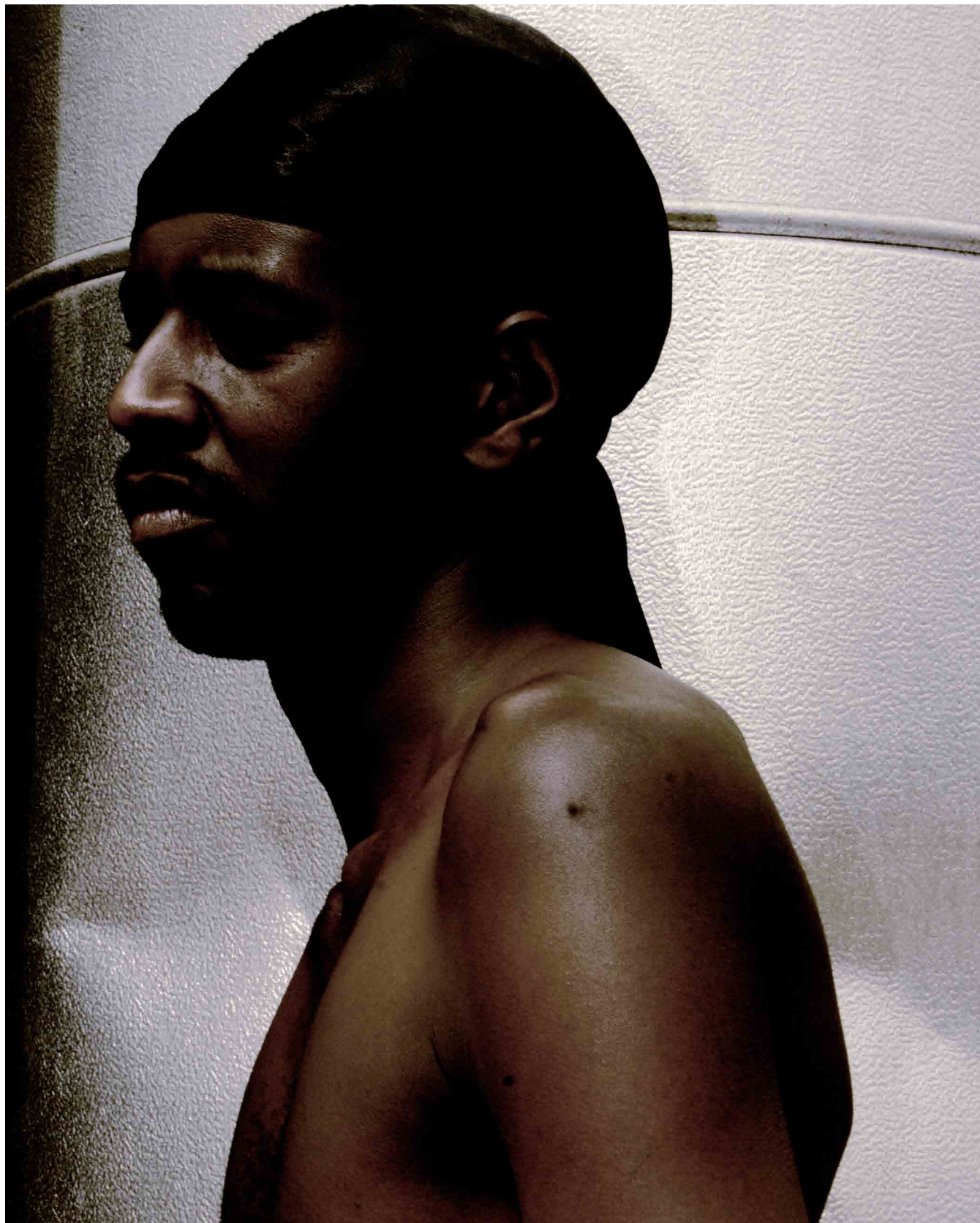


~~minimum~~
~~reflection~~
a resolution
~~minimum~~
~~an essay~~
a portfolio



Ayomide Tejuoso
~~Plantation~~
Plantation
@plantationofficial



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.

