



EDWARD AKINTOLA HUBBARD

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■ BIO

Edward Akintola Hubbard is an anthropologist, artist, curator and co-founder of the Amsterdam-based artist collective DARKMATTER. His artistic practice, experimental ethnography, sits at the intersection of contemporary art and social anthropology. He holds a PhD in anthropology from Harvard University in the USA and has taught courses at the University of the West Indies, Harvard University, New York University and Utrecht University on a variety of subjects including experimental ethnography, anthropology, art theory, cinema, media studies, gender studies, urban studies and African diaspora studies.

His artistic practice involves ethnographic research, photography, video, installation and writing. Meanwhile, his approach to curation merges anthropology, cultural theory, media, fine art, music, film and literature.

■ ARTIST STATEMENT

My life has been a series of bizarre experiments, witnessings and transplantations. The oddity that I have become as a result and the unique relationships I have formed with people, places and non-places are the basis for all of my artistic work.

My practice of experimental ethnography straddles the disciplines of anthropology and art, allowing me to condense many things into one: visuals, prose poetry, storytelling, research, interviewing, cultural analysis, adventure, performance, politics and pedagogy. It affords me a richness of vision that is equally concerned with humanity and its spheres of influence, with the natural and built environments, with the lives of ghosts and spirits, and with both animate and inanimate objects.

With this transdisciplinary, trans-medial and transnational approach, I seek to spotlight and to aestheticise the practices and particularities of everyday life – whether minute, mundane or marvellous – in ways that deepen our empathetic relations and our collective understanding of cultures, forms and experiences in every corner of the contemporary world.

■ TEXTILICITY (2024)

In urban studies, the “urban fabric” refers to the intricate weave of physical and social threads that compose a city’s environment. This concept encapsulates the arrangement of streets, buildings, transportation networks, and the placement of parks and squares, alongside the myriad ways human interactions and relationships both shape and are shaped by these spaces. Inspired by this intricate interplay, TEXTILICITY is an audiovisual project captured in Jamaica in 2024, distilling the essence of urban and peri-urban life on the island.

This ethnography delves into Kingston’s urban fabric, revealing how the built environment emulates the textures and patterns of textiles. The series explores how the city’s dynamic forms, vivid hues, and bold patterns are mirrored in its inhabitants, their attire, and their social connections. Downtown Kingston, home to Jamaica’s largest concentration of fabric stores and vendors, emerges as a key protagonist in this narrative.

By tracing the urban language of textiles, the series reflects on the ways connection can falter. It reveals a city that oscillates between cohesion and fracture, where the promise of shared belonging is often undercut by disparity and exclusion. TEXTILICITY invites viewers to consider the limits of collective life, asking what remains when the ties that bind begin to unravel.





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TEXTILICITY (video work), 2023
Single-channel video, part of the *TEXTILICITY* photo series and exhibition

[YouTube link here](#)

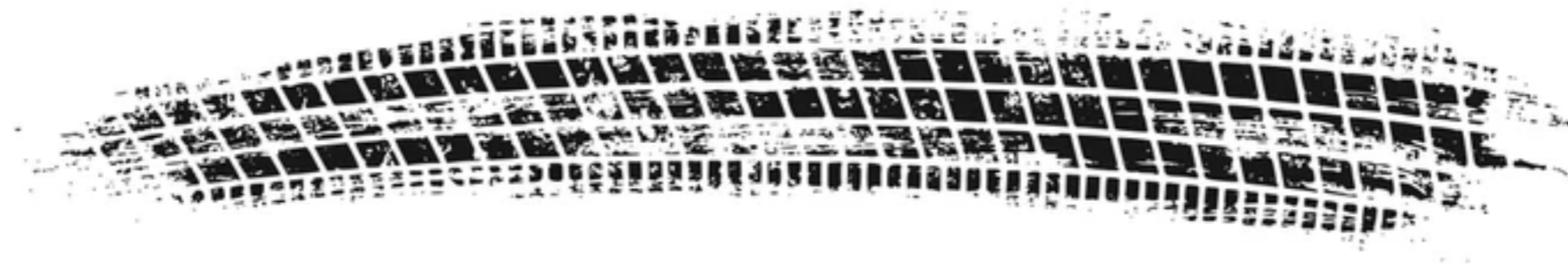
■ TROPICAL CYBERPUNK (2023)

Cyberpunk is a subgenre of science fiction typically set in a dystopian future cityscape teeming with advanced technology, saturated with neon lights and plagued with crime, social inequality and crumbling infrastructure.

