

# SENSING THE PLANET

Part of BLACK ATLANTIC

DARTINGTON TRUST  
29–31 OCTOBER 2021

Sensing the Planet is a gathering that brings together artists, thinkers and activists. Part of Black Atlantic: a new decolonial cultural project at the intersections of race, art, ecology and climate justice.

Dartington  
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Soundart Radio

# SENSING THE PLANET

Taking place between Friday 29 and Sunday 31 October 2021, **Sensing the Planet** is an interdisciplinary gathering to discuss how art and culture can confront some of the most important challenges of our time. Timed to take place just before the intergovernmental climate conference COP26, **Sensing the Planet** will highlight issues of race and environmental harm as well as the role played by the UK, and the south-west of England specifically, in histories of slavery, empire and climate breakdown.

**Sensing the Planet** will also champion the role of interdisciplinary culture in imagining new futures built on principles of sustainability and justice, bringing together leading decolonial thinkers, artists and activists including Earth Talk speakers Ruth Wilson Gilmore, Paul Gilroy, Alexis Pauline Gumbs and Philippe Sands.

## WHAT IS BLACK ATLANTIC?

Black Atlantic is a new decolonial arts partnership, co-established by **UCL Sarah Parker Remond Centre**, **Serpentine**, **Royal Court Theatre** and **Dartington Trust**, that aims to strengthen the role of arts and culture in advancing social and climate justice.

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# SENSING THE PLANET: SCHEDULE

■ FREE 
 ■ INCLUDED IN SYMPOSIUM TICKET 
 ■ TICKETED SEPARATELY

Friday 29 October	GREAT HALL	BARN CINEMA	GALLERY	DUKE ROOM	TAGORE ROOM	PONTIN ROOM	CAMPUS
10-11am							<b>10am-12pm:</b> Course: Lessons in Liberation: Interspecies Reflection with Alexis Pauline Gumbs
11am-12pm			<b>11am - 8pm:</b> Installation: Ingrid Pollard		<b>11am-8pm:</b> Screening: Edouard Glissant in conversation with Hans Ulrich Obrist	<b>11am-8pm:</b> Sound installation: Jason Singh, I Bring my Body to This Place, to Observe the Coming and Going of Life	
12noon-1pm		<b>11:30am-1pm:</b> Screening: Ecologies of Empire artist film programme with Nabil Ahmed, Forensic Architecture, Thandi Loewenson, SERAPHINE1369;		<b>12-5pm:</b> Live feed: Radha D'Souza and Jonas Staal, Court for Intergenerational Climate Crimes			
1-2pm		<b>1:15-2:45pm:</b> Screening: Sensing the planet artist film programme with Manthia Diawara, Tabita Rezaire and Himali Singh Soin					
2-3pm							
3-4pm	<b>2:30-3pm:</b> These Shoots Need to Grow: An invocation by Asadua. Turning Sour into Sweetness						
4-5pm	<b>3-4:30pm:</b> Earth Talk: Paul Gilroy <b>4:30-5:15pm:</b> Short talks and conversation: Ecologies of Empire	<b>3-4:30pm:</b> Screening: Sensing the Planet artist film programme					
5-6pm							
6-7pm							
7-8pm							
8pm-late	<b>8-10pm:</b> Shifa / Elaine Mitchener. <b>10pm-late:</b> Black Atlantic DJ session						
Saturday 30 October	GREAT HALL	BARN CINEMA	GALLERY	DUKE ROOM	TAGORE ROOM	PONTIN ROOM	CAMPUS
10-11am	<b>10:30-12pm:</b> Earth Talk: Alexis Pauline Gumbs <b>12-12:15pm:</b> Sound work: Zadie Xa <b>12:15-12:45pm:</b> Short talks and conversations: Sensing the Planet	<b>10-10:15am:</b> Tabita Rezaire, Deep Down Tidal					
11am-12pm			<b>11am - 8pm:</b> Installation: Ingrid Pollard		<b>11am-8pm:</b> Screening: Edouard Glissant in conversation with Hans Ulrich Obrist	<b>11am-8pm:</b> Sound installation: Jason Singh, I Bring my Body to This Place, to Observe the Coming and Going of Life	
12noon-1pm				<b>12-5pm:</b> Live feed: Radha D'Souza and Jonas Staal, Court for Intergenerational Climate Crimes			
1-2pm		<b>1-2:30pm:</b> Screening: The Otolith Group, O Horizon					
2-3pm							
3-4pm		<b>2:30-2:45pm:</b> Screening: Himali Singh Soin, we are opposite like that; <b>2:45-4:15:</b> Earth Talk: Ruth Wilson Gilmore (via Zoom)					
4-5pm							
5-6pm	<b>4:30-6:30pm:</b> Short talks and conversations: Futurism as Organising / Organising as Futurism	<b>5-7pm:</b> Summer of Soul (dir. Questlove)					
6-7pm	<b>6:30-7pm:</b> Performance: Pat Thomas, Piano Solo						
7-8pm							
8pm-late	<b>Black Atlantic Collective DJ Session</b>	<b>8pm:</b> The Stuart Hall Project (dir. John Akomfrah)					
Sunday 30 October	GREAT HALL	BARN CINEMA	GALLERY	DUKE ROOM	TAGORE ROOM	PONTIN ROOM	CAMPUS
10-11am		<b>10-10:35am:</b> Screening: Forensic Architecture, If toxic air is a monument to slavery, how do we take it down					
11am-12pm	<b>10:45am-12:15m:</b> Earth Talk: Philippe Sands; <b>12:15-12:45pm:</b> Imani Robinson and Libita Sibungu, Welcome Note (Quantum Ghost)		<b>11am - 6pm:</b> Installation: Ingrid Pollard		<b>11am-6pm:</b> Screening: Edouard Glissant in conversation with Hans Ulrich Obrist	<b>11am-6pm:</b> Sound installation: Jason Singh, I Bring my Body to This Place, to Observe the Coming and Going of Life	
12noon-1pm		<b>11:30am-1pm:</b> Screening: Ecologies of Empire artist film programme		<b>12-5pm:</b> Live feed: Radha D'Souza and Jonas Staal, Court for Intergenerational Climate Crimes			
1-2pm							
2-3pm		<b>1:15-2:45pm:</b> Screening: The Otolith Group, O Horizon					<b>2-5pm:</b> Guided Walks: Land/Scapes with Jason Singh
3-4pm							
4-5pm		<b>3-4:30pm:</b> Screening: Sensing the planet artist film programme					
5-6pm							
6-7pm		<b>5-7pm:</b> Burnt! (dir. Gillo Pontecorvo)					
7-8pm							
8pm-late		<b>8-10pm:</b> Candyman (dir. Nia DaCosta)					

▲ = Streamed on **Sound Art Radio** soundartradio.co.uk

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FRIDAY 29 OCTOBER

2:30pm–5.15pm, Great Hall

▲ **THESE SHOOTS NEED TO GROW: AN INVOCATION BY ASADUA.** Turning Sour into Sweetness.

Featuring **Barby Asante, Hannah Catherine Jones, Femi Oriogun Williams, Foluke Taylor** and **Seah Wraye**

EARTH TALK:

▲ **Paul Gilroy**

▲ PRESENTATIONS:

**ECOLOGIES OF EMPIRE**

short presentations by artists and activists, focusing on decolonising our assumptions about nature and the English countryside. With **Todd Gray, Paige Patchin, Lucy MacKeith, Ingrid Pollard, Matthew Smith** and **Vron Ware**.

