

Canvas 4 Equality

THIS IS
A MOVEMENT,
NOT A
MOMENT

THIS IS A MOVEMENT NOT A MOMENT

Welcome to our gallery space.
Except it isn't really ours.
It's just filled with art that made us gasp and
say oh my god & pull a face.
We are Canvas 4 Equality, a group of young women
of different sexualities and ethnicities
who grew up in Thanet and Canterbury city and
we hope you are well and rested and
that even if u have been dragged here by
your sister
or mother
or lover
that u have a lovely time
and that maybe you'll see something in our gallery that
makes your heart go boom
but if u don't then that's ok too,
because the world is busy, isn't it? And strange and hard and
a lot of it's on fire and or underwater and more than that,
spaces like this, the gallery,
can feel,
unlike,
well,
us.

So we have chosen work that resonates with our lived
experience of being different.
Coz Kent is our home, Kent isn't our home.
Coz Kent is a bad boyfriend, a beautiful sunset.
Coz in Kent we are and aren't alone.
We are Canvas 4 Equality, a group of young women
of different sexualities and ethnicities,
who grew up in Thanet and Canterbury city and
more specifically we are Mazz and Felicia and Elz and Ella-Thea,

four members of the artistic collective Mazz organised
after the murder of George Floyd.

Which basically means, we are a group of friends, a group of angry
young women who want to disrupt and protest and apprehend.

We hope the work we've chosen holds you like it holds us.

We hope it helps you feel seen and if it doesn't, we hope you
leave the gallery thinking about what could hold you in this

big

bad

brilliant

burning

world

coz we think you should go and make it. Rip out the old,
get mad, get creative

Love

Mazz and Ella-Thea and Elz and Felicia

Artist Statements and Captions

Each artist's voice is represented. The curators have written a small number of captions giving insight into their personal connections with the works.

1.

Stella Kajombo

Mnemosyne, 2019

Giclée print on Hahnemühle

Photo Rag paper

[mnɛ:mosý:nɛ:] is the goddess of memory in Greek mythology. Mnemosyne is derived from the same source as the word mnemonic, that being the Greek word mnēmē, which means ‘remembrance, memory’. The work lends itself to mystery, both the question of whom the figure is but also the relationship between the woman and the box in which they are placed and archived. The viewer is encouraged to open up this cabinet of curiosity by asking questions. Who’s memory is being unlocked? Can the body become an object? How can the body become an archive and what can we consider to be a vessel for memory?

2.

Lisa Wright

Porcelain Gaze, 2019

Oil on linen

This graceful adolescent is in transition, eyes filled with silent questions. Wright balances realistic representation with the symbolic, using the world of appearances to explore psychological states.

Porcelain Gaze was exhibited at the 2020 Royal Academy Summer exhibition, London.

3.

Lisa Wright

Entwined, 2019

Oil on linen

Entwined speaks of the past and the present. Referencing the perfection of youth often seen in classical sculpture, this painting is a positive symbol of strength and immortality. Adornments of finely patterned ‘leaf-like’ veils on the skin are reminiscent of tattooing or other forms of body marking, suggesting rites of passage.

4.

Lisa Wright

Daphne, 2019

Eco resin, acrylic, glass and wood

Daphne, a Naiad Nymph in Greek Mythology, was the daughter of a river god who escaped the unwanted attentions of Apollo by being turned into a laurel tree.

Daphne is one of ten life size figures that Wright created for the Centenary of the Forestry Commission England in 2019 to reflect the spirit of endurance that is embodied by forests rooted in the past, relevant in the present and essential to our survival in the future. She is a positive symbol of strength and immortality.

5.

Kristin Vicari

Pearl Dreams, 2020

Giclée print

6.

Rob Baker Ashton

Faces of Rebellion: Rose, 2019
Digital print on Photo Rag paper

I went to the Extinction Rebellion protest which was taking place at Trafalgar Square on the 10th October 2019, to document the events and the people involved. I saw Rose from a distance crossing Trafalgar Square and she seemed to stand out from the crowd. She looked like a 1950's film star to me, so I approached her to ask if I may take her portrait. Thankfully she agreed, and I took this portrait of her.

