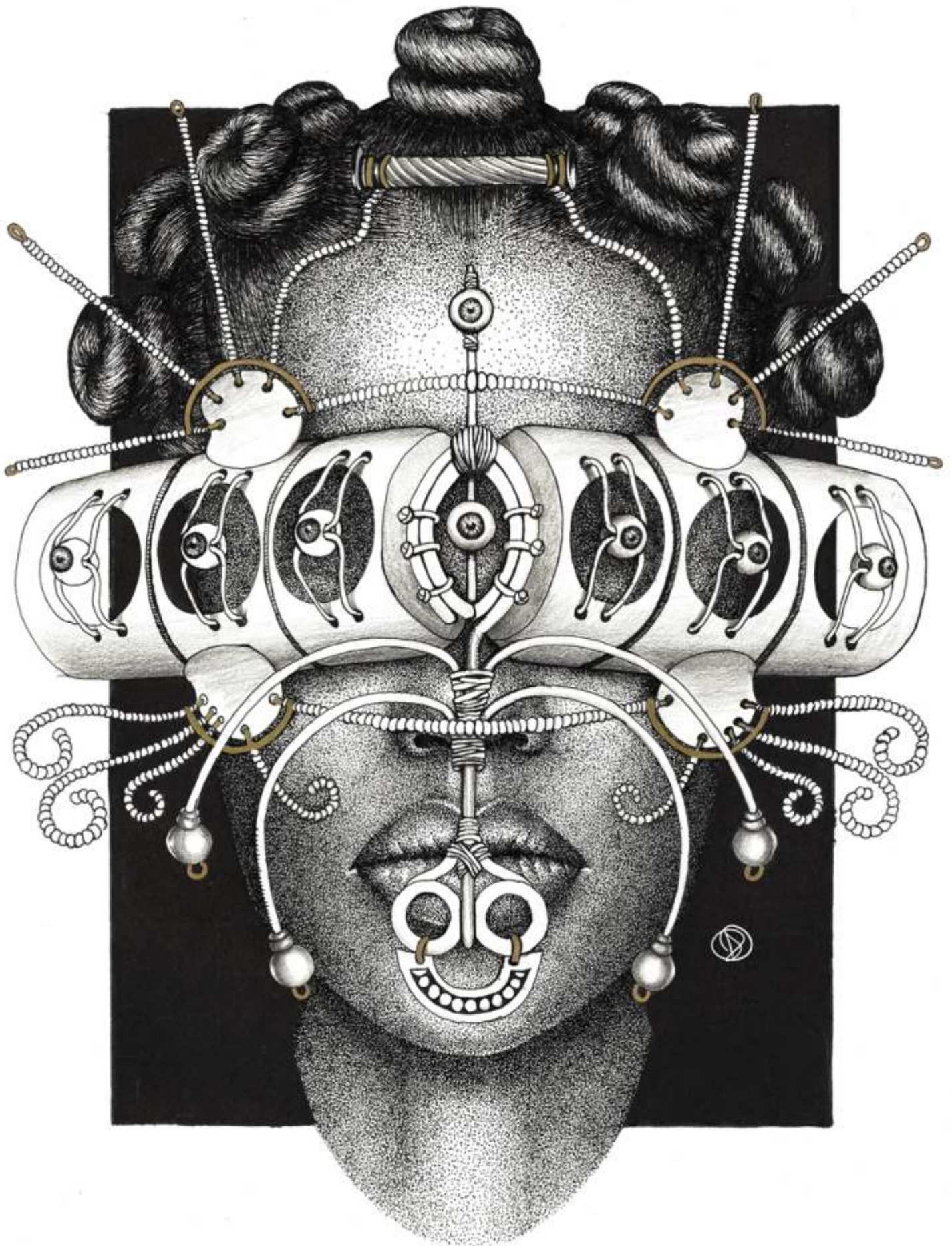


STANDING OUT II







STANDING OUT II

AMAMI ISIUWE
BUNMI OYESANYA - AYAAGE
DATA ORUWARI
MARCELLINA OSEGHAE AKPOJOTOR
NGOZI OMEJE
OLAWUNMI BANJO
OMO UDETA
OZOZ SOKOH
SADE ADEBOWALE
TAIYE IDAHOR

CURATED BY SANDRA MBANEFO OBIAGO

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CONTEMPORARY ART

MAY 14 TO AUGUST 15, 2016

 THE
WHEATBAKER
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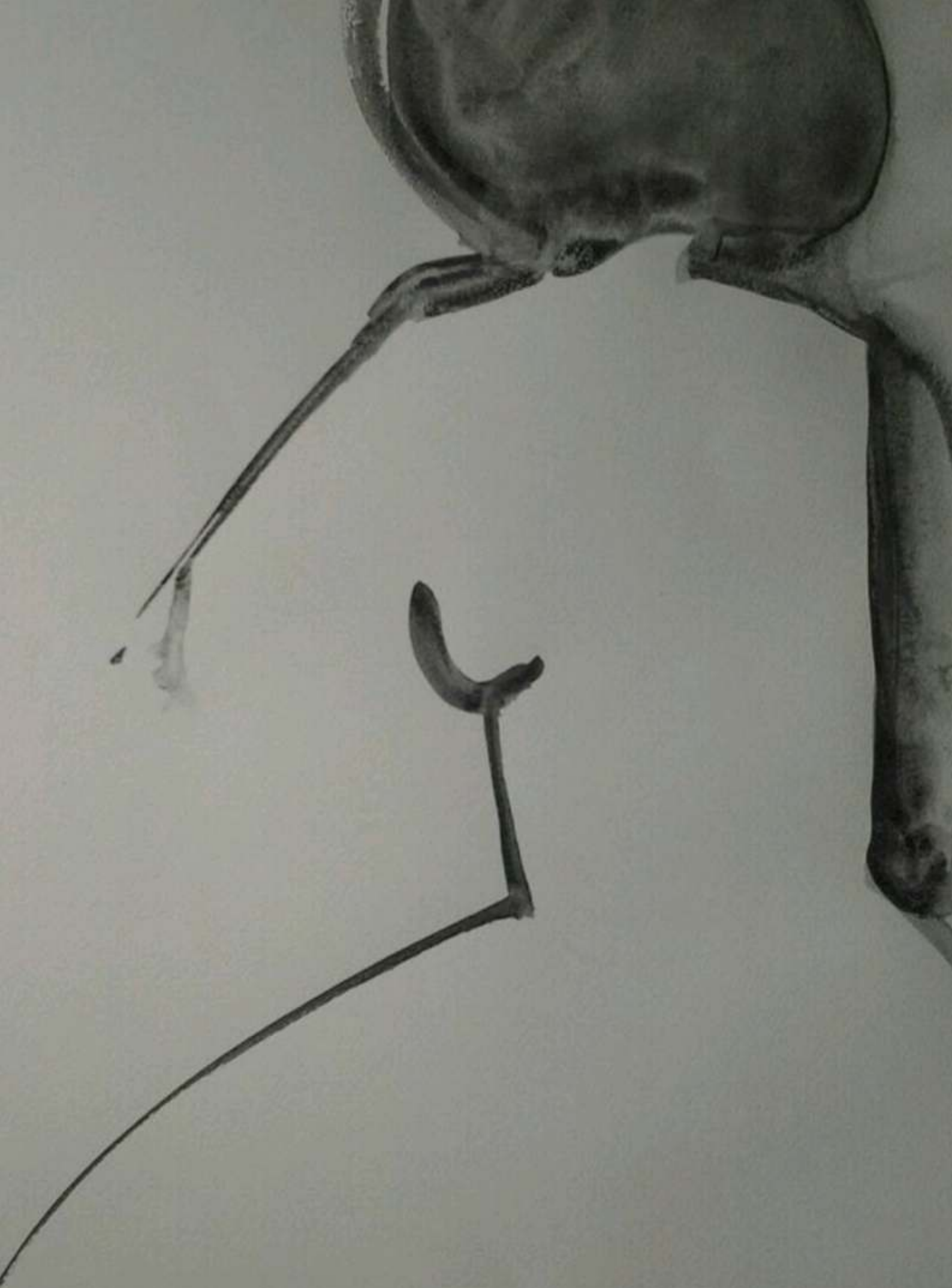
Taiye Idahor
2016