8pm, Great Hall

LIVE MUSIC:

**Shifa (Pat Thomas, Rachel Musson and Mark Sanders)** and **Elaine Mitchener**

DJ set by **Jason Singh**

SATURDAY 30 OCTOBER

10–10:20am, Barn Cinema

FILM:

**Tabita Rezaire**  
**DEEP DOWN TIDAL** (2017, 18'41")



10:30–12:00noon, Great Hall

▲ EARTH TALK:

**Alexis Pauline Gumbs**

12:00noon–12:15pm, Great Hall

▲ SOUND WORK:

**Zadie Xa, ANCESTRAL UNDULATIONS AND THE TRANSMISSION OF KNOWING**

▲ PRESENTATIONS:

**SENSING THE PLANET**

short presentations inviting participants to seek out an experience of what lies beyond ecologies of empire – a sense of connection with the planet and the planetary that transcends the limits of island, nation and even species, bringing us into contact with a more-than-human world.

1–12:30pm, Barn Cinema

FILM:

The Otolith Group  
O HORIZON (2018, 90')



2:30–4:20pm, Barn Cinema

FILM:

Himali Singh Soin  
WE ARE OPPOSITE LIKE THAT  
(2019, 13')



▲ EARTH TALK (via zoom):

Ruth Wilson Gilmore

4:30–7pm, Great Hall

▲ Performance:

PAT THOMAS, PIANO SOLO

▲ PRESENTATIONS:

FUTURISM AS ORGANISING/  
ORGANISING AS FUTURISM

short presentations by artists and activists, looking at the role played by imagination in the work of political organising and in the building of just and sustainable

futures.

8pm, Great Hall

BLACK ATLANTIC DJ COLLECTIVE  
Jason Singh / Chris Hal / Ru D /  
Keiko Yamamoto and more

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SUNDAY 31 OCTOBER 2021

10–10:35am, Barn Cinema

FILM:

Forensic Architecture  
IF TOXIC AIR IS A MONUMENT TO  
SLAVERY, HOW DO WE TAKE IT  
DOWN (2021, 31'03")

10:45–12:45, Great Hall

AGAINST ECOCIDE:

A morning focusing on the nascent definition of ecocide as a crime within international legal frameworks, bringing together struggles towards social and environmental justice.

▲ EARTH TALK:

Philippe Sands

▲ WELCOME NOTE  
(QUANTUM GHOST)

Imani Robinson & Libita Sibungu

**Duke Room**, Fri-Sun 12-5pm

**RADHA D'SOUZA and  
JONAS STAAL**

A live feed from the Court for Intergenerational Climate Crimes in Amsterdam, a project by Radha D'Souza and Jonas Staal.

**Gallery**

Fri-Sat 11am-8pm, Sun 11am-6pm

**INGRID POLLARD**

A spatial intervention by Ingrid Pollard on the occasion of **Sensing the Planet**.

**Tagore Room**

Fri-Sat 11am-8pm, Sun 11am-6pm

**HANS ULRICH OBRIST interviews  
EDOUARD GLISSANT**

A nine-hour film archive of interviews of writer, poet and philosopher **Édouard Glissant** (1928-2011) by Serpentine Artistic Director, **Hans Ulrich Obrist**. The interviews of Édouard Glissant by Hans Ulrich Obrist have been edited, transcribed, subtitled and chaptered as part of the ongoing research for the **Living Archives** program at LUMA Arles, for the Hans Ulrich Obrist archive, deposited at LUMA Arles. They have been presented to the public in Arles since the opening of LUMA Arles on 26 June 2021.

**Pontin Room**

Fri-Sat 11am-8pm, Sun 11am-6pm

**JASON SINGH**

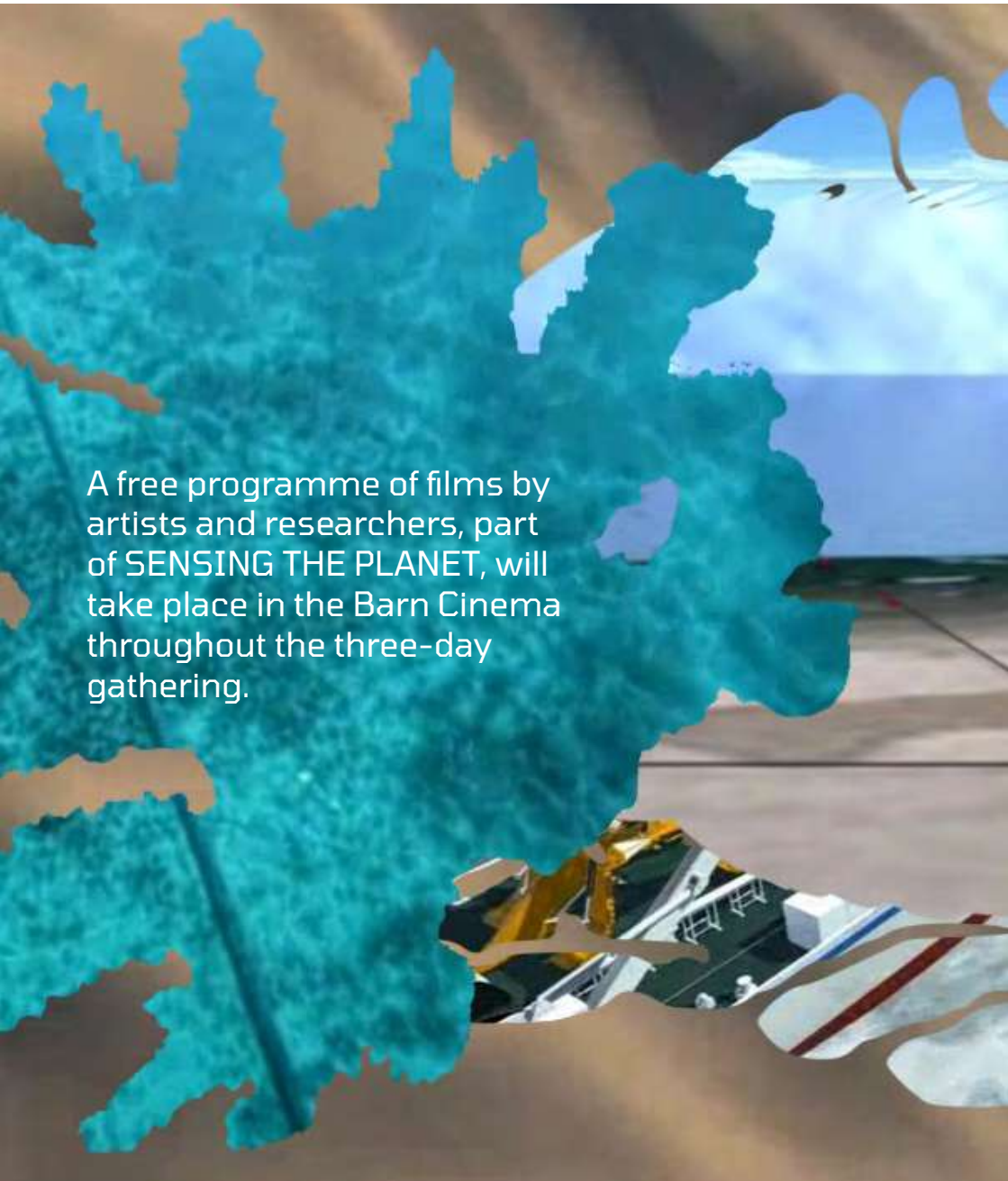


Originally curated by Yasmin Canvin in partnership with Fermynwood Contemporary Art in 2018, ***I Bring my Body to This Place, to Observe the Coming and Going of Life*** is a sound installation by Jason Singh which explores themes of home, separation and migration for both people and wildlife. The installation was the culmination of months of research into the social history around Titchmarsh Nature Reserve, formerly known as Thrapston Gravel Pits, which unearthed connections between Northamptonshire and Washington DC. The work is held together by a conversation between Jason and Fath Davis Ruffins; Curator of African History and Culture in the Smithsonian National Museum of American History and interwoven with thoughts from American residents living on the outskirts of Thrapston, local stories, conversations, birdsong from the George Washington National Forest, and field recordings from both Thrapston and America.



