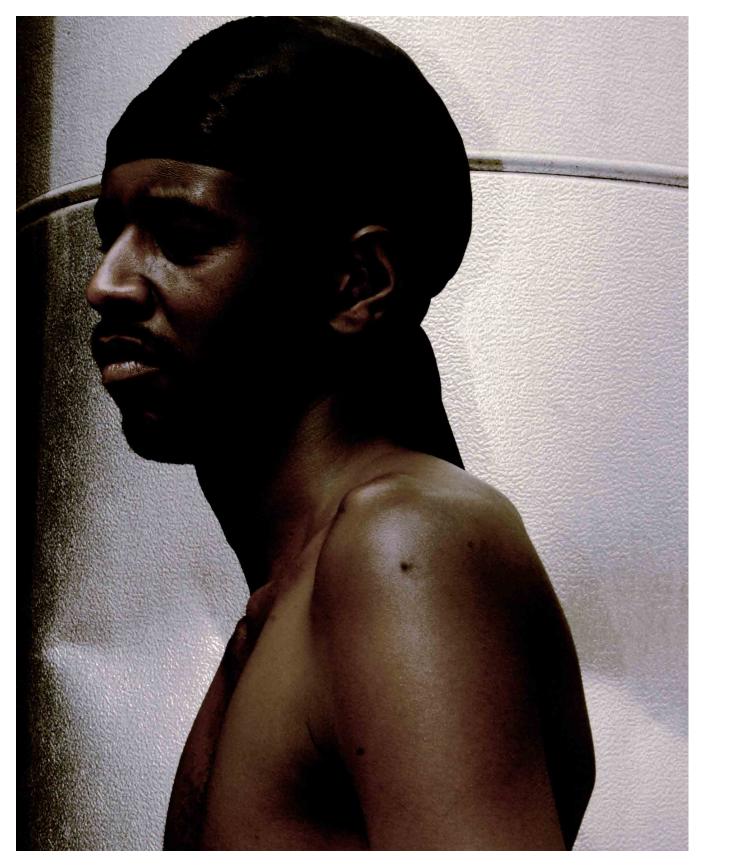


a resolution

ayomide Teguoso bansarer Plantation Eplantationofficial



Ayomide Tejuoso (Plantation) is a Nigerian British artist based across London, Geneva, and Lagos. Working across text, photography, video, and installation art, her creative practice is an expansion of the black disposition. She employs research and literary production to affirm the complexities of black womanhood, and ideate visual worlds grounded in the diasporic experience. To her writing is linguistic revolution, and image making is black art as praxis. In all, her creative production is the recording of black conditions and salvations. Taking photographs of blushed cheeks, hidden alcoves, dashing horses, and swollen braids, her work references the legacies of Deana Lawson, Arthur Jafa, and Khalil Joseph. She is fascinated by their sacred experimentations of African American cultural, sonic, and visual modulations, and seeks to re-imagine this within Nigerian and diasporic dialects. Following this, her work has been exhibited in prestigious institutions across Europe and West Africa, including La Rada Gallery, Krakow Photomonth Festival, Motormond Gallery, Gallery 1957, Photo Vogue Festival, Foam Amsterdam, OSCAM Museum, and Rele Gallery.

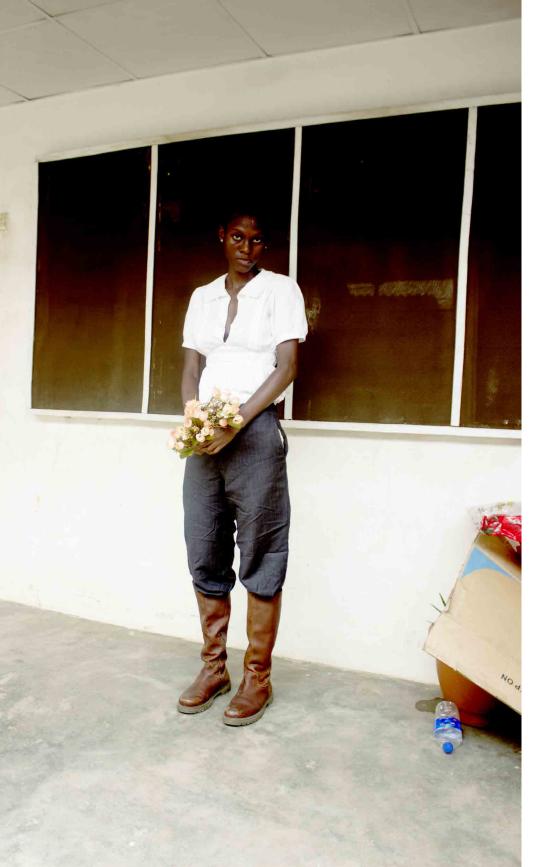
Commercially, Ayomide Tejuoso (Plantation) works as a writer, editorial photographer, and creative director. She has contributed essays, photography projects, and visual campaigns across TWIST Magazine, New Currency Magazine, Nataal Media, PhotoVogue, Mulieris magazine, British Journal of Photography, and Foam Talent. She is currently fascinated by design and collaborative processes. She works alongside Sandra Brutus Labiche, to develop MINA, a visual retrospective of black feminist theory. And she develops CEREAL, a design laboratory, alongside Philip Fagbeyiro. Furthermore, she is constructing 000IDEATION, a creative laboratory, inspired by Sub Global, III Studio, and Kaleidoscope Magazine, that explores spatial practices, installation art, text, and imagery to present black research processes and resolutions.

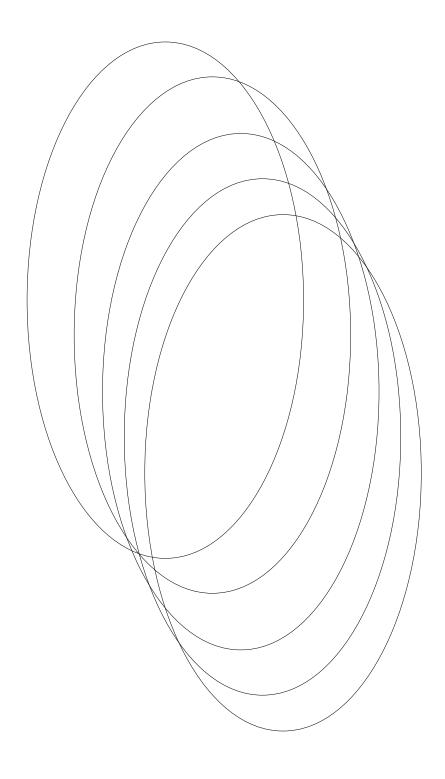
Ayomide Tejuoso (Plantatation)

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Tejuosoayomide@gmail.com | +41782445302

12/07/2001





Annahstasia Enuke (2024)

Editorial Photography and creative direction





Joseph Curle (2024)

Editorial Photography and creative direction







Editorial	for	Nataal	Media	(2023)
"Chloe	Anais		Lopes	Gomes
The	Ν	Movement		Issue"

https://digital.nataal.com/chloe-lopes-gomes/

Editorial Photography and creative direction







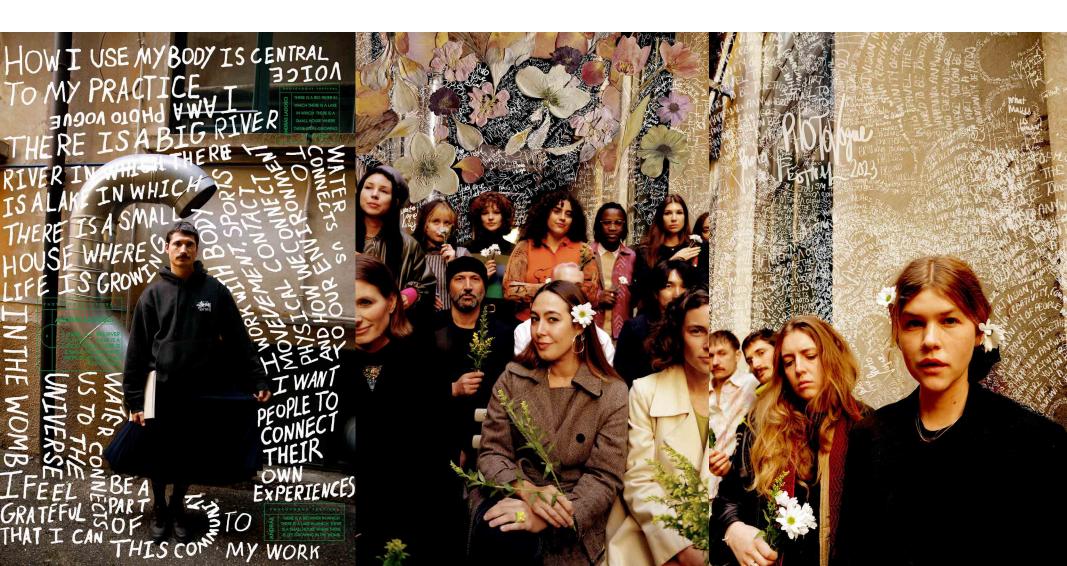


Black	m	arine		(2023)	
Editorial	for	La	afalaise	Dion.	
Editorial	Photography	and	creative	direction	

