



kó





MY DEAR VICTORIA,



Edozie Anedu  
Joseph Obanubi  
Stephen Tayo

12 December 2020 - 9 January 2021

### Acknowledgements

Essays: Sabo Kpade, Stephen Tayo

Texts: Joseph Gergel

Production: Joseph Gergel, Otsholeng Poo, Sumbo Biobaku

Photography: George Osodi (artwork), Joseph Obanubi (artwork),  
Adetona Omokanye (artwork), David Timibra (installation)

Design: Rishita Chandra, Mumbai, India

Copyright © kó 2020

### COVER:

Left: Edozie Anedu, *Midnight Highlife*, 2020

Center: Stephen Tayo, *Call Me Boogie*, 2020

Right: Joseph Obanubi, *Megacity Experiment IV*, 2020

FRONTISPIECE: Edozie Anedu, *Victoria's Redemption*, 2020

### BACK COVER:

Left: Edozie Anedu, *Wednesday Evening*, 2020

Center: Stephen Tayo, *Leopard Babe*, 2020

Right: Joseph Obanubi, *Megacity Experiment I*, 2020

FOLLOWING PAGE: Stephen Tayo, *Na Lagos We Dey 1*, 2020

kó





# kó

kó is pleased to present a group exhibition of Edozie Anedu, Joseph Obanubi and Stephen Tayo. This exhibition brings together the artist's projects that they developed during their artist residencies with the Arthouse Foundation in 2020.

While the global pandemic certainly created obstacles for the artist residencies at the Arthouse Foundation this year, these artist have developed fascinating projects, each experimenting with new ideas and techniques that deviate from their normative practices.

Edozie Anedu's paintings reflect a quiet urban environment, one that resonates with the global lockdown this year. In fact, Edozie's project was created during the lock down period, where he chose to move way from his more established figurative practice to create something more subdued and contemplative. These urban landscape scenes are depicted through a surreal filter, with saturated colours that jump out on the canvas.

Joseph Obanubi developed a new project during his residency that experimented with a more tactile sense of production. While Joseph is best known for his digital collages, which juxtapose diverse visual elements, this project included a variety of materials, such as blind embossing, number stamps, charcoal, pastel, ink wash and coffee stains. The varied elements are formed together to echo the closeness that we experience in a dense urban population such as Lagos.

Stephen Tayo's residency project, which explores drag culture in Lagos, is a departure from a more traditional approach to photography. In this project, Stephen has cut up the images, repeating fragments and overlaying text expressions to create collages. The project follows his interest both in fashion and in documenting subcultures, which shines new light on the diverse perspectives of this new generation.

Kavita Chellaram  
Founder. kó







# New Nigerians: The Future Now

By Sabo Kpade

kó's group exhibition, featuring Stephen Tayo, Edozie Anedu and Joseph Obanubi, present new projects that were developed during each artist's residency with the Arthouse Foundation in Lagos earlier this year. The Arthouse Foundation's residency programme offered the artists a live/work studio space for three months to develop a new project that engaged with the city of Lagos. In each project, these artists have experimented with new ideas, further expanding on the formal and conceptual concerns of their artistic practices.

Two weeks before the opening for kó's first group show, **Stephen Tayo** revised all the works intended for the exhibition. Tayo explained: "Dealing with such sensitive topics, I thought it would be nice to show the work in a careful way with some sort of diligence."

"Diligence" as a watchword is sustained throughout *What If?*, Tayo's examination of drag culture in Nigeria. His decision to obscure the faces of his subjects, willing participants with whom he had developed a trusting relationship over months, would seem necessary — and paramount — considering prevailing beliefs and attitudes in Nigeria. This is also true for any sex or gender norms which do not conform to paradigms of man and woman, husband

and wife or husband and several wives. In all such cases, patriarchy is centered and championed but the opposition to drag culture is most formidable along Islamic and Christian grounds of sanctity. In all such cases, these beliefs are not only misguided but wrong and deluded. "There are comedians and actors who actually crossdress to make millions," said Tayo over a Zoom call from his base in Lagos. "What then is wrong with crossdressers, when this is the way for them to derive happiness?" As with expressions of it, civil liberty must remain inalienable.

In all versions of *What If?*, confidence and self-possession are exuded by each subject. A set of five individual portraits reveal studied poise, two of which — *I Dey Low Key* and *Call Me Boogie* — have each subject in elegant ballroom costume and their faces shaded by the ring and frills of their hats. *Lagos Diva* cuts a dash in her half-cut dress and swinging blonde hair, whose placement at the left of the frame activates the plain beige colour field that takes the majority of the image. Two other collages, *Leopard Babe* and *Miss World*, are studies of the same drag queen in leopard print and swim suit. While the former takes on allusions of feistiness, the pageantry of beauty contests adds to the range of empowering and celebratory

personalities favoured by Tayo's choice of drag queens.

*Bend Down Select* is a triptych printed on an unstretched canvas. On the left flank are a group of mannequins, seven of which are naked by the roadside. In the middle image, heeled shoes are strung together on a metal hanger, next to a cluster of bras. One potential narrative for these three images suggest a fascination with womanhood; in others, the possibility of *uncare*. Male mannequins, for instance, rarely come with the markings of sexual organs, so they have no private parts to be exposed in the way that the female mannequins are left bare-breasted. Even when unintentional, the neglect - whenever it happens - comes from a larger episteme of *uncare* for the female form.

The real pizzaz is saved for four composites titled *Na Lagos We Dey 1-4*, on account of the dashing hairs and theatrical struts caught in mid-stride. Did Tayo stage or suggest poses for his subjects to achieve a direct result? "The uniqueness was what I was looking for, and this really revolves around them being themselves. I was looking at the person, the carriage and the courage to *be* in a society where even this is foreign."

He explains further: "*To be* is one of the most ridiculous things right now because of people's insecurity." The photographer is referring to civil liberties in general and especially in Lagos, where the nationwide

protests against police brutality in October was quelled by yet more state-sanctioned violence. He could also be referring to growing cases of kidnappings for ransom and new levels of self-awareness that is pervasive in Nigeria.

The hefty concerns addressed in *What If?* are impressive for his first time creating digital collage. His considerable reputation is built on work as a fashion and culture photographer, but in *What If?*, he has made the transition from outright celebration of cultures to outright critique of it. "For me, it is really about how I can evolve as a person," says Tayo. "There's always a new conclusion, a fresh thought, a new way of looking at things."

While Stephen Tayo developed this project between January and March, his artist residency was abruptly cut short due to the global lockdown. Edozie Anedu's residency began in earnest during the lockdown period, at the moment when the world was at its height of uncertainty and anxiety about social interactions. His project aptly shows a move from an interest in the human figure to one without direct human presence. **Landscape Mode** is **Edozie Anedu's** first foray into what he describes as "imaginative cityscape paintings". Rather than a complete departure from his figurative works, *Landscape Mode* repurposes the hallmarks of colour, line and form in Anedu's paintings into critiques of urbanisation in Lagos.



Setting aside illustrations of stick figures that are inheritances of Jean-Michel Basquiat, Anedu has adapted his spirited colour palette onto representations of cramped buildings that suggest poor urban planning. If this blame is heaved on bad governance and limited foresights, Anedu's landscapes become a celebration of ingenuity by low income dwellers against the odds of their socio-economic status. The interpretations may be multiple, but the artist's aim is simple and clear: "I want to play on the genre of landscape painting." So, gone is the law of perspective that is canonical to the genre. Anedu's clusters of buildings are brought forward to fill the frame, as is the moon or sun and skylines.

A great deal of colour action takes place in Anedu's paintings. The most obvious are between the few colours that make up the open skies and numerous shades and tints that distinguish the cramped buildings. In *Victoria's Redemption*, the dominating bright red sky intensifies the yellows and blues that reoccur on the houses below it. But the grey and blue skies in *August* mute the displacements of yellows, green teals and blacks. The confluence of colours in *Landscape Mode* are as dependent on the artist's colour action as they are on the viewer's own pattern of reading. Additional intrigue is wrought by the wobbly lines that characterise the huddled box-shapes that are Anedu's drawings of Lagos buildings.

Key to *Landscape Mode* is the very act of drawing, as elemental as it is essential. A

slight distinction between the adjectives is necessary to emphasise the former's importance to Anedu's medium, which are drawn from bad handwritings and rough workings in notebooks. The latter is called upon to explain the artist's self-examination and self-esteem: "Drawing always shows how insecure or how bold I am. My imperfect drawings are actually beautiful, if you can see it."

Anedu may credit his experiments with colourfields to the Latvian-American Mark Rothko's rectangular blocks, but his so-called *multiforms* out-scale the *miniforms* (as we shall now call them) which the Nigerian artist has taken to. Shrink these miniforms of a cityscape and Anedu comes closer to the near pointillism of Ghanaian artist Ablade Glover. Glover's continued exploration of landscapes has defined his output over the years, but he maintains that markets, like Anedu's cities, have such a variety of moods that change day by day, hour by hour.

Taking the artist's aim to "play on" the genre of landscape painting into account, *Landscape Mode* seems interested in the aesthetic value of buildings and vistas, especially when rendered in colours that abstract them from their true and real-life versions. Anedu does not agree: "The point for me is creating the consciousness of the present. I want to make people more conscious of the elements around them. That's a way to come out of the mind and come to reality, come to the present."

Anedu accepts that these manifestations of busy lives — zooming cars and rumbling generators, or self-absorption in relation to phones and the Internet — may be necessary and amped up in big cities. His primary aim is to "focus on the ordinary things that we can see."

As Edozie Anedu interprets the architecture of the city through his own visual language of surreal and saturated colours, and the mood that the city evokes, so too does Joseph Obanubi look to our experience of population density in a major urban metropolis such as Lagos. In ***How Close Can It Get?***, Joseph Obanubi examines the city's proximity to populations and properties using digital collage and line drawings to reveal new understandings of the psychic and material densities of Africa's most populous city. Over a period of twelve months, the artist went on walks around mainland Lagos and would often take photographs of compacted buildings and a host of visual elements that include hard boiled maxims, posted bills and hygiene prohibitions. Drawing colour cues from Nigerian Naira bills, Obanubi then combined these sets of disparate images into digital montages.

The resulting six images, titled *Mega City Experiments I - VI*, offer a visual feast that requires considered viewing to make sense of as a whole. Each image is dominated by the delimiting surfaces of story buildings that tell of closely packed lives and livelihoods of city dwellers. In *Mega City Experiments V*, the width of a rectangle

curves into an oval, which flattens into a right angle and is pressed down by white space that is given form by the rectangular frame. This is just the top half of the collage that is variously treated to blind embossing, stamping and ink wash. Obanubi's stated aim is to interrogate how "people's experiences of personal space are dictated by socio-economic conditions and wealth inequalities." One qualifier to Obanubi's proposal could be that only the "poor" or less resourceful are dictated by their living conditions, since a rich person could choose to live up or live down, while the less well off have no choice.

