

THE CONTEMPORARIES II





PRESENTS

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KENNY ADEWUYI
KAINEBI OSAHENYE
KELANI ABASS

SEPTEMBER 29th, 2018 - JANUARY 15th, 2019

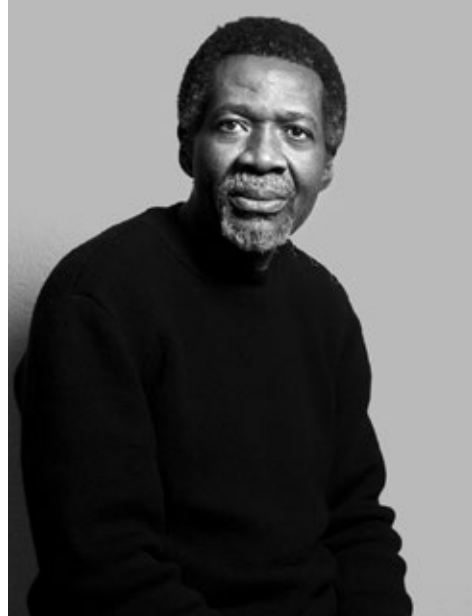
THE WHEATBAKER
LAGOS, NIGERIA



FOREWORD



KENNY ADEWUYI



Kenny Adewuyi (born 1959) graduated with a Bachelors 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 Noël 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 locally at Maison de France, Alliance Française, the National Museum in Lagos, and at Temple Muse.

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 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. He is happily married with three children and divides his time between his studio in Ota, Nigeria, and Voignes, France.



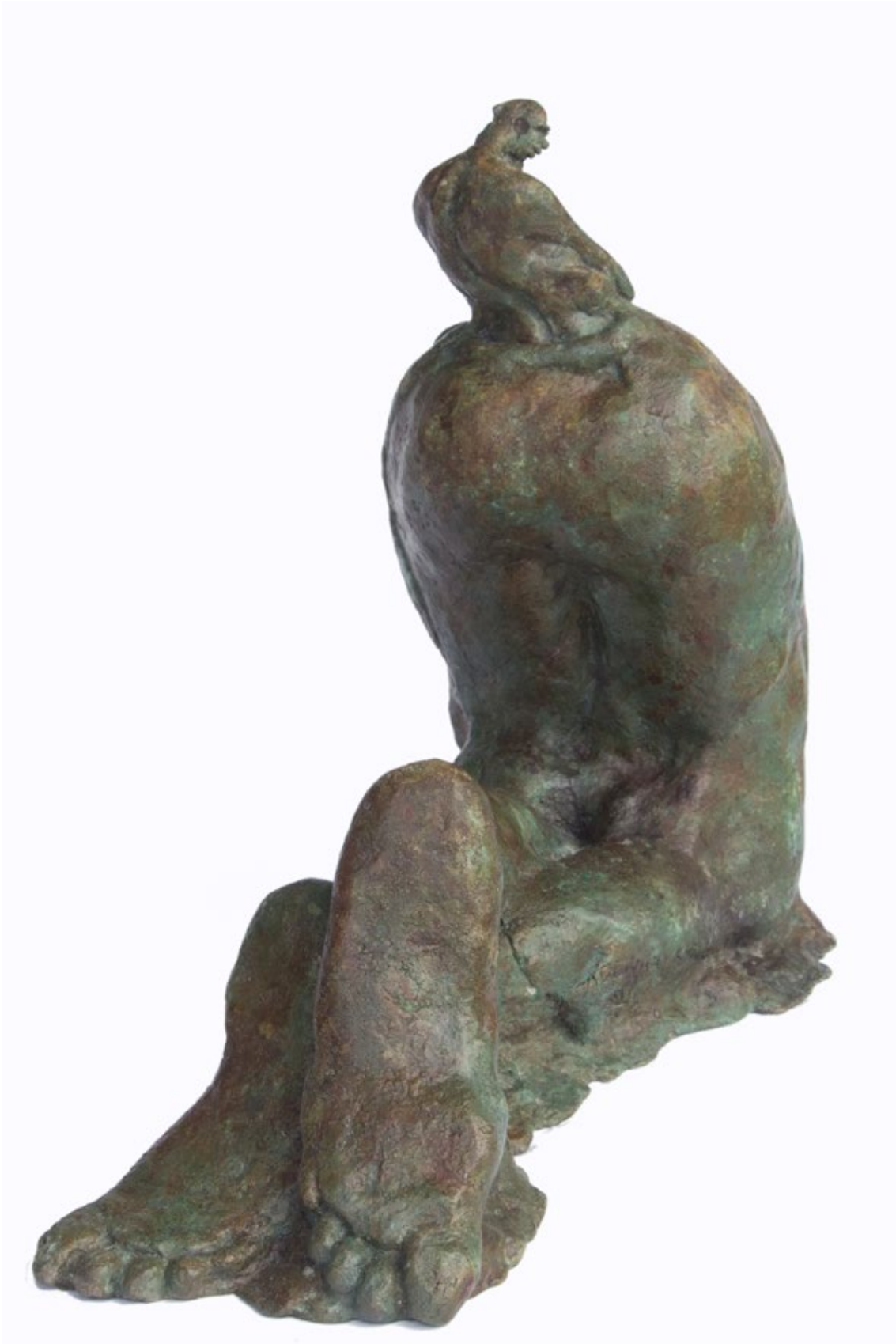
Dignity of Labour (Edition 2 of 4)

