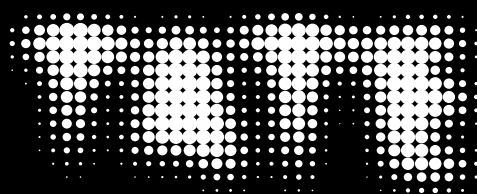


LIFE BETWEEN ISLANDS CARIBBEAN-BRITISH ART 1950s – NOW

1 December 2021 – 3 April 2022

LARGE PRINT GUIDE



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EXHIBITION CONCOURSE

Outside the exhibition entrance

Clockwise from the right of the exhibition entrance

**LIFE BETWEEN ISLANDS:
CARIBBEAN-BRITISH ART 1950s – NOW**

1 December 2021 – 3 April 2022

Curated by David A Bailey, Artistic Director, ICF International Curators Forum, and Alex Farquharson, Director, Tate Britain

With support from: Juliet Bingham, Curator, International Art. Sofia Karamani, former Assistant Curator, Contemporary British Art. Aïcha Mehrez, former Assistant Curator, Contemporary British Art. Amy Emmerson Martin, Assistant Curator, Contemporary British Art. James Finch, Assistant Curator, 19th century British Art. Daniella Rose King, Adjunct Curator Caribbean Diasporic Art.

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DAZED

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Digital, Culture, Media and

Sport and Arts Council England for arranging the indemnity.
Image: Sonia Boyce, **She Ain't Holding Them Up, She's Holding On (Some English Rose)**, 1986, Middlesbrough Institute of Modern Art (Middlesbrough, UK) © Sonia Boyce. All Rights Reserved, DACS 2021

INTRODUCTION

Life Between Islands explores and celebrates the relationship between the Caribbean and Britain in art from the 1950s to today. Criss-crossing the Atlantic Ocean, it reconsiders British art history in the twentieth and twenty-first centuries from a Caribbean perspective.

Most of the artists represented are of Caribbean heritage: they were born in the Caribbean and came to Britain, either as adults or children, or were born of parents who settled in Britain. All of the artworks on display address the Caribbean in significant ways.

The exhibition is not a comprehensive survey of Caribbean-British art. While it is broadly chronological, each section examines different themes. These include the role of culture in decolonisation; the sociopolitical struggles that Caribbean-British people face; the social and cultural

significance of the home; the reclaiming of ancestral cultures; and the cross-cultural nature of Caribbean and diasporic identity. The themes are explored across different art forms in a manner that is characteristic of Caribbean culture and thought.

Life Between Islands seeks to highlight the new identities, communities and cultural forms forged by Caribbean-British people. These developments have taken place in the face of hostility and discrimination, with defiance, solidarity, and creativity. The exhibition reveals the ways in which people of the Caribbean diaspora have created a distinctly Caribbean-British culture while influencing British society as a whole.

AFTERWORD

Although several years in the making, this exhibition has an additional sense of urgency in the wake of protests in support of Black Lives Matter and the Windrush scandal. These events have forced a national reckoning with British history, challenging institutions to rethink the stories they tell and the communities they represent.

Britain's history is profoundly intertwined with the Caribbean's. Histories that may be very familiar to Caribbean-

British people are insufficiently known in Britain generally. This gap in knowledge continues to have major social consequences for Caribbean-British communities in the UK.

Life Between Islands highlights some of these important histories across the past seventy years. However, as many of the exhibition artworks reveal, the story goes back much further. Much of Britain's wealth and global power was built on the colonisation of the West Indies and the transatlantic slave trade. Tate's founding benefactor, Henry Tate was a sugar refiner. He started his sugar business in 1859, some time after the abolition of slavery in the British Empire. Nevertheless, the industry from which he derived his wealth had been built on the labour of enslaved Africans and their descendants in the Caribbean, and subsequently relied on the indentured labour of Indian and Chinese people until the 1910s.

Many works in the exhibition are now part of Tate's collection. However, like much of the mainstream British art world, Tate was late to recognise many of the artists included. **Life Between Islands** is part of a long-term commitment to diversify Tate Britain's collection and exhibitions. It joins a number of major recent and forthcoming exhibitions and commissions by British artists of Caribbean heritage.

A CARIBBEAN-BRITISH TIMELINE: ART, CULTURE AND SOCIETY

This timeline highlights a number of social, political and cultural events that relate to the stories told in *Life Between Islands*. It is not comprehensive, but instead offers additional context to some of the artworks on display.

1920s

1923

Ronald Moody leaves Jamaica for England. Following a degree in dentistry he teaches himself to carve and begins a successful career in sculpture.

1930s

1932

Writer CLR James leaves Trinidad for Britain. In 1938 he publishes **The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution**, narrating the uprising of enslaved people to form the independent state of Haiti. The book paves the way for further study of Caribbean society and politics.

1939

Second World War declared. An estimated 16,000 people from what was then the British West Indies serve in the British Armed Forces.

Martinican writer Aimé Césaire's **Notebook of a Return to My Native Land** is published. Césaire is one of the founders of Négritude, a framework and theory aimed at cultivating 'Black consciousness' and a sense of Pan-African identity.

1940s

1942

Una Marson, Jamaican writer, activist and broadcaster launches BBC's **Caribbean Voices** in London. The radio programme serves as an important platform for a new generation of Caribbean writers in Britain and is broadcast across Britain and the Caribbean until 1958.

1944

Capitalism and Slavery by Trinidadian politician Eric Williams is published. It argues that the Industrial Revolution in Britain was reliant on the reinvestment of vast profits made from slavery and sugar in the British Caribbean.

1945

The Fifth Pan-African Conference takes place in Manchester. Organised by leading Pan-Africanist and writer, George Padmore, the event addresses the impact of European colonisation on Africa and the Caribbean.

Throughout the 1930s, calls for economic investment, better wages, land reform and political independence in the British Caribbean leads to major unrest. Commissioned in 1938, the Moyne Report seeks to address these concerns but isn't published until 1945 and for many it doesn't go far enough.

1946

Artist Denis Williams leaves British Guiana to study at Camberwell School of Art, London.

1948

The British Nationality Act allows everyone born in Britain or its Empire to become a 'Citizen of the United Kingdom and Colonies'. The act encourages Caribbean people to move to the UK to address labour shortages and help facilitate post-war reconstruction and the building of the welfare state.

HMT Empire Windrush docks in London carrying 800 Caribbean passengers. Many find work in the NHS and for the train and bus services. Those who emigrated from the Caribbean to Britain between 1948 and 1971 become known

as the Windrush generation.

1949

Kamau (Edward) Brathwaite, poet and historian, leaves Barbados to study in England at Cambridge University.

1950s

1951

Stuart Hall, New Left and cultural studies theorist, leaves Jamaica for England to enrol at Oxford University.

1952

Artist Aubrey Williams leaves British Guiana for London, England.

Martinican psychoanalyst and philosopher Frantz Fanon's **Black Skin, White Masks** is published in French. The treatise on race, colonialism and the impact of racism on the psyche is translated into English in 1967.

1953

Frank Bowling leaves British Guiana for England. After early attempts at poetry and two years of service in the Royal Air Force, Bowling enrolls at the Royal College of Art, London.

The socialist People's Progressive Party wins the first universal suffrage election in British Guiana. Cheddi Jagan becomes Prime Minister but Britain suspends the constitution and British troops depose the new government.

George Lamming's autobiographical first novel, **In the Castle of my Skin** is published, following the writer's move from Barbados to England.

1956

Denis Williams takes part in **This is Tomorrow** at the Whitechapel Art Gallery, London. The exhibition is based on collaborative art practice and includes the work of architects, artists, designers and theorists.

Samuel Selvon's **The Lonely Londoners** is published following his move from Trinidad to England. It is one of the first novels to portray the experiences of working-class Caribbean people in Britain.

1957

Ghana becomes the first African nation to achieve independence from the British Empire. Kwame Nkrumah, a Pan-African socialist, becomes Ghana's first President.

Althea McNish graduates from Royal College of Art, London following her move from Trinidad in 1951. She quickly

achieves commercial success in the fashion industry with her modernist textile designs which she says she sees 'through a tropical eye'.

1958

The West Indies Federation is founded to help Caribbean territories considered part of the British Empire work towards political unity and decolonisation. The federation collapses in 1962.

Two weeks of racist attacks and rioting take place in west London. They become known as the Notting Hill riots. Large numbers of white youths attack Caribbean immigrants in the area. Racist riots started in the St Ann's area of Nottingham a week earlier.

Claudia Jones, the Trinidadian Marxist, journalist and community organiser, founds Britain's first major Black newspaper, the **West Indian Gazette**.

1959

A gang of white youths murder Antiguan carpenter Kelso Cochrane on the streets of Ladbroke Grove, London. The Home Secretary makes an appeal for witnesses in Parliament and sets up a public inquiry into race relations. No-one is ever charged for the murder.

Claudia Jones organises the Caribbean Carnival at St Pancras Town Hall in response to the Notting Hill riots. The event later becomes the Notting Hill Carnival.

1960s

1962

Jamaica and Trinidad and Tobago gain independence.

The Commonwealth Immigrants Act imposes strict limitations on citizens from current and former territories of the British Empire entering the UK. Only 'high-skilled' workers, such as doctors, are permitted entry.

Frank Bowling graduates from the Royal College of Art and wins the silver medal for painting.

1964

Jamaican singer Millie Small's ska version of **My Girl Lollipop** reaches No 2 in the UK and US charts.

Stuart Hall joins the Centre for Contemporary Cultural Studies at Birmingham University, later becoming its director.

1965

African American civil rights activist, Malcolm X (also known

as el-Hajj Malik el-Shabazz) visits the UK. Days later he is assassinated in New York, USA.

The UK's Race Relations Act outlaws racial discrimination in public places and makes the promotion of hatred on the grounds of 'colour, race, or ethnic or national origins' an offence.

1966

The Caribbean Artists Movement is founded by writers Kamau (Edward) Brathwaite, John La Rose and Andrew Salkey. The group attempts to forge a new Caribbean aesthetic across the arts.

African American activists Huey P Newton and Bobby Seale found the Black Panther Party for Self-Defense in California, USA. The party has an enormous influence on the Black diaspora in the US and beyond.