Obanubi's ink drawings also employ blind embossing, charcoal, pastel, stamps and coffee stain. No one drawing is titled, which adds to their elusiveness, but they could be read to suggest road maps. They are in fact routes which Obanubi took down on his photography tour around mainland Lagos. Devoid of images, these drawings may not offer obvious critiques of urbanisation, but in their overlapping images, upturned inscriptions, disarrayed numbers, circuitous lines and seemingly uncoordinated colours, they strongly portray the dense urbanity of Lagos and big cities like it. *How Close Can It Get?* is resolutely concerned with the excesses of big city life as it is today, but the form of collaging Obanubi has chosen is a continuous experiment: "I am learning and exploring as I see where it leads; that's if there is a final destination. I feel it is unending at this point."









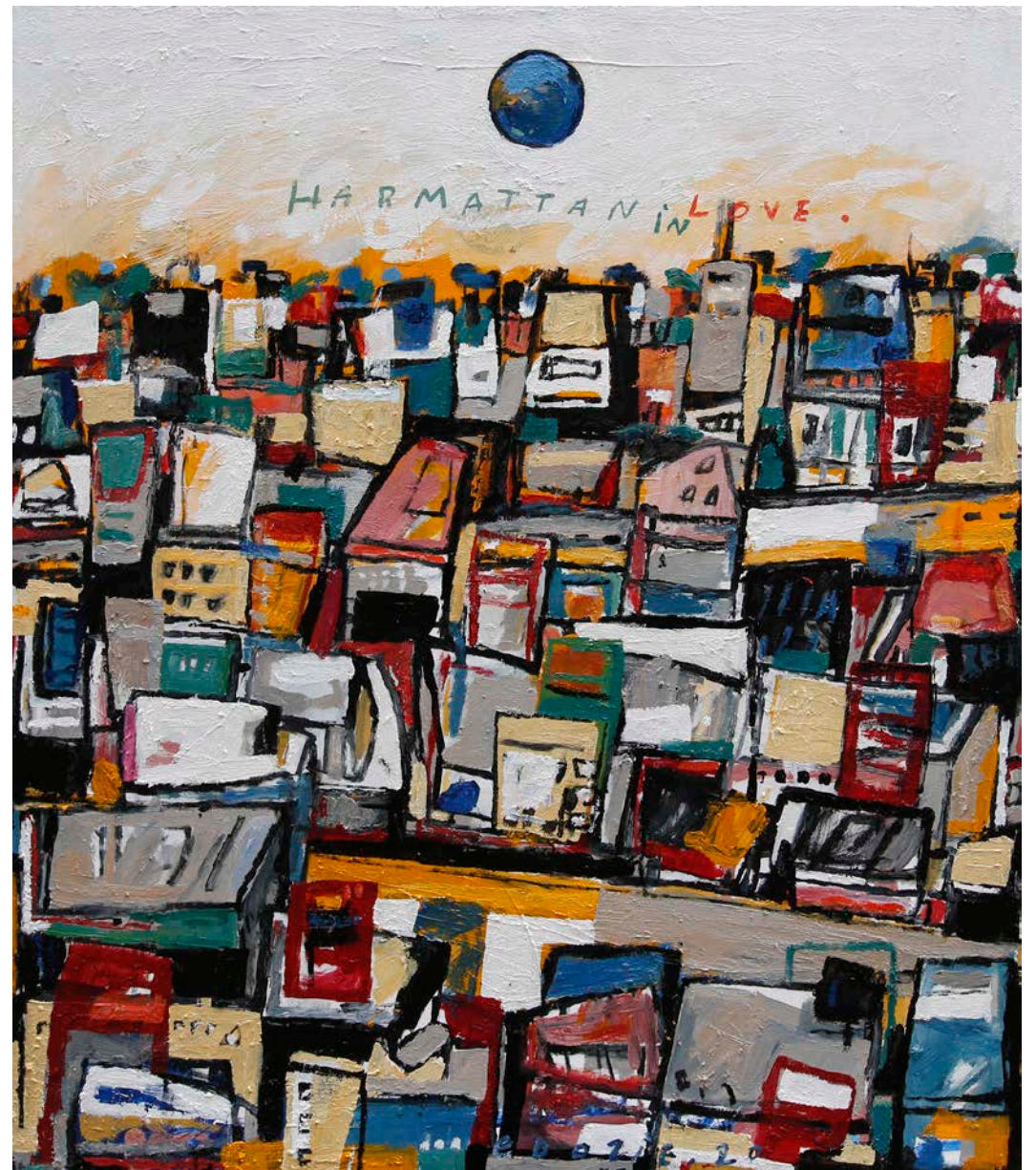
## Edozie Anedu

**Edozie Anedu** is a painter based in Benin City, who explores popular culture, social issues and his personal experiences through oils, acrylics and pastels. His paintings incorporate elemental forms that verge on the abstract, with figures and symbols drawn with rapid, expressive brush strokes. His work often includes cultural references that span music, fashion and entertainment.

Edozie Anedu's residency project, *Landscape mode*, is a play on the genre of landscape painting. Imagining different urban landscapes scenes around the islands of Ikoyi, Victoria Island and Lekki, his abstract renderings are created from elemental lines. His vibrant color palette, with saturated hues that suggest mood as inspired by social media photoshop filters, depicts an otherworldly atmosphere. Edozie began creating this series while in residency during the coronavirus lockdown in 2020. The scenes are void of the busy social interaction of normal daily life, and instead focus on the solitude and spirit of the city and its architecture. He inscribes pointed phrases atop of the paintings.

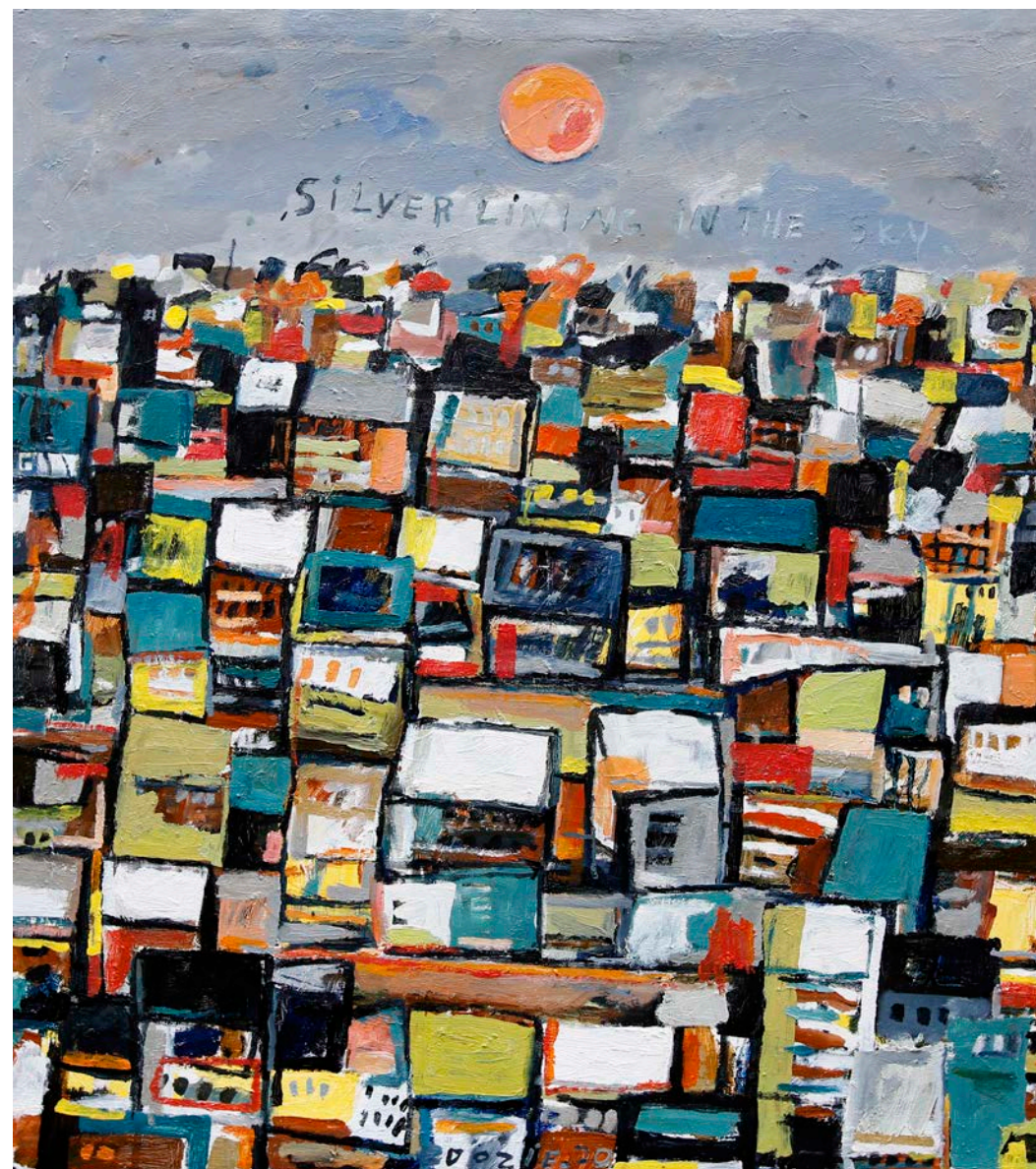


Edozie Anedu  
*Saturday*  
2020  
Oil on canvas  
48 x 42 in. (121.9 x 106.7 cm.)





Edozie Anedu  
*August*  
2020  
Oil on canvas  
48 x 42 in. (121.9 x 106.7 cm.)



