

EMMA ODUMADE

PORTFOLIO



EMMA ODUMADE

EMMANUEL ODUMADE WAS BORN ON 2000 IN LAGOS, NIGERIA WHERE HE STILL LIVES AND WORKS.

His work centers around hyper-realistic drawings that interact with notions of identity and explore the social constructs of beauty and power.

Born and raised in Lagos, Odumade's art journey started at a very young age with drawing comics and cartoons and pasting collages on paper. Odumade lauds the pencil as a weapon for activism and a means for reconnecting with personal stories and experiences.

EMMA ODUMADE

b.2000
Lagos, Nigeria
Lives and works in Lagos, Nigeria



SELECTED SOLO SHOWS

2022

As I reflected, AFIKARIS Gallery, Paris, France

SELECTED GROUP SHOWS

2023

1-54 New York Art fair, New York, Unites States

Return the Gaze, H&R Block Artspace, Kansas City Art Institute, Kansas City, US

On The Fringe, AG18 Gallery, Vienna

2022

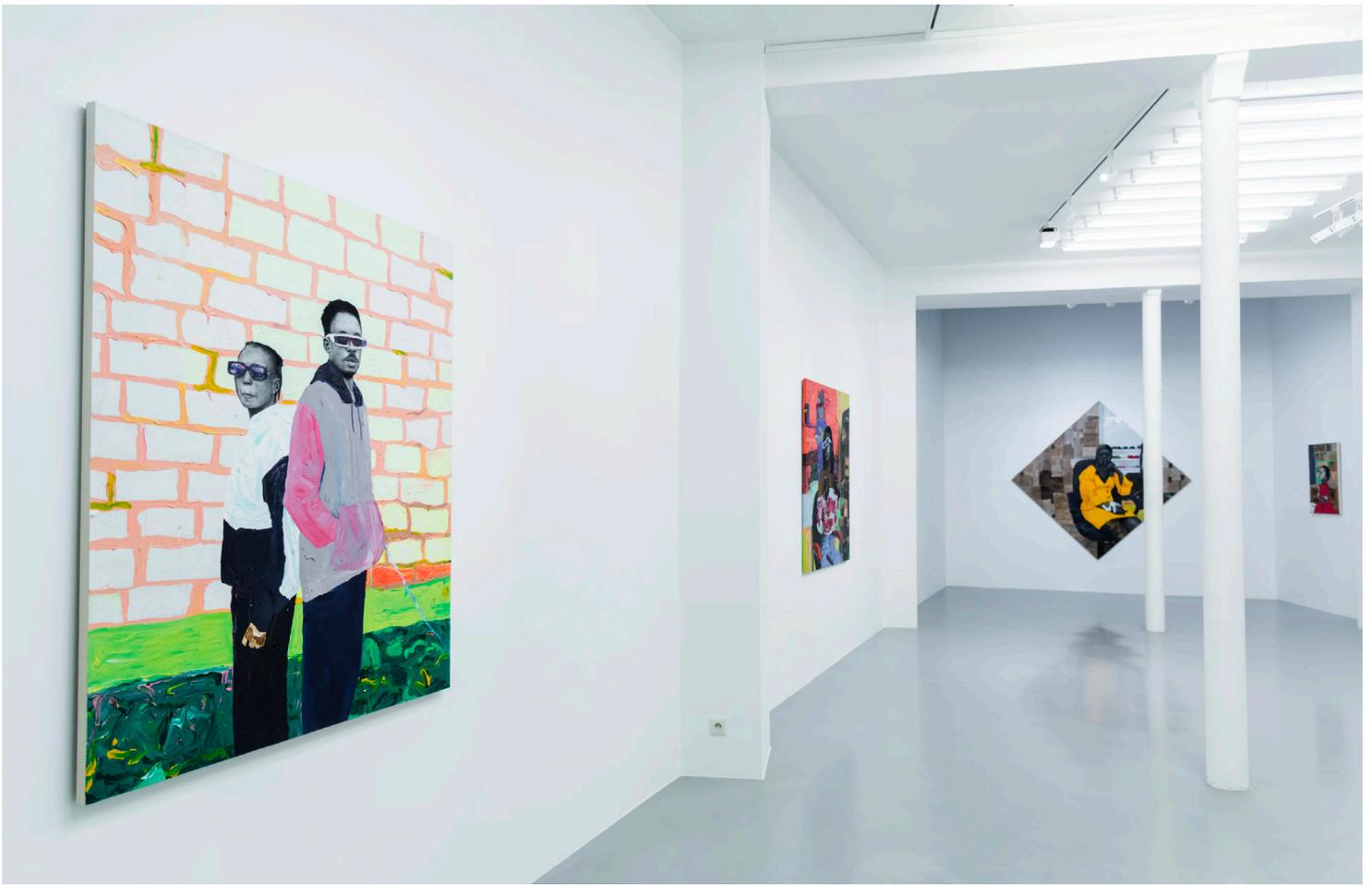
Nassima Landeau Foundation: Unit London Takeover, Unit London, London, UK