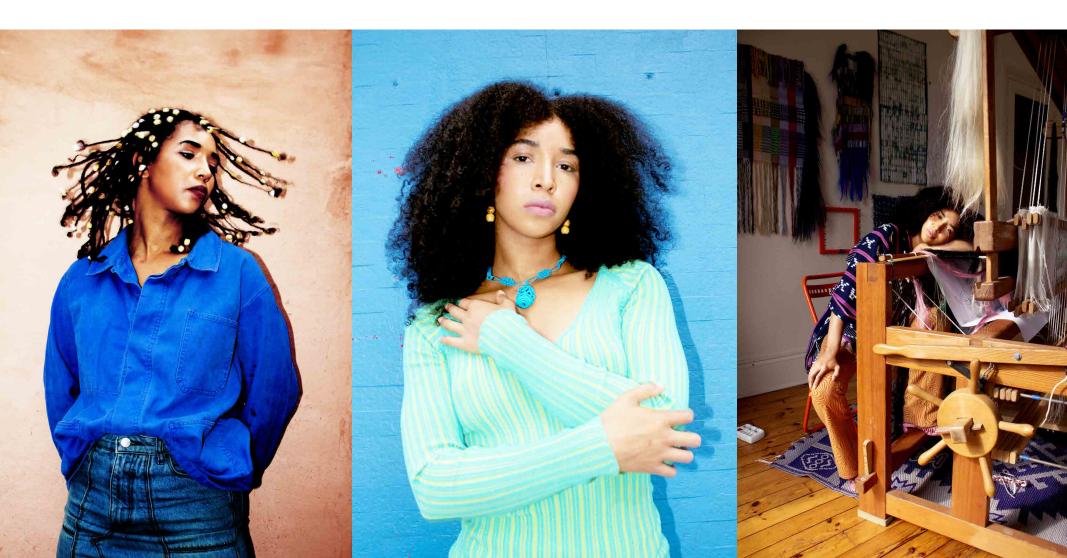


Visual campaign for PhotoVogue Festival -Art direction, creative direction, photography, and video direction. 132 images, 10 interviews, and 20 graphic design pieces https://www.vogue.com/article/photovogue-voices

Editorial Photography, Art Direction, Film, and Graphic Design (2 0 2 4)



Diane		Cescutti	Artist	1	Portraits
Photog	graphy	and	Creative	D	irection
(2	0	2	4)











Writer of 3 profiles in TWIST Magazine "Concrete" edition, expanding on my creative practice, the vision of Oji Haynes, and the creative ethos of Joseph Olusola Edgar

Writer of the Togo Yeye artist profile and interview https:// www.vogue.com/ article/by-the-graceof-us-by-togo-yeye

Contributing Writer and Editor of Move, I Dare You by Taoheed Bayo

Contributing Writer to New Currency magazine Issue 03 : Artists In The City

X Collective Slayeth Book Cover designed in collaboration with Philip Fagbeyiro



As a contemporary artist, my work stretches across photography, video, installation, performance, and text. To me writing is linguistic revolution; it is the bearing of arms and the throwing of stones, mutiny to colonial primitivism. I write to remember, and create to understand. My bodies of work are founded on photography projects immersed in the black sublime and my literary dislocations as an enraged Nigerian woman wandering through Europe. Referencing the practices of Deana Lawson, Arthur Jafa, and Solange,

I build visual worlds centered on the black body and spirit, our search for home and the divine.

I am fascinated by the black church.

The meticulous colonial battering of indigenous practices, and the retransformation of western religious rituals within the black body and cultural context, ironically in efforts to find safety in a relentless western imperial system. I am enthralled by black boyhood. The institutionalized degradation of their bodies; the stripping of inno-

cence, and ripping of naivety. I am curious about western bullets and yellow white bombs. The sequential death, forgotten names, and organized apathy. Furthermore I am invested in black feminine rage

Reading pages of The Master's Tools Will Never Dismantle the Master's House by Audre Lorde, writing and creating as a black woman is my diligence. I must produce visual worlds founded on our collective grief, resilience, anger, beauty, and reflection.

Highlighting my fascinations, for the past 3 years I have produced bodies of work centered on the black and marginalized propensity. Creating within the larger context of contemporary photography and black visual culture,

I reference the aesthetic prescions of artists such as Ib Kamara, Gabriel Moses, Liz Johnson Artur, Tyler Mitchell, Ruth Ossai, Delali Ayivi, Grace Wales Bonner, and Renell Medrano.

projects act as conduits for my personal ruminations, research and aesthetic ponderings, and fashion editorial infatuations. For me photography is the capturing of black performance in motion.

It is a paused glare, and frozen stare. It is black vibration caught in transit. Detailing my aforementioned references, their cameras are channels of black visual rigor. Their photographs and video stills

are soft, warm, yet dark studies of the black identity in spinning rooms, and abandoned parlors. Wearing blonde wigs, shedding furs, and yellow tights, their characters convey the tenacity of the black youth and contemporary carnage.

With fashion, photography, and film these artists process the violence of white supremacy, and reaffirm black radiance within global culture. Following this, my body of work Blue dust / Yellow doom (2022), is a photography and installation project centered on my return to Lagos, Nigeria, after living in France for two years. Processing the weight of economic turmoil and societal decay, enabled by the Nigerian neo-colonial government, this series is a dreamlike yet granular tale of beauty, perseverance, and nationalism. It is shaped by editorial and documentary slow shutter speed images of horse riders, passing boys, celestial pastors, bemused women, and green white footballs, telling a vibrant and gritty story of the blue dusted skies, howling atlantic, and my mothers arms. Referencing the works of Vivianne Sassen, Liz Johnson Artur, and Kristin Lee Moolman, It is a colorful and daring dedication to Lagos.

It is a visual search for the heavens in Nigeria. A deep romanticisation of West Africa

Continuing this, I produced Pink Bullets; Black Blood (2023), a photography and video study on death and blackness within the context of digital production. Processing grief and devastation, I became captivated by the frenzied passage of time, and the hyper-production of proofs of existence in modern society. With hyper-generated images and videos of life lost in broken digital artifacts, locked in private Twitter profiles and two verification Instagram accounts, in contemporary society no visual is ours. Controlled by contemporary oligarchs, social media incubates our desperation for immortality. We take pictures to remember, yet in death our digital productions They show are hidden between folders of folders. However, these digital proofs serve as incontestable testimonies of life. proof of impending doom, of black boys in transit waiting for death, and of black girls hesitating, waiting for care. Pink Bullets; Black Blood, processes the fragility yet depth of digital imagery. It is a photography and video project made up of stills of black men and women holding pink and green pistols, red wooden stars and blood stained clothes. I referenced Rebirth is Necessary by Jenn Nkiru, and River Rites by Ben Russell, putting myself in a visual trance to produce a series that echoed a journey to the heavens and an acceptance of death. With capturings of black girls jumping, stills of black boys glaring, and Blackberry images of my family and friends in 2008, this body of work is a warm archive of black breath, and considers the institutionalization of our dehumaniza-Contemplating the violent police state that is Nigeria, the pink and green pistols imitate the AK47s of the Nigerian police and army tion.

As the characters run, bend, scream, and jump with their guns, they collapse death and life. As West Africans passing through centuries of slavery and imperialism, we know the barbarism of contemporary capitalistic society, but we have learnt to live and love through this oppression. From Seydou Keita and Stephen Tayo, to Nollywood and Bobrisky, the meticulous and casual production of imagery is a form of collective resistance. We generate and generate to memorialize our ways of being, our confrontations with colonial tyranny, and our acceptance of impermanence.

exhibited My work selected across West Africa and Europe It has been showcased in exhibitions such as Motormond Gallery's "A State of Grace" in 2024, Gallery 1957's "Constellations Part 1: Figures on Earth & Bevond" in 2024. OSCAM's "Let's Be Honest We All Need Rest" group exhibition in 2023, the Photo Vogue Festival's "Reframing History" in 2021, and Foam Talent in 2021. Additionally, my work has been selected and shortlisted for the PH Museum Women Photographers 2022 Grant, Foam Talent 2021, and PhotoVogue Festival 2021. I have also been commissioned by notable publications including New Currency Magazine, Homeschool Magazine, Nataal Media, Twist Magazine, PhotoVogue, and Mulieries Magazine. However, I aim to further my creations and methodology across contemporary art, design, and research. Understanding process of that design the conceptualizing, reflecting on, and planis ning the creation of an object, process, or system, I have furthered the ethos of my creative practice. (2024), I analyze the trivialization of fashion production. In my ongoing project, Pariah In my ponderings, I acknowledge that the fashion illustration is an idea, a sketched musing and thought process, and the final product is the clothing The fashion show is an exhibition, the marketing is digital creative production, the catwalk is performance art, and the fashion brand is a symposium of expression. Hence within my creative practice my idea and thought process is text; it is the act of writing. The belching of letters, and tumbling of words. Accordinglymyproduced objects, videos, and photographs are meticulous and intricate visual transformations of written ramblings and research.