IN COLLABORATION WITH

**THE ART OF
NIGERIAN
WOMEN**

by
Ben Bosah Books



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Self-portrait, acrylic on canvas, impressionism, 37 x 32 inches, 2014

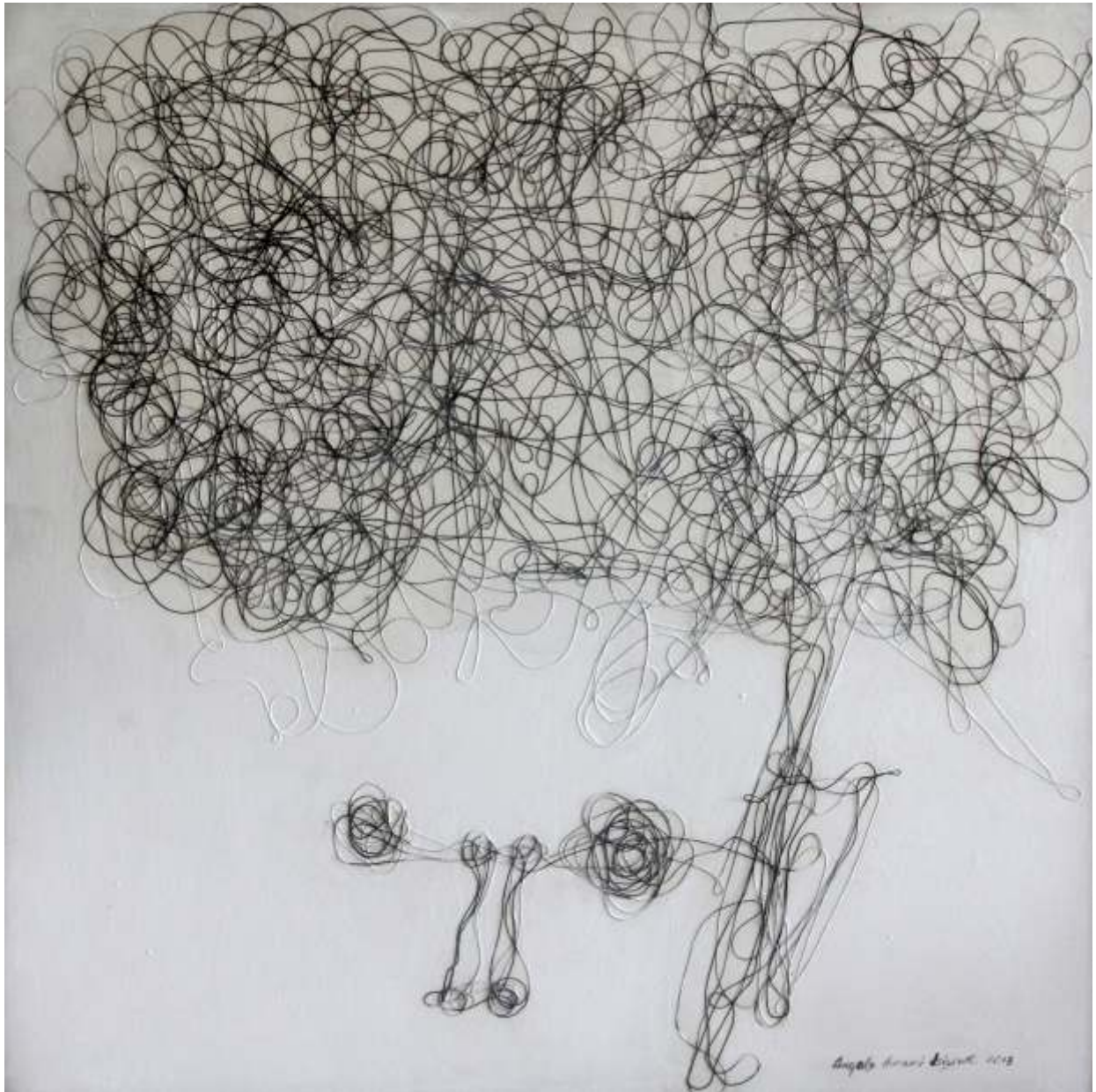
AMAMI ISIUWE



Angela Amami Isiuwe was born in Abraka, Delta State, and graduated from the Auchu Federal Polytechnic in 1992 with a Higher National Diploma in painting. She has been a full time studio artist since graduation, and has participated in exhibitions in Nigeria and abroad. Her last joint exhibition was held at Didi Museum in 2013 alongside husband who is also an artist. Isiuwe has taken part in diverse workshops over the years and her art work is in numerous of private and corporate collections.

