



## **Iniva Syllabus III Gathering 21-24 June 2018**

### **Theme**

This gathering is framed around Afrofuturism and the ways it intersects with questions of the intercultural and the postcolonial, exploring working with sound and engaging with archives.

The reading list focuses on Afro-, Sino- and Gulf Futurisms.

### **Contact details**

Address: Iniva, Rivington Place, London, EC2A 3BA

Telephone: Iniva 020 7729 9616 / Stuart Hall Library 020 7749 1255

We are a 5-minute walk from Shoreditch High Street Station (Overground) and 10-minute walk from Old Street Station (Northern Line). Closest bus stops are Shoreditch Church Stop P/S (26/48/67/149/242/N26) towards Dalston Junction/Cambridge Heath or Liverpool Street and Shoreditch Town Hall Stop W/X (35/47/55/243/N55) towards Dalston or Holborn.

Across the weekend you will be joined by Iniva staff Melanie Keen (Director), Stephanie Moran (Library and Information Manager), Simina Neagu (Programme and Operations Coordinator), Lexi Frost (Senior Library Assistant), Priya Jay (Barbican/Iniva Curatorial Trainee), Vanessa Ansa (Birkbeck MA placement student) and by guests Trevor Mathison, [Larry Achiampong](#), [Evan Ifekoya](#) and [Barby Asante](#).

## Thursday 21 June

- 15:30- 17:30      **Visit to Somerset House studios (optional)** – Phoebe is organising
- 18.30-20.30      [Research Network Reading Group in the Stuart Hall Library \(optional\)](#)  
Iniva's Stuart Hall Library
- This reading group will focus on the concept of 'cure', and its relationship to radical self-care, through the writings of Black lesbian poet Audre Lorde and queer disability activist Eli Clare. All readings are read together in the group, you don't need to read them in advance. Please note this event is open to the public.
- 21.00-23.00      **Dinner**
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## Friday 22 June

- 10 -10.30      **Morning arrival and check-in**  
Iniva's Stuart Hall Library
- This is a chance to meet as a group if people have only just arrived. Help yourself to a hot drink.
- 10.30 – 13.00      **Q&A session with Trevor Mathison**  
Iniva's Stuart Hall Library
- Trevor will screen 'The Last Angel of History' by Black Audio Film Collective (45 minutes). He will then speak about his work with BAFC and his more recent projects, in particular Dreamed Native Ancestry, an installation and programme critically addressing and re-thinking contemporary issues around race, migration, biopolitics and culture, through an Afrofuturist science fiction narrative and deep history perspective. Please feel free to ask questions and get involved.
- 13.00 – 14:00      **Lunch**

- 14-17.30            **Introduction to the Stuart Hall Library collection with Stephanie Moran/ zine-making workshop**  
Iniva's Stuart Hall Library
- This is an opportunity to explore the collection, in particular the zine collection. Paper, glue, scissors will be provided. Feel free to use the photocopier.
- 17.30-19            Break/early dinner
- 19-20.30            **Performative workshop with Larry Achiampong**  
Iniva's Stuart Hall Library
- The focus will be centred on listening, followed by a short session looking at audio sampling and beatmaking and how sampling is important to Larry's practice. Please bring a vinyl record/an audio track and be prepared to play one track (5mins). Each artist will have time to talk about the track, what they are listening to at the moment, or what sound means to them (artistically or otherwise).
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## **Saturday 23 June**

- 11.00 – 12.00            **Arrival and morning meditation with Fred**  
Iniva's Stuart Hall Library
- 12.00-13:30            **Screening of films in the Stuart Hall Library collection**  
Iniva's Stuart Hall Library
- 13.30-14.30            Lunch
- 14.30-17.00            **Performative workshop with Evan Ifekoya**  
Iniva's Stuart Hall Library
- This session will explore the idea of 'abundance' as it relates to Evan's life and creative work. It's the starting point for their [upcoming exhibition](#) at Gasworks. Evan will start the session by doing a short (20 minute) presentation on the subject of abundance (see attached example images).