Radha D'Souza and Jonas Staal,  
*Court for Intergenerational Climate Crimes* (detail)





A free programme of films by artists and researchers, part of SENSING THE PLANET, will take place in the Barn Cinema throughout the three-day gathering.

The Otolith Group  
**O HORIZON**

2018. 4k video, colour, sound.  
90 minutes

**Barn Cinema**, Sat 30 Oct 1pm,  
Sun 31 Oct 1:15pm

Researched, filmed, and recorded on Visva-Bharati campus at Santiniketan, Sriniketan and surrounding areas of Birbhum, West Bengal, **O Horizon** stages moments from Rabindranath Tagore's extensive environmental pedagogy as a series of portraits, moods, studies, and sketches that allude to what might be described as the outlines of a "Tagorean cosmopolitics." The film begins with recital of a question posed in one of Tagore's poems of what has transpired "today in a hundred years," revealing the future - radical and monumental cultural achievements along with extensive environmental degradation - of Tagore's interventions into this region after a long century. The title refers to the surface layer of soil, changed in the area around Santiniketan as the result of Tagore's introduction of new flora in development of the campus. In studying this trajectory, the film extends The Otolith Group's ongoing consideration of the Anthropocene, a premise that denotes that the current geological age is one wherein human activity spurs the primary changes on climate and the environment. With **O Horizon**, The Otolith Group also proposes

that Tagore's project maps onto the notion of terraforming—a term originating in science fiction and now more widely used—whereby a party (typically but not always an interloper) reshapes the atmosphere of a place for their own needs. **O Horizon** reflects upon modernist theories of dance and song developed by Tagore and the experimental practices of mural, sculpture, painting, and drawing developed by India's great modernist artists affiliated with Santiniketan: K.G. Subramanyan, Benode Behari Mukherjee, Nandalal Bose and Ramkinkar Baij. **O Horizon** draws together visual arts, dance, song, music, and recital to assemble a structure of feeling of the Tagorean imagination in the 21st Century. The Otolith Group were and are part of The Tagore, Pedagogy and Contemporary Visual Cultures Network founded in 2013. This group of leading international academics and visual arts practitioners create multiple platforms to explore the legacy and continuing relevance of Indian poet and polymath Rabindranath Tagore (1861-1941). For contemporary art practice, visual culture and educational methodologies in schools and colleges around the world such as Dartington School of Art, Tagore was a pioneer and inspired the founders of the school, Dorothy and Leonard Elmhirst with a shared vision for a more equitable world decolonizing from British rule.

**Barn Cinema**, Fri 29 Oct, 1:15pm  
and 3pm, Sun 31 Oct, 3pm

Himali Singh Soin  
**WE ARE OPPOSITE LIKE THAT**  
(2019, 12'26')

Tabita Rezaire  
**DEEP DOWN TIDAL**  
(2017, 18'44")

Manthia Diawara  
**EDOUARD GLISSANT: ONE  
WORLD IN RELATION**  
(2010, 50')

Exploring environment, history and myth, Himali Singh Soin's **we are opposite like that** pairs poetry and archival material to recount the Victorian anxiety of an imminent glacial epoch. The disorienting fear of an invasive periphery sent shudders through the colonial enterprise, the tremors of which can be felt in contemporary times. Here, an alien figure traverses the blank, oblivious whiteness, and undergoes an Ovidian transformation into glimmering ice. Inspired by field recordings, an original score for string quartet creates an ethereal soundscape of hissing glaciers and the hard timbre of the wind, interspersed with melodic fragments of Victorian composer, Edward Elgar's **The Snow**. **we are opposite like that** beckons the ghosts hidden in landscapes and turns

them into echoes, listening in on the resonances of potential futures.

Tabita Rezaire's **Deep Down Tidal** excavates the power of water as a conductive interface for communication. From submarine cables to sunken cities, drowned bodies, hidden histories of navigations and sacred signal transmissions, the ocean is home to a complex set of communication networks. **Deep Down Tidal** navigates the ocean as a graveyard for Black knowledge and technologies. From Atlantis, to the 'Middle passage', or refugee-seekers presently drowning in the Mediterranean, the ocean abyss carries lost histories and broken lineages while simultaneously providing the global infrastructure for our current telecommunications. Could the violence of the Internet lie in its physical architecture? What data is our world's water holding? What messages are we encoding into our waters? **Deep Down Tidal** interrogates the intricate cosmological, spiritual, political and technological entangled narratives sprung from water as an interface to understand the legacies of colonialism.

In 2009, filmmaker Manthia Diawara, along with his camera, documented his conversations



Himali Singh Soin, *we are opposite like that* (still)

with Martinican philosopher, writer, and poet Édouard Glissant aboard the Queen Mary II on their transatlantic journey from Southampton, England to New York City. This intellectual voyage encapsulates Glissant's life's work and studies on his theory of Relation and the concept of Tout-monde, amongst several other of his philosophical suppositions. Édouard Glissant is widely considered to be one of the most influential Caribbean thinkers and cultural commentators. Typically known for his written works, **Édouard Glissant: One World in Relation** offers a first-hand and accessible view into Glissant's thoughts and beliefs on his own theories, as well as the topics

of creolization, Rhizome, nation borders, and opacity. Produced only two years before his death, this documentary perhaps serves as a final summation of Glissant's lauded work in the field of philosophy.

**Barn Cinema**, Fri 29 October  
11:30am / Sun 31 Oct 11:30am

**Thandi Loewenson**  
**A TAXONOMY OF FLIGHT**  
(2020, 24'52")

**Forensic Architecture**  
**IF TOXIC AIR IS A MONUMENT  
TO SLAVERY, HOW DO WE TAKE  
IT DOWN**  
(2021, 35'03")

**Nabil Ahmed**  
**RADICAL METEOROLOGY**  
(2013, 9'52")

**SERAFINE1369**  
**UNTITLED**  
(2021, 10'28")

Originally produced as an online  
performance lecture on the  
occasion of **The Shape of a Circle in**

**the Mind of a Fish: The Understory  
of the Understory** (Serpentine,  
4-5 December 2020), **Thandi  
Loewenson's A Taxonomy of  
Flight** is a piece concerned with  
the matter and movement of  
Blackness on, and of, Earth, and  
particularly with lines of flight;  
how travel through space and  
time is made possible in the face  
of the prohibition and foreclosure  
which attends so closely – so  
stiflingly – to the condition of  
Blackness. This would seem to be  
an impossibility, but as with so  
much in our universe, quantum  
entanglement is spooky and  
surprising; one can be talking  
about flight – about Black flight –  
taking off, whilst tethered to the  
ground.



Forensic Architecture, **if toxic air is a monument to slavery,  
how do we take it down** (still)

In the US state of Louisiana, along the Mississippi River between Baton Rouge and New Orleans, a heavily industrialised 'Petrochemical Corridor' overlays a territory formerly known as 'Plantation Country'. When slavery was abolished in 1865, more than five hundred sugarcane plantations lined both sides of the lower Mississippi River; today, more than two hundred of those sites are occupied by some of the United States' most polluting petrochemical facilities. Residents of the majority-Black 'fenceline' communities that border those facilities breathe some of the most toxic air in the country and suffer some of the highest rates of cancer, along with a wide variety of other serious health ailments. They call their homeland 'Death Alley'. Here, environmental degradation and cancer risk manifest as the by-products of colonialism and slavery. ***If toxic air is a monument to slavery, how do we take it down*** traces **Forensic Architecture's** investigation into toxicity in post-plantation landscapes.

**Nabil Ahmed's *Radical Meteorology*** (2013), first conceived as a 3-channel video installation, takes an alternative view of the "Blue Marble" - the photograph that famously represented a rising planetary consciousness in the 1970s - to give a glimpse of

how Bhola, one of the deadliest cyclones in history catalysed Bangladesh's struggle for national liberation.