Guyana and Barbados gain independence.

Notting Hill Carnival takes place on the streets of west London for first time.

New Beacon Books is founded, the UK's first Black publisher, distributor and bookshop.

1967

Trinidadian American Stokely Carmichael (later Kwame Ture) brings his Black Power message to London at the Dialectics of Liberation conference in Camden.

The Caribbean Artists Movement's first Symposium of West Indian Artists is held in London.

1968

Conservative MP Enoch Powell delivers his 'Rivers of Blood' speech in Birmingham. He strongly criticises immigration from Britain's current and former colonies, causing a political storm that emboldens the far-right.

African American writer and activist James Baldwin visits London, delivering a speech at the West Indian Student Union in Earl's Court. Trinidad-born British filmmaker Horace Ové, documents Baldwin's impassioned speech on racism in the US and Britain.

Frank Critchlow, community activist and civil rights campaigner, opens the Mangrove restaurant in Notting Hill. It becomes an important all-night meeting place for the Caribbean community in London.

Writer Obi Egbuna founds the British Black Panthers to defend Black communities against racism and discrimination.

Altheia Jones-LeCointe and Darcus Howe become its leading voices. Jamaican-born photographer Neil Kenlock documents their activities.

1969

Israelites by Jamaican musicians Desmond Dekker and The Aces is the first reggae song to reach No 1 in the UK charts.

Monthly magazine, **Race Today**, becomes a leading voice of Black political journalism in Britain.

1970s

1970

Aubrey Williams and fellow members of the Caribbean Artists Movement travel from England to Guyana for a Caribbean Writers and Artists Convention organised by the Guyanese government. Williams is awarded the Golden Arrow of Achievement and commissioned to produce a series of five murals at Cheddi Jagan International Airport, Timehri.

1971

How the West Indian Child is Made Educationally Subnormal in the British School System by Grenadian teacher and writer Bernard Coard, galvanises parents and activists. The book highlights racism in the British school system and its

psychological impact on Black children.

The Mangrove Nine trial follows a demonstration led by the British Black Panthers against police harassment of London's Mangrove restaurant and its patrons. After a 55-day trial at the Old Bailey, London's central criminal court, all are cleared of the main charge, rioting. The case marks the first judicial acknowledgement of racism in the British police force.

The Immigration Act further tightens immigration from Commonwealth countries.

The exhibition, Caribbean Artists in England, opens at the Commonwealth Institute Art Gallery, London.

1973

The Bahamas gains independence.

The socialist feminist Brixton Black Women's Group is founded in London.

Bob Marley and the Wailers' **Catch a Fire** tour comes to Britain. The album makes the Jamaican musician an international star and popularises reggae music in the UK.

1975

The Black Parents Movement is set up. The campaigning

organisation mounts legal cases and takes political action against racism in education, policing, housing and employment.

1976

The West Indies cricket team defeats England 3-0 in their Test series in England. The team go on to set a record streak of 11 consecutive Test victories in the 1980s, including two 5-0 'blackwashes' against England.

Pressure, directed by Horace Ové, is the first British feature film by a Black director. It describes a young teenager's experience of racial hostility and discrimination and his growing interest in the Black Panther Party.

Following an increase in police presence at Notting Hill Carnival, 'riots' erupt in response to concerns about racially motivated police activity. Over 100 police officers and around 60 members of the public are injured. The incident frames the Carnival as a site of social upheaval rather than a celebration of Caribbean culture.

The UK Race Relations Act outlaws discrimination in employment and education.

The Arts Britain Ignores by journalist Naseem Khan is published. The report leads to the development of the

Minority Arts Advisory Service, set up to maintain registers of artists, provide advice and publicise activities.

1977

A march by 500 members of the National Front through Black neighbourhoods between New Cross and Lewisham, London is overwhelmed by a counter-demonstration of around 5,000 people. Clashes between counter-demonstrators and the police are dubbed the Battle of Lewisham.

1978

Dread Beat an' Blood by Poet and the Roots is released. It is Linton Kwesi Johnson's debut dub poetry album. **Policing the Crisis** is published. The influential study of policing and race relations is written by members of the Centre for Contemporary Cultural Studies, including Stuart Hall. Rock Against Racism organises major **Carnival Against Racism** concerts featuring post-punk and reggae acts.

1979

It Ain't Half Racist Mum airs on BBC. Made in association with the Campaign Against Racism in the Media and presented by Stuart Hall and actor Maggie Steed, the programme exposes the racism and stereotyping in comedy and current affairs programming.

1980s

1980

Babylon, directed by Franco Rossi, is released. The feature film is an account of a group of young African Caribbean men in London at the height of the popularity of Rastafarianism.

1981

British weekly newspaper, the **Caribbean Times** is first published.

Thirteen young people die in the New Cross Fire at a house party in south-east London. No-one is charged for the suspected racist arson attack.

The New Cross Massacre Action Committee, chaired by John La Rose, organise the Black People's Day of Action. The 20,000 strong march from Deptford to Hyde Park is the first large-scale demonstration by Black people in the heart of London.

Operation Swamp 81 sees 943 Black people stopped and searched in Brixton over six days. This police action is justified through 'sus' laws, which allow authorities to arrest and charge on suspicion alone.

Brixton uprisings follow the death of Michael Bailey after an

altercation with police. Police officers and members of the public are injured across three days of protests. The Scarman Report acknowledges the racially prejudiced conduct of the police.

Young people across England clash with police over ongoing racial discrimination and violence. Significant protests and uprisings take place across Birmingham, Liverpool, London, Manchester and Nottingham.

Ghost Town by The Specials reaches No 1 in the UK in the midst of high unemployment and social unrest. It marks a highpoint of the 2-Tone ska revival in the West Midlands.

Blk Art Group, founded by Eddie Chambers, Keith Piper, Donald Rodney and Marlene Smith, hold their first exhibition at Wolverhampton Art Gallery, entitled **Black Art An' Done**.

1982

The **Voice**, Britain's leading national Black newspaper, is founded.

The First National Convention of Black Art, organised by Blk Art Group, is held at Wolverhampton Polytechnic. It brings together Black and Asian British artists from different generations and areas of the country to debate the notion of Black art. It is a founding moment of the Black Arts Movement in Britain.

1983

Colin Roach dies in Stoke Newington police station, London. The police are accused of a cover up. The Commission for Racial Equality calls for a full inquiry into policing in the area.

Five Black Women exhibition, curated by Lubaina Himid, opens at Africa Centre Gallery, London.

The Black~Art Gallery opens in Finsbury Park, London. It is founded by the Organisation for Black Advancement and Leisure Activities.

1984

The Association of Cinematography, Television and Allied Technicians Workshop Declaration aims to address ethnic diversity in film and television. An independent workshop movement develops, supporting the work of groups such as Black Audio Film Collective, Ceddo Film and Sankofa Film.

Havana Biennial is established, dedicated to artists of Latin America and the Caribbean. From 1986 it also showcases artists from Africa and Asia.

1985

Cherry Groce is shot by police during a raid of her home in Brixton, London leading to uprisings in the area. Groce is paralysed by the shooting. She dies in 2011. In 2014,

following an inquest, the Metropolitan Police Commissioner apologises for the time it had taken to say 'sorry' for her death.

A major uprising takes place on the Broadwater Farm council estate in Tottenham, London. It follows the death of Cynthia Jarrett during a police raid of her home. Many protestors and police officers are injured and PC Keith Blakelock is killed.

The Thin Black Line opens at the Institute for Contemporary Arts, London. The catalogue states, 'We are claiming what is ours and making ourselves visible. We are eleven of the hundreds of creative Black Women in Britain. We are here to stay.'

Over 100,000 take part in the **March Against Apartheid** in London, a high point of the long Anti-Apartheid movement in Britain.

1986

The group show **From Two Worlds** is held at Whitechapel Art Gallery, London and tours to Fruitmarket Gallery, Edinburgh. At the time it is the most substantial exhibition of Black artists' work at a major UK gallery.

Black Edge: Afro-Caribbean Photography in Britain opens at Mappin Art Gallery, Sheffield.

Double Vision: An Exhibition of Contemporary Afro-Caribbean Art opens in Bradford at Cartwright Hall.

1987

Diane Abbott, Paul Boateng, Bernie Grant and Keith Vaz become Britain's first Black MPs.

Paul Gilroy, **Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation** is published.

Rasheed Araeen launches **Third Text**, the academic journal on visual art and its global contexts.

1988

Autograph ABP (Association of Black Photographers) is founded.

The African and Asian Visual Artists' Archive opens in Bristol.

1989

Soul II Soul's **Club Classics Vol. One** reaches No 1 on the UK albums chart.

Channel 4's **Desmond's** becomes Britain's first Black sitcom. Set in Peckham and starring a largely British Guyanese cast, it runs until 1994.

The Other Story opens at the Hayward Gallery, London, surveying what artist and curator Rasheed Araeen terms 'Afro-Asian' art in Britain. It is the first large-scale exhibition to profile Black and Asian artists contributions to post-war and contemporary British art.

1990s

1991

The George Padmore Institute is founded, an archive and research centre dedicated to Black and Asian culture in Britain and Europe.

Isaac Julien's **Young Soul Rebels**, his first feature film, is released. A coming of age drama set in the subcultures of the 1970s, it wins the Critics' Prize at Cannes Film Festival.

Redemption Song airs on BBC television. The seven-part documentary series by Stuart Hall explores the culture and history of the Caribbean.

1992

Derek Walcott, Saint Lucian poet and playwright, wins a Nobel Prize for Literature.

1993

Paul Gilroy's **The Black Atlantic: Modernity and Double Consciousness** is published. It presents Black culture and identity as relational, hybrid, mutable and transcontinental.

Stephen Lawrence is murdered in Eltham, London in a racially motivated attack.

1994

InIVA (the Institute of International Visual Arts) is founded, directed by curator Gilane Tawadros with Stuart Hall as its chair. The organisation's artistic programme reflects on the social and political impact of globalisation.

1995

A massive volcanic eruption in Montserrat buries its capital, Plymouth, in twelve metres of mud. An exclusion zone encompasses over half the island to this day. More than half the 13,000 population leaves. The UK gives rights of settlement and full citizenship to all immigrants from the British overseas territory.