Although I create paintings in various media, my favorite expression is using swift, concise, lines. My art is minimalistic in nature and most times I prefer to use acrylic paint because it dries quickly. I try to express volumes in a few deft lines. My works may appear incomplete to some – but I want the viewer to be part of my creation. It gives me joy to hear the viewer's interpretations of my brush marks. There is no limit to what they can see.

Angela Amami Isiuwe



Connected Muse, thread on canvas, 38 x 38 inches, 2013



Bread Winner, oil on textured canvas. 180 x 129 cm, 2013

BUNMI OYESANYA - AYAAGE



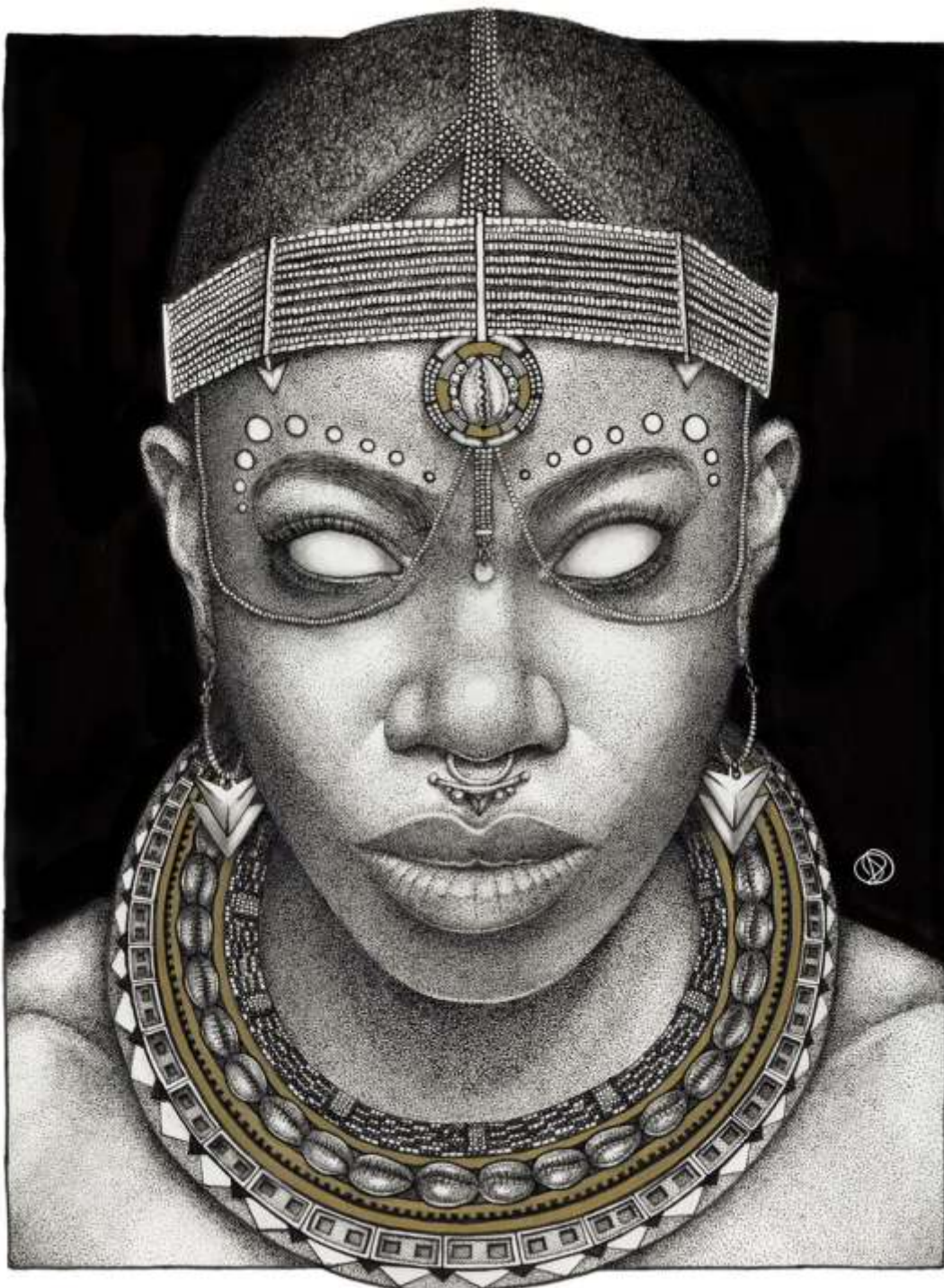
Olubunmi Oyesanya-Ayaoge comes from Ishara Remo in Ogun State and was born in 1976. She graduated from Auchi Polytechnic, Auchi, Edo State, Nigeria in 2002, with a specialty in painting. She is a versatile multimedia artist passionate, expressing her creative voice by using oils, acrylic, pastels, watercolor, mixed-media, pen and ink. She has participated in 37 group exhibitions and has had two solo exhibitions at the National Museum in Lagos, and at the Terra Kulture Gallery, Lagos, in 2007 and 2014 respectively.

Divine inspiration, creative intuition, and cultural events are the driving forces behind my aesthetic license. Every aspect of life is a unique definition of human existence. My experimentation with geometric shapes, colour, harmony, light and shade has given my work unique qualities which educate, entertain, and enlighten the mind, body and soul.

