

Larry Achiampong and David Blandy *Finding Fanon: Part One, Part Two, Part Three, 2015 and 2016–17*

Finding Fanon takes inspiration from the lost plays of the radical writer, psychologist and philosopher Frantz Fanon (1925–1961), whose work examined the psychological effects of colonisation and the social and cultural consequences of decolonisation. Unfolding across three parts this work explores Fanon's ideas, placing them in relation to the societal issues that affect the artists' relationship as friends and collaborators. Presented here within a field of discarded technology and detritus, this work navigates between past, present and future. Achiampong and Blandy also interrogate the promise of globalisation, recognising its impact on their own heritage.

Where the first and third parts of *Finding Fanon* use live action film, the second part draws on footage developed using the *Grand Theft Auto 5* video game. By hacking and repurposing this platform, the artists access an alternative, seemingly free and expansive world. Yet that world is revealed to be underpinned by a capitalist structure and subject to the same systemic racism that is present in reality.

Total duration: 39 minutes, 48 seconds

Installation with video and sound

Courtesy the artists

The *Finding Fanon* sequence was supported by Arts Council England. With thanks to Hamish Mckenzie.

Part Two was commissioned by Brighton Digital Festival and produced by ArtsAdmin. *Part Three* was supported by Wysing Arts Centre.

This work is available to watch
in full on the Kettle's Yard website

Larry Achiampong and David Blandy

A Terrible Fiction, 2019

This film is part of a body of work that explores race and identity in relation to video games, digital avatars and DNA ancestry testing. These contemporary technologies open up complex histories of classification and segregation and two opposing scientific theories of race and ethnicity. The first, rooted in the eugenics movement, treats racial and ethnic categories as biological classifications that produce essential characteristics. The other, stemming from the social sciences, regards race and ethnicity as cultural and historical constructs with little biological significance. The argument between these positions continues, even after the human genome was decoded in 2003, which scientists believe proved there was no biological basis for race.

Referencing the history of the theory of evolution, the film also explores the under-recognised relationship between Charles Darwin and John Edmonstone. Edmonstone was a freed slave who taught Darwin the skill of taxidermy, it is now understood that Edmonstone equipped the scientist with the skills to preserve the specimens that he discovered on his voyage to the Galapagos Islands, which was pivotal in the development of his theory of natural selection.

Total duration: 11 minutes, 51 seconds

4K UHD colour video with sound

Edition of 3 + 2AP

Courtesy the artists

Commissioned by Arts Catalyst and supported by Arts Council England and Elephant Trust.

This work is available to watch in full on the Kettle's Yard website

Harold Offeh

Covers Playlist, 2016

32 minutes

Video

Courtesy the artist

Covers: Originals, Marlena, Grace, Amii, Melba, Denise, Gloria, Sarah and Millie, 2016

12-inch record album covers

Courtesy the artist

In these two works from the series *Covers*, Harold Offeh recreates images from iconic record covers by mainly black funk, soul and dance performers from the 1970s and 1980s. *Covers* began with his photographic response to Grace Jones' album cover *Island Life*, 1985. Drawn to Jones' distinctive androgynous style and arabesque pose, the artist documents his attempts to adopt the stance with his own body in order to recreate the image.

Offeh questions the authenticity of the photographic image and its power to fix and shape identity in popular culture in this series. Performance offers an embodied experience, in which the artist tries, and sometimes struggles, to re-enact well-known images. Here, Offeh playfully exposes how images are created, presented and distributed, calling attention to the positioning of gendered, racialised and queer bodies within commodified popular culture.

Appau Jnr Boakye-Yiadam

After: Many Long Conversations, 2021

For UNTITLED, Boakye-Yiadam has made a new installation that features two bespoke mobile room dividers, as well as photographic prints, partially obscured from view, and a soundtrack that was recorded using the two pianos in the Kettle's Yard House. Reflecting on hidden aspects of exchange and performance in the House – from the role of music to the weekly flower arrangements – in this work Boakye-Yiadam draws together a web of connections between these aspects of Kettle's Yard life, with the piano duelling in the ragtime music of twentieth-century America, the exchange of flowers in Hollywood films, flexible domestic architecture, and broader themes of visibility and invisibility.

Appau Jnr Boakye-Yiadam makes installations that examine important cultural moments, drawing together objects, photography, sound, performance, archive material and film. Boakye-Yiadam works over several months or even years to research, gather and produce materials for his installations that are then distilled to the point of abstraction.

Bespoke divider screens, digital
C-type prints, speakers, shelving
Courtesy the artist

Cedar Lewisohn

Untitled (Red Woodprints, Lewisham series), 2020

These hand-made prints form part of a series that the artist has recently brought together into a new publication, *The Marduk Prophecy*, which takes the form of a comic book without words. The imagery found in these works creates an abstract narrative, referencing objects from ancient African and Mesopotamian civilisations that the artist has studied in museum collections, as well as aspects of contemporary youth culture in the UK such as Drill music, a sub-genre of rap associated in the media with violence and gang culture. References to the social and cultural impact of urban knife crime are also present in the images.

