



Oluwamuyiwa Logo / Lady at bus stop / 2016



Richard Ketley / Abstract: Lady at bus stop / Oil on canvas / 2016

CALL/RESPONSE 2 ARTISTS. 1 CITY

A photographer and an abstract artist
respond to Africa's most vibrant city

OLUWAMUYIWA LOGO RICHARD KETLEY

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LOGO OLUWAMUYIWA & RICHARD KETLEY
CALL/RESPONSE

Private View 18 June 2016
18 June – 17 July 2016

CALL/RESPONSE
ART CLIP AFRICA
LAGOS 2016

**NEGOTIATING THE AFRO-
CULTURAL HIGHWAY**

Uche James Iroha
Conductor, Photo.Garage.Lagos

Quite often we see exhibitions and diverse art happenings in the African continent that showcase multiple mediums at once. Regularly as an audience we experience a mix of genres offered by artists working in all sorts of methods and materials.

In this instance, in the exhibition entitled **Call/Response**, Richard Ketley and Logo Adeyemi unpack a fresh dialogue about African Urbanism looking at Lagos, the continent's most populous city. What is most interesting is the fact the South African-born abstractionist Richard and Nigerian Photographer Logo have put up a project that presents a traditional genre like painting side by side the new medium of photography.

This invites us to compare both artistic practices and fields with a new gaze.

Richard has rendered Logo's images in color, working sometimes the entire frame or focusing on a selected fraction of the image. The paintings reduce the images to basic forms and shapes, in a poetic way, that complement the stark reality captured in Logo's monochromatic studies. The collaboration is an attempt to refresh the ongoing discuss and artistic connection between Nigeria and South Africa that both countries have enjoyed since the end of apartheid - a vibrant cultural exchange ranging from music, dance, even into film. Both artists have once again reminded us that the **Lagos - Johannesburg Cultural highway** might still be the busiest one in the near future.

A closer look at their works, reveals a central theme of the boisterous energy of Lagos. Ketley whose

paintings hover around what he calls reductive abstraction, tries to graphically simplify Logo's monochromatic images of the city. Logo's photographs, although devoid of colour still pack within their frames, the notorious energy of which Lagos has often been accused. Ketley with his fluid strokes has played this notion and reality a great compliment coming, as he does from another notable African megacity.

Art Clip Africa presents this body of work by two African artists who have shown the willingness to blur not only the lines or race and creed, Logo and Richard have also smeared our usual clichéd distinctions and classification of art genres, and through their juxtaposition seek to make both more accessible.

AN ARTISTIC RESPONSE TO THE CALL OF CHAOTIC AND MYSTIC LAGOS

Nigerian photographer, Oluwamuyiwa Logo, and South African abstract artist, Richard Ketley, explore the aesthetic beneath the chaos of the city of Lagos in a joint exhibition entitled Call/Response.

Africa's busy and vibrant cities offer both inspiration and challenges for visual artists, who seek to uncover and express the essence of these ever-changing environments. Call/Response, a joint exhibition by Nigerian photographer, Logo Oluwamuyiwa, and South African abstract artist, Richard Ketley, delves into the deep reality of one of the continent's most populous cities, Lagos (Nigeria).

The exhibition, which will be mounted in both Lagos and Johannesburg, is an expression of the artists' fascination with the chaos of Lagos and of their journey towards finding an aesthetic within this chaos. It will open at Art Clip Africa in Lagos on 18 June and will move to The Gavin Project at Johannesburg's Arts on Main in August.

The collaborators explore their subject from two different perspectives using two different mediums, namely black and white photography and abstract painting. Individual photographs are paired with paintings that depict an abstract interpretation of the same scene. In each pair of images, Logo and Ketley have sought to capture moments of calm and balance amidst the more evident energy and activity in the city.

In the pair Street Scene Doyin-Orile (Logo) and Four Short Stories of Lagos (Ketley), for instance, they juxtapose the solidity of the built environment with the dynamic movement of the people within it. The city calls to them and they respond: Logo using the stark contrasts of black-and-white photography to reflect the equally

stark contrasts in the environment; Ketley using a muted palette and vigorous, repetitive lines to set the geometric symmetry of the environment against the rapid movement of the people within it.