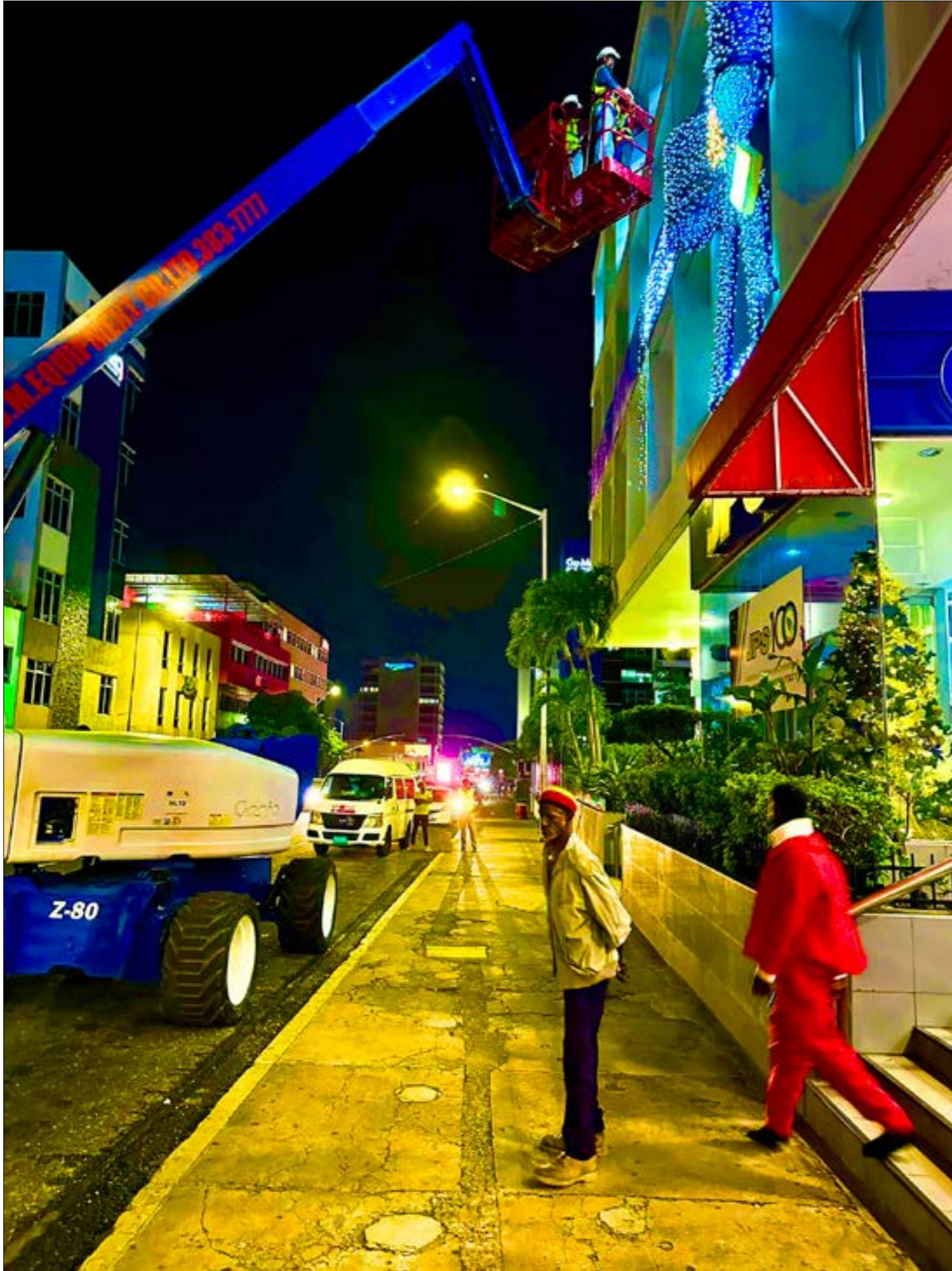
As an anthropologist and artist who grew up in Kingston, Jamaica and emigrated many years before the rise of social media, artificial intelligence and many other contemporary technologies, I am fascinated by the city's balance of hypermodernity and decay. It is a place where kaleidoscopic color radiates from everything in the urban landscape – pedestrians, electronic billboards, decrepit concrete walls and the wildly stylish *yeng-yeng* motorcycles which have come to symbolize transgression and danger. It is a place where the militarisation of everyday life is reflected in security fencing, gated communities and constant policing of the poor.