Colla	bora	ative								Pract	ice
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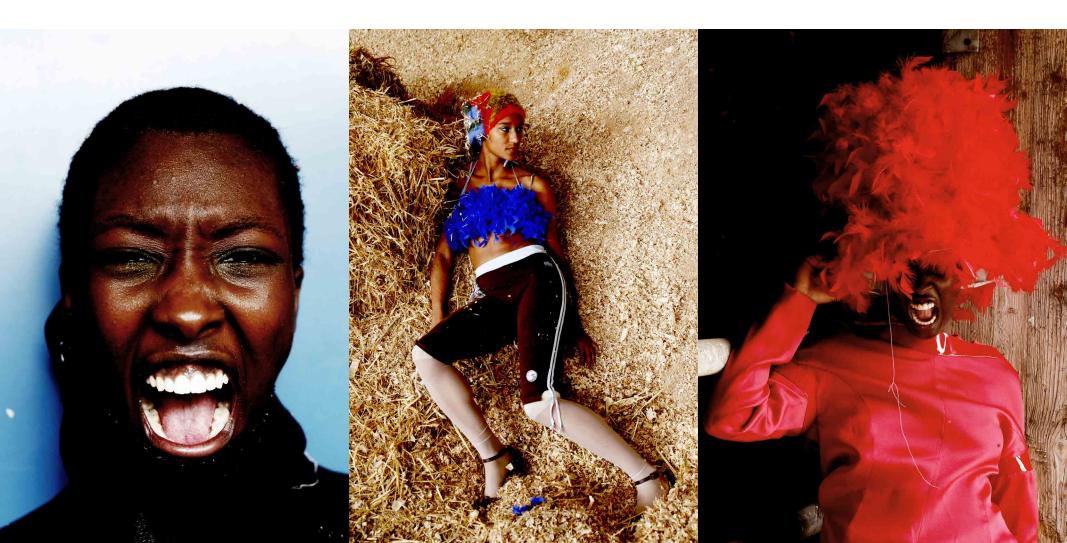


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Storvline of piece A red stage has been made. A pavilion of black bodies in deliberation. Black beauty they parade; Black fantasies they unveil. Twisting and turning, a despondent woman is in rage. This is her reckoning. Death and its delegation, loss and its anarchy. Listen to her words, her recluse chants on love and breath, violence and degradation, apathy and revolution. In grievance, she has come to the heavens and begged for mercy, to be pardoned from the empire and its demise.

Thing Do MY My We	s the	Cast will you MOTHERS flesh	stay throughout hear ARE and	the piece: me SPEAKING bones resisted
5	MIN	INTRODUCTION	(WITH	NO SOUND)
Α	у	0 m	i d	e :
Му	name is	Plantation, and	I am shallow,	weak, and afraid.
Му	name is	Plantation, and I	am hopeless, in g	rief, and in rage.
My	name is	Plantation, and	I am cowardly, t	errified, and irate.

In the quiet hours, I smash my head on walls, and bang my feet on doors. I know in the eyes of God, I am despondent and recluse. With tides of turmoil. I am breathless in the face of death, agitated by its delegation consumed by my obligation. Lam shallow weak and afraid windless in the face of violence Stained as I am, I beg for you to take me; I give up on land, dust feet and tear my skin. I beg you to rescue me; I am shallow, weak, and afraid. I am gasping at grief and screaming at death. I am hopeless and deluded. Take me from the ground, carry my body, and wash me in blue. I am cowardly and irate.

Yet, I hear no heaven. You do not hear me, I say ten thousand have fallen at my side, one thousand at my right, and evil has come for me. You do not hear me. I beg for you to dust my feet. To clean my wounds. I scream for you; Take me from my obligation. An obligation to live within the tumbling towers, the fall of empire

I am chained by my tumult, by the spinning of letters, and the waiting of demise. CAN YOU HEAR ME? EMPIRE HAS FALLEN! Remove me from its verdict. Take me from its resolution.

(continuously) me?	french hear	In	me- you	you hear Do	Do	Cast: Ayomide:
me?		see		you		Can
afraid.	and	weak,	shallow,	am	Ι	Yes,
me?	hear		you	do		But
me?		see		you		Can
listen?			you			Do
listen?			you			Can
afraid.	and	weak,	shallow,	am	Ι	Yes,
listen?		you		do		But
listen?			you			Can
	<i>c</i> 1	-				-

Do hear me In french (continuously) Avomide: In this BLUE RED I have made, black beauty parade. Sublime fantasies shatter, revive, and invade. I am the giver of name, oh heaven listen to me. Listen to me. I am shallow, weak, and afraid, but here is my appeal. In this stage I have made, my grievances lay. Listen to my epistles, and make your VERDICT; A black woman indeed. Yes I am shallow and weak; Contemporary, classed, and bemused, I am of the atlantic, the ocean and its vigor. A black woman indeed. In this theater I have built, Listen to Me. Listen to Me. I demand you to listen to me. I have seen death and its snare. In grief my spirit has blazed. I have lived again, a black woman indeed. Listen to the history of my skin, of my flesh and bones. A black woman indeed.

Before I begin, a black woman indeed. I will tell vou my name, a black woman indeed. Plantation. Plantation, Plantation, Plantation, Plantation, classed and unique. A Yoruba woman, ajebutter and pristine. A black woman indeed. Yes, I am shallow, weak, and afraid. But listen to my language, my given Oriki. My name is Plantation, Plantation, Plantation, Plantation, a yoruba woman indeed. Privileged and amused, I am bred from centuries of resilience. I am a child of the post-colonial dream; a grasping of wealth within cultural demise. A Yoruba woman indeed. Plantation, Plantation, Plantation, Plantation, Plantation,

In this podium of black red splendor, I call your name. I ask you to listen to my his tory, the fire in my skin, the blood and testimonies of my mothers. I am their poetry, victory, and appeal. Listen to their voyages and rebellions. A black woman indeed.

We Egba and refugee slaves. marked bv war and resistance

skin?

What ic our

Ayomide: We are displaced migrants, following Sodeke to safety. He climbs and wanders, taking us home. Oyo has fallen, my love is gone. Death is in my tongue. Our hunter is walking. We spiral and weep, the marauders are coming. Jiebu, Ife, Owu, they have killed and squandered. Ovo has fallen, the forest is burning, I have no home. Sodeke. Sodeke. Sodeke. Where is my refuge? We see blue torrents and stony havens. Sodeke, Sodeke, Sodeke, Sodeke, where is my refuge? In rocky forms we sleep, in red rivers we kiss. Sodeke, Sodeke, Sodeke, Sodeke. This is our refuge. In mountainous terrains we love, in yellow waters we touch.

Abeokuta	a	Abeo	kuta		AH	oeoku	ta			Al	beokuta.
Our	bodies	have	surrende	ered,	etche		to	th	ie		ground.
Our	dialects	of	migrati	ion,	etche	ed	t	C	our		skin.
I am	a child	of roamers,	victors	and	victims	of	war	collapsin	ıg	for	refuge.
Abeokuta	a,	Abeo				oeoku		1	0		beokuta.
Abeokuta	a.	Abeo	kuta.		Ab	oeoku	ta.			Al	beokuta.
Our	bodies	have	vielde	ed.	carve		to	t	he		earth.
Our	tonalities	of	resista	nce,	scar	ed	t	0	our		flesh.
I a	m a	child	of	dashes	and	1	plur	nges	for		safety.
Abeokuta	а,	Abeo				oeoku		-8			beokuta.
What		is				our					skin?
Winac		15				oui					JKIII.

Ayomide: My mothers are speaking, they return as slaves. This is the history of white decadence. The ripping of our wombs. The brutalisation of our kin. Campbell, Anthony, Caribbean, Brazilian, Ilesha, İjebu, we have returned. You have seen us, sexed us, and lived us, this is our skin. Brown, Black, Negro, what it is. 12.8 million black beings locked in ships, chained and whipped. This is the mapping of western savagery. The tracing of our bodies, the murder of our existences. This is 400 years of western barbarism, and 160 years of colonial cruelty. My mothers are speaking.

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Spilled

Spiritual

Avomid

MOTHERS ARE SPEAKING Cast MY In French (continuously) MY ARE SPEAKING. MOTHERS THIS IS THEIR SKIN, THEIR DIALECTS OF RESISTANCE. and DO US? CAN HEAR YOU HEAR YOU ME? I AM THEIR POETRY, VICTORY, AND APPEAL. THEY HAVE RETURNED. MY MOTHERS ARF SPEAKING THEIR THIS IS THEIR DIALECTS RESISTANCE. SKIN. DO YOU HEAR US? CAN YOU HEAR ME? HAVE RETURNED. I AM THEIR POETRY, VICTORY, AND THEY APPEAL.