7.

Kristin Vicari

Charlotte, 2020
Giclée Print

8.

Michelle Marshall

Remember Me from The Future, 2020
Digital Print

Outtake from fashion story, *Remember Me from the Future*, commissioned by Nataal Magazine and dedicated to the depth, harmony and colour accents of Lynette Yiadom-Boakye's paintings.

9.

Kath Thompson

Noli Me Tangere (After G), 2019
Oil on canvas

I was painting from images of Giotto's Frescos from August until December 2019. Some of Giotto's frescos show interiors, but which feel like they are outside.

They have a framework that you look in on, in which things happen, which I find very pleasing. When painting I try to work intuitively allowing the works to grow and change, to find their own logic and life. Strangely I arrived at this painting quite quickly.

10.

Joshua Atkins

Upon the High Street, 2020
Archival pigment print on paper

11.

Joshua Atkins

Upon the High Street, 2020
Archival pigment print on paper

12.

Daniel Loveday

Upon the High Street, 2020
Archival pigment print on paper

13.

Daniel Loveday

Upon the High Street, 2020
Archival pigment print on paper

These images are a part of *Upon the High Street*, an ongoing documentary project, shot collaboratively by photographers Joshua Atkins and Daniel Loveday.

The images in this project focus on the high street and surrounding streets of Chatham in Kent. The two photographers make regular trips here, documenting the people and landscapes that make up this area. This project looks to document the possible 'last generation' of high street shoppers, as well as celebrating the diversity of the town.

14.

Clayton Irwin

Margate, 2019

Digital print

15.

Manuela Pomposo Leiva

Lady on a Horse, 2019

Film photograph, printed directly on aluminium Dibond

From the series *Que Dios te Bendiga*

With *Que Dios te Bendiga* I wanted to explore the peaceful beauty of Colombia, a country which is constantly challenged by its violent history. *Que Dios te Bendiga* is an intimate narrative that contrasts the Western media's perceptions of Colombia by showing the quiet moments and spaces in cities and rural areas. The series uses intimate landscapes paired with portraits to tell the story. Documenting both typical urban scenes with rural areas such as deserts and small rainforests has created a larger narrative that addresses subjects like religion and working life. The photographs present a tranquillity, stillness and harmony that contrast the physical experience of being in these hectic and busy cities, disconnected from political issues, and in a way, from the human presence.

16.

Manuela Pomposo Leiva

Marta, 2020

Film photograph, printed directly on aluminium Dibond

From the series *Being Latino*

I arrived in England when I was just 8 years old. As an immigrant coming here from a Spanish speaking country, moving here was very daunting for me. But my mum decided that moving to London was the best for us. She wanted me to have a better education, be able to speak English fluently and have better access to medical care. These are all things that my mother wanted for me and are things that I benefit from by immigrating to this country. So I wanted to explore other Latino's reasons for immigrating here and if they match in any way what my mother wanted for me. I believe Latino's are still largely unrepresented in England. Therefore, I'm hoping to foreground their experiences, to investigate what they are hoping to gain in England, what the process of settling here has been like, as well as any difficulties they have encountered.

This project is ongoing.

17.

Manuela Pomposo Leiva

Untitled, 2019

Film photograph, printed directly on aluminium Dibond

From the series *Que Dios te Bendiga*

18.

Manuela Pomposo Leiva

Angeli, 2020

Film photograph, printed directly on aluminium Dibond

From the series *Being Latino*

19.

Manuela Pomposo Leiva

Woman and Child, 2019

Film photograph, printed directly on aluminium Dibond

From the series *Que Dios te Bendiga*

20.

Cynthia Lawrence-John

Denai, 2020

Digital print

21.

Cynthia Lawrence-John

Self Portrait, 2020

Digital print

From the mixed media instillation
Theo is Theo is Theo.