The photo series *Tropical Cyberpunk* views Kingston and its environs through the lens of dystopian futurism. Part visual ethnography, part world-building, these images collectively re-imagine the city as a high-tech, otherworldly metropolis in all its beauty and squalor, nestled in lush vegetation and awash in iridescent hues.

Tropical Cyberpunk is a critique of the post-colonial state and its failure to deliver on the utopian promise of national independence, but it is also a vibrant celebration of the creativity and resilience of the Jamaican people who continuously make and remake this dynamic, fast-moving and highly innovative urban culture.







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■ MONUMENTS (2023)

Monuments are typically public artworks erected in cities that say something about the history, collective memory and politics of a place. This series explores the meaning of monuments in the Tuscan village of Montegiovi.

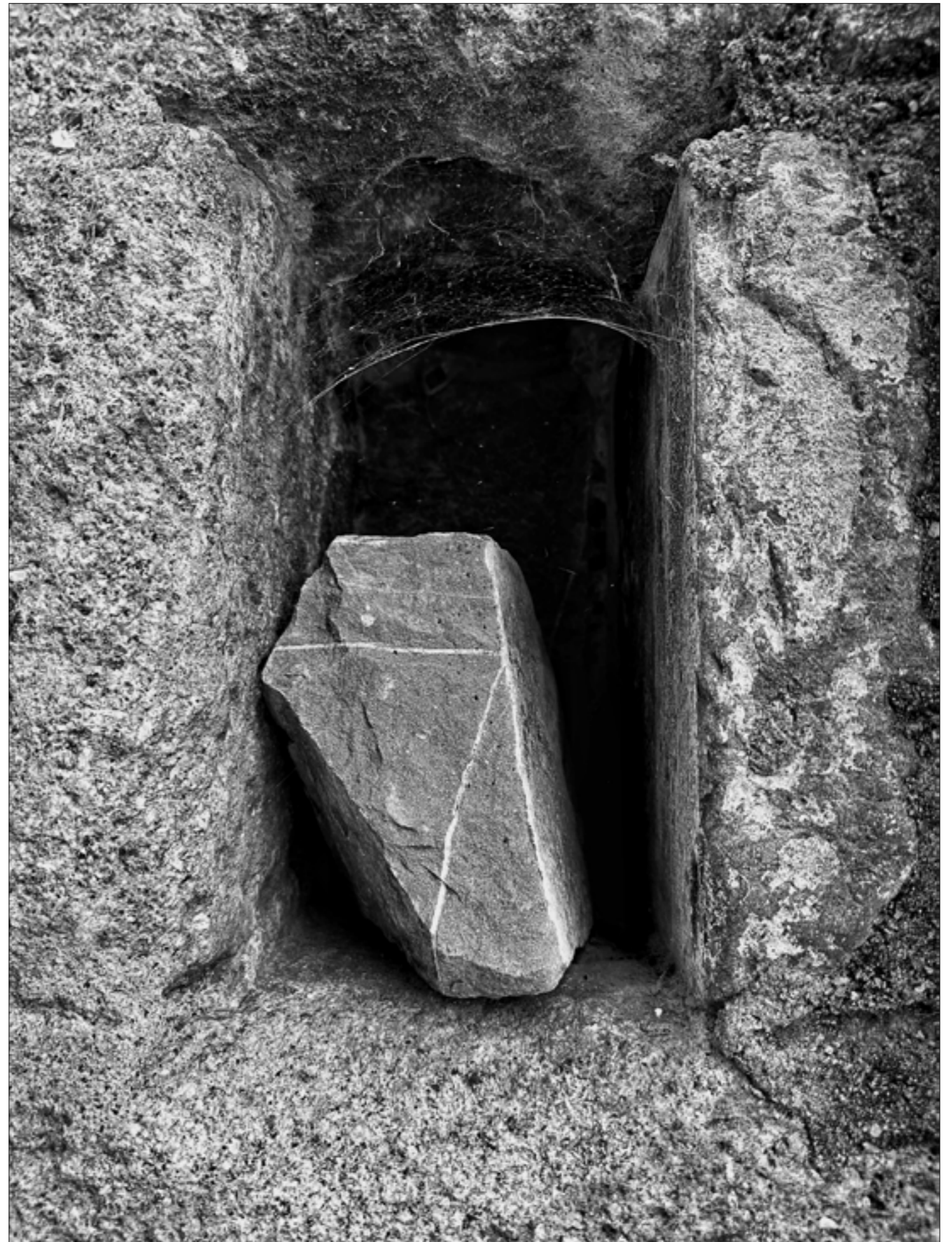
The vast majority of Montegiovi's residents recently voted for the country's most right-wing government since World War II. Meanwhile, the landscape of Tuscany, famous for its beauty, its olive oil and its wines, now faces a highly uncertain future due to droughts and other effects of climate change. Against this backdrop, what are the things encountered in everyday life that have monumental value and why?

