

# ARTISTS OF A NEW PLANET *LAGOS, NIGERIA*

YOUR ENERGY IS YOUR CURRENCY

CREATED BY **SARAH KORNFELD** AND  
**DAVID OKEKE IFEANYICHUKWU**

**RISING**  
DAO

**N**  
NEAR

*“Your energy is your currency.”*

– Reespect

## WHAT THIS IS

The storytelling of what lives and breathes on the NEAR platform is a critical component of education, sharing, and a broader conversation about how artists adapt to the challenges of living in the world, and how the world adapts to change. Without storytelling, artists remain either invisible or misunderstood in a world that largely sees artists as “low-value”.

This lack of understanding of culture is flawed on many levels as 1) art and culture are core to humanity, 2) artists are the original entrepreneurs, 3) artists problem-solve better than most, 4) the Creative Economy is a 2.2 trillion dollar economy, and 5) the creative work being done on the blockchain is yet another example of artists as innovators.

“Portrait Of The Artists” aims to listen to artists “On Chain”. The project is both creative and analytical. At its heart it is telling the story of the life and creative journey of the artist, their community, and how they/their work is evolving in the context of the blockchain (and NEAR). Each portrait will be marketed as an NFT, and proceeds will be shared equally with the artists and DAOs we profile. Each profile will also be designed by an artist from the artists’ local community. Each portrait will be available as both a digital piece (NFT) as well as a printed document so that it can be shown IRL. The design of this portrait is by Lagos-based David Okeke Ifeanyichukwu.

All creative movements need listeners, almost ethnographers, to help tell the story of the journey – different from critics, I am not that. This is another kind of creative practice, where we aim to artfully tell the story of how the artist/creative community on the NEAR Protocol is evolving in practice, community, and economics.

As the co-founder of Rising DAO, our aim is to research, write and amplify the unique stories of artists/creators on the Blockchain in a way that is deep, engaging and innovates content in Web3. We do in-depth research of artists; we identify themes and trends in collaboration with local DAOs; and we produce innovative content through media, writing, and strategic research on DAOs as the ecosystem continues to expand.

## OVERVIEW of PROFILE #1: Lagos, Nigeria

The NEAR Protocol is most certainly building a world, perhaps even an entire planet with blockchain infrastructure and currency for us to inhabit. Yet, artists on the platform are figuring out how to live on the NEAR planet, right now. For that's what artists and creatives do: They inhabit new worlds and go forward, to the edge, to guide people into new ways of being in the world.

In Africa, artists and creatives have spent the past year creating the framework for an artistic revolution on the blockchain utilizing the NEAR Protocol. The DAO (Decentralized Autonomous Organization) has provided philosophical, practical and physical spaces (IRL and in the Metaverse) to redefine their relationship to artmaking, community, and commerce. It is from them that I engaged in a new understanding of art in the world, both within a technology framework, as well as how community can deepen.

All life stems from Africa. We are all born from her, and we are also participants in her horror, and, hopefully, her demand for healing. From our collective DNA, to our shared history of colonialism and re-creation of freedom, we are indirectly or directly connected to her. And, Africa has always gone first in living and in art. And, so it should be no surprise that Africa is where we found many artists who were "first-in" to develop Creative DAOs on the NEAR Protocol.

The DAOs profiled here in Africa were born from a group of musicians, artists, community curators, and educators focused on community and the hope of art. These artists find the NEAR Protocol to be "Creatives Friendly" – and that, above all, NEAR should be complimented for providing this space and mindset to creatives.

Nigeria is home to 200 Million people and is one of the youngest cultures in the world. With this vibrant youth culture in music, art, fashion, video/film and social activism, Nigeria is an fascinating case study for all of us who aim to create art and community. Therefore, we believe, as global artists, we must turn again to Africa, and learn from her artists and her power of tribe, shared goals, and creative drive.

This is Portrait #1: Lagos, Nigeria – Artists of a New Planet.

## THE ARTISTS

Dedeukwu Shryne: Musician, Producer and Community Activist.