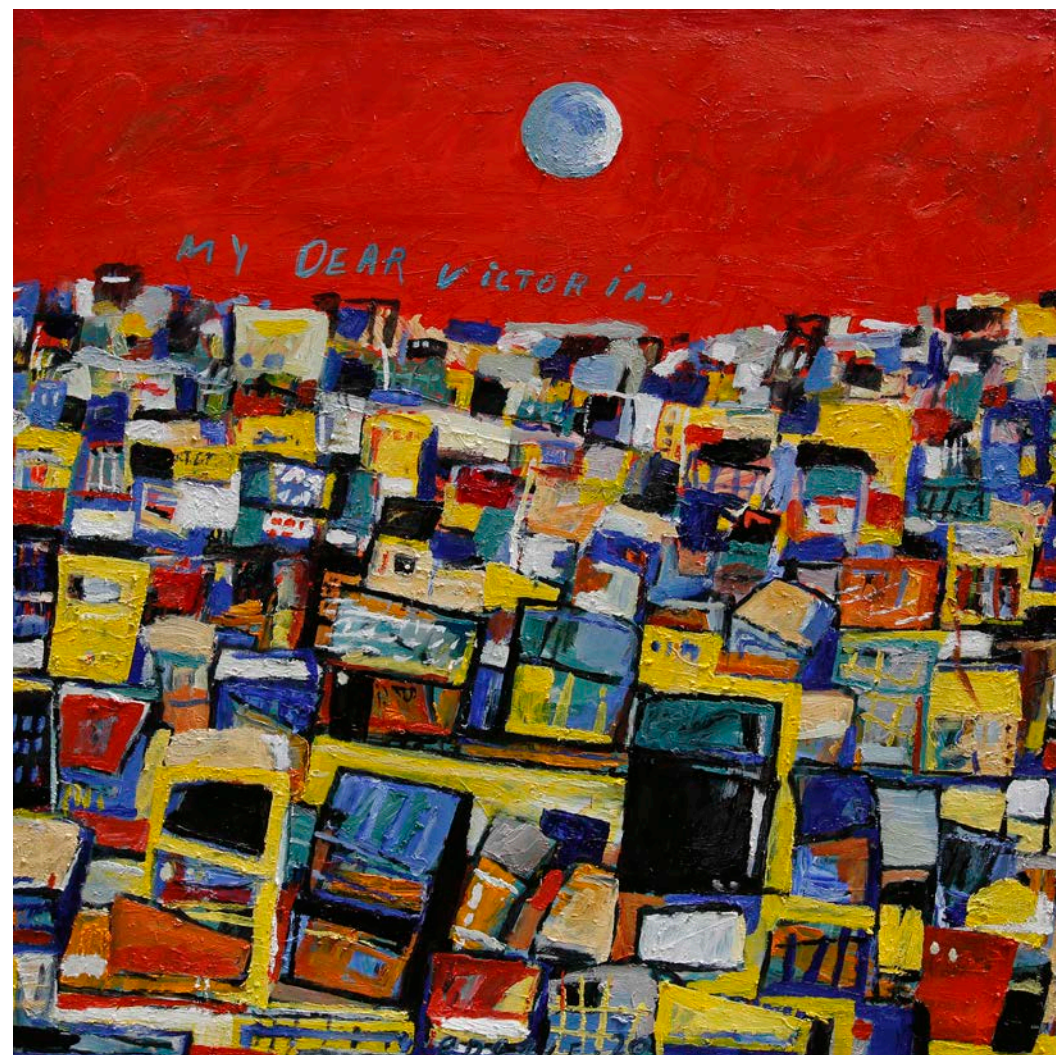


Edozie Anedu  
*Midnight Highlife*  
2020  
Oil on canvas  
48 x 42 in. (121.9 x 106.7 cm.)





Edozie Anedu  
*Victoria's Redemption*  
2020  
Oil on canvas  
42 x 42 in. (106.7 x 106.7 cm.)









Edozie Anedu  
*Midnight Highlife*  
2020  
Oil on canvas  
54 x 42 in. (137 x 106.7 cm.)





Edozie Anedu  
*Wednesday Evening*  
2020  
Oil on canvas  
54 x 42 in. (137 x 106.7 cm.)





Edozie Anedu  
*New Routine I & II*  
2020  
Oil on paper  
24.5 x 24.5 in. each (62.2 x 62.2 cm.)









## About Edozie Anedu

Born in 1997 in Benin City, Edozie Anedu is currently finishing his bachelors degree in Chemical Engineering at the University of Benin. His first solo exhibition, *Mistakes I Chose to Keep*, was held at 16/16 in Lagos in December 2019. Edozie's work was also included in the group exhibition *Material Identities* at The Melrose Gallery, Johannesburg in 2019. His work was included in the group exhibition *The Medium is the Message* at Unit London in 2020.







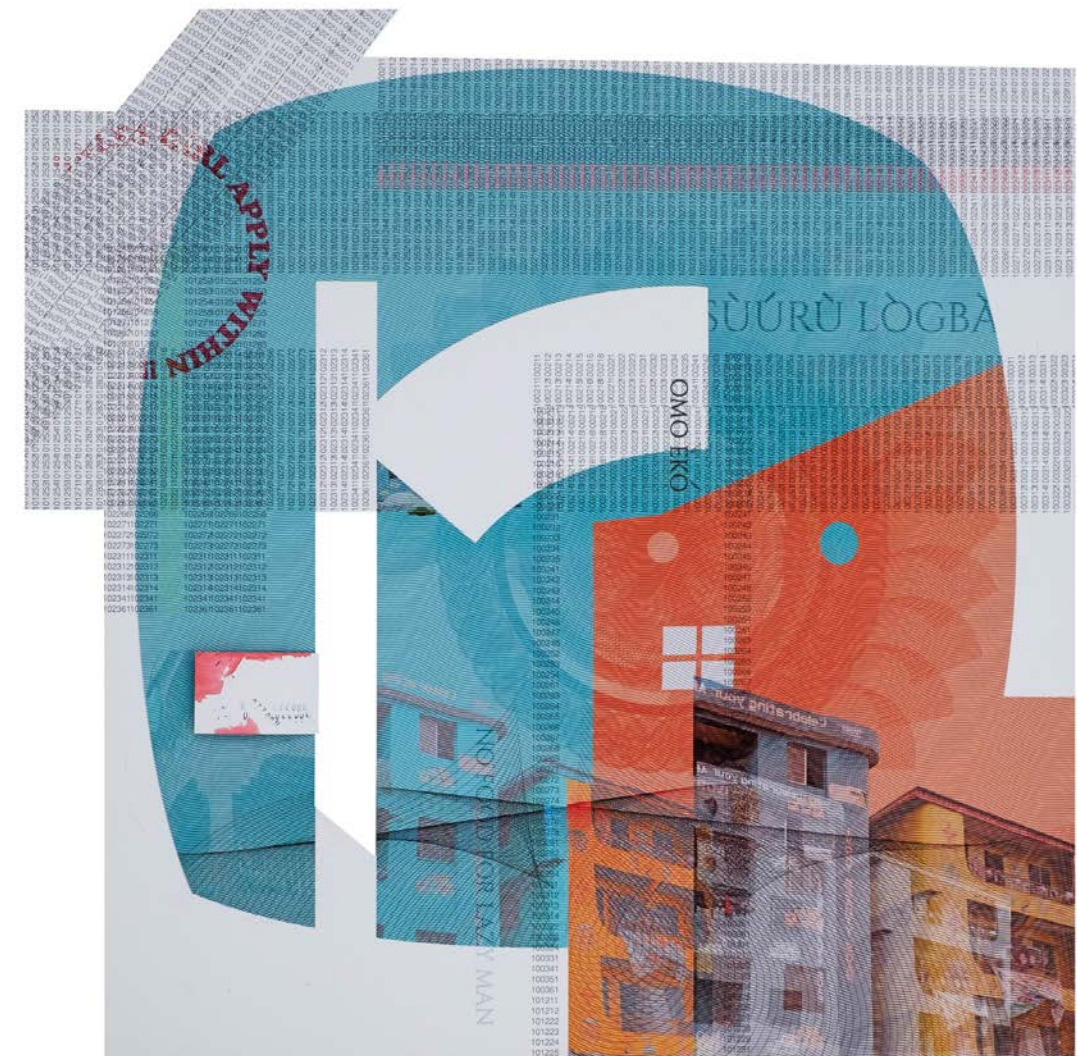
## Joseph Obanubi

**Joseph Obanubi** is a multimedia artist based in Lagos, Nigeria, whose work explores the relationship between identity, fantasy, technology and globalisation. He is best known for his collages which reconstruct fragments found in everyday experiences. Obanubi considers his work to be a visual bricolage - a (re)construct of different subjects taken from their original context into a new one. His creative ideology stems from concepts of delusion, surrealism, futurism and experimentation, providing an alternative way of seeing regular things.

Joseph Obanubi's residency project, titled *How close can it get?*, interrogates the limits of closeness in relation to dense urban populations. Inspired by the movements of people within the city of Lagos, Obanubi imagines both real and imagined spaces. He references currencies, numbers and analytical data, overlapping different sources and modes of technological information. Combining texts, writings and inscriptions using an embossing technique, along with drawings, digital collage and stamping, he maps the city from a nuanced perspective. Obanubi points to how people's experiences of personal space are dictated by socio-economic conditions and wealth inequalities.



Joseph Obanubi  
*Megacity Experiment I*  
 2020  
 Digital collage, blind embossing, number stamp and ink wash  
 Edition of 3 (unique)  
 30 x 30 in. (76.2 x 76.2 cm.)



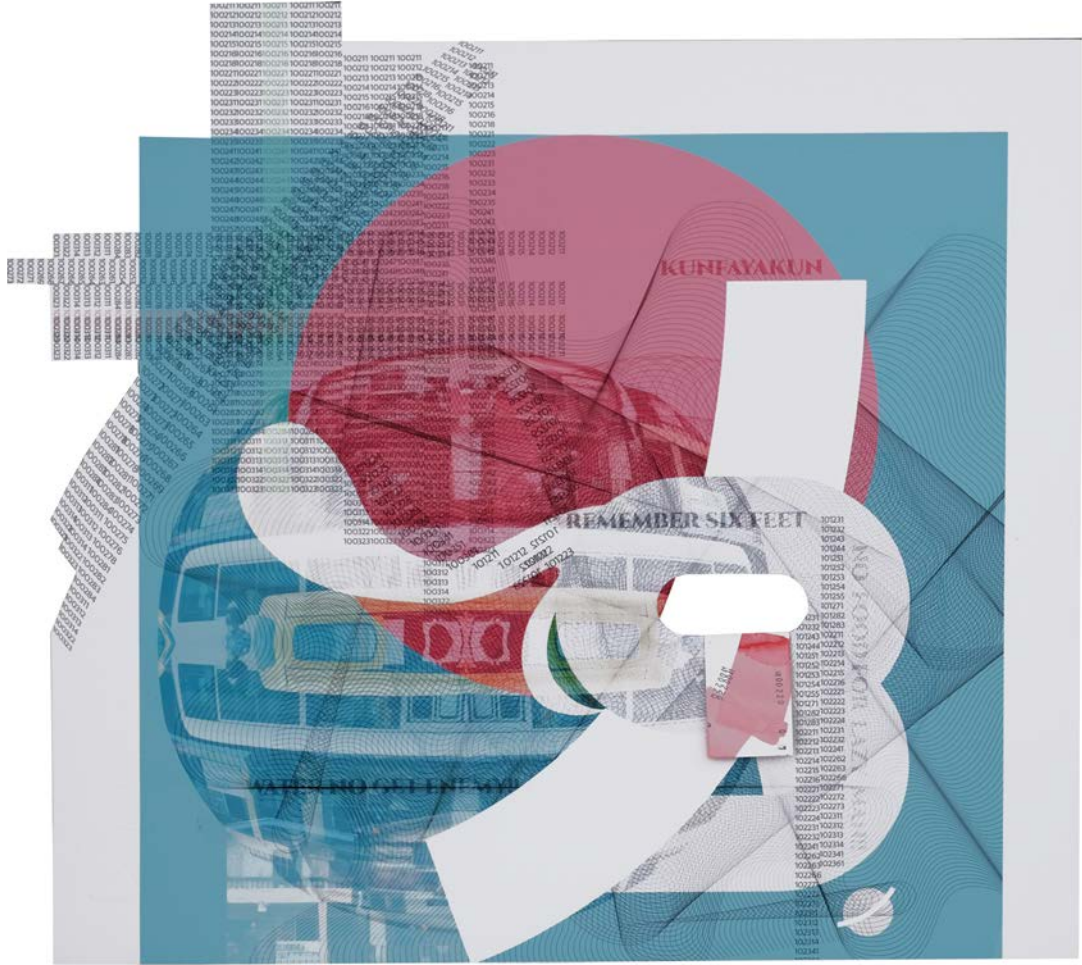




Joseph Obanubi  
*Megacity Experiment II*  
 2020  
 Digital collage, blind embossing, number stamp and ink wash  
 Edition of 3 (unique)  
 30 x 30 in. (76.2 x 76.2 cm.)



