

TANYA WEDDEMIRE GALLERY returns to EXPO CHICAGO 2026 featuring O'NEIL SCOTT, AUSTIN UZOR and GREGORY SAINT AMAND | NAVY PIER CHICAGO, IL [BOOTH 416]



from left to right

O'NEIL SCOTT | Portmore, 2026 | 40" x 30" | Oil on Panel

AUSTIN UZOR | Native of the Sun II, 2026 | 15" x 23" | Oil on Canvas

FOR IMMEDIATE RELEASE

[Chicago Illinois, March 2026] Tanya Weddemire Gallery presents Familial Foundations at Booth 416 at the EXPO Chicago featuring works by **O'Neil Scott**, **Austin Uzor**, and **Gregory Saint Amand**.

Familial Foundations reflects on how communities rebuild physically and emotionally after moments of disruption. It emphasizes the enduring bonds between siblings, families, and chosen communities. This presentation draws inspiration from the devastation of Hurricane Melissa in Jamaica and the collective process of rebuilding that followed. Homes, landscapes, and family structures become central metaphors throughout the works on view, illustrating how resilience emerges through shared experience and mutual care.

Austin Uzor presents an installation constructed to resemble the corner of a home, framed like an open window. The structure invites viewers to peer into the space as if witnessing a home mid-reconstruction. By evoking the architectural form of a partially rebuilt house, Uzor's work reflects the vulnerability and intimacy of rebuilding while suggesting the possibility of renewal and new beginnings.

In the paintings of O'Neil Scott, palm trees sway dramatically in the wind. Their movement evokes the force of a storm, appearing at times as though they might snap under pressure. Yet the trees remain rooted, embodying resilience and the quiet strength required to withstand natural and emotional upheaval.

Gregory Saint Amand reinforces the exhibition's familial dimension through scenes of siblings playing together. Amid turbulent surroundings, the figures find moments of joy and connection, suggesting that family bonds provide grounding even in the midst of uncertainty and change.

All paintings in the presentation are executed on panel and canvas framed in natural wood, reinforcing the exhibition's material connection to home, structure, and foundation. Together, the works in Familial Foundations reflect on how individuals and communities rebuild after disruption. The exhibition highlights resilience not only through architecture and landscape, but through the relationships that sustain people through life's storms

about Austin Uzor

Austin Uzor is a Nigerian/American artist and educator living and working between Dallas and New York. He received his Bachelor of Fine Arts in 2013 from the University of Nigeria Nsukka where he majored in drawing and painting. He moved to the US in 2016 and this move became subject to his work which revolved around the exploration of psychological spaces. In 2021 he got his Masters in Drawing and Painting from the University of North Texas, Denton. Uzor was a Visiting Assistant Professor at Alfred University New York and Tarleton State University Texas where he taught painting from 2021 to 2023 respectively. Uzor has exhibited locally and internationally with Solo shows in London, Paris and New York. He has also had his works privately and publicly collected around Europe, Africa and the United States. Two of the most prominent collections are the International African American Museum in South Carolina and the Newark Museum of Arts in New Jersey. While being published frequently, Uzor just recently participated in the James Weldon Johnson fellowship and residency program coupled with a lot of notable Art Fairs like Expo Chicago, Dallas Art Fair, 154 New York and London. Uzor is currently back at Alfred University as Visiting Faculty teaching drawing until 2026.

My paintings and drawings are a way for me to explore the idea of having a "home" while feeling "homeless". My earlier works were based on an investigation into the journey of African Migrants through the Sahara Desert and Mediterranean Sea to Europe. With recent events in war torn African countries I wonder about the politics of conflict in the Sub-Saharan regions and its ripple effect and contribution towards human displacement. This focus is personal; It is an introspective conversation centered on my current status as an immigrant in the United States of America. From endless exploration of visual vocabularies, every single gesture and depiction of objects is channeled towards creating a cinematic, panoramic, immersive, and performative environment. Each element is associated closely to what used to be a normal place but is no longer recognizable. The use of visual architectural structures, forms, and recurring figures in unrecognizable spaces, while juxtaposing reinvented sceneries with deeper imagery informs the therapeutic process of almost getting to that closure that almost never exists. My paintings stem from the exploration of psychological spaces, forms and figurative interpretations through atmospheric scenery and color language. At this point all that is left is just debris of fast fading memories which I try to keep alive by restlessly making paintings in fragments stitched together to illustrate a world that once existed and can only now be accessed by a few.

about O'Neil Scott

O'Neil Scott is a Philadelphia-based artist, born in Spanish Town, Jamaica whose practice is rooted in portraiture. Influenced early by his grandfather and uncle, both of whom pursued creative paths. Scott

began drawing as a child, filling notebooks with characters both imagined and observed. Scott's work is inspired by the Old Masters and contemporary realists alike. His transition from acrylic to oil paint marked a pivotal moment in his practice, allowing for greater depth, pliability, and exploration of complex narratives. Through his portraits, he engages with themes such as social justice, climate change, and subjects that speak to both personal truth and collective urgency. In 2025, Scott debuted his first solo museum large scale works exhibition at the Zillman Art Museum (University of Maine) in Bangor, Maine, a milestone that showcased the breadth of his evolving work and his commitment to storytelling through a Black diasporic lens. At the core of his paintings is a desire to invoke mindfulness, inspire contemplation, and foster deeper understanding of the human condition. Scott's work has been featured at several prominent art fairs in the US and exhibited with notable galleries, and his paintings are part of esteemed corporate collections as well as private collections both in the U.S. and internationally.

