

CONTRA LA RAZA [AGAINST RACE]

Artwork Info / Artist Bios

Larry Achiampong

Relic Traveller Phase 1, 2 and 3, 2017-2021

Videos, flags, illustrations, and paraphernalia

Relic Traveller (2017 and ongoing) is Achiampong's most ambitious project to date; a multi-disciplinary multi-site work that builds on themes of lost testimony, fallen empire and displacement. The project is currently formed of three phases and comprised of original scores, five short films, installations, audio-visual performance and flag project which have seen the flags hoisted atop Somerset House, the Frieze Sculpture Park, Whitechapel Gallery and Kunsthal Charlottenborg as well as the 2019 Singapore Biennale.

Relic 0, 2017

4K colour video

10:10, loop

Co-Commissioned by Southbank Centre | Hayward Gallery & Jerwood Charitable Foundation.
Courtesy of the Artist and Copperfield, London.

Relic 0, the prelude to the series, is a short film that moves between African and Western based vistas and focuses on specific architectures of colonialism as delivered by an anonymous narrator. These discoveries deliver poetic moments of the sublime met with increasingly harrowing tales of trauma - speaking to the sinister way that states of anxiety, fear and displacement are both generated and policed in postcolonial society. The throb of the electronic score and ringing clarity of the narrator's testimony usher in a new landscape and temporality, born from cracks in a traumatised, apocalyptic present.

Reliquary 2, 2020

4K Single Channel Colour Video with Stereo Sound

Commissioned by John Hansard Gallery, 2020. Courtesy of the Artist and Copperfield.

The film *Reliquary 2* is a meditation on a period of separation between Achiampong and his children, where the artist observes his own familial narrative within the pandemic and the trauma of forced isolation during unprecedented times. Speaking directly to his children, it is an archive of contemplative prose and a historical record during what has been a surreal and challenging period for many. Ancestry and familial relationships are integral to the artist's examination of postcolonial identities. Previously he has revisited memories of the past with his mother, whereas this piece is consciously projected towards the future, using the present to provide and shape a dialogue with his progeny. In engaging in this form of intergenerational dialogue, the experiences of the present are regarded with a consideration that has been

historically absent in the treatment of our ancestor's narratives.

What I Hear I Keep and Mothership, 2021

Pan African Flags For The Relic Travellers' Alliance

Courtesy the artist and Copperfield, London

The *Pan African Flags For The Relic Travellers' Alliance* forms part of Larry Achiampong's Relic Traveller, a multi-disciplinary project manifesting in performance, audio, moving image and prose. Taking place across various landscapes and locations, the project builds upon a postcolonial perspective informed by technology, agency and the body, and narratives of migration. This speculative project considers the current social and political climate of our time; especially the rise of nationalism within the global West and tensions surrounding moments such as the United Kingdom's 'leave' Brexit vote in 2016 for example. Meanwhile, the African Union's African passport programme (also established in 2016) points toward the potential opening of borders across a unified African continent in the future. The first series included four flags that highlight African diasporic identity through 'community', 'motion' (technology and the speed of darkness), 'squadron' and the human figure in 'ascension'. Those designs each featured 54 stars that represent the 54 countries of Africa. While the colours green, black and red reflect its land, its people and the struggles the continent has endured, respectively. The field of yellow gold represents a new day and prosperity. The flags culminate icons moving towards unity and equilibrium. The work does not frame Pan Africanism as a utopian vision of the African continent, but one that considers aspects of responsibility in relation to the hidden tremors of history. Continuing from this tradition and in the second series of four additional flags Achiampong has generated new symbolic constitutions, to of which are featured in Nave 0 including *What I Hear I Keep*, related to the act of sending and receiving messages that resonate, and *Mothership*, in praise, honour and respect of the centre of community: **Black Womxn**.

Reliquary 2, 2020.

Character design and animation by Wumi Olakisibian © Larry Achiampong

Commissioned by John Hansard Gallery. Courtesy of The Artist and Copperfield, London.

Conceptual imagery illustrated by Wumi Olakisibian for *Reliquary 2* are created in direct response to Achiampong's enforced period of separation from his children during the COVID-19 pandemic in 2020. This piece is consciously projected towards the future, using the present to provide and shape a dialogue with his progeny. It is an archive of contemplative prose and a historical record during what has been a surreal and challenging period for many.

