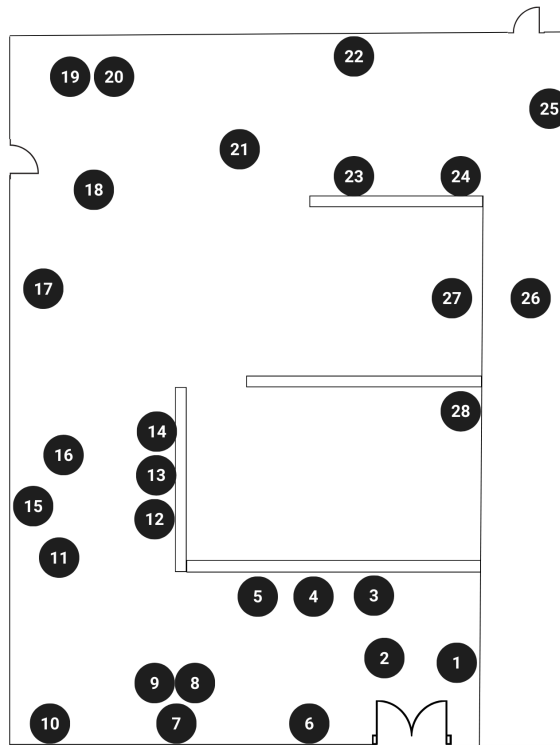


KARST

CONTEMPORARY ARTS



AGAINST APARTHEID: artist and artwork information

1. Designed by Globaia based on research by Tim Lenton et al, The Human Climate Niche, 2023.
2. Otis Mensah, Living & Healed People, 2023 (audio, 07:03 min).
3. Sylvie Sema Glissant, Dust of Water, 2023.
4. Sylvie Sema Glissant, New Archipelagos, 2023.
5. Sylvie Sema Glissant, Dérades, 2023.
6. Portrait of Ella Kissi Debrah, Courtesy of Rosamund Kissi Debrah, 2013.
- 7-9,18,19&20. Kedisha Coakley, Mi waan go a country go look mango, 2023.
10. Sylvie Sema Glissant, Our Sea Footprints, 2023.
- 11,15&16. Annalee Davis, A Hymn to the Banished, 2022.
12. Angela Camacho, Ancestors Abya Yala: Célia Xakriabá, 2023.
13. Angela Camacho, Ancestors Abya Yala: Third Takeover of Lima, 2023.
14. Angela Camacho, Ancestors Abya Yala: Betiana Colhuan Nahuel, 2023.
17. Kiluanji Kia Henda, Migrants Who Don't Give a Fuck, 2019.
21. Ashanti Hare, TWENTY THREE NINETEEN, 2023.
22. Iman Dato, Soil-brain, Gut-brain, 2023. Soils Move, Soils Behave, 2023 (ceramic and audio, 08:15 min).
23. Alarm Phone "Crossing the Ocean" What to have in mind before crossing, Alarm Phone Campaign, 2021.
24. Anti-raids, Immigration Raids Campaign, 2023.
25. Grada Kilomba, One Life, One Body, 2023.
26. Forensic Oceanography, Liquid Traces - The Left-to-die Boat Case, 2014, (video, 17 min).
27. Khaled Jarrar, Notes On Displacement, 2022 (video, 74 min).
28. Sue Williamson, It's a pleasure to meet you, 2016 (video, 20 min). What Is This Thing Called Freedom?, 2016 (video, 20 min). Sue Williamson and Siya Ndawela, That Particular Morning, 2019 (video, 20 min).

1. *The Human Climate Niche* is a wallpaper created for the exhibition *Against Apartheid*. It presents visualisations by Globaia, made to support the publication of the 2023 research paper, *Quantifying the Human Cost of Global Warming*. The paper was led by the University of Exeter's Professor of Climate Change and Earth System Science, Tim Lenton. It was published in *Nature Sustainability* and reported worldwide by news organisations including Forbes, the Wall Street Journal, the Times of India and the BBC. By modelling climate change scenarios, the paper demonstrated that current policy commitments, which would see global atmospheric temperatures rise to 2.7°C above pre-industrial levels (+2.7°C) could also see around 2 billion people – one fifth of humanity – displaced outside the “human climate niche” by the year 2100. The “human climate niche” is the area of the earth’s surface where, throughout the history of the species, human life has thrived and the purple area in the maps depicts an area where extreme heat extends beyond the ”human climate niche”. In a scenario where global warming is limited to +1.5°C, we can see that a significantly reduced land surface area is driven outside the human climate niche when compared with the +2.7°C scenario. A scenario where carbon emissions continue to rise at current rates throughout the 21st century is depicted at +4.4°C.