**SERAFINE1369's 2021 *untitled*** film was originally commissioned by Queer Art Projects. "Attempts to establish a connection, a dialogue with an object through the devotional practice of dancing. The obelisk is a monolith, a 200-tonne single piece of rock that has seen more sunrises than I can conceive of. I wonder how many died in the process of its creation, in the storm of its movement... There is a time capsule inside the pedestal on which the obelisk is mounted, it contains images of the 12 most attractive ladies of England from the year 1878; What is the role of worship within our relationships? What, or who, do you worship? What do we want to remain of our time here? Time makes me small, and yet I can touch this time through the stone - does this time touch back? Does it speak? And if I listen, what does it say? The writing says that this rock was gift, whose is it to give the gift of time, of the labour of honouring something or someone now forgotten, or alive under a new name. Sun, Moon...gods assume new names and persist. Time and weather, movements of god."

Nabil Ahmed	Paige Patchin
Asha Ali	Plane Stupid
Barby Asante	Ingrid Pollard
Bristol Decolonising Network	Racial Justice Network
Imani Jacqueline Brown	Tabita Rezaire
Josina Calliste	Malcolm Richards
Lara Choksey	Imani Robinson
Manthia Diawara	Ru D
Radha D'Souza	Mark Sanders
Exeter Decolonising Network	Philippe Sands
Forensic Architecture	SERAFINE1369
Ruth Wilson Gilmore	Shifa (Pat Thomas, Rachel Musson and Mark Sanders)
Paul Gilroy	Libita Sibungu
Terra Glowach	Jason Singh
Todd Gray	Himali Singh Soin
Amir Gudarzi	Pooja Sivaraman
Alexis Pauline Gumbs	Matthew J. Smith
Christopher Hall	Jonas Staal
Hannah Catherine Jones	Ali Tamlit
Yasmin Joseph	Foluke Taylor
Jacob V Joyce	Eddy Thacker
Alexandra Wanjiku Kelbert	The Otolith Group
Land in Our Names	Pat Thomas
Thandi Loewenson	Mama D Ujuaje
Marcus Macdonald	Joshua Virasami
Lucy MacKeith	Vron Ware
Elaine Mitchener	Ava Wong Davies
Rachel Musson	Seah Wraye
Katie Natanel	Carole Wright
Seb O'Connor	Keiko Yamamoto
Hans Ulrich Obrist with Edouard Glissant	Zadie Xa
Femi Oriogun-Williams	

**Nabil Ahmed** has been researching environmental conflicts as spatial practice for over a decade. He is professor of visual intervention at the Trondheim Academy of Fine Arts, faculty of architecture and design at the Norwegian University of Science and Technology (NTNU). He is the founder and co-principal of INTERPRT, a research and design studio that pursues environmental justice through visual investigations. He holds a PhD from the Centre for Research Architecture at Goldsmiths University of London where he has a long-term research affiliation with Forensic Architecture. He sits on the international advisory board of the Stop Ecocide Foundation.

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**Asha Ali** (she/her) is an activist, MA student at the Institute of Arab and Islamic Studies, University of Exeter, and former innovation specialist at Dartington Social Research Unit. She is a disrupter of knowledge production and informal educator in the classroom. Her main research interest centres on the position of Black Muslim women; the layers of discrimination they face in Britain and how they navigate the different communities they are part of. She is also passionate about relationships and their powerful role in making changes at both the local and global level.

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**Barby Asante** is a London based artist, curator and educator. Her practice is concerned with the politics of place, space and the ever-present histories and legacies of slavery and colonialism. Her projects are durational and collaborative exploring memory, archival injustice and re-collection, through collective writing, performance, re-enactment and creating spaces for transformation, ritual and healing. With a deep interest in black feminist and decolonial methodologies, Barby also embeds within her work notions of collective study, countless ways of knowing and dialogical practices that embrace being together and breathing together.

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**The Bristol Decolonising Network** is a professional learning network of academics, practitioners and teachers working together to share research, resources, and expertise across disciplines and key stages. Our aim is to empower young people with knowledge from beyond the colonial lens so that they can help



create a more sustainable and socially just society.

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### Imani Jacqueline Brown

(b. 1988) is an artist, activist, and researcher from New Orleans. Her work investigates the continuum of Extractivism, from settler-colonial genocide and slavery to fossil fuel production, gentrification, and police and corporate impunity. In exposing the layers of violence and resistance that comprise the foundations of US society, she opens up space to imagine a path to ecological reparations. Imani is currently a researcher with Forensic Architecture, an economic inequality fellow with Open Society Foundations, and the editor of the forthcoming second issue of MARCH, a journal of art and strategy, themed around Black Ecologies.

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**Josina Calliste** is a health professional and community organiser. After burning out of academia, she began thinking more deeply about food growing and land justice. Under an apple tree in June 2019, she co-founded Land in Our Names (LION); a black-led collective addressing land inequalities affecting black people and people of colour's ability to farm and grow food in Britain. She loves forest walks & hopes to one day set up an eco-village.

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**Lara Choksey** is a writer and researcher whose work focuses on confluences of embodiment, land, utility, and citizenship in the social reproduction of environment. She is currently working on a project on abandoned pastorals in anticolonial aesthetics. Lara's research draws from science and technology studies, world-systems theory, and critical race and decolonial studies, with a particular interest in speculative fiction and poetics. She is Lecturer in Colonial and Postcolonial Literatures at UCL English.

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**Manthia Diawara** (b. 1953) is a writer, filmmaker, cultural theorist, scholar and art historian. Diawara holds the title of University Professor at New York University, where he is Director of the Institute of African American Affairs. Diawara has contributed significantly to the study of black film. In 1992, Indiana University Press published his **African Cinema: Politics & Culture** and in 1993, Routledge published a volume he edited titled **Black American Cinema**. A filmmaker himself, Diawara has written and directed a number of films.

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**Radha D'Souza** is a Professor of International Law, Development and Conflict Studies at the University of Westminster (UK). D'Souza works as a writer, critic and commentator. She is a social justice activist and worked with labour movements

and democratic rights movements in her home country of India as an organizer and activist lawyer. She has worked with social justice movements in the Asia-Pacific region to focus attention on the effects of international economic policies on developing countries. D'Souza is the author of ***What's Wrong with Rights?*** (Pluto, 2018) and ***Interstate Disputes Over Krishna Waters*** (Orient Longman, 2006) and works with the Campaign Against Criminalising Communities (CAMPACC) in the UK. Together with artist Jonas Staal she co-founded the Court for Intergenerational Climate Crimes (2021-ongoing).

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**The Exeter Decolonising Network** was set up in July 2019 by a collective of staff across disciplines who recognised the need to explore, share and nurture decolonial teaching and research methods across the University. It has grown to include community members across the South-West area interrogating decolonisation in their own practices. Our Network draws together a plurality of approaches to decolonial praxis in research, pedagogy, care and community engagement.

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**Forensic Architecture (FA)** is a research agency, based at Goldsmiths, University of London, investigating human rights violations including violence committed by states, police forces,

militaries, and corporations. FA works in partnership with institutions across civil society, from grassroots activists, to legal teams, to international NGOs and media organisations, to carry out investigations with and on behalf of communities and individuals affected by conflict, police brutality, border regimes and environmental violence. FA's investigations employ cutting edge techniques in spatial and architectural analysis, open source investigation, digital modelling, and immersive technologies, as well as documentary research, situated interviews, and academic collaboration. Findings from our investigations have been presented in national and international courtrooms, parliamentary inquiries, cultural institutions, international media, as well as in citizen's tribunals and community assemblies.

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**Ruth Wilson Gilmore** is a scholar and abolitionist. She is the Director of the Center for Place, Culture, and Politics and professor of geography

in Earth and Environmental Sciences at The City University of New York Graduate Center.

