

CHRISTOPHE
PERSON

JOSEPH KOJO HOGGAR

Joseph Kojo Hoggar was born in Ghana in 1999, freshly graduated in Visual Arts from the Kwame Nkrumah University of Science and Technology (KNUST), he is one of the most brilliant elements of his generation. The Vanities exhibition reveals his work around the great classic works of art history and his fascination for the figure of the smoker.

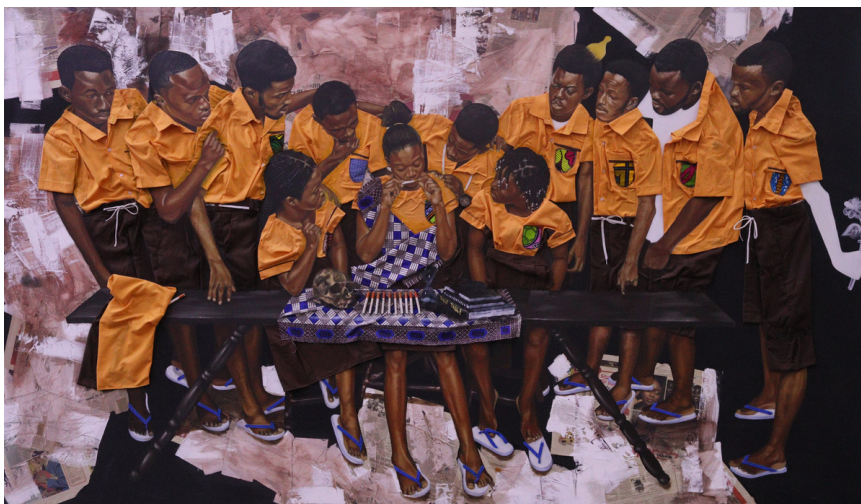
His first year of study at KNUST, Joseph Hoggar devoted it to the theme of the roller and smoker of cigarettes and the consequences of smoking on his own body : red eyes and black lips. His observations support his perception, widespread in Africa, that tobacco makes you impure.

Subsequently, his paintings were inspired by the still lifes of the old masters, laden with symbolic objects similar to those of the Dutch Vanities. We find there objects of curiosities, lanterns, fruits, symbols of an exoticism as it was perceived in the 16th and 17th centuries and skulls, image of death in all civilizations. This fascination of Joseph Kojo Hoggar for ancient European painters emanates as much from his university courses as from his personal research. His symbolic works show the transience of life, the futility of pleasure and the certainty of death, precipitated by smoking.



A man in white earring, 2022, Joseph Kojo Hoggar

In Tally table (2022) freely inspired by Leonardo Da Vinci's The Last Supper, the models were photographed wearing the clothes that the artist then applied and sewed on the canvas. They are in yellow uniforms, specific to Ghanaian schoolchildren.



The central female Christ figure rolls a cigarette, taking up the artist's leitmotif. Eleven of the apostles are present around the young woman, busy around the preparation of a set of short straws heralding the betrayal of Judas. The skull and the manuscripts predict events to come: the torture, the death of Christ and the writing of the New Testament. The washing of Christ's feet is evoked through the legs of the young woman. The folded garment to the left of the table suggests the existence and absence of Judas and the mantle of Christ that his executioners will share.