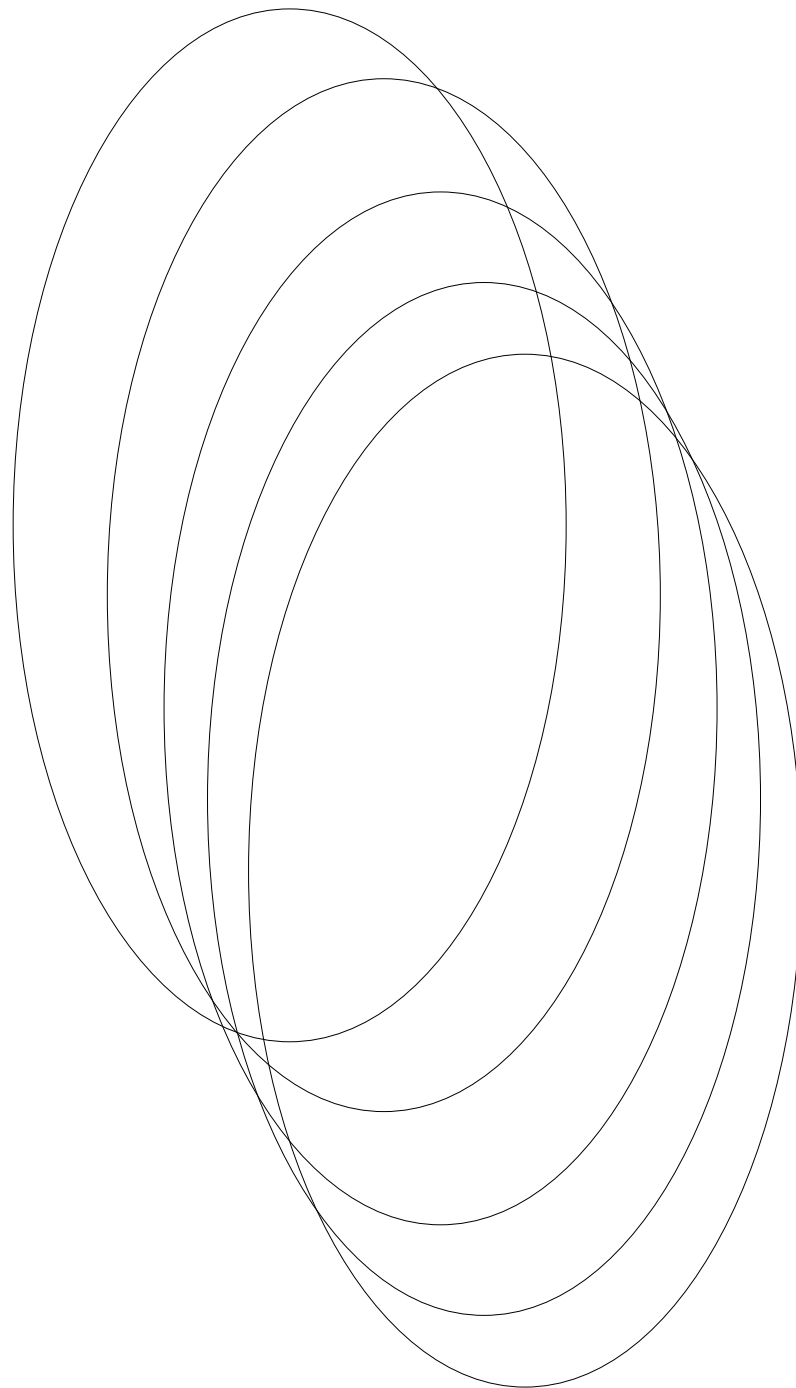
Commercially, Ayomide Tejuoso (Plantation) works as a writer, editorial photographer, and creative director. She has contributed essays, photography projects, and visual campaigns across TWIST Magazine, New Currency Magazine, Natal Media, PhotoVogue, Mulieris magazine, British Journal of Photography, 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, Ill Studio, and Kaleidoscope Magazine, that explores spatial practices, installation art, text, and imagery to present black research processes and resolutions.

Ayomide Tejuoso (Plantation)

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

<https://digital.nataal.com/chloe-lobes-gomes/>

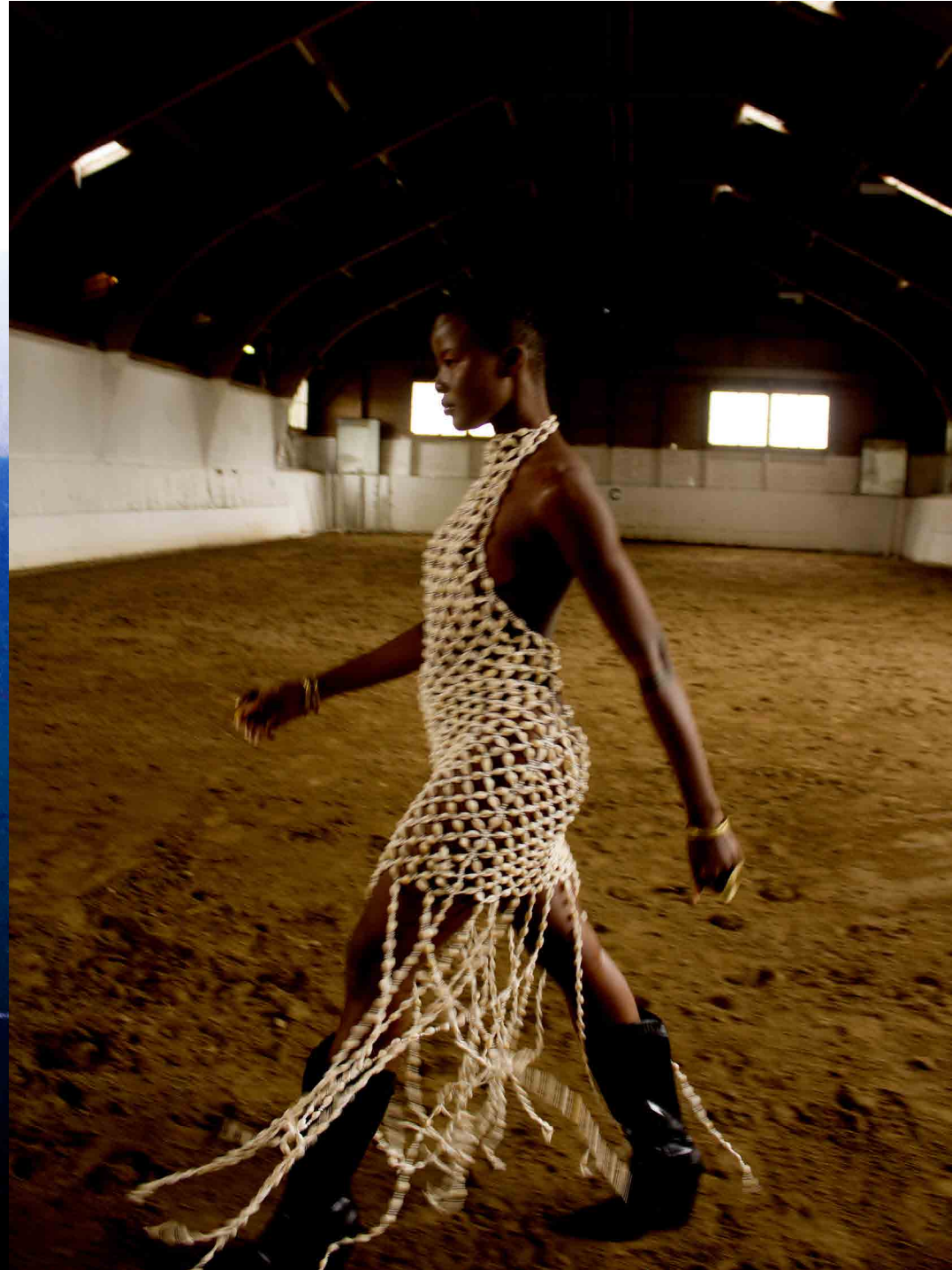
Editorial Photography and creative direction

