Larry Achiampong (b. 1984, London, UK) lives and works in London, UK. Achiampong's solo and collaborative projects employ imagery, aural and visual archives, live performance and sound to explore ideas surrounding class, cross-cultural and post-digital identity. Drawing on his Ghanaian roots, his works examine his communal and personal heritage – in particular, the intersection between the postcolonial position and pop culture. Through his performances, he investigates 'the self' as a fiction, devising alter-egos to point at divided selves. Recent exhibitions and commissions include Liverpool Biennial, UK (2021); Art on the Underground, UK (2019); Somerset House, UK (2019/2018); Diaspora Pavilion: 57th Venice Biennale, Italy (2017); and Tate Britain/Modern, UK (2013/2010).

Wumi 'Wumzum' Olaosebikan is a British born illustrator, muralist, animator. He is heavily influenced by comics, games and manga styles. The characters he designs are often a reflection of Urban London living, and his street art portrays the journeys and trials of living in an urban environment. The work encompasses his strong connection with his identity as a black british millennial.

Amartey Golding

Chainmail 1, 2016

Video, 15'32''

Chainmail 1 is the first film of the Chainmail series and features Amartey's brother, Solomon Golding, the first black British male to join the Royal Ballet Company. The chainmail garment in the film took a year and a half to make and weighed 65kg, more than Solomon at the time of the shoot. The song used in the movie is *Boom Bye Bye* by Buju Banton. This 90's Jamaican dancehall classic was banned from being played in public in the UK due to its highly violent homophobic lyrics. The song is nostalgic for Amartey but also calls for Solomon's death as a gay man. The film uses the sensationalistic portrayal of black males in the British media and rife homophobia as entrance points to explore universal human themes of victimhood and the elusive line between oppressor and oppressed.

Amartey Golding (b. 1988) is a visual artist driven by the need to explore the connection between conflicting ideas and behaviours. Inclined towards creating new cultural objects and ceremonies, he addresses universal themes within a contemporary context. Born in London to an Anglo Scottish mother and Ghanaian father, or as Golding describes himself, 'a black man born from a white woman', he was raised as a Rastafarian by his mother and Jamaican stepfather. Golding champions and celebrates the various communities he grew up in –from Wiltshire to Ghana and everywhere in between– whilst also putting them, and himself, under scrutiny. Through this, he discovers the contradictory nature of our existence. Golding decided to leave his Architectural degree at Central St Martins, placing great importance on cultivating the potential of the untrained eye. Since rejecting traditional arts training, he has been drawn to mediums he has little to no experience of working with, embracing his own intuition. To date his practice has incorporated chainmail, wig making, upholstery, drawing, painting, printmaking, film, photography, ballet and fashion. Upholding the ideas and experiences of everyday people and the profound nature of the so-called mundane, he continues his journey to connect with art and its central role within society.

Belinda Zhawi

Danielle, 2017

Video, 02'31'

A reflective poem about childhood, envy and memory in working class Zimbabwean life.

Belinda Zhawi is a Zimbabwean literary and sound artist. She is the author of *Small Inheritances* (ignitionpress, 2018) and *South of South East* (Bad Betty Press, 2019), co-founder of literary arts platform BORN::FREE and experiments with sound/text performance as MA.MOYO. Her work has been broadcast and published on various platforms including The White Review, NTS Live, Boiler Room and BBC Radio 3, 4 & 6. Belinda hosts Juju Fission (RTM FM), a monthly radio broadcast. She lives and works in South East London, UK.

Berni Searle

Seeking Refuge, 2008
Video, 06'01''

Seeking Refuge was shot on the stark volcanic island of Lanzerote in the Canary Islands. The project was commissioned by the Centro Atlantico e Arte Moderno (CAAM), in Las Palmas and formed part of the exhibition *Traversia* that took place in October 2008. The project consists of a single screen video projection and a series of related photographic works. Rather than dealing with the migration of people from neighboring African countries, which is often accompanied by traumatic experiences and drastic consequences, Searle chose to focus on the tenacity of people to survive in places which are often threatening and harsh, highlighting the instinct for survival and the will/desire to make these new places of encounters 'home'. The landscape is explored as a place in which one can ambiguously find a place of rest within the seemingly inhospitable landscape, and one in which there is a potential to be engulfed, succumbing to the extremities that the landscape presents.