Lewisohn is interested in commonalities found in historical and contemporary methods of archiving. For example, knives in police collections are archived using the same categorial devices as museum displays of ancient weaponry. The narratives found in *Untitled (Red Woodprints, Lewisham series)*, and *The Marduk Prophecy* generate unexpected parallels in order to examine themes of colonialism and its construction of otherness and criminality, as well as urban life in the artist's home city of London.

Woodprints on paper

Courtesy the artist and The Lewisohn Archive

Cedar Lewisohn

Black Drawings, 2015

In *Black Drawings*, Cedar Lewisohn uses drawing and printing techniques to examine the relationship between traditional forms of African art and culture and Western Modern art. Exploring themes of cultural appropriation and re-appropriation, Lewisohn calls the visual language found in this work, which is drawn from a range of sources including museum collections, ‘cultural cannibalism’. As the artist explains, “I am interested in the way that Modernist artists such as Picasso appropriated African art and culture, and the way that visual styles can become absorbed, and how that affects the way people understand those cultures.”

In 2015, Lewisohn spent time at The Jan Van Eyck Academie in the Netherlands. On arriving for the residency, he began making a series of drawings that were virtually all black, taking particular inspiration from German Expressionist artists such as Karl Schmidt-Rottluff and Max Beckman. He said, “with these black drawings I want to look deeper at these artists, and somehow suck out all the visual information I can from them, leaving ‘just’ enough behind, so that a viewer might get a feeling of what I was looking at.”

Hand-bound and printed bookwork

Edition of 7

Courtesy the artist and The Lewisohn Archive

Please do not touch

The pages are turned daily by gallery staff

Phoebe Boswell

***Future Ancestors: Do We Muse
on the Sky or Remember the Sea
(Blue, Red, Yellow), 2020***

Phoebe Boswell's work explores what it means to belong and to be free. Boswell describes her work as a navigation of what she calls the "restless state of diasporic consciousness", informed by her personal experiences of contradictory cultural legacies rooted in colonial histories. Often figurative, her work tells stories that have been marginalised, simplified or side-lined. Her subjects are repositioned as central and active rather than objects to be gazed at.

Boswell creates immersive installations and series that are grounded in drawing, but in combination with digital animation, sound and video. For UNTITLED, she has made three new drawings that are inspired by an encounter she had with a group of fishermen on the island of Zanzibar. This encounter prompted her to imagine a narrative in which the men had returned from a timeless journey in search of a new place to live. In this series of drawings, Boswell describes the imagined place they may have found, a place which may hold answers to present restrictions that open up to new freedoms. The figures in these works refuse the viewer's gaze, instead they face away, looking out towards this place, or another possible future.

Charcoal, graphite and soft pastel on paper
Courtesy the artist and Sapar Contemporary

Ima-Abasi Okon

***(There are MANY-MANY singers
b—u—t there’s r,,,ea,,,lly just one
song) x Put Something in the Air: The
E-s-s-e-n-t-i-a-l Mahalia Jackson
Blowing Up DJ Pollie Pop’s Chopped
and Screwed Rendition of Wagner’s
Ride of the Valkyries — Military-
Entertainment Complex Dub [Jericho
Speak Life!]*(Free of Legacy)* x
(dedicated to all the jeeps and Land
cruisers), 2017, 2020***

This installation for UNTITLED consists of six polished brass vents fixed into the wall of the gallery, jewellery, and a monochrome panel made from various types and grades of wood. This arrangement can be interpreted in many ways and visually refers to the artist’s interest in investigating the nature and interconnection of systems; from the gallery to wider art and cultural worlds.

Ima-Abasi Okon works across video, printing, sculpture, painting, and publishing often delving into questions of language, faith and theory. The artist has described her approach as “exhibition-making as a form of syntax”, bringing together materials, recognisable forms and found objects into new configurations that suggest new meanings.

Brass, perforated brass, acoustic sound underlay,
artists’ jewellery, polyurethane varnish on board
Courtesy the artist

Includes work on loan from Arts Council Collection,
Southbank Centre, London

Barby Asante

***To make love is to create and
recreate ourselves over and
over again – a soliloquy to
heartbreak, 2020–21***

For UNTITLED, Barby Asante presents an ambitious new sound and video installation, as well as a performance in the Kettle's Yard House which is inspired by Black feminist writer Audre Lorde's important 1977 essay 'Poetry is not a luxury'. The work features a collective of women who have been asked by the artist to recite Lorde's text collectively, yet separately, while performing everyday rituals in their homes. Through this work the voices of womxn of colour can be heard in spaces – like art galleries – from which they have been historically silenced. This lyrical work resonates throughout the spaces of Kettle's Yard and beyond on Castle Street.

Asante's performative and discursive art practice addresses the politics of place, space, memory and the histories and legacies of colonialism. Asante often invites groups of people to work with her as contributors, collaborators or co-researchers. Her art explores archives, makes propositions, collects stories and contributions of people of colour using storytelling, collective actions, and ritual.