In Lagos and Abeokuta they have returned, they speak of the ruthlessness they endured. The atlantic is humming, the birds are chirping, black death the anthem, black womanhood forgotten. Raped and abused, they stutter their wreckage. Carved on their skin, geographies of rebellion. They pray and kiss, can you hear us?

S	Cast:	MY N	IOTHER	S AR	Е	SPEA	KING	- 1	In Frencl	n (d	continuously)
	Can			you				hea	ır		me?
)	This			is				my			history.
S	My		mothers	5		spe	ak		through		me.
	From	Abeokuta	to B	razil, I	an	ı a	spilling	of	migration	and	revolution.
	Can	you	he	ear	the		history	,	of	my	skin?
,	CAN			YOU				HE			ME?
1	CAN			YOU				HE	AR		ME?
	Can			you				hea	ır		me?
	This			is				my			history.
J	My		mothers	5		spe	ak		through		me.
•	From	Abeokuta	to B	razil, I	an	ı a	spilling	of	migration	and	revolution.
	Can	you	he	ear	the		history	,	of	my	skin?
)	CAN			YOU				HE	AR		ME?
£	CAN			YOU				HE/	AR		ME?

me? Avomide: THEN I WILL SPEAK LOUDER I WILL TELL IT AS IT IS 12.8 million black spirits broken in ships, 400 years of chattel slavery, and 160 years of white colonial slaughter. This fraid is an account of our social death. A continent of multiple tonalities, ethnicities, and languages, assaulted and dismantled. From 1500 to 1900, a pervasive system of dehumanization was founded. We were kidnapped, shackled, and trafficked across the atlantic. Objectified through religious dogma, our bodies became property. And our spirits hardened in fear. THIS IS THEIR atrocity. For 400 years black womanhood was disregarded. Slavery was a gendered project, me? and we bore the burden. Raped in corners, touched at night, we were cattle. Alienated from the sacredness of childhood and the purity of our souls, we were branded as animalistic and savage. Justification to every snare. Scrutinized and disdained, they pressed our disposition, WE sten? and clowned our humanity. WE MADE THEIR CITIES, WE MADE THEIR SYSTEMS, WE WE BUILT THEIR BANKS, WE MADE THEIR LINES, WE BUILT THEM. BRICK FUCKING WE fraid BRICK, WE LIVED FOR THEM, DIED FOR THEM, OUR BLOOD WAS THEIR TESTI-WF MONY, WE ARE THE FORGOTTEN SACRIFICES, OVERLOOKED AND DISCARDED. sten? WE We are the forgotten sacrifices our flesh and hone sten?

Ayomide: My mothers speak. They make accounts of jumping bodies, hungry oceans, stripped hairs, torn shirts, vast fields, gripped necks, and stolen wonders. They tell me the history of their skin. Harriet Jacobs, a runaway slave and writer of "Incidents in the Life of a Slave Girl," details the ways at which her humanity was chipped. She recalls memories of a flushed Black woman drowning to death to absolve her suffering; her episodes of hysteria while hiding, comforted only by Betty; an enraged white mistress selling a Black woman and her child to Georgia after seeing a resemblance of the offspring to the master; a black father protecting his children from being sold, consequently being arrested. and having his two eldest sons sold to Georgia. She speaks of Georgia, of its cruelty and inhumanity. I feel the words of my mothers, Ilesha, Ijebu, Egba, stolen women. Sometimes they do not speak, their words are stuck in their wombs. There is no language for their trauma, no stone for their rage

There		is	no	atonement	for		their	pain,
No		wr	eckage	for		their		rage,
I	am		their	poetry,	victory,		and	appeal
It	is	in	my	skin,	my .	flesh	ar	nd bone
There		is	no	penance	for		their	agony,
No		ru	mble	for		their		fervor
But	here	Ι	am,	PLANTATION,	PLAN	TATION	Ι,	PLANTATION
MY	GI	VEN	ORIK	l, I	AM	TH	EIR	APPEAL,
THEIR			STRUG	GLE	FOF	t l		JUSTICE
LISTEN				TO				ME,
LISTEN				TO				ME,
OH				HEAVEN				LISTEN

But some return. Campbell, Anthony, Caribbean, Brazilian, Ilesha, and Ijebu. They return. They rest across the West African terrain, Freetown, Lagos, and Abeokuta. I am their offspring, a great great great grandchild of the Amaros, Survivors from Brazil, These are my mothers, I am their poetry victory and appeal I write their history in my lins and taste their ferocity with my tongue MY NAME IS PLANTATION PLANTATION PLANTATION. I AM A CHILD OF RESILIENT MIGRANTS, FROM ABEOKUTA TO BRAZIL. Listen to the dialects of our skin. We have returned. We return in the 19th and 20th centuries. Settling down on shores we build our homes, and crown our streets. We are the christian class. We trade lead travel and guide We are the commercial conduits, children of the Atlantic. Black, woman, skin, breathe. Freedom tastes like home. This is the history of my skin; The touch of my mothers. they But hum and hiss c

	Iney		asĸ		IOT			us		to	1	remember.	
kuta.	Mumbling	ç		their		conte	ent	ment,		they	7	cry,	1
und.	You	did		not		listen		whe	en	W	e	roared,	Oh
skin.	You	did		not		listen		when		we		mourned,	Oh
fuge.	You	did		not		listen		whe	n	W	е	begged,	Listen
kuta.	They			h	um			a	nd			hiss.	To
kuta.	They		ask		for			us		to	1	remember.	My
arth.													We
lesh.	Remembe	r,	160		years	of		white		colon	ial	carnage.	We
afety.	What	is	this	men	nory?	This		lived	but	over	passed	legacy.	They
kuta.	Do yo	u sti	11 1	hear	us?	This	is	the	histo	ry o	of ou	r skin;	They
	the	sacrifice		of	our	kin;		the	bub	bling	of	flesh;	1
skin?	the		objec	tification	n		of		0	ur		wombs.	Oh

	Do		you	still		hear		me	(continuously)
de:	LISTEN	TO	ME,	DO	YOU	STILL	HERE	ME	(5	TIMES)

The British came in droves, there was no place like Nigeria. Cocoa and oil, we were lucrative and swollen. Divisive and murderous, the British did not relent in their raid From ambushing the ljebu in 1892, and crushing the King Jaja of Opobo in 1887, to overthrowing the Oba Ovonramwen of Benin in 1899, and barraging Nupe and Ilorn in 1897, they took our leaders and dismantled our independence. We are a product of incursion, of the meticulous and systematic assault of our land and people

am		a	child	of	destruction;
	have	lived		through	destruction,
my	mothers	have	dreamt	through	destruction.
is	the	history	of	our	skin.

We watched as the British used the abolition of the slave trade to establish naval patrol of our oceans. We lived as the British appointed themselves as consuls of our cities. Qqqc Esso. My From Lagos to Delta, they paraded their bloated necks and made their stations. In Bonny River 1836, British Warships arrested four Spanish Slave Ships, disrupt-ing the flourishing slave trade between the inhumane Black and European merchants. In efforts to protect their trade, Bonny authorities seized the warship and British ped-dlers. The British responded with force, ushering a new era of violence and the crossion of our sovereignty. They stumbled upon a strategy, the vigorous and aggressive imposition of economic and political orders through the justification of morality. They spread their dominance across our shores and waters, "Masters of the Sea" and soon to be "Masters of the Land"

our	there called blood violent,	and	was your prayed and	to	resistance, name, you, peaceful,
our	called breasts cowardly,	and	your screamed and	for	resisted, name, you, sacred,
	Called prayed		your for		resisted, name, you.

There was resistance. It is in our skin. We remember the battles. We remember the rise of British colonial decadence. The deceptive agreements, broken treaties, and economic exploitation. And we resisted. In the second secon1929 we confronted your deluded taxation with the Aba Women's Riot. Across the Owerriand Calabar provinces, we sang and screamed, to reour clothes, burnt your offices, and cursed your homes. We marched and applauded, we were the new downa. You puffed and puffed runned down our bodies, reacted in race. A genession is your language, death is your curse. Bastards of the night, may your children weep and suffer

	flesh	and	1	bone
My	flesh	and	bone	(continuously)

Ayomide: WE BUILT YOU BRICK BY FUCKING BRICK. IT IS IN MY SKIN, MY FLESH AND BONE, MY SPIT AND KISS, I BUILT YOU. MADE YOU KNOW LIFE AND EASE. ME. I AM THEIR POETRY VICTORY AND APPEAL THIS IS THE HISTORY OF MY SKIN, MY FLESH AND BONE I TASTE IT IN MY LIPS I LIVE IN IT I KNOW IT BRICK BY FUCKING BRICK

	flesh	ar	nd	bone
My	flesh	and	bone	(continuously)

Ayomide: I MADE YOU, I MADE YOU, MY FLESH AND BONE. I FUCKING MADE YOU, THE HEAVENS HAVE SEEN ME. I, IT IS I, PLAN-FUCKINGTATION I MADE YOU. I BIRTHED YOU, GAVE YOU LIFE AND BREATHE, LISTEN TO ME, MY FLESH AND BONE. I, I, ME, THE MOTHERS IN MY SKIN. THEY LIVE THROUGH ME, LOVE THROUGH ME, IT IS I. I MADE YOU. BRICK BY FUCKING BRICK.