Berni Searle was born in Cape Town in 1964 and works with photography and the moving image. Often, but not exclusively, using herself in her work, she performs for the camera, producing works that explore issues of self-representation, the relationship between personal and collective identity and narratives connected to history, memory and place. Searle has a MFA from UCT's Michaelis School of Fine Art, where she is a Professor. She has won a number of awards including the Minister of Culture Prize at DAK'ART, 2000; the Standard Bank Young Artist Award for Visual Art, 2003; the Rockefeller Bellagio Creative Arts Fellow, 2014 and the Mbokodo Award, 2015. Previous international exhibitions include the 49th Venice Biennale (2001) and the 51st Venice Biennale (2005); *Personal Affects, Power and Poetics in Contemporary South African Art*, at the Cathedral of St. John the Divine (New York, 2004); *Global Feminisms at the Brooklyn Museum* (New York, 2007); and *New Photography* at the Museum of Modern Art (New York, 2007). She participated in *Figures and Fictions* at the Victoria and Albert Museum (London, 2011); *Pictures by Women: A History of Modern Photography* at the Museum of Modern Art (New York, 2011); *Earth Matters* at the National Museum of African Art, Smithsonian Institution (Washington DC, USA., 2014) and *Distance and Desire: Encounters with the African Archive* at the Walther Collection, Ulm, (Germany, 2014-2015). In 2018 she was included in *Social Work* at Frieze London featuring eight presentations by women artists whose work emerged in response to the global social and political schisms of the 1980s and '90s and was the Featured Artist at the National Arts Festival in Makhanda in 2019.

Jérôme Havre, Cauleen Smith and Camille Turner

Triangle Trade, 2008
Video, 14'31''

Gallery TPW Toronto's commissioning project *Triangle Trade* features Jérôme Havre, Cauleen Smith and Camille Turner. Created during a year of cross-border conversation on their specific relationships to land and belonging, Havre, Smith and Turner collaborated on a new short film that featured three puppet avatars —performing the selves of Havre, Smith and Turner— navigating distinct worlds that at once isolated them and offered them the possibility of transformative connection. As they moved through their respective landscapes, Havre, Smith and Turner's puppets reflected on blackness as a state of becoming, a mode of experience that reaches simultaneously into multiple futures and histories.

Camille Turner is an explorer of race, space, home and belonging. Straddling media, social practice and performance art, her work has been presented throughout Canada and internationally. *Wanted*, a collaboration with Camal Pirbhai, was shown most recently at the Art Gallery of Ontario and uses the trope of fashion to transform 18th century newspaper posts by Canadian slave owners into contemporary fashion ads. *Freedom Tours*, created collaboratively with Cree-Metis artist Cheryl L'Hirondelle is a national commission for LandMarks 2017/Repères 2017 that consists of participatory, site-specific events that re-imagine and reanimate land and water from Black and Indigenous perspectives. *The Afronautic Research Lab* is a reading room in which participants encounter buried histories. *The Landscape of Forgetting*, a walk created collaboratively with Alana Bartol and sonic walks *HUSH HARBOUR* and *The Resistance of Peggy Pompadour* evoke sites of Black memory that reimagine the Canadian landscape. *Miss Canadiana*, one of her earliest projects, challenges perceptions of Canadianness and troubles the unspoken binary of 'real Canadian' and 'diverse other'. Camille is the founder of Outerregion, an Afrofuturist performance group. She has lectured at various institutions such as University of Toronto, Algoma University and Toronto School of Art and is a graduate of Ontario College of Art and Design and York University's Masters in Environmental Studies program where she is currently a PhD candidate.

Cauleen Smith, born in Riverside, California, and educated at San Francisco State University (BA) and the UCLA School of Theater, Film and Television (MFA), currently lives and works in Los Angeles and serves on the faculty of the California Institute of the Arts. In addition to her solo exhibitions at MASS MoCA and the Whitney, she has received single-artist shows at the Art Institute of Chicago, the Museum of Contemporary Art, Chicago and ICA Philadelphia. In November 2020 Smith collaborated with The Showroom, London and CIRCA for a video installation COVID MANIFESTO on the Piccadilly Lights. Her short films, a feature film, an installation and a performance work were showcased in 2019 at the Rotterdam International Film Festival. Her 2018 work *Sojourner* is currently featured in the exhibition *Future Histories: Theaster Gates and Cauleen Smith* at SFMOMA. In 2016, Cauleen Smith was the inaugural recipient of the Ellsworth Kelly Award from the Foundation for Contemporary Art. Other honors include the 2016 Herb Alpert Award for Film/Video, a Rockefeller Media Arts Award, a Creative Capital Award, an Artadia Award, a United States Artists Fellowship, a Chicago 3Arts Grant and residencies at the Robert Rauschenberg Foundation and Artpace. Smith has been announced as the winner of this year's Joyce Alexander Wein Art Prize by the Studio Museum in Harlem.

