



Itinerant Imaginaries: Archival Disorientation

Monday, 22nd November 2021

[Regent Street Cinema](#)

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| 5:00 – 5:15 | Auditorium doors open |
| 5:15 – 5:30 | Welcome – Roshini Kempadoo |
| 5:30 – 7:00 | Archival Disorientation #2 - Film screening
Curated by Creating Interference in collaboration with Cairo Clarke with works by: Ebum Sodipo, Zinzi Minott, Juliana Kasumu, Jeannette Ehlers, Natasha Thembiso Ruwona, Grace Ndiritu, Nathalie Anguezomo Mba Bikoro, Otobong Nkanga |
| 7:00 – 7:30 | Discussion/questions/conversation – facilitated by CREAM/Creating Interference Researchers: Roshini Kempadoo, Lola Olufemi, Lucy Reynolds. |
| 7:30 – 8:30 | Social in Regent Street Cinema Bar |

<https://creatinginterference.net/>

<https://cream.ac.uk/>

www.britishartnetwork.org.uk

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Film details and biographies:

Ebun Sodipo

Atlantic Cruises - A Rest Stop (2021)

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

As we roamed around the heart of empire we came across fragments of a possible story, one out of many, of an encounter between a Lascar sailor, drunk on rage, love, and the swill of 18th Century London, and a young statue, white and cool. We attempt here to translate these fragments, so that we can invoke her to speak once more, to state her case.

Ebun Sodipo is an artist and writer whose interdisciplinary practice narrates her construction of a black trans-feminine self after slavery and colonialism. Through a process of fragmentation, collage, and fabulation she devises softer, other-wise ways of imagining and speaking about the body, desire, and the past.

Zinzi Minott

Fi Dem III: Ancestral Interference (2020)

<https://zinziminott.com/>

Zinzi's film work further explores these ideas through moments of found footage, glitch, water, as well as ideas around repetition, duration and exhaustion. Mass movement, mourning, nausea and technology feature in the work often as well as relationships to authority and legislation. Fi Dem III: Ancestral Interference, a newly commissioned video work by artist and dancer Zinzi Minott, produced and commissioned by Berwick Film & Media Arts Festival, Spike Island, Bristol and Transmission, Glasgow.

Fi Dem is a durational work being performed now for three years. Each work is a filmic manifestation of a year lived, a body moved, and moving through a reflection on the legacy of The Windrush Generation. Understanding this work as a dance work.

Fi Dem is an outcome of a Zinzi's body carrying the histories of her families and ancestral journeys.

Fi Dem is water work. Fi Dem is body work. Fi Dem is dance work.

Move.

Zinzi Minott's work focuses on the relationship between dance, bodies and politics. Zinzi explores how dance is perceived through the prisms of race, queer culture, gender and class. She is specifically interested in the place of Black women's body within the form.

As a dancer and filmmaker, she seeks to complicate the boundaries of dance seeing her live performance, filmic explorations and objects a different, but connected manifestations of dance and body-based outcomes and enquiry.

Zinzi is interested in ideas of broken narrative, disturbed lineage, and how the use of the glitch can help us to consider notions of racism one experiences through the span of a Black life. She is specifically interested in telling Caribbean stories and highlighting the histories of those enslaved and the resulting migration of the Windrush Generation.

Juliana Kasumu

What does the Water Taste Like? (2020)

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

Prompted by intimate conversations, ocean-made cyanotypes and archival footage, *What Does The Water Taste Like?* questions the production of identity as it relates to Kasumu's own personal affiliations as a British- Nigerian. Demonstrated the complex ways in which the past and present remain in constant dialogue.

"What Does The Water Taste Like?" is presented as a walk-through photo, video and sculptural installation. It is an exploration of spaces such as the Black hair salon and the Black church; sites where people gather and provide one-another a sense of security and familiarity. Using memory-work as a catalyst, my recent work reflects my musings on neocolonialism, language, belonging and the ways in which Africa, Europe and The Americas continue to reinvent one-another."

Juliana Oluwatosin Kasumu is a Nigerian-British artist and filmmaker based in London, Lagos, and New Orleans. Her work is characterised by fragmented, non-linear narratives regarding identity formation, with personal sentiments regarding transculturalism being at the forefront of her projects.

Jeannette Ehlers

How Do You Talk About Three Hundred Years in Four Minutes (2014)

<https://www.jeannetteehlers.dk/>

How Do You Talk About Three Hundred Years in Four Minutes is a subtle piece about the legacy of Middle Passage. The quote is taken from author and activist Lorraine Hansberry who was the first black female playwright on Broadway. She collaborated with Paul Robeson, singer and activist, known for the song Ol' man river, which is the song Ehlers' Trinidadian father sings in the video. The video is inspired by a situation where her father, Roy Clement Pollard, who lived most of his life abroad, sings this tune on the phone to family members far away.

Jeannette Ehlers is a Copenhagen-based artist of Danish and Trinidadian descent whose practice takes shape experimentally across photography, video, installation, sculpture and performance. She graduated from The Royal Danish Academy of Fine Arts in 2006. Ehlers' work often makes use of self-representation and image manipulation to bring about decolonial hauntings and disruptions. These manifestations attend to the material and affective afterlives of Denmark's colonial impact in the Caribbean and participation in the Transatlantic Slave Trade—realities that have all too often been rendered forgettable by dominant history-writing. In the words of author Lesley-Ann Brown, "Ehlers reminds all who participate in or gaze at her work that history is not in the past."