Bronze

2002

27 x 19 x 34 cm

In no doubt, art is a means of self expression of the artist's inner feelings, in communicating with the viewers on the happenings in his or her immediate and extended environment. I choose to use my sculptures.



A Stitch in Time Saves Nine (Edition 2 of 4)

Bronze

2009

36 x 19 x 14 cm





Thinker (Edition 3 of 4)
Bronze
2009
55 x 11 x 16 cm



In Contemplation (Edition 2 of 4)

Bronze

2009

57 x 23 x 18 cm



In Desolution (Edition 2 of 4)

Bronze

2011

15 x 21 x 35 cm

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.



Lonely Mood (Edition 2 of 4)

Bronze

2010

13 x 39 x 32 cm





Sitting in Limbo (Edition 2 of 4)
Bronze
2009
16 x 34 x 45 cm

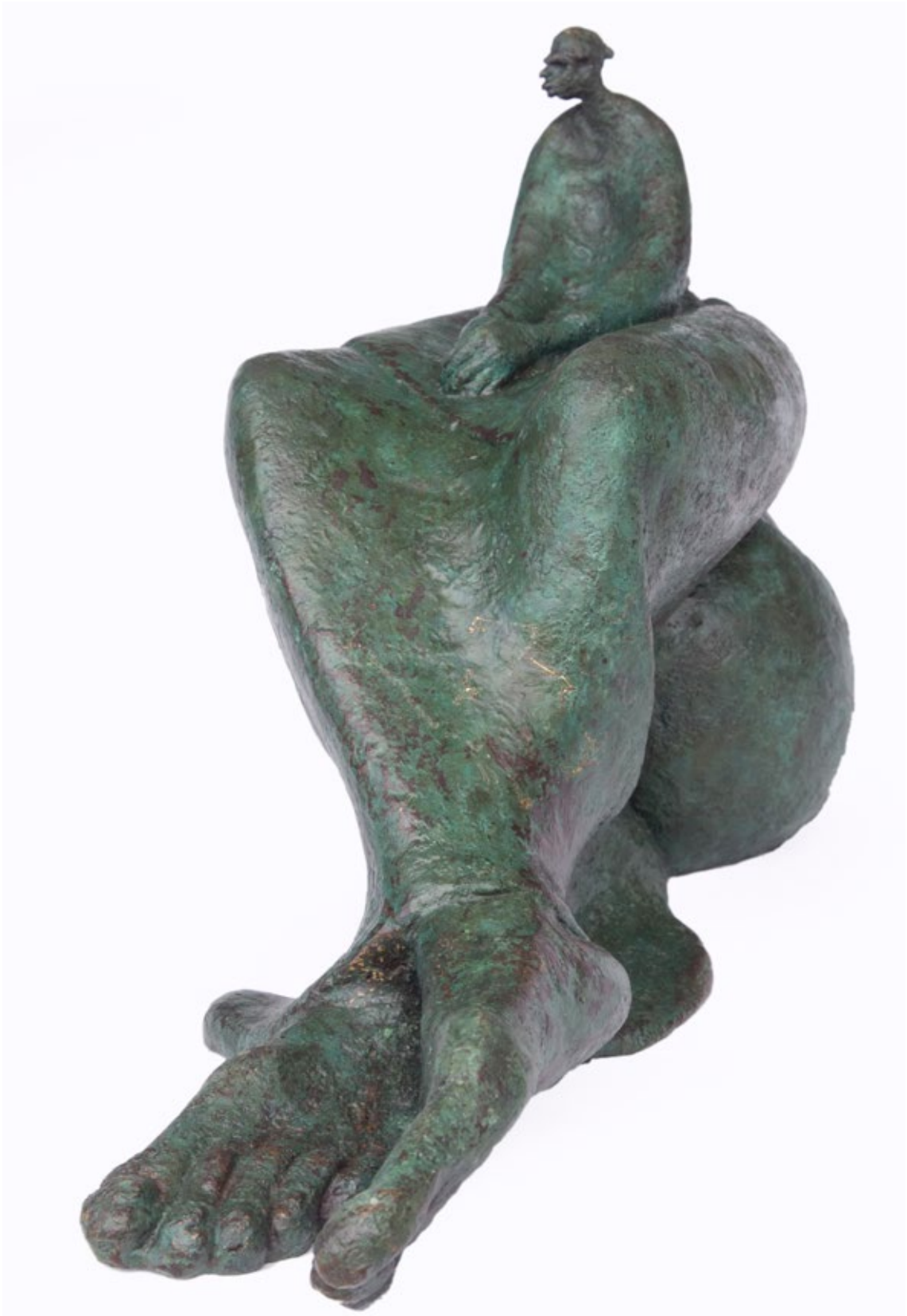


Woman in Deep Thought (Edition 2 of 4)

Bronze

2007

16 x 26 x 45 cm



What Is On Your Mind? (Edition 2 of 4)

Bronze

2009

29 x 15 x 50 cm





Kinzei Osahenye

KAINEBI OSAHENYE



Kainebi Osahenye (b. 1964 in Agbor, Nigeria) graduated from the Auchi Polytechnic and Yaba College of Technology in Lagos in 1989 majoring in painting. In 2012, he received a Masters of Fine Arts (MFA) from Goldsmiths College in London. Osahenye has attended artist residencies at the School of Visual Arts in New York and the Vermont Studio Center in the United States.

Osahenye works across a variety of mediums including painting, sculpture, drawings, collage, and large installations. He uses diverse found materials to explore issues of consumerism, the environment and identity.

Osahenye has taken part in many international fairs, biennales and exhibitions including at The Biennale Jogja in 2015; Art 14 in London; Afropolis at the Rautenstrauch-Joest Museum in Cologne, Germany, and was included in Okwui Enwezor and Chika Okeke-Agulu's Contemporary African Art since 1980 and Phaidon's Art Cities of the Future: 21st Century Avant-Gardes. He has also exhibited locally, including at the Centre of Contemporary Art Lagos (CCA), the National Museum, Temple Muse, and at ArtXLagos.

He lives and works in Lagos.

In Her Bosom, Spray paint, oil, charcoal on canvas, 2017, 183 x 117 cm



Isolation Series I
Oil, spray paint on canvas
2016
122 x 122 cm



Isolation Series I
Oil, spray paint on canvas
2016