Jérôme Havre is an artist based in Marseille since 2018 and in Toronto, whose artistic practice questions identity, cultural and territorial questions. His work is nourished by the social sciences, the history of art, the making of the gaze and the way in which these sociological processes weave our contemporary life. He uses aesthetic and poetic fields that inhabit his works in an obvious way, for example the vernacular arts and art brut. Havre draws on the history of non-Western societies and European history, through testimonies, to highlight their interrelated and biased views. His desire is to make the conditions of identities tangible in situations of social transformation. This is the reason why he opens his studio to other artists in order to circulate diverse points of view. He completed his studies at the École Nationale Supérieure des Beaux-Arts in Paris. He is represented by the Clint Roenisch Gallery in Toronto.

Grada Kilomba

Illusions: Vol. 1, Narcissus and Echo, 2017
Video, 30'38"

This piece is the first of a trilogy, in which the artist uses the African oral tradition of storytelling combined with film, choreography and music, to illuminate the tensions of a post-colonial era. The first volume, commissioned by the 32. Bienal de São Paulo (2016), is dedicated

to *invisibility* and the *politics of misrepresentation*, to which Kilomba staged the myths of Narcissus and Echo. In the eyes of the artist, Narcissus becomes a metaphor for a society which has not resolved its colonial history, and takes itself and its own image as the only objects of love. Kilomba questions, how do we break out of this colonial and patriarchal mould? To explore this coexistence of times, Kilomba stages the myths of Narcissus and Echo anew. Using strong elements of theatre, choreography, performance, music and storytelling, Kilomba plays with the illusion of a two layered scenario, creating a silent film in which the characters move inside a white infinity, while the artist, outside and surrounded by an installation of microphones, gives voice to the images and becomes a contemporary female 'Griot' - who symbolically interrupts the white cube with postcolonial urgencies. This piece was awarded by the International Film Festival Rotterdam (2018), and reconfigured as a single-channel film, for screenings.

Grada Kilomba (b. 1968, Lisbon, Portugal) is an interdisciplinary artist, whose work draws on memory, trauma, gender and post-colonialism, interrogating concepts of knowledge, power and violence. Kilomba subversively translates text into image, movement and installation, by giving body, voice and form to her own critical writing. Performance, staged reading, video, photography, publications and installation are a platform for Kilomba's unique practice of storytelling, which intentionally disrupts the proverbial 'white cube' through a new and urgent decolonial language and imagery. Her work has been presented in major international events such as: La Biennale de Lubumbashi VI; 10. Berlin Biennale; Documenta 14, Kassel; 32. Bienal de São Paulo. Selected solo and group exhibitions include the Pinacoteca de São Paulo; Bildmuseet, Umeå; Museum of Art and Photography, Tokyo; Kadist Art Foundation, Paris; The Power Plant, Toronto; Maxim Gorki Theatre, Berlin; MAAT – Museum of Art, Architecture and Technology, Lisbon; WdW Center for Contemporary Art, Rotterdam; Secession Museum, Vienna; Bozar Museum, Brussels; PAC – Padiglione d'Arte Contemporanea, Milan. Kilomba holds a distinguished Doctorate in Philosophy from the Freie Universität Berlin and she is the author of the acclaimed *Plantation Memories* (Unrast, 2008).

Heidi Ramirez

Kazimir, 2018
Video, 01'18'

'I like to talk about my feelings. And —sometimes— I feel like art. Not exactly like “a beautiful masterpiece that needs to be exposed bla bla” more like this smallest meaning of art, the embryonic part, almost monstrous, almost indescribable, larval, without form, full of possibilities.'

Negra [Black], 2019
Video, 02:56

Negra has a clear message: Black people are black. We are fed up with euphemisms / labels that hide our skin color, our identity, our history.