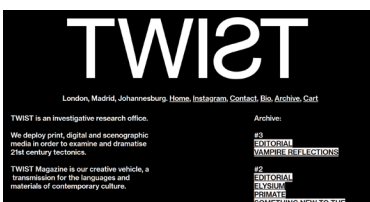
Writer of 3 profiles in TWIST Magazine "Concrete" edition, expanding on my creative practice, the vision of Oji Haynes, and the creative ethos of Joseph Olusola Edgar

Writer of the Togo Yeye artist profile and interview <https://www.vogue.com/article/by-the-grace-of-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 Fagbeyro



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.

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 fascinated by the black church. I am enthralled by black boyhood. The institutionalized degradation of their bodies; the stripping of innocence, 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 precisions of artists such as Ib Kamara, Gabriel Moses, Liz Johnson Artur, Tyler Mitchell, Ruth Ossai, Delali Ayivi, Grace Wales Bonner, and Renell Medrano. My 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 are hidden between folders of folders. However, these digital proofs serve as incontestable testimonies of life. They show 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 dehumanization. Contemplating the violent police state that is Nigeria, the pink and green pistols imitate the AK47s of the Nigerian police and army.

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.

My work has been selected and exhibited 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 I: Figures on Earth & Beyond" 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 that design is the process of conceptualizing, reflecting on, and planning the creation of an object, process, or system, I have furthered the ethos of my creative practice. In my ongoing project, *Pariah (2024)*, I analyze the trivialization of fashion production. 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. Accordingly my produced objects, videos, and photographs are meticulous and intricate visual transformations of written ramblings and research.



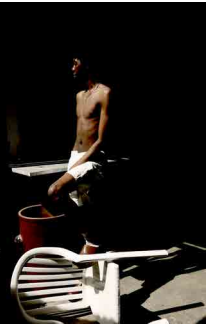
Collaborative Practice
O N G O I N G
M I N A
A y o m i d e T e j u o s o
S a n d r a H a b i y a m b e r e



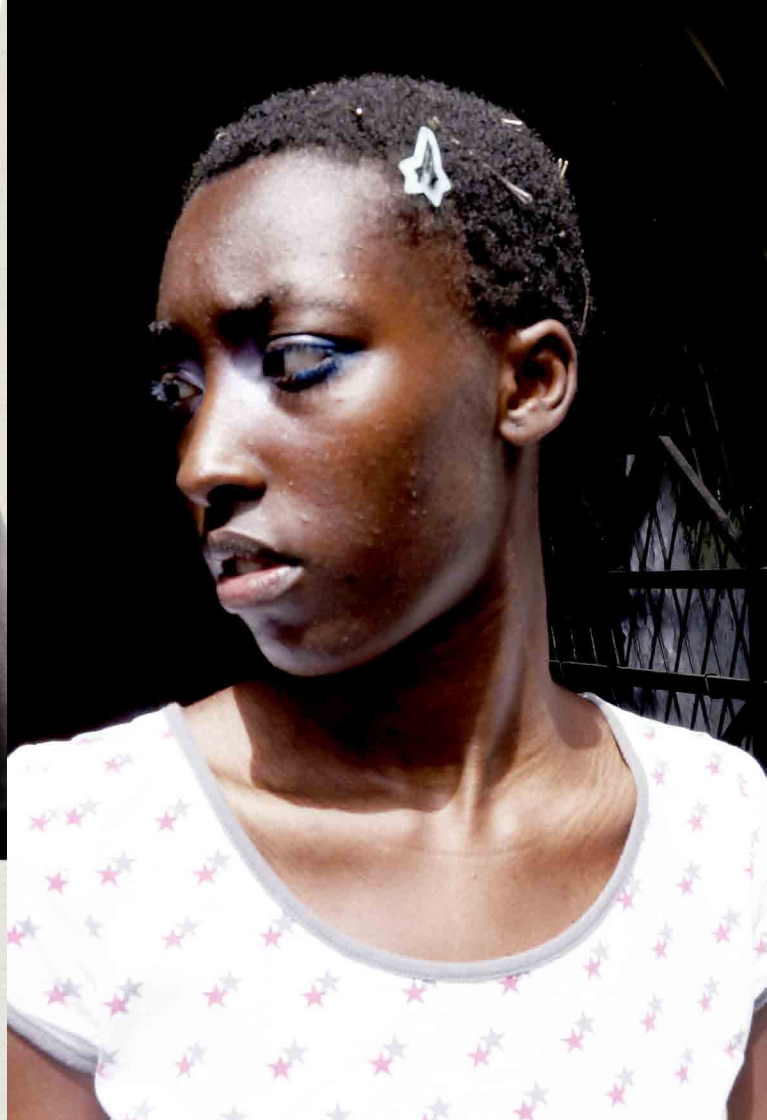
Pariah (2023 - ongoing)