122 x 122 cm



Broken Spirit

Oil, spray paint on canvas

2018

122 x 122 cm

My works explore a world of detritus and the throw aways, ranging from aluminum cans, plastic bottles to other assortment of relegated materials in order to interrogate human insatiability. Our desire to have more than our earth can provide naturally has endangered our existence. Human's consumerist nature has since assumed towering proportions and now requires a global struggle to save our environment. And this drive to draw attention to this ever present environmental demise often results in my creating immersive largescale installations, that can't be encompassed in a traditional canvas.



Towards Light
Spray paint on canvas
2017
61 x 66 cm

To examine this alarming trend of consumerism, I not only use discarded materials as collages or assemblage, I also explore paintings in it's conventional mode by using art materials acquired from art stores. For instance, I am motivated by the use of spray paints, occasionally combining the medium with other traditional mediums like oil, pastel and acrylic. With spray paint, I experience dynamic fluency and fluidity. The chance occurrences that this medium presents allow for fresh unanticipated dialogues to happen. And with openness and close markings, I sometimes get surprised with a certain vibrancy and newness which I juxtapose with used/discarded materials.



I Will Sit and Wait I
Spray paint on canvas
2017
61 x 66 cm



I Will Sit and Wait II
Spray paint on canvas
2017
61 x 66 cm



I Will Sit and Wait III
Spray paint on canvas
2017
61 x 58.5 cm

In most cases, despite my oeuvre of abstraction that allows line, colour and shapes to play a big part in my creative process, I mostly explore figurative gestures in my paintings. It's an interesting act for me hence I do not take it literally. Uniting the forces of figuration and abstraction eloquently drive my thematic preoccupation to a level that equates poetry for me. At the end, no matter what subject matter or material I am using, I am very interested in the tension between the various forces that run through my diverse mediums, especially the ones that allude to a certain harmony that is attained from multidimensional fusion.