1997

Writer David Scott founds **Small Axe: A Caribbean Journal of Criticism**.

1998

Aubrey Williams exhibition opens in London at Whitechapel Gallery, organised with InIVA.

Chris Ofili wins the Turner Prize.

A public inquiry is launched into police and Crown Prosecution Service failings in the handling of the murder of Stephen Lawrence. The resulting Macpherson report concludes that the Metropolitan Police Service is institutionally racist.

1999

Steve McQueen wins the Turner Prize.

2000s

2000

Peter Doig, Chris Ofili and Lisa Brice are invited to take up residencies at CCA7 in Port of Spain, Trinidad. Doig and Ofili move to Trinidad shortly after.

2003

The Decibel programme is launched, an Arts Council England initiative to support and raise the profile of artists of African, Asian and Caribbean descent in England.

Chris Ofili showcases his first major body of work made in Trinidad at the British Pavilion at the Venice Biennale.

2005

Shades of Black: Assembling Black Art in the 80s, conference and publication edited by David A Bailey, Ian Baucom and Sonia Boyce, is the first major reappraisal of the Black Arts Movement in Britain.

Lubaina Himid founds **Making Histories Visible** at University of Central Lancashire's Centre for Contemporary Art, dedicated to researching, archiving and presenting Black diasporic art histories in Britain.

2007

The Bicentenary of the Abolition of the British Slave Trade marks the end of the trade of enslaved people in British colonies in 1807. Slavery itself wasn't abolished until 1833.

Rivington Place, designed by architect David Adjaye, opens in Shoreditch, accommodating the programmes of both Autograph ABP and InIVA.

2008

The Stephen Lawrence Centre opens in Lewisham. The centre is a memorial to the murdered architecture student and dedicated to improving opportunities for young Black people

in south London. It is designed by Adjaye Associates and includes designs based on drawings by Chris Ofili.

2009

UCL's Legacies of British Slave Ownership is founded to 'explore and document some of the ways colonial slavery shaped modern Britain'. The core of the research is a database of 61,000 enslavers who were compensated by the UK government following the abolition of slavery.

2010s

2010

An estimated 3 million people are affected by an earthquake and aftershocks in Haiti. At least 100,000 people are killed and 250,000 buildings are severely damaged.

2011

Mark Duggan is shot and killed by police in Tottenham. Local demonstrations are followed by serious unrest and 'rioting' across London and other English cities. In 2012 the 'After the Riots' report into these events acknowledges the role played by economic, social and policing policies which disproportionately impact racialised communities.

2012

John Akomfrah documents Stuart Hall's intellectual and political life through **The Unfinished Conversation**. In 2013, the three-channel video installation is edited into a single-screen theatre presentation entitled **The Stuart Hall Project** and is nominated for the Grand Jury Prize at the Sundance Film Festival.

The Empire Windrush is recreated as part of the opening ceremony of the London 2012 Olympics, directed by filmmaker Danny Boyle.

2014

Artist and filmmaker Steve McQueen's **12 Years a Slave** wins the Best Picture Academy Award, Golden Globe and BAFTA.

Black Artists in British Art, a history of post-war and contemporary Black British art by Eddie Chambers, is published.

Black Cultural Archives, founded in 1981 to 'record, celebrate and preserve the history of people of African descent in Britain', opens at a new venue in Windrush Square, Brixton, London.

2015

Staying Power: Photographs of Black British Experience,

1950s – 1990s, at London's V&A, showcases a major acquisitions initiative.

The UK finishes paying off the £20 million loan (worth roughly £17 billion today) taken out as part of the 1833 Slavery Abolition Act to compensate 'the Persons at present entitled to the Services of the Slaves to be manumitted and set free by virtue of this Act for the Loss of such Services'. Former enslaved people receive no compensation.

No Colour Bar: Black British art in Action, 1960–1990 an exhibition at Guildhall Art Gallery, London, publication and website launches.

2016

Publication of **Travel & See: Black Diaspora Art Practices since the 1980s** by British art historian Kobena Mercer.

Britain votes to leave the European Union. The divisive campaign includes a focus on immigration. UK police force data shows a 15–25% increase in race and religious hate crime in England and Wales.

2017

Diaspora Pavilion at the Venice Biennale, curated by David A Bailey and Jessica Taylor, explores the concept of diaspora and challenges the prevalence of the nation state at biennials.

An extremely active Atlantic hurricane season sees Hurricane Maria cause 3,059 fatalities, mostly in Puerto Rico and Dominica. 42 die in the Caribbean as a result of Hurricane Irma.

The Place is Here, a major survey of the Black Arts Movement in Britain in the 1980s, opens in Nottingham Contemporary, travelling to other venues.

Lubaina Himid wins the Turner Prize.

72 die in a fire in Grenfell Tower, part of a social housing complex in Kensington, London. Campaigners demand an investigation into how 'race and class' contributed to the tragedy asking if the cost cutting measures that helped the fire spread would have been sanctioned 'if the tower block was in an affluent part of the city for an affluent white population'.

David Lammy MP chairs an independent review of the treatment of, and outcomes for, Black, Asian and Minority Ethnic individuals in the Criminal Justice System. The resulting Lammy Report makes 35 recommendations to help address significant racial disparity in the UK system.

2018

News of the Windrush scandal breaks. Children of Commonwealth citizens who emigrated to Britain between 1948 and 1971 have been threatened with deportation on account of a lack of legal documentation. The scandal is seen as part of a series of government policies known as the 'hostile environment' which challenge the human rights of undocumented migrants. 83 people have been deported to date.

Sonia Boyce's television documentary **Whoever Heard of a Black Artist? Britain's Hidden Art History** is broadcast by BBC.

2019

Tate Britain presents Frank Bowling's first major retrospective exhibition.

Jay Bernard's **Surge** is published, a collection of poems about the New Cross and Grenfell Fires.

Get Up Stand Up opens at Somerset House. Curated by Zak Ové, it showcases 50 years of visual arts by Black artists in Britain and beyond, starting with the work of his father, Horace Ové.

Hurricane Dorian kills 74 people in the Bahamas.

A–Z of Caribbean Art is published – the most comprehensive directory of Caribbean and Caribbean diasporic twentieth and twenty first-century art.

2020s

2020

Black Lives Matter demonstrations break out in the US and across the world following the murder of George Floyd by police in Minneapolis, USA.

Frank Bowling is knighted for his services to art.

Steve McQueen's **Small Axe** is broadcast on BBC. The anthology of five films presents stories of Black resilience in London's Caribbean community.

British designer Grace Wales Bonner launches her **Lovers Rock** Autumn/Winter collection at London Fashion Week. Her designs are part of a trilogy of collections inspired by Caribbean style in Britain in the 1960s, 1970s and 1980s.

2021

PC Benjamin Monk is the first police officer in 35 years to be convicted of manslaughter while on duty. He is jailed for unlawfully killing professional footballer Dalian Atkinson

in 2016. Campaigners say the incident raises issues about policing and race.

The UK Cabinet Office commission a report on Race and Ethnic Disparities. The controversial report concludes that the claim the UK 'is still institutionally racist is not borne out by the evidence'. A United Nations working group criticise the report as an 'attempt to normalise white supremacy'.

War Inna Babylon opens at the Institute of Contemporary Arts, London. The exhibition chronicles 'the impact of various forms of state violence and institutional racism' on Britain's Black communities.

Uprising, Steve McQueen's three-part documentary about the New Cross Fire and the uprising it inspired, airs on BBC.

Haiti earthquake kills at least 304 people and impacts 1.2 million.

2022

Sonia Boyce represents Britain at the Venice Biennale and Alberta Whittle represents Scotland.

FIND OUT MORE

Please use this area to sit and reflect.

Use the reference books to dig deeper into the story of Caribbean-British Art.

Visit the exhibition timeline, also in this space.

Discover our programme and events.

SIXTY YEARS: THE UNFINISHED CONVERSATION

Running alongside **Life Between Islands**, this free collection display is rooted in cultural studies theorist Stuart Hall's idea that diasporic identity is a matter of 'becoming', rather than simply 'being'. It includes a number of Caribbean-British artists. John Akomfrah's **The Unfinished Conversation** 2012, Helen Cammock's **Changing Rooms** 2014 and Chris Ofili's **No Woman, No Cry** 1998 are particularly significant for the exhibition.

Tate Britain, Main Floor

On until April 2023

STORY SPACE

A place for families of all ages to read, imagine, play and create. **Story Space** celebrates books that centre children of colour, and aims for everyone to see themselves reflected in the books they read.

Tate Britain, Manton Studio

23 October 2021 – 26 March 2022

Wednesdays and weekends during term time

Thursdays to Sundays during school holidays

10.30–13.00 and 14.00–17.30

tate.org.uk/storyspace

TATE X SOUL JAZZ RECORDS

Life Between Islands: Soundsystem Culture – Black Musical Expression 1973–2006 features some of the most important Black British musical styles to emerge out of the distinctly Caribbean world of sound systems. Available on heavyweight triple vinyl (+ download), deluxe double CD with slipcase, and digital release at the exhibition shop.

tate.org.uk/shop and souljazzrecords.co.uk

SYMPOSIUM

consent not to be a single being: Worlding through the Caribbean takes the Caribbean, and Caribbean thought, as a starting point to reconsider global histories of art and contemporary public cultures. The symposium is organised by Hyundai Tate Research Centre: Transnational, in collaboration with UAL's TrAIN Research Centre (Transnational Art Identity Nation) and the TrACE network (Transnational and Transcultural Art Culture Exchange).

Online

1–3 December 2021

tate.org.uk/whats-on/tate-britain/exhibition/life-between-islands/worlding-through-caribbean

MULTIFAITH AND CONTEMPLATION ROOM

Tate Britain's Multifaith and Contemplation Room is available for anyone who would like to spend some quiet time away from the gallery environment. Please ask a staff member for directions.

LATE AT TATE BRITAIN: LIFE BETWEEN ISLANDS

Tate Collective Producers present the return of **Late at Tate Britain**. A series of workshops, music, talks and more in response to **Life Between Islands**. Come and celebrate Caribbean-British art and culture.