Heidi Ramírez (she/they) (Dominican Republic, 1997) are a non-binary photographer and video editor who graduated from Realization of Audiovisuals and Shows (2017) and is currently studying Creative Documentary and Contemporary Photography at Fuga Foto in Barcelona. Among their projects are: the video edition of the audiovisuals of the play *BlackFace* by the company No es país para negras, and the visuals for the performance *Black Guiris* by Yvonne Gonzalez. Their work focuses on the self-portrait as a representation mechanism and how the sensorial inhabits other dynamics of audiovisual creation.

Julianknxx

Black Corporeal (Between This Air) , 2021
Video, 13:06

Black Corporeal (Between This Air) is a critical examination of the relationship between materiality and the black psyche. Exploring the idea that our ability to breathe —an act that is continuously challenged by everything from air pollution, stress and anxiety and societal prejudice— is more than our lungs' ability to take in air, but a reflection of the way we live individually and together. *Black Corporeal (Between This Air)* engages with both the physical and metaphysical aspects of breathing and asks if we can reposition ourselves through the extrinsic, the creation of black structures and realities that allow us to breathe, freely.

Julianknxx is an interdisciplinary poet, visual artist and filmmaker whose practice crosses the boundaries of the written word, music, visual art and installation. Through his practice, Julianknxx explores themes of inheritance, loss and belonging, and their effects on personal and interpersonal narratives. With his critical engagement with art history and philosophy, Julianknxx uses his personal history as a prism through which to deconstruct dominant perspectives on African art, ideas, history and culture. Rich with symbolism and complex layering his work conveys our continuing and necessary task of defining and redefining ourselves through the simultaneous rejection of extrinsic labels and repositioning of ourselves within new collective narratives. Through his projects Julianknxx catalogues a living archive of African diasporic experiences, creating a collaborative space for artists, participants and viewers to communicate whilst navigating a multiplicity of cultural identities, senses of belonging and creative expressions.

Katia Kameli

Le Roman Algérien [The Algerian Novel], 2018
Video, 18'39"

Le Roman Algérien [The Algerian Novel] is a video conceived as an immersion into Algeria's history and collective memory. It takes place in Larbi Ben M'Hidi street, in Algiers, where Farouk Azzoug and his son own a nomad kiosk where they sell old postcards and reproductions of archival photographs. Different images constitute this collection, going from the late 18th century to the 1980's. These include original postcards of genre scene or architecture, art deco commercials for the railways, and also photographic reproductions of important political figures from or coming to Algeria. This eclectic collection brings us into a colonial and postcolonial iconography. It appears to be classified randomly but it allows many associations, as a kind of Algerian Atlas Mnemosyne. Over the images of the kiosk and different locations in the city, we can hear the voices of inhabitants of Algiers, historians, writers, students, who explain their connections to these images and to the history of their country.

Katia Kameli is a French-Algerian artist and filmmaker. Following her studies at the Academy of Fine Arts, Vienna, she graduated from the Ecole Nationale Supérieure des Beaux-Arts in Bourges in 2000. She received a postgraduate degree in New Media in 2003 from the Ecole Supérieure des Beaux-Arts in Marseille. Kameli's work is closely linked to her personal experience of dual identities, exploring multiplicity and the 'in-between'. Through video, photography, installation, she investigates intercultural spaces, intersecting identities and their construction. Thus, she positions herself as a hybrid, using a 'third space' that enables the emergence of other visions, forms and positions. This 'third space' questions historical accounts and can generate a critical stance that allows for the rewriting of hegemonic narratives. Her most recent solo-exhibitions

include: *The Algerian Novel*, Kalmar Konstmuseum, Kalmar (2020); *She Rekindled the vividness of the past*, Kunsthalle Münster, Münster (2019); *Ya Rayi*, Centre d'art La Passerelle, Brest (2018); and *À l'ombre de l'étoile et du croissant*, CRP/ Centre régional de la photographie des Hauts de France (2018). She participated in numerous groups shows this year including *Global(e) Resistance*, Centre Pompidou, Paris (2020); *A toi appartient le regard (...)*, Quai Branly, Paris (2020); and biennials including Biennale de Rabat (2018); Biennale de Rennes (2018); Lubumbashi Biennale, Dakar Biennale (2012; 2018); Marrakech Biennale (2012); and Bamako Biennale (2011). In 2006 and 2011, Kameli directed and produced 'Bledi in Progress' and 'Trans-Maghreb' video platforms for young filmmakers from Algeria, Marrocco and Tunisia in Algiers.