I Will Sit and Wait IV
Spray paint on canvas
2017
91 x 66 cm



I Will Sit and Wait V
Spray paint on canvas
2017
91 x 66 cm



My Eyes Have Seen and My Ears Have Heard I

Spray paint, charcoal on canvas

2018

66 x 61 cm



My Eyes Have Seen and My Ears Have Heard II

Spray paint, charcoal on canvas

2018

66 x 61 cm



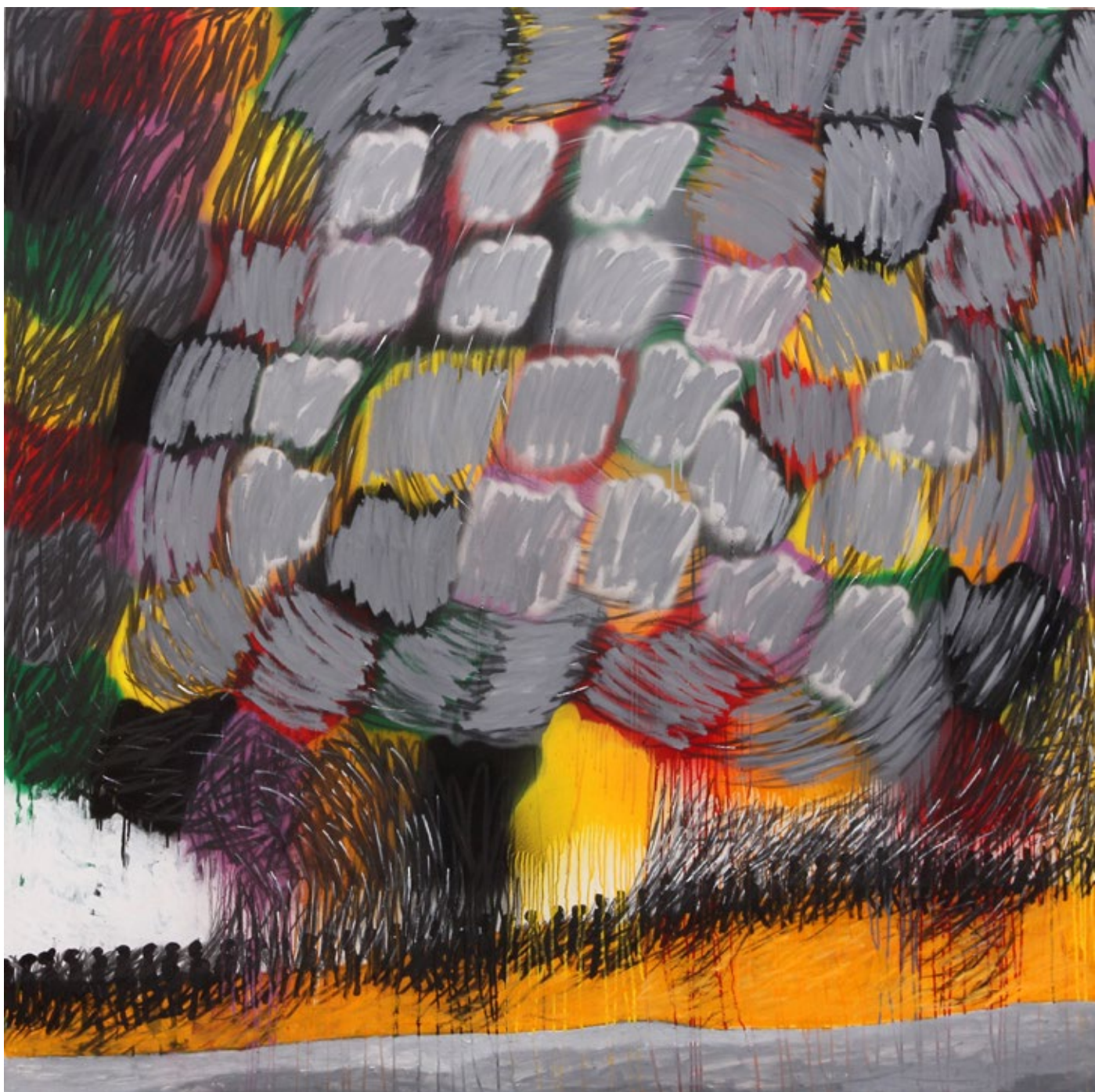
My Eyes Have Seen and My Ears Have Heard III

Spray paint, charcoal on canvas

2018

66 x 61 cm

Technically, I spray, use oil, acrylic, enamel, charcoal, oil bars, scratching jagged but controlled lines over these mediums with the tip of a blurred knife, uniting these elements to a point of agreement or disagreement, chaos or beauty. Nevertheless, I am interested in the responsiveness caused by this activity.