Pariah (2024), is an exploration of black creative praxis in appeal for justice. It references James Baldwin's assertion that the black artist's imperative is to make art as praxis, as detailed by Monika Gehlawat in Baldwin and the Role of the Citizen Artist. The black artist must record and document their conditions and modulations, affirming visual tapestries and fantasies rooted in their tribulations and liberation. Thus, Pariah is a textual and visual exploration of West African femininity within the context of contemporary nihilism, degradation, and neo-colonialism. It navigates the text, "They said 1000 will fall by my side, and 10000 by my right, but no evil shall befall me. Yet here I am, a contradiction, a tumbling of death and life. I am the 1000 and 10000, the audacity to walk, The death that comes, the plead for safety, and the trembling horror", visually examining black women as they gaze, whisper, and scream in the corners of Europe. Conveying a story of loss, apathy, revitalisation, and liberation, Pariah is a literary and photography study of womanhood within the decadence of colonial apathy. It is visual tapestries of black women hesitating, waiting, and deliberating within the confines of contemporary carnage. Dusted in blue they numb their restlessness and grief, and adorned in red they dash in grievance, appealing with the universe for justice.

Digital text and Photography, performance film, art









We asked for you to burn them, to burn their flesh, burn their towns,
To kill them like they you killed me. Did you listen?
We resist, resist, resist,
We Oh blue, oh blue, oh blue
They is weep the history through of my me,
This resisted, skin,
We resisted.

Do you hear me oh God?
I do stand not before know if you you and hear me?
I weep?
Do you still hear me?
Can you feel me?
Do you know me?
My given know me?
Okiri?

WE https://drive.google.com/file/d/1RT4bM3X_sUF6DRQGPzF_WwDjUgo279ie/view?usp=sharing RESISTED.

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, PLANTATION, PLANTATION, PLANTATION, PLANFUCKINGTATION. I let him hold me, invade me, confuse me, each lie a stepping stone, an attempt to be seen. To be made woman again. I feel their history; FAT, BLACK, BITCH, ME. My mothers watch me, their tumbling of history. Do you remember it all? Do you know every word?

Ayomide: No, No, No, No, No, No, I do not know it all. I do not remember every word.
No, No

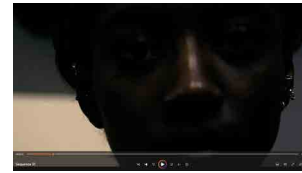
I am a collapsing of history, a child of the post colonial dream. Privileged and bemused, I am bred from misery. The children of war dissociating in paranoia. I am bred from hatred, the children of struggle separating from home. I am Yoruba English, privileged, classed, and amused. Of the Atlantic, Lagos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

I know 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, hesitating, 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: I am afraid/say what you are afraid of
The gaping mouth alone of capitalism
I am colonialism and death and death
Of death and death
Empire is life fall

Improv: I have come to appeal
In this stage of blue red splendor
Listen to me
Oh please listen to 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.



Birthered 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, blue-dusted 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 hyper-perform. 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, a colorful and hyper-constructed 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://youtu.be/z92oOt52Fqc>
Blue heaven
From project
Blue dust (2022)





Pink Bullets; Black Blood (2023)

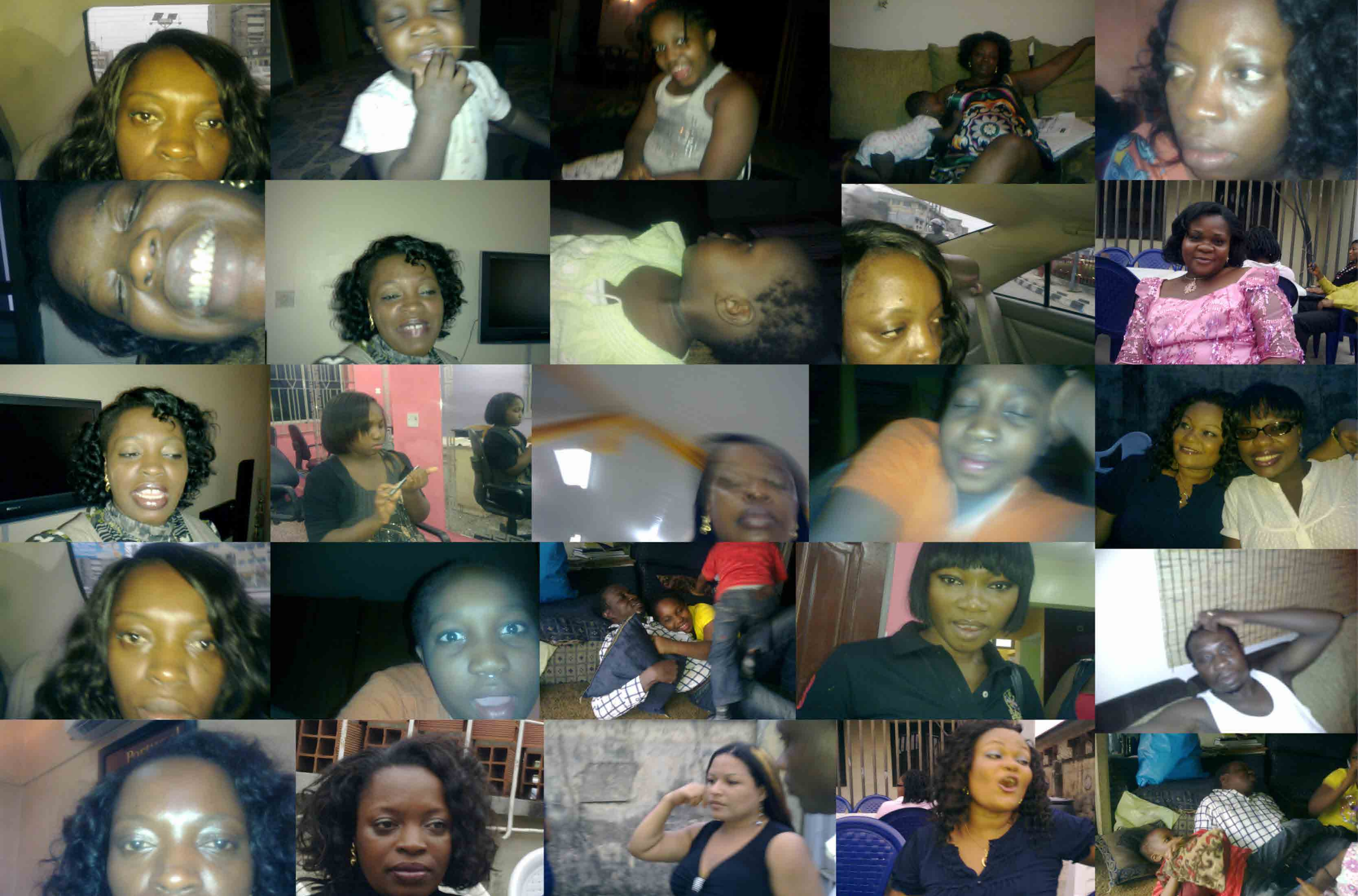
Death as Rest itself.