We	resisted	(continuously) RESISTED. RESISTED. RESISTED. RESISTED. RESISTED. RESISTED.
		RESISTED.

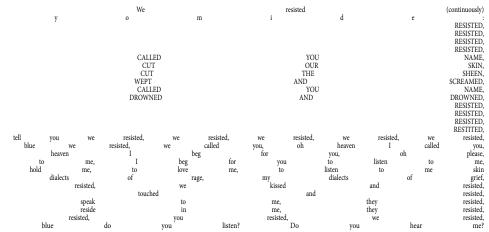
The Ekumeku in the late 19th century employed guerrilla warfare to dismantle the stability of the British colonial army. Branded as terrorists and anarchists, they were founded or a noble cause. To destroy the destroyer. To break Goliath. We were spontaneous and brave, some fearful and impulsive, but resistance all the same. Some passive chose to flee, following hijra they emigrated as islamic resistance. Autonomy was given to them by God, and the white christians had waged war. Resistance was movement. Emirs abandoned their capitals, and the Yorubas in the Kiriji war withdrew from towns, preserving their liberty, and disrupting the integration of the colonial administration. We tussled and tussled

I can sense their terror; I can drink their rage. With the heavens on our side, we waged war. With charms we were promised safety, crusading our bodies for sovereignty. We fought spiritual battles across the North and South, the Mallam Jibril led 600 men to resist colonial rule, the Ekumeku united towns and villaces with secret cults and societies, swearing oaths to destroy the white man, and the Madist Satiru lead a successful rebellion in Sokoto. WE resisted. We resisted

My mothers prayed with their lovers. With magic and rituals they called and pleaded for safety. With every trance, they shook and remembered, black skin divine. YORUBA WOM-EN INDEED. Our weaponry inferior, but devotion electric. We prayed and asked for our feet to be dusted. In Benin we sacrificed many, put charms on our chests, in hopes for connquest

him	goodbye,	bent	my	body,	and	felt	his	chest.
	my the him			grou	ove 1nd vhole			live. wade, and
	him				to			me.

I want to touch her to feel her lips, and her wonder, oh my lover. You have strode for triumph, praved in oracles and driven for victory





Oh they reside in me, oh they know me. They watch me as I love. As I beg for his touch, ask to be loved. Consumed and deluded, this is my body. The history of my skin. FAT, BLACK, BITCH, ME. This is my body. The history of my skin. They listen to me, and see the collapsing of history. The shrinking of their memories. Privileged, shallow, and unique. This is me. PLANTATION, PL

not know i ^{NT}o No, Ayomide: No, No, No, No, I do No, No, No, it all. Ι do remember word. not every No, No, No, No, No, No

I am a collapsing of history, a child of the post colonial dream. Privileged and bemused, I am bred from misery. The children of war dissociating in paranoia. I am bred from hatred, the children of struggle separating from home. I am Yoruba English, privileged, classed, and amused. Of the Atlantic, Lagos the city of dust, a remnant of war, a haven of disarray. I do not remember all your whispers. I am shallow, weak, and afraid.

Iknow nothing, but see everything. I see Lagos and its bloated form. I see the rushing of systems, the fall of structure, and the stench of lack. I see my body in Europe, my isolation and jumble, I do not know who I am. A black woman indeed, alone, in silence, waiting, he sitating. I am afraid, and without. Oh so without, Lagos is tumbling, the systems are gushing, this is our destruction. I am alone and afraid. I am alone and afraid.

Improv: The I Of Of Empire	Ι	am gaping am	afraid/say colonialism death	what mouth alone is	you and and	are of and	afraid	of capitalism afraid death life fall
Improv: In Listen Oh	this	I please	have stage	of to listen	come blue	to red to		appeal splendor me me

Stained as I am, I beg for you to take me; I give up on land, dust feet and tear my skin. I beg you to rescue me; I am shallow, weak, and afraid. I am gasping at grief and screaming at death. I am hopeless and deluded. Take me from the ground, carry my body, and wash me in blue. I am cowardly and irate, Yet, I hear no heaven. You do not hear me, I say ten thousand have fallen at my side, one thousand at my right, and evil has come for me. You do not hear me. I beg for you to dust my feet. To clean my wounds. I scream for you; Take me from my obligation. An obligation to live within the tumbling towers, the fall of empire.







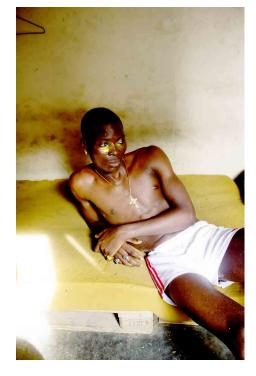


Blue	dust	/	Yellow	doom	(2022)

Bitte dist / Leftow doom (2022) Birthed from my return home to Lagos, Nigeria, "Blue dust, yellow doom" is a visual tale of Lagos and my return to my mother's arms. Returning to the yellow, bluedusted skies of Lagos, I found peace and happiness, finally away from the perils of anti-blackness - the institutions of the West. Shaped by rich, vibrant, striking, and slow shutter speed portraits of horse riders, boys, women, and Cele pastors (Celestial Church Nigeria), the project is an archive of the passing black Nigerian body - our wandering spirits, searching for love, desperate for stability, hustling to exist. In many ways, this project is a scattered manifestation of my mind and relationship with Nigeria. Each subject holding a Nigerian football, they tell a tale of nationalism but anger - victims of neo-colonialism, they are forced to struggle, to scream, and hyperperform. Hyper-aware of death (from Boko Haram to border bandits), survival is necessary, the White God is necessary - believing that our chants and prayers will change the daily violence. Referencing the groundbreaking aesthetics of Vivianne Sassen, Liz Johnson Artur, Ib Kamara, and Kristin Lee Moolman, acolorful and hyperconstructed aesthetic is employed - each pose is intentional, curious, but playful.

This project was selected for the Photo Vogue Festival Voice NFT Residency exhibition 2022, shortlisted in the PH Museum Women Photographers Grant 2022, exhibited in the Mulieris Magazine Dreamtigers exhibition 2023; some visuals will be featured in the Homeschool Magazine 2024 and New Currency Magazine 2023 editions.

Digital Photography, film, installation, and mixed media.







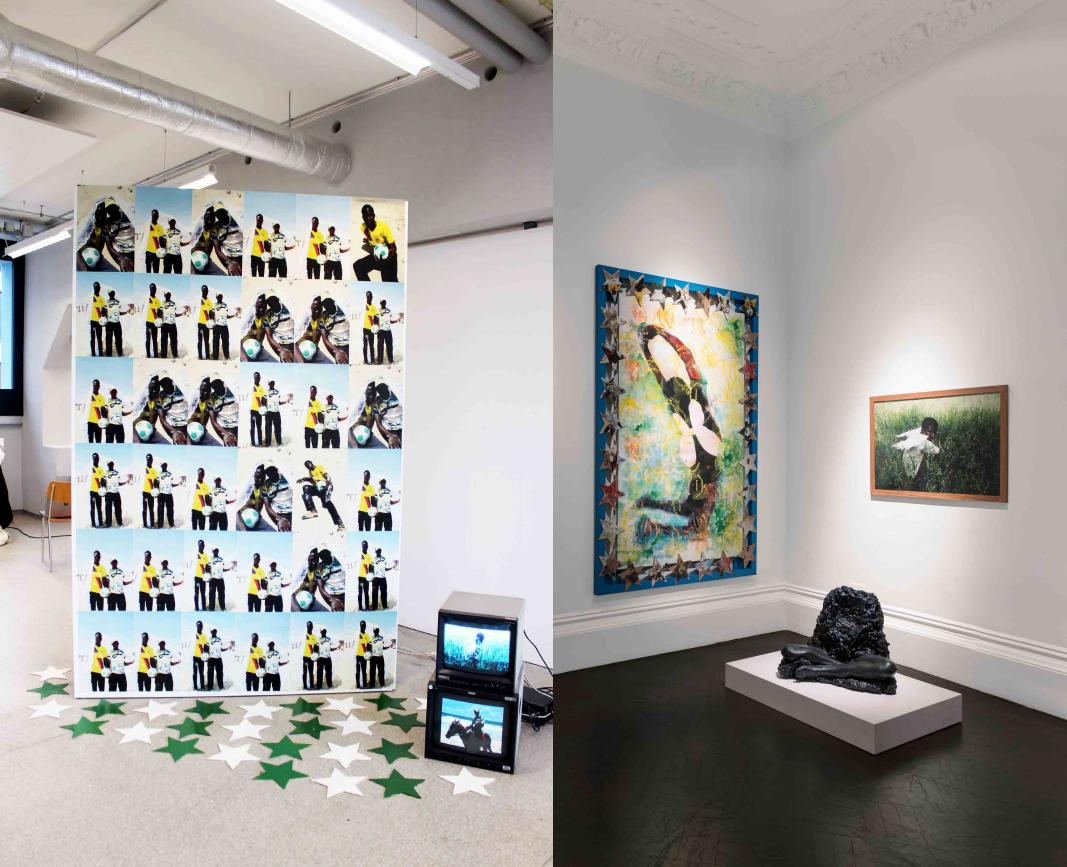






https://y	outu.be/z92	o O t 5 2 F q c
Blue		heaven
From		project
Blue	dust	(2022)