Round and Round We Go

Spray paint, oil, charcoal on canvas

2016

183 x 183 cm



***The Sky Gets Brighter Than The Grey Shades of Your Thoughts
- You Used To Be as Sweet as Pink (Isolation Series)***

Spray paint, charcoal on canvas

2018

183 x 152.5 cm



Some Have Eyes But Cannot See

Oil, spray paint, charcoal & pastel on canvas (Diptych)

2016

183 x 305 cm





The Girl is Mine or I Have an Eye For You
Oil, enamel, chalk on canvas (Diptych)
2016
122 x 194 cm



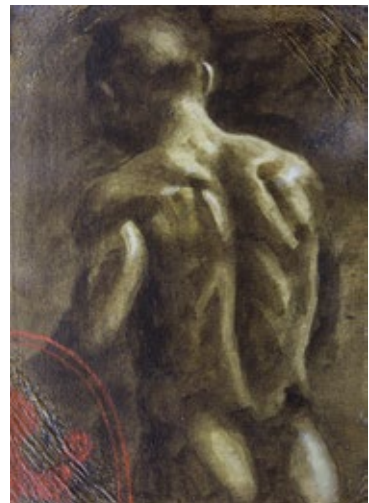
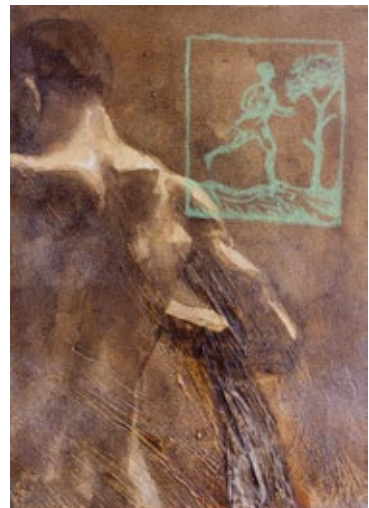
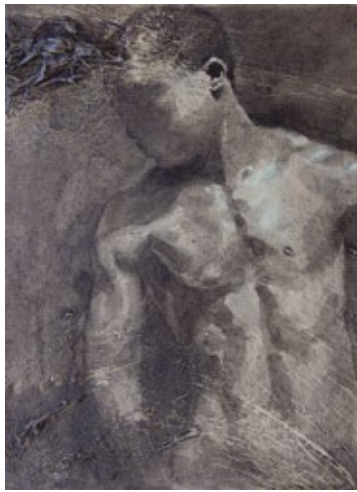


KELANI ABASS



Kelani Abass (born 1979) studied at the Yaba College of Technology, Lagos, graduating in painting with distinction in 2007. He has won several awards including the Caterina De Medici/3rd Black Heritage 1st Prize in painting in 2010. Kelani has taking part in numerous artist residencies and is attending a residency program at the Headlands Center for the Arts in San-Francisco in October-November 2018. He is a member of the Society of Nigerian Artists.

Recent solo exhibitions include if I could save time at the Centre for Contemporary Art, Lagos (2016), Aso Igba at Art Clip Africa, Lagos (2016), Asiko at the Centre for Contemporary Art, Lagos (2013), Man and Machine at Omenka Gallery, Lagos (2011) and Paradigm Shift at Mydrim Gallery, Lagos (2009).



Body Language VI

Acrylic, charcoal, pastel canvas

2012

9 panels of 30 x 40 cm each





Man and Machine (Chronological Remuneration IX)

Acrylic, oil, magazine cut out, corrugated card and twine on canvas (Diptych)

2018

122 x 184 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.

