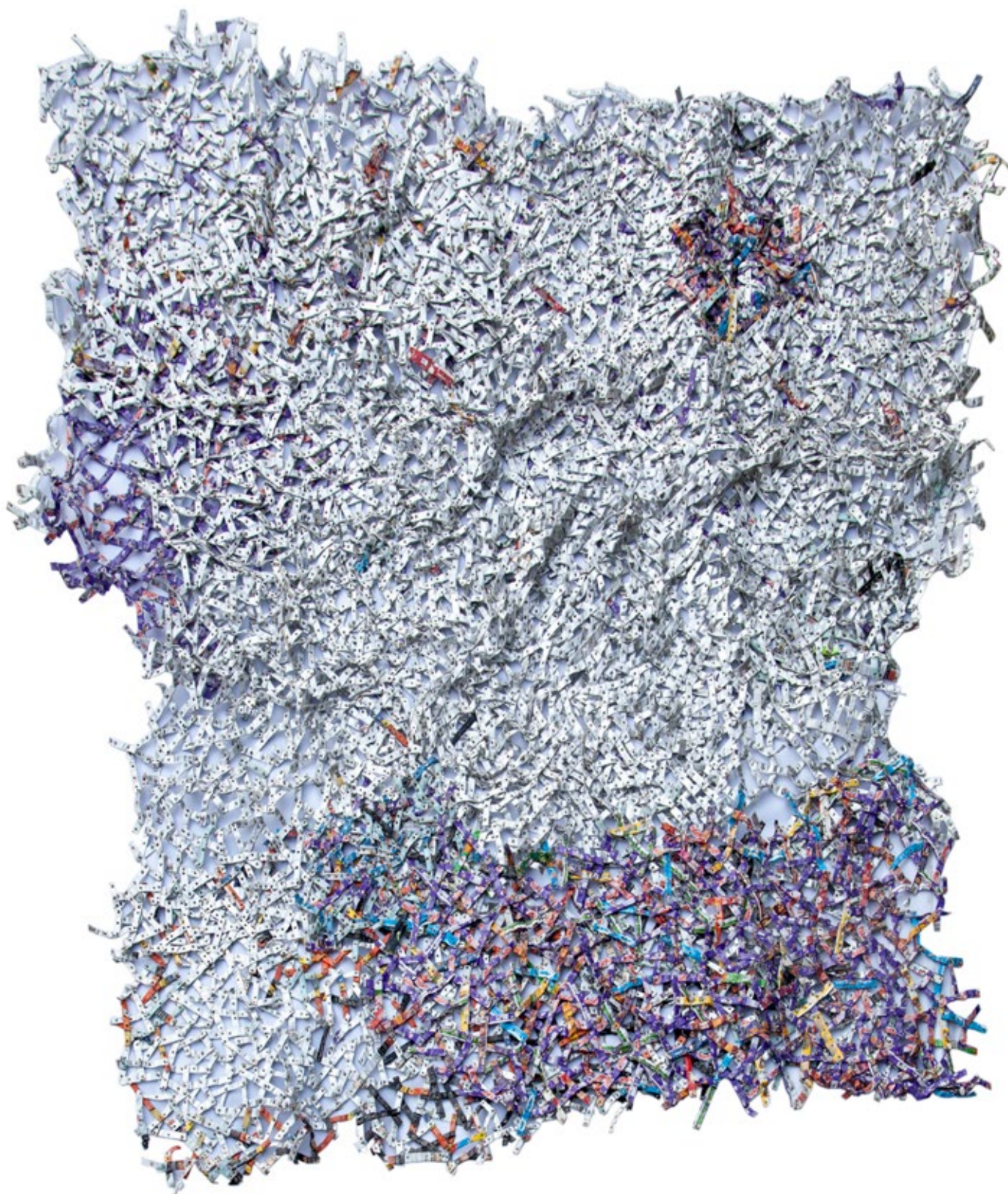
"My works explore global migration patterns, and the diverse factors affecting physical, emotional and spiritual movement across boundaries."