This shot was actually a joint effort between my son and myself. It is part of a mixed media installation, about my continuing journey raising a child on the ASD spectrum and living with ASD. I wanted the works to speak with people on many levels, there are so many emotions around ASD — denial, confusion, frustration ... I want to celebrate my son and the intricacies of the neurodiverse mind. The installation, which consists of 12 works — comprising of text, photography, film and noise is a celebration and empowerment for parents/guardians and relatives who are on a similar path.

22.

Bob Martin

Sapphic Models, 2019

Oil on canvas

These two paintings are from a series following a life drawing experience, that I later finished as oils.

Sapphic Models' partner painting is in Margate Pride gallery, artwork number 45.

23.

Holly Chadd

Things Have Moved On, 2020

Ceramic

This work is from an ongoing series of 'tombs' or 'monoliths' incorporating words and phrases. I collect phrases and expressions that resonate with me in my sketchbook and 'things have moved on' often came into my head as I followed the early stages of the pandemic in spring 2020. There is something satisfying about realising a phrase in sculptural form, almost a closure. The making of the structure gives a weight and permanence to the phrase and further importance is conveyed by finishing the letters in gold. What my work looks like is important to me; but 'the doing' is important too and this is reflected by the process marks left on the finished piece and the scale of the work in relation to my body. As time progresses, this pink marker remains the same.

24.

Gabriel Silver Parker

MY BEDROOM (Chronology of Self), 2021

Inkjet print on polyester

MY BEDROOM (Chronology of Self) is a visual chronology of the artist's life as seen through all of their current valued possessions. When read from left to right, the objects in the room begin to take on a sequential order much like that of a lifetime. 'Moving back home from London I found that I had loads of stuff and nowhere to put it. These items took on their own sculptural forms, often strewn across my new living space in a disorderly and jarring fashion. That's where the idea for *MY BEDROOM* came from.'

25.

Grace Laitung Gomes

My Cat Mike and I, 2020

Oil pastels

I was inspired by a book called *Monet's Cat*. It is about an artist called Monet and his magical pottery cat that comes to life and jumps into his paintings and has adventures. I drew pictures of my cat Mike and I in places that I wanted to go to but couldn't during the lockdown — a soft play area, my granny's garden and Turner Contemporary.

26.

Bertram Paterson

Sweet and Sour, 2019

Pen on paper

Sweet and Sour, we all have two sides to our story. I created this character for a children's tv competition but didn't submit it, but my mum did for the Turner exhibition, and it made the cut — yay!

The idea being he has a sweet side and a sour side to his personality, we all have good days and bad, that's life!

27.

Annie Murrells

Winning at Life, 2020

4'01" video

Winning at Life is a collage of clips predominantly selected from YouTube, as well as from NHS self-help videos and online news channels. In the video, definitions of wellness, aspiration and shock are presented and destabilised between edits, which leads to questions surrounding agency, binaries and tropes. Gestures are scanned and made visible, and representations are subverted. The pace of the work points towards the unnerving nature of online platforms in which nothing can be held long enough to grasp and yet to everything we are exposed.

28.

Rosie Carr and Jemma Cullen

Love Me Tender, 2020

HD video with sound

Through their deep understanding of one another — as well as a shared adoration of Elvis Presley — Lisa and Essie tenderly illuminate the value of what it means to have access to networks of care and support, where interdependent relationships have the ability to form and develop, based on mutual trust, kindness and patience towards one another's idiosyncrasies. As the welfare state continues to be incrementally eroded by a Conservative government, and, in particular, whilst we are experiencing long periods of social isolation due to the pandemic, these bonds are more

important than ever. Nevertheless, they should not be seen as a replacement for state provision, rather, they should be bolstered and supported by the government, given proper investment so that such relationships can flourish and multiply.

29.

Geoffrey Chambers

Don't Shoot, 2020

Ink and watercolour

Black children learn at a young age that their skin colour makes them a target for othering and violence. Part of a series of works connecting the resistance and awareness of anti-blackness actions of the past, with the contemporary moment. The child lives in a storm of totemic and ancient symbols of connection, wealth and community.

30.

Gill Roth

Les Demoiselles d'Deptford, 2020

Pencil crayon and graphite on paper

Collaboration with Picasso.