Visual modulations on the frenzied passage of time, of hyper-produced imagery forgotten and lost in broken artifacts (phones) from the 21st-century technology boom, of our hyper-awareness of impending doom, of black boys in transit, of black women in power, and of everything everywhere, all at once. "Pink Bullets; Black Blood" is a testimony to rest and time, my bleeding wounds, and my notes on death. With slow shutter speed and gritty images of black men and women performing with a pink AK⁴⁷ across the fields, streets, and homes of Geneva, post-produced archive images of my family (taken in the 20⁰⁰s by my parents' BlackBerry phones), 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 within folders of folders, apps of apps, private Twitter accounts, and 2nd-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 love and rest, of the stillness of time, captured only when the moon blinks, when the sun burps, and when the ocean swallows. Finally, this body of work weaves a tale of my reflections on black life, rest, and death, all centered on my experiences as a Nigerian and the Nigerian collective struggle. Our hyper-awareness of impermanence, our performance of hyper-perfection, our frenzied walks and jumps (living in a relentlessly manufactured neo-colonial capitalist world), our forgotten loves and words, and our spirit lines. Spirit lines so bright, spirit lines so pure, death like light, God like blue. We are of the earth, the moon, and the sun, pure everlasting light. Spirit lines, come rest in your mother's arms.

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

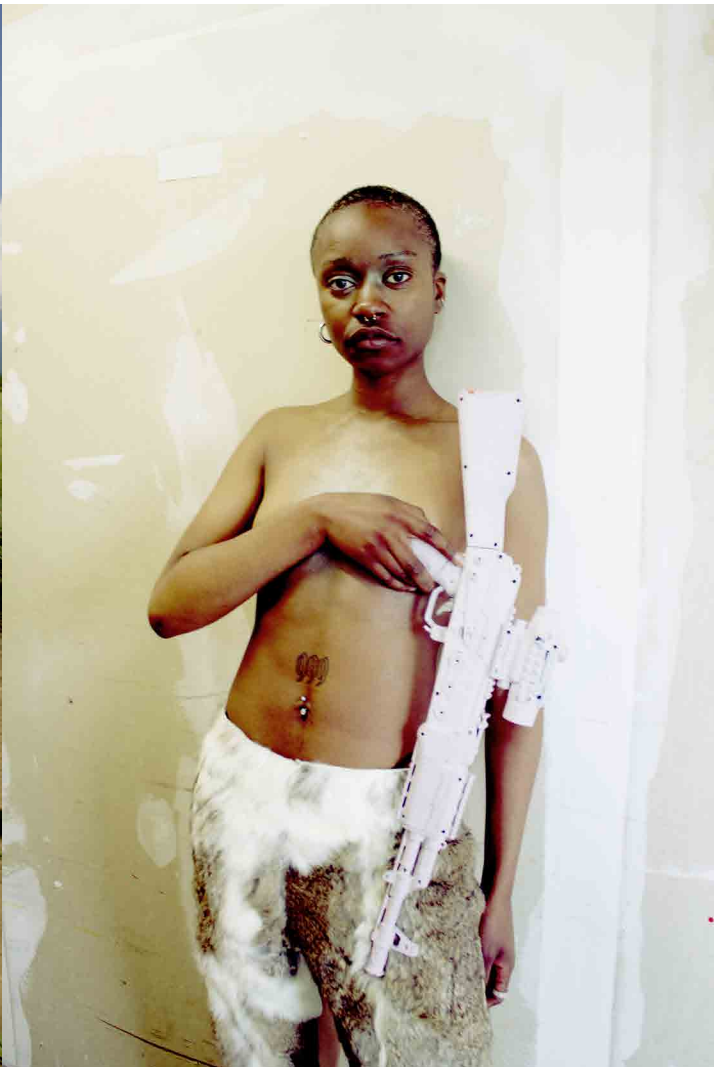
Digital photography and film.