Olumide Onadipe

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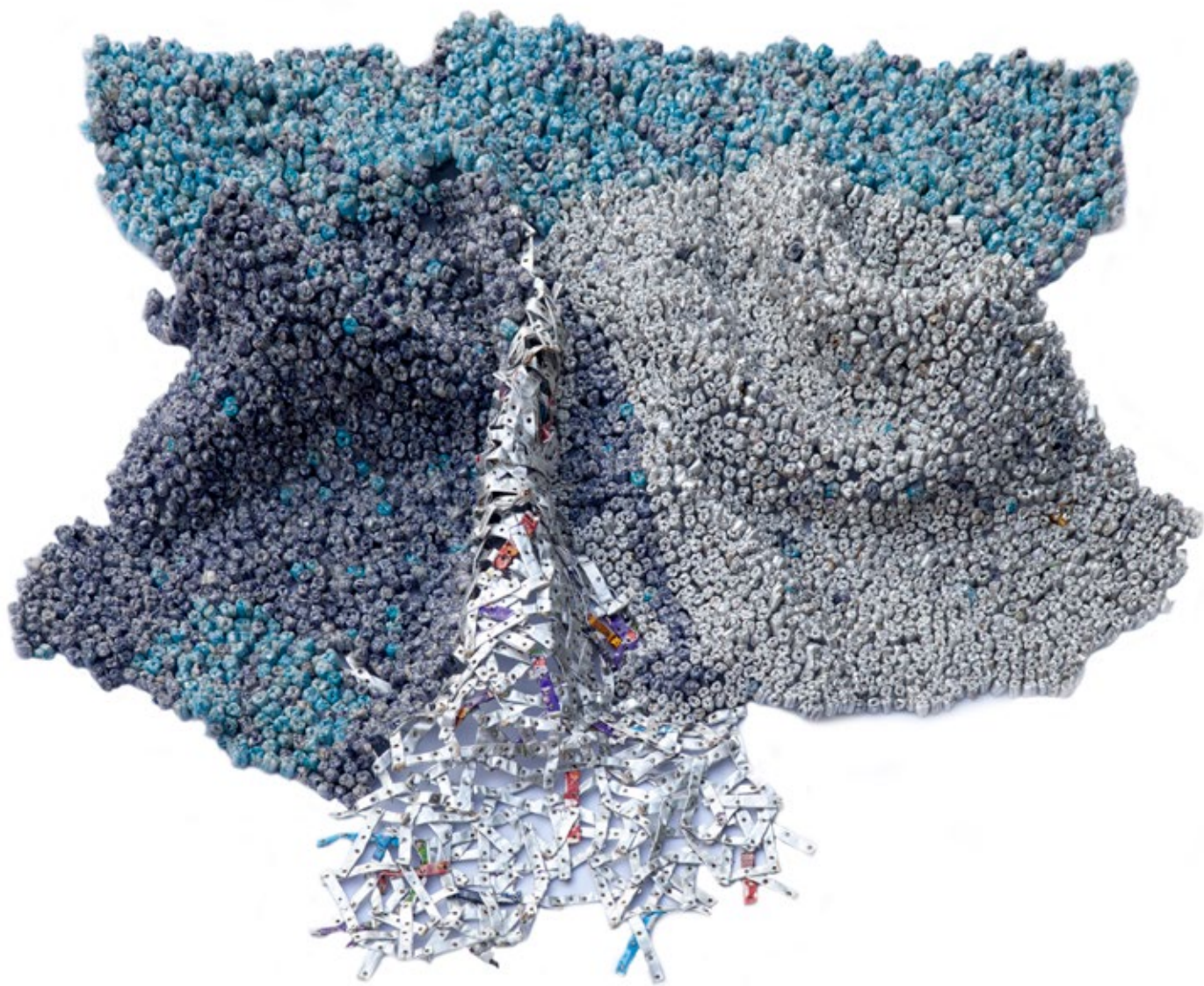


Olumide Onadipe (b. 1982) is a multi-disciplinary artist based in Lagos, Nigeria. Onadipe is fascinated by textures and environmental themes, and explores the use of re-purposed plastics and paper to create mixed media sculptures, wall hangings, installations and paintings. He is a graduate of the Federal College of Education (2004) and received a Bachelor's degree from the University of Nigeria Nsukka (2008) and a Master's degree in visual arts education (2012) from the University of Lagos. His work has been exhibited at international fairs (including Saatchi START Art Fair (2018), 1:54 Contemporary African Art Fair in London (2017)) and in numerous solo and group exhibitions including Go Far at Capital Club Lagos (2019), No More Fear at Hogan Lovells in London, (2019), Connecting the Dots in Lagos (2018), and the Arthouse Open Studios exhibition (2016).