Reespect: Musician, Rapper, member, and moderator for Capital (C1) Guild

Eric Asomugha: Writer, Journalist, Educator for Capital (C1) Guild and Blockchain Breeders

Chukwu Nduka Samson (Sammiee): Producer, Curator, Community Activist, C1 Guild Member, Founder; Creatives In The Streets (CTS), Capital Guild co-founder and council member, event planner, realtor, content creator, business development strategist, idealist, public speaker and Host.

Danjuma “DeejayDev” Ashiwaju: Digital Content Creator Entrepreneur, Producer, Technologist, Founder of AJO DAO



## THE CONTEXT OF PLACE

In all of my discussions with the artists profiled here in Portrait #1, an important distinction was made about the difference between technology innovation and artistic innovation. For, although those of us on the Blockchain believe that this technology will support a new system of exchange, transparency and IP ownership, creative DAOs are developing themselves with a new clarity: that difference amongst people, collaborating together (in Africa) is in fact its own form of innovation. Artists are reclaiming their place in the history of innovation itself, as well as looking out for our personal and collective wellbeing, and that culmination of intention and action is expressed in Social Innovation:

Social innovation is often an effort of mental creativity which involves fluency and flexibility from a wide range of disciplines. The act of social innovation in a sector is mostly connected with diverse disciplines within the society. The social innovation theory of 'connected difference' emphasizes three key dimensions to social innovation.[15] First, innovations are usually new combinations or hybrids of existing elements, rather than completely new. Second, their practice involves cutting across organizational or disciplinary boundaries. Lastly, they leave behind compelling new relationships between previously separate individuals and groups.[16] – **Wikipedia (Social Innovation; Definition)**

Social innovation leans towards the power of the community, and in artistic communities this means people are able to keep their areas of passion and expertise, without threatening the whole. Social innovation also moves not towards radical "left" or "right" perspectives, but towards the needs of the community, quite practically, as a whole. And, perhaps, for cultures well versed in tribal collaboration, community-based democracy or simply, self-governing, this movement towards the DAO may feel natural. In these DAOs profiled, each artist explained to me that the "place" of both the blockchain, and the physical place of an artistic home (gallery, theater, public space), has equal weight:

"I am seeing a real behavior change. Before the DAOs, people were passively waiting to 'be discovered', though now I see people are hungry to create. They see a place for opportunity (on the blockchain and in live events) and this means, suddenly, they see art as someplace."

- **Chukwu Nduka Samson (Sammiee)**, Creatives In the Streets/C1 Guild

Yet, the current public discussion about the blockchain seems to be focused on these questions: What is "place" in the metaverse? Is the place of the metaverse even real? How will we live in it? For me, these public musings seem to be missing the plot; place lives elsewhere.

What has been insightfully outlined to me by the artists profiled here is a new perspective; that the "Metaverse" might actually be the mindset itself and its shift for artists – that the inner space of self-confidence, sense of value and connection (not the usual isolation) – is a place unto itself. Therefore, the very place of the artist, her life, his sense of value, is a universe for itself – that our "new planet" is the calm, inner care and self regard being experienced in some artist-based DAOs.

"Our mindset about money is changing and now is the time to build. It is not just about the digital world – we need to bridge all the communities together. The 'Metaverse' is not enough!"

**Dedeukwu Shryne**, Co-Founder, C1 Guild



## POWER

Creative power is redefined in every generation. From Absurdist Filmmaking to Improvisational Jazz, Magical Realism to Hip Hop. Every generation defines its power in relationship to what they are redefining – or, simply, finding. Miles Davis famously said, “Don’t play what’s there, play what’s not there.” Art-making is the action of discovery, and very often, the discovery needs to be found in groups, providing power to the artists, which in turn redefines artforms, as well as how audiences are developed.

In this contemporary time, technology, social media and Zoom (all thrown together into the hot mess of our recent pandemic) have set the stage for a new way to be together. And the emergence of the NFT has been a game changer. It is not just that the NFT is a way to sell an “object” or artifact, it is that it creates a new relationship to the art, and to the artist. The NFT is intrinsically changing artistic exchange, and ownership, through the presence of a seamless and recurring contract. The contract, or the IP ownership to the artist, has created a shift in a deeper sense of value, as well as actual agency for the artist – the creator is the true owner, and the one who buys the art is but a benefactor, or supporter of the artist herself.