This current work centers on the resilience of Jamaica in the aftermath of Hurricane Melissa. While the storm brought devastation, these paintings focus on what follows, the decision to rebuild homes, restore lives, and preserve culture. With the majority of my family still in Jamaica, I feel continually pulled back to their experience. Their stories, strength, and determination are inseparable from the work itself. Knowing that they press forward despite loss continues to deepen my understanding of what resilience truly means. I return often to the phrase "this too shall pass," not as denial of hardship, but as a declaration of faith and endurance. The palm tree stands at the heart of the series, bending, swaying, absorbing the force of the wind, yet refusing to break. It becomes symbolic of a mindset of people who withstand immense pressure but remain rooted.

The paintings move between realism and abstraction, with fractured compositions that mirror disruption while still holding structure and balance. The surface handling with layered and brushwork, impasto texture and shifting edges, creates tension and movement, echoing both the storm's force and the steady act of rebuilding. The palette is also distinct and intentionally developed, drawing from the lush greens, and strong earth tones of the Jamaican landscape, now altered yet enduring. These colors speak to a terrain forever marked but not erased. Together, the fractured forms and grounded symbolism reflect a collective determination to continue. This work is not only about surviving a hurricane, but also about pushing forward, rebuilding with dignity, and recognizing the profound strength embedded within the people of Jamaica.

about Gregory Saint Amand

Gregory Saint Amand, also known as GOGO, is a contemporary and figurative American and Haitian artist. He was born in New York but spent much of his early formative years growing up in Haiti. His perspective on what speaks to human consciousness and understanding, the visual lexicons that influence our communication and culture, is gentle but observantly powerful in its nature. He displays his conversation with art, loving to paint in layers to open the canvas and its limits, bringing about a never-ending exploration. His signature vision is evident in the work, which uses bright colors, inks, and other intriguing mediums and details. He plays with ideas that carry weight and then juxtaposes them with more light-hearted subjects. GOGO attended and graduated from The Cooper Union School of Art. His work has been shown at LA Art Show, Scope Art Show, Art on Paper has been featured in multiple venues and publications such as the ARTNEWS, Huffington Post, The Grio, Crème, Art Voice, 101 Top Artist, and MILK mag, to name a few. Gregory Saint Amand newest body of work is a continuation of his PLAYTIME series. Mixed Media pieces

My newest body of work is a continuation of my PLAYTIME series. Mixed Media pieces on panel collaged with handwritten notes layered across the works like emotional fingerprints. They offer viewers insight into

my thoughts during the creative process. *“The writing captures what visuals sometimes lose,”* and *“Each piece is making me as much as I’m making it.”* The goal is to have the work appreciated even more as gems would be unearthed by viewers, piecing together parts of the story of my childhood and journey of self-discovery.

about Tanya Weddemire Gallery

Tanya Weddemire Gallery is a Brooklyn-based contemporary art gallery, established in 2022 and located in Industry City, Brooklyn. Founded by Tanya Weddemire, the gallery is dedicated to presenting the work of emerging and established artists whose practices explore identity, heritage, and contemporary narratives. Through thoughtful curatorial programming and strong community engagement, the gallery presents exhibitions, artist projects, and collaborations that connect cultural and historical perspectives with current artistic practices. Its programming is also supported by philanthropic initiatives that reinforce the gallery’s commitment to cultural access and impact. Exhibitions highlight a range of medium including painting, sculpture, and mixed media allowing artists to communicate layered stories and lived experiences through material and form. Tanya Weddemire Gallery has presented artists through both in gallery exhibitions and international art fairs, including SCOPE Miami Beach, EXPO Chicago, Hamptons Fine Art Fair, and the Affordable Art Fair. Anchored in the philosophy of community, culture, and legacy, the gallery remains committed to building meaningful connections between artists, collectors, and global audiences.

VIP OPENING RECEPTION | APRIL 9th 5PM

EXPO CHICAGO at NAVY PIER

600 E Grand Avenue Chicago IL 60611

For more information about Tanya Weddemire Gallery

PRESS CONTACT | info@weddemiregallery.org

INSTAGRAM | [@tanyaweddemiregallery](https://www.instagram.com/tanyaweddemiregallery)

ARTSY | [Tanya Weddemire Gallery](https://www.artsy.net/gallery/Tanya-Weddemire-Gallery)