

Diaspora Pavilion

May 13 – November 26 2017

Palazzo Pisani S. Marina, Calle de le Erbe 6104 Venice

The **Diaspora Pavilion** will showcase the work of 19 artists whose wide-ranging practices variously expand, complicate and destabilise diaspora as an enduring critical concept. The project seeks to provoke discussions around sites of contact and the significance of movement beyond the national frame of contemporary art.

Exhibiting artists: Larry Achiampong, Barby Asante, Libita Clayton, Kimathi Donkor, Sokari Douglas Camp, Michael Forbes, Ellen Gallagher, Nicola Green, Joy Gregory, Isaac Julien, Dave Lewis, Hew Locke, susan pui san lok, Paul Maheke, Khadija Saye, Yinka Shonibare MBE, Erika Tan, Barbara Walker and Abbas Zahedi

Curators: David A. Bailey and Jessica Taylor

Diaspora Pavilion is presented by International Curators Forum (ICF) in partnership with the University of the Arts London (London)

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Diaspora Pavilion is part of a two-year mentorship and professional development project for 12 emerging artists with 10 artist mentors, and runs parallel to a similar project, Beyond the Frame, designed for 10 emerging curators with 10 curator mentors. Both projects aim to challenge the under-representation of artists and curators from diverse backgrounds in the visual arts. Both the artists and curators will have the opportunity to take part in group forum, masterclasses and international site visits over 22 months.

For more information:

<https://www.internationalcuratorsforum.org/>

About the ICF

The International Curators Forum (ICF) is a network that meets to discuss emerging issues of curatorial practice in the context of key events in the international arts calendar. It offers bursaries and professional development opportunities to curators and works in partnership with key national and international bodies to promote opportunities for curators and artists to visit and participate in several major international art events to enable them to network and gain experience for their career development.

About UAL

University of the Arts London (UAL) is in the top 5 universities in the world for art and design. The University draws together 6 renowned colleges, each with its own world-class reputation: Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Communication, London College of Fashion and Wimbledon College of Arts. In their high-ranking position, they play an important role in tackling the underrepresentation of those from diverse backgrounds in the creative sector. Within their institution they have increased the diversity within their student body and they aim to continue the work further into the future. Involvement in initiatives and projects like Diaspora Pavilion add to their work in making a tangible difference for emerging artists.

About Arts Council England

Arts Council England is the funding and development agency for arts and culture across England. It invests public money, including funds from the National Lottery, to support a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections - in experiences that enrich people's lives. Since the 1990s the Arts Council England has taken the lead in a number of initiatives to re-address the under-representation of practitioners from diverse backgrounds.

Artist Biographies

Larry Achiampong

Larry Achiampong's solo and collaborative projects employ imagery, aural and visual archives, live performance and sound to explore ideas of cross-cultural and post-digital identity – in particular, dichotomies found within a world dominated by social media and digital frameworks. With the enduring expansion and sharing of information via the Internet, the idea of a one-size-fits-all version of history, as previously dictated, continues to be eradicated. At the heart of this phenomenon lies Achiampong's increased interest in what new truths or versions become available, the multiple possibilities that are created and maintained in the digital realm and the consequences related to 'IRL' or 'In Real Life'. Achiampong crate-digs the vaults of history, splicing audible and visual qualities of the personal and interpersonal archive-as-material - offering multiple dispositions that reveal the socio-political contradictions in contemporary society.

Achiampong has exhibited, performed and presented projects within the UK and abroad including Tate Britain/Modern, London; Hauptbahnhof (dOCUMENTA 13), Kassel; The British Film Institute, London; Modern Art Oxford, Oxford; New Art Exchange, Nottingham; SAVVY Contemporary, Berlin; Bokoor African Popular Music Archives Foundation, Accra; and The Mistake Room, Los Angeles. He recently presented his debut international solo show titled OPEN SEASON at Logan Center Exhibitions (Chicago).

Achiampong has completed residencies at Tyneside Cinema (Newcastle), Praksis (Oslo), The British Library/Sound & Music (London), Wysing Arts Centre (Cambridge) and is currently artist in residence at Somerset House Studios (London). He is a current recipient of the Artist's Bursary Scheme with Artsadmin (London) and will be presenting artwork in the Diaspora Pavillion at the 57th Venice Biennale.