Tate Britain

Friday 3 December 18.00–22.00

Saturday 4 December 10.00–16.00

Sunday 5 December 10.00–16.00

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ARRIVALS
ROOMS 1, 2

Room 1: clockwise from room entrance

ARRIVALS

This exhibition begins with artists who travelled to the UK from the Caribbean. Most arrived between the late 1940s and the early 1960s. Some came to study, later developing careers as artists and writers. Most took advantage of the 1948 British Nationality Act inviting 'Citizens of the United Kingdom and Colonies' to 'return to the mother country'. They joined the nearly half a million people leaving the British West Indies for Britain.

Coming from Barbados, Guyana (then British Guiana), Jamaica, Trinidad and Tobago, and various other islands, these artists discovered a common identity in the UK. Writer George Lamming remarked, 'we became West Indian in London'. Many Caribbean artists and writers advocated for the role of culture in decolonisation. They challenged the British colonial systems in which they had been born and raised and questioned the dominance of British cultural values. Artists made references to African and Indigenous Caribbean cultures through new abstract and symbolic forms. They consciously reclaimed a heritage that had been fragmented and erased by centuries of slavery and colonisation.

Collaborations across disciplines were a key feature of the period. Writers, artists and activists developed movements and collectives built on shared experiences and political solidarity. They drew attention to racial inequalities and pursued new Black identities and a modern Caribbean aesthetic.

Aubrey Williams 1926–1990

Born Guyana, worked UK, Jamaica, USA

El Dorado

1960

Oil paint on canvas

University of York Art Collection

X82736

Williams moved to London in 1952. By 1959 he was producing abstract paintings referencing the symbolism of Indigenous Guyanese peoples and exhibiting at London's New Vision Centre Gallery. In 1966, he became one of the founders of the Caribbean Artists Movement.

This work references the Spanish colonisation of the Americas and the decimation of its peoples, fueled by a lust for gold. By the end of the fifteenth century attempts to find the legendary El Dorado – a reputed city of gold – had led the Spanish to present day Colombia, Venezuela, Brazil and Guyana. In 1595 British explorer and coloniser Walter Raleigh also travelled to Guyana in search of the lost city. Freelance prospectors, known as 'pork knockers', still search for gold in the alluvial plains of Guyana's interior to this day.

Aubrey Williams 1926–1990

Born Guyana, worked UK, Jamaica, USA

Tribal Mark II

1961

Oil paint on canvas

Williams was born in 1926 in what was then British Guiana, to middle class parents of African and Carib heritage. He studied art from a young age but made a living as a government agricultural field officer. Regarded as too supportive of independent sugar growers, he was moved to a remote station in the north-west, living amongst the Warrau people. Their art and cosmology, especially their ancestral petroglyphs – rock carvings providing instructions such as how to live sustainably within the forest – would later have a profound impact on his painting. 'I have to thank the Warrau people now for my work as an artist', he said.

Purchased 2011

T13342

Aubrey Williams 1926–1990

Born Guyana, worked UK, Jamaica, USA

Sun and Earth II

c.1963

Oil paint on canvas

'In art, I have always felt a wild hunger to express the rather unique, human state in the New World, in the Caribbean. I find there an amalgam of a lot that has gone on before in mankind, in the whole world. It seems to have met there, after Columbus, and we are just in on the brink of its development. The forces meeting in the Caribbean and all around the archipelago will eventually, I feel, change this world pronouncedly, not in a sense of a big civilization in one spot, but as the result of the total of man's experience and groping for the development of his consciousness.'

Aubrey Williams, 2 June 1967

University of York Art Collection

X78188

Aubrey Williams 1926–1990

Born Guyana, worked UK, Jamaica, USA

Shostakovich Symphony no.12, Opus 112

1981

Oil on canvas

Aubrey Williams Estate

X82737

Williams stated: 'You will see all sort of things in my work: water, fire, debris – physical and terrestrial, bones of dismembered skeletons, fragments of things and so on. There are burning structures and flying ashes as part of cataclysmic explosions.'

In the late 1970s, Williams embarked on one of his most celebrated bodies of work: large canvases reflecting his affinity with the orchestral works of the Russian composer Dmitri Shostakovich (1906–75). In words that express his fear of ecological destruction, Williams remarked, 'There is a great apocalypse in Shostakovich, all the time. That is why I say there are parallel anxieties involved in both of our work.'

DECOLONISATION

The end of the Second World War led to an increase in momentum for Caribbean independence movements seeking self-governance of territories of the British Empire. Beginning in 1962 with Jamaica and Trinidad and Tobago, ten former British colonies became independent nations over the next two decades. This process of decolonisation had a strong cultural dimension.

Colonialism enforced British cultural values and systems of oppression on Caribbean territories and peoples. African and Indigenous influences on Caribbean culture, to the extent they survived the violence of slavery and colonialism, were denigrated. Although they had continued within the oral culture of Caribbean people they were suppressed in public life and schooling. In the spirit of decolonisation, many artists and writers sought to recover these heritages.

In Guyana, the culture of its Indigenous peoples, known locally as Amerindians, had a particularly profound impact. Several Guyanese artists and writers who migrated to Britain created abstract and surrealist artworks drawing on Amerindian spiritual beliefs and visual culture. Using these references was a symbolic means of putting down roots, reconnecting with the natural world and evoking the culture of their own African ancestors. Some have called this process neo-indigenisation.

Room 1: inside the vitrine

Williams was an artist, novelist and scholar whose life began and ended in Guyana. He lived for long periods in Britain, Sudan and Nigeria. He came to London in 1946 on a British Council scholarship to study at Camberwell School of Art. He exhibited in London regularly in the 1950s and enjoyed periods of mainstream recognition and success.

On his return to Guyana from Nigeria in 1968, Williams lived in the interior for six years, where he researched Amerindian art and archaeology, wrote and painted. In 1974 he became the founding director of Guyana's National Gallery of Art and the Walter Roth Museum of Archaeology and Anthropology. His later paintings and his pioneering anthropological and archaeological research on Guyanese Amerindian culture were motivated by his philosophical exploration of Caribbean identity.

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Untitled

1952

Ink, gouache and papier collé on paper

Morag Williams

X83007

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Untitled

1952

Ink on paper

Morag Williams

X83000

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Untitled

1952

Watercolour, gouache, ink and graphite on paper

Morag Williams

X82997

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Untitled

1952

Watercolour, gouache, ink and papier collé on paper

Morag Williams

X82996

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Head

1952

Watercolour, gouache, ink and graphite on paper (with graphite and ink inscription)

Morag Williams

X83004

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Untitled

1952

Watercolour, gouache and ink on paper (with crayon inscription)

Morag Williams

X83003

Only a few of Williams's finished works from his time in London have survived. These sketches reveal a shift in his aesthetic approach. Initially, he engaged with a modernist form of realism with a recognizable subject. But by 1952, his practice had changed from socially-conscious figuration and he began exploring abstract forms based on the fragmentation and fusion of the body and plant life. This was likely inspired by his memories of the vast rainforest interior of Guyana. A futuristic, menacing sense of machinery emerges from these imagined ecologies. Life-study drawings centre on the fragmentation of the body, and by implication, identity.

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Picturesque Study of a Welsh Mountain 1

1953

Watercolour, gouache, ink and graphite on paper

Morag Williams

X83001

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Colour Weight Sound 1

1952

Watercolour, gouache and ink on paper (with graphite inscription)

Morag Williams

X82998

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Design for the dustjacket of the novel 'In the Castle of My Skin' by George Lamming

1953

Printed book-cover on paper

Morag Williams

X83006

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

**Design for the dustjacket of the novel 'The Emigrants' by
George Lamming**

1954

Printed book-cover on paper

Morag Williams

X83005

Novelist and theorist George Lamming was born in Barbados in 1927. In 1950, he came to England like many Caribbean writers of his generation. Williams created the cover art for Lamming's first two novels, **In the Castle of My Skin** (1953) and **The Emigrants** (1954). His debut, written in London, is an autobiographical coming of age novel set in Barbados. Reflecting on its context, Lamming said, the colonial experience, though 'not a physical cruelty [...] was the breeding ground of every uncertainty of the self'. **The Emigrants** is about the alienating experience of trying to settle in the 'mother country'.

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

George Lamming

1952

Graphite on paper (with ink inscription)

Morag Williams

X83002

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Auto Novella

1961

Ink, gouache, crayon, graphite and papier collé on paper

Morag Williams

X83008

Williams left London for Sudan in 1957, where he taught at the Khartoum School of Art. There he wrote an experimental, loosely autobiographical novel **Other Leopards**. Lionel, or Lobo, a Guyanese archaeologist, is a divided man, conflicted about his African heritage, Caribbean upbringing, and European education. He ends up in a tree, naked and absurd, on the run from his British boss who he has just violently, and perhaps fatally, injured. In the final scene Lionel/Lobo undergoes a metamorphosis. He fuses with the roots of the tree and regenerates as an altogether new kind of human. In Williams's designs for the cover, man and tree hybridise – a strange variation on the Crucifixion.

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Untitled sketch for the cover illustration of the novel 'Other Leopards' by Denis Williams

c.1963

Gouache on paper

Morag Williams

X82992

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Untitled sketch for the cover illustration of the novel 'Other Leopards' by Denis Williams

c.1963

Gouache and watercolour on paper

Morag Williams

X82994

Room 1: centre of the room

Ronald Moody 1900–1984

Born Jamaica, worked UK

Johanaan

1936

Elm

Moody was born in Jamaica in 1900. He came to Britain in 1923, more than twenty years earlier than the other artists in this section. He joined his older brother, Harold Moody, a doctor who co-founded the civil rights organisation, the League of Coloured Peoples in 1931. Moody initially studied dentistry but by the late 1920s, inspired by the art of ancient Egypt in the British Museum, he began exploring sculpture. He turned to wood carving in the 1930s. Named after John the Baptist, **Johanaan** reveals the influence of the ancient art and spirituality of Egypt, India, and China.

Purchased 1992

T06591

Room 1: Continuing clockwise from vitrine

Ronald Moody 1900–1984

Born Jamaica, worked UK

The Onlooker

1958–62

Teak

Moody moved to Paris in 1938, but was forced to flee in 1940, two days before it fell to Nazi occupation. He returned to Britain in 1941, where he remained until his death in 1984. In the 1950s and 1960s Moody exhibited regularly in London.