This shift in value is also happening in the context of poverty. Not simply the reality of geopolitical poverty, but a specific “double-whammy” of poverty (both financial and inner-sense of self-worth) for artists around the world. In Nigeria, economic issues remain volatile and many perceive technology as a vehicle for fraud, which prevents many Nigerians from adopting new technologies.

Eric Asomugha has been a journalist for more than twenty years. He is the managing editor of Blockchain Reports, which is published by Blockchain Nigeria User Group (BNUG). He is also the founder of Blockchain Breeders (focusing on creating awareness and blockchain education.) Eric has kind eyes that hide behind glasses, and his soft spoken tone is modulated like many writers, each word carefully selected. He told me about the challenges of Nigeria where computers are few and far between, and data access (found in credits) for people is expensive. Eric has gone from school to school offering his time (to teach about the blockchain) because he has seen the potential for self-governance and income on the blockchain. “It’s been so frustrating! I’ve offered my time, but people have questioned my intentions – as though it is strange, that I am offering something for free. But I am not.”

The presence of value found in our time, blockchain contracts, proposals, coins has created a new sense of value – and Eric has been working with families and teachers to assuage them that all technology is not fraudulent – and, most critically, that his teaching is valuable unto itself.

Yet, artists in Lagos have embraced Eric, taking his courses, reading his articles, and making him the editor of the C1 Guild Newsletter. He told me, “(Artists) feel lucky enough to know what an NFT is and that it is a way out of poverty. They may have been (working) artists and still poor. The artists that have been selling their work (IRL) might have been lucky to do so, though they always ended up with little in their pockets after the sale. The NFT is a way to express their viewpoint within their own control.”





Eric sees the primary benefits of the blockchain to be the ability to sell your art/products, own your artistic view without censorship, and “reach out the way they want to”. The concerns around “censorship” stem from local culture, where being “proper” is still important and technology is seen as corrupt. Eric is grateful that NEAR has created a credible place to track, promote and identify value to the time he spends on his creative work. NEAR platform enables people to create groups to harness, focus and build on that newfound inner and outer power. In 2021, the

was co-created by Dedeukwu (Lagos, Nigeria) and Justin Burkholder (based in Canada) with the direct goal of putting 30% of all funds raised towards local communities for education and reform. Though this was not meant to simply be philanthropic.

Dedeukwu has the looks and energy of a global rock star, while also emitting the empathy of a community activist. He vibrates with energy; has a raw, “cool” way of phrasing his words; and his silences often end with a low hum, one chord of a word, “Yeah...” and then his head tilts in delight. Dedeukwu strikes me as the guy everyone wants to look up to, and he’s as far from “proper” as one can imagine. Shirtless, eyes heavy-lidded, he is his own person, and perfectly comfortable with it. “I did not fit in!” He tells me, and it was always his intention, he states, to create community with those who want community, who don’t fit in. He wants to make sure musicians (and artists) get paid, and have a place to address isolation and their *“bad states of mind”*.

C1 Guild is now an accredited NGO (it is a Chapter One Global Charity Foundation within the Corporate Affairs Commission of Nigeria). It has its own foundation and partners directly, and transparently, with other foundations, including Shiny Gloves, where they aim to raise \$40,000 to directly provide girls in Nigeria with an art-based education and other forms of interventions to increase equality. C1 Guild is now a corporate DAO registered under the Corporate Affairs Commission of Nigeria RC: 185318 and a Delaware LLC built on otoco.io. As a legal DAO, it aims to leverage on the movement of NFTs for social good.

With the help of the NEAR FOUNDATION, C1 now owns a creative space in Lagos where they believe they have on boarded most Africans operating in the NEAR ecosystem. Between May and June of 2022, C1 Guild helped 226 people create NEAR Wallets, while also preparing their physical building with labs for technology training and arts education:

“In March 2022, C1 Foundation and Shiny Gloves signed the Classroom Campus program (CC-500) partnership agreement on education to help the less privileged and also viewed as another means of alleviating poverty in our society. C1 will also monetize the effort of the students in the artistic area, and the reward will go towards expanding the program. Shiny Gloves club provides free education facilities in Nigeria.” – C1 Guild Newsletter, May 2022

The DAOs that the C1 Guild “birthed” include Capital Guild, Afrostar Guild, Young Fresh Creatives DAO, Thespian DAO, Reggae DAO, Spiritut DAO, Masterminds DAO, Dance DAO, Scout DAO, Family DAO. All of these new DAOs are actively working both in the community, and rapidly developing NFTs.