Please bring something in that relates to responds to this word - it could be a sound, an image, an extract of text or a physical object.

19.00-21.00      **Dinner**

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## Sunday 24 June

10.30              Arrival at [Camden Arts Centre](#).  
Arkwright Rd, London NW3 6DG. Main line: 020 7472 5500

11.00-13.00      **Q&A session with Barby Asante**  
Camden Arts Centre

Barby will present her practice which explores the archival, makes propositions, collects and maps stories and contributions of people of colour using storytelling, collective actions, and ritual, to excavate, unearth and interrogate given narratives. By making these narratives visible, asking questions and making proposals she is interested in what these possibilities offer as we examine our present and envision our futures. Please feel free to ask questions.

13.00-14.00      Lunch

14.00-16.00      Planning and reflection time for Syllabus group  
Camden Arts Centre

## Biographies

**Trevor Mathison** is an artist primarily working with audio and digital media. He has been a member of noted artistic collectives such as Flow Motion, and the Black Audio Film Collective. Established in 1982 by a group of Black British and diaspora artists and film makers, BAFC produced an extraordinary body of films and mixed media projects that investigated black identity and culture in Britain. Mathison's radical approach to sound was crucial to BAFC's work from the very beginning. Combining the history of black musics with elements of dub, musique concrète and industrial noise, his soundtracks (which he once called 'post-soul noise') move with ease across cultural and generational divisions. He also works as part of Dubmorphology and Mission//Misplaced Memory.

**Larry Achiampong's** solo and collaborative projects employ imagery, aural and visual archives, live performance and sound to explore ideas surrounding class, cross-cultural and post-digital identity. Achiampong has exhibited, performed and presented projects within the UK and abroad including Tate Britain/Modern, London; The Institute For Creative Arts, Cape Town; The British Film Institute, London; David Roberts Art Foundation, London; Kunsthall Charlottenborg, Copenhagen; Bokoor African Popular Music Archives Foundation, Accra; Logan Center Exhibitions, Chicago; Prospect New Orleans, New Orleans; Diaspora Pavilion – 57th Venice Biennale, Venice; and Somerset House, London. He completed a BA in Mixed Media Fine Art at University of Westminster in 2005 and an MA in Sculpture at Slade School of Fine Art in 2008. He lives and works in London and has been a tutor on the Photography MA programme at The Royal College of Art since 2016. Achiampong currently serves on the board of trustees at Iniva (Institute of International Visual Arts) and is represented by C Ø P P E R F I E L D.

**Evan Ifekoya's** current work investigates the possibility of an erotic and poetic occupation using film, performative writing and sound, focused on co-authored, intimate forms of knowledge production and the radical potential of spectacle. Ifekoya's recent work has been presented at: Contemporary Arts Centre New Orleans as part of Prospect 4; Embassy Gallery, Edinburgh, New Art Exchange, Nottingham; Plymouth Arts Centre; Serpentine Galleries, London; Wysing Arts Centre, Cambridgeshire; (2017); Transmission Gallery, Glasgow; and Stevenson Gallery, Cape Town (2016). Recent performances have taken place at Brunel Museum as part of Block Universe in collaboration with Victoria Sin, Camden Arts Centre (2018), ICA London and KW institute, Berlin (2017) and Jerwood Space, London and Whitstable Biennial (2016). Ifekoya was an Art Foundation Fellow in Live Art, 2017. Forthcoming is a solo exhibition 'Ritual Without Belief' at Gasworks Gallery, London opening July 2018 and a public art commission with Studio Voltaire and Lambeth Council, part of Clapham Public Realm Programme to launch Autumn 2018.