Achiampong (b. 1984, UK) completed a BA in Mixed Media Fine Art at University of Westminster (2005) and an MA in Sculpture at Slade School of Fine Art (2008). He lives and works in London.

Image: Larry Achiampong. 'Sunday's Best', 4K Film, 16 minutes (2016). Image courtesy the artist.



Barby Asante

Barby Asante is a London based artist, curator and educator whose work explores place and identity through creating situations and spaces for dialogue, collective thinking, ritual and reenactment. Using archival material in the broadest sense, she is interested in breaking down the language of archive, not to insert or present alternatives to dominant narratives but to interrupt, interrogate and explore the effects and possibilities of the unheard and the missing.

Asante's recent projects include; The South London Black Archive (Peckham Platform/ Tate Modern) a collecting project mapping black music and memories in South London, through an invitation to audiences and local people to create that archive together. Also Baldwin's Nigger RELOADED (Iniva, Nottingham Contemporary, Framer Framed/ Art Rotterdam) with the London based collective sorryyoufeeluncomfortable, that uses Horace Ove's 1968 film Baldwin's Nigger as a start for a contemporary reading of Baldwin's provocation, through a reflective re-enactment ritual of transcribing, rewriting and re-staging the original event. Her current artistic research *As Always a Painful Declaration of Independence : For Ama. For Aba. For Charlotte and Adjoa*, is being realised in a series of project episodes. The project explores the social, cultural and political agency of women of colour, as they navigate historic legacies of colonialism, independence, migration and the contemporary global socio political climate, through performative actions that engage with historic spaces, archives and collections. Asante has also taught on fine art programmes in London, Berlin, Gothenburg and Rotterdam. She is co director of agency for agency a creative agency that works with contemporary artists and institutions through a intersectional socio political lens. She is also on the board of the Women's Art Library and Associate Curator at 198 Contemporary Arts and Learning.

Image: Barby Asante. 'As Always A Painful Declaration of Independence. For Ama. For Aba, For Charlotte and Adjoa' (2017). Image courtesy Artists Family Archive.



Libita Clayton

Libita Clayton has a collaborative practice that plays with potential political and physical collapse. She proposes 'a way out' with D.I.Y performance. Recent projects include: bland choreography, (CLAY- TON - RAW- SON), New Year / New Noise 4, Arnolfini (2017), RESIST FLOW, (Gal-Dem) Victoria & Albert Museum, London (2016), 1,2,1,2, //// black-voices - opera, (Black British Classical Foundation), Jamaican Pulse, Royal West Academy of England, Bristol (2016), FORGET THAT GUY (message from a freedom fighter), Beyond Words, Book Works, Hull Freedom Festival & James Rickett trust commission (2016), In the Absence of Ruins there Will be Innovation, (Speakeasy Southwest Network), (public programme) Vertigo Sea, Arnolfini, Bristol (2016), BS2; RESIST & REVOLT, BLACK HISTORY - LIVE TRANSMISSION, BEEF, Art Weekender Bristol & Bath, Black History Month, Bristol (2015). Clayton graduated from Wimbledon College of Art with a BA (Hons.) in Print and Digital Media in 2009.

Image: Libita Clayton. 'Acqua Alta,' from the body of work *Typical Political – a domestic riot*, rock, rubber, latex, silt, plasticine, 120 x 180 x 4 cm (2017). Image courtesy the artist.