Shout Plenty, African Artist's Foundation, Lagos, Nigeria

Art x Lagos, Lagos, Nigeria

2020

The medium is the message, Unit london, London, UK

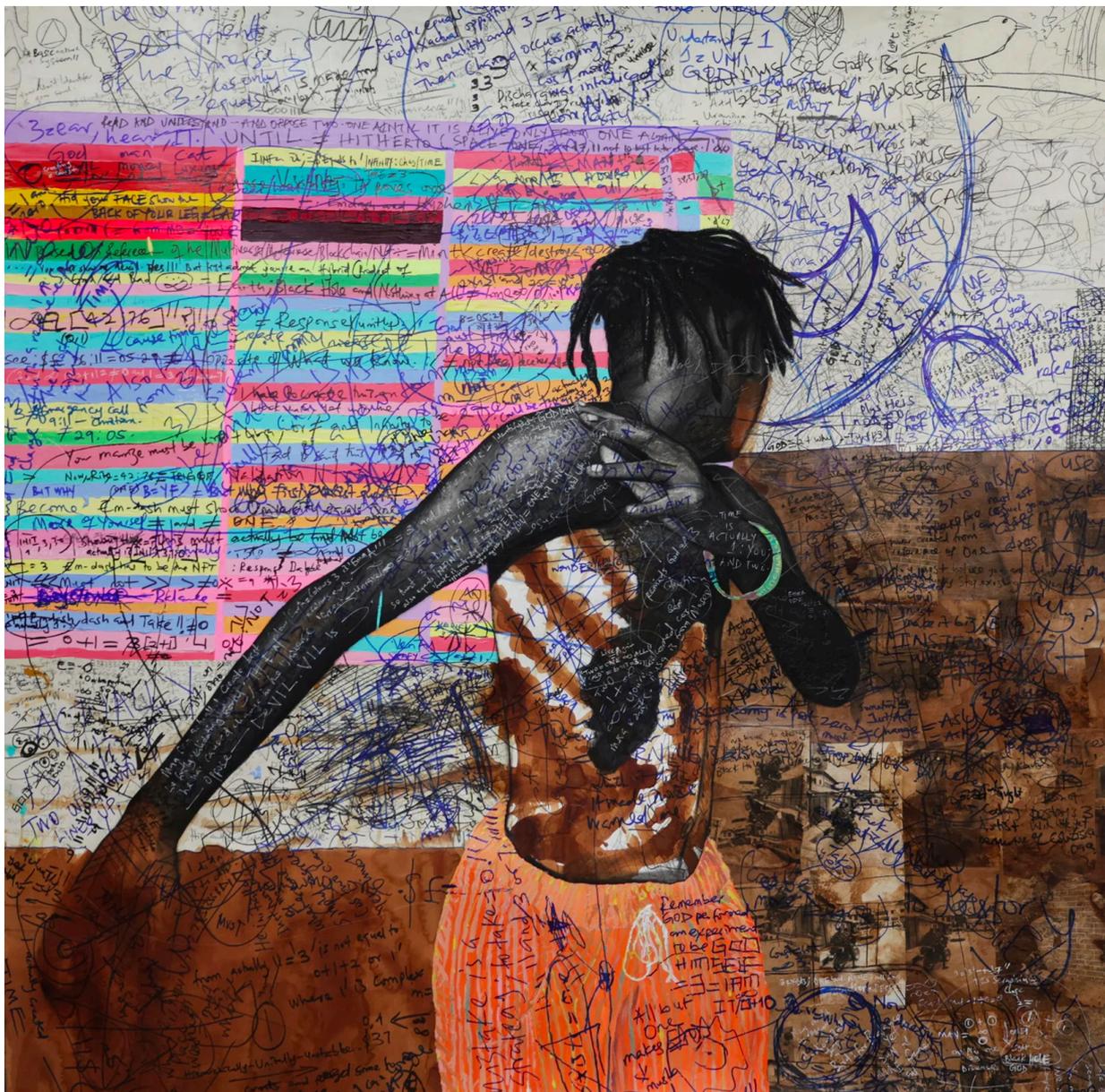


EXHIBITION VIEW

As I reflected, AFIKARIS Gallery, Paris, France
September 2022

Photo Credit: Studio Vanssay

Odumade introduces the viewers to the people he cares about - his girlfriend in *Unto Me*, or his best friends in *Euphoria (Never Low Again)*- until he reveals his deeper self, through a self-portrait. Seth; *Why Run Away from Light Equals Infin9s* is part of the rare representations of the artist. On the paper's surface, Seth, his alter-ego, is running away before being stopped. He appears to be caught by the reality facing him. This self-portrait marks the artist's awareness: "I'm trying to face the fact that I'm now growing. I can't escape reality. I need to face it." Whilst he was down, he illustrated his fight to move on. "Why Run Away from Light ? " He asks. The answer arises as an equation: $Infin9s$. Some other equations that can be found in the background onto frenetic and spontaneous notes, nearly compulsive, evoke the future as a prediction of what could happen; as well as the past of the artist who studied physics.



SETH; WHY RUN AWAY FROM LIGHT EQUALS INFIN9S, 2021/2022

Charcoal, graphite, acrylic, ink, sketches, old photos and black tea on paper mounted on canvas

140x150 cm / 55x59 in



CURRENT TAP, 2022

Charcoal, acrylic, old photos, ink and black tea on canvas
142x130 cm / 56x51 in

