

daaPo reo

daaPoreo@gmail.com,

P.O.B

1971 Lagos, Nigeria

Selected Exhibition

- 2021 **Ìdí mi wa lóri Ìjókò Méji** (My Bottom is on Two Seats), Richard Beavers Gallery, NY
- 2020 **Wealth Surrounds Me: God Gold & Kinfolk**, Richard Beavers Gallery, Brooklyn, NY
- 2020 **“For Which It Stands”**, Ford Foundation Gallery + Assembly Room, New York, NY
- 2020 **Here, Together!**, The Immigrant Artist Biennial (TIAB) 2020: EFA Project Space, NY
- 2019 **“Oh say, can you see?”**, Faction art Projects, New York, NY
- 2019 **“LAYERS”**, Labanque Musée - Béthune, Béthune, France
- 2019 **“Interior Landscape”**, Assembly Room Gallery, New York, NY
- 2019 **“The SHED OpenCall Group 2”**, TheShed, Hudson Yard, New York, NY
- 2018 **“Art, Artists & You”**, Children’s Museum of Manhattan, New York, NY
- 2018 **“Foreign Lands”**, OneEyesStudios, New York, NY
- 2018 Special Project created by **Artslant**, Spring/Break Art Fair, New York, NY
- 2017 **“UPROOT!”**, Smack Mello, Ne/w York, NY
- 2017 **“Americanah”**, Spring/Break Art Fair, New York, NY
- 2016 **“Africa’s Out”**, Pioneer Works, Brooklyn, NY
- 2016 **“Black portraiture[s] III, In Context: Africans In America”**, Johannesburg, SA
- 2016 **“Africa’s Out”**, Pioneer Works, Brooklyn, New York
- 2015 **“Identity XI –Post Conflict”**, nichido contemporary art, Tokyo, Japan
- 2015 **“POST CONFLICT”**, KINZ + TILLOU FINE ART, Brooklyn, NY
- 2015 **“After Afropolitan”**, Weeksville Heritage Center, Brooklyn, NY

Selected Bibliography

- 2019 Eugenie Tsai, John and Barbara Vogelstein, “highlights of TheShed-open-call group 2”, Galeriemagazine.com July 11, 2019
- 2019 Ted Loos, “YOUNG AND UNKNOWN ARTISTS TAKE THE LEAD AT THE SHED WITH OPEN CALL”, Culturedmag.com, April 3, 2019
- 2017 Elisa Wouk Almino, “8 Artists to Watch from Bushwick Open Studios”, Hyperallergic.com September 28th, 2017
- 2017 Mike Sorgatz, “Armory Week 2017 Review”, Artinnewyorkcity.exf Mar. 5, 2017
- 2017 Alyssa McClenaghan, “Going Political”, openhouseblog.nyc Mar. 5, 2017
- 2017 Casey Lesser, “16 Curators to Watch at SPRING/BREAK”, Artsy.net Mar. 1, 2017 2016
- 2016 Liza Essers, “In Context: Africans in America”, artsouthafrica.com Nov. 17, 2016
- 2016 Garreth van Niekerk, *Evolution Of Black Art*, w24.co.za Nzov. 13, 2016

Curation

2015

After Afropolitan, Co-curated with Desiree Gordan, Yolanda Zama, Aisha Bell & daaPo reo in collaboration with CCCADI and Weeksville Heritage Center, Brooklyn NY. After Afropolitan is a seductive exploration of the possible, a documentation of the ongoing dialogue between the continent, and her offspring. It locates the meta narratives and metaphors that transform individuals into hybrid-hyphenated global nomads pushing the boundaries of stereotypes and expectations. Featuring the works of Derrick Adams, Folasade Adeoso, Selam Bekele, Ifeatuanya Chiejina, Aisha Cousins, Dennis Darkeem, Awol Erizku, Salym Fayad, Delphine Fuwunde, Miatta Kawinzi, Simone Leigh, Glendalys Medina, Sana Musasama, Nontsikelelo Mutali, Jamilla Okubo, Valerie Piraino, Zina Saro-Wiwa, Sol Sax, Laolu Senbajo, Imani Shanklin, Danny Simons, Vaughn Spann, Cosmo Whyte, daaPo reo and Murktarat Yussuff.

Artist statement

National flags freeze the history and heritage of countries into one-dimensional statements. I produce mixed media flags and textile installations that are not unique to any land or people, but rather intertwine narratives of individual experiences in a global age, with collective memory and composite accounts of events across space and time. I am Nigerian-born and a naturalized U.S. citizen; my artistic practice draws on autobiographical material and my subject matter deals with shifts in perspective, reversible identities, and the intricate networks of threads connecting universal chronology and circumstances with our personal timelines and interactions as humans. My most recent body of work weaves sociocultural, economic, and political commentaries on the twists and turns that have shaped the world we live in, the experiences of being human in the 21st century. I feature the American flag as a recurring motif for its symbolic significance. It's one of the most recognizable national banners worldwide, the U.S. flag epitomizes a sense of home and pride in one's identity, but also the face of the Western world, of its imperialistic liberalism and recent drift to the political right. I use it as a catalyst for conversations, a canvas to crystallize ideas and feelings, and cross-examine a variety of themes.