Kimathi Donkor

Kimathi Donkor re-imagines mythic and legendary encounters across Africa and its global Diasporas, principally in painting, but also through drawing, video, assemblage, collage, digital media, performance and installation. Narrative paintings address historic figures like Harriet Tubman and Toussaint L'Ouverture, as well as themes such as urban unrest or the pursuit of leisure, beauty and knowledge. Writing about his work can be found in journals and books including *Black Artists in British Art: A History Since the 1950s* (Chambers, 2014). His solo exhibitions include *Some Clarity of Vision* at Gallery MOMO (Johannesburg, 2015), *Queens of the Undead* with Iniva at Rivington Place (London, 2012) and *Fall/Uprising* at the Bettie Morton Gallery, (London, 2005). Group exhibitions include *Untitled: Art on the Conditions of Our Time* at the New Art Exchange (Nottingham, 2017) and the *29th São Paulo Biennial* (Brazil, 2010). He is the recipient of awards, residencies and commissions including the 2011 *Derek Hill Painting Scholarship* for The British School at Rome. Born in Bournemouth, England, Donkor is of Ghanaian, Anglo-Jewish and Jamaican family heritage, and as a child lived in Zambia and the English westcountry. He holds an MA degree from Camberwell College of Arts and a BA (Hons) in Fine Art from Goldsmiths College. Dr Donkor earned his PhD at Chelsea College of Arts where he is a post-doctoral research fellow with the TrAIN research centre. He is a Lecturer in Fine Art at the University of the Arts, London. Works are held in private and public collections internationally and in the UK, including at [The Wolverhampton Art Gallery](#) and the [Sindika Dokolo Foundation](#). He is represented by Gallery MOMO in Johannesburg, by Omenka Gallery in Lagos and by Ed Cross Fine Art in London.

Image: Kimathi Donkor, 'Toussaint L'Ouverture at Bedourete', oil paints on linen, 136 x 183 cm (2004). Image courtesy the artist.



Sokari Douglas Camp

Sokari Douglas Camp was born in Buguma, Rivers State, Nigeria. She studied fine art at Central School of Art and Design and the Royal College of Art. Sokari has represented Britain and Nigeria in National exhibitions and has had more than 40 solo shows worldwide. In venues such as National Museum of African Art, Smithsonian Institute 1988-89, the Museum of Mankind, London 1994/5. Her public artworks include Battle Bus: Living Memorial for Ken Saro-Wiwa (2006), a full-scale replica of a Nigerian steel bus, which stands as a monument to the late Niger Delta activist and writer. In 2003 Sokari was shortlisted for the Trafalgar Square Fourth Plinth. Her work is in permanent collections at The Smithsonian Museum, Washington, D.C., Setagaya Museum, Tokyo and the British Museum, London. In 2005 she was awarded a CBE in recognition of her services to art. In 2012 *All the World is Now Richer*, a memorial to commemorate the abolition of slavery was exhibited in The House of Commons. The sculpture was exhibited in St Paul's Cathedral, London, 2014.

Image: Sokari Douglas Camp. 'All the world is now richer,' mild steel, exhibited at the House of Commons, London 2012. Image courtesy the artist.



Michael Forbes

Michael Forbes has been a successful practicing artist for many years, developing his work, alongside a growing interest in curation, artist professional development and Architecture. After graduating with BA Hons Photography in 1998 from Nottingham Trent University, he became the Visual Arts Officer for EMACA (East Midlands African Caribbean Arts).

Forbes was involved with the early stage development work for the New Art Exchange, Nottingham (1999 -2010) and is a board member of PRIMARY (trading as Nottingham Studios), (Chair from 2006- 2011) and now the Chair again from January 2017. Forbes has curated many exhibitions including work at the Bonnington Gallery, Primary and Yard Gallery in Nottingham. In 2010 Forbes co-curated a Pop-Up presentation in the Nottingham Exchange Building and has delivered eight major exhibitions at the Art Exchange and New Art Exchange over a number of years. In 2011, with Arts Council England support, Forbes undertook a twelve-month residency and development project at the International Studio and Curatorial Program in New York (leading to exhibitions and other professional development opportunities in the city and elsewhere).

Currently Forbes has a studio at Primary in Nottingham, and is working on arrange of projects including photography, painting and sculpture. He also has a strong interest in architecture and the design of exhibition space.