"Logo and I met at an exhibition in Lagos," says Ketley, "and we started talking about our response as creatives to the city. We abstract from this world in very different ways, but Logo's search for form, balance and interest in texture is, in many ways, similar to mine. So we conceptualised this collaboration in order to explore both that technical interest and our fascination with the divergences of Lagos."

Logo, who is Lagos-based, works predominantly in black-and-white pho-

tography. He has both a conceptual and a documentary approach, and seeks to use the camera to capture people, things and stories from perspectives that are often overlooked, ignored or taken for granted.

His most recent project, Monochrome Lagos, is a unique reflection of his home city; an exposé of its idiosyncrasies and aesthetics. It is available online as a digital archive to enable a broad spectrum of people to engage with it. Logo has shown in exhibitions in Lagos, London and San Francisco, and recently completed a Residency in London.

“My work in Call/Response exposes nuances that resonate with the audience enough to hone a paradigm shift in how the subject may initially have been perceived,” he says. “I sought to depict the beauty in the city’s forms, lines, patterns and textures by stripping it of one of its most obvious features, colour.”

Ketley currently lives in Johannesburg, and has exhibited in Johannesburg and Kampala, and some of his most recent work has been shortlisted for the SA Taxi Art Award (2015 and 2016). He is interested in the formal elements of painting and draws inspiration from the many countries he visits.

“My work process is one of reductive abstraction,” he says. “Contemporary painting is often presented without context and can alienate as a result. So we wanted to make the creative process visual by depicting a specific place, the changing way people understand that place and an artistic response to it.”



OLUWAMUYIWA LOGO
FEBRUARY 2016

ARTIST'S STATEMENT

My objective with photography is to train my eye and the camera to be a shrewd observer of the human carnival by capturing people, things and stories from perspectives that

are often overlooked, ignored and taken for granted. I direct people's attention to these things using my camera. By letting the photographs speak for themselves, I want to record

reality and even recreate stories from these realities, thereby letting the audience draw their own personal stories from the images.

PROFILE

Oluwamuyiwa Logo was born in Lagos, Nigeria in 1990, and he is still based there. He works predominantly in black-and-white photography and has both a conceptual and a documentary approach. He seeks to use the camera as a shrewd observer of the human carnival by capturing people, things

and stories from perspectives that are often overlooked, ignored or taken for granted.

While Logo was in Manila for a short residency, he developed a new series called Elephant in The Room. He was also part of the Gated Communities

workshop, first in Manila and then in Lagos. He has shown in selected exhibitions, including Lagos: Hustle & Hope (2015) at the Rele Gallery, Lagos; Young Contemporaries (2016) also at the Rele Gallery and the Perspectives From Within (2016) at the School of Arts in San Francisco.



RICHARD KETLEY
FEBRUARY 2016

ARTIST'S STATEMENT

I am interested in formal elements of painting and drawing inspired by the world around me and the many countries I visit. I am also interested in finding meaning where others do not - in the fall of light on oil tankers off Barr Beach, in the chaos of the shacks of Kampala and in crowded

taxi parks. My art is a search for perfection not often found in life.

I am fortunate enough to travel widely in the Middle East and Africa, but I have not found a Tahiti, a landscape populated with Venuses and primary colours. Instead I have found land-

scapes covered in construction sites and tin-roofed shacks, and peopled by humanity sweating as trucks are loaded with voluminous bundles. But within these spaces there is balance and form and structure - all elements that are abstracted in my paintings.

PROFILE

Born in 1964, Richard Ketley has painted since he was at school and held his first solo exhibition while still a student at Hyde Park High School. During his early career, he exhibited at Artists in the Sun and at the Sandton Gallery, Johannesburg, and participated in a joint exhibition

at the National Gallery in Kampala, Uganda. Some of his most recent work has been shortlisted for the SA Taxi Art Award (2015 and 2016).

Today, Richard works principally in charcoal, acrylic and oil, and seeks to develop images that are drawn from

life but which extend the viewer's imagination. When he is not painting, he runs a consulting business. He commutes between Johannesburg and Dubai, and travels widely in both Africa and the Middle East.