The Onlooker is a rare work in wood from this period and reveals his view of the artist's role in society, as observer.

In the late 1960s, Moody became an active member of the Caribbean Artists Movement. In 1970, the movement named their journal, **Savacou**, after his sculpture of a mythical Carib bird for the University of the West Indies, Jamaica.

Purchased 2016

T14654

Denis Williams 1923–1998

Born Guyana, worked Guyana, UK, Sudan, Nigeria

Painting in Six Related Rhythms

1955

Oil paint, ink and graphite on board

In this painting, Williams trades organic forms for geometric planes. The diamond shape of the canvas recalls the early twentieth century Dutch De Stijl school of geometric abstraction. But the dense layering of planes evokes the filtering of light and shadow through a rainforest canopy. Williams's daughter Evelyn Williams has suggested the rhythms of the title may reference the formal complexity and spiritual significance of African drumming, and the African foundations of Caribbean identity.

Purchased 2020

T15543

Room 2: Clockwise from room entrance

Frank Bowling born 1934
Born Guyana, works UK, USA

Who's Afraid of Barney Newman

1968

Acrylic paint on canvas

Shortly after moving to New York in 1966, Bowling created a series of paintings consisting of flat areas of saturated colour. The works are reminiscent of other American colour field painting of that time. Here Bowling explicitly references one such painter, Barnett Newman and his work **Who's Afraid of Red, Yellow and Blue II** (1967). However, unlike other colour field artists, many of Bowling's works include stenciled outlines of continents – here, South America, with Guyana enlarged and hovering over it. The series became known as Bowling's 'map paintings'.

Presented by Rachel Scott 2006

T12244

Frank Bowling born 1934
Born Guyana, works UK, USA

Untitled

1968

Acrylic, silkscreen and string on canvas

In this deep red 'map painting' South America appears reversed. Above it is a stenciled image taken from a photograph of Bowling's mother's variety store in New Amsterdam, in what was then British Guiana. The store is shown as the size of Brazil, implying his memories of his mother and childhood in Guyana loom large over the work.

Private Collection, London, courtesy Alexander Gray
Associates New York. X82993

Frank Bowling born 1934
Born Guyana, works UK, USA

Kaieteurtoo

1975

Acrylic paint on canvas

Born in what was then British Guiana, Bowling moved to London in 1953. Initially joining the Royal Air Force, he went on to study painting at the Royal College of Art, graduating in 1962. In 1966, he moved to New York where, in the early 1970s, he built a tilted platform in his studio and started producing 'poured paintings'. Made by pouring paint onto tilted vertical canvases, these works are about the effects of gravity and movement on colour. While this painting is abstract, Bowling later named it after Kaieteur Falls, the largest single drop waterfall on earth. Located in the Amazon rainforest it is of great spiritual significance to Guyana's first peoples.

UK Government Art Collection. X82871

Frank Bowling born 1934
Born Guyana, works UK, USA

Sacha Jason Guyana Dreams

1989

Acrylic paint and resin on canvas

In 1989 Bowling returned to Guyana with his son, Sacha. During this visit Bowling realised that his 1980s abstract paintings evoking the Thames and English landscape traditions, also referenced his birthplace. The light on the coastal mud banks of Guyana had apparently had an abiding, unconscious influence on his work. He asked Sacha to look over the sea wall in search of a connection to his painting. Sure enough, his son saw in 'this heat haze where everything looks flat... what I had been doing in my art... there it was, visible to any ordinary eye'.

Purchased 2006

T12134

BLACK POWER

The Black Power movement in Britain emerged in the late 1960s. It was inspired by radical anti-racist activism in the US, and specifically by two high-profile visits. In 1965, Malcolm X, who advocated for Black empowerment 'by any means necessary', visited London and the West Midlands. In 1967, a year after his declaration of 'Black Power', Stokely Carmichael spoke in London. In the UK different groups held various ideas about what liberation and self-determination for Black people might look like, and how it could be achieved. The British Black Panthers (BBP) were the most effective of these organisations.

The BBP formed in 1968, two years after Huey P. Newton and Bobby Seale founded the US Black Panther Party. Leading members included Obi Egbuna, Altheia Jones-LeCointe, Darcus Howe, Leila Hassan Howe, Olive Morris, Linton Kwesi Johnson and their photographer Neil Kenlock. The group united people of African, South Asian and Caribbean heritage. Kenlock captured their activities and documented the wider community. Many BBP members became engaged with other anti-racist activism throughout the 1970s and 1980s.

Black Power uprisings also took place in the Caribbean itself, notably in Jamaica in 1968 and Trinidad in 1970.

Neil Kenlock born 1950
Born Jamaica, works UK

'Keep Britain white' graffiti, Balham

1972, printed 2010

**Abdul the British Black Panther Flag
Bearer Leading a March, London, 1970s**

1970–1980, printed 2021

Demonstration outside Brixton Library

1972, printed 2010

3 photographs, gelatin silver print on paper

Presented by Tate Members 2013 and forming part of Eric
and Louise Franck London Collection

P80293

Courtesy of the Neil Kenlock Archive

X82818

Presented by Tate Members 2013 and forming part of Eric
and Louise Franck London Collection

P80292

Kenlock was born in Port Antonio, Jamaica. He moved to London in 1963, at the age of twelve, joining his parents who had moved over ten years earlier. Before establishing himself as a freelance photographer, Kenlock worked in commercial photography. In the late 1960s, he joined the British Black Panther Party, becoming the group's official photographer. He documented their actions and the racism and discrimination they campaigned against. These photographs depict key figures within the movement.

Neil Kenlock born 1950
Born Jamaica, works UK

Black Panther school bags

1970, printed 2010

Anti-discrimination Campaigner, Womens' and Squatters' Rights Activist, Olive Morris (right) with Friend Lia Obi Posing in a Huey Newton, American Black Panther-style Chair. Morris was a Leading Member of the Brixton Black Women's Group, Organisation of African and Asian Descent Group and the British Black Panthers. Stockwell, 1973

1973

2 photographs, gelatin silver print on paper

Presented by Tate Members 2013 and forming part of Eric and Louise Franck London Collection. P80291
Courtesy of the Neil Kenlock Archive. X82821

Neil Kenlock born 1950
Born Jamaica, works UK

Arthur Wint OD MBE, Doctor, Jamaica High Commissioner, and Former Gold Olympic Medallist (centre) Visits the Community in Brixton Following the Riots. Wint was the First Jamaican Athlete to Win an Olympic Gold Medal in 1948. He was a Practicing Surgeon and Later Became the Jamaica High Commissioner from 1974–1979. Railton Rd, Brixton 1975

1975, printed 2021

Photograph, gelatin silver print on paper

Courtesy of the Neil Kenlock Archive. X82820

Neil Kenlock born 1950
Born Jamaica, works UK

Desmond (standing with broom on left) and Members of the Local Community at his Hip City Records Shop, which was Damaged by National Front Members, Brixton, London 1974

1974, printed 2021

Photograph, silver gelatin print on paper

This photograph depicts Desmond's Hip City, the first Black-owned record shop in Brixton and an important meeting place for the Black community, especially fans of Reggae music. Kenlock documented the damage to the shop as a result of the racially motivated violence carried out by members of the far-right group the National Front.

Courtesy of the Neil Kenlock Archive
X82819

Donald Locke 1930–2010

Born Guyana, worked Guyana, UK, USA

Plantation K-140

1974

Ceramic, wood, steel, acrylic sheet, carpet and laminate

In 1954 Locke won a scholarship and moved to Britain to study pottery and sculpture. He returned to Guyana in 1957 to teach and paint but came back to London in 1971. He moved to the US in 1979 after receiving a Guggenheim Fellowship. Titled after Guyana's K-140 plantation, this work is part of Locke's **Plantation Series**, the last body of work he made in London before moving to the US. The artist described the series of sculptures as 'metaphors where forms are held in strict lines, connected together as if with chains ... analogous to the system whereby one group of people were kept in economic and political subjugation by another group'.

Purchased 2021

T15768

Horace Ové born 1939
Born Trinidad, works UK

Michael X with Members of the Black Power Movement at Paddington Station on his Way to Give a Speech at a Black Power Rally in Reading after which he was Imprisoned

1967, printed 2021
Photograph, gelatin silver print on paper

Courtesy Horace Ové Archives
X15554

Ové's early photographic work captures the Black Power movement in the context of the radical counter-culture of the late 1960s in London. During this time, writers, thinkers and activists from around the world arrived in the UK to discuss radical political ideas and form new movements.

In this work, Trinidad-born Black Power activist, Michael X is pictured arriving at Paddington Station, London ahead of a speech he was to give in Reading. Influenced by the US Black Panthers, Michael X achieved a certain degree of notoriety through his talent for self-promotion. However, his motives were mistrusted by many fellow political activists. He was convicted of murder in 1972 and hanged in Port of Spain, Trinidad.

Horace Ové born 1939
Born Trinidad, works UK

Stokely Carmichael Addressing the Dialectics of Liberation Congress at the Round House with Michael X, Roy Sawh and Obi Egbuna Seated behind him. After the Address Carmichael was Banned from the Country by the British Government. Camden.

1968, printed 2021
Photograph, gelatin silver print on paper

Courtesy Horace Ové Archives
X15555

The Dialectics of Liberation Congress was held at London's Roundhouse in July 1967. It brought together various leaders of the counter-culture, spanning a wide range of radical liberation movements, from the psychedelic drugs revolution, to Black Power, to anti-psychiatry. Amongst the speakers was Black Power leader Stokely Carmichael (later Kwame Ture). Born in Trinidad, Carmichael moved to New York in 1952. In 1961, he joined the Student Nonviolent Coordinating Committee, playing a leading role in the civil rights struggle against segregation in southern US states. The experience radicalised Carmichael, and in 1966 he launched the Black Power movement, later joining the US

Black Panther Party. He is pictured here alongside key figures of the British Black Power movement, Michael X and Obi Egbuna.