Bread Winner (detail), oil on textured canvas. 180 x 129 cm, 2013







ATETE, Pen & Ink, Graphite and Gold Ink on Archival Paper, 20 x 25 inches, 2016

DATA ORUWARI



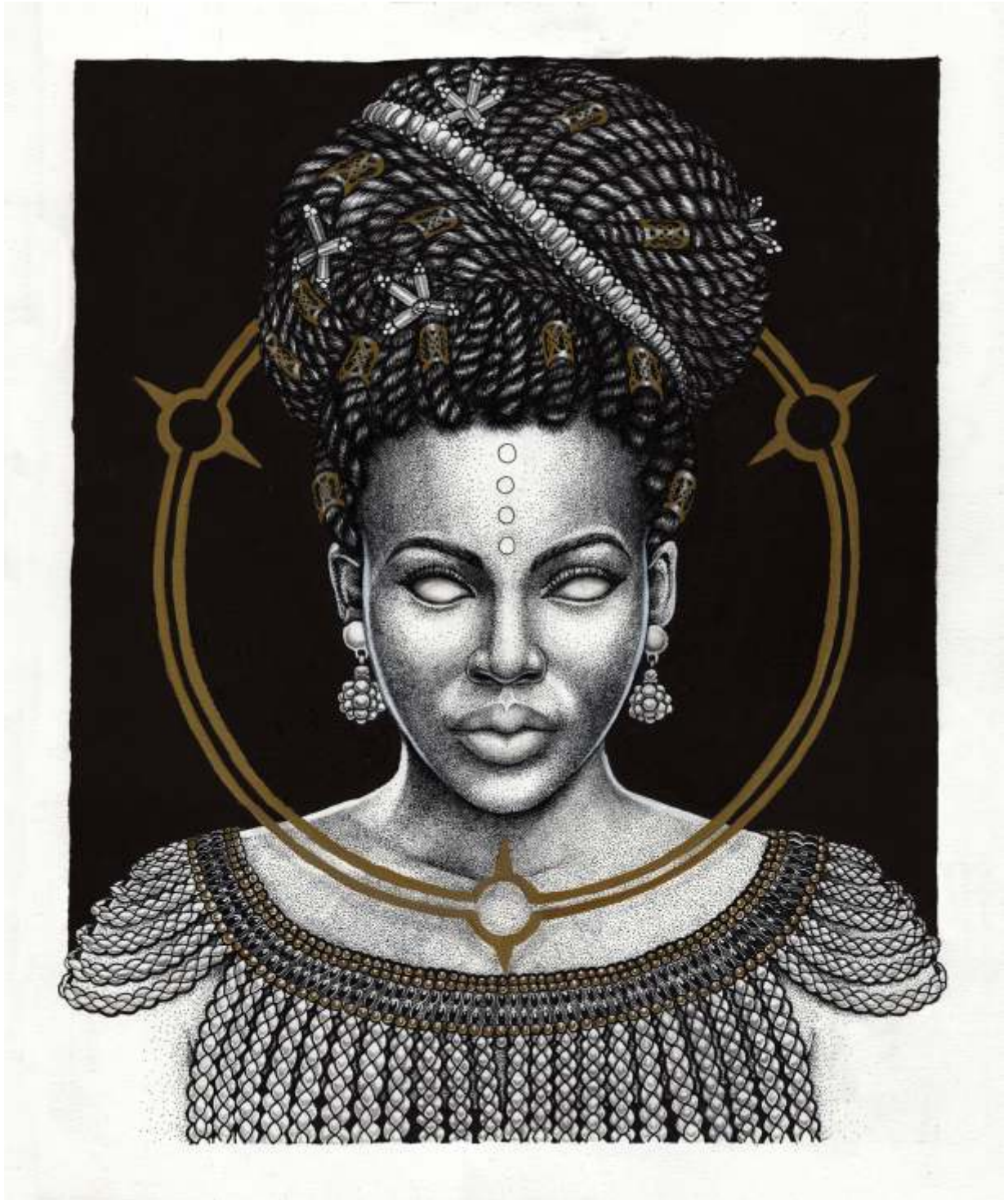
Data Oruwari is a self-taught Visual Artist/ Creative Professional born and raised in Lagos, Nigeria. She is passionate about "Creativity" and Art is just one of the ways she expresses it. Though she holds no formal Art training, her interest in Art comes from her father who was an artist himself. She initially started her career as a lawyer with a passion to change the world, but now uses art to deliver that passion.

Data's style is heavily influenced by the monochrome and intricate style of traditional Tattoo art. Using mostly a black Micropen, she draws detailed patterns, lines and dots that trap the soul of her subjects. Her work is storytelling void of words or color, where the subject is transformed from something familiar to something peculiar. Her favorite subject of choice is "the Spirit" of the African Woman who she believes has been forgotten in modern times.

Data has showcased her work at various art fairs and exhibitions including White Cloud Gallery in Washington, DC; 'Panorama' contemporary art fair in Lagos and Window Studio Community Art Center in Brooklyn, New York.

My work bridges the gap between spirituality and the modern day African Woman in all the landscapes she finds herself in, exploring her identity and diversity. The vision captures "Spiritual Portraits" of African Women, bringing the higher consciousness of the feminine energy to the surface. Her God-factor. The Goddess.

I focus on awakening the inner spirit in whoever approaches my subjects. The viewer is reminded that beneath the objectified appearance of us women lies a powerful and audacious spirit worth listening to. And to any woman struggling with her identity it serves as a reminder to discover herself not through external stimulation but by looking inward for understanding.



Adanma by Data Oruwari, Pen & Ink, Graphite and Gold Ink on Archival Paper, 20 x 25 inches, 2016



Omoyeme (pearl series), mixed media, 2 x2ft, 2017

OMOYEME

Omoyeme is an edo name given to a girl child meaning "I desire a child". It positions the woman as a nurturer. The nurturing abilities of a woman are evident in the family and society at large.

MARCELLINA OSEGHAE AKPOJOTOR



Marcellina O. Akpojotor was born in 1990 and had her first apprenticeship under her father, who is a sign writer. She grew up assisting him with her drawing, design, stencil, writing and calligraphy work and eventually studied art at Lagos State Polytechnic. She won the first prize in the 'OFF THE BIN PROJECT' art competition in 2013 and

received further training under the tutelage of acclaimed international artist, Professor Bruce Onobrakpeya, in his studio in Lagos and at his famous Harmattan Workshops for artists in 2014 and 2015 in Delta state, focusing on painting. Marcellina has taken part in several group exhibitions and participated in the 19th Bone Performance Art Festival, in Bern, Switzerland in 2016. She was selected as part of the RELE Arts Foundation *Young Contemporaries* showcase this year.

THE PEARL SERIES

Every woman is a pearl, beautiful, but not without a tale of irritation to tell. Because a pearl is formed when sand gets inside an oyster and irritates it, the 'Pearl Series' celebrates the beauty, joy, glamour, irritation and pains of being a woman. In spite of all that they go through, women still come out resilient and strong with pomp and power.