Pink Bullets; Black Blood (2023)

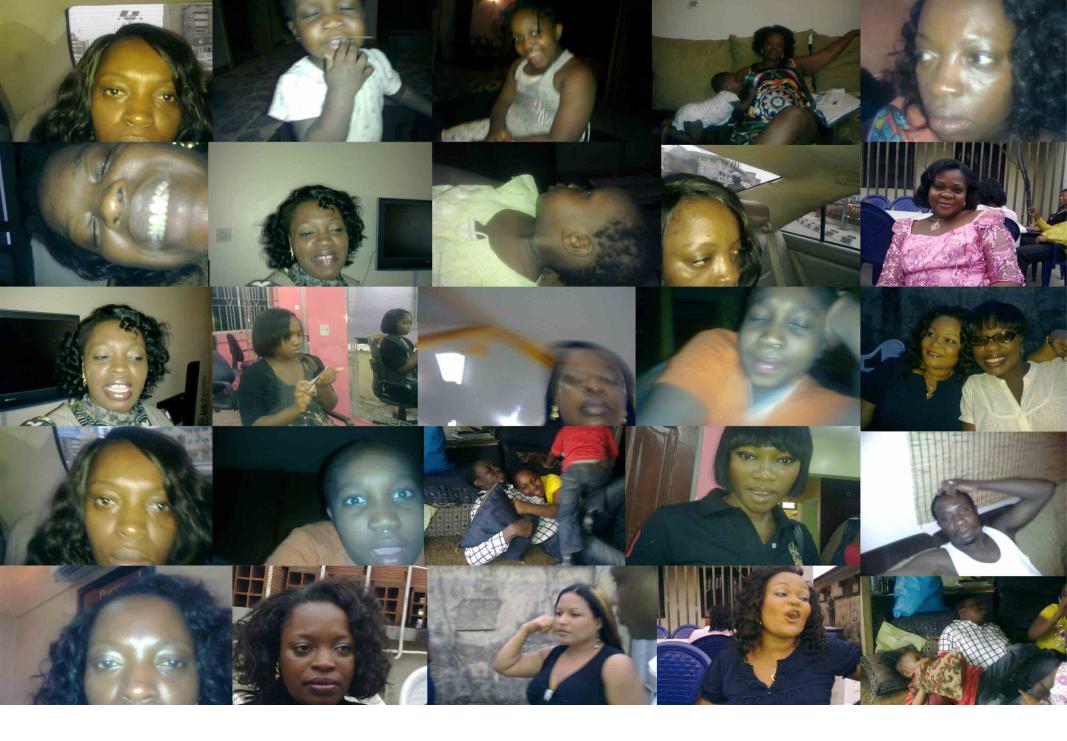
Death Rest itself∙ as

Pink Bullets; Black Blood (2023) Death as Rest itself-Visual modulations on the fren-zied passage of time- of hy-per-produced imagery forgot ten and lost in broken artifacts (phones) from the 21st-century technology boom- of our hy-per-awareness of impending doom- of black boys in transit-of black women in power- and once. "Pink Bullets; Black Blood" is a testimony to rest and time-my bleeding wounds- and my notes on death With slow shut-ter speed and gritty images of black men and women perform-ing with a pink AK4 across the fields. streets- and homes of Ge-neva. post-produced archive im-ages of my family (taken in the 2008) and stills capturing the quietness of existence- this body of work is a tale of the diasporic black existence- Of our tangle with death (police brutality and the weight of colonial violence represented by the pink AK47). Of our forgotten memories, lost within digital over-productions. Visual modulations of home-softness- and love hidden with-in folders of folders- aps of aps: private Twitter accounts-and 2-verification-step Snapchat Archives- Untouched when dead-locked within digital clouds. Nothing is ever ours. Again-this body of work is a tale-a tale of lowe and rest- of the stillness of time- captured only when the moon. blinks- when the sun-burps- and when the ocean swa'-lows Finally. this body of work weaves a tale of my reflections on black life- rest- and death-al centered on. my experiences as a Nigerian and the Nigeri an collective struggle- Our hy-per awareness of imper-manence-our performance of hyper-per-fection- our frenzied walks and jumps (living in a relentlessly manufactured ne-colonial capi-talist world' our forgotten loves so pure- death like light God like blue- We are of the earth the moon, and the sun- pure ev-erest in your mother's arms. Body of work exhibited in OSCAM "We All Need Rest Exhibition."

Body of work exhibited in OSCAM "We' All Need Rest Exhibition."

Digital photography and film.







http	s://y	outu.l	oe/IKVIL	Ad	t m h M
Pink	Ē	sullets;	Blue		Blisters
From					project
Pink					Bullets;
Blue					Blisters
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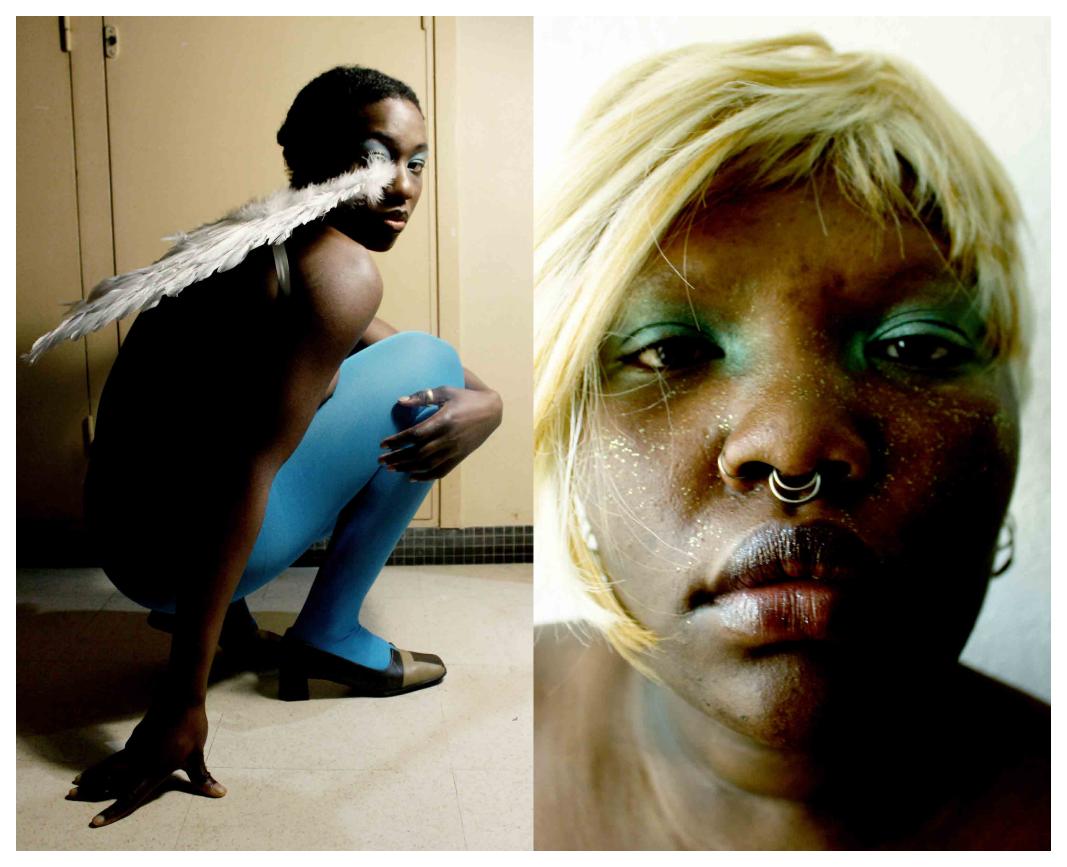


My Sin is Blue (2021 - 2022) Photography, film, and installation body of work. Featured on the cover of the New Currency 2023 "Bodies" Edition, and also featured in the New Currency 2023 "Bodies" Edition. Shortlisted for the 2022 Getxophoto Festival, exhibited in the Affinity Gallery 2022 "It's All in Me" group exhibition, and featured in the Mulieris Magazine 2022 edition.