Natasha Thembiso Ruwona

UMBILIC (2021)

<https://natasharuwona.com/>

What can we learn from water? Fluidity, impermanence, ease of movement, care, methods to listen, tenderness. UMBILIC is an offering – forever incomplete. This work began in 2020, incidentally designated Scotland's Year of Coasts and Waters (which has been continued into 2021). Ruwona hopes for UMBILIC to become a location in itself; an entry point into uncovering different (hi)stories that can help to situate our liquid selves. They hope that we look to water to guide us, provide answers, and inspire questions.

Natasha Thembiso Ruwona is a Scottish-Zimbabwean artist, researcher and film programmer based in Glasgow. They are interested in Afrofuturist storytelling through the poetics of the landscape, working across various media including; digital

performance, film, and writing. Their current project "Black Geographies, Ecologies and Spatial Practice" is an exploration of space, place and the climate as related to Black identities and histories. Natasha is interested in different forms of magic and is in particular drawn to the power of the moon.

Grace Ndiritu

A Therapeutic Townhall Meeting Healing the Museum (2016)

<http://www.gracendiritu.com/>

For this documentation film of her shamanic performance, Ndiritu invites both participants (actors) and audience members (spectators) to take part in *A Therapeutic Townhall Meeting*. The work was inspired by the Truth and Reconciliation Commission (TRC) meetings which took place in South Africa, which were broadcast on live television as series of 96 episodes beginning in 1996 at the end of apartheid. By allowing both actors (victims) and spectators (persecutors) to meet each other on an equal platform, a normally polarized and politically charged dynamic between the two groups is nullified and a balance of power achieved, putting society and its fragmentation of the collective mind, currently being enacted through the destruction of the environment, mass human migration and global terrorism – rather than individuals, on trial.

Grace Ndiritu is a British-Kenyan artist whose artworks are concerned with the transformation of our contemporary world. Works including *The Ark: Center for Interdisciplinary Experimentation*; *COVERSLUT*© fashion and economic project; and performance art series, *Healing The Museum*, have been shown around the world since 2012. Recently, her debut short film *Black Beauty* has been selected for prestigious film festivals including 71st Berlinale in the Forum Expanded section and FIDMarseille in 2021. Ndiritu has been featured in *TIME* magazine, Phaidon's *The 21st Century Art Book*, *Art Monthly* and *Elephant* magazine. Her work is housed in museum collections such as The Metropolitan Museum of Art (New York), The British Council and The Modern Art Museum (Warsaw). Her writing has been published in her critical theory book *Dissent Without Modification* (Bergen Kunsthall) in 2021; *The Whitechapel Gallery in the Documents of Contemporary Art* anthology series; *Animal Shelter Journal*, *Semiotext(e)* The MIT Press; *Metropolis M*; and The Oxford University Press.

Nathalie Anguezomo Mba Bikoro

We Built The Kilimanjaro (2016)

<http://www.anguezomo-bikoro.com/>

In *We Built The Kilimanjaro*, women of Berlin testify their presence at the Siegestsäule (Victory Column). In the 1942 (by Herbert Selpin) film "Carl Peters" the Siegestsäule is used as key visual narrative to affirm Germany's colonial Empire after the 1885 Berlin-Congo Conference. The women disturb and re-tell the history with their own narratives and personal impressions of the significance of the monument as descendants of Black colonial soldiers imprisoned in Berlin camps and German generals stationed in African colonies. The women remember the deadly massacres of Black soldiers, women and men during the shooting of Carl Peters and other colonial films from WWII. According to newspaper article from Tempelhof-Schöneberg archives, the « Africa scenes » of the Nazi movie *Carl Peters* (Herbert

Selpin 1942) had been partly shot on today's Trümmerberg Marienhöhe, together with a painted décor of a Kilimanjaro as its background.

Mba Bikoro's work analyses processes of power and science fictions in historical archives critically engaging in migrational struggles and colonial memory focusing on queer, indigenous and feminist biopolitics. The artist creates immersive performative environments for alternative narratives and future speculations of colonial resistance movements led by African women of the German diaspora and indigenous communities. Sedimented in narratives of testimonial Black queer experiences of sonic nature archives, revolt, queering ecologies and postcolonial feminist experiences towards new monuments, which reacts to the different tones of societies shared between delusions and ritual. The work offers complex non-binary readings pushing new investigations about the architectures of racisms in cities, the archaeologies of urban spaces and economies of traditional systems by exposing the limitations of technologies as functional memory records. Mba Bikoro has developed frameworks of rituals and healing in performance work that reveal the entangled colonial histories of migration at site-specific spaces.

Otobong Nkanga

In Pursuit of Bling – Reflections of the Raw Green Crown (2014)

<https://www.otobong-nkanga.com/>

The series *In Pursuit of Bling* explores human consumption of the landscape, revealing the hidden transformations of minerals into products. Nkanga contrasts the value we place on these commodities with the damage that their extraction causes to communities and the environment.

In Pursuit of Bling – Reflections of the Raw Green Crown (2014) the artist performs for the camera in front of copper-domed churches in Berlin wearing a raw copper hat. She becomes the voice of the mineral that was mined in Africa until entire habitats were decimated – the steep cost of European industry and economic growth thanks to colonialism.

Otobong Nkanga's drawings, installations, photographs, sculptures and performances examine the social and topographical relationship with our everyday environment. By exploring the notion of land as a place of non-belonging, Nkanga provides an alternative meaning to the social ideas of identity. Paradoxically, she brings to light the memories and historical impacts provoked by humans and nature.

Nkanga looks at the notion of 'land' as a geological and discursive formation, often taking as her starting point the systems and procedures by which raw materials are locally dug up, technologically processed and globally circulated. From there she follows the threads that intertwine ores, material culture and the construction of desire with the redistribution of power and knowledge.

She often refers to the different objects and elements in her work as constellations. Constellations are imaginary patterns or diagrams which allow her to chart the intersections of nature, politics, colonialist economies and different geographies and histories.