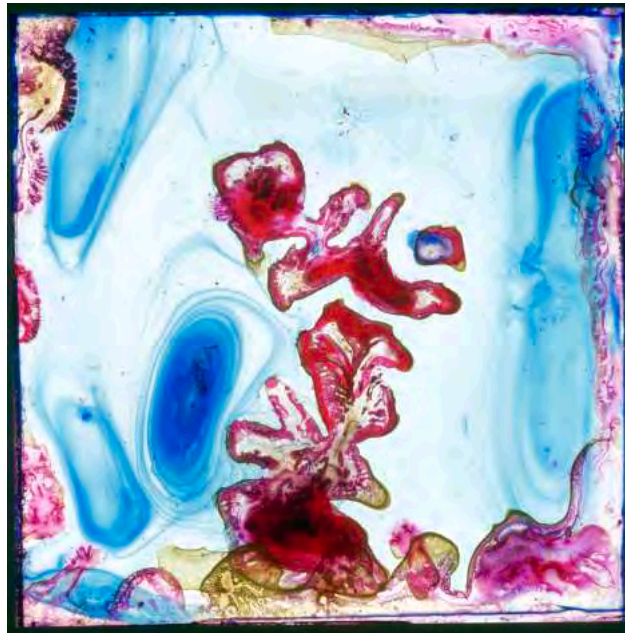
Image: Michael Forbes. 'Untitled' (2016 – 2017). Image courtesy the artist.



Ellen Gallagher

Ellen Gallagher's minimalist paintings, collages, and films examine the development of African-American stereotypes. The artist incorporates pop culture ephemera into her work, particularly postwar-era advertisements for hairstyles, wigs, and skin products targeting African-American women. In her "DeLuxe" series (2004–05), Gallagher embellished images of hair-straightening and skin-whitening advertisements from magazines such as *Ebony* and *Sepia*. Viewed as intricate abstractions from afar, "DeLuxe" examines formal ideas about materials, seriality, and process alongside its narrative of race. Recurring elements in Gallagher's work include minstrel-like lips, the use of penmanship paper and other found materials applied to canvas, and surfaces transformed to illegibility by methods like smudging, staining, and puncturing.

Image: Ellen Gallagher & Edgar Cleijne. 'Osedax,' 16mm film and hand painted slides (2010). Image courtesy the artist.



Nicola Green

Nicola Green is an English portrait artist who rose to prominence in the late 1990s, earning international acclaim for her keen ability to draw out the essence of her subject, whether observing an individual or exploring wider social and cultural issues. She seeks to reveal human stories by creating her finished work from extensive primary material. In the last ten years she started to apply her own interests and experience in her work to embrace social themes of identity, faith, power and leadership. Green works in a three-step process. Initially she works to understand her subject, by gathering her research, taking notes and photographs, sketching as well as collecting newspapers, magazines and other paraphernalia. She then experiments with pattern, collage and repetition and reduces profile, gesture and context to the minimum required to maintain critical form. Finally, working on colour and composition, she produces her definitive work.

Her work has been acquired by renowned public and private collections all over the world including the permanent collections of the Metropolitan Museum of Art, New York, the Courtauld Institute, London, The Jewish Museum, London and the Library of Congress, Washington. She has exhibited widely in the UK including the National Portrait Gallery, London, the Dulwich Picture Gallery, London and the Walker Art Gallery in Liverpool. She was a trustee of the charity Paintings in Hospitals from 2006-2014, is a patron of the Prince's Drawing School Drawing Clubs and is on the board of the Edinburgh College of Art's alumni council and is on the Benjamin West committee at the Royal Academy. She won the Andrew Grant Bequest Scholarship in 1997 and a Department for Education Scholarship in 1996.

Image: Nicola Green. 'Bate Bola,' hand painting with pearlescent, metallic and fluorescent paints and silkscreen in bespoke Quasar frame, 49 x 39 cm (2016). Image courtesy the artist.



Joy Gregory

Joy Gregory is a graduate of Manchester Polytechnic and the Royal College of Art. She has developed a practice that is concerned with social and political issues with particular reference to history and cultural differences in contemporary society.

As a photographer she makes full use of the media from video, digital and analogue photography to Victorian print processes. In 2002, Gregory received the NESTA Fellowship, which enabled her the time and the freedom to research for a major piece around language endangerment. The first of this series was the video piece Gomera, which premiered at the Sydney Biennale in May 2010.

Gregory is the recipient of numerous awards and has exhibited all over the world showing in many festivals and biennales. Her work included in many collections including the UK Arts Council Collection, Victoria and Albert Museum, Institute of Modern Art, Brisbane, Australia, and Yale British Art Collection. She currently lives and works in London.