The NFT is the foundational intervention in the context of arts education and professional training for artists, for the NFT has become the mechanism for monetization, as well as sustainability of arts education programs and careers for young artists. This is a profound shift in cultural value making, for it enables artists to directly manage their art, not external businesses looking to make money off of their hard work.

The Creative Economy is a 2.2 trillion dollar economy (as defined by the United Nations) and Africa has been identified as a major driver in that economy. In the context of community led education, curation, professional training and, most critically, acceptance of artistry as a core human value, the role of C1 Guild (and its partners) is an important model.

Dedeukwu told me, emphatically, “The people in our community have the hunger to create art. And, I observe that they are now doing great because they are focused on the position of their artistic life. Because the NEAR bounties and proposals, those formats, are what keeps them focused on the possible, and keeps their creative minds alive. I always say, keep the craft first. And, with this NEAR structure in front of them being what organizes them, I see that focus on craft happening.”

When I first met Samson “Sammiee” Nduka on a Google Meet he was walking quickly to set up a live event bringing artists and community together – something he described as a “Happening”. We talked as he dodged people and trees. He sat on a bench to answer a question, and then was off again to organize a room filled with art for the walls and chairs in need of arrangement. He pointed to people, directing the traffic of people moving paintings and setting up projectors, and smiling, told me that his organization (which was born out of C1 Guild) is “Popping”. Sammiee has been a talent manager since 2014, though he studied music composition prior to attending University. Sammiee has the vibe of an honest impresario, and because one of his clients exploded on the scene with an NFT in 2021, he’s found himself all-in supporting, as he puts it, “Raw talent who do not have support.”

Creatives In The Streets (CTS) is Sammiee’s core work. As a member of C1, he has taken both the philosophy of being comfortable with being different, within the structural support and sense of value on the NEAR Platform. CTS is very “place-based” – they go out into the streets to find artists (who may have no idea yet that they are in fact, artists) – kids at risk who are making creative work – and brings them into contact with three crucially needed structures: 1) a community of like minded artists who “get each other”, 2) training on the blockchain, 3) an audience through “happenings” and events that brings artists into contact with the public in both virtual and IRL experiences.

CTS has helped artists like Artlamishi (pictured below) move from being an artist working alone on public spaces, into the C1 Guild, and then as a key artist within CTS. Artlamishi is now commissioned by the Abuja International Airport (of Nigeria) as well as for private homes. Artlamishi, as Sammiee explains, can now focus on what his art means to him, and not just to defend it. “What is changing is that sense of how artists can do more, show value, and allow their art to speak for them.”





**CTS flyer**



**Artlamishi working at the Abuja International Airport**

When I ask how the event went, Sammieee lights up. He describes how there were “turns taken” between the artists who would describe what their art means to them, and the audience who would give their feedback on the work – how it made them feel, what it meant to them. This moderated dialog that Sammieee’s team facilitated is a way to stay as close to the aim of CTS as possible, providing artists a place to be themselves without “controls”. Sammieee told me, seriously and with passion, “We can be safe for all, and creative for all.”

At the end of the day, the dialog between artist and audience will help develop a deeper relationship to the art itself. And, the blockchain acts as a framework for the value, distribution and ongoing validation of the life and work of artmaking itself. Sammieee quietly describes to me a place where a sense of calm, of acceptance and communication is emerging from a community that once found artists strange, or at least difficult to understand. Now, there is dialog in these live events. Now, there is deep listening. And, this pleases Sammieee to no end.

When I interviewed Danjuma “DeeJay” Ashiwaju, a Nigerian born creative, currently living in South Africa, he described this change in clear business terms as well. Elegant and refined, Danjuma left Nigeria to develop his life in South Africa, yet he calls Nigeria up many times, and adds that the Nigerian drive to be “original” has impacted his life; that his passion for living and creativity is being supported through his recent decision to move to the NEAR Protocol. His DAO is called AjoDAO.