<https://youtu.be/IKVILAdtmhM>
Pink Bullets; Blue Blisters project
From Pink Bullets; Blue Blisters
(2 0 2 3)



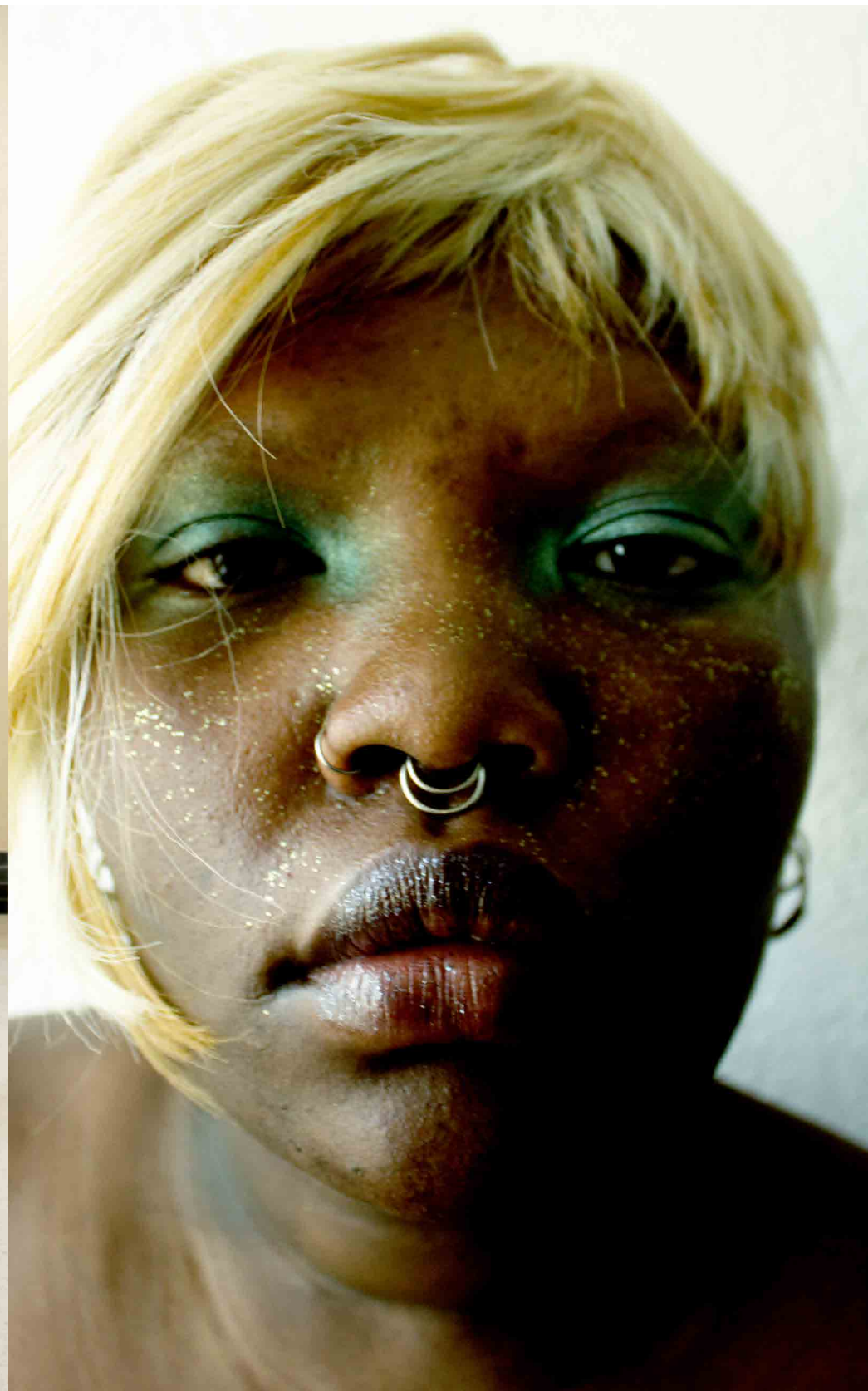




My Sin is Blue (2021 - 2022)
Photography, film, and installation body of work. Featured on the cover of the New Currency 2023 "Bodies" Edition, and also featured in the New Currency 2023 "Bodies" Edition. Shortlisted for the 2022 Getxphoto Festival, exhibited in the Affinity Gallery 2022 "It's All in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