Horace Ové born 1939

Born Trinidad, works UK

Dick Gregory and James Baldwin at the West Indians Students' Centre, Earl's Court, London

1969, printed 2021

Photograph, gelatin silver print on paper

In 1969 Ové released the film **Baldwin's Nigger**. It captures the writer and activist, James Baldwin addressing an audience at a Caribbean Artists Movement event held in their usual event space, the West Indian Student Centre in Earls Court, London. Baldwin's impassioned speech reflected on the Black experience in the US and the nature of racism. Audience members responded by sharing their own experiences of racism in Britain. Baldwin was accompanied on this visit to London by the comedian and activist Dick Gregory.

Courtesy Horace Ové Archives

X82826

Horace Ové born 1939
Born Trinidad, works UK

The Lime: Sam Selvon, John La Rose and Andrew Salkey

1974, printed 2021

Photograph, gelatin silver print on paper

Here writers Sam Selvon, John La Rose and Andrew Salkey are shown 'liming', a Trinidadian term for hanging out with friends. La Rose, Salkey and writer Kamau (Edward) Braithwaite co-founded the Caribbean Artists Movement in 1966, which continued until 1972.

Selvon's book, **The Lonely Londoners** (1956) was one of the first novels to detail the experiences of the Windrush generation. At the time he took this picture, Ové was working with Selvon on the screenplay for Ové's film **Pressure** (1975), the first feature-length film by a Black British filmmaker.

Courtesy Horace Ové Archives. X82825

Horace Ové born 1939
Born Trinidad, works UK

**Yesterday's Dream, Tomorrow's Reality: Barbara Beese
Leading Demonstration, London**

1970, printed 2021

Darcus Howe Addressing the Mangrove 9 demonstration

1970, printed 2021

2 photographs, gelatin silver print on paper

Courtesy Horace Ové Archives
X82827, X82816

In 1968 Frank Crichtlow opened the Mangrove restaurant in London's Notting Hill. An important meeting place for the Black community, it became the target of regular police raids. On 9 August 1970, the British Black Panthers organised a march of 150 people to the local police station to protest against police harassment of the restaurant and its customers. Protestors were met by 500 police officers and nine arrests were made: Barbara Beese, Rupert Boyce, Frank Crichtlow, Rhodan Gordon, Darcus Howe, Anthony Innis, Althea Lecointe-Jones, Rothwell Kentish, and Godfrey Millett. The group became known as the Mangrove Nine. A high-profile trial was held at the Old Bailey. Howe and Lecointe-Jones defended themselves and five of the defendants were acquitted of the main charge of 'incitement to riot'. The trial saw the first judicial acknowledgement of 'evidence of racial hatred' in the Metropolitan Police. These works depict Howe and Beese, both leading members of the British Black Panthers.

Room 2: centre of the room

Donald Locke 1930–2010

Born Guyana, worked Guyana, UK, USA

Trophies of Empire

1972–4

Ceramic, wood, metal, glass and other materials

Trophies of Empire consists of an open wooden cabinet filled with ceramic cylindrical forms, mounted on a range of holders. The title is a reflection of the impact of colonialism and slavery, asking at what cost potential trophies are gained. Locke described the cylinders as bullets yet embraced their ambiguity. They might depict victims of violence, isolated figures stripped of identity or phallic forms displayed in a celebratory display of force.

Purchased 2015. T14319

Room 2: Continuing clockwise on the wall

Donald Locke 1930–2010

Born Guyana, worked Guyana, UK, USA

Dageraad From the Air

1978–9

Acrylic paint, canvas, metal and steel on canvas

This work is titled after the Guyana sugar plantation Dageraad. In 1763 it was the site of Guyana's first rebellion of enslaved people. Locke addressed the themes of plantations in works from 1972–9 and he considered them some of his most important. They function as visual metaphors for the corrosive plantation system of labour that shaped the history of the artist's native Guyana under Dutch and later British colonial rule. The abstract minimalism of this painting reflects the brutal uniformity of colonial rule and slavery, which reduced people and land to expendable commodities.

Purchased 2021. T15769

Charlie Phillips born 1944
Born Jamaica, works UK

Notting Hill Couple

1967

Notting Hill Carnival, 1968

1968

Outside the Piss House Pub, Portobello Road

1969

Portobello Road, Notting Hill

1974

4 photographs, gelatin silver print on paper

Gift Eric and Louise Franck London Collection 2013. P13813
Charlie Phillips courtesy Akehurst Creative Management
X82790, X82788, X82789

Phillips arrived in London from Jamaica at the age of twelve. He began taking photographs at the age of fourteen and later worked as a freelance photographer for magazines including **Harper's Bazaar**, **Life** and Italian **Vogue**. While living in Notting Hill in the 1960s, he photographed his friends and neighbours. Notting Hill was home to a growing Caribbean community often living in decaying, overcrowded properties owned by exploitative landlords. They were prevented from living in many other areas of London by an informal 'colour bar'.

Phillips's intimate images speak to the importance of this Caribbean community as well as its resilience and strength. 'As far as I'm concerned,' he says, 'we haven't been given a proper platform to show our culture, our side of the story... It's not Black history; this is British history, whether you like it or not.'

Paul Dash born 1946
Born Barbados, works London

Self-portrait

1979
Oil paint on canvas

The Float

2013–14
Ink on paper

Dance at Reading Town Hall

1965
Oil paint on hardboard

Talking Music

1963
Oil paint on hardboard

Purchased from the artist 2021. X78195
Lent by the artist. X82743, X78197
Purchased from the artist 2021. X78198

Dash was one of the youngest members of the Caribbean Artists Movement. Born in Barbados, he moved to Oxford with his family at the age of eleven, before studying at London's Chelsea College of Art in the 1960s. He settled in London and has spent decades making and teaching art and education here.

In **Talking Music** Dash paints himself and his siblings watching a lively debate between their brother, father and his friend. Together they formed the Carib Six, a family band that toured the UK, in which the artist (far left) played the piano. **Dance at Reading Town Hall** captures Dash's view from the stage while performing. These early works reflect Dash's interest in depicting his community. When he entered art school, abstract painting was the fashion and it wasn't until he painted **Self-portrait** in 1979 and returned to figuration that Dash felt he'd regained his artistic voice.

ARTISTS AND WRITERS

Some artists in this section had multidisciplinary practices, drawing particularly on the relationship between art and writing. Frank Bowling pursued poetry before turning to painting. Denis Williams wrote two novels and later became an art historian, archaeologist and anthropologist. John Lyons is both an artist and poet. These cross-cultural interests are something the Caribbean Artists Movement (CAM) also encompassed.

CAM was an ambitious alliance of writers, critics and artists. They came together in London in 1966 under the leadership of writers Kamau (Edward) Brathwaite, John La Rose and Andrew Salkey. The group met frequently to discuss aesthetic, political and theoretical topics, and held conferences and exhibitions. They pursued a modern and decolonial Caribbean aesthetic across literature, painting and other art forms. Their artistic styles ranged from the visionary and abstract to the socially realistic. Artists who participated included Aubrey Williams, Althea McNish, Ronald Moody, Errol Lloyd, Winston Branch and Paul Dash.

Many of CAM's participants intended to return to the Caribbean to participate in the cultural project of decolonisation and nation-building. However, most stayed in Britain where debates shifted to developing a Black and

British sense of community, highlighting struggles against racism and discrimination. CAM dissolved in 1972 but its influence was lasting.

John Lyons born 1933
Born Trinidad, works UK

Folklore Convention

2008

Oil paint on canvas

In 1959, Lyons moved to England to study art but his childhood in Trinidad had an enduring impact on his work. This painting evokes Trinidadian folklore and myth; stories which Lyons grew up hearing. The visual spirits of several Caribbean folklore characters are represented: the shapeshifting Soucouyant is shown as a ball of fire flying through the night; Papa Bois, 'father wood', protects the forests and its animals; the rarely seen but often heard jumbie bird brings ill omen; La Diabliesse who sold her soul to the devil casts her spell on her victims; and the mischievous Douens, the unbaptised souls of children, lure others into the forest.

Painter and poet, John C. Lyons
X83220

BEHIND THE CARNIVAL (EXTRACT)

In the beginning was carnival:
The pulse that animated the germ in the soup,
Made sperm a triumphant amphibian,
Stirred seed to shoot, burned green
In every tree and herb.

The earth became woman's sister
And men hid their awe behind masks,
Shaped wood and clay
Into images of their fear
Behind the carnival.

Behind the carnival
Awe turned to dancing rituals;
The moaning was not the wind through trees
But gusts of their labours
When lust was innocent
Behind the carnival.

John Lyons

John Lyons born 1933
Born Trinidad, works UK

Left to right:

Ash Wednesday

2009
Oil paint on canvas

Carnival Spectator

2007
Oil paint on canvas

Painter and poet, John C. Lyons
X82872, X83221

John Lyons born 1933
Born Trinidad, works UK

Carnival Jouvert

2001
Oil paint on canvas

Lyons's bold colours and expressionistic handling of paint capture the energy of this Trinidad Carnival scene. 'J'ouvert', or 'jouvay', the festival that marks the unofficial start of Carnival, means 'break of day' in French Créole. Lyons comments: 'After the all-night dancing on Carnival Sunday, on the Monday morning when church bells ring and cocks crow signalling the dawn, dancehall revellers spill out on to the streets gyrating to the compulsive rhythm of music. They are soon joined by motley crowds, some parading miscellaneous fragments of the last year's costumes.'

Painter and poet, John C. Lyons

X83053

Room 2: in the vitrine

Althea McNish 1924–2020

Born Trinidad, worked UK

Painted Desert

1959

Cotton satin

Van Gogh

1959

Cotton satin

Golden Harvest

1959

Cotton

Designed by Althea McNish, manufactured by Hull Traders
Ltd, The Whitworth, The University of Manchester

X82740–2

McNish moved to London from Trinidad aged 27. Whilst studying at the Central School of Art she was encouraged to focus on textiles and graduated from the Royal College of Art in 1958. McNish immediately received commissions from Liberty department store and her designs appeared in collections for Heal's and Dior, and on the pages of **Vogue** and **Harper's Bazaar**. Her bold, self-described 'tropical' motifs, and bright colour palette appealed to consumers during the gloom and austerity of the post-war Britain. **Golden Harvest**, her most popular design, was apparently inspired by wheatfields in Essex which reminded her of sugarcane fields in Trinidad. McNish was a key figure, and the only female artist, in the Caribbean Artists Movement.