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**Paul Gilroy** is Professor of the Humanities at UCL and, as Founding Director of the Sarah Parker Remond Centre for the Study of Racism & Racialisation, is responsible for establishing a vibrant new interdisciplinary research centre that harnesses scholarship from across UCL in the critical study of race as well as the history, theory and politics of racism and its effects.

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**Edouard Glissant** (1928-2011) was a French writer, poet, philosopher, and literary critic from Martinique. He is widely recognised as one of the most influential figures in Caribbean thought and cultural commentary and Francophone literature. His writings include *Poetics of Relation* (1990), *Traité du tout-monde* (1996) and *Philosophie de la relation* (2009), as well as eight novels, nine volumes of poetry, one

play and 15 collections of essays. He was shortlisted for the Nobel prize for literature in 1992.

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**Terra Glowach** is an English Subject Leader with 20 years experience teaching, training and coordinating programmes in Canada, Japan, Ethiopia, India and the UK. She most recently worked as a Lead Practitioner for decolonising the curriculum across her trust, with a particular focus on combating the racism faced by Somali students in Bristol. Terra has recently founded the Bristol Decolonising Network to platform the work of teachers as researchers, community workers and disciplinary experts.

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**Dr. Todd Gray** is Honorary Research Fellow at the University of Exeter, College of Humanities. Gray's main research interests have principally focused on Devon, particularly Exeter. He has published widely on the sixteenth and early seventeenth centuries (his main area of interest) but has pursued a wide range of topics which help to determine some of the ways in which Devon was both alike and dissimilar to other parts of the country. He is the author of many books, including most recently, ***Devon's Last Slaveowners: Plantations, Compensation and the Enslaved, 1834*** (2021).

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**Amir Gudarzi** was born in Iran in 1986 and graduated at the only school for theatre in the country. Since 2009, Gudarzi has been living in involuntary exile in Vienna, Austria. His play **The Assassin's Castle** was invited to the Berlin Stückemarkt in 2019 and his work has been shown in theatres in Austria, Germany, Israel and the London's Royal Court Theatre as part of the Living Newspaper project. Gudarzi won several drama and literary prizes, numerous scholarships and is working on his debut novel, that will be published in 2022/2023 with the German publishing house dtv.

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**Alexis Pauline Gumbs** is a Queer Black Troublemaker and Black Feminist Love Evangelist and an aspirational cousin to all sentient beings. Her work in this lifetime is to facilitate infinite, unstoppable ancestral love in practice. Her poetic work in response to the needs of her cherished communities has held space for multitudes in mourning and movement. Her

book **Undrowned: Black Feminist Lessons from Marine Mammals** is a series of meditations based on the increasingly relevant lessons of marine mammals in a world with a rising ocean levels and part of adrienne maree brown's Emergent Strategy Series at AK Press.

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**Christopher Hall** is a producer, remixer and DJ. His work is a fusion of styles influenced by his love of club culture, and music that evokes esoteric themes. He works by combining sound sources from across the whole musical spectrum, along with synthesisers, drum machines, samplers, computers, and a human hand to create his unmistakable sound. He also works as an Indie composer scoring mixed media with UK label Ninja Tune.

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**Dr. Hannah Catherine Jones (aka Foxy Moron)** is a London-based artist, scholar, multi-

instrumentalist, broadcaster & DJ (BBC Radio/TV, NTS - The Opera Show), composer, conductor and founder of Peckham Chamber Orchestra – a community project established in 2013. Jones recently completed an AHRC DPhil scholarship at Oxford University for which the ongoing body of work **The Oweds** was presented as a series of live and recorded, broadcast, audio-visual episode-compositions, using disruptive sound as a methodology of institutional decolonisation (awarded with no corrections). Jones has lectured/performed/exhibited widely, internationally, and recently showed **Owed to Diaspora(s)** at NIRIN – 22nd Biennial of Sydney.

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**Yasmin Joseph** is a London-based writer. Her debut play **J'Ouvert** premiered at Theatre503 in 2019 and the Harold Pinter Theatre as part of Sonia Friedman's 2021 RE:EMERGE season. She was nominated for the Evening Standard's Most Promising Playwright Award and most recently won the 2020 James Tait Black Prize For Drama. Yasmin is the current writer-in-residence at Sister Pictures and is on attachment at the Royal Court Theatre as a winner of the Channel 4 **Playwrights** scheme.

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**Jacob V Joyce**'s work ranges from afro-futurist world building workshops to mural painting,

comic books, performance art and punk music. Best known for their illustrations, Joyce has self published a number of books and illustrated international human rights campaigns for Amnesty International, Global Justice Now and had their comics in national newspapers. Recent TFL Arts Grant awardee, artist in residence at Gasworks and the Tate Galleries Education department Joyce is a non-binary artist amplifying historical and nourishing new queer and decolonial narratives.

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**Alexandra Wanjiku Kelbert** is a London-based educator and activist. She is a member of Black Lives Matter UK and the Wretched of the Earth collective. Her work focuses mainly on the politics of race, gender, class, climate justice and radical imagination. She currently works at the University of Warwick. Alexandra has worked on a number of collaborative and creative projects and recently wrote a piece for **Skin Deep** magazine called 'No police, no pollution: A vision for

Black liberation in the UK'. She is an avid reader (and tentative writer) of fantasy and visionary fiction.

@WanjiKelbert

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**Land In Our Names (LION)** is a grassroots Black-led collective committed to reparations in Britain by connecting land and climate justice with racial justice. We reimagine dynamics of land stewardship and are committed to a deep healing of the colonial-rooted trauma that separates us from the land. We understand land rights as the basis for revolution and sovereignty in our communities. We are working to transform the narrative around land in Britain in how it relates to intersections of race, gender and class for systemic change.

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**Thandi Loewenson** (b.1989, Harare) is an architectural designer/researcher who mobilises design, fiction and performance to stoke embers of emancipatory political thought and fires of collective action, and to feel for the contours of other, possible worlds. Using

fiction as a design tool and tactic, and operating in the overlapping realms of the weird, the tender, the earthly and the airborne, Thandi engages in projects which provoke questioning of the status-quo, whilst working with communities, policy makers, artists and architects towards acting on those provocations.

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**Marcus Macdonald** is a black working class queer south Londoner, grower, community organiser, tour manager/driver and a gardener by trade. He has been growing his own food since he was a young teenager. Marcus has been part of the squatting community in London and the anti-racist movement for well over a decade. He is also part of many collectives including Land in our names, Decolonise fest and Black Obsidian Soundsystem.

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**Elaine Mitchener** is a contemporary vocalist, movement artist and composer working between the worlds of contemporary new music, experimental jazz / free

improvisation and visual art. Mitchener is one of 50 selected exhibiting artists featured in the British Art Show 9 touring exhibition 21/22 and is a Wigmore Hall Associate Artist.

[www.elainemitchener.com](http://www.elainemitchener.com)

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**Rachel Musson** is a saxophonist, improviser and composer living in London, UK. She is involved with a variety of improvisation projects, and works regularly with Mark Sanders, Pat Thomas, Hannah Marshall, Julie Kjaer, Corey Mwamba, Olie Brice, Alex Ward, Alex Hawkins amongst others. She features on several releases, including a nonet featuring her composition *I Went This Way* (577 Records), two with Shifa, feat. Pat Thomas and Mark Sanders, (577 Records), one with Mark Sanders and John Edwards (Two Rivers Records), trio with Liam Noble and Mark Sanders (Babel), and Corey Mwamba (Takuroku).

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**Katie Natanel** is an educator and academic at the Institute of Arab and Islamic Studies (IAIS), University of Exeter. She enacts radical feminist pedagogies with teachers and students in her classrooms, exploring and developing decolonial and anticolonial orientations. Her research engages with political participation and mobilisation; conflict and political violence;

and affect and political emotions, primarily in the context of Palestine/Israel. Katie's most recent work shifts focus to decolonial feminist politics, pedagogies and ecologies. She has published on the gendered politics of everyday life among Jewish Israelis, as well as critical and creative pedagogies in UK Higher Education.