31.

Cherelle Sappleton

Hieroglyphic Being III, 2019

Digital collage on silk satin

Hieroglyphic Being III is one of several artworks commissioned in 2019 by The National Trust and Sutton House, a property located in the heart of Hackney, London. The commissioned works were created in response to a report made for the Trust by artist, producer and filmmaker Michele d'Acosta, that explored black women's empower

ment in 2018, the centenary anniversary of suffrage. Having initiated a project called *Scan/Exchange* in 2017 which aims to digitise personal archives belonging to women of colour, I used the commission as an opportunity to engage with women connected to Hackney or Sutton House and collect images to be used in the creation of a new body of work. The resulting work explored and responded to the testimonies contained in the report, scanned photographs donated to me, the dynamic history of the house as well as my own British, Jamaican and Dominican heritage.

32.

Matt Bray

The Triumph of Pan (After Poussin), 2020

Spray paint, oil pastel, oil paint and felt tip pen

This work on paper is based on Nicholas Poussin's painting *The Triumph of Pan* (1636) in the National Gallery. As Poussin found his signature style by turning to the early Renaissance painters, I too found my own style looking at Baroque artists such as Poussin, Rubens, and Wautier. I have been using baroque paintings as patterns to play within; their elaborate compositions create beautiful abstract templates that I use like a DJ, sampling and remixing to create something new. The work is part of a series called the *Rave/Remix Paintings* that all share this rave-like colour palette and draw on the depiction of orgiastic revellers in wooded glades, celebrating Pan, Bacchus, Dionysus etc in Baroque paintings. The series marks a remembrance of my youth, growing up during the rave scene in the late eighties and early nineties, and connects those memories to mankind's continual fascination with altered states of consciousness through ceremonial

and ritualistic celebrations. Interestingly, Poussin's painting referenced the composition of an engraving by Giulio Romano, a pupil of Raphael, so the composition I am using dates to the 1400s and has been used by several artists already.

33.

Michael Kennedy

Dido in Love, 2019

Acrylic on canvas

The work is one in a series of paintings and prints in which I explored the various configurations of several appropriated heart shapes discovered by accident on a piece of waste packaging material. This included deconstructing the heart shapes and utilising different colours. In my mind this whole exercise became linked with the story of Dido, but as this was a joyful piece, for me it expressed Dido's headstrong love affair with Aeneas, rather than the story's tragic conclusion.

34.

Josephine Richards

Smiling Colours, 2020

Colouring pencils

Hello, I am Phina and I'm 10. I did this drawing a year ago in lockdown and I am very proud of my work. I was born in London and when I was 1, I moved to Broadstairs. I really like visiting Turner Contemporary to see other artworks that are very inspirational to me.

35.

Joy Stephens

Climate Change 1, 2019

Lino print on paper

In this print I wanted to bring out the aridity of the landscape, the experience of drought and the despair of the mother. The style is inspired by the extraordinary art of Africa, particularly the tradition for carving figures on ebony wood. The subject matter draws on my experiences working in the Maasai Steppe of Tanzania, helping women's groups develop a beadwork business in response to climate change. While I was there I witnessed a particularly devastating drought which killed some of their members, as well as most of their cattle.

36.

Nicola Flower

Troubled Children, 2021

Textiles, paper, paint and wood

Troubled Children tells the story of a group of nomadic women travelling from their cave, into the night, through forests to their boat. The women appear repeatedly, journeying across the textile piece like a graphic novel. The work is in a perpetual state of becoming, incorporating found objects, old clothing, fabric and paint, and showing an apparent chaos. Through a constant shifting between 2D, 3D, image and text the women continue their journey, seeking a sense of place. The work was inspired by a large piece of graffiti that appeared one night in April 2020 under the M20 by the River Medway. During lockdown this space under the bridge became a constantly changing outdoor exhibition that I often visited to draw.

37.