2. *Living and Healed Peoples* is a sound piece and poem by poet and multi-disciplinary artist Otis Mensah, first poet laureate of Sheffield and now resident in Berlin. Taking influence from the rhythmic and expressive freedom of jazz, Mensah’s practice is an exploration of race, identity, gender and the body at the intersection of poetry and experimental music. The piece (running time 7:03 min) was created as part of the 2023 exhibition, *Mi waan go a country go look mango*, by Kedisha Coakley at BLOC:

Living and Healed Peoples

For all these portals
are not ripe appropriated fruits
but ligaments of spirit
hold this cup as a photo book
wear this orange meat like luring bells
that they hear the trophies
of a living and healed peoples

shaking dying bones, streetlit tambourines
raising up an unuttered tongue
an incantation at dusk
over bush tea and broth
the black shone in gild
where biblical fires roared with new spirit
red writings of christ are poems on simmered and chilled leftovers

we laid hands on to the flame
and spilt cumin and cinnamon into a rage
we laid dormant or worked
or carried children or wrestled with god
or made love and pleased our ears with music

on this staunch wet island
our succulent longing remains
bruised by sun gust
where blood pools in a pot

this body of low hanging fruit
this body of water
and its slow revealing dreams
cut and drained for our replenishing
to find reverent fervent mansions
in the eyes of our deceased homes

planes of sultry flowers on a stove
burn this cunning sickness in the crick of my back
in the spine of my church
like a poison on my gum

sup the psalm from a cup
with petals from your mother
petals from the marketplace
petals from aunty
and shimmering time

3-5 & 10. *Dust of Water (3), New Archipelagos (4), Derades (5) and Our Sea Footprints (10)* are new works by writer and visual artist, Sylvie Sema Glissant. Based in Paris, Glissant is co-author (with Édouard Glissant) of *La Terre magnétique - Les Errances de Rapa Nui, l'île de Pâques* (Seuil, 2007) and Director of L'Institut du Tout Monde. In her own words, these works “represent the routes and diversions of [a] fluid topography, a call to disorientation and wandering, to get away from enclosed spaces and their violence”. Through her practice, she evokes an experience of the landscape defined by the perception of ephemera including “wind lines” that are, according to Glissant, “paths of resistance for threatened worlds, towards new archipelagos and free nomadic lands”.

6. *Portrait of Ella Kissi Debrah*, courtesy of Rosamund Kissi Debrah. Thanks to the campaigning of her mother, environmental justice activist Rosamund Kissi Debrah, Ella Kissi Debrah, who died in 2013 at the age of 9, is the first (and to-date only) person in the world to have air pollution cited on her death certificate as the cause of death. According to the World Health Organisation (WHO), 9 out of 10 people breathe air containing high levels of pollutants, resulting in the deaths of 7 million people per year. More than 90% of air pollution deaths occur in low or middle income countries, and access to clean air and green space within countries is also distributed in a way that privileges those at the top of the socio-economic pyramid. Born and raised in Lewisham, in South-East London, Ella was diagnosed with asthma at the age of 7 and suffered a fatal asthma attack at the age of 9. During the coroner inquest that took place in London in 2020 to reconsider Ella's cause of death, it was determined that article 2 of the Human Rights Act – the right to life – would be applied to the case and that between 2006 and 2010, nitrogen dioxide (NO₂) levels near Ella's home in Lewisham had consistently exceeded the annual legal limit of 40 g/m³. Through the charity she has founded, the Ella Roberta Foundation, Rosamund Kissi-Debrah

is now campaigning for the Clean Air Bill, also known as “Ella’s Law”, which would establish clean air for all across the UK. Of the impulse that drives her work, Kissi Debrah says, “We believe in a world where everyone can breathe air that is free from toxic pollution, regardless of where they live, their economic status or their ethnic background.”