The series also explores depression as a system of perception. These "monuments" are all figments of a depressive imagination as it drifts through the landscape, evidence of the numerous ways that one's psychopathology interacts with the aesthetics of place.

This series was completed in the summer of 2023 while I was an artist-in-residence at La Baldi-Cultivate in Tuscany, Italy.







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40x50 cm - Print on photography paper - 2022



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■ WHERE THERE IS NO NEIGHBOR (2022 - 2024)

The biblical parable of the Good Samaritan is Jesus' response to a challenging question posed by an audience member: *who is my neighbor?* This ethnographic photo series scours the urban landscape of Rotterdam to find answers to this very question.

The Dutch city of Rotterdam gave the country's far right, anti-immigrant party, the PVV, most of the votes that secured its stunning electoral victory In November 2023. One of Europe's most ethnically diverse cities voted overwhelmingly for a political party that spent years campaigning on a blatantly racist, anti-diversity platform. As both an immigrant and a Rotterdammer, I am faced with many questions: is my neighbor someone who actively seeks to erase me? In times of trouble, would my neighbor help me or leave me for dead?

Where There Is No Neighbour explores the discrepancy between the Netherlands' reputation as a progressive, tolerant country, and its deeply xenophobic underbelly. Drawing inspiration from numerous stories I have collected and my own personal experiences, this series focuses on the painful feelings of loneliness, alienation and exclusion one faces as an outsider to this society.