Kiluanji Kia Henda

Havemos de Voltar [We Shall Return], 2017
Video, 17'29"

The short film *Havemos de Voltar* (We Shall Return), takes its title from a poem by Agostinho Neto. The poem defends that in order for Africans to be effectively independent they should rescue all cultural heritage from the pre-colonial period. Related to this, the short film narrates the saga of a stuffed giant sable antelope in an archive center whose soul is still lingering; or is it stuffed too? The antelope rejects its role as a historical artefact and decides to return to its glorious past. But the only memory she has of the forest, that supposedly is her home, is a museum of natural history. It achieves an impossible return, knowing that its memories have also been stuffed and exhibited in display cases. However, there is no real past here, nor a pure exterior. Nature becomes a trompe l'oeil seen through the anamorphic lenses polished by culture.

Kiluanji Kia Henda (b. 1979, Luanda, Angola) employs a surprising sense of humour in his work, which often hones in on themes of identity, politics and perceptions of post-colonialism and modernism in Africa. Kia Henda brings a critical edge to his multidisciplinary practice, which incorporates photography, video and performance. Informed by a background surrounded by photography enthusiasts, Kia Henda's conceptual-based work has further been sharpened by exposure to music, avant-garde theatre and collaborations with a collective of emerging artists in Luanda's art scene. Much of Kia Henda's work draws on history through the appropriation and manipulation of public spaces and structures, and the different representations that form part of collective memory, in order to produce complex, yet powerful imagery. Kia Henda has had solo exhibitions in galleries and institutions around the world. His work has featured on biennales in Venice, Dakar, São Paulo and Gwanju as well as major travelling exhibitions such as *Making Africa: A Continent of Contemporary Design* and *The Divine Comedy: Heaven, Hell, Purgatory* revisited by Contemporary African Artists. In 2019, Kia Henda's work was acquired by Tate Modern in London, and he was selected to participate in the Unlimited sector at Art Basel. In 2020 Kia Henda was shown at the MAN Museo d'Arte Provincia di Nuoro in Italy, marking his first major solo exhibition in a European museum. Kia Henda currently lives and works between Luanda and Lisbon.

Mónica de Miranda

Beauty [Belleza], Video, 2018
07'35"

The city of Kinshasa and its liberation architectural spaces are embodied through a journey by a woman who walks alone through the ghosted spaces of history. The spaces represented

in the film build on heritage built before and after the wars of independence to signal the appropriation and resignification of power dogmas and canons of beauty and Hellenistic aesthetics through the presence and the protagonist of the black woman. Absent from the history books and official narratives, their constant presence in the city here becomes a monument body. She also embodies the representation of duality and otherness in a game of similarities and differences in natural and architectural environments, where ruin and resilience project us into a terrain of social reinvention. A protagonist in this film is the Tour de l'Échanger, a tower in Kinshasa in the Democratic Republic of Congo. It was once one of the tallest in Africa at the time of its construction (1970 - 1974), designed by Franco-Tunisian architect Olivier-Clément Cacoub at the request of dictator Mobutu as a tribute to Patrice Emery Lumumba, the leading leader in the struggle against Belgian colonial domination. Monuments are erected to fix symbols, to enhance the memory of events and characters that made history from the perspective of power. They are made in a solid way to convey the immutability of glory and make these narratives last for generations. Buildings are also monuments erected to embody worldviews and to organize our way of being and apprehending time and space. Beauty suggests another category: the body-monument.