Joseph Obanubi  
*Megacity Experiment III*  
2020  
Digital collage, blind embossing, number stamp and ink wash  
Edition of 3 (unique)  
30 x 30 in. (76.2 x 76.2 cm.)





Joseph Obanubi  
*Megacity Experiment IV*  
 2020  
 Digital collage, blind embossing, number stamp and ink wash  
 Edition of 3 (unique)  
 30 x 30 in. (76.2 x 76.2 cm.)

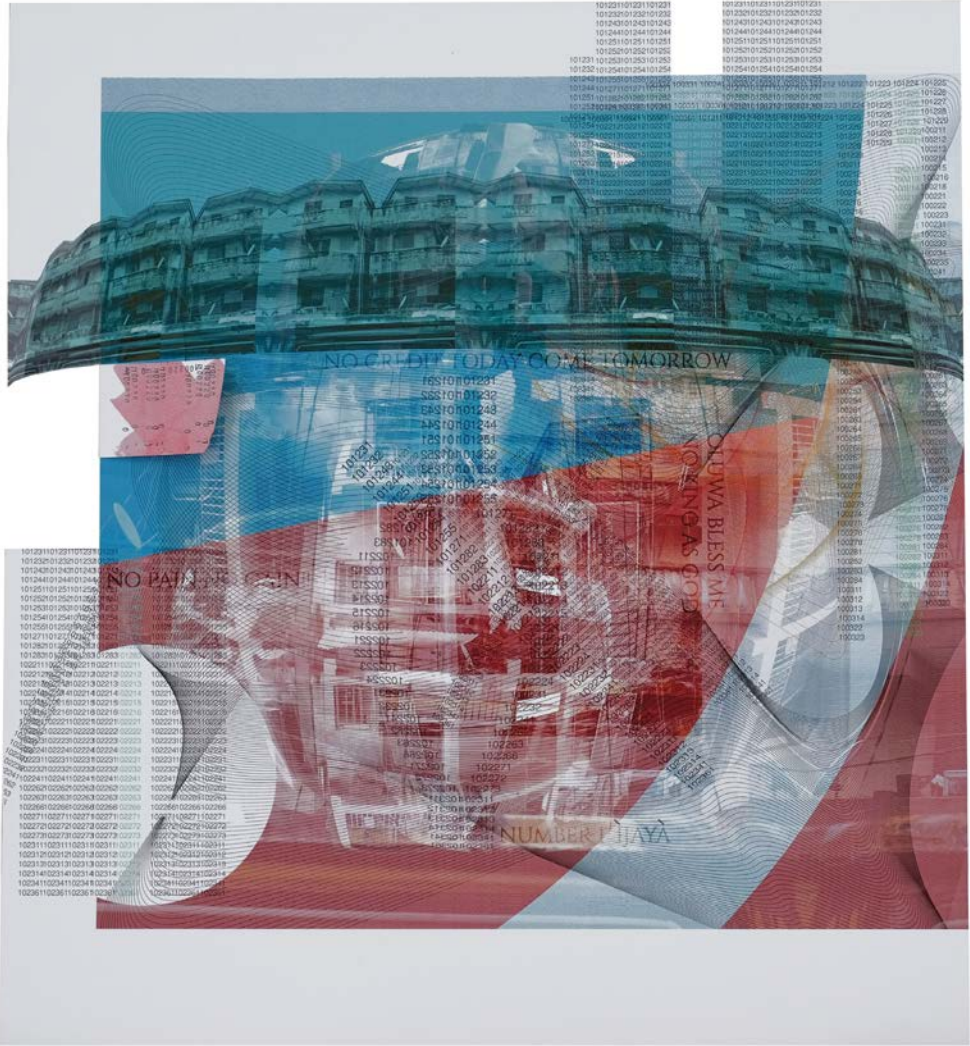






Joseph Obanubi  
*Megacity Experiment V*  
2020  
Digital collage, blind embossing, number stamp and ink wash  
Edition of 3 (unique)  
30 x 30 in. (76.2 x 76.2 cm.)





Joseph Obanubi

*Megacity Experiment VI*

2020

Digital collage, blind embossing, number stamp and ink wash

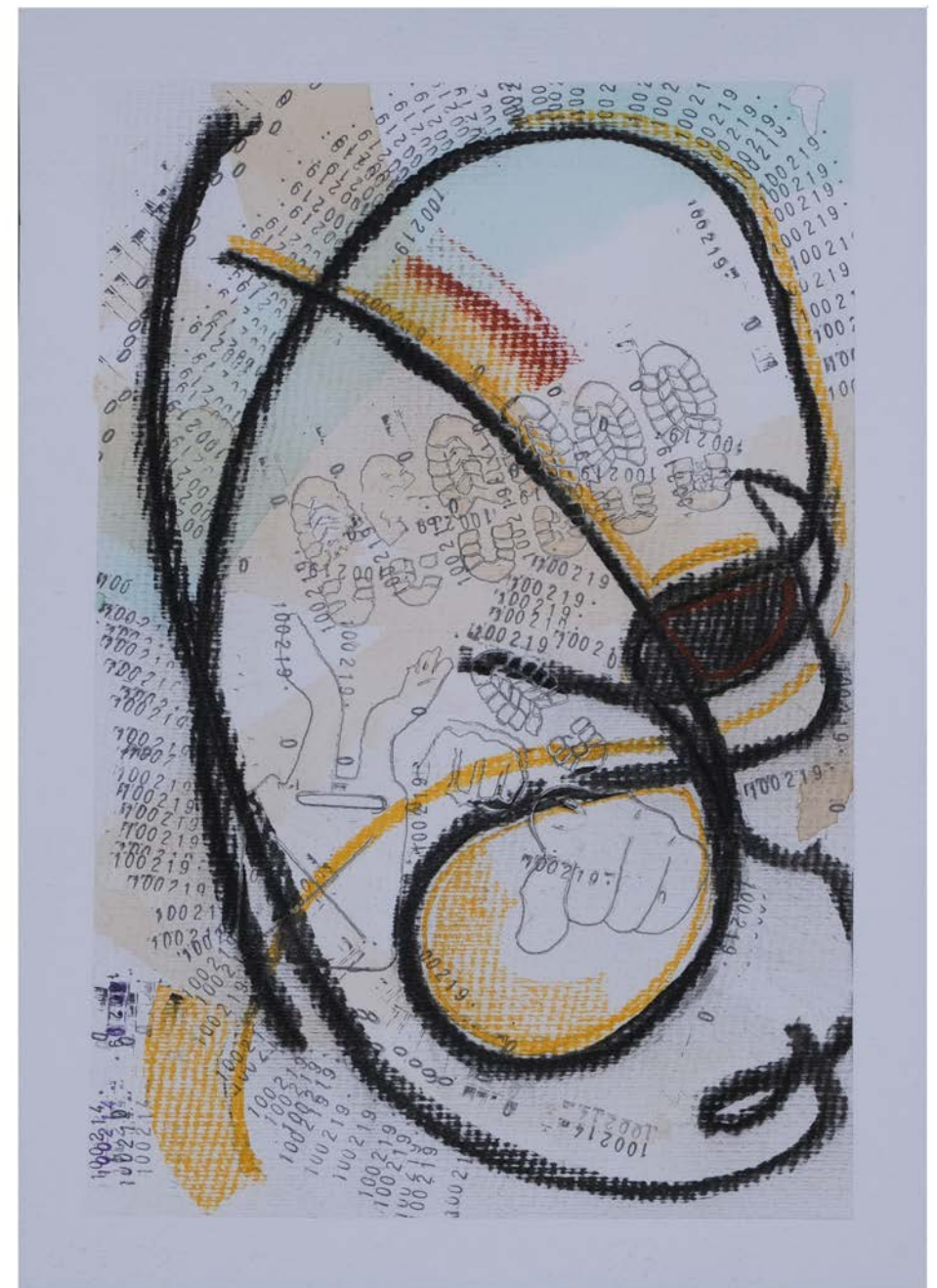
Edition of 3 (unique)

30 x 30 in. (76.2 x 76.2 cm.)