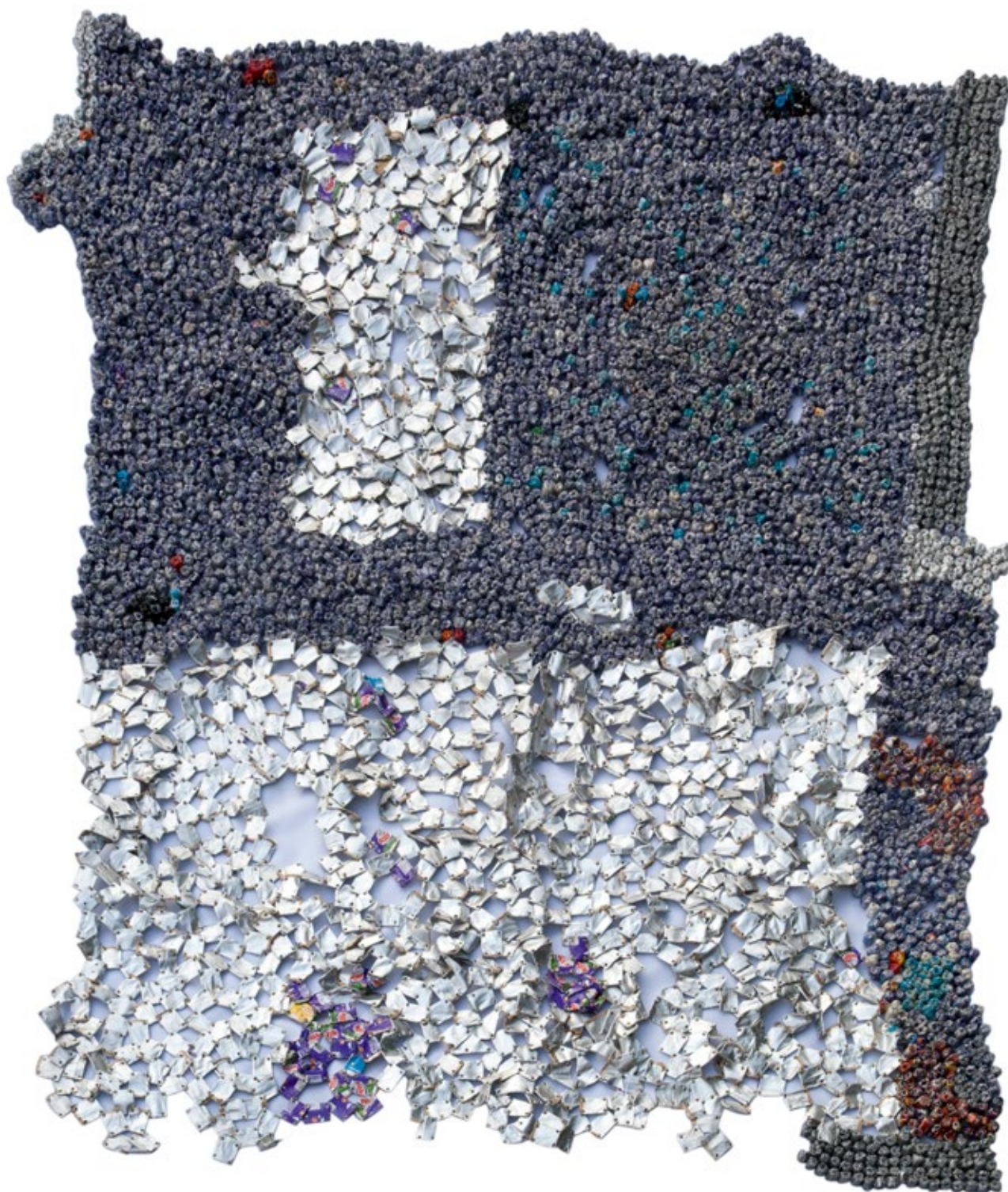
Portrait Of A Generation I, Mixed Media, 10 x 10.5 ft, 2019





Diffused Borders I, Mixed Media, 216 x 204 cm, 2018

"My works explore global migration patterns, and the diverse factors affecting physical, emotional and spiritual movement across boundaries. 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 moulding plastics and paper. This process is a metaphor which confronts the realities of social, political and economic dysfunctions, territorial encroachment, movement, forced labour, consumerism, and environmental pollution."