Mónica de Miranda (Oporto, Portugal, 1976) lives and works in Lisbon and Luanda. She is an artist and researcher whose work is based on themes of urban archaeology and personal geographies. She holds a Visual Arts Degree from the Camberwell College of Arts (London, 1998), a Master's Degree in Art and Education from the Institute of Education (London, 2000) and a PhD in Visual Art from the University of Middlesex (London, 2014). Mónica is also one of the founders of the artistic residencies project Triangle Network in Portugal and she founded in 2014 the project Hangar – Center for Artistic Research, in Lisbon. Her recent solo exhibitions include: *Tomorrow is another day* (Carlos Carvalho Galleria, 2018); *Atlantic. A Journey to the center of the earth* (Galeria Sabrina Amrani, Madrid, Spain, 2017) and *Panorama* (Tyburn Gallery, London, UK, 2017). Her recent group exhibitions include: *Valongo Festival* (São Paulo, Brazil, 2018); *Doublethink: Doublevision* (Pera Museum, Istanbul, Turkey, 2017); *Daqui Pra Frente* (CAIXA Cultural, Rio de Janeiro e Brasília, Brazil, 2017-2018); *Le jour qui vient* (Galerie des Galeries, Paris, France, 2017); *Bienal de Fotografia Vila Franca de Xira* (Vila Franca de Xira, Portugal, 2017); *Contemporary African Art and Aesthetics of Translations* (Dakar Biennial, Senegal, 2016); *Biennale Internationale de l'Art Contemporain de Casablanca* (Casablanca, Morocco, 2016) and *Addis Foto Fest* (Addis Abeba, Ethiopia, 2016). Mónica de Miranda has participated in various residencies in institutions such as the Tate Britain, French Institute, British Council and Iniva. Her work is present in public collections including the MAAT, Fundação Calouste Gulbenkian, Museu Nacional de Arte Contemporânea do Chiado and Arquivo Municipal de Lisboa.

Nástio Mosquito

3 Continents [Tres continentes], 2010

Video, 07'45"

The videos *Europa, America and Africa* together comprise the video installation *3 Continents*, showing Angolan artist Nástio Mosquito confidently deliver three speeches addressing the respective continents. Behind him, improvised maps of the regions are stuck together: while the geography is recognizable, their larky construction lends the maps a playful character. Presented in a manner that is at once detached and rational, and also domineering and charismatic —much like a politician of standing reading out an official press release— Mosquito announces 'I bought Europe' and 'I bought the US of A': their 'pride,' 'ignorance,' 'comfort,' and their 'simplicity of supremacy.' In these works the rituals of western-centric presentation are seamlessly adopted, albeit in the context of shabby open-air environs saturated in daylight. Through both environment and oration, Mosquito addresses the complex legacy

and continuous contemporary reinforcement of the western logic of ownership and debt, and its consequences in terms of our way of thinking, talking and understanding the biopolitical. Taking this calculative logic to its conclusion by stating that everything, including memory and sentiment, can be bought —or callously dismissed in the case of Africa in the work's third part— Mosquito's provocative dark humor emphasizes the mad fatalism of hegemonic rationales and their modes of propaganda. The work elicits a subtle though alarmed craving for humanity whilst looking upon a dysfunctional system dancing on the edge of a precipice. – Gwen Parry

Nástio Mosquito is a multimedia artist known for performances, videos, music and poetry that show an intense commitment to the open-ended potential of language. Easily misread as a kind of world weariness, it is the extraordinary expression of an urgent desire to engage with reality at all levels.

Paulo Nazareth

Paseo en el barrio rico de Buenos Aires [Journey in the rich district of Buenos Aires], 2010
Video, 06:00

Paseo en el barrio rico de Buenos Aires [Journey in the rich district of Buenos Aires] (2010) deals with issues of perception and belonging – the place assigned, specific contexts – and certain social subjects: the black, the mulatto, the poor, 'the nearly whites poor like blacks' and 'the nearly whites blacks for being so poor'. The choice of recording in black and white blurs any attempt at defining and framing racial and social identities as is so often our collective misunderstanding. It embraces the impression that images are often oscillating, unfocused and inaccurate. As is common throughout Nazareth's work, the concept of identity is in a constant process of flux, construction and negotiation. The artist's work is very political, intending to dismantle our perspectives without offering definitive solutions. They challenge the fixed narrative and position of certain contemporary stereotypes: what is being Black, African or Indigenous? What is the political and socioeconomic position that these identities occupy within structures of power? Who defines these roles? Nazareth's imagery brings to light the lives, faces, gestures and ways of being, that reveals the complexity and richness of subjecthood and memory.