"My Sin is Blue" is a scattered reflection of my desperation for Nigeria. Stuck in France, alone in the West, I slowly began to lose my mind. Facing relentless anti-blackness and unable to react, I found joy in deconstructing the black image and listening to the words of Arthur Jafa, Kahlil Joseph, and Deana Lawson. I would watch for hours as Arthur Jafa spoke on the black church as an outstanding visual plane and the urgency of creating compilations of the black disposition - black visual culture (from pop culture, Nollywood, to Instagram compilations, and black music). I became obsessed with Deana Lawson's search for the sacred and profane in her images, with each pose and element telling a tale of the black spirit - diasporic by force (the transatlantic slave trade and modern-day immigration triggered by proxy wars) and relentless for survival. In this, I would photograph every single black person I saw in France and the United Kingdom, going to their homes and creating visual worlds with their forms. In efforts to understand the black image - my black image - I would create installations, video stills, and image transfer pieces, also attempting to replicate my diasporic and ever-transcending nature.

Digital photography, film, mixed media, and installation.





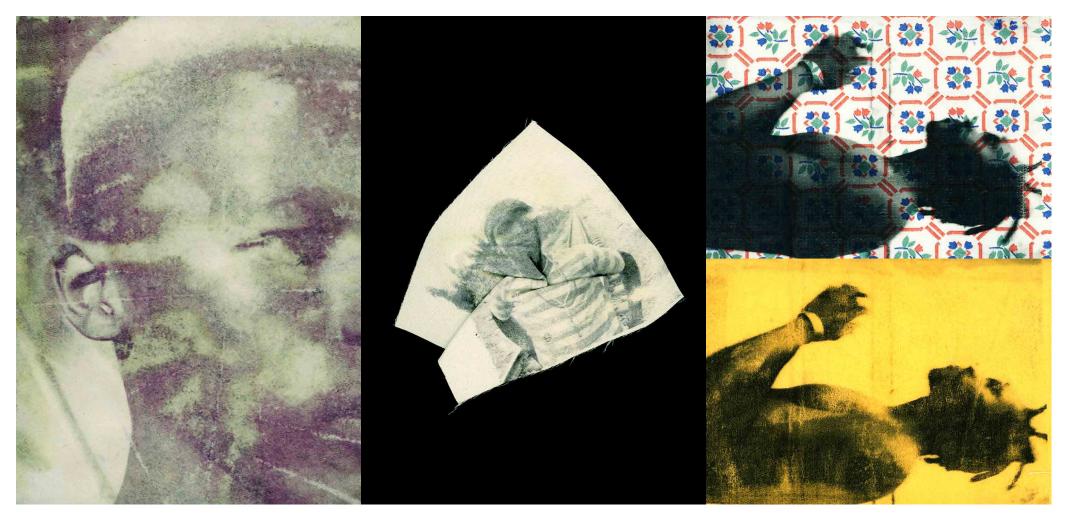


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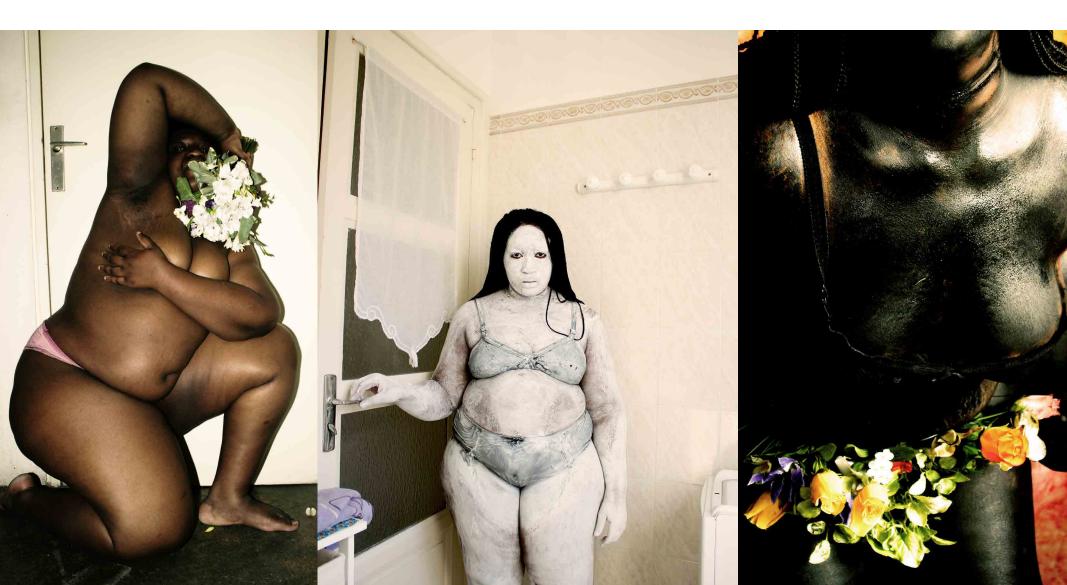
Black Sex is Forbidden; Black Death is Permitted (2021)

Again, referencing the warm, soft, and powerful images of Deana Lawson, I created a photography series centered on self-portraits of me performing bare in the homes of Saint Nazaire and Paris. Inspired by Deana Lawson and Carrie Mae Weems' intimate portraits of women in their places of safety, I attempted to find my own place of safety. Being my first time living in Europe, I took brown, soft, and subtle self-portraits of my body in attempts to process my lack of home, the hyper-sexualization of the black woman's body, and the dehumanization of the black form. Still processing the 2020 End Sars anti-police brutality protests and the violence wreaked by bandits in the borders of Nigerian states, the images visualized a black woman's reflections on the death of her people - the normalization of black death and oppression.

ThisprojectwasselectedforthePho-toVoguefestival2021andexhibitedintheMolassesGallerybillboardexhibition2021.

Digital Photography and performance art.











Portraits in Madness (2018 - 2019)

Being my first contemporary art project, Portraits in Madness was a personal photography series set in Johannesburg, South Africa. At ages 17 and 18, living in South Africa, I fell in love with the visuals of Pieter Hugo, Zanele Muholi, Mikhael Subotzky, Roger Ballen, William Kentridge, Nan Goldin, and Diane Arbus. I was fascinated by their gritty, unabashed, and radical approach to image-making. Inspired by this, I created a photography series that followed my struggles with anxiety and depression. Photographing my friends and the things around me, I employed a high contrast, dark, and distorted aesthetic, telling the story of a then 17-year-old girl's pain and struggles with existence. Each image told a tale of desperation, dissociation, and sadness:

This project was selected for Foam Talent 2021 and shortlisted in the Lagos Photo Festival portfolio review 2019.

Digital Photography and film.







Ayomide Tejuoso (Plantatation)

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12/07/2001

SKILLS Photography | Video Production | Installation Production | Creative Direction | Writing | Social Media Management | Adobe Photoshop | Adobe Premiere | Adobe Illustrator | Blender and other CGI software | Grant and Proposal writing | Google Workspace

LANGUAGES

English (native speaker) | French (A2)

EXHIBITIONS

- 2024 La Rada An Elusive Elsewhere exhibition 2024 Krakow Photomonth Festival Afrotopias exhibition 2024 Motormond Gallery A State of Grace 2024 Gallery 1957 Constellations Part 1: Figures on Earth & Beyond 2023 OSCAM Let's Be Honest We All Need Rest group exhibition 2023 Mulieris Magazine Dreamtigers exhibition 2023 PhotoVogue x Levi's Your 501 Story digital exhibition https://www.vogue.com/article/exhibition-your-501-story 2022 Photo Vogue Festival Voice NFT Residency exhibition 2022 Photo Vogue Festival PH Museum Women Photographers Grant Shortlist presentation 2022 Lust*Art, Luststreifen Film Festival Basel https://galeriedurchgang.ch/?p=1498 2022 Affinity Gallery "It's All in Me" group exhibition 2021 Reframing History Photo Vogue Festival, Base Milano physical exhibition, and Photo Vogue online exhibition https://photovoguefestival.vogue.it/en 2021 Foam Talent Online Exhibition https://talent.foam.org/ 2021 The Molasses Gallery public billboard exhibition 2021 Rele Gallery 'Making Face' exhibition 2021 Der Greif Guest Room monthly online exhibition https://dergreif-online.de/guest-room/richmond-orlando-mensah/
- 2020 Rele Arts Foundation Young Contemporaries Bootcamp online exhibition http://www.rele.co/ ycbootcampexhibition

AWARDS

- 2023 PhotoVogue x Levi's Your 501 Story Global Open Call selection 2022 PH Museum Women Photographers Grant Shortlist 2022 Voice X Photo Vogue NFT Resident 2022 Getxophoto Festival Shortlist 2021 African Artists Foundation Artist Solidarity Fund 2021 Reframing History Photo Vogue Festival (35 selected artists) 2021 Foam Talent 2020 Rele Arts Foundation Young Contemporaries Bootcamp
- 2019 Lagos Photo Festival Portfolio review (finalist)