Emma Odumade plays with different realities: oscillating between memories and fictional scenes imbued with references to his own life. He expresses his struggle to escape from his malaise and gathers, in his art, the moments of joy that hold him away from the darkness. He plunges the viewers into his intimacy.



JUST WHEN I SAID HELLO (GAMEBOY), 2021/2022

Charcoal, graphite, acrylic, ink, sketch paper, note, old photos and black tea on canvas
140x130 cm / 55x51 in



UNTO ME, 2022

Charcoal, acrylic, old photos, ink and black tea on canvas
140x130 cm / 55x51 in



DÉJÀ VU ; GIRL IN SPACE, 2021

Charcoal, graphite, acrylic, old photos and black tea on paper
mounted on canvas

80x60 cm / 31x24 in



EUPHORIA (NEVER LOW AGAIN), 2021

Charcoal, graphite, acrylic, sketches and black tea on paper mounted on canvas

140 x 110 cm / 55x43 in



EXHIBITION VIEW

As I reflected, AFIKARIS Gallery, Paris, France
September 2022

Photo Credit: Studio Vanssay



FIRST IMPRESSION, LIKE THE 90'S, 2022

Charcoal, acrylic, ink, black tea, old photos and old tickets on canvas
150x150 cm / 59x59 in



FESTIVAL OF MEN, 2022

Charcoal, acrylic, ink, black tea and old photos
150x150 cm / 59x59 in

The collage elements found throughout Odumade's works - photos of Bronzes from the Benin Kingdom, old concert tickets, old images, and sketches - combine past, present, and future. Odumade interrogates transformations in shared spaces. How do these mutations impact social life, as well as relationships with others and the environment? That is the question *Festival of Men* – a circular canvas poses, featuring two central characters holding a cockerel, which initiates thought on the very notion of gender and its associated stereotypes.