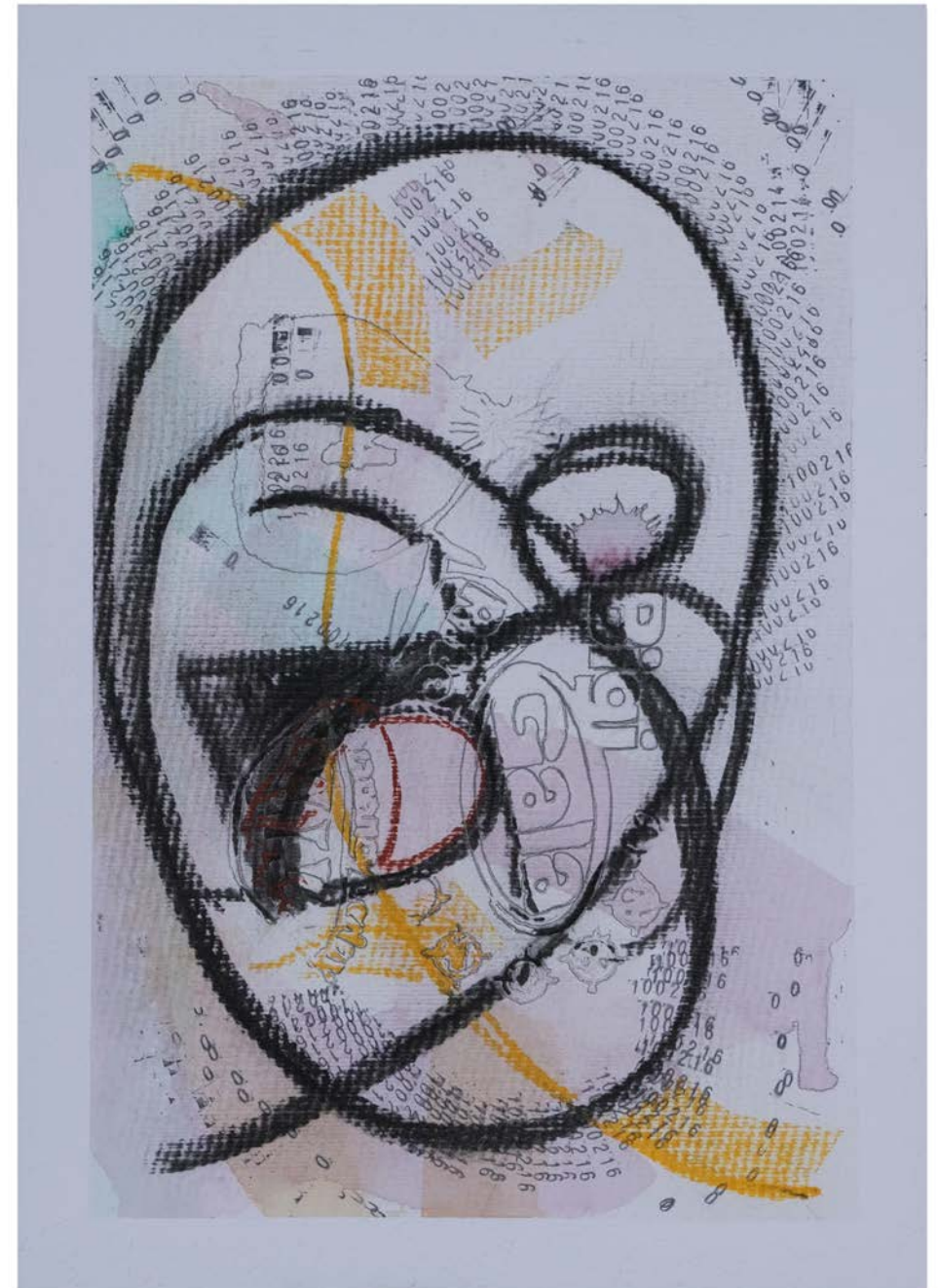
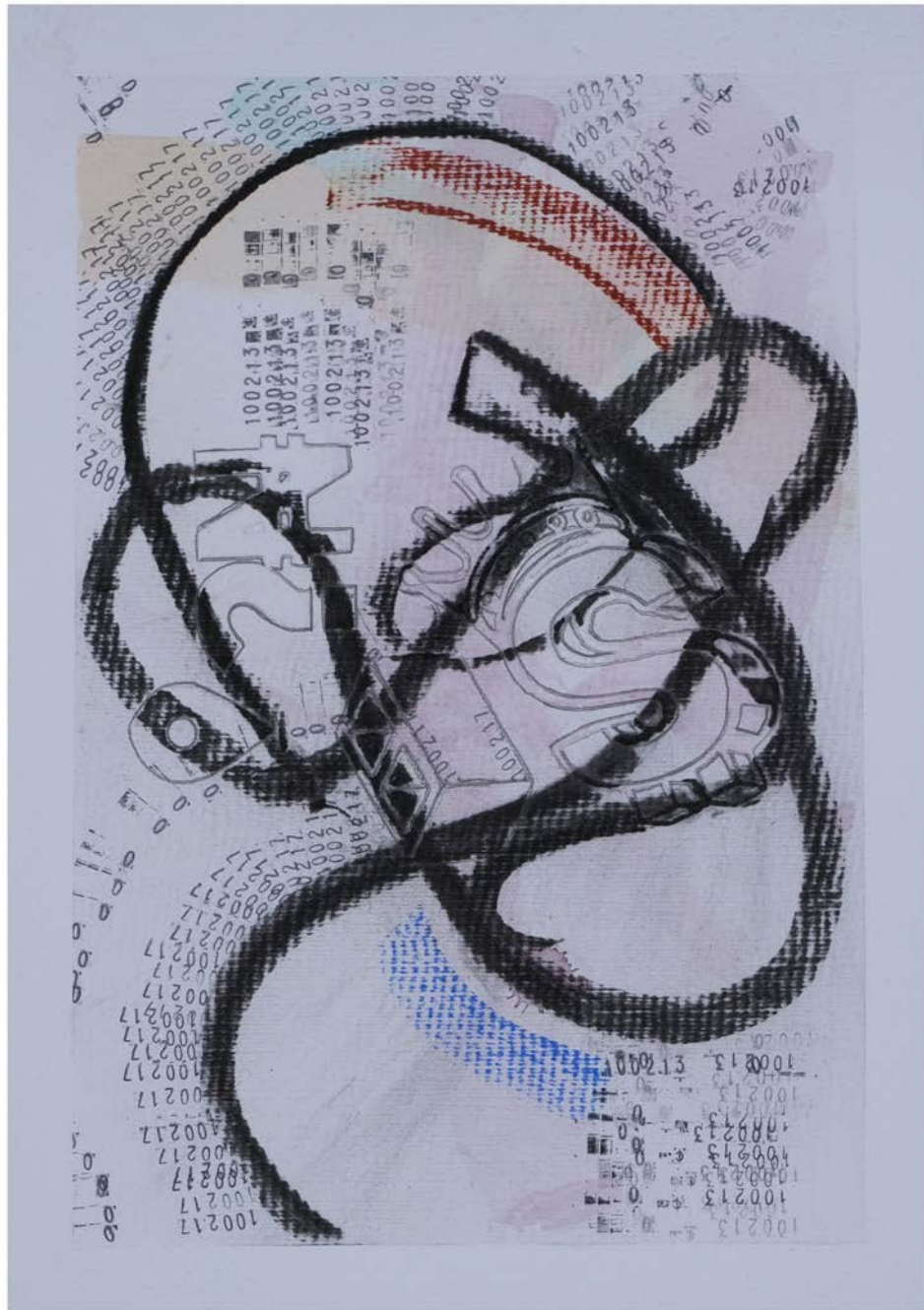