This work is presented across four screens located on the ground, first and second floors. Two screens can also be found in the windows at the front of the building on Castle Street. A sound work can be heard on and around the nearby staircase. Asante has also placed part of the work in Helen's Bedroom in the Kettle's Yard House. To visit the House please book a free ticket. Please speak to a member of staff if you need assistance.

Asante's new performance *To Make Love is to Create Ourselves Over and Over Again: A Love Poem for Audre* will take place on Tuesday 20 July and will be live-streamed from the Kettle's Yard House. Please book a free ticket via the website. A recording will be available on the website soon after the event.

Audio and video installation
Courtesy the artist

Kimathi Donkor

Toussaint L'Overture at Bedourete, 2004

Kimathi Donkor investigates the stories, politics and cultures of Africa and its diasporas to bring African and global history into creative dialogue with the present. In this selection of paintings for UNTITLED there is a focus on two eighteenth-century Black leaders – Haitian revolutionary general Toussaint L'Ouverture and Queen Nanny who led the Maroon guerrilla army that fought the British in 1700s Jamaica – that have a contemporary resonance for anti-racist movements.

Donkor simultaneously pays tribute to and subverts the language of European history painting through visual references and the insertion of powerful counter-narratives drawn from global Black histories and legends. *Toussaint L'Ouverture at Bedourete* recalls French 19th century painter Jacques-Louis David's *Napoleon crossing the Alps* (1801–1805), while *Nanny of the Maroons' Fifth Act of Mercy* references a composition from British painter Joshua Reynolds's *Portrait of Jane Fleming, later Countess of Harrington* (1778), whose family owned slaves in Jamaica.

Oil on linen

Courtesy the artist

NT

***Greta*, 2021**

A new commission for UNTITLED, *Greta* is a panoramic film portrait of Trinidad-born dancer and choreographer Greta Mendez MBE whose pioneering work across dance and carnival communities in the UK has long been neglected. *Greta* was filmed on location in the conservatory of the Barbican Centre in London. This lesser-known space in the heights of the Barbican is filled with exotic plants, amid the distinctive mid-century brutalist architecture. The space is effectively hidden in plain sight and reflects in many ways Greta Mendez's story, who is depicted in the film in a series of interactions with the space.

Drawing on film, sound and performance in their diverse practice, NT's work is very much concerned with how viewers can directly engage with and physically experience film and imagery in the gallery space and beyond. This is achieved through large scale, immersive film installations where the viewer is confronted with multiple screens of meticulously choreographed imagery.

21 minutes

Digital video, 4K

Courtesy the artist

Evan Ifekoya

Ritual Without Belief, 2018

Ritual Without Belief is a six-hour sound work made by Evan Ifekoya in collaboration with friends and family. The enveloping, immersive sounds include breathing meditations, recitations of American poet Claudia Rankine's writings, intimate conversations, music by soul musician Sade among other things. Ifekoya describes the sound work as a "black queer algorithm", a repeating and responsive code. The work is framed by a fundamental question: what would it mean to begin from a place of abundance rather than scarcity, to start with having a lot rather than a little? This question emerged from the artist's observations of the daily lives of friends and comrades – Black, People of Colour (POC), and Queer artists – who were often taking on too much and putting work before health.

In the work, Ifekoya draws from community, intimacy and the rhythms of daily practice. In addition to the sound work, the installation incorporates wave imagery covering the floor that crashes into the walls; a ceiling populated by balloons that deflate and decay over time and a photograph by artist Ajamu X, *Bodybuilder with Bra*, that has been exhibited rarely since it was made in the 1990s. Using tools such as speculative fiction, multiple voices, the sharing of space and personal ritual, Ifekoya questions and reimagines black queer cultural horizons.

Mixed media installation with sound
Courtesy the artist

Harold Offeh

Down at the Twilight Zone, 2021

Down at the Twilight Zone was a twelve-hour performance that looked at the rich histories of LGBTQ2S peoples' experiences of Toronto's nightlife. It was developed for *Dream Time: We All Have Stories* which was curated by Karen Alexander for Nuit Blanche Toronto 2018. This new film documents the performance, and is shown amongst posters that were pasted onto the walls of the venue.

Featuring performance, music, dance, videos, readings and interviews, and taking its cue from one of Toronto's many nightclubs, Offeh's project was a collaboration between artist, audience and ArQuives, Canada's LGBTQ2+ archives, and was a celebration of Toronto's Queer nightlife. Part archive of Queer histories, part performance, the project aimed to encompass and go beyond club culture to celebrate and explore Toronto's broader Queer nightlife from the 1950s to the present day.

Artists and performers included: Ill NANA: DiversCity Dance Company, Keith McCrady, Akia Munga, Carol Thames, Nik Red, Toronto Kiki Ballroom Alliance, Carolina Brown, Love Saves the Day: Jamie Sin & Kevin Ritchie, Dino & Terry, The Assoon Brothers, Sisters of JOY, Queers in Your Ears: Jeffrey Canton & Rico Rodrigues, Olivia Nuamah and Queerstory.

60 minutes

Video

Courtesy the artist

Commissioned for *Dream Time: We All Have Stories*, Nuit Blanche Toronto 2018

This work is available to watch in full on the Kettle's Yard website