7-9, 18-20. *Mi waan go a country go look mango* is a new commission from Sheffield-based artist Kedisha Coakley that stems from her long-term research of colonial plant life, particularly that of the Caribbean. She is concurrently showing a series of related works at The Box, in response to the Dutch Flowers Paintings exhibition. Both bodies of sculptural work investigate the intricacies of colonisation and Black identity. As plant specimens were removed from their tropical surroundings, transported in the Wardian cases that are reproduced here as elements of the installation, so too were their associated knowledges. *Mi waan go a country go look mango*, taken from Jean ‘Binta’ Breeze’s dub poem *Riddym Ravings*, attempts to reassemble some of these knowledges on the one hand while challenging Eurocentric categorisations and archiving conventions on the other. According to Coakley, the work aims to unpick charged narratives of horticultural lives by asking “how, as Black people, we relate to [our] landscape when empire and colonisation are so closely linked with the land we now live in”.

11, 15 & 16. *A Hymn to the Banished* by Barbadian artist Annalee Davis was commissioned by the National Trust for Scotland in 2022 as part of the organisation’s ongoing mission “to face the legacies of slavery and empire in its properties”. Through the series of works, Davis explores connections between Barbados and Scotland, taking the landscape as a historic point of departure and drawing a thread from 1800, when Francis Humberston MacKenzie, the landowner of Lochalsh and Kintail in northwest Scotland became Governor of Barbados. According to Davis, *A Hymn to the Banished* “insinuates an interlacing of imperial linkages” between the two locations, where the forced transplantation of hundreds of thousands of enslaved Africans as well as numerous Scottish, Irish, Welsh and English indentured labourers, facilitated the transfer of knowledge systems and rituals across the Atlantic space. Davis, who grew up on a plantation, and who works from a studio on an operational dairy farm, Fresh Milk, that is also the site of a 17th century plantation says that “the plantation lives in me”. Within this context, her practice is dedicated to the development of regenerative ecologies, suggesting future strategies for repair and thriving while investigating the role of botanicals and living plots as ancestral sites of refusal, counter-knowledge, and healing. The series brings together a bespoke box lined inside with a turpit fishnet from Glenburnie, Barbados, and seven works that include a scroll of banished women, two handmade books, a choker, three charms, wriggling parasites and an impossible map.

12, 13 & 14. *Ancestors* by Angela Camacho is a series of 3 works on vinyl, featuring portraits of indigenous activists from South America. These include: Betiana Colhuan Nahuel (12), the Mapuche political prisoner of the Argentinian state; Celia Xakriaba (14), the indigenous land defender and educator who in 2022 became the first indigenous woman from Minas Gerais to be elected to Brazil’s Federal Congress as well as imagery depicting the “Third Takeover of Lima” (13), which took place in Peru in July 2023 and saw the popular mobilisation of thousands of people including trade unions, peasants and indigenous groups calling for the resignation of Dina Boluarte, the incumbent president of Peru who took power in a state coup in December 2022. Camacho, who is an artist, organiser and domestic

worker based in East London, fights for the rights of indigenous and Latinx communities and works to amplify the struggles of indigenous, trans and womxn activists in the Global South. Her practice is, as she describes, guided “by the principle of becoming a good ancestor”.

17. Kiluanji Kia Henda’s provocative statement, *Migrants Who Don’t Give a Fuck*, is part of an engagement, by the artist, with the politics of the EU border that has also culminated in works including *Melilla Fence – Module IV (Hotel Flamingo)*, *Bullet Proof Glass – Mappa Mundi (Caprera Island)* and *Ludic Island Map* – outcomes of a 2019 residency at the MAN Museo d’Arte Provincia di Nuoro in Sardinia. Kia Henda, who lives and works between Luanda in Angola and Lisbon in Portugal, employs humour as a strategy for highlighting contemporary and historical injustices. Informed by a background where he says he was “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 buoyant art scene.