“Ajo” is the Yoruba word for “Organization”. In Nigeria it is an ancient practice of communal funding and trust building (credit union) for each other’s businesses with daily, weekly, or monthly contributions - the funds are added up to help its members reach their long or short-term goals. AjoDAO wants to use the transparent nature of blockchain technology to build a trusting culture and togetherness within the framework of the Ajo tradition.



Danjuma says confidently, “Content creation is going to be even more huge on the Blockchain. And the fashion and design I help to promote is changing with the use of technology, and now with the use of the blockchain, business will change as well.” Quickly he turns pensive. He tells me of his work managing the artist, EEZUONE – also Nigerian and based in South Africa. Together, they have been seeing the impact of their work on Instagram going viral; they are now bringing both design, cartoon development and fashion into their plans.



***On instagram, people want us to personalize our design, cartoons and even clothes***

***Creatives in the Streets event, August 2022, Lagos)***



“On instagram, people want us to personalize our design, cartoons and even clothes. So, it makes sense to move to the blockchain – to focus on community, to build on this trust, to create something together. Being together, this is crucial now.” Then he grew more quiet. I asked him what he wants from this experience, this new way of being together. “I want to live the message. Because when I take my last breath what is it I am leaving behind? What can be sustained? This fills my mind. This is what I want, to know I was here, that I left something real; this is my main goal in life.”

## CHANGE

So, change has come to this community. Yet, Reespect, her eyes vibrant and her face close to the screen as we talk, shares an even deeper level of change taking place, “I used to accept that it’s ok to be so exhausted in my work. I was always giving (away) my energy. But, now, I’m no longer ‘gaslit’ that I’m not giving enough energy!”

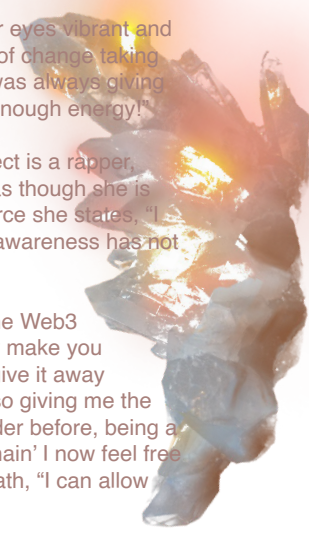
This is alarming coming from such a young person. Reespect is a rapper, musician, and community organizer. She tells me of this exhaustion as though she is middle-aged. Yet, she is not – youthful, beautifully wide-eyed, and fierce she states, “I always believed that I was cool. I just am myself.” Yet, even this self-awareness has not kept her from being in the line of fire of burnout as a creative person.

When I ask her what has changed for her, being a part of the Web3 movement she animates, “I’m excited by social tokens! Because they make you understand your energy more. I’m more selfish with my time, I don’t give it away anymore. And, it helped me bring myself back to having fun, while also giving me the space to address the issues of the world in my work. Also, it was harder before, being a woman and a rapper IRL. Being conscious was harder. But on the ‘chain’ I now feel free with my story, and with the story of the world.” She takes a deep breath, “I can allow myself to feel the ease.”

This “ease” as she defines it is critically important for artists. Most feel like outsiders. Most have few ways to create work that pays the bills. And, most have a deep sense of being lost. So, I ask her: What could be even better now, on the NEAR Platform? She answers:“... that we (artists) can now dictate what is valuable. I don’t like being asked for all the metrics! I mean, that’s not what we do. We create!”

Reespect’s comment vibrated through me long after we hung up that call. She finished by telling me she felt more hope, more freedom, though she wanted her way of life to be reflected in the technology she is engaged with. I recalled that I had gone to the first NEAR Meetup since the pandemic the week before (in San Francisco) and had seen the technology rollout plan. It was massive, and showed how very early-on we actually are – that the “pipe” is being laid for this new planet, and adjustments and pivots are happening in real time. I pondered, how patient would we industrious and fast-moving artists be as the planet is being built?

So, Reespect’s point is very well taken about how metrics are measured for creatives. What human-centric technology design considerations are in the road-map on NEAR and in the blockchain space? And, are creatives and artists being listened to as the true “first responders” to a world in creation? Is the way artists identify metrics, which is very different from technology development, being heard and valued? And, more globally, how is the impact of creativity measured, not only in the context of monetization (or metrics of growth) but in the critical, movement-driven actions that sometimes take years, or decades to understand?



