



# The Washington Post



*"Half-Life 3," by Kayode Ojo with an ankle boot by Betsey Johnson and a Natoli block end table by Wade Logan. (Vivian Doering/Von Ammon Co.)*

Consumerism is a frequent theme at Von Ammon Co. gallery, so it's unsurprising that its current show resembles a boutique, albeit an unusually gloomy one. Kayode Ojo has arranged a variety of products — mostly black, silver or clear — in tidy if often curious juxtapositions. Illuminated only by ambient light from windows and a skylight, "Half-Life" appears both glamorous and sepulchral.

The son of Nigerian immigrants, Ojo grew up in Tennessee and is now based in New York. He buys, collects and assembles such trash-posh items as costume jewelry, rhinestone boots and faux-fur coats. He arrays them on transparent boxes and chrome stands that are integral to the overall assemblages. Many of the articles evoke violence or mortality: Gun-shaped objects are common, and one tableau features a glass model of a human heart placed inside a see-through storage locker. The artist, who's also a photographer, positions multiple cameras among the assorted furnishings.

In one piece, a shiny black halter dress is draped on a clear plastic organizer and entwined with a pair of steel "play handcuffs." Both can be seen as fetish objects, but then so can everything in "Half-Life." Ojo simultaneously critiques and celebrates flashy status symbols. – Mark Jenkins, 10 February 2023