Paulo Nazareth (Old man born in the city of Borun Nak [Vale do Rio Doce] Minas Gerais) lives and works throughout the world as a global nomad. His work is often the result of precise and simple gestures, which bring about broader ramifications, raising awareness to press issues of immigration, racialization, globalization and colonialism, and its effects in the production and consumption of art in his native Brazil and the Global South. While his work may manifest in video, photography and found objects, his strongest medium may be cultivating relationships with people he encounters on the road —particularly those who must remain invisible due to their legal status or those who are repressed by governmental authorities. In certain aspects, Nazareth deliberately embodies the romantic ideal of the wandering artist in search of himself and universal truths, to unveil stereotyped assumptions about national identity, cultural history and human value.

Ramone Anderson

Soul Skate, 2019
Video, 15'35''

Soul Skate is the roller disco that's central to Detroit's cultural legacy. This collaborative documentary takes a look inside the world of the iconic bi-annual party.

Ramone Anderson is a director and photographer from London, England. His work is renowned for the honesty and intimacy of its storytelling, seamlessly blending cinematic and engaging scenes with socio-political discourse and topical issues in a visually compelling way. Working on commercial productions, documentaries, short films, music videos, and live performances, his films have been screened internationally and received wide acclaim. His previous clients include Nike, Ballantine's, Fendi, British Council, V&A and the Barbican. In 2018 he released the documentary *Soul Skate 2018*, commissioned by Dazed, Carhartt WIP and NTS.

Rubén H. Bermúdez

A todos nos gusta el plátano [We all like plantain], (2021)
Video, 60'33'

Seven black people lead the attempt of making a movie. A warm, intimate and ensemble portrait. Spain, 2020.

Rubén H Bermúdez, b. España 1981, is a visual artist and author of the book *And you, why are you black?*. His work has been showcased at different art spaces such as the Reina Sofia National Museum and CA2M Madrid. He's co-founder of the collective AfroConciencia.

Sally Fenaux

Unburied [Insepulto], 2019
Video, 06'25''

The sunrises looking at the sea are now bathed in the blood of bodies unburied in the waters. Migrant's hopes and dreams drowned. The Mediterranean Sea no longer sounds of waves crashing against the coast, but of cries of despair asking for help.

Sally Fenaux is a multicultural and international writer, director, educator and consultant with more than a decade of professional experience in the film industry. Daughter of European and African immigrants, she is mixed race in all the magnitude of the term and does not consider herself from any geographical place, nor does she identify with any nation or flag. She is a citizen of the future. Sally's work focuses on the great importance that stories have in the construction of social and individual imaginaries, promoting, both with practice and theory, an audiovisual creation that not only represents the world where we live, but the world in which we dream to live. Her resume is made up of work experiences in several positions and all types of productions, from social media content and independent movies, to Hollywood-style mega-productions, and more recently, series for streaming platforms. Fenaux has written and directed a dozen fiction short films independently and for clients, and completed her first feature film in 2021 for Erika Lust Films. Recently, she has also delved into consulting, mentoring and selecting projects for film competitions and festivals, with special emphasis on the urgency of creating a much more diverse and inclusive audiovisual industry. Fenaux is the founder of New Voices New Futures, a collective of filmmakers of the African Diaspora based in Spain and the co-founder of Black Seed Films, an educational online programme with the purpose to equip black creators from anywhere in the world to develop their film and TV ideas.

Sara Sadik

LACRIZOTIEK, 2019
Video, 10'26'

Lacrizotiek is a short-film made during a workshop led by Sara Sadik in the AGORA social center from the Busserine neighbourhood of Marseille, in July 2019. Co-written and performed by a group of eight teenagers, *Lacrizotiek* overturns the media gate and stereotypes of the so-called «sensitive» neighbourhoods in a self-representation by its inhabitants through a short film mixing TV news and science fiction.

Sara Sadik is an artist based in Marseille, France. She graduated from Ecole des Beaux-Arts, Bordeaux FR in 2018 and her work has been presented in various group exhibitions, including Istituto Svizzero (Roma, 2015), Art Athina Fair (Athens, 2017), Open'er Festival programmed by MoMA Warsaw (Gdynia, 2017), Karma International (Zurich, 2017), Manifesta 13 (Marseille, 2020), Ballet National de Marseille (Marseille, 2020), Parc des Ateliers – LUMA Arles (Arles, 2020) and Friche la Belle-de-mai (Marseille, 2021). Sara Sadik's work is a mix of video, performance, installation and writing. She focuses on French working class youth and its culture, documenting its mysteries and deconstructing its social mythologies particularly on diasporic identities and masculinities, into narratives from fiction, documentary, science fiction and reality TV.