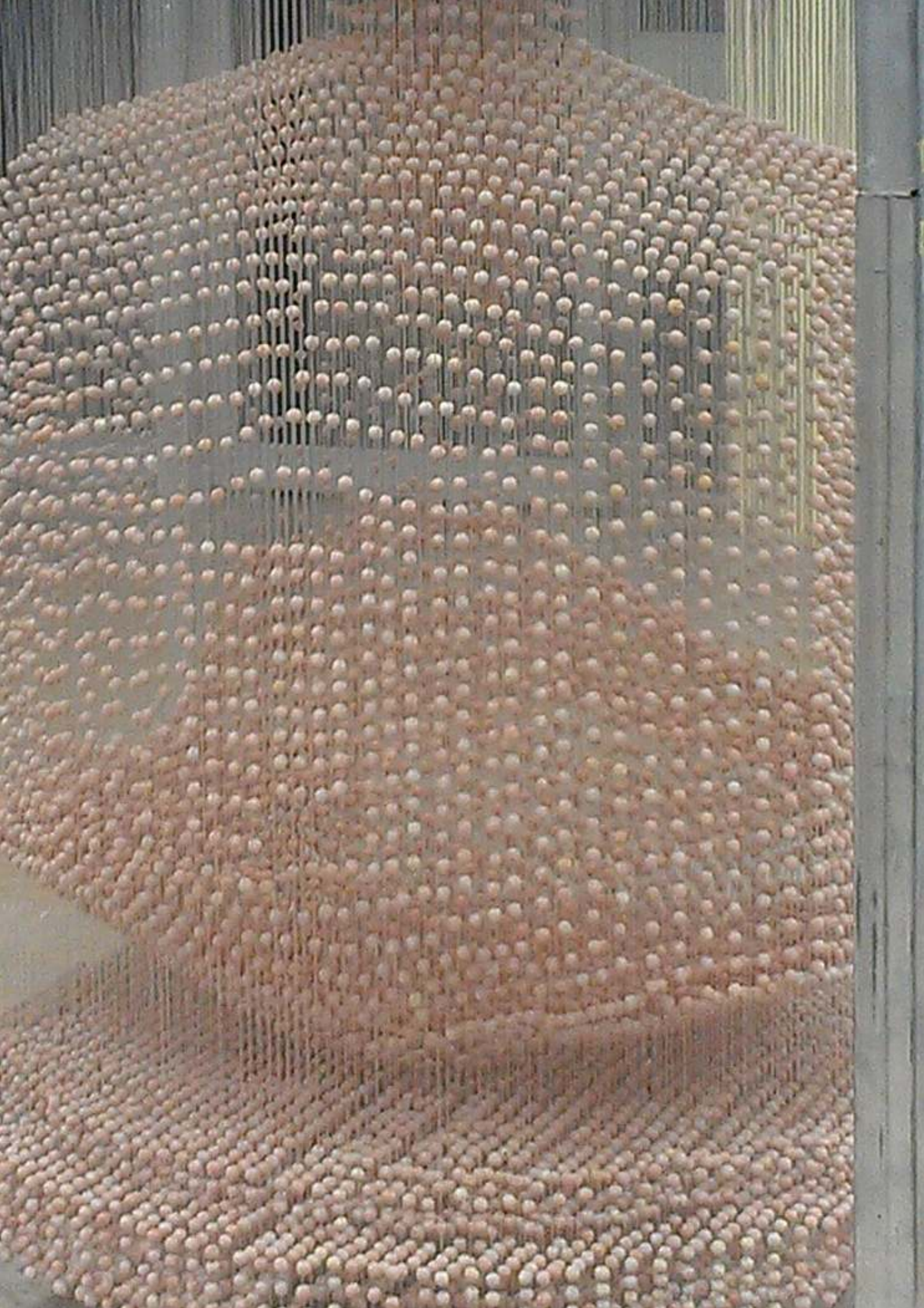
I use popular Ankara as a medium to explore womanhood; these Ankara fabrics are revived pieces sourced from fashion houses who would otherwise discard them. I collect the fabric from tailors and believe that pieces of the fabric reveal a bit about the lives of different people; the pieces also show that we are somehow involved in how women are formed. These fabrics are layered with designs and symbols which have unique meanings; some are cut out from "asoebi" to mark different occasions. By using fabric, I also tap into the energies inherent in the celebrations (they were meant for) creating works which express the daily laughter and "micro-aggressions" of women. The swatches of fabric are like pieces of stories which I employ to create works filled with diverse emotions.



Omotejokhuo (pearl series), mixed media, 2 x 2ft, 2016

OMOTEJOKHWO

Omotejokhuo is an urhobo name given to a girl child by her parents after several hopes of giving birth to a baby boy have been dashed. It means "a girl is also a human being". Oftentimes parents realize this truth too late.



NGOZI EZEMA



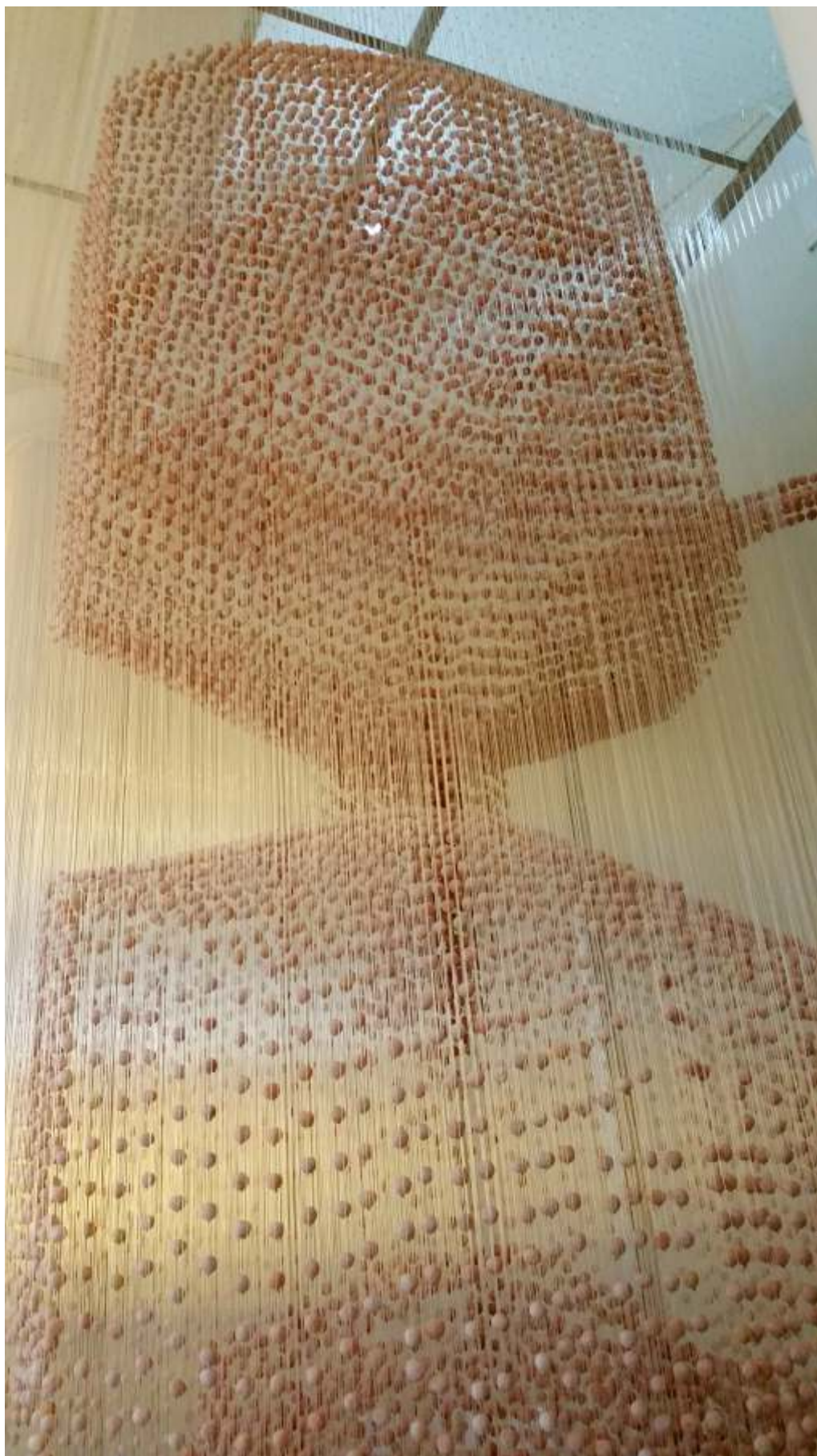
Ngozi Ezema is one of Nigeria's most exciting ceramic installation artists. She graduated from the prestigious University of Nigeria Nsukka with a Bachelors degree in 2005 and a Masters degree in Fine Arts in 2009 specialising in ceramics. She has won multiple awards including *Most Creative Potter* from the University of Nigeria Nsukka in 2005, *Overall Winner of Life in my City Art Competition* in Enugu in 2014, and *Outstanding Concept* at the National Art Competition in Lagos in 2015. She took part in an artist-in-residence program at the Sevshoon Art Center in Seattle, USA, in 2010 where she created a large scale ceramic installation, *Think Tea, Think Cup*, out of clay, nylon, thread and wood. She has taken part in numerous local and international exhibitions and her works were shown at the *Dakar Biennale* in Senegal, and at the *First Central China Ceramics Biennale* in China, both in 2016. Her large scale ceramic installation at the inaugural ArtXLagos art fair last year drew keen attention from visitors.