Isaac Julien

Filmmaker and installation artist, Isaac Julien was born in 1960 in London, where he currently lives and works. His multi-screen film installations and photographs incorporate different artistic disciplines to create a poetic and unique visual language. His 1989 documentary-drama exploring author Langston Hughes and the Harlem Renaissance titled *Looking for Langston* garnered Julien a cult following while his 1991 debut feature *Young Soul Rebels* won the Semaine de la Critique prize at the Cannes Film Festival. *Ten Thousand Waves*, a more recent work acclaimed around the globe, premiered at the 2010 Sydney Biennale and has gone on to be exhibited extensively - namely at Museum of Modern Art, New York, and more recently at the Fondation Louis Vuitton in Paris (2016). Isaac Julien has been exhibited in the the 7th Gwangju Biennial, South Korea (2008); Prospect 1, New Orleans (2008); and Performa 07, New York. He has had one-person exhibitions at: the Institute of Contemporary Arts, Boston (2011); L'Atelier Hermès, Seoul (2011); Kunsternes Hus, Oslo (2011); The Bass Museum, Miami (2010); Helsinki Festival, Kunsthalle Helsinki (2010); Museum Brandhorst, Munich (2008); Kestnergesellschaft, Hannover, (2006) Museum of Modern Art, Dublin (2005); Centre Pompidou, Paris (2005); and Moderna Museet, Stockholm (2005).

Julien first participated in the Venice Biennale in 2009 and returned to present KAPITAL Oratorio in the 56th edition, curated by Okwui Enwezor in 2015. *Playtime* and KAPITAL were the focus of a one-person exhibition at El Museo Universitario Arte Contemporáneo in Mexico City in 2016, on the occasion of which a comprehensive catalogue was published. Julien's work is held in collections that include: Tate, London; the Museum of Modern Art, New York; Centre Pompidou, Paris; the Solomon R. Guggenheim Museum, New York; and the Hirshhorn Museum and Sculpture Garden, Washington DC. In 2016, the Towner Art Gallery Collection (Eastbourne, UK) acquired *Ten Thousand Waves* as part of a Moving Image Fund program. In 2013, a monographic survey of his career to date, *Riot*, was published by MoMA, NY. Isaac Julien latest work, *Stones Against Diamonds*, was shown in 2015 at the Venice Biennale, Art Basel and Art Basel Miami Beach. Julien was Chair of Global Art at University of Arts London (2014-2016) and is the recipient of the 83rd James Robert Brudner Memorial Prize and Lecture at Yale University (2016).

Image: Isaac Julien. '*Western Union Series No. 12 (Balustrade)*,' Duratrans in light box, 120 x 120 cm (2007). Courtesy the artist and Victoria Miro, London.



Dave Lewis

Dave Lewis attended the Polytechnic of Central London (now University of Westminster) to study film and photography in the mid 1980s and later worked for the community based Blackfriars Photography Project in South East London.

Recent exhibitions and screenings include: Once Removed, Venice Biennial (2011); Field Work, ArtSway Gallery (2010); Photo-ID, Norwich Forum (2009); AfterShock, Sainsbury Centre for Visual Arts (2007). Lewis's work has appeared in a number of publications around themes of race, identity and representation. His work Untitled (Royal Anthropological Institute, London), 1995, entered the Arts Council Collection in 2001. He has exhibited widely in both solo and group shows including the Photographer's Gallery, London; MOMA, Oxford; Recontres d'Arles, France.

Lewis continues working as a commercial photographer and gives talks and workshops in galleries and schools as well as lecturing in further and higher education institutions.

Image: Dave Lewis. 'Untitled #5' from series: Once Removed (2011). Image courtesy the artist.



Untitled #5 from series: Once Removed
© Dave Lewis, 2011.

Hew Locke

Hew Locke was born in Edinburgh, UK, in 1959; he lived from 1966 to 1980 in Georgetown, Guyana; and is currently based in London. Locke obtained a B.A. in Fine Art in Falmouth (1988) and an M.A. in Sculpture at the Royal College of Art, London (1994). In 2000 he won both a Paul Hamlyn Award and an East International Award.