EDUCATION

2024 Ongoing Master in Visual Arts Work.Master, La Head Geneva, Geneva, Switzerland

2022-2024 Bachelors in Fine art, La Head Geneva, Geneva, Switzerland 2021-2022 Enrolled in Bachelors in Fine Arts Program of École des Beaux Art de Nantes Saint

Nazaire Nantes France

2020-2021 École des Beaux Art de Nantes Saint Nazaire, International preparatory program, Saint Nazaire, France

2017-2019 Certificate of Achievement, African Leadership Academy, Johannesburg, South Africa 2012-2017 Secondary School Diploma, Grange Secondary School Lagos, Lagos, Nigeria

PUBLICATIONS and COMMISSIONS

- 2024 PhotoVogue Voices Campaign for PhotoVogue Festival
- https://www.vogue.com/article/photovogue-voices
- 2024 Togo Yeye interview published in New Currency Magazine
- 2023 Togo Yeye interview published in PhotoVogue
- https://www.vogue.com/article/by-the-grace-of-us-by-togo-yeye 2023 Featured in Homeschool Magazine, upcoming edition
- 2023 Featured in Homeschool Magazine, upcoming edition
- 2023 Cover and featured in New Currency Magazine, Bodies Edition
- 2022 Featured in Mulieris magazine, Belt of Venus Edition 2021 Featured in Foam Talent Magazine, Fifteenth edition

PRESS

Photo Vogue People: here are the faces of the sixth edition of Photo Vogue Festival 2021, Photo Vogue, January 8th 2022

https://www.vogue.com/article/photo-vogue-people-here-are-the-faces-of-the-sixth-edition-of-photo-vogue-festival-2021

Tony Ola, "7 Nigerian Visual Artists To Watch 2021 ", A2.O Magazine, January 31st 2021

https://www.a2omag.com/stories/7-nigerian-visual-artists-to-watch-2021

Barbara Alves, "Raízes, infância, performance, pontilhismo e cotidiano", Descolonizarte, July 3rd 2021

PROFESSIONAL EXPERIENCE

2017-ongoing

Professional contemporary artist, Creative Director, and Writer (photographer and installation artist) Artist name "Plantation"

- Creative Director and Photographer of contemporary fashion photography editorials published in Nataal Media, New Currency Magazine, Mulieris Magazine, and Homeschool Magazine.
- Art director and creative director of visual campaigns for brands. Lead production for PhotoVogue Voices for PhotoVogue Festival 2024.
- Creative Director and director of experimental short art films.
- Researcher, artist, writer, and photographer of visual bodies of work and installation projects, including "Pink Bullets; Black Blisters 2023," "Blue Dust, Yellow Doom 2022," "My Sin Is Blue 2021," "I was born with sin on my tongue 2020," and "Portraits in Madness 2019."
- Exhibited in galleries across Africa and Europe, including Foam Amsterdam, PhotoVogue, Rele Gallery, Affinity Gallery, OSCAM, Motormond Gallery, and Gallery 1957.
- Writer of creative and editorial pitches and proposals for notable art institutions, galleries, and magazines. Projects awarded notable grants such as the AAF Artist Solidarity Fund and commissioned by magazines including Nataal Media, New Currency Magazine, Mulieris Magazine, and Homeschool Magazine.
- Writer of artist profiles and essays featured in PhotoVogue, New Currency Magazine, and Twist Magazine.
- Social media Manager and creative director for a TikTok account with over 4000 followers and an Instagram account with over 3000 followers.

2022- 2023

Contributing Editor for TWIST Magazine (emerging magazine centered on the significance of the city and contemporary visual culture), South Africa and United Kingdom

- Editor and Writer in TWIST Magazine editions. Organized, interviewed, and wrote profiles of notable rising artists in the TWIST 2023 Concrete edition, featuring artists such as Oji Haynes, Nora Petersen, Damsel Elysium, and Joseph Olusola Edgar.
- Coordinator of commissioned artists, writers, and researchers. Conducted research, outreach, and pitched the edition to multiple artists and writers, resulting in a confirmed list of contributors and creatives.
- Marketing strategist for social media channels, with a particular focus on cultivating a deliberate visual identity on Instagram, TikTok, and Twitter. Collaborated closely with the team, including Sam Harding (founder), Mangaliso Ngcobo (founder), and Yusuf Sühan Bozkurt (graphic designer), to develop a creative ethos across various social media platforms. Conducted research on visual aesthetics, colors, language, imagery, and video formats.
- Visual Researcher for magazine editions, website, and social media channels. Actively collaborated with the team to research, pitch, and propose creative projects for the platform.

2023-ongoing

Cereal Creative Duo, Graphic design creative duo based in Lagos, Nigeria, and Geneva, Switzerland (Co-Founder)

- Co-founder of a graphic design duo, collaborating with Philip Fagbeyiro (artist name Versaphile). Our work focuses on creating visual identities for creative books, websites, and digital productions, utilizing contemporary art, architecture, and design to develop distinctive brand visuals.
- Creative researcher and pitch writer for proposed visual aesthetics and graphic design projects. Successfully organized, pitched, and outlined a book cover and inner design for the X Collective Slayeth Book.

2022

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Freelance Copywriter for Notus

· Writer of creative content for Social Media captions and posts

2022 March - May

Lead social media manager and Creative director for RD Land, progressive webxr metaverse, United Kingdom (Contract)

- Lead social media manager and marketing strategist for all social media channels, including TikTok, Instagram, Facebook, Twitter, and Discord. Successfully pitched and organized a weekly
 content calendar, monthly KPIs, and overall visual production.
- Community Manager and Events strategist. Skillfully organized, launched, and marketed a collaborative Ukraine Artist's solidarity NFT exhibition.
- Creative director overseeing all media production. Conducted extensive research, pitched ideas, and coordinated the creation of visual content, such as infographics, posters, and social media assets. Collaborated closely with the in-house graphic designer and managed the commissioning of artists and editors.
- Daily content writer responsible for crafting engaging posts across all social media channels. Monitored and managed social media post engagement and community requests on Discord.
- Content team manager. Effectively organized and delegated tasks using Notion and Google Workspace for the in-house graphic designer and digital artists.

2022 January - February

Social Media Manager for 2X eCommerce Podcast- leading international Ecommerce podcast, United Kingdom (Intern)

- Marketing Strategist for 2X eCommerce social media channels, with a specific focus on Twitter and LinkedIn. Conducted thorough research, developed comprehensive outlines, and pitched effective social media strategies to drive growth and enhance community engagement.
- Responsible for managing the content calendar and serving as a content writer for the 2X eCommerce Podcast Twitter account, which boasts over 9000 followers. Additionally, created engaging content for the podcast's Instagram and LinkedIn accounts, with 700 and 1000 followers respectively. Also contributed to the content management of the Facebook group with over 1000 members.

2020-2022

Social media manager and assistant creative director for Glendora Bookstore and Jazzhole Lagos, Lagos, Nigeria (Intern)

- Marketing strategist for Jazzhole Lagos Instagram account, which has amassed over 5000 followers, as well as Glendora Bookstore Instagram with over 1000 followers and Glendora Bookstore Twitter with over 2000 followers. Developed and executed effective marketing strategies to enhance brand presence and engagement on these social media platforms.
- Responsible for writing the content calendar and creating compelling content for the various social media channels.
- Assistant creative director of media production. Generated detailed visual outlines for infographics, posters, events, and installation projects both within the store and on social media platforms. Additionally, provided assistance in organizing the Jazzhole-hosted NPR Tiny Desk Tiwa Savage performance, ensuring a successful event.

2021

Intern, mentor, and social media consultant for Wifi Combat Academy, leading Edtech company in West Africa, Lagos, Nigeria (Intern)

- Completed a five-year program at Wificombat Academy, acquiring skills in graphic design, robotics, coding, and digital visual production.
- Served as a marketing strategist for Instagram and TikTok accounts. Developed a comprehensive social media strategy and content calendar, with a strong emphasis on key performance indicators (KPIs), fostering community engagement, and planning digital events.
- Mentored students in the development of sustainable development projects as part of the 2019 Wificombat Teen Tech Entrepreneurship Program and guided them in creating portfolios and CVs for international school applications.

2019

Intern for the Lagos Photo Festival Jubilee edition, Lagos, Nigeria

- Writer of press releases and official marketing documents, ensuring effective communication of festival-related information to the public and stakeholders.
 - Coordinated guest artists' itineraries, with a particular focus on arranging accommodations, meals, and daily activities to ensure a seamless experience for the artists.
 - Pitched social media strategies and posts aligned with the festival's opening day, aiming to maximize engagement and visibility across various social media platforms.
- Actively provided support to project managers and social media managers, undertaking crucial tasks and responsibilities to ensure the successful execution of the festival.