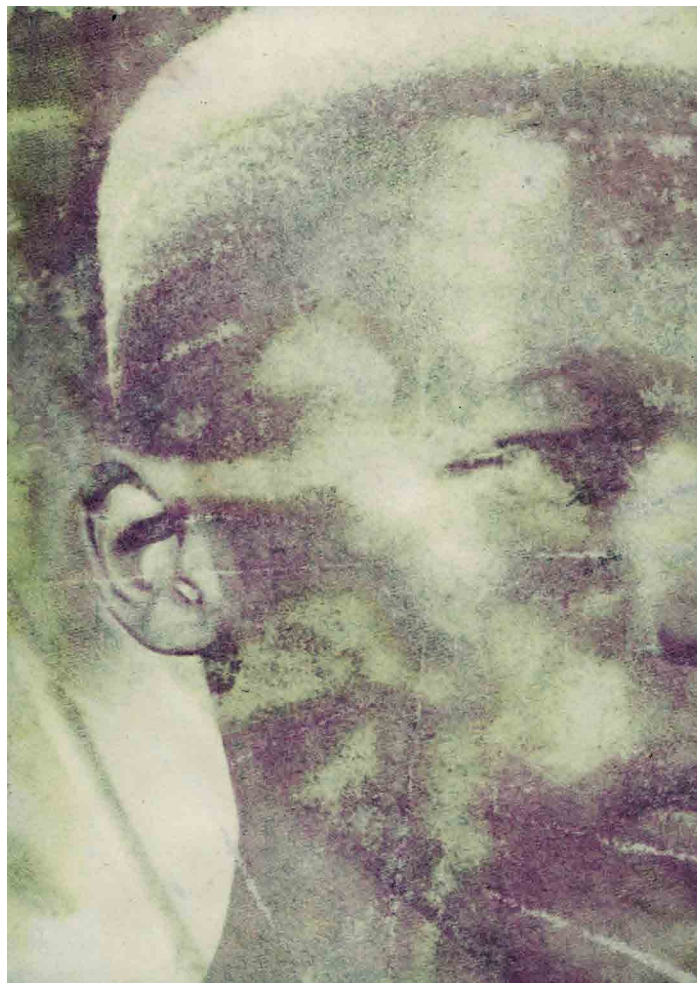










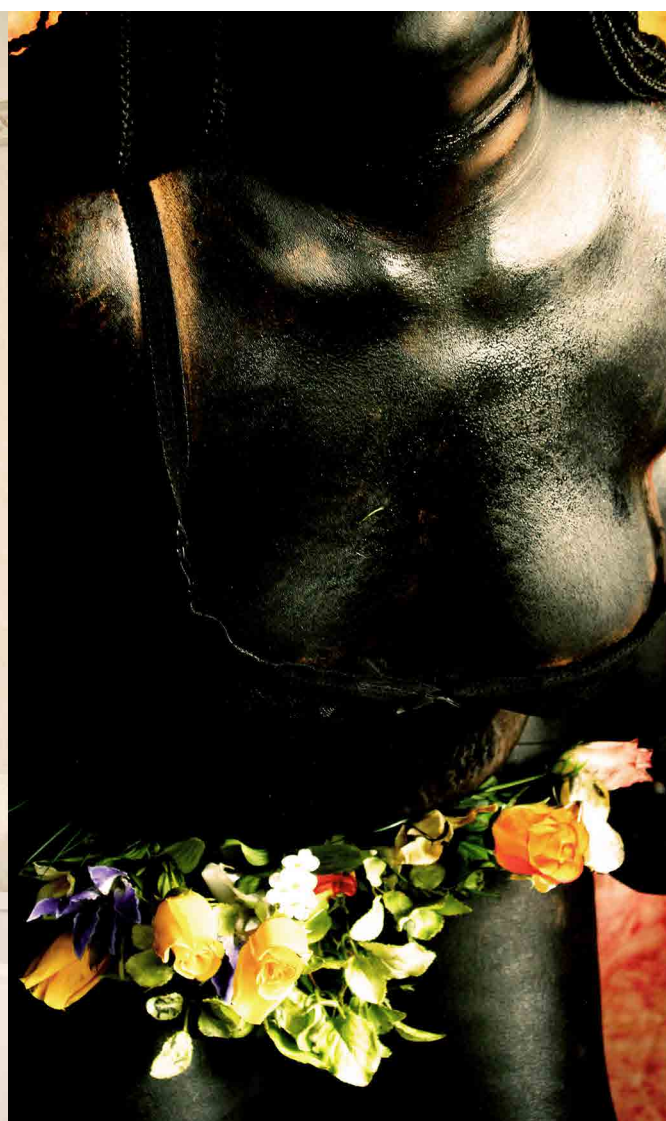


Again, referencing the warm, soft, and powerful images of Deana Lawson, I created a photography series centered on self-portraits of me performing bare in the homes of Saint Nazaire and Paris. Inspired by Deana Lawson and Carrie Mae Weems' intimate portraits of women in their places of safety, I attempted 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.

This project was selected for the Photo Vogue festival 2021 and exhibited in the Molasses Gallery billboard exhibition 2021.

Digital Photography and performance art.