21. *TWENTY THREE NINETEEN* is a ceremonial costume made up of a full head mask, illustrated cotton jacket, raffia arm cuffs and offering artefacts by Devon-based multidisciplinary artist Ashanti Hare. Hare’s work often explores the complexities of living as both a human being and as a spiritual entity through the use of performance and traditional folk practices that include textiles, ceramics and wood carving.

22. *Soil-brain, Gut-brain* and *Soils Move, Soils Behave* are new works comprising a sound piece (8 min 15 secs) and clay sculpture by multidisciplinary artist, Iman Dato. It forms part of a wider research project called ‘Making Kin with Soil’, presented in collaboration with the Eden Project, Radical Ecology and the University of Exeter through which Dato explores the movement and behaviour of soils, inviting audiences on a journey of self-reflection and connectivity with soil as a body, through deep, geological time and cyclical patterns of growth and decay. Describing the motivation that drives this work, Dato explains, “Soils are often invisibilized, dematerialised and blamed for the deficiency and fertility problems faced by humans. But, as living, breathing ecological bodies, how can we relate to soils and understand their world-building capacity?” Through her practice, Dato brings together botany and cartography, operating in the overlapping disciplines of the tacit and the scientific to consider new vocabularies for describing our animate world.

23. *Crossing the Ocean: What to have in mind before crossing* presents an enlarged version of actual literature created and distributed by the activist collective Alarm Phone in sites across North African to people intending to make the perilous journey across the Mediterranean Sea towards Europe. Alarm Phone is made up of volunteers and was initiated in October 2014 by activist networks and civil society actors in Europe and Northern Africa. The project established a self-organised hotline for people in distress when crossing the Mediterranean Sea. The Alarm Phone website says: “Our main objective is to offer boat people in distress an additional option to make their SOS noticeable. The Alarm Phone documents the situation, informs the coastguards, and, when necessary, mobilises additional rescue support in real-time. This way, we can, at least to a certain extent, put pressure on the responsible rescue entities to avert push-backs and other forms of human rights violations against border crossers at sea.” The project is actively involved in locations including the Aegean Sea (between Turkey and Greece), the Central Mediterranean Sea (between Libya/Tunisia and Italy), and the Western Mediterranean Sea (between Morocco

and Spain), as well as in the English Channel (between France and UK) and the Atlantic Ocean. In the short-term, the project focuses on making sure rescue operations are being carried out promptly and on preventing human rights violations. “At the same time,” the organisation states, “we know that the deaths of people at sea could already be a matter of the past, if the border and visa regimes were dissolved. Without a radical change, it is evident that the recent massacres in the Mediterranean Sea will be followed by many more deaths. Therefore our long term goal is to abolish borders and create freedom of movement for everyone. Insofar, the project aims to create a Mediterranean space of mutual solidarity and to create bridges across and against borders.”

24. *Immigration Raids* is the flyer of Anti-Raids, a loose network of groups and individuals across the UK working to build the resistance to immigration raids since 2012 by producing and sharing information and materials. This movement entered mainstream consciousness in 2021 during a community action to stop an Immigration Enforcement raid in Glasgow, resulting in the release of detained refugees. Below is a statement agreed by people active in the early years of the network:

- *We believe that all people should be free to travel and live where they want, whatever countries we were born in, whether we were born rich or poor, and whatever passports or papers we have. In this world the wealthy are free to move wherever they want. They use immigration controls to divide us by labelling us “citizens” and “migrants”, “legal” and “illegal”, “genuine” and “bogus”. We are against all immigration controls. We believe that no one is illegal. We believe in freedom of movement.*
- *We believe that all people should be free from violence, attacks, and harassment by the state, its armies, police, and immigration officers. We oppose all state repression.*
- *We oppose all forms of racism; from individuals, the state, the media and other institutions. Immigration controls are inherently racist.*
- *Immigration controls are part of a vicious global system of capitalism and colonialism. The British Empire and other colonial powers are not just history. Powerful corporations and governments are still colonising and destroying the world for profit, and the entire economy functions on plundered resources such as oil. They use immigration controls to protect the wealth they have looted over centuries, to push down wages, and to stop us from uniting.*
- *Our weapon is solidarity. The only way to fight immigration controls, and other attacks by the rich and powerful, is to create networks of resistance that bring together individuals and communities. We need to come together on the streets, in our areas and workplaces, and fight side by side with our neighbours.*
- *Immigration checks and raids on our homes, streets, communities and workplaces are violent attacks on us by the racist state. They can have extreme consequences, including lengthy periods of detention, deportation and, in some cases, death. Raids and checks need to be opposed wherever and however we can.*