Against All Odds, clay, metal, plexiglass
& transparent nylon thread, 4 x 4 x 8, 2015

My practice as a ceramist has grown over the years, evolving from the use of the potter's wheel to expanding my production scope and technique to combining pinching, tying, hanging and wrapping material clay. This shift in practice and technique gave room for the experimental spirit in me to soar. Thus, being limited in describing my world in its societal evolution through utilitarian wares like cups, plates and vases, I tilted towards open-ended "discursive" ceramic Installations. So, the tendency to explore is inherent in the art work I produce.

Furthermore, through the course of my practice and research, I came up with the idea of using clay balls attached to strings to configure some ceramic forms that are unique. This is to act upon the impression and the limitation that tying creates in my memories; I redirected the energy of the string into life-giving force to exorcise the negative impression of tying, binding and ownership. Thus the string gives life to my works, that's to say, allowing your challenges to be the sources of strength. I have created many works with strings both with white and transparent fishing lines in different dimensions with diverse stories to tell. Hence, using strings to produce my installations depicts "life on a balance". I reassess the frailty of life through the use of strings which are a source of life to the suspended forms and configurations.

Against All Odds, clay, metal, plexiglass
& transparent nylon thread, 4 x 4 x 8, 2015





Awakening I, oil on canvas, 36"x 48", 2014

AWAKENING

The quality of a tree is in the strength of its roots. Leadership is a product and a reflection of the followers. If the followers do the right thing, then the leaders will be accountable and will be forced to do their work. Ideally, a leader who is forced to do his work is questionable. Leadership is being responsive to the people you lead.

Awakening depicts the process of leadership and followership in any sector. There will be a breakdown and gradual collapse if leadership slumbers. Awakening is a wake-up call for leaders to take a responsible posture in order to lead with integrity, accountability, consistency, focus and selflessness.

OLAWUNMI BANJO



Olawunmi was born on the 31st of July, 1985. She studied Entrepreneurship at the Pan Atlantic University, Lagos, Nigeria. She is one of the premium realists with well detailed finishing. Her works capture the Ideology that portrays deep, everyday social realities that confronts most societies. She is very significant in her exploration of moods, settings and structural composition. Olawunmi is a self-developed artist with a strong passion for her career.

Art is my passion and it is the medium through which I create my ideas, add value and convey messages to people. I have found surrealism and realism useful in depicting my ideas. This enables people who view my works to grasp the message embedded in each piece. My major medium is oil on canvas. Some of my works have textured surfaces which I often achieve through thick layers of oil paint blended with the edge of my pallet knife.

However, I am influenced mostly by things I see, experience and feel. Most of my new body of work takes a mental depiction of the real world and the realities of some facets of life. I mostly talk about the mind, which is one of the most profound mechanisms for either positive change or total destruction of the world. Optimistically, the first thing that should be changed in the world is the individual mindset, how each person perceives themselves and their environment; then the next person, their society and the world at large.



Not to Prey, oil on canvas, 48"x 40", 2015

NOT TO PREY

We live in an erratic world, where terrorism is what we hear, see or fear daily. We cannot predict when or where the next strike will be, who will be the victim, who will be affected or who will survive? Many families have become vulnerable to this inhumanity and no matter how secured or vulnerable a country is, this illness of the mind still creeps into the society and we don't know who is next so we pray not to prey. A book, a teaching, a comment, a belief, a brainwash, a propaganda has created what has become uncontrollable. We owe it to ourselves and generations not to mislead or be misled.



Dark Emotions, paper, acrylic, adhesive, 32 x 32 inches, 2016

OMO UIDENTA



Uidentia was born on the 4th August 1968. She trained as a Graphic Artist, with a Bachelor of Arts Degree in Industrial Design, from Ahmadu Bello University, Zaria (1985 - 1989). She also possesses a Masters degree in Art History from the University of Lagos and is currently studying for a PhD in Industrial Design at Ahmadu Bello University. She works as a Lecturer in the Graphic Design Department at Yaba College of Technology, Lagos. Since joining Yaba College of Technology she has participated in various workshops and exhibitions. She took part in 'A Kilo of Hope' workshop in 2011, which involved a group of 6 professional artists (which included Jelili Atiku, Peter Oloya, Richardson Ovbiebo, Tayo Ogunbiyi and Victoria Udondian) and required visiting an Isolo dumping ground over a 5 day period. Artworks inspired by the experience were exhibited at Yusuf Grillo Gallery, Yaba College of Technology. She also participated in the 5th National Art Competition in 2012 with Afikko Obadina, where their entry titled 'Oil, Blood and Tears' placed third.