Daisy Parris

Sorry 17 Times, 2019

Oil paint and collage on canvas

This painting is about the agony of being constantly sorry or apologetic. I'm really interested in the weight of the word 'sorry'; it can be used so sincerely or so frivolously in everyday life. When the word is used casually, it makes you question the integrity of the apology. This work is also about being seen as a failure and constantly apologising for one's existence and actions.

38.

Jae Wilkinson

Unity, 2020

Acrylic on canvas

This piece was the third of four portrait style pieces made during the Covid-19 pandemic. *Unity* was inspired by the connections we made with our loved ones or in some cases, strangers. This piece also has an undertone of the unity in our communities regarding the politically charged events during this time.

39.

Ruth Geldard

To Storify, 2020

Caen stone

The inspiration for this work comes from a love of fetishized objects, universally produced across ancient cultures, in the form of carved human figurines. These totemic objects, divorced from their original purpose and meaning, are necessarily viewed by successive civilisations through the cultural lens of their own time, creating fresh layers

of altered meaning. Focusing on this changing interpretation of the historical figurines, my work provides alternative totems for audience speculation and projection. By referencing the seductive aesthetics of the ancient world, but also adding elements of the modern, the work seeks to disrupt traditional gendered narratives. Each series employs a particular verb to locate and contain an idea within the work. The verb that engendered these pieces, also forms the title, *To Storify*.

40.

Robin Dixon

Three Laboratory Figures, 2020

Oil on canvas

I have different strands of subject matter in my work and tend to work in groups of paintings. Whereas some of my work is more observational, the painting in the exhibition is from a series I did based on laboratory figures and scientists about their mysterious work. This is less observational and more about piecing together different elements to create a story. These paintings started from memories of visiting my father's workplace at a mineral quarry when I was a child. It grew into an interest in depicting scientific labs, the workers involved and the difficulty of describing what they do.

41.

Margot Bandola

Open Secret in an Xray's Beam, 2020

Oil on canvas.

Private collection

Like all my work, *Open Secret in an Xray's Beam* is an improvised piece, in which I discover the images as they appear on the canvas. Not seeking a narrative

but suggesting a feeling, my paintings bring the viewer into their world to find their own interpretations.

42.

Catherine Chinatree

Flying with the Gods Before 8am, 2019
Acrylic on vintage map

According to ancient customs in Thailand, there is an astrological rule that assigns a colour to each day of the week. This colour is based on the god who protects that day, and the planet it rules. Many people choose to wear the colour assigned to each day. *Flying with the Gods Before 8am* takes a closer look at this tradition. The people in the painting represent these planets and colours of the seven days of the week. The narrative is built from collected footage of people exercising in a park in Bangkok between the hours of 5–8am. Looking at the social context of community, exercise and moving meditation, it tells the story of the repetition of our daily lives, the multiplications of movement, in search for an inner understanding. The story reflects our continuous efforts to pursue something greater, and how community can strive for this together. The work was made during a residency at Ne-Na Contemporary in Bangkok, Thailand. Then later developed to moving image for a residency with Elephant Lab, London.

43.

Sudjadi Widjaja

*Ngaben —
Cremation Ceremony in Bali*, 2020
Acrylic on canvas

This painting was inspired by the traditional way of life of the people of the Indonesian island of Bali, and the Hindu

funeral ritual or cremation ceremony called Ngaben. At the cremation ground, the corpse is placed into a bull-shaped lembu or temple-shaped wadah, final hymns are recited and the cremation pyre lit. The women bring offerings and place them near the cremated corpse. Balinese musicians play traditional music called beleganjur, symbolising the soul's fight with the evil underworld to reach the worry-free upper realm. Twelve days after the cremation, the families collect the ashes, place them inside a coconut shell and carry it to the sea to return the remains back to the elements.

44.

Charlie Evaristo-Boyce

Zenobia Evaristo, 2018
Photographic screenprint on canvas,
hand painted acrylic and reclaimed
fairground architecture frame

The original photo that inspired this artwork was taken in Lagos, Nigeria in the 1920s. From it I have created this photographic silkscreen painting. The figure in the portrait is my great-grandmother. She is kindly sitting pensively and looking off into the distance. The background has been embellished with succulents that I photographed on the coast of Portugal, where the Evaristo name originated from. The canvas has been framed with reclaimed fairground architecture sourced from Margate. The mixing of all these cultural references is an insight into my own mixed heritage and my way of trying to understand my own identity as a boy from Thanet.