Locke's work is represented in many collections including those of the The Government Art Collection, The Pérez Art Museum Miami, The Tate Gallery, The Arts Council of England, The National Trust, The Brooklyn Museum, New York, The Arnold Lehman collection, The Kemper Museum of Contemporary Art, Kansas City, The RSID Museum, Rhode Island, The New Art Gallery Walsall, The Victoria & Albert Museum, The Imperial War Museum, The British Museum and The Henry Moore Institute, Leeds.

Image: Hew Locke. 'Boat F, part of 'On The Tethys Sea' (2017). Image courtesy Hales Gallery and the artist.



susan pui san lok

susan pui san lok is an artist, writer and researcher based in London. Her work ranges across moving image, installation, sound, performance and text, evolving out of interests in notions of nostalgia and aspiration, place and migration, translation and diaspora.

Solo projects include: *RoCH Fans & Legends* at CFCCA, Manchester (2016) and QUAD, Derby (2015); *Lightness* (2012), commissioned by Film & Video Umbrella (FVU) and De La Warr Pavilion for the Wellcome-funded exhibition, *Everything Flows*; *Faster, Higher* (2008), commissioned by FVU and BFI Southbank to coincide with the Beijing Olympics, with solo shows at the Gallery at Winchester Discovery Centre (2012) and MAI, Montreal (2014); *DIY Ballroom/Live* (2007-2008), a Cornerhouse / BBC Bigger Picture national touring commission; and *Golden* (2005-ongoing), an Arts Council England and AHRC-funded project, including exhibitions, residencies, a publication, live events, and commissions for Beaconsfield, London, Chinese Arts Centre, Manchester, and Guangdong Museum of Art (2015-2016).

Recent group exhibitions include the *1st Asia Biennial & 5th Guangzhou Triennial* (2015-2016). Internationally, her work has also featured at Gallery 4a, Australia, Beijing 798 Space, Hong Kong Arts Centre, Shanghai Duolun MoMA, and SITE Sante Fe. Group shows in the UK include: 198 Gallery, Beaconsfield, Cafe Gallery Projects, Hanmi Gallery, Hayward Gallery, and SPACETriangle (all London); Cornerhouse and Holden Gallery (Manchester); De La Warr Pavilion (Bexhill), Hatton Gallery (Newcastle).

She has been Reader/Associate Professor in Fine Art at Middlesex University since 2013, and a Co-Investigator on the AHRC research project, *Black Artists and Modernism* since 2015 (a collaboration between University of the Arts London and Middlesex University). In 2017, she is also in residency at the Van Abbemuseum, Eindhoven, as part of the research programme, *Deviant Practice*.

Image: susan pui san lok, 'Untitled (Ballroom),' installation view, Beaconsfield Gallery Vauxhall, London (2006). Image courtesy the artist.



Paul Maheke

Paul Maheke's current research imagines the body as an archive using its waters as pathways to information and knowledge. This investigation occupies a metaphorical space wherein which the body resonates and echoes with the broader socio-political and historical context that have birthed it. With particular attention to dance, it proposes to rearticulate the representations of queer Blackness that emerge from Western imaginations by addressing History through non-human subjectivity. It is also a way to question social and geographical relationships to places as they relate to a more personal inquiry that mainly deals with unsettling ideas of main-ness.

Maheke was born in France, and lives and works in London. He completed a MA in Art Practice at l'École Nationale Supérieure d'Arts de Paris-Cergy in 2011 and a programme of study at Open School East, London in 2015 where he pursued a period of research and a series of public conversations entitled 'Beyond Beyoncé: Use It Like a Bumper!' Maheke was awarded the South London Gallery Graduate Residency 2015-16 and his exhibition 'I Lost Track of the Swarm' was exhibited in the first floor galleries in late spring 2016.