Before joining Yaba College of Technology, she served as Post-Production Manager at Videolab Limited, Ikeja, Lagos (1997 - 2001) and Head of the Graphic/Animation Department at Media International, Surulere, Lagos (1992 - 1997) respectively. Whilst working at both Videolab Limited and Media International, she developed and produced 2-dimensional and 3-dimensional TV graphic designs and animations; and edited promos and TV programs.

She is a member and former Assistant Secretary, and former Vice-Chairperson of Arterial Network (Nigeria). She is also a member and current Vice Chairperson of the Society for Nigerian Artists (SNA), Lagos Chapter.

She contributed articles for the column 'Just Life' in the weekly 'Life Magazine' of 'The Guardian on Sundays' between October 2005 and 2013.

She is married and blessed with three children who she always refer to as 'beautiful'.

My work tends to focus on nature and the passage of time, and in the process of cutting and piecing together the few hundred or so petals it took to make some of these flowers, I was given the opportunity (not that I had much of a choice really) to meditate on the process of creation. Being made in the likeness of God and therefore created a creative being by the greatest Creator, I have often pondered upon and marvelled at the magnificence and occasional 'awkwardness' of some of His creations. I have, for years, been fascinated by parallels and inter-relationships between all things nature. The Chinese seem to expound theories about physical attributes and their relationship with the character or nature of the individual, and I remember reading a book when I was about ten years old about the relationship between facial features and the character or future of the individual. For years I went around estimating how long people would live based on how large their earlobes were, and trying to determine if there truly was a correlation between facial features and character.

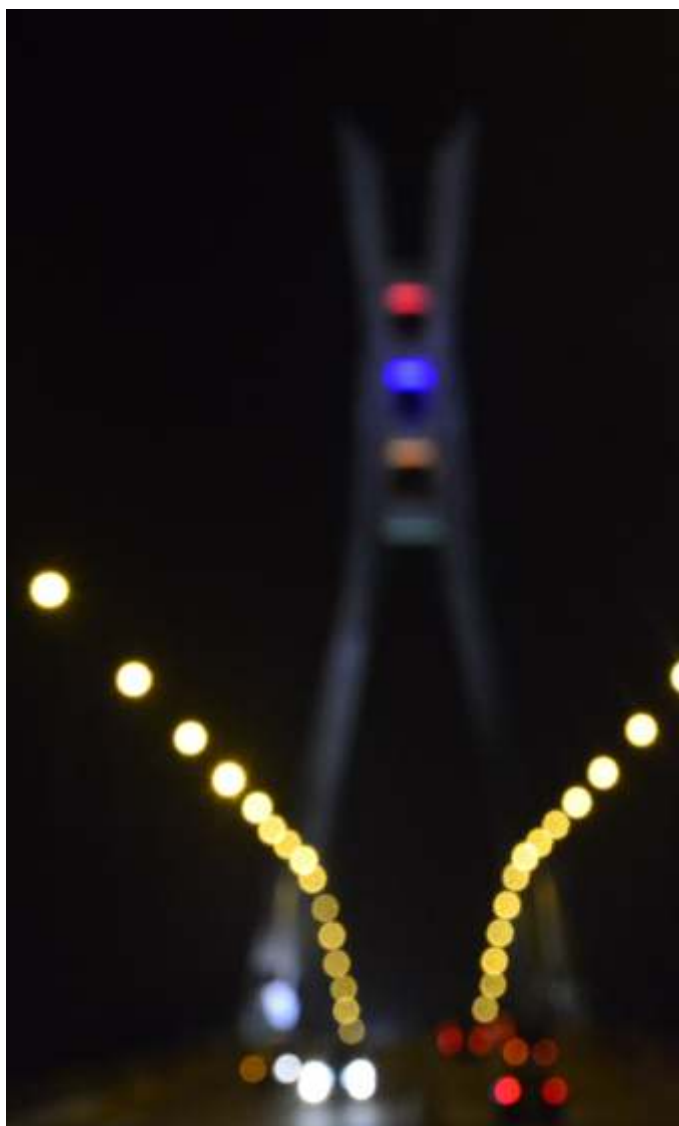
I find that I am drawn to foliage and flowers. I am still in the process of figuring out why, but I think it is not because I cannot grow a plant to save my life but because although they may have no 'voice', they show when they are affected by environmental or other factors. They respond clearly for instance, when they are well nourished or not, when they have enough sunlight or not. This is very unlike man who is adept at masking his thoughts and emotions.

As someone who has worked in various capacities such as graphic artist, animation artist, non-linear video editor, and dabbled as a writer, along with being a mother and wife, I find that all my past lives have found a way to merge in an ever evolving blend as a visual artist. I continue to explore new ways to express myself and I am always thrilled at every new opportunity I get to do this.



Ode to Industrialized Man, metal, adhesive, 28 x 28 inches

Blurred Lights
There's something romantic
About blurred bright lights
Softening
Hiding
Blanking out
The harshness
The lines of truth
The lines that reveal
The truth I should not see
I stay
Lulling myself into the deception of
the blurred
Lights
Smiling
Dying inside
There's something romantic
About these blurred lights
Something romantic
That isn't truth
That I love



Blurred, on Purpose, Photography on art matte paper,
23 x 18 inches, 2015

OZOH SOKOH



Ozoh Sokoh is an Explorer - of geology and life. She is also a food writer and amateur photographer. Born and bred in Warri and currently living in the city of Lagos, her photography reflects her curiosity-fuelled exploration of city- and landscapes and sometimes the juxtapositions that result.

Her interest in photography began as a child, progressing to film and Polaroids in the late 90s/ early 2000s. Polaroids are one of the reasons she loves Instagram, the other is the interaction of user and photographer. The act of having people share their perspectives on colours, shape, form the photographer may not have seen is a beautiful place to forge friendships, share beauty and grow. This is the photographer's inspiration.

This is her second exhibition. Her first was Postcards from Lagos (2015).

Lagos treats me like a welcome stranger – she embraces me with warmth, stuns me with her daring, snubs me sometimes and fascinates me with her hidden corners and back streets - her koros.