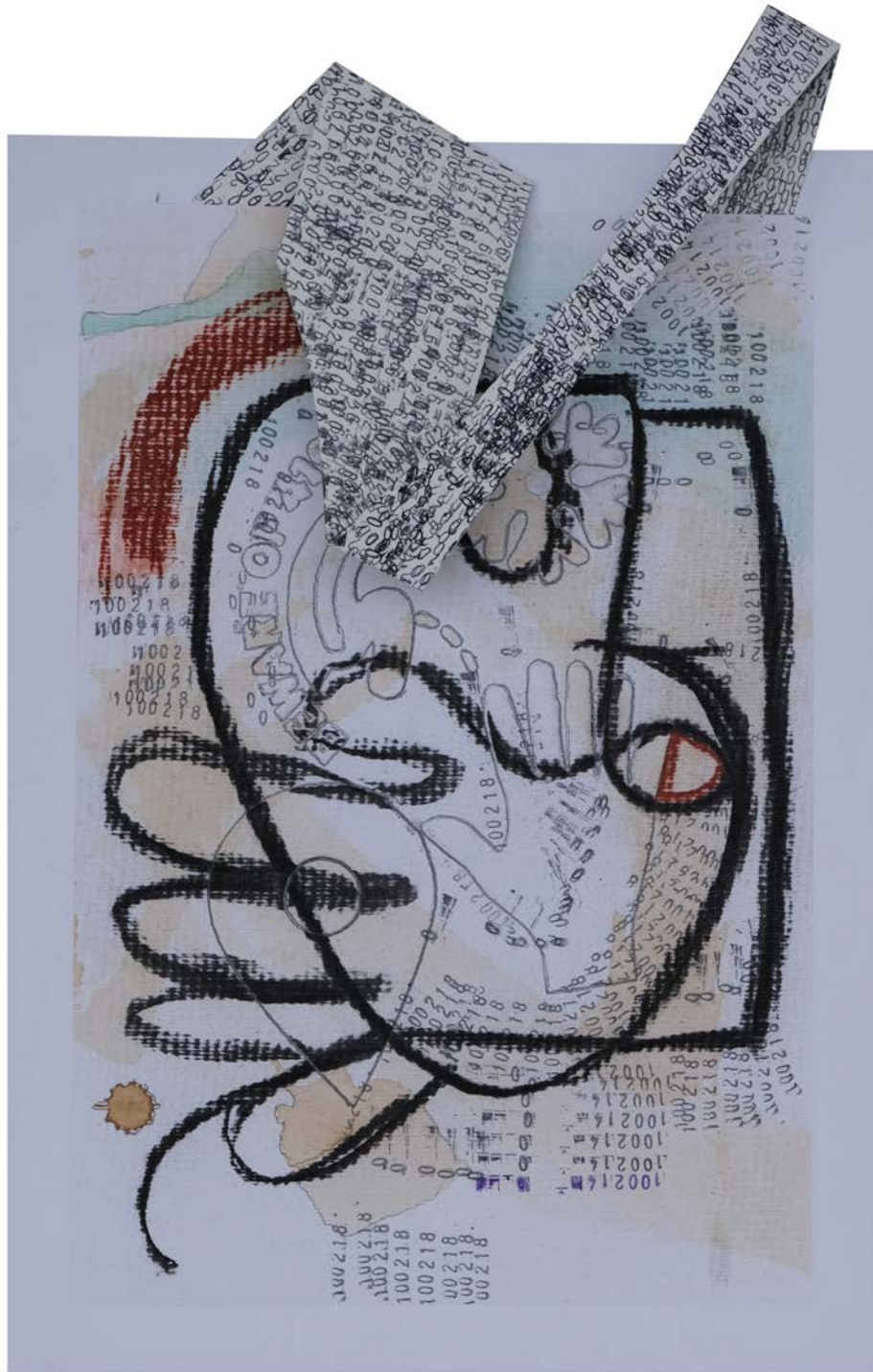




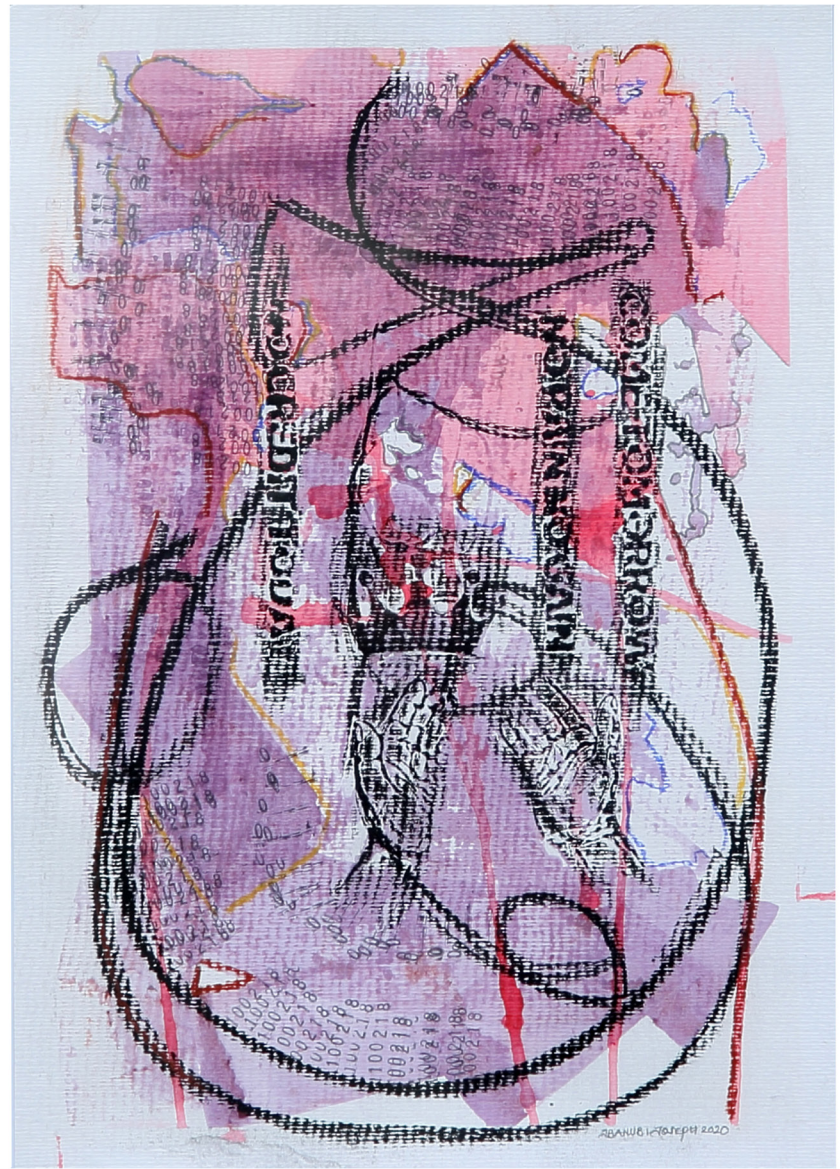
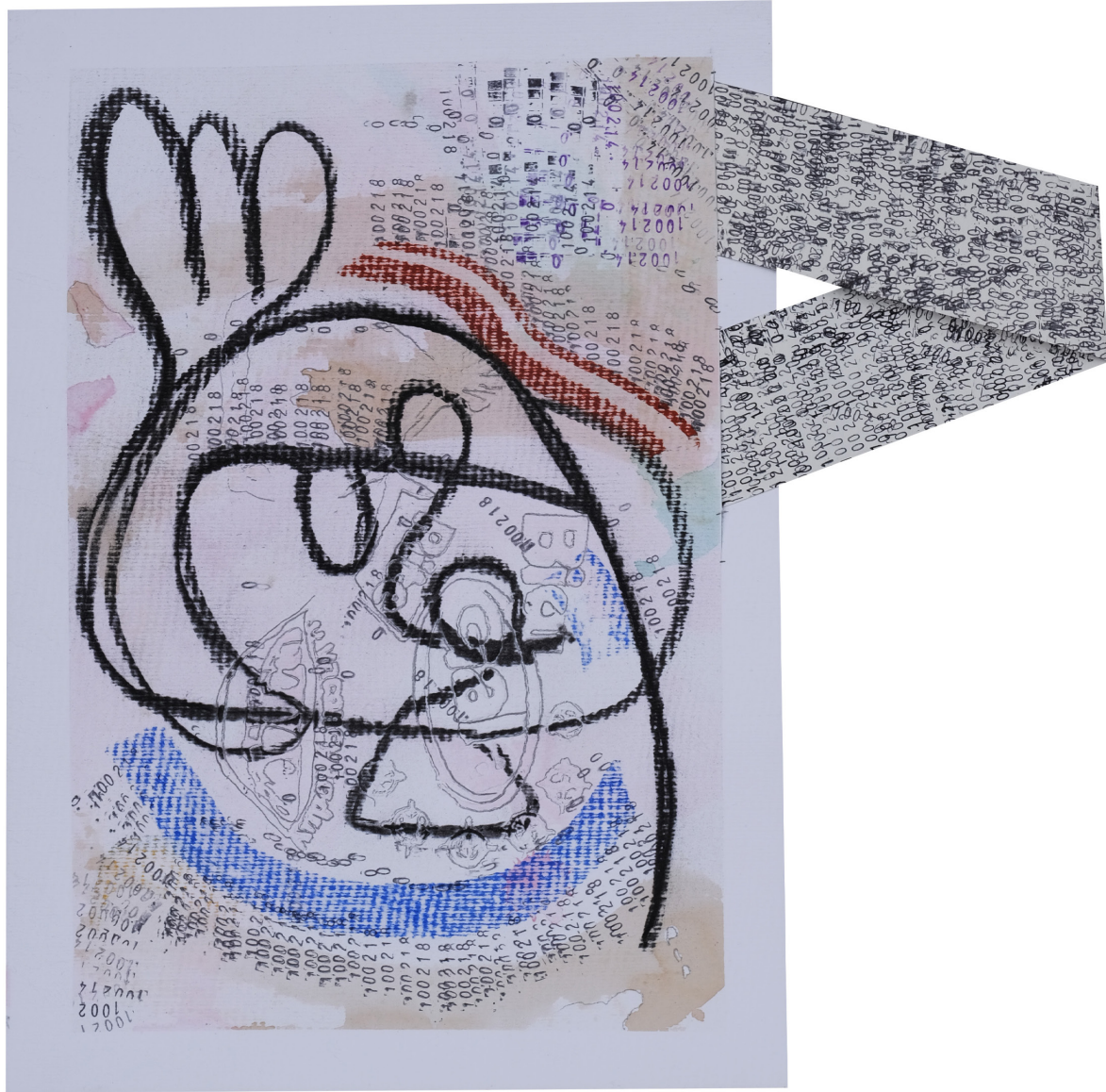




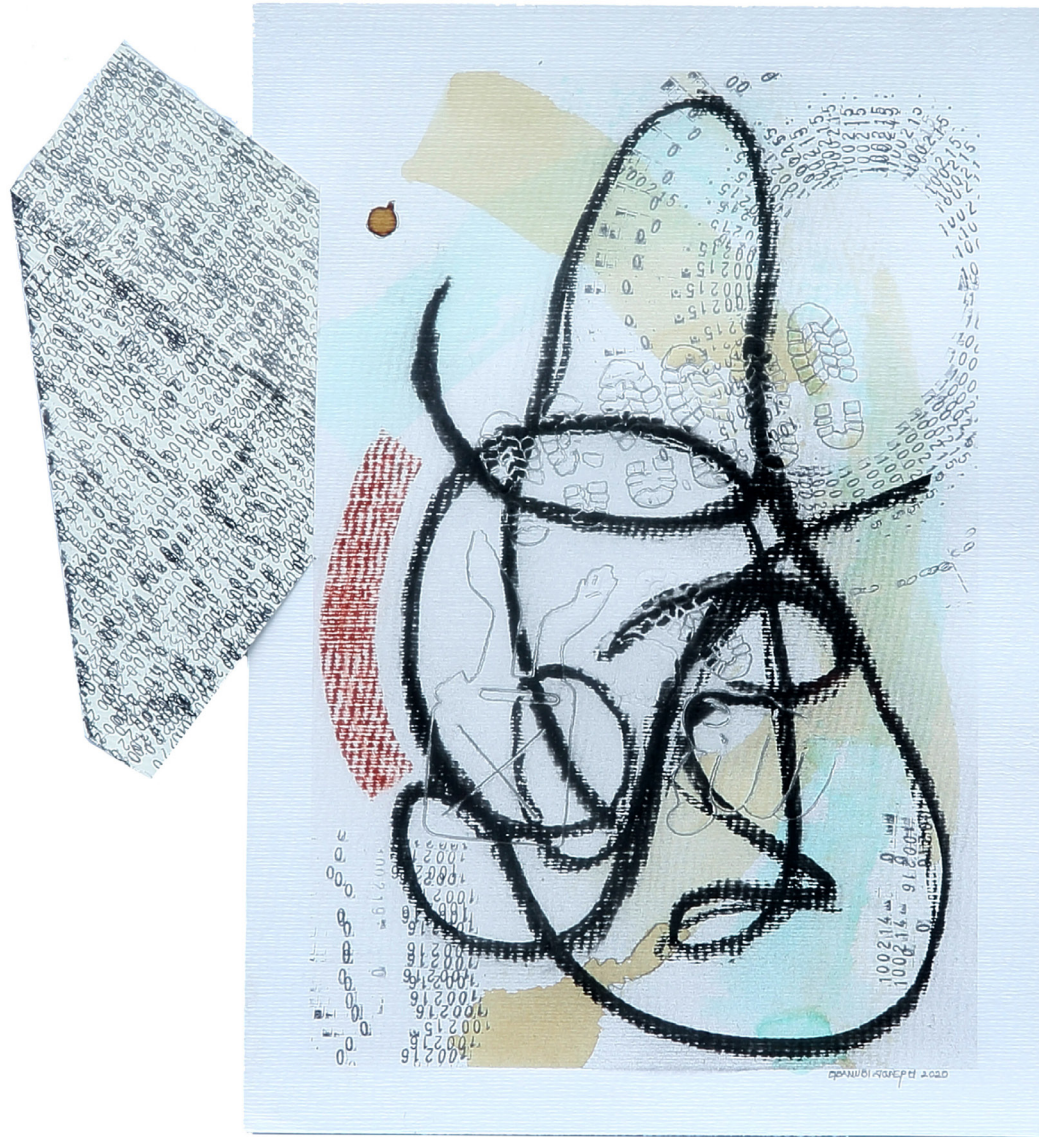














# About Joseph Obanubi

Joseph Obanubi received his Bachelor's and Masters degrees from the University of Lagos. He has a background in advertising and currently lectures in the Visual Art unit of the Creative Arts Department of the University of Lagos.

His series *Techno-Heads* was shortlisted as part of the finalists for the Contemporary African Photography Prize, and it won the British Council Prize for Emerging Artist. His work was exhibited at AKAA Art Fair (2019), Darmstadter Tage d. Fotografie Photography Festival, Darmstadt, Germany (2020), 1-54 Art Fair London, Marrakech, Morocco (2019 & 2020), and Vantage Point Sharjah 8 (VPS8) UAE, amongst others. He was recently announced as a finalist for the Kuenyehia Art Prize. In December 2020, his work is included in a two-person exhibition at Magnin-A in Paris.

Preceeding pages:

Joseph Obanubi

*Untitled I-XII*

2020

Blind embossing, charcoal, pastel, number stamp and coffee stain

11.7 x 16.5 in. each (29.7 x 41.9 cm. each)











## Stephen Tayo

**Stephen Tayo** is a photographer who captures intimate portraits that reveal the sartorial flair and quiet dignity of his sitters. Focusing on their clothing and accessories, his work explores the multi-layered symbolism of fashion: what clothing says about identity and relations with family and community. He also often trains his lens on everyday, commonplace but yet undocumented subcultures; elevating ordinary moments of his environment: at festivals, family celebrations, friendships, across Nigeria and beyond.

In Stephen Tayo's residency project, *What If?*, the photographer collaborated with a group of self-professed drag artists in Lagos, who are leveraging the visibility of social media to build digital followings and challenging social expectations. Stephen spoke extensively with veteran journalist, academic and film producer Funmi Iyanda, whose studies of Yoruba cosmology, history and evolution have examined the ways gender was expressed in pre-colonial Yoruba culture, and how those negotiations have been warped by contact with the West. Stephen presented his subjects free of political subtext, photographing in spaces where his subjects felt at ease and with the creative freedom to pose in ways that were best representative of their drag. Stephen Tayo ultimately created a series of collages based on these photo sessions, a new direction in his artistic practice. His collages chop up, fragment, and repeat images from his portraits, which are super-imposed with texts of colloquial expressions.



