



Limited Edition Print

To celebrate the film *Ile-de-France*, Bayjoo and Iniva have produced a limited edition digital giclée print *Naufrage du Dalblair*. View the print within Iniva's Education Space and buy at Reception or online at www.iniva.org
£85 each, edition of 30

All works relating to *Ile-de-France* are also available for sale, please ask for a price list and further information at Reception.

Join us for an event with the artist: Artist Shiraz Bayjoo In Conversation

As part of the Open Studio & Residency with Iniva, artist Shiraz Bayjoo will be speaking about his work and showing the completed film *Ile-de-France*.

The conversation will explore the artist's practice and his interest in the history of his birthplace, Mauritius. Linking the stories of yesterday to the reality of the world today in relation to culture, life, economy and the politics of Mauritian society.

please see online for more details and to book



Shiraz Bayjoo: Ile-de-France

Open Studio & Residency, 13 Jan -7 Feb 2015

Iniva is delighted to announce an artist residency and open studio as part of its **Emerging Practices Programme**, taking place in Iniva's Education Space at Rivington Place throughout the winter.

*The starting point of critical elaboration is the consciousness of what one really is, and is “knowing thyself” as a product of the historical process to date, which has deposited in you an infinity of traces without leaving an inventory.*¹

The film ‘Ile de France’ is a non-narrative film, focusing on objects, architecture and environments that act as historical images or documents revealing encounters between Mauritius and its colonial past.

Until the 17th century, Mauritius was an uninhabited island. Its people can be traced almost exclusively to the exploits of European colonists. During French then British colonial rule, Mauritius was pivotal to the slave trade as a strategic trading port, bringing Chinese and Arab merchants and trafficking slaves from India, East Africa and Madagascar.

The full length version of the film opens with a scene of rugged coastlines giving way to grassy banks moving through to images of the rainforest; these time-based landscapes are suggestive of early colonists. We enter the ruins of the first Dutch settlement, the stonewall ruins are covered with graffiti, the inscribed names of the subsequent French colonists that eventually made Mauritius their home, and began the story of Ile de France. The ocean however remains the constant, the real owner of these isles; there is a sense that this history is only a footnote in a greater story.

Several ruins are referenced within the film, from sugar plantations, to the water mill of an early gunpowder factory, overrun with vegetation and the vines from Banyan trees. Here the tentacles of the industrial revolution reach out; we start to unravel the purpose of the colony, the ambition of empire.

The colonial architecture is further explored through the fading wooden houses of Port Louis. We are presented with sounds and scenes of these merchant houses, moving along the textures of their surfaces, aged in the tropics, with objects evocative of the different lives that have possessed these spaces.

1 Antonio Gramsci, *The Prison Notebooks: Selections*, International Publishers, New York, 1971

Shadows move across interiors adorned with religious motifs and objects from Muslim and Indian traders that took possession of the former colonial mansions from the late 19th century onwards.

Mauritius, an important stopover in the eastern slave trade, also came to be known as the “Maroon republic” because of the large number of escaped slaves who lived on Le Morne Mountain.

This film is a testament to the powers of globalisation and the impact of colonial rule. Ile de France is part of the archive, where through contemporary society a more complex layering of cultural takeovers and integrations have occurred and remain visible today.

*‘Throughout its history of human habitation, Mauritius has been a profoundly cosmopolitan place (reminding us that globalization has a long history)’.*¹



With special thanks to Shiraz Bayjoo, Teresa Cisneros, Priscilla Granozio, Jessica Harrington Daniella Rose King & Jenny Starr

Captions - Front page: Shiraz Bayjoo, *Still from Ile-de-France 2014*; Inside: Anonymous, *Esclave Femme assise*, Date unknown, Courtesy of the artist; Back page: Shiraz Bayjoo, *Nauffrage du Dalblair*, Digital, giclée print on Somerset Velvet 255gsm, Edition of 30, signed and numbered verso, 28 x 28 cm, 2014

1 Creating the Creole Island: Slavery in Eighteenth-Century Mauritius, Megan Vaughan, Duke 2005