

Contemporary Rooms at EoTLA  
Ground Floor,  
210 Hornsey Road,  
London N7 7LL

## Leo Asemota **Sash of Fulfilment**

26 October - 14 December 2013

The Contemporary Rooms at EoTLA presents two suites of works comprising photographs, drawings, sculptures and videos by artist Leo Asemota. The works are organized from **The longMarch of Displacement** (2008) and **Count Off for Eo ipso** (2012), live art works from two distinct phases in **The Ens Project**. Also included is **Sash of Fulfilment**, a film featuring characters in the live art works in a parade at the British Museum to mark the completion of their involvement in the Project.

**The Ens Project** is a work of art Asemota has assiduously been evolving since spring 2005. Focused on the human head as its expressive weight, the Project is informed by Edo people of Benin's art and ceremony to the Head, Victorian age of invention, exploration and conquest and Walter Benjamin's essay **A Work of Art in the Age of its Technological Reproducibility** (1936). The Project comprises three phases: **First Principles** (2005 – 2008), **The Handmaiden** (2009 – 2012) and **Eo ipso**, which is ongoing.

**The longMarch of Displacement** (2008) concluded 6 stages that make up the Project's **First Principles**. Offering historical insight on Queen Victoria's Diamond Jubilee in 1897 in counterpoint with the British sacking of Benin Kingdom, the performance featured three characters known as **Agents of the Union** in a procession along the arc of the Victoria Embankment from Westminster Bridge to Blackfriars Bridge en route to St. Paul's Cathedral where they carried out a sequence of actions on a plaque commemorating her.

**Count Off for Eo ipso** (2012) was conceived as a prologue to **Eo ipso**, the last component in **The Ens Project**. The multi-site performance involved one sequence that began at St. Paul's Cathedral in tandem with another in the Tanks at Tate Modern where they merged to reach its point of highest development. Using the Project's 7-year history and Tate's conversion of architect Sir Giles Gilbert Scott's Bankside Power Station as its conceptual basis, the live art work was an enactment of **Hi**, 14 completed alternating lifecycles in the transfiguration of a creative being called **The Handmaiden** who Asemota characterizes, using the architect as an avatar. Each lifecycle was intimated through a cast of Tate Collective members that worked with Asemota to devise the performance as well as in the project's core materials: palm oil, coal, orhue (kaolin), coral, iron, brass and hibiscus flower.

Leo Asemota is a London based Nigerian born artist. A survey of The Ens Project's **First Principles** was presented at New Art Exchange, Nottingham (2011). Exhibitions of different stages in the project include **The Handmaiden Part 2** at Centrum Beeldeende Kunst, Amsterdam (2010); **The Handmaiden Part 1** at Metal, Liverpool (2010); **ens memorialis** a live art work at National Portrait Gallery, London (2008) as well as in the group shows **One's History is Another's Misery** at Stedelijk Museum Bureau Amsterdam (2009) and Autocenter Berlin (2009) and **Emerging Discourses: Performance and Mimicry** at Bodhi Art, New York (2008)

Exhibition opening times:  
Saturday: 11:00 a.m. – 4:00 p.m.  
Sunday to Friday by appointment only

Please contact Sally Fischer with all enquiries and to make an appointment to visit:  
admin@eotla.com

## **PUBLIC PROGRAM**

Leo Asemota will be in discussion with curator Chris Spring on **The Ens Project** and the staging of **Eo ipso** its remaining component, which is provisionally scheduled for autumn 2014. A parade of characters in **The longMarch of Displacement** and **Count Off for Eo ipso** will precede their discussion in the Stephenson Lecture Theatre at the British Museum on Thursday 24 October 2013 from 2:00 – 4:00 p.m.

FREE but booking essential. Please visit the British Museum website for more information: [www.britishmuseum.org](http://www.britishmuseum.org)

Organized in association with British Museum and Tate Collective with support from Africa Studies Association UK on their 50th anniversary.

## **PUBLICATION**

An eBook for iPad will be published by EoTLA to complete the program of discussion and exhibition, available at iBook Store in December.

Please contact Sally Fischer for more information: [admin@eotla.com](mailto:admin@eotla.com)

## **Note to Editors:**

The British Museum is a museum of human culture and the first national public museum in the world. Founded on the bequest of Sir Hans Sloane and established by an Act of Parliament on 7 June 1753.

The African Studies Association UK is a scholarly organization with a membership that includes academics, journalists and broadcasters, civil servants and many others with an interest in Africa.

Tate Collective is part of **Circuit**, a national programme connecting 15–25 year-olds to the arts in galleries and museums, led by Tate and funded by the Paul Hamlyn Foundation.

EoTLA organizes and assists in presenting artist Leo Asemota's work for general attention. Our premises houses his studio, the Contemporary Rooms project space and imprint.

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## LIST OF EXHIBITS



### **Sash of Fulfilment**

2013

6.14 minutes High-Definition colour video, 10 brass hooks, 10 double satin sashes, 10 kilt pins with black cording, white cording and graphite drawings on paper, 3 red, white and blue cording and 3 medals with ribbons.  
Screen dimensions variable



The longMarch of Displacement  
2008

### **The Condition of Consequence**

Steel vessel with layers of metal oxide, orhue (kaolin chalk), satin ribbons in red, white and blue in artists' vitrine  
47.2 x 47.2 x 23.6 in. (120 x 120 x 60 cm)



The longMarch of Displacement  
2008

### **The Commandant's Sceptre**

Steel with layers of metal oxide on artists' plinth  
4 x 10.3 x 4 in. (23 x 59.3 x 23 cm)



The longMarch of Displacement  
2008

**Agents of The Union**

Three chromogenic digital prints in artists' frames.  
18.9 x 27.8 in. x 3 (48 x 70.7 cm x 3)



The longMarch of Displacement  
2008

**RECALL: The longMarch of Displacement**

High-definition colour video  
Screen dimension variable



Count Off for Eo ipso  
2012

**Avatāra**

Ink and metallic scrim on archival print on etching paper in artists' frame.  
7.8 x 10.1 in. (19.8 x 25.8 cm)



Count Off for Eo ipso

2012

**Hĩ: Transfiguration Dispersion**

Ink on digital chromogenic print on Fuji Crystal Archive paper in artists' frame.

10.2 x 15.3 in. (26 x 39 cm)



Count Off for Eo ipso

2012

**Hĩ: Perianth of the 7<sup>th</sup> Cycle**

Ink and score line drawing on paper in artists' frame.

11.3 x 13.5 in. (29 x 34 cm)



Count Off for Eo ipso

2012

**Doctrine of Reminiscence**

High-Definition colour video, ink on Japanese paper, hand-twisted wool thread, pressed hibiscus flower in artists' frame, cast palm oil, orhue (kaolin), cast iron, cast brass, coal and coral.

Screen dimensions variable