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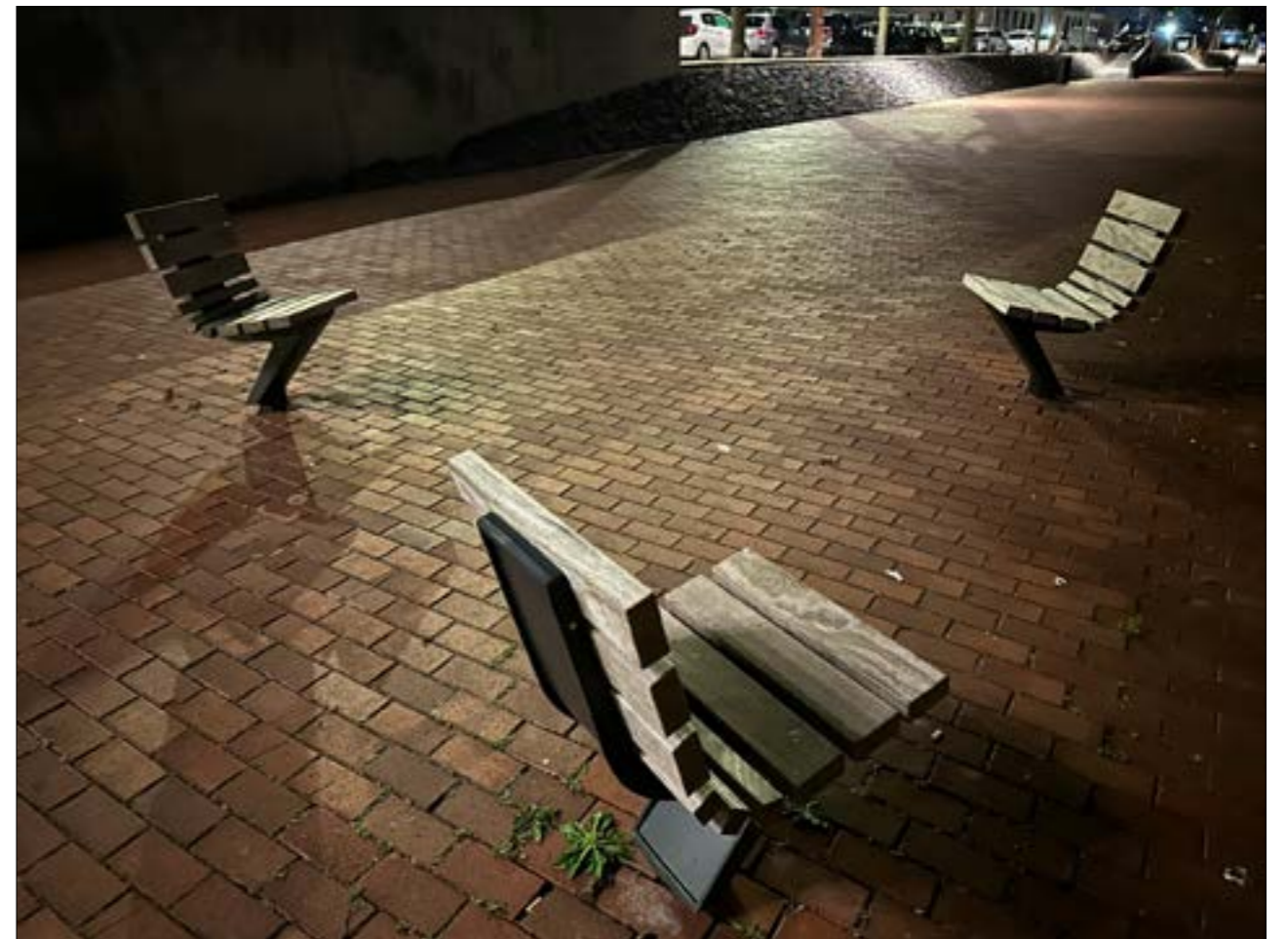
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■ GLOBAL GEOMETRY (2015 - Present)

This ongoing photo series explores the complex geometries that construct our visual perception of contemporary reality. What is loosely called globalization are the intensified flows, processes and movements that produce a world that is in a constant state of flux: forced and voluntary migration, tourism, telecommunications, trade, remittances, urbanization, diaspora formation.

Global Geometry focuses on particular realities that are evolving into global ways of being. It pays close attention to the geometries of movement and difference, to centers and peripheries, and to asymmetrical relationships.