Stephen Tayo  
*Na Lagos We Dey 1*  
2020  
Archival inkjet print  
Edition of 3  
30 x 30 in. (76.2 x 76.2 cm.)





Stephen Tayo  
*Na Lagos We Dey 2*  
2020  
Archival inkjet print  
Edition of 3  
30 x 30 in. (76.2 x 76.2 cm.)





Stephen Tayo  
*Na Lagos We Dey 3*  
2020  
Archival inkjet print  
Edition of 3  
30 x 30 in. (76.2 x 76.2 cm.)





Stephen Tayo  
*Na Lagos We Dey 4*  
2020  
Archival inkjet print  
Edition of 3  
30 x 30 in. (76.2 x 76.2 cm.)







Stephen Tayo  
*Bend down select*  
 2020  
 Archival inkjet print on canvas  
 Edition of 3  
 59 x 16.9 in. (150 x 43 cm.)





Stephen Tayo  
Untitled (2014)  
Acrylic on canvas  
100 x 100 cm



Stephen Tayo  
Untitled (2014)  
Acrylic on canvas  
100 x 100 cm



Stephen Tayo  
Untitled (2014)  
Acrylic on canvas  
100 x 100 cm



Stephen Tayo  
Untitled (2014)  
Acrylic on canvas  
100 x 100 cm



Stephen Tayo  
Untitled (2014)  
Acrylic on canvas  
100 x 100 cm

Stephen Tayo  
Edozie Anedu  
Joseph Obanubi

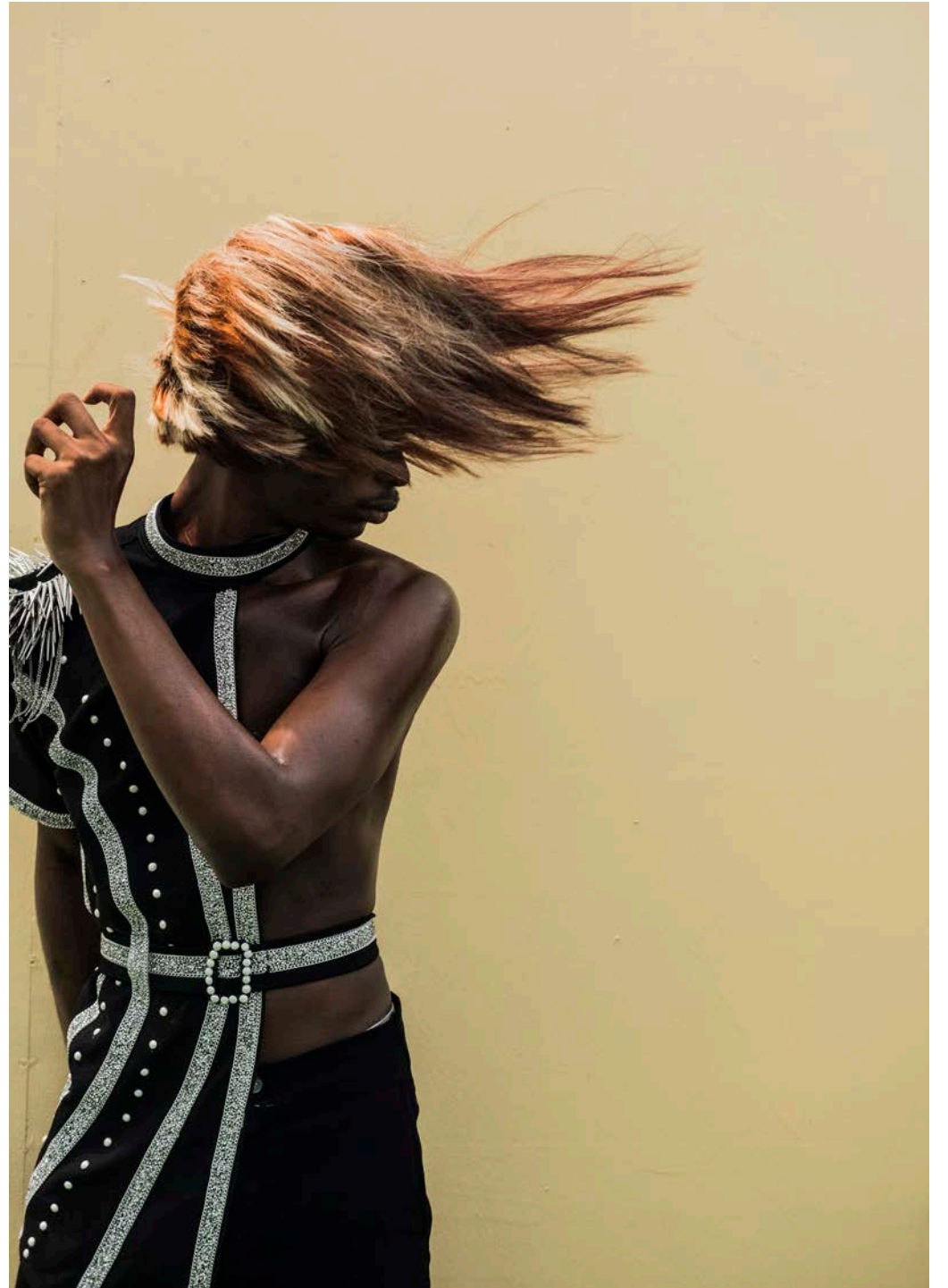


Stephen Tayo  
*Call Me Boogie*  
2020  
Archival inkjet print  
Edition of 5  
11.7 x 16.5 in. (29.7 x 41.9 cm.)



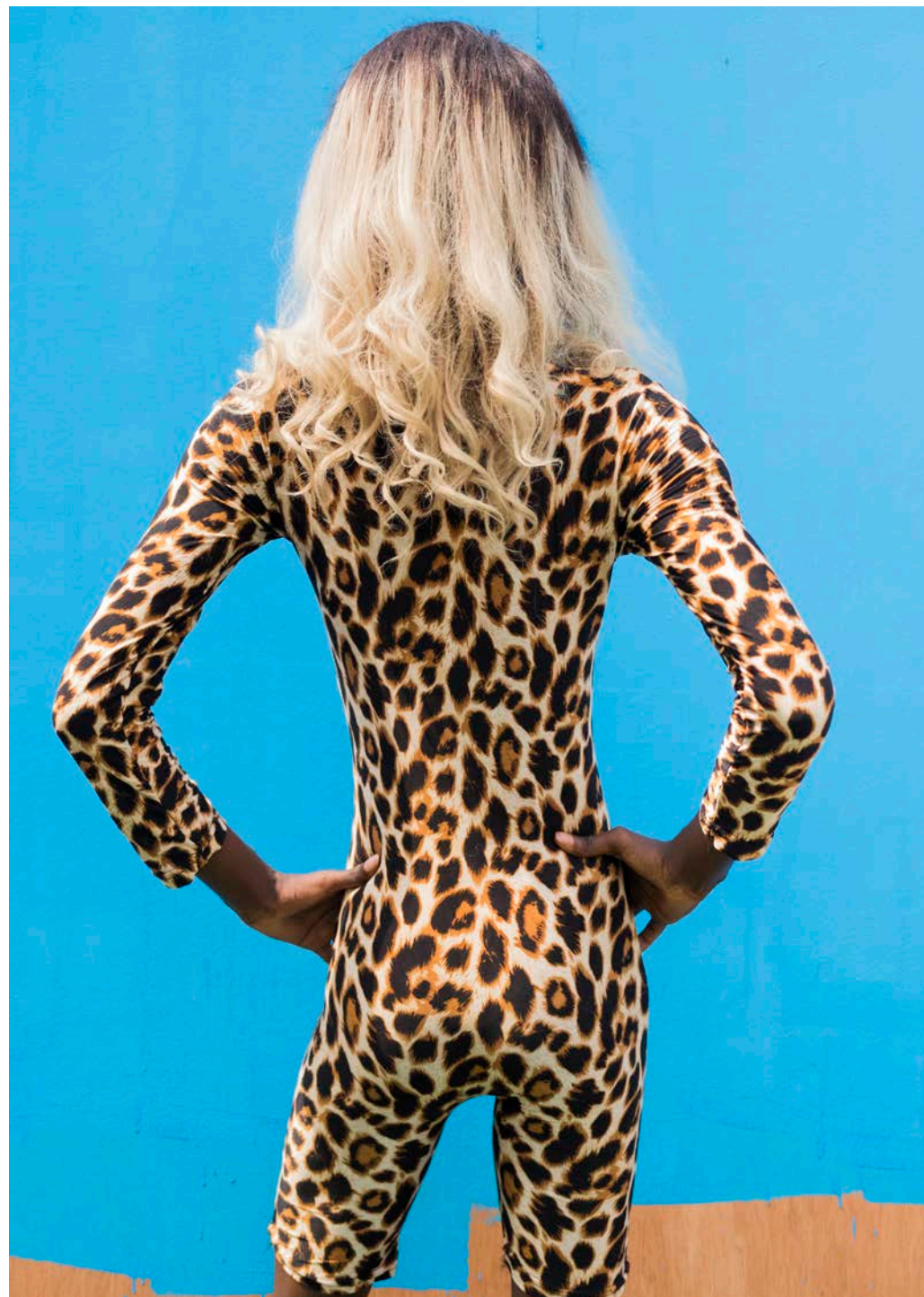


Stephen Tayo  
*Lagos Diva*  
2020  
Archival inkjet print  
Edition of 5  
11.7 x 16.5 in. (29.7 x 41.9 cm.)