Portrait Of A Generation III, Mixed Media, 220 x 290 cm, 2019



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, Austria, France, India, and the United States. Uzoma comes from Nigeria and is currently pursuing a Master's of Fine Arts degree at Yale University. Uzoma references contemporary politics in Africa and the Diaspora and questions popular culture against the backdrop of religious and ethnic conflict. Uzoma creates visual poetry which reflects our universal struggle with identity in a fast changing universe.



Untitled I (Did You Sin Last Week II),
Conte, ink, pen transfer on watercolor paper, 76.5 x 56 cm, 2019



Untitled II - III (Did You Sin Last Week II),
Conte, ink, pen transfer on watercolor paper, 76.5 x 56 cm, 2019



Untitled IV - V (Did You Sin Last Week II),
 Conte, ink, pen transfer on watercolor paper, 24 x 18 cm, 2019

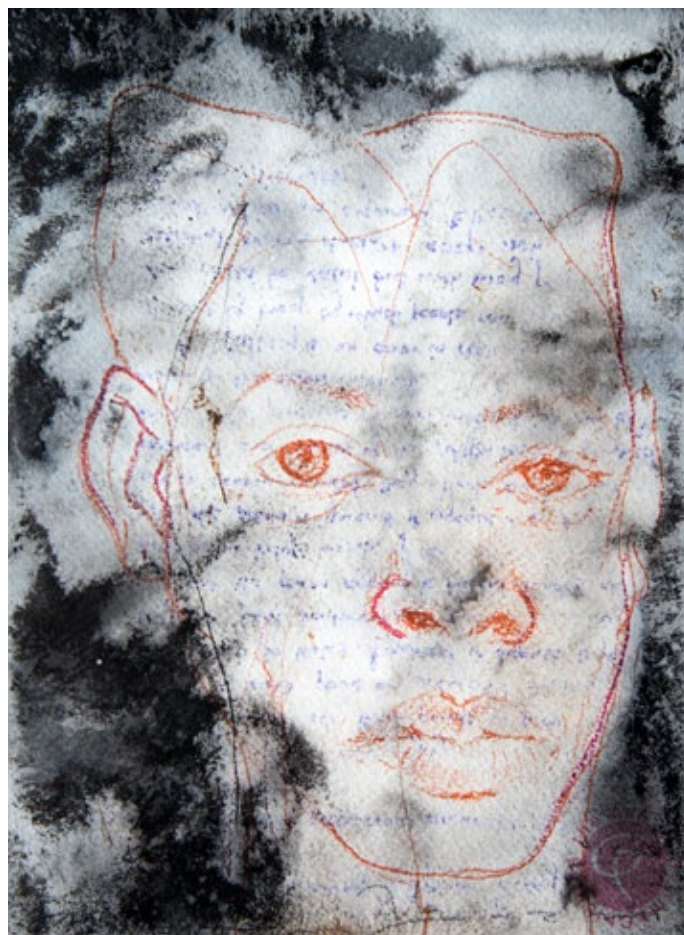
"In my paintings, I do not aim to imitate reality; instead, I want to compress, concentrate, and confine reality within a work. This means that my paintings are mostly fiction that embodies daily situations and encounters. Rather than focusing on a theme, narrative, or so-called style, I try to make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



Untitled VI - VII (Did You Sin Last Week II),
 Conte, ink, pen transfer on watercolor paper, 24 x 18 cm, 2019



Untitled VIII - IX (Did You Sin Last Week II),
Conte, ink, pen transfer on watercolor paper, 24 x 18 cm, 2019



Untitled X - XI (Did You Sin Last Week II),
 Conte, ink, pen transfer on watercolor paper, 24 x 18 cm, 2019

Sanaa Gateja



Sanaa Gateja (b. 1950) is a multi-disciplinary artist from Uganda, 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 ArtXLagos (2019, 2018), 1.54 African Art Fair (2019) FNB Johannesburg Art Fair (2016, 2017, 2018), AKAA Art Fair, Paris (2016, 2017, 2018)



Another Life, Paperbeads on barkcloth, 134 diameter, 2018





Truth Is Gold II, Paperbeads on barkcloth, 208 x 148 cm, 2017

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, installation, 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.