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**Seb O'Connor** is a member of the Racial Justice Network's Race and Climate Justice Collective and a PhD researcher at the University of Leeds. His PhD is in Ecological Economics, looking at social and cultural values of the environment and how they can be used to democratise environmental decision-making. O'Connor is also a member of the Consortium of Environmental Philosophers (CEP).

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**Hans Ulrich Obrist** (b. 1968, Zurich, Switzerland) is Artistic Director of the Serpentine Galleries in London, Senior Advisor at LUMA Arles, and Senior Artistic Advisor at The Shed in New York. Prior to this, he was the Curator of the Musée d'Art Moderne de la Ville de Paris. Since his first show **World Soup (The Kitchen Show)** in 1991, he has curated more than 350 shows. Obrist's recent publications include **Ways of Curating** (2015), **The Age of Earthquakes** (2015), **Lives of the Artists**, **Lives of Architects** (2015), **Mondialité** (2017), **Somewhere Totally Else** (2018) **The Athens Dialogues** (2018), **Maria Lassnig: Letters** (2020), **Entrevistas Brasileiras: Volume 2** (2020), and **Remember Nature: 140 Artists' Ideas for Planet Earth** (2021).

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His mum was laughing from drugs and exhaustion and, he imagines, everyone else was laughing in solidarity. The only person not laughing was Femi, which the midwife apparently said was 'not a bad thing'. He lives and works in London, not far from where he was born, where he has laughed frequently since. His work has been broadcast on Radio 3 and Radio 4 and he has made podcasts and sound installations for various institutions such as Somerset House, Serpentine, Bergen Kunsthall and Rough Guides. He has recently been awarded Arts Council England funding; created a collection of audio testimonies about growing up as a BIPOC in the countryside; co-written a piece of original gig theatre at the Vaults festival.

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**Femi Oriogun-Williams** is a writer, musician and radio producer. He was born at 00:00 under a Taurus moon to a room of laughing people.

**Paige Patchin** is a feminist geographer whose work looks at structures of power in biological, health, and earth sciences. Her research interests include infectious disease, race, and empire, genetics and epigenetics, reproductive health, and the Anthropocene. Her current book project looks at the Zika public health emergency between Puerto Rico and United States. It takes the circulation of the virus within empire and patriarchy as a point of departure for rethinking reproduction. Her work is published in the **Transactions of the Institute of**



**British Geographers and Annals of the American Association of Geographers.** She is a co-editor of **ACME: An International Journal for Critical Geographies.**

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**Plane Stupid** was a loose direct action network against aviation expansion in the UK. It became a network in 2006 at the Drax Climate Camp, spawned the 10 year occupation at Grow Heathrow, and was part of the End Deportations action at Stansted airport to stop a charter flight deportation to Nigeria and Ghana.

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**Ingrid Pollard** is a photographer, media artist and researcher. She is a graduate of the London College of Printing and PhD from University of Westminster. Ingrid has developed a practice concerned with representation, history and landscape with reference to race, difference and the materiality of lens based media. Her work is included in numerous collections including the UK Arts Council and the Victoria & Albert Museum.

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**The Racial Justice Network** brings together individuals, communities and organisations from across the region to proactively promote racial justice "holistic economic spiritual and cultural repairs to end racial injustice and address legacies of colonialism". We listen and work with communities on effective

ways of challenging oppressive practices. We support individuals and groups to embolden confidence and skills to tackle challenges, and to run effective campaigns. We also support and encourage people to build solidarity, and to mobilise large communities of resistance to affect change. We have a number of strands of concurrent work, including but not limited to: #StopTheScandal, a campaign to resist the use of mobile fingerprint scanners with links to immigration databases, Covid19 Response and Actions, Unlearning Racism Course and International Solidarities. The Race and Climate Justice group of the Racial Justice Network (RCJ?RJN) is composed of Sibling individuals and organisations whose focus is to ensure that all initiatives concerned with environmental degradations and climate catastrophes are understood and engaged with from a fair and just positioning which we refer to as The 13th Recommendation Framework.

This Framework at its core affirms the centrality of Colonial Legacies (coloniality); Internationalism and Active Solidarities as instrumental parts of Reparative and Transformative change in Global Climate Justice.

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**Tabita Rezaire** is infinity longing to experience itself. As an eternal seeker, her path as an artist, devotee, yogi, doula, and farmer apprentice weaves healing arts and scientific systems through connections to the land, the ancestors, the songs. Her cross-dimensional practices envision network sciences - organic, electronic and spiritual - as healing technologies to serve the shift towards heart consciousness. Embracing digital, corporeal and ancestral memory, she digs into scientific imaginaries and mystical realms to tackle the colonial wounds and energetic imbalances that affect the songs of our body-mind-spirits. Tabita is based in French Guiana, where she is birthing AMAKABA.



**Malcolm Richards** is a educator, researcher, author and bookseller. He is a graduate of the African Caribbean supplementary school movement. He is a former teacher, senior leader, and local authority advisor for schools across England. Malcolm is currently a doctoral researcher at the University of Exeter, and member of Exeter Decolonizing Network. He is also involved in a number of education organisations, projects and initiatives in the South West and co-founder of Bookbag, a new independent bookshop in Exeter.

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**Imani Robinson** is an interdisciplinary writer, artist, editor and facilitator based in London. They are one half of the artistic and curatorial collaboration Languid Hands, who are the current Curatorial Fellows at Cubitt (2020-22) and curators of the LIVE programme for FRIEZE 2021.

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**Ru Davies** grew up immersed in the rich melting pot of music that is West London, absorbing the myriad of sounds from Notting Hill Carnival

to Bar Rhumba, tuning in religiously to 90s pirate radio and legends like Norman Jay and Giles Peterson. A songwriter and producer under the Maigret Jnr moniker, he now resides in South Devon.

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**Mark Sanders** has had a career taking in many styles and genres, this history informs his now mainly free improvisation based work, but he also works in theatre, dance, contemporary classical and conceptual art situations. He works with with Evan Parker, John Butcher, Elaine Michener, Xhosa Cole and in many groups in the UK and in Europe. He also has his own group **StaggerLee Wonders** including Black Radical Poetry and Prose, featuring Cleveland Watkiss and Robert Mitchell and Neil Charles. He is in a longstanding duo with Sarah Gail Brand which has featured on the BBC's **The Stuart Lee Show** and in the film **Taking the dog for a Walk**. Mark is a Lecturer specialising in Improvisation at Leeds and Birmingham Conservatoires and as a guest tutor The Royal Academy of Music.

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**Philippe Sands QC** is Professor of Law at University College London and a practising barrister at Matrix Chambers. He appears as counsel before international courts and tribunals, and sits as an international arbitrator. He is author of **Lawless World** (2005) and **Torture Team** (2008) and numerous academic books on international law, and has contributed to **The New York Review of Books, Vanity Fair, the Financial Times, The Guardian** and **The New York Times**. His latest books are **East West Street: On the Origins of Crimes Against Humanity and Genocide** (2016) (awarded the 2016 Baillie Gifford Prize, the 2017 British Book Awards Non-Fiction Book of the Year, and the 2018 Prix Montaigne) and **The Ratline: Love, Lies and Justice on the Trail of a Nazi Fugitive** (2020), also available as a BBC podcast. His next book, on Chagos and colonialism, will be published in September 2022. Philippe is President of English PEN and a member of the Board of the Hay Festival of Arts and Literature.

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**SERAFINE1369** (previously Last Yearz Interesting Negro) is the London based artist and dancer Jamila Johnson-Small. SERAFINE1369 works with dancing as a philosophical undertaking, a political project with ethical psycho-spiritual ramifications for being-in-the-world; dancing as intimate technology. Their practice is relational, cumulative and often collaborative and they work in various constellations, at different scales and in different roles to build spaces for communing/attuning/communicating. They work with dancing, listening, text, darkness, voice, video, bass to invite forms that emerge through the live unfolding of the tension between things that produce meaning, towards making spaces that might hold the complex, multiple and contradictory, spaces that consider movement and transformation as inevitable.