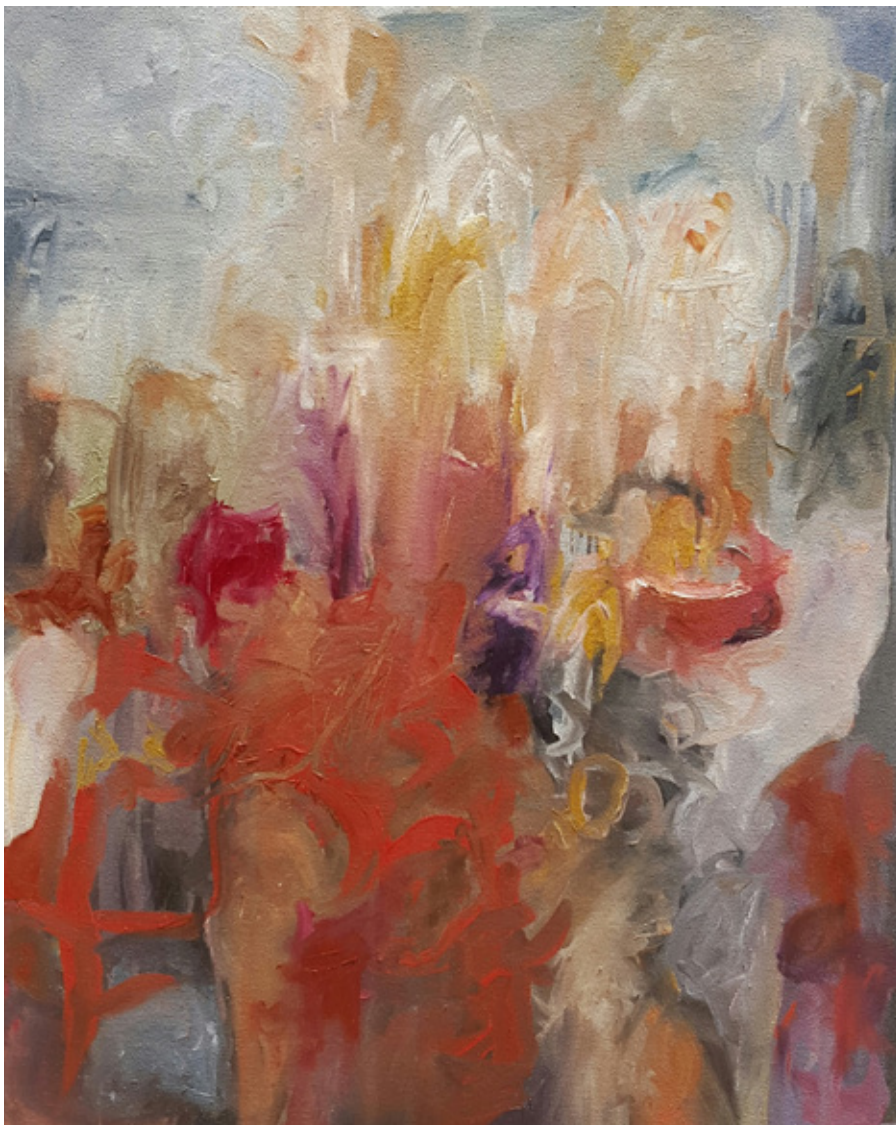
ABOUT ART CLIP AFRICA

Art Clip is a contemporary space that promotes perceptive art work across a variety of traditional and experimental media. Located at the Radisson BLU Anchorage Hotel, Lagos, Art Clip displays both established and

upcoming talents. Art Clip aims to amplify leading new voices in contemporary art from African scenes with initial reference to social, economic and political contexts in Lagos and Nigeria.



Oluwamuyiwa Logo
Mile 12, Lagos
2014



Richard Ketley
Abstract: Lagos
Oil on canvas
2015



Oluwamuyiwa Logo
Life is a journey
2015



Richard Ketley
Abstract, Lagos Stalls
Oil on canvas
2015



Oluwamuyiwa Logo
Street Scene Doyin-Orile, Lagos
2015

Richard Ketley
Four Short Stories of Lagos
Mixed media on paper
2015





Oluwamuyiwa Logo
When I played God
2015



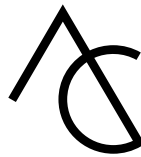
Richard Ketley
When I played God
2015



Oluwamuyiwa Logo
Foam/Form
2015



Richard Ketley
Lagos/Sarus
2016



ART CLIP

AFRICA

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