PRESSURE
ROOMS 3, 4, 5, 6

PRESSURE

The artists in this section of the exhibition were either born in Britain or arrived as children. Many of their works confront racism head-on. They reflect on the Black British experience in the 1970s and 1980s: high unemployment, hostile media, police harassment, and violence and intimidation by far-right groups. However, like the large-scale uprisings of the 1980s, these works highlight more than the brutality and inequalities Black British communities faced. They signify collective power, community spirit and solidarity. They document the spaces in which Caribbean culture and people thrived.

As unofficial 'colour bars' restricted access to public social spaces, homes became places of sanctuary. The front room, full of reminders of the Caribbean, became a site for inter-generational connection and somewhere to socialise with family and friends.

Sound systems provided the soundtrack to the period. DJs, engineers and MCs set up in homes, on the streets and in community centres. They offered a way to connect with culture coming out of the Caribbean, especially Jamaica. For young Black Britons, music created opportunities for collectivity and celebration but also a means to address hostility and discrimination with a spirit of defiance.

Dub poet Linton Kwesi Johnson named them the 'Rebel Generation'.

The Black Arts Movement, that emerged in the 1980s, was deeply engaged with this socio-political moment. Artists from across Britain formed networks to offer support, strategise and debate. They worked in a range of mediums, exploring the politics of representation, often examining the ways in which race and gender intersect.

Room 3: Clockwise from entrance

Vanley Burke born 1951
Born Jamaica, works UK

Top row:

Members of the United Church of God, Austin Road on an Outreach Campaign in Handsworth

1998, printed 2021

An Anti-Nazi Protest Preventing the National Front from Holding a Meeting in West Bromwich

1979, printed 2021

Disturbance in Lozells, Handsworth, where Police Brutality in the Black Community Reached its Height

1985, printed 2021

3 photographs, gelatin silver print on paper

Courtesy Vanley Burke. X82804, X82808, X82810

Vanley Burke born 1951
Born Jamaica, works UK

Bottom row:

Outriders Head the African Liberation Day Rally, Rookery Road, Handsworth

1977, printed 2021

A Demonstration Organised by the Asian Community in Protest against Racist Immigration Laws and Deportation

1978, printed 2021

Anti-Nazi Demonstrators Attack Police, Angry that they are Protecting a National Front Meeting at the Digbeth Civic Centre

1978, printed 2021

3 photographs, gelatin silver print on paper

Courtesy Vanley Burke. X82806, X82807, X82809

Eddie Chambers born 1960

Born and works UK

Destruction of the National Front

1979–80

4 screenprints on paper on card

For this work Chambers, co-founder of the Blk Art Group, tore up an image of the Union Jack. In the 1970s the National Front had turned the flag into a symbol for white supremacy. The artist reorganised the torn pieces into a swastika which is dismembered across four panels. The National Front were a far-right, fascist political movement that attacked and intimidated Black and Asian people in Britain. Their popularity peaked at the end of the 1970s. Chambers has said of this time, 'with such casual, but insistent and explicit 'in-your-face' racism, came a range of concerted strategies of combating and resisting that racism'.

Presented by Tate Members 2013. T13887

Room 3: Vitrine against wall

Pogus Caesar born 1963

Born Saint Kitts, works UK

Handsworth Riots, Birmingham, UK 1985

1985, printed 2021

6 photographs, gelatin silver print on paper

The Collection of Oom Gallery Archive

X82866, X82863–5, X82861–2

Caesar was born in Saint Kitts, moving to Birmingham as a child. He began his career as a painter but went on to document his community through photography. Caesar has also worked extensively in television and radio as a director and producer. His photography includes images of the major social unrest in Birmingham in 1985 which became known as the 'Handsworth riots'. Caesar describes the events, which lasted two days, as erupting from a 'tiny spark'.

On the evening of 9 September, a Black man was stopped by the police for a traffic offence. Caesar said, 'very soon a crowd consisting of African Caribbean, Asian, and British

people asked the police to let the man go; the police refused the request and the situation escalated into a riot. By 7:30pm, the Villa Cross Bingo Hall and Social Club was on fire; firemen tried to control the flames but the crowd said, "let it burn".

Room 3: continuing clockwise on the wall

Tam Joseph born 1947

Born Dominica, works UK

The Spirit of the Carnival

c.1982

Gouache on paper mounted onto board

Joseph moved to the UK aged eight and has travelled widely, settling in London. **Spirit of the Carnival** depicts a masquerader surrounded by police and a snarling dog. It was inspired by a scene witnessed at London's Notting Hill Carnival. The work references the increasingly heavy-handed police presence at Notting Hill Carnival. Joseph has said, 'I wanted to show this figure—in Yoruba it's known as Egungun... He's a fun figure. He's not menacing. But he is being contained by the police and he's looking for a way out.' Produced during a period of uprisings across the UK, Joseph's costumed figure embodies the resilience and spirit of Black communities.

Room 4: Small Film Room

Isaac Julien born 1960

Born and works UK

Territories

1984

Film, 16 mm, shown as video, projection, colour and sound.

Running time: 25 min, 45 sec

Courtesy of the artist

X15482

Territories is an experimental documentary addressing race, class, sexuality and policing. Julien directed the film while a member of the Sankofa Film and Video Collective in the 1980s. The territories of the title are the decaying streets of north Kensington during the Notting Hill Carnival in the 1970s and 1980s. From 1976, policing of the Carnival increased in scale and hostility. Attendees required passes and were restricted by curfews and police cordons, leading to repeated confrontations between police and young men. In response, Julien also explores the metaphorical, and often contradictory territories of surveillance and resistance.

Sound systems occupy streets with the soundtrack of Black liberation and Julien's montage editing style echoes the DJ's mixing of records. Julien's Carnival represents the vastness of 'Black Atlantic' geohistorical experience. Paul Gilroy, who coined the phrase 'Black Atlantic', is one of the Caribbean-British writers quoted in the narration.

Room 3: continuing clockwise on the wall

Denzil Forrester born 1956

Born Grenada, works UK

Jah Shaka

1983

Oil paint on canvas

In the 1980s Forrester captured London's dub scene in large oil paintings, exploring its African cultural roots. His work considers how Rastafari spirituality in dub music echoes West African oral history traditions through storytelling and music. Forrester painted this work whilst studying at the Royal College of Art, London. It depicts Jah Shaka, also known as the Zulu Warrior, a Jamaican sound system operator based in south-east London. Forrester's gestural style and carnivalesque colours evoke the energy of the crowd. He made preliminary drawings in clubs, to the length of a song, before painting in his studio by day.

Collection Shane Akeroyd, London

X78227

Denzil Forrester born 1956

Born Grenada, works UK

Death Walk

1983

Oil paint on paper on canvas

Here, Forrester references his family friend Winston Rose, who died in 1981 after being restrained by officers taking him to a psychiatric hospital. The inquest noted the reason for death as 'unlawful killing at the hands of the police'. In Forrester's work four figures in dark blue uniforms and helmets carry a body towards a police van. The composition recalls Christian imagery of the deposition from the cross. While the subject provides a comment on the relationship between Black communities and the police, Forrester's work is not led by politics. He has said, 'it has to affect me personally, then it comes from the right place.'

Courtesy the artist and Stephen Friedman Gallery, London.

X78226

Vron Ware born 1952

Born and works UK

Black People's Day of Action, 2nd March 1981

1981

9 photographs, gelatin silver print on paper

On 2 March 1981, Ware attended The Black People's Day of Action. She documented the event for the anti-fascist magazine **Searchlight**. On 18 January, an arson attack at 439 New Cross Road resulted in the deaths of 13 young Black Londoners. The crime remained unsolved and was overlooked by the media and government. In response, the New Cross Massacre Action Committee was formed, chaired by John La Rose. They planned The Black People's Day of Action, marching to deliver 'The Declaration of New Cross' to 10 Downing Street. La Rose concluded that, as a result of this mobilisation, 'Black struggles became centre stage in British politics'.

At the start of April 1981, the Metropolitan Police launched Operation Swamp 81. Plainclothes officers stopped and searched 943 Black people in Brixton over six days. This police action was justified through 'sus' laws, which allowed them to arrest and charge someone on the grounds of suspicion alone. The operation brought to a head years of

racial profiling and mistrust of the police and was a direct cause of the 10–12 April 'Brixton riots'. Similar protests took place in Birmingham, Liverpool, Manchester and Nottingham. The Scarman Report into the Brixton uprising acknowledged the racially prejudiced conduct of the police.

© Vron Ware/Courtesy of Autograph ABP, London. Supported by the National Lottery through the Heritage Lottery Fund. X82842, X82850, X82851, X82853, X82855, X83560, X83561, X83562, X83563

Claudette Johnson born 1959

Born and works UK

Untitled

1983

Pastel and gouache on paper

Johnson's large-scale drawings of Black women present an intimate narrative of the Black community in Britain. They reject the stereotypes of Black womanhood that have often been deployed in the media. After studying at Wolverhampton Polytechnic in the early 1980s, she joined the Blk Art Group, bringing an intersectional feminist lens to their collective work. **Untitled** shows two women with furrowed brows, looking out and beyond the viewer. Johnson's sources for the work are two different newspaper images of women at political demonstrations.

Sheffield Museums Trust

X78215

THE BLACK ARTS MOVEMENT

The First National Black Art Convention was held at Wolverhampton Polytechnic in 1982. Organised by the Blk Art Group, founded by Eddie Chambers, Claudette Johnson, Keith Piper, Donald Rodney and Marlene Smith, it set out to debate 'the form, functioning and future of Black art'. The event was a pivotal moment in the development of what is now known as the Black Arts Movement (BAM).

The artists associated with BAM engaged with pressing political and cultural topics, often coming together through various collectives and networks. Their work explores Black Britishness, diasporic identities, legacies of colonialism and slavery, institutional racism, racist stereotyping and the intersections of race, gender and sexuality. Working across a range of media and disciplines, they produced artworks, developed activist and community-oriented practices and engaged with cultural theory.

The Black Arts Movement is now recognised as one of the most influential dimensions of British art in the 1980s.