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**Shifa (Pat Thomas, Rachel Musson and Mark Sanders)**, from the Arabic word for healing, is a new trio borne out of old musical partnerships from the ever shifting sands of the UK improvised music scene. Pat Thomas, pianist extraordinaire whose eclectic motherboard pushes the music in unexpected twists and turns, suggested the name. The healing in this case is a raw, unfettered musical space where he, saxophonist Rachel Musson and

drummer Mark Sanders meet and make music in the moment, of the moment. Each player values the others' ability to dive in deep, and demands that they each remain fully present to where the music needs to evolve next. The palette includes a mutual history in jazz, elements of classical, folk and pulling notes apart to allow sonic textures to come into focus.

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**Libita Sibungu** is an audio-visual artist manifesting environments out of sound, text, print, and performance. Centring embodied research emerging out of contained and living archives to explore sites of collective memory. Sibungu's ongoing body of work; **Quantum Ghost** (2019) connects Namibia and England through extractive mining, exile and a love story told through a poetic lament. Recent offerings have been with Sonsbeek, Netherlands, and Temple Bar Gallery, Ireland (2021), Gasworks, and Spike Island, UK (2019).

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**Jason Singh** is a sound artist, nature beatboxer, producer, DJ, facilitator and performer. His work is inspired by the natural world and includes: live performance, sound installations, live film accompaniment, radio shows, sound design, recorded music and the sonic exploration of plant biodata, ceramics, textiles and museum objects. Singh's

collaborations and commissions include a diverse range of organisations and artists including BBC, V&A Museum, Kew Gardens, Chester Zoo, BFI, Celtic Connections, RNLI, Music for Youth, National Trust, Tate Britain, Yazz Ahmed, Shabaka Hutchings, Sarathy Korwar, Nitin Sawhney, Talvin Singh, Rokia Traore to name but a few. Singh is an associate artist and creative consultant with Music For Youth and resident artist at Bristol Music Trust. He is also visiting lecturer at the Guildhall Hall School of Music and Drama and an awardee of the PRS New Music Biennial Award.

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**Himali Singh Soin** is a writer and artist based between London and Delhi. She uses metaphors from outer space and the natural environment to construct imaginary cosmologies of ecological loss and the loss of home, seeking shelter somewhere in the radicality of love. Her book **ancestors of the blue moon** (2021), comprises flash fictions from the perspectives of lost deities in the Himalayan canon.

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**Pooja Sivaraman** is Bombay-born, London-based theatre-maker. Her work is influenced by contemporary Indian politics and its colonial hangover. Her surreal, theatrical worlds aim to capture the audacious spirit of young South Asians in and outside the region. Pooja's plays include **The Ostrich**, **The Grand March** (long-listed for Theatre Uncut's political playwriting award and Masterclass's PYP scheme), and **Mosquitoes**. She is currently a member of the Royal Court's Intro Playwriting Group and a Master's student in Applied Theatre at the Central School of Speech and Drama.

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**Matthew J. Smith** is Professor of History and Director of the Centre for the Study of the Legacies of British Slavery. Previously he taught at the University of the West Indies, Mona in Jamaica where he was Professor of Caribbean History. His research is pan-Caribbean with special interest in Haiti and

Jamaica. Among his publications are ***Liberty, Fraternity, Exile: Haiti and Jamaica After Emancipation*** (2014) and ***Red and Black in Haiti: Radicalism, Conflict and Political Change, 1934-1957*** (2009).

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**Jonas Staal** is a visual artist whose work deals with the relation between art, propaganda, and democracy. He is the founder of the artistic and political organization New World Summit (2012-ongoing). Together with Florian Malzacher he co-directs the training camp Training for the Future (2018-ongoing), and with human rights lawyer Jan Fermon he initiated the collective action lawsuit Collectivize Facebook (2020-ongoing). With writer and lawyer Radha D'Souza he founded the Court for Intergenerational Climate Crimes (2021-ongoing) and with Laure Prouvost he is co-administrator of the Obscure Union. Exhibition-projects include ***Art of the Stateless State*** (Moderna Galerija, Ljubljana, 2015), ***After Europe*** (State of Concept, Athens, 2016), ***The Scottish-European Parliament*** (CCA, Glasgow, 2018) and ***Museum as Parliament*** (with the Democratic Self-Administration of Rojava, Van Abbemuseum, Eindhoven, 2018-ongoing). Publications include ***Steve Bannon: A Propaganda Retrospective*** (Het Nieuwe Instituut, 2018) and ***Propaganda Art in the 21st Century*** (The MIT Press, 2019).

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**Ali Tamlit** was part of Plane Stupid between 2015-2021. He is a trainer and facilitator with the collective Resist + Renew and lives in the valleys of South Wales. He enjoys climbing rocks and listening to anything from metalcore to cheesy pop.

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**Foluke Taylor** is a psychotherapist, writer, teacher, parent, friend, inquirer. Interested in the therapeutic potential of narrative and sound and in exploring antiphony as an essential practice of therapeutic relation. Taylor is nourished and guided by love in many forms including Black feminist relational poethics, dub (and version), and the enduring hospitality of West Africa's Atlantic coastlands.

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**Eddy Thacker**, previously of grassroots collectives Grow Heathrow – Transition Heathrow, Plane Stupid, Rising Up, End Deportations, Detained Voices and Global Justice Rebellion. Eddy is currently undertaking a Masters in Creative and Critical Writing at Birkbeck College.

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**The Otolith Group (TOG)** was founded by artists and theorists Anjalika Sagar and Kodwo Eshun in 2002. The anatomical entity of the Otolith operates as a kind of figurative black box for withholding intention and calculating discrepancy. Articulating the idea of the Otolith with the idea of the Group alludes to the histories of collective practices invented by artists that theorise and theorists that practice art within and beyond the United Kingdom. The post-cinematic practice of TOG is informed by an aesthetics of the essayistic that takes the form of a science fiction of the present in which their artworks explore the intertemporal crises and interscalar catastrophes that construct the Racial Capitalocene. The TOG’s work has been exhibited globally. Their solo exhibition Xenogenesis will next travel to the Sharjah Art Foundation, Sharjah and Irish Museum of Modern Art, Dublin in 2022.

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**Pat Thomas** (born 27 July 1960) is a jazz pianist from Oxford, England. He received a Paul Hamlyn Foundation Award for Artists in 2014. Several of his recordings were released in 2019: from the ruminative post-bop piano trio heard on BleySchool, the free improv of the collective trio Shifa, an exploratory trio with reedist John Butcher and drummer Ståle Liavik Solberg on Fictional Souvenirs and a stunning live solo piano set of Duke Ellington music available digitally from London’s Cafe Oto. Thomas is part of the band Ahmed, a quartet with Antonin Gerbal, Joel Grip and Seymour Wright inspired by the music of Ahmed Abdul-Malik; their New Jazz Imagination was released by Umlaut in 2017 and was followed by Super Majnoon (East Meets West).

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**Mama D Ujuaje** of Community Centred Knowledge has been

involved in developing the Race and Climate Justice work of the Racial Justice Network, which is rooted in the 13th Recommendation Framework. With a background in Food Justice and its EcoCultural dynamics, Mama D supports the 13th Framework which is a reparatory initiative enshrining the recognition that fundamental to Environmental Justice is Systemic and Structural Justice. The latter cannot be achieved without attention to a. Colonial Legacies b. An Internationalist Perspective and c. Establishment of Active Solidarities. These form the basis of the 13th Framework.

