

ONLINE SCREENING PROGRAMME

business as usual: hostile environment (A REMIX) | Alberta Whittle | 2021

36:00

business as usual: hostile environment (A REMIX) is a moving image work by Alberta Whittle anchored by the colonial history of the Forth and Clyde canal that explores the role of waterways in the voluntary and involuntary movement of people.

Informed by collective thinking, making, and discussion with Maryhill Integration Network's Joyous Choir, *business as usual: hostile environment (A REMIX)* charts the ways that local identities have always been forged by global histories. Through song, chants, and breath, the work gives voice to the emotional complexity of waterways as sites that hold conflicting and contradictory emotions - mourning and healing, loss and renewal, departure and communion.

In bringing together materials gathered both before and during the COVID-19 pandemic, *business as usual: hostile environment* powerfully highlights that we are not experiencing a singular crisis, but the warp and weft of multiple and enduring crises: racist and imperial immigration policies and violent austerity 'measures' are very much still at work. Footage captured in different times, from different places, and with different technologies is juxtaposed and collaged as a strategy to attest to ways in which different histories, stories, and narratives already coexist, focusing our attention on how the past continues to shape the realities of the present.

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Fi Dem III: Ancestral Interference | Zinzi Minott | 2020 | 10:36

Fi Dem III: Ancestral Interference is a 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 moving image project and continued investigation into Blackness and Diaspora. On the anniversary of the Empire Windrush docking in the UK on 22nd June 1948, Minott returns to the work. Each iteration is a filmic manifestation of a year lived, a body moved and moving through a reflection on the legacies of The Windrush Generation.

Fi Dem III: Ancestral Interference, like preceding instalments of Minott's project, invokes the HMT Empire Windrush's mid-century voyage from Jamaica to London—except now we see it placed explicitly alongside emblems of the transatlantic slave trade. Minott is aware of the slave ship's hold, stretching across centuries of Black Caribbean history into the present; an image of Covid-19 statistics overlaid atop a slave ship diagram tells us as much. But the artist also turns our attention to the legacies of Black Caribbean life, sound, resistance and communion within its diaspora.

Fi Dem III: Ancestral Interference draws from personal and familial archives to chart several Black Caribbean journeys and narratives, some of which have been imaged and returned to throughout the series. For Minott, a trained dancer who was raised within sound system culture, *Fi Dem*'s clashing images and sounds are a way of 'editing with the body' to create the feeling of movement central to her training and to the migratory lives of Black Caribbeans.

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A Protest, A Celebration, A Mixed Message | Rhea Storr | 2018 | 11:48

A Protest, A Celebration is protest at Leeds West Indian Carnival. Considering the form and aesthetics of authority, *A Protest, A Celebration, A Mixed Message* questions performership, spectatorship and Black culture in a rural setting. Contrary to an English translation of Frantz Fanon's *Black Skin, White Masks*, the film asserts that 'there is no fact of Blackness' and portrays Mixed race identities in the UK as complex cultural representations.

A Protest A Celebration, A Mixed Message follows Harrison Bunday Mama Dread's Masqueraders at Leeds West Indian Carnival. Often taking political themes, they carnivalize the Windrush scandal into a Bacchanal protest. The film considers the ways in which Black bodies become visible, questioning ownership or appropriation of Black culture. The way that authority is claimed and power is subverted is examined through forms of dress, uniform and costume. The film questions the difficulties that arise when a person of Mixed race wishes to protest, convey a racialised political message, or affirm their culture.

L8 Rising | Niloo Sharifi & L8 Residents | 2019 | 12:19

L8 Rising is a portrait of the *L8* postcode area in Liverpool and a testament to the power and solidarity that exists within communities made up of many cultures. *L8 Rising* was originally presented as part of *Arrival City Liverpool*, an exhibition curated by Niloo Sharifi that presents a portrait of Liverpool, especially *L8*, as a city of immigration

L8 is an area consisting of mostly ethnic minorities - the black population making up the largest of these groupings in the area - and also shows a population saturated with the city's youth. As a result of historic divestment in the area, parts of *L8* are amongst the most deprived neighbourhoods in the country. The personal stories and experiences shared in *L8 Rising* reveal a complex and multi-layered identity, contributing to what could be considered an unresolved, unacknowledged narrative. History remains part of *L8's* story, with painful memories still shaping how people of colour are treated in the city; however, such narratives also contribute to *L8's* futurist spirit as an 'arrival city'.

With these histories at the forefront of their collective memory, *L8's* community has dedicated itself to regenerating the area again and again over centuries. Today, Granby Community Land Trust (CLT) is one of many non-profit organisations succeeding in creating lasting changes for the people, by the people. CLTs are non-profit corporations dedicated to the social and architectural regeneration of an area through communal ownership, civic building and public gardening. *L8 Rising* gives a voice to those who have worked tirelessly to make the area beautiful again; flowers and benches help to transform abandoned buildings into thriving community centres, and derelict houses into trophies for the house-proud.

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THE ARTISTS

Niloo Sharifi

nil00 is a multidisciplinary artist from Liverpool

Alberta Whittle

Alberta Whittle is an artist, researcher and curator. She was awarded a Turner Bursary, the Frieze Artist Award and a Henry Moore Foundation Artist Award in 2020. Alberta is a PhD candidate at Edinburgh College of Art and is a Research Associate at The University of Johannesburg. She was a RAW Academie Fellow at RAW Material in Dakar in 2018 and is the Margaret Tait Award winner for 2018/19. Her creative practice is motivated by the desire to manifest self-compassion and collective care as key methods in battling anti-blackness. She choreographs interactive installations, using film, sculpture and performance as site-specific artworks in public and private spaces.

Alberta is representing Scotland at the 59th Venice Biennale in 2022. And over 2021, Alberta will be sharing new work as part of Art Night, British Art Show 9, Liverpool Biennial, business as usual : hostile environment at Glasgow Sculpture Studios, An apology, a pill, a ritual, a resistance at Remai Modern and Right of Admission at the University of Johannesburg.

Zinzi Minott

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.

Rhea Storr

Rhea Storr is an artist filmmaker who explores the representation of Black and mixed-race cultures. Masquerade as a site of protest or subversion is an ongoing theme in her work. So too, is the effect of place or space on cultural representation. On occasion she draws on her own rural upbringing and British Bahamian heritage.

Rhea Storr often works in 16mm film; she considers that analogue film might be useful to Black artists, both in the aesthetics it creates and the production models it facilitates. She is currently undertaking a PhD entitled 'Towards a Black British Aesthetic: How is Black Radical Imagination realised through 16mm filmmaking practices?' She is a co-director of not nowhere an artists' film co-operative, London, that has a particular focus on analogue film.

She is resident at Somerset House, London and occasionally programs at Alchemy Film and Moving Image Festival. She is the winner of the Aesthetica Art Prize 2020 and the inaugural Louis Le Prince Experimental Film Prize. She was educated at Oxford University and the Royal College of Art.

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