**Barby Asante** is a London based artist, curator, educator and occasional DJ. Her work is concerned with the politics of place, space, identity and the histories and legacies of colonialism making work that is collaborative, performative and dialogic. 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-founder of agency for agency a collaborative agency concerned with ethics, intersectionality and education in the contemporary arts who are mentors to the sorryoufeeluncomfortable collective. Asante is also on the board of the Women's Art Library and Associate Curator at 198 Contemporary Arts and Learning.

**Melanie Keen** was appointed Director of Iniva (the Institute of International Visual Arts) in 2015. With the Stuart Hall Library acting as a critical and creative hub for its work, Iniva works predominantly with British-born and British-based visual artists of African and Asian descent supporting them at different stages in their careers. Melanie is an Independent Advisor to the Government Art Collection, sits on the British Council's Visual Arts Advisory Group and the Mayor of London's Suffrage Commission Group. Most recently, she was on British Pavilion Selection Committee for the 58th Venice Biennale. In a career spanning over 20 years, Melanie started her career as an assistant curator at Iniva has worked as an independent curator and consultant. Her curatorial projects include Figures of Speech for Film & Video Umbrella; and Oscar Muñoz: Mirror Image for Iniva. She was a curator at Iniva from 1997 to 2003 and projects include Yinka Shonibare's Diary of a Victorian Dandy. She has contributed to several publications and she also co-wrote Recordings: a selected bibliography of contemporary African, Afro- Caribbean and Asian British art with Elizabeth Ward. Prior to joining Iniva, Melanie was a senior manager at Arts Council England.

**Stephanie Moran** is an artist and Librarian. She manages Iniva's Stuart Hall Library and Art Edits online journal The Ecological Citizen. Her practice is project-based and often collaborative, encompassing live art, performative group work, installation, text, film and digital media. Currently working on an eco-sci-fi expanded digital 'novel' using and facilitating experimental processes of interspecies group fictioning. Recent events include a collaborative, immersive 'interspecies' workshop at IMT Gallery, London, and a talk on Performative Approaches to What might Constitute Radical Decolonization of Thought and Being (cultural, territorial, interspecies, and ecological), for the Shaping of a Message Symposium at Goldsmiths University. Current writing in progress includes a series of case studies around artistic practice as research in response to collections and archives; and a paper, Narrating Love and Trauma: Collective Healing in Mixed Reality Art Practices for Plymouth University's Transtechnology Research.

**Simina Neagu** is Programme & Operations Coordinator at Iniva. She graduated with an MA in Aesthetics & Art Theory from CRMEP, Kingston University London and has worked with various non-profit organisations and artists including Chisenhale Gallery, Artist Pension Trust, Céline Condorelli and Aleksandra Mir. Her research is concerned with diasporic and decolonial aesthetics particularly in a post-Soviet context. Her practice explores notions of hybridity, translation and class through collaborative curatorial projects, fiction and criticism.

**Lexi Frost** is the Senior Library Assistant at the Stuart Hall Library. She assists Stephanie in the running of the library, and facilitates the Saturday Reading Group. She is particularly interested in the critical use of library spaces to animate discussion and fuel creativity. She studied for an MA in the Arts of Africa, Oceania and the Americas at the Sainsbury Research Unit in Norwich, looking in her

dissertation at ways in which three artists from the African diaspora (Yinka Shonibare, Hassan Musa and Johannes Phokela) re-use and appropriate 'Western masterpieces' in their own work to satirise and critique ideas of authenticity in the art market. She is currently studying for an MA in Library and Information Studies.

**Vanessa Ansa** is on a work placement at Iniva. Her work there focusses on researching and writing biographies on artists and curators. Having worked as an English teacher before, she is now studying an MA History of Art at Birkbeck and is interested in aspects of modernity, particularly how global exchange meets with creative practices and expressions of identities.

**Priya Jay** is Curatorial Trainee at Barbican and Iniva. She is interested in digital ecologies, decolonial ecological practices, mysticism, spirituality and collectivity. Priya also co-runs Patchwork Archivists, a collective which formed out of a need to create and hold space for the histories within, across and between South Asian diasporas.