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**Joshua Virasami** is an artist and political organiser. He is a member of climate justice collective Wretched of the Earth and anti-racist organisation Black Lives Matter UK. As an activist and organiser he has been involved in a number of movements and campaigns, including the Occupy movement. As a writer he has

written for various outlets including The Guardian, The Independent and Novara Media, and has published **How to Change it: Make a Difference with #Merky Books**. As a facilitator and educator he works with collective Resist and Renew, and independently with various cultural initiatives and grassroots groups.

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**Vron Ware** is a writer and photographer. She writes about gender, race, the social construction of whiteness, national identity, ecology, militarism and the cultural heritage of war. Her books include **Beyond the Pale: white women, racism and history** (Verso 1992/2015); **Out of Whiteness: color, politics and culture** (Chicago 2002), co-authored with Les Back); and **Military Migrants: Fighting for YOUR Country** (Palgrave 2012). Her next book, **Return of a Native: Learning from the Land**, addresses the politics of the English countryside and will be published by Repeater Books in March 2022.

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**Ava Wong Davies** is a writer from London. As a theatre critic, she writes for The Independent, Exeunt Magazine, and The Stage. In 2018 she won the Harold Hobson Sunday Times award for theatre criticism. As a playwright, she is an alumnus of the Soho Theatre Writers Lab 18/19, the Bush Theatre Emerging Writers Group 19/20, and the Royal Court Writers Group 20/21. In 2020, her play **scum** was shortlisted for the Verity Bargate and Tony Craze awards. Her first TV project is currently in development with DNA Films and BBC Drama. She is represented by Jessica Stewart at Independent Talent.

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**Seah Wraye** is a naturally gifted Diviner/Spiritual Consultant, Shamanic Practitioner and Reiki Master who is passionate about her work and her practice. She facilitates readings and deep soul healing for clients on a one to one basis as well as shamanic

workshops and sound healing sessions for groups.

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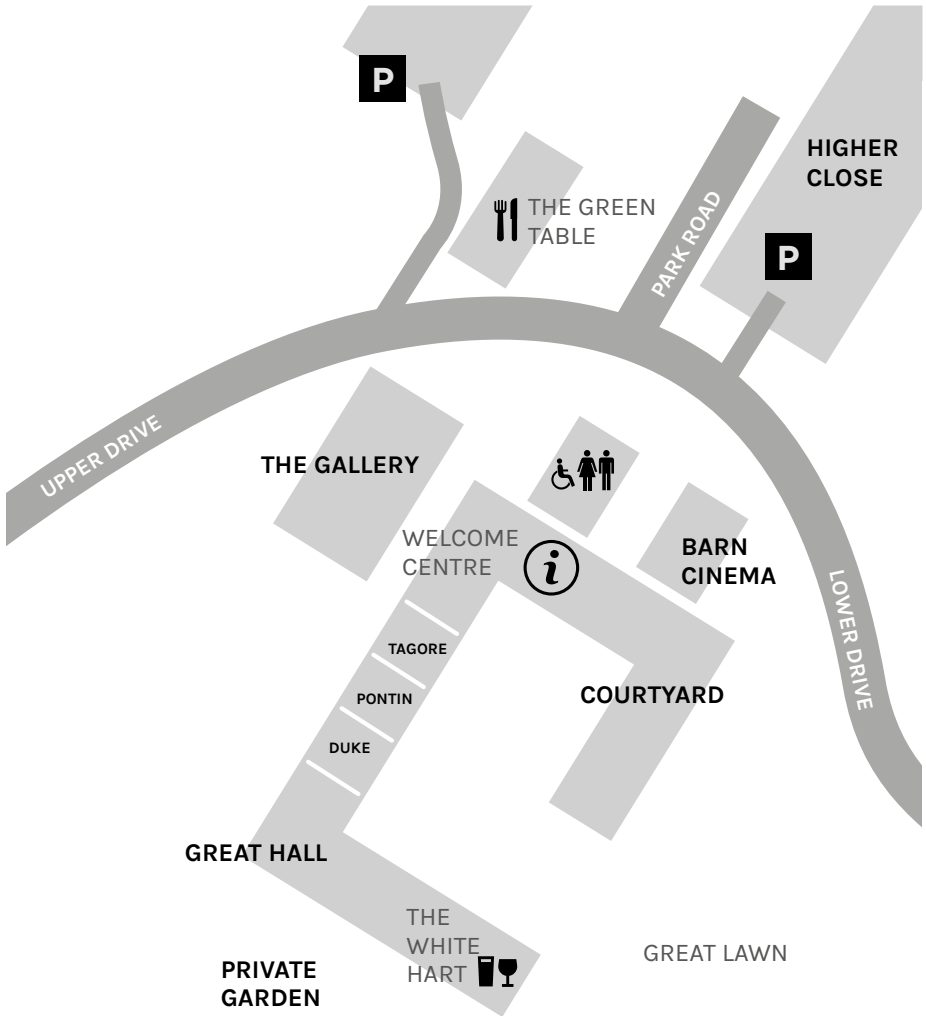
**Carole Wright**, founding member of Blak Outside, is a creative urban activist, community gardener and beekeeper. Wright currently works with The White House Dagenham, Tate Modern, Landscape Institute, Urban Tree Festival (UK) and Peabody Trust. Wright has previously worked with Tate Britain, The Showroom, Whitechapel Art Gallery and St Mungo's to develop creative community projects, lead workshops and walks. Wright regularly works with primary and secondary school students, housing estate residents and housing managers, church users groups and local councillors. Wright currently manages two community gardens in Southwark, South London and is a fellow of the 2021 **Support Structures for Support Structures** programme at Serpentine.

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**Keiko Yamamoto** is co-founder and co-director of Cafe OTO and OTO Projects CIC. Hamish Dunbar and Keiko opened Cafe OTO in Dalston, Hackney in London in 2008. Cafe OTO provides a home for creative new music that exists outside of the mainstream with an evening programme of adventurous live music seven nights a week. She lives in Littlehempston, Totnes, Devon. [www.cafeoto.co.uk](http://www.cafeoto.co.uk)

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**Zadie Xa** was born in Vancouver, Canada on unceded, ancestral and continually asserted territories of the x<sup>m</sup>məθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Səlílwətaʔ/Selilwítulh (Tsleil-Waututh) First Nations and is now based in London, UK. Her work is informed by her experiences within the Korean diaspora, as well as the environmental and cultural context of the Pacific Northwest. Her work often features garments, including cloaks and masks, used for live performance and within installation or moving image. Throughout her practice, Xa uses water and marine ecologies as metaphors for exploring the unknown, whilst also alluding to abstract notions of homeland.



# SENSING THE PLANET

**Dartington Trust, Totnes,  
29–31 October 2021**

Part of **Black Atlantic**, a new decolonial arts partnership, co-established by UCL Sarah Parker Remond Centre, Serpentine Galleries, the Royal Court Theatre and Dartington Trust. Additional partners include Cafe OTO/OTO Projects, Verso, Lawrence & Wishart Books and the Stuart Hall Foundation.

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Curated by Ashish Ghadiali, Amal Khalaf and Lucia Pietroiusti.

Produced by Emily Hoare (Creative Director, Dartington), Holly Shuttleworth and Harriet Knowles.

Production by Adam Honeyman, Patrick Collins, Julian Sander, Ali Donkin, Greg Fairweather and Peter Nicholson.

Programme designed by  
[thirteen.co.uk](http://thirteen.co.uk)

**Edouard Glissant interviewed by Hans Ulrich Obrist.** Currently presented at LUMA Arles, Hans-Ulrich Obrist Archives - **Chapter 1: Édouard Glissant - Where all the world's imaginations can meet and hear one another**, courtesy of LUMA Arles.

**The Otolith Group, O Horizon:** commissioned by Bauhaus Imaginista and co-produced with the Rubin Museum, with kind support of Project 88

Himali Singh Soin, **we are opposite like that:** Produced for the Frieze Artist Award, in collaboration with Forma and Channel 4 Random Acts