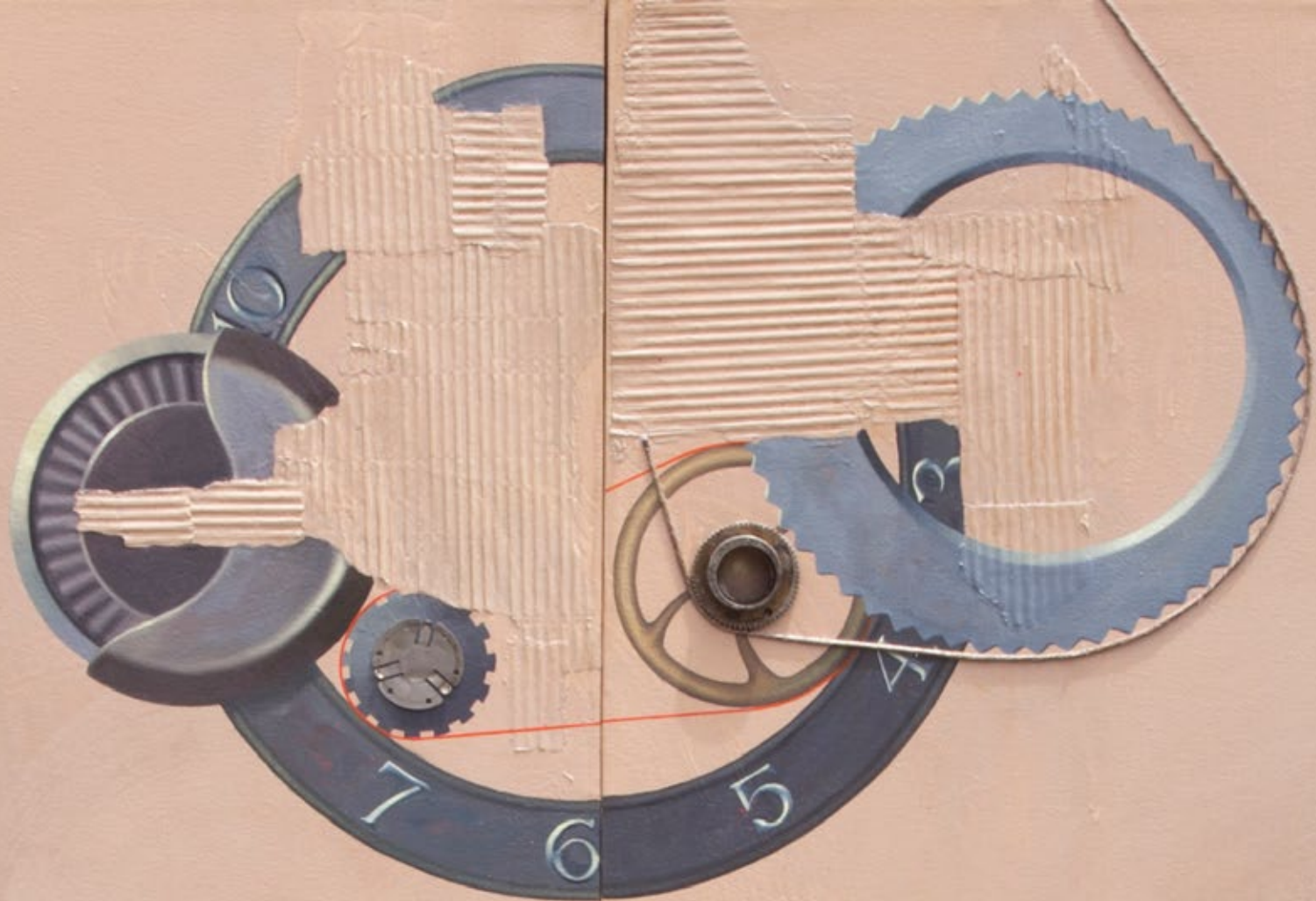


Man and Machine (Chronological Remuneration X)

Acrylic, oil, aluminium, corrugated card and twine on canvas (Diptych)