Artists cannot measure their work in the metrics of a “technology build”. Though, they can share what they are creating, who is involved, and how it’s being experienced (in groups, or not). This requires technologists to understand – and “grok” – the value of artists in a different way; to see how artists are in touch with the human movement and the value of feelings as cultural engagement; how our “job” (as creators) are in fact drivers for life on this new planet of NEAR. In the end, the movement on the blockchain gives artists and creatives a chance to weigh-in on their own measurement. If we figure out how to do that, it will change the framework and language of/for artists around the world.

So, things are in flux. But this is not stopping Reespect from her current project that she aims to launch soon, **Planet Lukukul** – a world she alone is imagining. Reespect, her name, and her energy, seems to me the perfect voice for what artists want today. She wants to move in this exciting world, and is even wondering if she can launch her very own world. Which comes first in this context? The technology for a metaverse? Or, the insides of the artist who longs to fill a new world, way up to the very top, with soul.





## THE FUTURE

I kept a list of all of the insights and foresights this community advised me to keep an eye on. Artists are futurists, so, here's the running list of their predictions:

- Blockchain will change the way we vote
- The act of betting (in Africa) will pivot to creativity and defi
- In a year, the really serious, impactful DAOs will be NGOs/Non-Profits, or should be
- Communities will use the 'chain' to heal and repair cultural damage
- If we are smart, we will work, DAO-to-DAO – or in one big group – to create concerts, theater and events, and meet, together IRL, to develop our artforms and communities together.

The blockchain's impact on economic development, sustainable cultural development and engagement is poised to grow rapidly. DAO-to-DAO collaboration will develop a very wide and powerful distribution channel, one that may parallel and collaborate with emergent media and sales platforms in the .io revolution. And, this community is ready for it all.

I am sad as I must close this writing. I want to stay in witness and celebration to a community creating its own meaning and world. I am also thinking of all the artists of Africa who mean so much to me, from the writer Wole Soyinka (his poems and plays still buzz through me), to the great filmmakers like Senegalese-born Ousmane Sembene (his groundbreaking work defined the exploration of colonialism, bourgeois confinement and the power of women) and Nigerian-American Chinoye Chukwu (she was the first black woman to win the Grand Prize at the Sundance Film Festival, 2019).

Additionally, there is a new generation of fashion designers who are advancing their craft and brands in remarkable ways. (A small sample includes: Yemi Osunkoya, Adama Amanda Ndiaye, José Hendo, Samson Soboye, David Tlale). Let's not forget the painters and the musicians that define stylistically unique ways of telling a story, structure and use of color. I'm flooded thinking of the work – of the great tradition of telling the truth with power, style, and the low, resonant kaleidoscopic way of looking at the broken-beauty of the human family, straight in the eye.

And, like our contemporary world that has begun to spin on its own axis, this community continues to work tirelessly, forming a place where they can be who they are – no matter what. I listen to Fela Kuti's classic song as I close this portrait – I listen to "OPEN AND CLOSE" (here for you to check out) – his funk, his wisdom, his clarity to just get up, learn it, and get it done, pours over the digital page; how he makes you listen to the band rock and then seven minutes into the piece he finally lays down the lyrics and with genius leads us on with it's final, prophetic demand – to be open:

I want to show you how to do open and close  
All you have to do  
Is just open your arms and legs at the same time  
And close your legs and arms at the same time  
To the beat, like this:  
Open, close, open, close  
Open, close, open, close  
Open and close, open and close  
Open and close, open...

We are at a pivotal moment in the world. We can choose to be open to change and connection, or we can choose to close ourselves off from each other. The benefits of being open is transparency, yet the reality is that our fear of each other makes us close down: The choice, in the end, is always ours. Yet, the community of Lagos, their daring and willingness to remain open, to collaborate, to work, to mend through creative innovation and art is deeply inspiring. I am in awe of the energy I have met here – it is certainly a new currency.