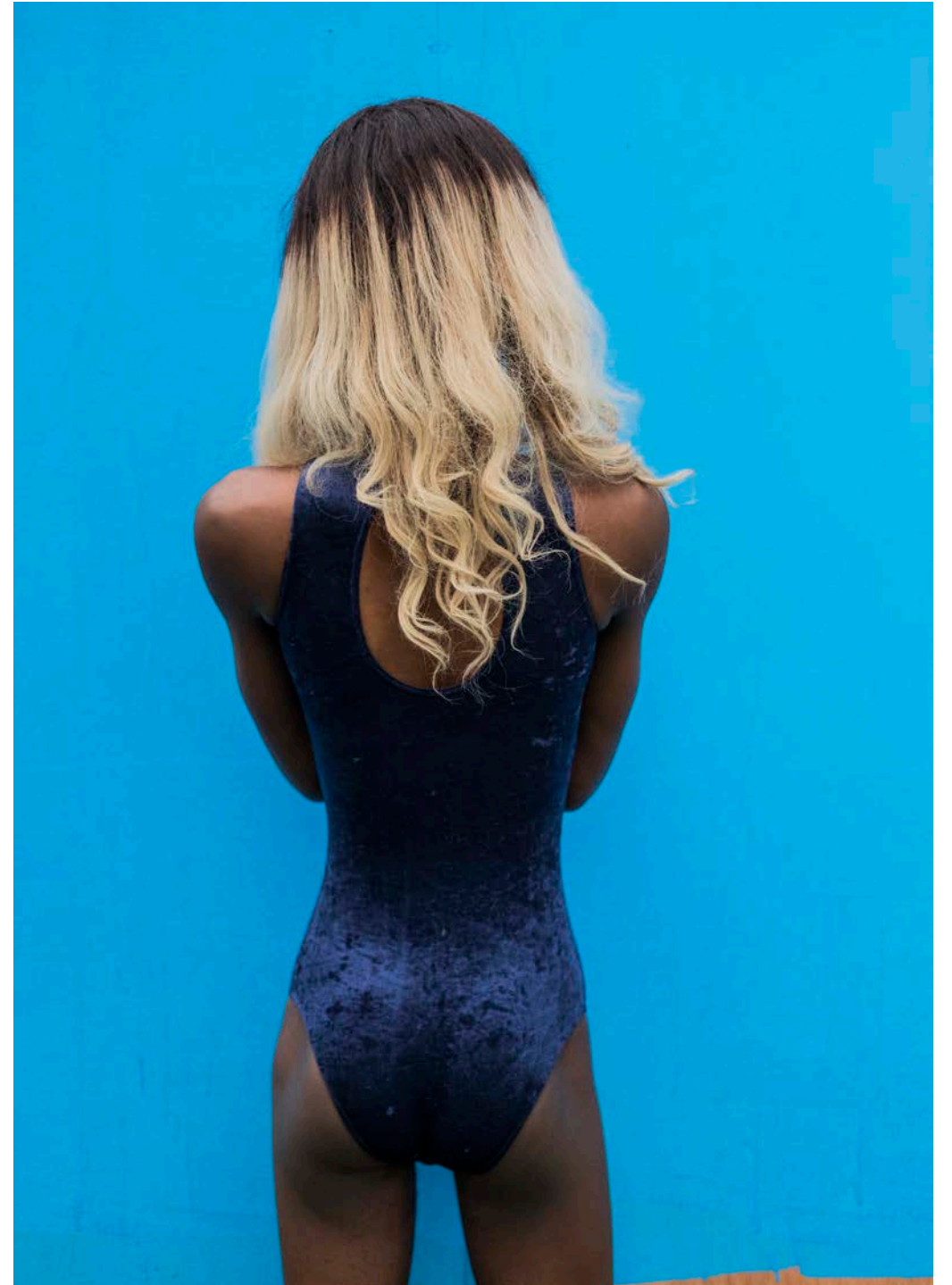


Stephen Tayo  
*Leopard Babe*  
2020  
Archival inkjet print  
Edition of 5  
11.7 x 16.5 in. (29.7 x 41.9 cm.)



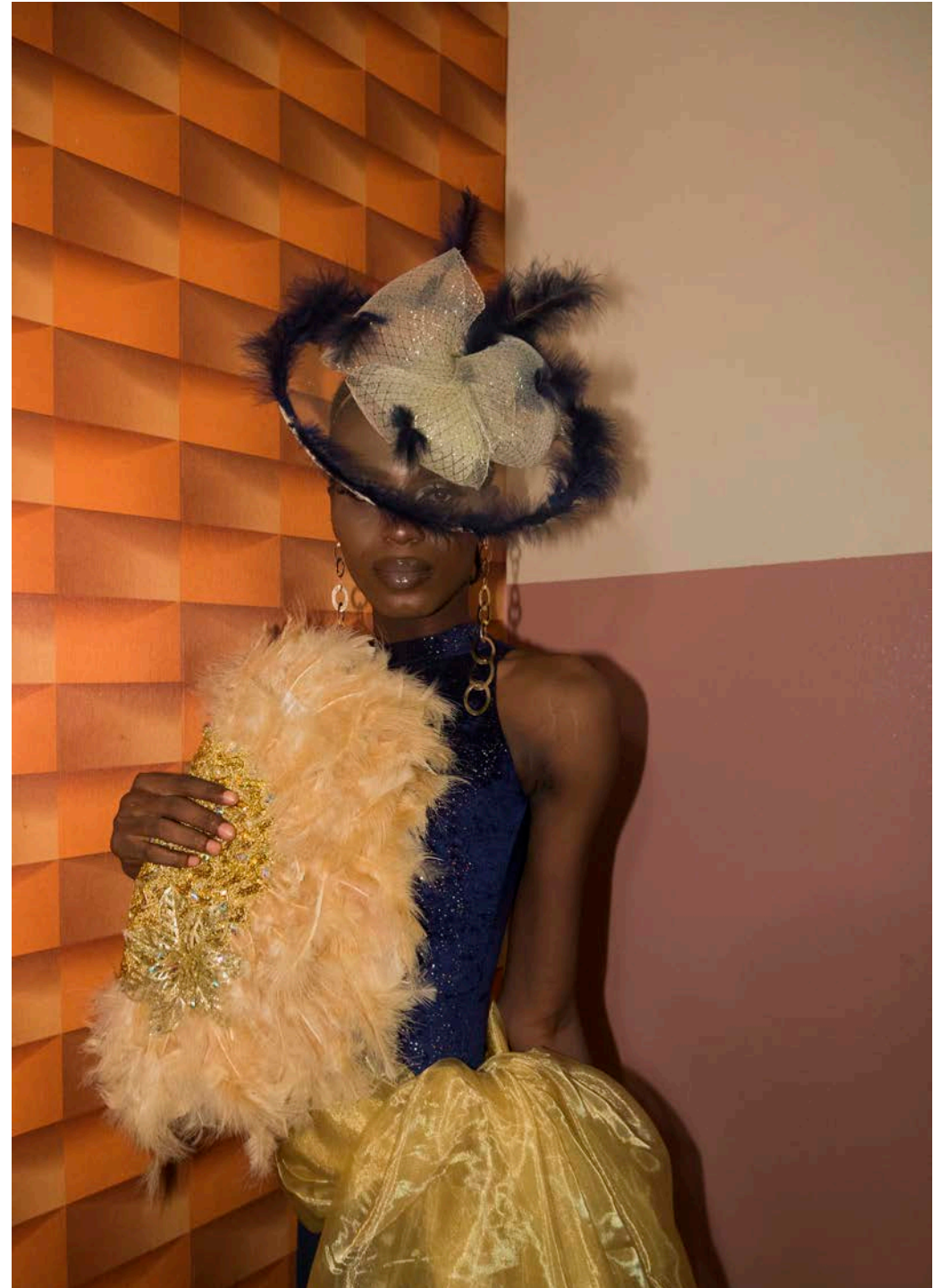


Stephen Tayo  
*Miss World*  
2020  
Archival inkjet print  
Edition of 5  
11.7 x 16.5 in. (29.7 x 41.9 cm.)





Stephen Tayo  
*I Dey Lowkey*  
2020  
Archival inkjet print  
Edition of 5  
11.7 x 16.5 in. (29.7 x 41.9 cm.)





## About Stephen Tayo

Stephen Tayo studied philosophy at the University of Lagos. Tayo lives, works in and draws inspiration from Lagos. His work has been featured in Vogue US, British Vogue, New York Times, Indie Magazine, Dazed, Teen Vogue, Okay Africa, Vogue Italia, CNN, ArtNews, OkayAfrica, Highsnobiety, Vogue Australia, Hybe Beast, Vice, and Interview Magazine.

In 2018, he was commissioned by Dutch street wear brand Patta and Nike on the occasion of their collaboration, to shoot a campaign for their launch which was exhibited in London. In the same year, he co-photographed the increasingly ascendant culture of boundary breaking fashion in Nigeria's commercial capital, Lagos, for the New York Times. In 2019, he had a solo collaborative exhibition at Corosia Theatre and Expo and Film Centre in Amsterdam about the Gothics Scene in Lagos. He was also commissioned by the Ngola Art Festival in São Tomé to shoot the campaign image for the Festival. He was also included in the exhibition *City Prince/sses* at the Palais de Tokyo in Paris. He spotlighted the emergence of New Sound in the Nigerian Music Scene for the New York Times in August titled "The New Guard of Nigerian Music". He was also shortlisted amongst 14 other photographers around the world for a book feature by Antwaun Sargent titled *The New Black Vanguard* with an exhibition at Aperture Gallery in 2019.

In 2020, Stephen Tayo was nominated for the British Fashion Council Awards 2020, in the "New Wave" category. He also developed a project with Apple on stories of the pandemic. He shot a campaign with musician Skepta in Cuba with Havana Club, which is currently being used on billboards across the UK. He also show the campaign photo for the *Now Look Here* exhibition in Amsterdam, in collaboration with Jan Hoek.





# WHAT IF?

By Stephen Tayo

What does it mean to choose to live visibly? To reject conventional expectation and choose a path that is authentic to one's self?

This is the question I sought to answer during my residency at the Arthouse Foundation. As a documentary photographer whose practice is focused on seeking out collaborators rather than documenting subjects, I nursed a growing fascination with the self-professed drag artists who were leveraging the visibility of social media to build digital followings for themselves and challenging social expectations of what a respectable career is.

Human behaviour is cyclical, so to dispel the myth that the choice of my subjects to reject gendered expression

is subversive rebellion, I sought advice and guidance from veteran journalist, academic and film producer Funmi lyanda, whose knowledge of Yoruba cosmology, history and evolution is unrivaled among her peers. Ms. lyanda's insights on the ways gender was expressed in pre-colonial Yoruba culture and how those negotiations have been warped by contact with the West were instrumental in my choice of subject matter and my decision to present my subjects free of political subtext and shown as they want to be perceived, a performance of passing as female.

Artifice is at the core of the craft of a drag artist. Every aspect of their identity and public persona is staged to fool the eye and confuse the senses, to present a deliberately elevated narrative about

self. In many ways, this bears similarities to the practice of Egun, the Yoruba masquerade, a genderless expression of divinity that serve as physical representations of the Orisa, who cannot be limited by gender binaries. Artists like Twin-Seven Seven and Alhaji Abass Obesere serve as forebears to contemporary drag artists, because their fluid expressions were understood to be performance rather than identity. This multi-generational spirit of performance as expression is what I seek to capture with this exhibition.

Working with drag artists breaks all the rules of documentary photography. Where in documentary photography, a candid subject is prized above all else, a drag artist must spend hours getting into character and her very existence

in drag presents a falsehood to the audience, one that is acknowledged by the photographer and the audience for the photograph to be truly enjoyed.

I have photographed in spaces where they feel at ease, and given them creative freedom to pose themselves in ways they feel is best representative of their drag. My only input to the finished photography is staging through photo manipulation and collage.

This exhibition is a contemporary take on the power of artifice and self representation, it is a subversion of the tenets of documentary photography and an exploration of the historical subtext that gives meaning to contemporary expressions of identity through the subversion of gender expression.



### **About kó**

kó is an art space based in Lagos, Nigeria, that is dedicated to promoting modern and contemporary art. kó has a dual focus in championing Nigeria's leading artists from the modern period and celebrating emerging and established contemporary artists across Africa and the Diaspora. Through exhibitions, publications, public programming, and participation in art fairs, Kó aims to expand conversations about contemporary art in Africa to a local and global audience.

[www.ko-artspace.com](http://www.ko-artspace.com)

kó



# kó