I must say she treats me kindly and I feel like in her care, I've come of age again in a way that's liberating and feminine; in a way that I want to adorn myself with henna and grace, with wisdom and love and kindness.

The photos in this collection are my notes, my memories of what it is to discover a city you were once acquainted with. Some of these photos were taken sitting at the back of a speeding car because I'm the worst front seat passenger ever – but that's a story for another day; some were taken walking but all - watching, wondering, exploring this city I now call home. I keep this visual record for many reasons - one, for a 'side rear view mirror' look on the city I thought I knew well as child and as an undergrad; and two, looking ahead, moving forward but freezing in time, space, scenes and 'scapes the beauty of the city amidst the chaos and the struggles, the pain and the confusion that sometimes threatens to suffocate beauty...but can't. These photos are my peace and joy, my streak of golden sun and silver lining on every cloud that threatens to storm.

If I had to choose one thing I loved photographing about Lagos, it would be the bridges. I'm quite taken with the fact that bridges are never about themselves; that they are about beauty and form and function. I love the way they curve, arch, bend to make connections. I like the fact that communities thrive under the bridge, the way the columns that hold them up also give their bases to the fishermen who 'bank' there. I also have an affinity for the architecture of this place - from the Brazilian designs which make me wonder about those who came back home when the slave trade ended, how they found courage and hope to go on, to the others - monuments by which Lagos was formerly known, landmarks by which junctions and streets were described decades ago.

These are mine and yours

- Postcards from Lagos.



Henna - Inked Beauty, Photography on art matte paper, 23 x 18 inches, 2015



Ajo ole dabi ile (no place like home), charcoal on newsprints, 17 x 11 inches, 2017

Ajo ole dabi ile (no place like home)

So I yearn unappeased to return and enjoy the cozy arm that brought me into being. Friends from the other side question my hunger yet silently wished the trumpet could be blown louder. Home call!! And this kept me in check...Deuteronomy 8:10 When thou hast eaten and art full, then thou shalt bless the LORD thy God for the good land which he hath given thee.

SADE ADEBOWALE



Adebowale was born on the 24th of May, 1991 in Oyo state Nigeria to an Artist (Father) and a Lagos state indigene. Growing up with an exquisite passion for art led to her becoming a Graduate of Fine and Applied Art (Painting) from Tai Solarin University of Education Ijebu Ode, Ogun state in 2010. Since then she has practiced consistently and is highly inspired by works of great masters, some of which she has taken time out to study with. She has participated in a number of exhibitions including 'Africa4Her' an art exhibition for young women in art organized by Tender Arts Nigeria in partnership with the United States embassy held at Terra-Kulture Lagos. Her works are in private and public collections both at home and abroad. She works independently.

Life and nature of man's
existence has been the major
influence through which I
became a messenger of HOPE.
I create works depicting
different hidden words
expressed on our faces and in
street landscapes that reflect
the daily journey we embark
upon.



Waiting for Beauty series no.1, 45.5 x 45cm, pencil drawing & water color on acid free paper, 2016

TAIYE IDAHOR



Taiye Idahor grew up in Lagos, she studied Fine Art at the Prestigious Yaba College of Technology Lagos Nigeria where she graduated in 2007 with a Higher National Diploma (HND) after specialising in sculpture at the college.

In the last five years Taiye Idahor has worked significantly within the concept of identity and women using hair as a visual language. Tangled through the issues of trade, beauty, the environment and globalisation, she examines how these factors build the woman's identity in today's Africa but in particular Lagos Nigeria where she has lived all her life.

She has participated in a number of exhibitions and workshops both at home and abroad including Nigeria our Nigeria, Presidential Inauguration Exhibition Abuja Nigeria 2011; the specially curated at the Dubai Art Fair, Marker 2013; her first solo exhibition "Hairvolution" in Lagos Nigeria 2014 and *Timeline* a residency exhibition in Johannesburg South Africa 2015.

Taiye Idahor also works part time with the Centre for Contemporary Art Lagos Nigeria as project coordinator and curatorial assistant.

Waiting for Beauty series

Her face is turned away and you cannot recognize her from behind. I do not know who she is. She is focused on the object before her, a mirror; she is subject to it. It is what it says, she becomes, what it instructs, she does. She depends on it.

She is always looking at it, she is always waiting for it, waiting for it to tell her she is beautiful, she has been waiting for beauty, she is still waiting..



Waiting for Beauty series no.2, 45 x 49cm, pencil drawing on acid free paper, 2016



CURATOR

Adolphos Opara



Sandra Mbanefo Obiako is a multi-faceted curator, writer, photographer, poet, art collector and award winning filmmaker. She has curated art shows and worked with the local creative industry to promote the best of Nigerian art.

She ran the communications program in Sub-Saharan Africa for environmental group, WWF International for eight years before founding and running Communicating for Change, a media for development social enterprise in Nigeria for fourteen years. She is a social activist and her campaigns, films, radio programs and publications have touched on themes such as human rights, women's empowerment, health including HIV & AIDS, environment, democracy and good governance. She organized conferences, workshops, and symposia for Nigeria's growing film industry and helped develop a course on Media Enterprise at the Pan African University.

Obiako produced and directed many films over the years, including a five-part documentary film series, Red Hot: Nigeria's Creative Industries, featuring artists from the film, music, performance and visual arts sectors. She was Associate Producer of the feature film, Half of A Yellow Sun, adapted from the award winning novel by Chimamanda Ngozi Adichie.

She has been involved in many community initiatives and served as a trustee of the Convention on Business Integrity (CBI), was a member of the Advisory Council of the Nigerian National Film Institute and has served as a member of the jury of the Nigeria Media Merit Awards and the African International Film Festival (AFRIFF) awards. Obiako is a Fellow of the Aspen Institute's African Leadership Initiative for West Africa (ALIWA) and has served as Sunday School teacher since her teens. She received an M.A. in Telecommunications from Michigan State University, and a Bachelor of Education degree in English and German from the University of Manitoba, in Canada. She is happily married with three children.

Sponsors





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Front Cover:
Adanma by Data Oruwari,
Pen & Ink, Graphite and Gold Ink
on Archival Paper, 20 x 25 inches, 2016

Back Cover:
Dark Emotions by Omo Udentia,
paper, acrylic, adhesive,
32 x 32 inches, 2016

Inside Back Cover:
Light Always (detail) by Amami Isiuwe
watercolor, 29 x 37, 2016