Parallel Journeys, Paperbeads on barkcloth, 130 x 150 cm, 2018



"There was once a time when our physical, economic and geo-political positioning was premised on the only satellite our planet had. Our only neighbour for eons in the vastness of the universe. It may seem that the moon has etched its influence by being a reflection in appearance, of our gray and white matter, a subconscious bond of mystery and relevance ..."

Victor Butler

Victor Butler



Victor Butler (born 1964) is a self-taught artist from Ghana, with over 25 years of studio practice. His works have been exhibited internationally including in Canada, England, France, Nigeria and the United States. He studied medicine and has worked at the cutting edge of auto mechanics, information technology, and furniture design. His impressive painting technique and deeply philosophical approach to life is evident in his surrealist style and subject matter. His works are in important corporate and private collections.



Drum Notes, Print (Edition of 10), 102 x 74 cm, 2017





Lure Of The Moon, Print (Edition of 10), 74 x 56 cm, 2017

There was once a time when our physical, economic and geo-political positioning was premised on the only satellite our planet had. Our only neighbour for eons in the vastness of the universe. It may seem that the moon has etched its influence by being a reflection in appearance, of our gray and white matter, a subconscious bond of mystery and relevance ... We credited the moon to giving us a sense of hope, for it established for us a predictability of seasons, tides and time. Today, when we look up to the heavens at night, we have to filter out the stars from our now closer myriad of satellites populating our sky in the space between ourselves and our long standing neighbor. Our satellites have a role in our current scheme of things, to help us to geo-position ourselves physically, economically, to help us predict the tides, time and seasons... The moon unperturbed, still reminds us from time to time that it has etched its influence, its reflection of our gray and white matter, a subconscious bond of mystery and relevance, with a global event from time to time, when the moon takes centre stage in an eclipse ...





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.

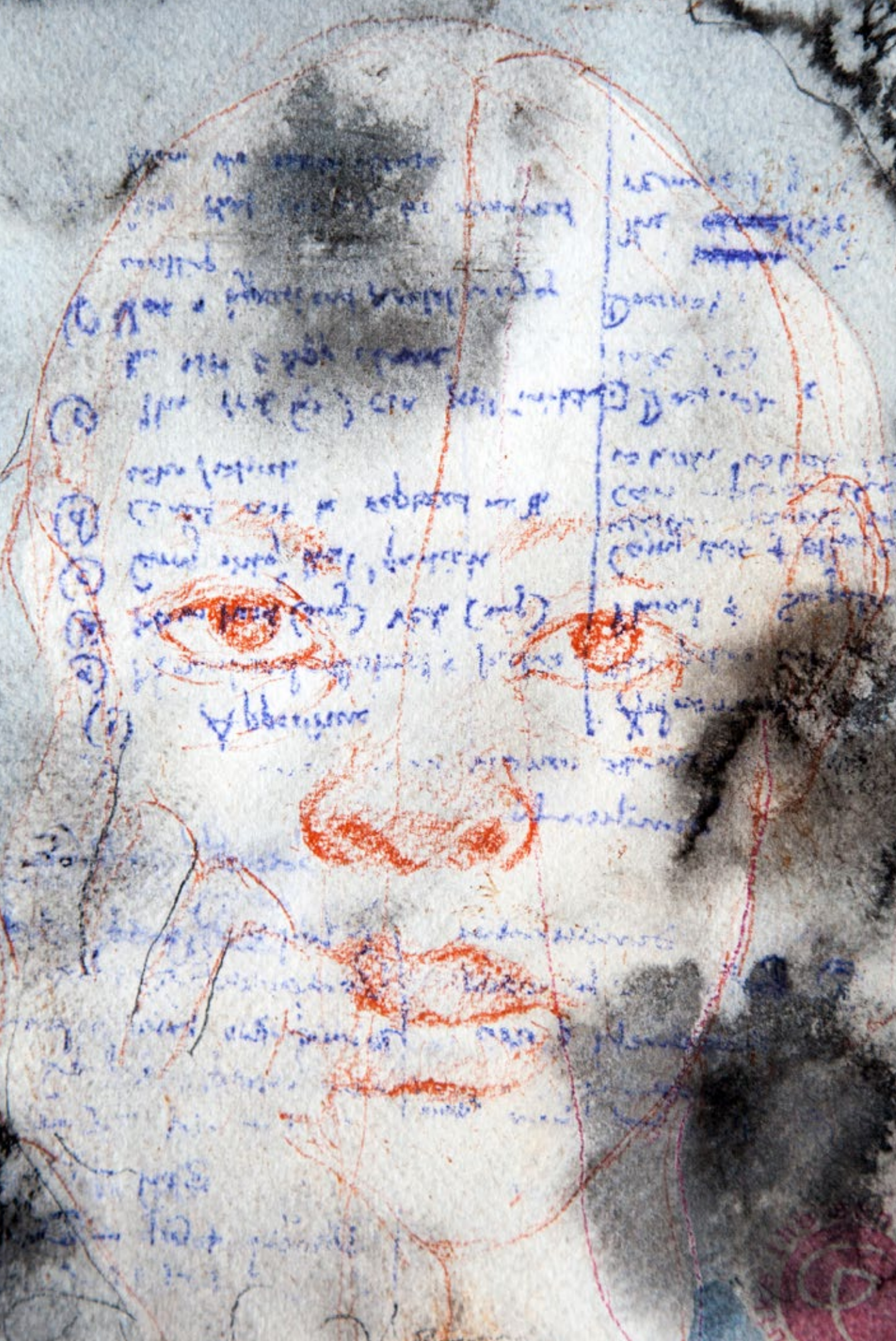
For more information contact;