RENT A BIKE
ROTTERDAM

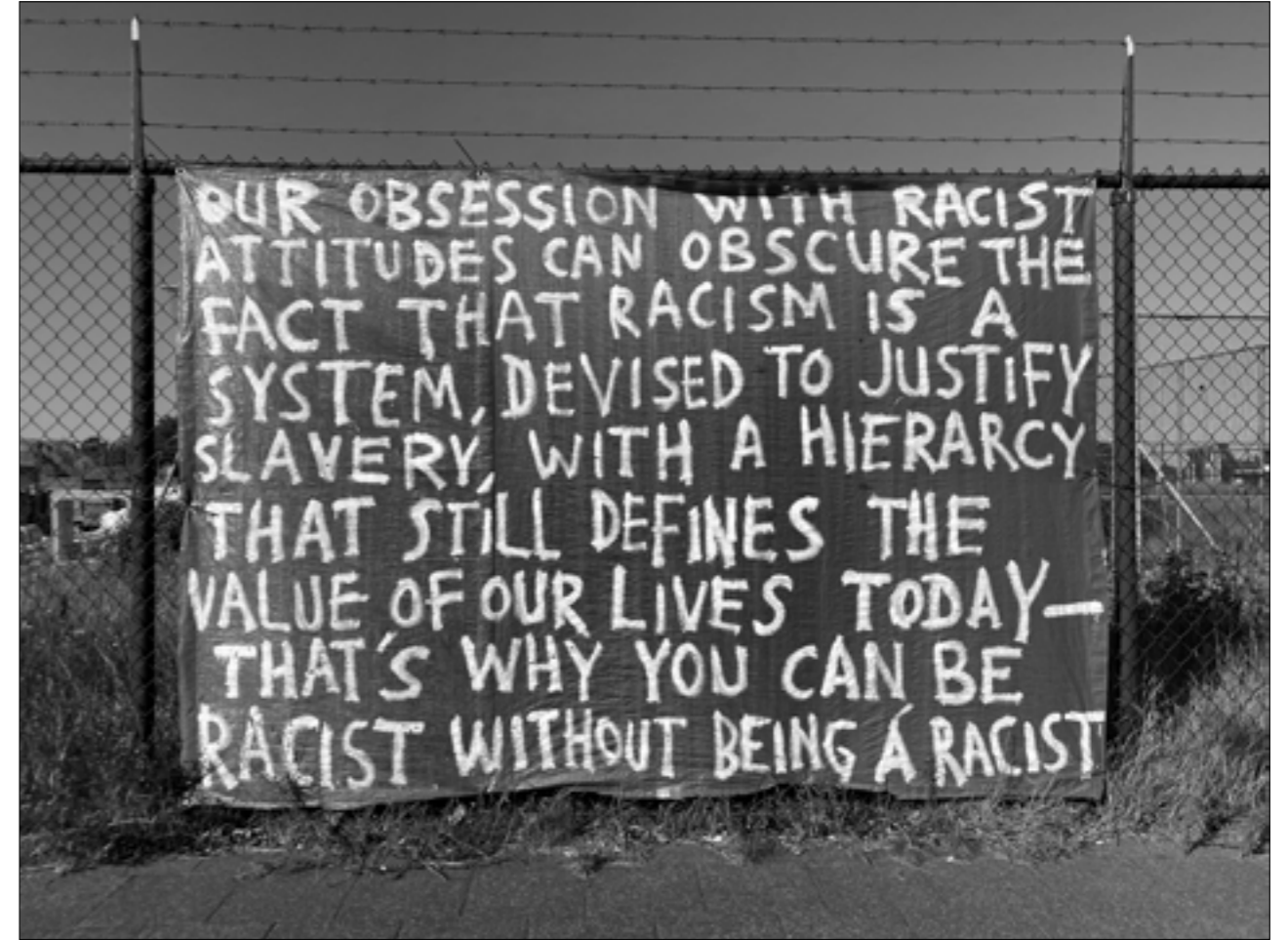
SCHIEDAMSE WEG

06 11 79 47 21

↑ Zuidplein 15 min
↑ Van Zandvoortplein 10 min
↑ Schiedamschenweg 10 min



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Publication:

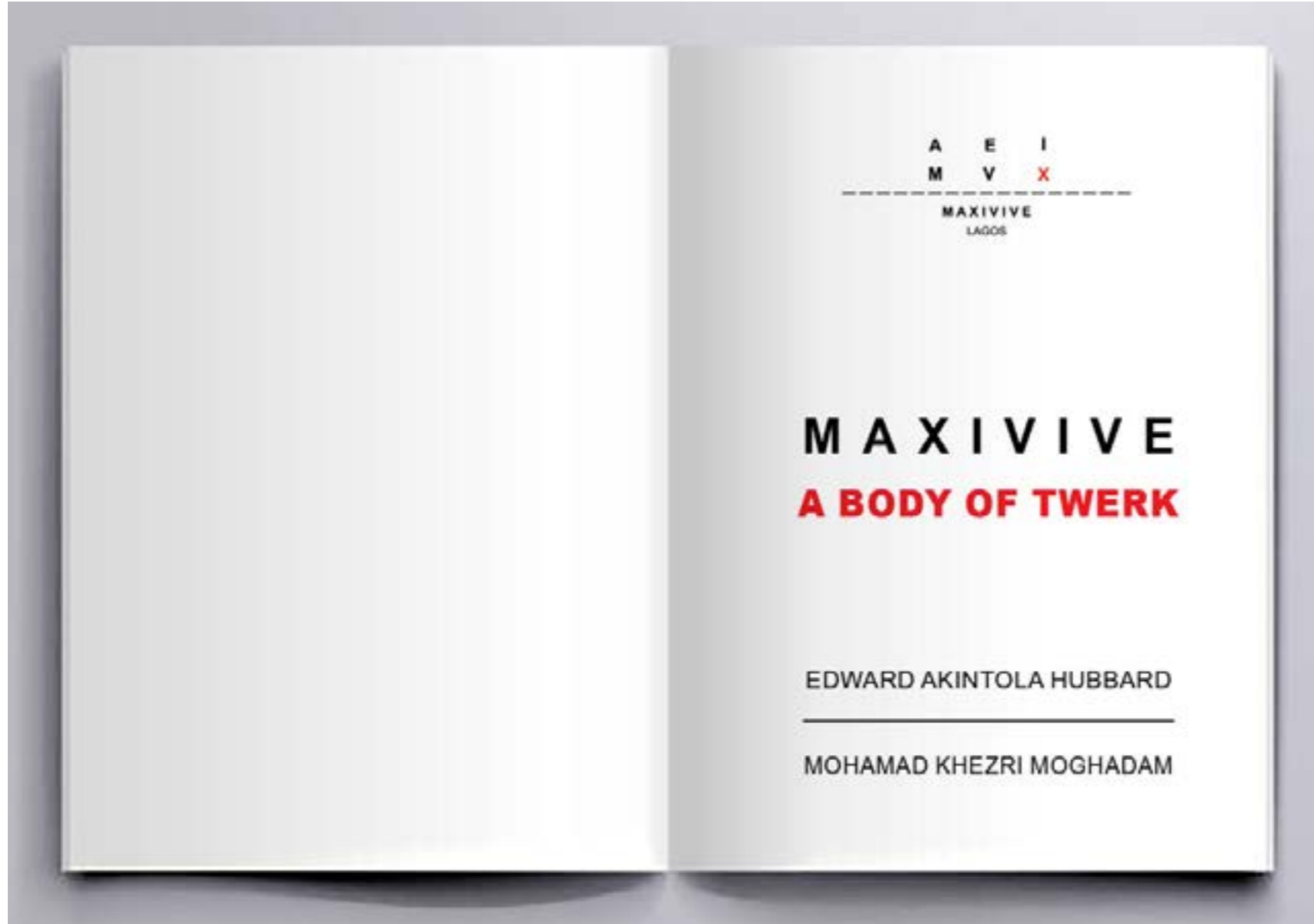


Photo Book: Maxivive: A Body of Twerk (: *Collection M'as-tu vu*, published by Tornado Editions, Brussels, 2025)

Maxivive's *A Body of Twerk* marks nearly 20 years of blending radical fashion with activism. Through daring designs and unapologetic imagery, Papa Oyeyemi redefines African aesthetics, celebrates queer resilience, and dismantles societal norms. This book showcases fashion as both protest and celebration, pushing boundaries toward a freer, more inclusive future.