2018

122 x 184 cm





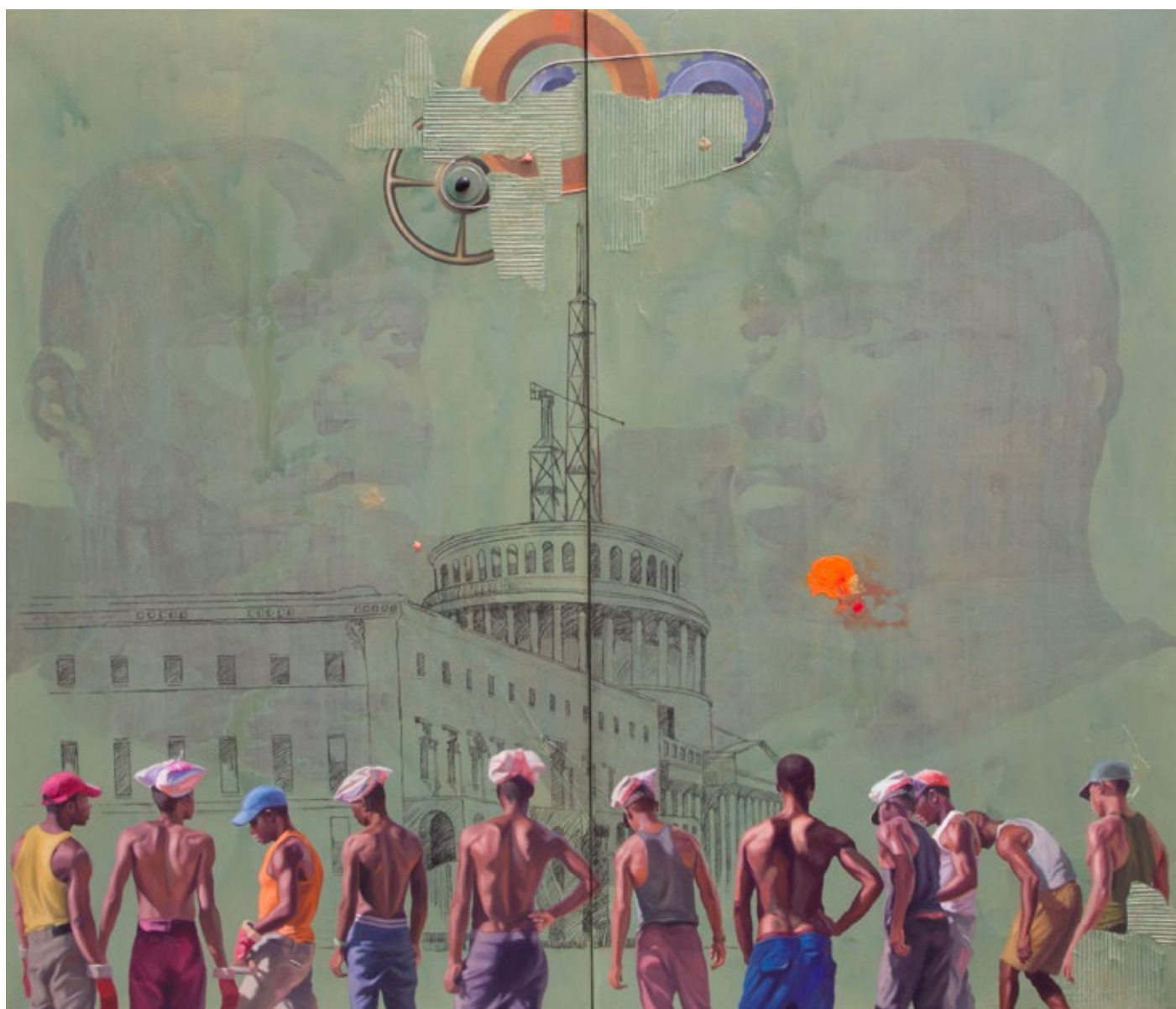
Man and Machine (Chronological Remuneration XII)

Acrylic, oil, aluminium, corrugated card and twine on canvas (Diptych)

2018

122 x 230 cm

My oeuvre also probes the shared history and character of men and machines through a wide range of different media including installations, acrylics, oils, pastels and charcoal.



Man and Machine (Wanted II)

Acrylic, oil, plastic, corrugated card and twine on canvas (Diptych)

2018

122 x 214 cm





Scrap of Evidence (Efe-Ojo)

Letterpress Type, digital print, cornerstone, metal plate, rubber block and oil on canvas
2018
30 x 31 cm

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 (Ishori)

Letterpress Type, digital print, cornerstone, metal plate, rubber block and oil on canvas
2018
30 x 34 cm





Scrap of Evidence (Ajidewe)

Letterpress Type, digital print, cornerstone, metal plate, rubber block and oil on canvas
 2018
 35 x 31cm



Scrap of Evidence (Aje)

Letterpress Type, digital print, cornerstone, metal plate, rubber block and oil on canvas
2018
32 x 34 cm



Scrap of Evidence (Iferan)