45.

Charlie Evaristo-Boyce

Gregorio Obayomi Evaristo, 2018

Photographic screenprint on canvas, hand painted acrylic and reclaimed fairground architecture frame

This photographic silkscreen painting is a portrait of my dandyish Brazilian-Nigerian great grandfather Gregorio Obayomi Evaristo. The original photograph it is based on was the only photograph of him that ever existed. The photo has always been in my family and when I was a child I would see it on the mantelpiece and it would be one of the only reminders I had of my black heritage. Seeing it would spark my curiosity and remind me of where I have come from, and the incredible journey taken by my ancestors. Through working with this image and making an artwork that is larger than life, I have invited his presence into the room and it is a chance for me to finally meet him. The artwork has been framed with old English reclaimed fairground architecture sourced in Margate, connecting my present surroundings to my past.

46.

Linda Clarke

Romanians in the Hop Garden, 2020

Oil on canvas

I have lived in the heart of Kent surrounded by luscious hop gardens all my 82 years. I have studied and painted them on and off throughout. Many times I have worked picking hops. I try to record the seasons and colours of the process, which many people have no idea about, as such an important part of the history of Kent.

47.

Pat Macdonald

Failure Makes Your Fishing Good, 2020

Giclée print of etching

Pat Macdonald draws what he feels and expresses what he needs to. He likes to record and bring himself closer to the moment through drawing, through looking and memory. *Failure Makes Your Fishing Good* is loosely based on a road trip to Norway.

48.

Showna Kim

Kiss Me, I am A Man, A Men (Amen), 2019

Polyester and stainless steel

The text 'I am A Man, A Men' seeks to convey a message of equality: that the final word is, all human beings are equal and that queer people exist as normal members of society, challenging ideas of deviance or mental illness raised by past (and some current) religious leaders and medical experts. The slogan placed on a flag acts as a demand for inclusion and equal rights regardless of gender or sexual orientation, as few Asian countries (including the artist's country, South Korea) have endorsed the promotion of LGBTQ+ rights. The flag form also uses distinct colours that signify a hopeful future moving towards equality. By re-interpreting the traditional Korean colour spectrum known as obangsaek, the main colour fields of blue and red represent the two main colours of the Korean national flag. These are juxtaposed with coloured text: black represents the current state of inequality for LGBTQ people, and yellow which signifies the desire for future change. The empty flagpole signifies the repression and

intolerance that still exists in many countries that refuse to embrace its queer citizens.

49.

Samuel R Webb

Coalescence, 2020

Digital imagery

Coalescence subverts the 18th century popular practice of romanticising the world's landscapes in verse by combining two digitally manipulated Google Map satellite images of the Kent coast. Through an interplay of text and image, it presents an anthropomorphised narrative, wherein the land and sea can express thoughts and feelings. The work draws on a popular notion first explored in Plato's *Symposium* that every person is a separated half of an incomplete whole and situates this idea within the realm of metaphysics, examining the relationship between object reality and our subjective experience.

50.

Karen Vost

Sodomy, 2020

Light box and digital print

Sydney Fell arrested, charged and jailed for eight months in 1960 on account of engaging in sodomy with William Duncan (also charged and jailed). Whilst an overtly political act, Sydney's 'crime' is a reminder of the less enlightened times in our world and of the battles for freedom of expression and equality still being fought today.

51.

Karen Vost

Hank, 2020

Light box and digital print

Henry 'Hank' James Thomas (born August 29th, 1941) is an African American civil rights activist and entrepreneur. Thomas was one of the original thirteen Freedom Riders who travelled on Greyhound and Trailways buses through the South in 1961 to protest racial segregation, holding demonstrations at bus stops along the way.

52.