- *We can use the law to oppose immigration controls, by challenging the legality of raids, and by spreading information about our legal rights. However, we remember that the law belongs to the powerful. We only have certain rights because people have fought for them. They will take away legal rights wherever they think they can get away with it. Legal challenges are not our only path, but just one part of creating resistance.*
- *The Anti Raids Network is just one network of groups and individuals in London; we are not the only people fighting immigration raids. We encourage everyone to take action in your own areas and in your own ways. We encourage anyone to use and spread our materials (bust cards, posters, videos, etc.), or change them to suit your needs, and fight for yourselves and your communities.*
- *Ours is a non-hierarchical network: we have no leaders. There are no officials or central committee. We are individuals and members of different groups who share these aims and principles, and want to work together. We have respect for each other and work together as equals.*
- *Fighting raids is one way we can come together with our neighbours and create communities of mutual aid that can challenge racism, capitalism and social control.*

25. *One Life, One Body and One Soul, One Memory* are neon art-works by the Berlin-based interdisciplinary artist Grada Kilomba, whose work draws on memory, trauma, gender and post-colonialism, interrogating concepts of knowledge, power and violence. “What stories are told? How are they told? And told by whom?” are constant questions in Kilomba’s work. Strongly influenced by the work of Frantz Fanon, Kilomba studied Freudian Psychoanalysis in Lisbon – at ISPA, and worked there with war survivors from Angola and Mozambique, an experience that has informed an impulse towards the healing of collective trauma that runs through these and related works including *O Barco/The Boat* (2021) and *18 Verses* (2022), from which the phrases, *One Life, One Body and One Soul, One Memory* are derived.

26. *Liquid Traces - The Left-to-Die Boat Case* (2014) is a 17-minute video by Forensic Oceanography that tells the story of 72 passengers who, in March 2011, at the time of NATO’s military intervention in Libya, left the Libyan coast for Italy on board a small rubber boat. Despite several distress signals relaying their location, as well as repeated interactions with the military, they were left to drift for 14 days. As a result of the inaction of all state actors involved, only nine of the passengers survived. By combining the passengers’ testimonies with wind and sea-current data as well as satellite imagery, Forensic Oceanography reconstructed the liquid traces of this event, producing a report that in turn served as the basis of several legal complaints.

27. *Notes on Displacement* (74 mins) is a feature documentary that sees multidisciplinary Palestinian artist Khaled Jarrar grapple with the Syrian Refugee crisis of 2015. In contrast with the language and style of mainstream media imagery, Jarrar pursues his own objective of eliminating all distance between his camera and his subject as he follows a family in their gruelling journey along the Balkan route towards Germany. The result is a haunting study of fear and disorientation.

28. It's a Pleasure to Meet You (20 mins), *What is this thing called Freedom?* (20 mins) and *That Particular Morning* (with Siya Ndawela) (20 mins) are a trilogy of films by Sue Williamson. "Twenty years after the hearings of the Truth and Reconciliation Commission in South Africa," writes Williamson, who lives and works in Capetown, "it is clear that the traumatic violence of the apartheid years deeply affected not only those who lived through it, but continues to be a defining factor in the lives of their children." *It's a pleasure to meet you* (2016) is a conversation between Candice Mama and Siyah Ndawela Mgoduka, two young people whose fathers were killed by an apartheid assassin. Candice's family visited the killer in jail, and she has forgiven him. Siyah challenges Candice forcefully on the question of forgiveness. In *What is this thing called freedom?* (2016) three generations of the women of the Siwani family of Soweto talk about how apartheid affected each of them. In *That particular morning* (2019) Siyah Mgoduka not only participates again, but is co-author of the work, in which he holds a painful conversation with his mother, Doreen, who has refused to discuss the death of his father ... until now. In the making of each of these films, two cameras were used, one for each participant, giving as much weight to the presence of the listener as to the speaker.