Recent projects include: 'Ten Days Six Nights', cur. Catherine Wood and Andrea Lissoni, Tate Modern, London, UK (2017); 'Acqua Alta', Sultana Gallery, Paris, FR (2017, solo show); 'What Flows Through and Across', Assembly Point, London (2017, solo show); 'In Me Everything is Already Flowing', Center, Berlin (2016, solo show); 'No Ordinary Love', Galerie Sultana, Paris (2016); 'The Rebel Man Standard Festival', Guest Projects, London (2016); 'I Would've Done Everything for You / Gimme More', cur. Cédric Fauq, London (2016); Festival de l'Inattention, Paris (2016); 'I Lost Track of the Swarm', South London Gallery (2016); artist-in-residence at Darling Foundry, Montreal, Canada (2015); 'ODRADEK', Les Instants Chavirés, cur. Mikaela Assolent and Flora Katz, Montreuil, France (2015); '59th Salon de Montrouge', Montrouge, France (2014).

Image: Paul Maheke. 'We The Marshes' (2017). Installation view at Assembly Point, London. Photo courtesy Ben Westoby.



Khadija Saye

Khadija Saye is a contemporary artist working with a variety of photographic processes. Born and raised in London, coming from a mixed faith and multi cultural background has influenced her practice to be an on-going exploration of identity and how we utilise our unique perspectives to create change within our communities and further afield. This conflicting and corresponding nature of life has been vital to the way she engages with photography, questioning the hybrid embrace of history, culture and spirituality.

Saye's practice explores political and social issues alongside concepts of race, gender and cultural aesthetics. Her work frequently involves cultural exchanges and intercultural connection, taking a personal and intimate approach to connecting and communicating with other cultures and individuals. These works range from unconventional styles of representation and formal portrait techniques to works that embody and characterise her cultural experiences. The idea of dialogue and shifting perspectives is integral to Saye's work, connecting the broader social questions to the creative process. Her work seeks to give expression to the human visual instinct that can function at levels uninviting to spoken or literary expression. Using the lens of an interconnected world, Saye's subjects take on a fresh light, a collective truth about the human soul and our relationship in a global international community. She completed a BA in Photography at University for the Creative Arts, Farnham. She lives and works in London.

Image: Khadija Saye. 'Nak Bejjen (Cow Horn)', wet plate collodion tintype, 10 x 8 inches (2017). Image courtesy the artist.



Yinka Shonibare MBE

Yinka Shonibare MBE was born in 1962 in London and moved to Lagos, Nigeria at the age of three. He returned to London to study Fine Art, first at Byam School of Art (now Central Saint Martins College) and then at Goldsmiths College, where he received his MFA.

Shonibare's work explores issues of race and class through the media of painting, sculpture, photography and film. Shonibare questions the meaning of cultural and national definitions. His trademark material is the brightly coloured 'African' batik fabric he buys in London. This type of fabric was inspired by Indonesian design, mass-produced by the Dutch and eventually sold to the colonies in West Africa. In the 1960s the material became a new sign of African identity and independence.

Shonibare was a Turner prize nominee in 2004, and was also awarded the decoration of Member of the 'Most Excellent Order of the British Empire' or MBE, a title he has added to his professional name. Shonibare was notably commissioned by Okwui Enwezor at Documenta 11, Kassel, in 2002 to create his most recognised work 'Gallantry and Criminal Conversation' that launched him on to an international stage. He has exhibited at the Venice Biennale and internationally at leading museums. In September 2008, his major mid-career survey commenced at the MCA Sydney and then toured to the Brooklyn Museum, New York and the Museum of African Art at the Smithsonian Institution, Washington DC. He was elected as a Royal Academician by the Royal Academy, London in 2013.

Image: Yinka Shonibare. 'The British Library,' installation at Brighton Museum & Art Gallery (2014). Image courtesy the artist and Stephen Friedman Gallery, London and James Cohan Gallery, New York. Co-commissioned by HOUSE 2014 and Brighton Festival.



Erika Tan

Erika Tan's practice is primarily research-led and manifests in multiple formats, with a leaning towards moving image, referencing distributed media in the form of cinema, gallery-based works, internet and digital practices. Evolving from an interest in anthropology and the moving image, her work is often informed by specific cultural, geographical or physical contexts. Her research interests focus on the postcolonial and transnational, working with archival artefacts, exhibition histories, received narratives, contested heritage, subjugated voices and the transnational movement of ideas, people and objects. Recent projects (Come Cannibalise Us, Why Don't You) explore the discursive connections between the technology of cinematic green screen space to that of the museum and its technologies of dislocation (with particular focus on the colonial Museum in 'Malaya' and the repatriation of objects (with no shadow)). Future projects point towards the digitization of collective cultural memory and cloud architecture through the prism of ruins, hauntings, and mnemonic collapse. Erika is currently completing a series of films that take the figure of a Halimah, a 'forgotten' Malay weaver from the 1924 Empire Exhibition (London) as its central motif).