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Handwritten text in a cursive script, likely a historical or literary document. The text is written in blue ink and is arranged in several columns, following the contours of the face sketch. The script is difficult to decipher due to its cursive nature and the fading of the ink. Some legible fragments include "The first of the", "The second of the", "The third of the", "The fourth of the", "The fifth of the", "The sixth of the", "The seventh of the", "The eighth of the", "The ninth of the", "The tenth of the", "The eleventh of the", "The twelfth of the", "The thirteenth of the", "The fourteenth of the", "The fifteenth of the", "The sixteenth of the", "The seventeenth of the", "The eighteenth of the", "The nineteenth of the", "The twentieth of the", "The twenty-first of the", "The twenty-second of the", "The twenty-third of the", "The twenty-fourth of the", "The twenty-fifth of the", "The twenty-sixth of the", "The twenty-seventh of the", "The twenty-eighth of the", "The twenty-ninth of the", "The thirtieth of the", "The thirty-first of the", "The thirty-second of the", "The thirty-third of the", "The thirty-fourth of the", "The thirty-fifth of the", "The thirty-sixth of the", "The thirty-seventh of the", "The thirty-eighth of the", "The thirty-ninth of the", "The fortieth of the", "The forty-first of the", "The forty-second of the", "The forty-third of the", "The forty-fourth of the", "The forty-fifth of the", "The forty-sixth of the", "The forty-seventh of the", "The forty-eighth of the", "The forty-ninth of the", "The fiftieth of the", "The fifty-first of the", "The fifty-second of the", "The fifty-third of the", "The fifty-fourth of the", "The fifty-fifth of the", "The fifty-sixth of the", "The fifty-seventh of the", "The fifty-eighth of the", "The fifty-ninth of the", "The sixtieth of the", "The sixty-first of the", "The sixty-second of the", "The sixty-third of the", "The sixty-fourth of the", "The sixty-fifth of the", "The sixty-sixth of the", "The sixty-seventh of the", "The sixty-eighth of the", "The sixty-ninth of the", "The seventieth of the", "The seventy-first of the", "The seventy-second of the", "The seventy-third of the", "The seventy-fourth of the", "The seventy-fifth of the", "The seventy-sixth of the", "The seventy-seventh of the", "The seventy-eighth of the", "The seventy-ninth of the", "The eightieth of the", "The eighty-first of the", "The eighty-second of the", "The eighty-third of the", "The eighty-fourth of the", "The eighty-fifth of the", "The eighty-sixth of the", "The eighty-seventh of the", "The eighty-eighth of the", "The eighty-ninth of the", "The ninetieth of the", "The ninety-first of the", "The ninety-second of the", "The ninety-third of the", "The ninety-fourth of the", "The ninety-fifth of the", "The ninety-sixth of the", "The ninety-seventh of the", "The ninety-eighth of the", "The ninety-ninth of the", "The hundredth of the".