**Sarah Kornfeld** is the author of What Stella Sees and The True. Her fiction focuses on the experience of exile, trauma and love within artists and families. Her writing has been featured in Rain Taxi Review Vol.1 Brooklyn, Largehearted Boy, minor literature(s), and Heavy Feather Review. Her non-fiction writing about the Creative Economy and policy strategies for the arts has been published in the **Los Angeles Review of Books**. She was born and raised in the downtown theater world of New York in such theaters as Judson Poets Theater, The Ridiculous Theatrical Company, and La Mama. She is the Co-Founder and Co-CEO of Rising Partners, based in San Francisco and Rome, a research and consulting company that serves the ecosystem of the Creative Economy (museums, policymakers, guilds, and cultural institutions). She is the founding member of Rising DAO on the NEAR Platform. She is a graduate of Sarah Lawrence College, and received professional training at the Royal Court Theater, London. She lives in the Bay Area on the Pacific Ocean.

*Credits/Note: These portraits have been commissioned by the NEAR Protocol/Creatives DAO. The aim is to explore the artists and creators on the NEAR Blockchain; their reality, their passion, their lives as they grow and flourish in the emerging blockchain movement.*

*I am not an expert in the countries I profile, nor their regional artistic practices; I am an artist and writer, and I approach all the portraits as a listener, a reporter "from the edge" of the artist's experience. I do not remove myself from this artifact of writing because each artist community challenges me, inspires me, and I am a part of their world through this act of witness and reporting.*

*As an NFT, this artifact shares its proceeds with the artists/creator DAOs that are profiled.*

*The design is by Lagos-based David Okeke Ifeanyichukwu.*



## Contacts for artists profiled:

### Dedeukwu Shryne

Twitter: <https://mobile.twitter.com/dedeukwu>

Mintbase

<https://www.mintbase.io/thing/w3w6Zh74bhGlz1V6oD2tU4XtX5zoRkqmuCp20nEfDbU:dedeukwushryne.mintbase1.near>

[https://www.mintbase.io/thing/38s\\_Oug8Zu9rvPmE2cPxbpjSvqTR8i7AHeTt-bypZ5Q:writersguild.mintbase1.near](https://www.mintbase.io/thing/38s_Oug8Zu9rvPmE2cPxbpjSvqTR8i7AHeTt-bypZ5Q:writersguild.mintbase1.near)

<https://opensea.io/assets/ETHEREUM//0x495f947276749ce646f68ac8c248420045cb7b5e/51035979619508074642199285123463467384506916286947561180799147250997341978625/...j>

### Reespect

Twitter: [@itsreespect](https://twitter.com/itsreespect) and [@metareespect](https://twitter.com/metareespect)

Mintbase

<https://www.mintbase.io/thing/65MavxLnoq6gzD6Ywi-B-3BGld7FRY2cY9mGKgNxRMo:nxm.mintbase1.near>

<https://www.mintbase.io/thing/V3uC3b4JBknC3kFAQCDmrsa9rh5h0J4Z2TNwykjV9X-w:nxm.mintbase1.near>

### Chukwu Nduka Samson (Sammiee)

Twitter: [Sammiee.near](https://twitter.com/Sammiee.near)

Instagram: [sammieeendc](https://www.instagram.com/sammieeendc)

Telegram: [@sammieeendc](https://www.telegram.com/@sammieeendc)

Discord: sammiee#6208

### C1 Guild

Telegram: [https://t.me/c1\\_guild](https://t.me/c1_guild)

Discord: <https://discord.gg/dy43ap3N>

Facebook Page: @Chapter1guild

Instagram: [https://www.instagram.com/dum\\_unu](https://www.instagram.com/dum_unu)

Twitter: [https://twitter.com/dum\\_unu](https://twitter.com/dum_unu)

AstroDAO : [c1foundation.sputnik-dao.near](https://www.astrodao.com/dao/ajodao.sputnik-dao.near)

### AJO DAO

<https://app.astrodao.com/dao/ajodao.sputnik-dao.near>

### Planet Lukukul

discord: <https://discord.gg/cv5QzygH>

<https://mobile.twitter.com/topplanetlukukul>

<https://www.instagram.com/topplanetlukukul/>

### Eric: Blockchain Breeders

<https://www.blockchainbreeders.com/>