Tan's work has been exhibited internationally including The Tate Artist & Empire Exhibition (National Gallery Singapore 2017), Come Cannibalise Us, Why Don't You (NUS Museum Singapore 2013-4), Double Visions (He Xiangning Museum of Art, Shenzhen, China, 2014), The Busan Biennale (2014), The Samsung Art Plus Prize (BFI London, 2011); There Is No Road (LABoral, Spain 2010); Thermocline of Art (ZKM, Germany 2007); Around The World in Eighty Days (South London Gallery / ICA 2007); The Singapore Biennale (2006); Cities on the Move (Hayward Gallery, London).

She studied Social Anthropology and Archaeology at Kings College, Cambridge; Film Directing at The Beijing Film Acade teaches in the faculty of Fine Art (4D Pathway) in Central Saint Martins School of Art, University of the Arts, London.

Image: Erika Tan. 'APA JIKA, the mis-placed comma (I, II, III),' 2 channel HD video, 8.32', 7.18', 9.54' (2017). Commissioned by The National Gallery Singapore. Image courtesy the artist.



Barbara Walker

Barbara Walker's paintings and drawings of the human figure open up a dialogue with viewers concerning the notions about race identity, belonging, class, power and the politics of how we look at others. Working in a range of media and formats, from works on paper and canvas to large-scale wall installations Walker is particularly concerned with social and political issues with particular reference to history and cultural differences in contemporary life. Her work often looks at the world around her, particularly what she sees reflected in the communities in which she lives and works. Barbara Walker was awarded a 1st Class BA in Art and Design by the University of Central England, Birmingham, 1996, where she is currently based. She has undertaken several residencies and has had a significant number of solo exhibitions of her drawings and paintings, in the UK. Her work has also been included in international exhibitions.

Recent exhibitions include: New Art Exchange, Nottingham 2017; Kristin Hjellegarde, London 2017; Mac Birmingham, Birmingham, 2016; James Hockey Gallery, Farnham, Surrey 2015; galleryELL, London and New York, 2014; Birmingham Museum and Art Gallery, 2014; Djangoly Gallery, Nottingham, 2013; Tiwani Contemporary, London, 2013; Launch F18, New York, 2013; Fehily Contemporary Gallery, Melbourne, 2012; The New Art Gallery Walsall, 2011; Vane Contemporary, Newcastle Upon Tyne; 2008; East International 09, 2009. The Bag Factory, Johannesburg; 2008 .In 2015 her work was acquired for the Arts Council Collection and subsequently selected by the art critic Jennifer Higgie for the major touring exhibition, 'One Day, Something Happens'. Her work is held in private and public collections including Birmingham Museum and Art Gallery, The Arts Council Collection, Wolverhampton Art Gallery, Usher Gallery and The Herbert Museum and Art Gallery.

Image: Barbara Walker. 'Big Secret I', conte on paper (2015). Image courtesy Chris Keenan.



Abbas Zahedi

Abbas Zahedi's artistic practice is a way for him to come terms with the fragments of his own existence; a way for him to overcome binaries that are presented as facile proposals to the chaos of reality. It is a place within which he can delve into the Manichaean spirit of his ancestors; extracting shades of grey, which he can then present to his audiences as green, turquoise and gold.

Zahedi's practice includes live installation, poetry and performance, and explores themes around presence, heritage and neo-diaspora. He is particularly interested in the intersection between personal and collective history, and the experiences of navigating various processes of transformation.

Zahedi believes that the concept of diaspora is now of the utmost importance and has the ability to act as one of the last frameworks that we have left to disrupt the closed cultural mind-set that is becoming prevalent amongst powerful and reactionary strands of our society.

Image: Abbas Zahedi. 'In An Appropriate Manna,' photograph, C-type print mounted on aluminum, 122 x 183 cm (2017). Image courtesy the artist.