Peisley

Les Saltimbanques, 2021

Ceramic

I used the pandemic period to study trauma and these ceramic characters were born from my psyche. I didn't pre-plan them, I trusted that what needed to be made would appear as I manipulated the clay. The resulting troupe personify aspects of myself I had cast into the shadows of my unconscious. Together they bore witness to my struggle to explore my maladaptive ways with a forgiving indifference. Aspects of my 'monstrous' personality became benign and beguiling figurines willing to be acknowledged and integrated. Shamed characters were understood as figures that had grown this way in order to work out how to exist. The shadow characters are not flowy and light; they contain the murderess, the disenabled, the vengeful raging volcanic mother, to isolate a few. I believe being self-defining is very difficult, impossible without supportive mirroring and attuned others. I used lockdown to seek out guidance.

This new family that speak to Picasso's *Les Saltimbanques*, became my mentors, suggesting I push on with my unorthodox self-imaging. They cannot stand alone for these are my cheerleaders, mascots to my un-lived life. A moving carnival of multitudes they are part of an increasingly florid circus and psychological awareness.

53.

**Lillian Henley,
Soundtrack House and Tom Adams**
Athelstan Road (Docu-Poem), 2021
Originally commissioned
by Resort Studios
Varied live recorded and software
instruments

This aural docu-poem was originally made in response to a commission by The Athelstan Road Project, Resort Studios and 1927 in November 2020. It was due to be performed alongside animations in collaboration with 1927 and residents of the street. Due to November's lockdown, the performance was postponed. Lillian and Tom found themselves making a much longer audio piece than originally commissioned. They became fascinated by the varied responses of local residents living in Cliftonville, Margate. The residents were warm and invited conversations about their lives around lockdown, everyday life and bigger dreams. This audio piece aims to share a slice of contemporary aural history living locally in 2020.

Music and audio documentary created by Lillian and Tom. With kind permission granted to share these films for exhibition at Turner Contemporary by Resort Studios. The Athelstan Road Project is run by Resort Studios.

54.

Jason deCaires Taylor
The Pride of Brexit, 2019
Cement, steel, Kentish flint
and acrylic paint

The Pride of Brexit is intended as a physical manifestation of the effects of Brexit, a collective moment of self-harm that has been inflicted upon us through lies and propaganda, financed by a wealthy, unaccountable elite. As each day passes the results of Brexit become ever clearer.

The lion frames Brexit as an act of gross national flagellation. The work was initially photographed on the shores of the English Channel, surrounded by the iconic white cliffs, washed up, exhausted, emaciated and dying. Later as a piece of activism it was displayed in London opposite the Houses of Parliament, standing as a monument to our delusions, disfigured by the toxic language of Brexit and its main protagonists.

Instead of focusing our attention on the pressing issues of the day — the climate emergency, child poverty, the housing crisis, the importance of our NHS — we have had a national identity crisis forced upon us. The three proud British lions will only regain their health when the Brexit folly is abandoned and we, as a nation, can turn our attention to the issues that really matter.

55.

Lunatraktors

Unquiet, 2021

Mixed media: video, performance,
household items and public offerings

Unquiet is based on a 15th century folk song called 'The Unquiet Grave' — rewritten to commemorate the death of Elaine Christian, one of the hundreds of thousands of victims of austerity cuts to social services. Before and after the song replays, children from some of the diverse communities of Thanet gaze silently out at the viewer, holding blank protest placards.

On each New Moon — the darkest night of the month — Lunatraktors perform a ceremony using movement, gesture and sound drawn from traditional folk culture. We mourn the lives lost; protest present injustices; pray for hope and change. Members of the public are invited to leave mementos at the base of the plinth to commemorate loved ones, send messages of protest, or wishes for the future. Residue from the performance rituals and public mementos accumulate over the course of the exhibition to form a shrine. At the end of the exhibition, the shrine will be photographed, and an edition of postcards will be made. The postcards will be available to the public in exchange for donations, which will be given to a local food bank.

To view artists' work for sale visit our online shop or ask a member of our team; proceeds support both the exhibiting artists and Turner Contemporary's charitable activities.

shop.turnercontemporary.org

Please do not remove from the gallery