REALITY CHECK, 2022

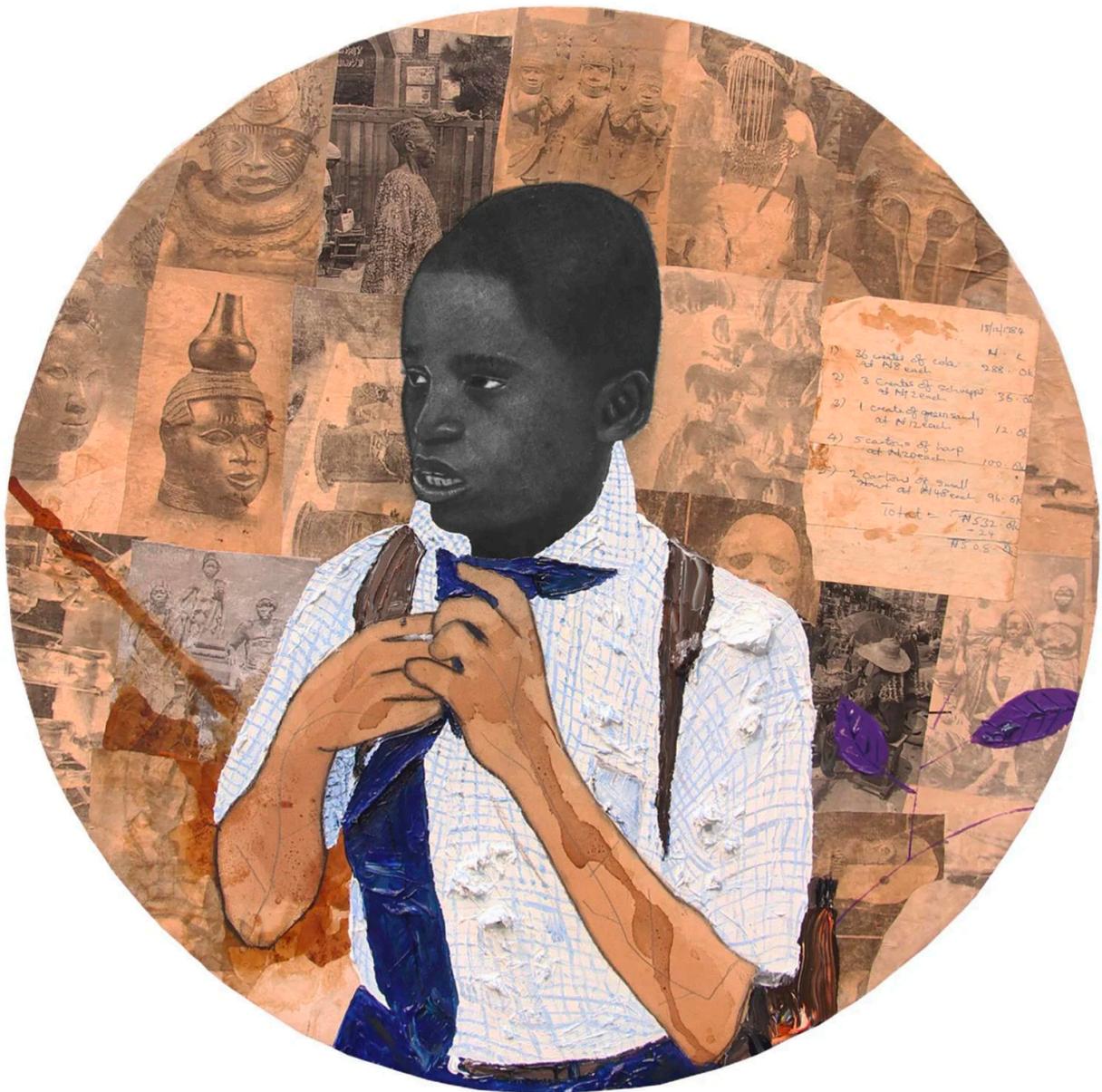
Charcoal, acrylic, ink, old photos and black tea on canvas
150x150 cm / 59x59 in



EXHIBITION VIEW

As I reflected, AFIKARIS Gallery, Paris, France
September 2022

Photo Credit: Studio Vanssay



IRIS, 2022

Charcoal, acrylic, ink , black tea and old photos mounted on canvas
75x75cm / 30x30 in



THREE SIDES OF A COIN, 2022

Charcoal, acrylic, ink, black tea and old photos mounted on canvas
75x75cm / 30x30 in

The ensemble of three canvases *Three Sides of a Coin* describes, documents and questions change, by showing three times the same child figure under three distinct angles, crossed by three different emotions. A recurring topic in the art of Odumade are childhood acts, which symbolise a beginning. The artist develops: "We were children before anything else. Children project us to the past when we were free." The child becomes the privileged witness to transition, an actor standing on the dawn of change.



THREE SIDES OF A COIN II, 2022

Charcoal, acrylic, ink, black tea and old photos on canvas
75x75 cm / 30x30 in



THREE SIDES OF A COIN III, 2022

Charcoal, acrylic, ink, black tea and old photos mounted on canvas
75x75cm / 30x30 in



ACROSS, OVER OR THROUGH?, 2023

Charcoal, acrylic, ink, black tea and old photos on canvas

D 100 cm / 39 in



THROUGH THE LIGHT, 2023

Charcoal, acrylic, ink, black tea and old photos on canvas
D 100 cm / 39 in