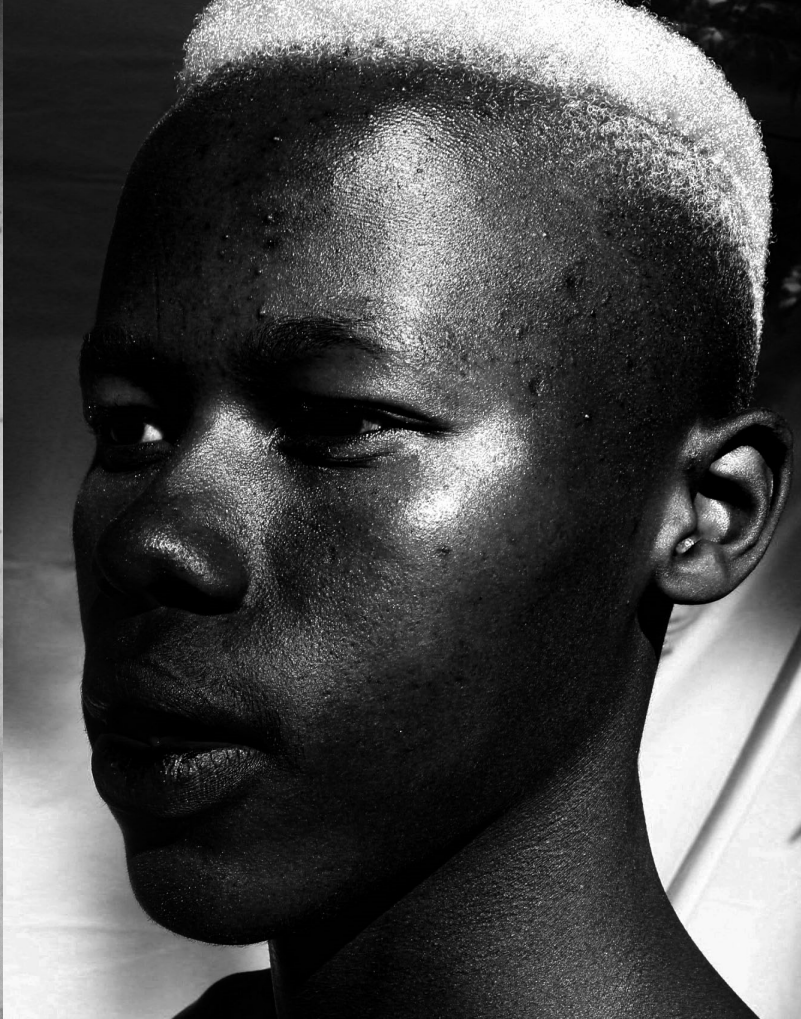


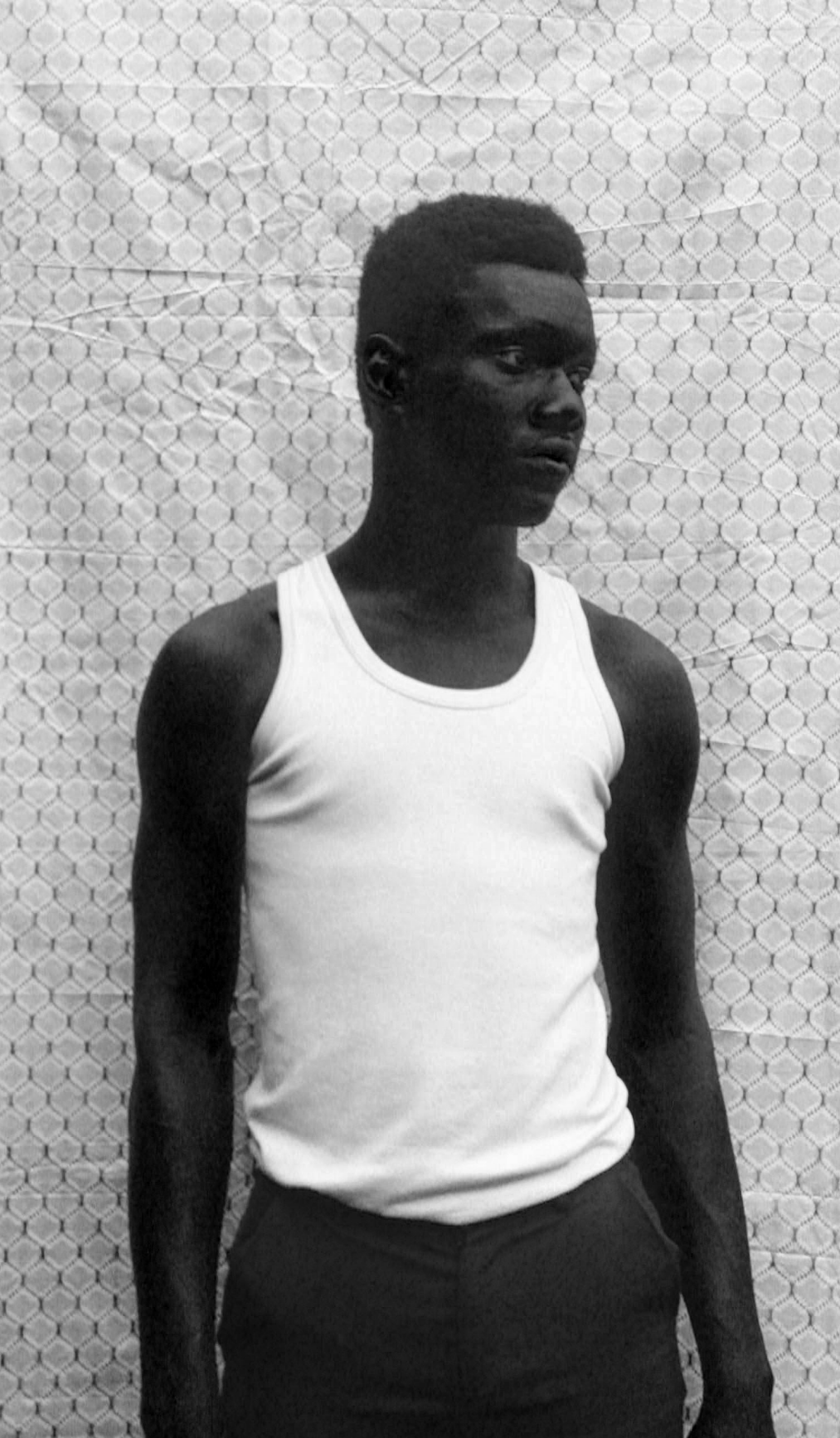
Portraits in Madness (2018 - 2019)

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, un-abashed, 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 short-listed in the Lagos Photo Festival portfolio review 2019.

Digital Photography and film.





Ayomide Tejuoso (Plantation)

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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://photovogefestival.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/ybbootcampexhibition>

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 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, "Raizes, 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 Oluosola 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
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.