Letterpress Type, digital print, cornerstone, metal plate, rubber block and oil on canvas
 2018
 30 x 30 cm



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ALABAMA METAL CUTTING
ALABAMA METAL CUTTING
ALABAMA METAL CUTTING

CORNERSTONE
MADE IN ENGLAND
8 X 20 CM





SPONSOR



The Wheatbaker as part of the Legacy Hotel Group, has keenly supported Nigerian arts and culture since opening its doors in 2011. The hotel's commitment to celebrating the best of Nigerian creativity saw it dedicate its walls to showcasing exceptional traditional, modern and contemporary art. The Wheatbaker has hosted world class art exhibitions including the Collectors' Series showcasing Duke Asidere, Kelechi Amadi-Obi and Yetunde Ayeni Babaeko (2011), Making History showcasing ancient Nigerian art (2012), Sequel 1a showcasing works by Olu Amoda, Recent sculptures by Billy Omabegho (2012), the WW Independence Series featuring Tayo Ogunbiyi, Karo Akpokiye, Folarin Shasanya, Hakeem Salaa, Toyosi Faridah Kekere-Ekun (2012-13), Flow showcasing mixed media installations by Nenna Okore, Here & There showcasing paintings by Polly Alakija (2013), photography by Lakin Ogunbanwo, Duality showcasing paintings by Isaac Emokpae, Unfurling, showcasing photography & poetry by Sandra & Amara Obiako (2014), Eko Moves showcasing photography by Yetunde Ayeni Babaeko (2014) and AKALAKA showcasing paintings by Tayo Adenaike and sculptures by Obiora Anidi, The Contemporaries, showcasing Nnenna Okore, Duke Asidere, Uchay Joel Chima, Gerald Chukwuma, Raoul Olawale da Silva, Anthea Epelle, Taiye Idahor, Chika Idu, Tony Nsofor, Onyeama Offeodu- Okeke, Tony Nsofor and Adeyinka Akingbade, and Save Our Art! Save our Heritage!, a charity exhibition supporting the restoration of the Osun Groves UNESCO World Heritage Site that featured 18 artists including Sangodare Ajala, Adebisi Akanji, Rabi Abesu, Buraimoh Gbadmosi, Kikelomo, Ajibike Ogunyemi, Bisi Fabunmi, Jimoh Buraimoh, Muraina Oyelami, Prof. Bruce Onabrakpeya Chief Nike Okundaye & Chief Tola Wewe, Polly Alakija, Wura-Natasha Ogunji & photographer Adolphus Opara in 2015-2016; Equal Rights showcasing Mike Omoighe, Evolving Currents featuring Raqib Bashorun and Chika Idu, and Mental Space showcasing paintings by Duke Asidere, Freedom featuring Gbenga Offo in 2016; Permutations featuring Tayo Olayode; In 2017, the Wheatbaker hosted Standing Out II which featured Amami Isiuwe, Bunmi Oyesanya, Data Oruwari, Marcellina Akpojotor, Ngozi Ezema, Olawunmi Banjo, Omo Udentia, Ozoz Sokoh, Sade Adebawale and Taiye Idahor, Wanderlust featuring Chidi Kwubiri, Emeka Udemba, Jimmy Uche Nwanne, Junkman of Africa, Numero Unoma and Yetunde Ayeni Babaeko. From 2017-18, the Wheatbaker showcased the hotel's permanent collection featuring over 40 exceptional works by artists who have exhibited at the hotel since 2011, and in 2018 hosted GBAM! featuring works from Daniel Obasi, Kadara Enyeasi, Kola Oshalusi, Lex Ash, Noma Osula and Ola Ebiti



Karinebi Osahen

LUIS GUNTRUM



LOUIS GUNTRUM

Louis Guntrum was established in 1648, and eleven generations later, Louis Konstantin Guntrum has elevated the wines to fresh new heights. With their commitment to artistry, tradition and excellence, the Guntrum family is proud to introduce these new wines that represent the tradition and vision of a rich wine-making legacy in Germany's Rhine valley.

Louis Guntrum award winning wines are enjoyed in over 80 countries worldwide. A newcomer in the Nigerian market, Guntrum wine is pleased to support African creativity.



CURATOR



Sandra Mbanefo Obiagio is a multi-faceted writer, photographer, poet, art collector & curator, 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.

Obiagio 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. Obiagio 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.





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 Obiogo, 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.

Priority Areas:

Art Curating
Research & Documentation
Valuation
Events
Film & Photography
Training & Artist Talks

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