Dennis Morris born 1960

Born Jamaica, works UK

Top row:

Bob Marley, Shopping for Trench Town Kids, Leeds

1974, printed 2021

Riding into the World, Hackney

1976, printed 2021

**Brother Can You Spare Some Change? Sandringham Road,
Dalston, Hackney**

1976, printed 2021

3 photographs, gelatin silver print on paper

Dennis Morris

X82797, X82791, X83528

Dennis Morris born 1960

Born Jamaica, works UK

Bottom row:

Shiloh Church congregation, Dalston, Hackney

1971, printed 2021

Bolling Road, Hackney

1976, printed 2021

Admiral Ken with his Box Men, Hackney

1973, printed 2021

3 photographs, gelatin silver print on paper

Dennis Morris

X82796, X82792, X82794

Morris moved to the UK from Jamaica as a child, growing up in east London. He became interested in photography through a club at St. Marks Church in Dalston at a time when many churches functioned as important meeting places for local people. Morris's images of his immediate community,

made from the early to mid 1970s, were produced while he was still a teenager. Morris later titled the collective works **Growing up Black.**

At the age of thirteen Morris met Bob Marley and the Wailers on their 1973 UK tour. Later, he took iconic images of Marley and of the Sex Pistols, and became art director of Island Records.

Room 5: Joyce's Front Room installation

Michael McMillan born 1962

Born and works UK

Joyce's Front Room

2021

Installation comprising found objects, home furnishings and wood

Joyce's Front Room includes photographs by Armet Francis, Joy Gregory, Neil Kenlock and Maxine Walker, and selections from Horace Ové's film *Pressure*. See the photograph albums for more information.

Loans courtesy of the Museum of the Home, Kunle Balogun, Judy Joseph and Michael McMillan's collection. Donations courtesy of Mia Morris, and the families of Linda Small, Julie May and Cynthia Griffiths. X82744

Artist, playwright and scholar McMillan has made several versions of this installation. Each one draws upon the migrant experience of African-Caribbean families setting up home in the UK. The selected objects, from crochet doilies to wall

hangings are presented with a specific time and character in mind. For this installation they evoke the 1970s front room of a politically engaged single woman. The items included speak to issues of migration, religion, status, identity and the transition from the colonial to the postcolonial. McMillan has said, 'Colonialism meant that my parents' generation saw themselves as British citizens coming to the "mother country". Many West Indian migrants eventually acquired homes and created front rooms in which they could express their social and cultural values.' Here McMillan reveals how subsequent generations have both maintained these values and moved them forward.

Room 5: Joyce's Front Room (inside the photo albums)

For this installation McMillan evokes the 1970s front room of a politically engaged single woman. The artist describes the room's owner as follows:

'This front room belongs to Edwina (aka Joyce), an educated woman from a middle class Caribbean background. She may be a colonial subject, but she is a liberated woman. Joyce isn't married, doesn't have children, but she is Auntie

and Godmother to many. She reads widely, is active in the community, teaches at a local Black Saturday School, attends public meetings and goes to the theatre. Like her home, Joyce's wardrobe reflects her style. She loves to dance, and has house parties with loud music playing on the radiogram. The neighbours complain about the noise, and the police arrive, but Joyce appeases them with some curry goat and rice. Wherever she raves on a Saturday night, Joyce can always be found in church on a Sunday morning.'

RADIOGRAM

The radiogram or 'Blue spot' after its German manufacturer Blaupunkt, took pride of place in Caribbean front rooms. Unofficial 'colour bars' meant that many Caribbean people were not welcome in pubs and clubs, so they entertained themselves playing imported music in their front rooms, hosting house and blues parties which led to the development of the first sound systems.

CROCHET

Crochet is a form of knitting using a hooked needle to interlock yarn. It was introduced to the Caribbean by European missionaries, and taught to young women as part of their colonial education. In Britain, Caribbean women used their colourful and elaborately patterned crochet doilies to display vases of artificial flowers and other ornaments.

PHOTOGRAPHY

Formal photographs of weddings, births, christenings and graduations symbolised aspiration and dignity and were proudly displayed in the front room. They were sometimes hand-tinted and their frames were just as important as the picture. Portraits of family members leaning on cars that didn't belong to them, or answering telephones that weren't attached to anything were also proudly displayed. Many people went to photographic studios such as Harry Jacobs in Brixton, to take photos to be sent to relatives 'back home' as a display of the modernity in the 'mother country'.

TELEVISION

During the 1970s, Black subjects became better represented on television, though the racist Black and White Minstrel Show remained popular viewing, running until 1978. British sitcoms, like *Love Thy Neighbour*, first aired in 1972. It humorously dealt with real social issues: a Black couple living with white neighbours: a racist husband, and his liberal wife. Meanwhile, in 1976, *The Fosters* normalised the lives of a Black British family. Adapted from Alex Haley's novel, the US mini-drama series *Roots* told the epic story of generations of an African American family from enslavement to emancipation. Airing on the BBC in 1977, it reached 19 million viewers and was an emotional experience for UK Black audiences.

TELEPHONE

The telephone symbolised modernity, but it was common for neighbours to share one. Calls were expensive, so the phone at home was often locked. Receiving telephone calls was an occasion, especially from a relative 'back home'. It demanded its own furniture, a little table with a seat called a 'Chippie' with a slot for the telephone book.

The 1970s Front Room is a permanent installation at London's Museum of the Home as part of their Rooms Through Time displays.

museumofthehome.org.uk/whats-on/rooms-through-time

Neil Kenlock born 1950
Born Jamaica, works UK

A Young Girl Speaking on her Parents' Telephone in South London

1973, printed 2021

Young Woman Seated on the Floor at Home in front of her Television Set

1973, printed 2021

Young Jamaican Lady Standing in her Mother's Front Room in Brixton Hill

1973, printed 2021

3 photographs, digital C-print on paper

Courtesy of the Neil Kenlock Archive
X82822, X82823, X82824

The compositions of these images recall studio portraiture. But they actually show family homes and a variety of their belongings. Photographs like this were taken to send to relatives still living in Jamaica, in part to show the family's

furnishings and other modern conveniences. The images evoke the styles of the 1970s and the eclectic decoration of many British Caribbean sitting rooms during this period.

Joy Gregory born 1959

Born and works UK

Autoportrait

1989/1990, printed 2021

3 photographs, inkjet print on paper

Autoportrait is a series of nine black and white self-portraits, three of which are shown here. Gregory's work confronts the invisibility of Black women in the fashion and beauty industries, and mainstream media. Gregory has said of the series, 'I wanted to do this piece which is really about looking out – straight out at the world – and presenting myself as if almost on a catwalk. And saying, "I too want to inhabit that space and I too will inhabit that space".'

Courtesy and commissioned by Autograph, London

X82858, X82859, X82860

Maxine Walker born 1962

Born and works UK

Untitled from the series **The Bride**

1989, printed 2021

3 photographs, gelatin silver print on paper

Walker is part of a generation of 1980s photographers who explore history, culture and personal experience. Her conceptual work examines what it means to be a Black British woman. In this series, images evoking studio portraits reflect on narratives around the cultural ceremony of marriage. The closely cropped black and white portraits, which include the artist, convey intimacy and remembrance. They resemble family photographs in personal albums viewed and kept in front rooms.

© Maxine Walker, Courtesy of Autograph, London

X82947–9

Armet Francis born 1945

Born Jamaica, works UK

Fashion Shoot, Brixton Market

1973, printed 2021

Photograph, C-print on paper

Children Playing a Game, London

1965, printed 2021

Photograph, gelatin silver print on paper

Mothers and Babies, London

1965, printed 2021

Photograph, gelatin silver print on paper

Portrait of a Little Boy, London

1965, printed 2021

Photograph, gelatin silver print on paper

Courtesy of Armet Francis

X82812, X82813, X82814, X82815

Francis has been documenting the lives of people of the African diaspora since his participation in FESTAC '77 (the Second World Black and African Festival of Arts and Culture) in Lagos, Nigeria. He has said that his lifelong project, **The Black Triangle: People of the African Diaspora**, attempts to capture 'how black people perform in a certain vernacular, with certain experiences and history with all its social and political implications.' Francis was the first Black photographer to have a solo exhibition at The Photographers' Gallery in London and, in 1988, co-founded the Association of Black Photographers (now Autograph ABP).

Horace Ové born 1939
Born Trinidad, works UK

Pressure

1975

Excerpts chosen by the Ové family

Video, monitor, colour and sound

Running time: 28 min

Ové is a filmmaker, photographer, writer and painter. His film, **Pressure** was the first feature length film by a Black British filmmaker. An edit of the film is shown on the television in this space. The film dramatised the experience of a Caribbean-British teenager facing a hostile outside world, the conservative values of his parents and the lure of the Black Power message. Ové's experimental dramas and documentaries focus on subjects across the Black Atlantic: Carnival in Trinidad, the first appearance of Reggae in London, the racial dynamics of cricket in Britain, and the cultural and political activism of writer and publisher John La Rose.

Courtesy Horace Ové Archives and BFI National Archive ©

1975 BFI

X83075

Room 3: continuing clockwise

Tam Joseph

born 1947 Born Dominica, works UK

The Sky at Night

c.1985

Acrylic paint on canvas

The Sky at Night depicts the Broadwater Farm Estate, a high-density social housing estate in Tottenham, north London. In October 1985 Cynthia Jarrett, a resident of the estate, died while police officers raided her home. The following day, within a general context of rising social discontent, police brutality, and the recent Brixton uprising, demonstrations outside the local police station escalated. Riot police attempted to clear the streets and barricades were set up and fires started. Joseph, who lived nearby, depicts a large fire ablaze in front of the residential towers, silhouetting a crowd of people.

Tam Joseph

X78223

Vanley Burke born 1951
Born Jamaica, works UK

Top row:

Boy with a Flag, Wilfred, in Handsworth Park

1970, printed 2021

**Dominoes at The Bulls Head,
Lozells Road**

1988, printed 2021

**Mrs Walker and her customers at her hairdressers shop,
Rookery Road**

1979, printed 2021

3 photographs, gelatin silver print on paper

Courtesy Vanley Burke. X82802, X82799, X82803

Burke received his first camera for his tenth birthday, a Kodak Brownie 127. His mother, who moved to England in the late 1950s, sent it to him in Jamaica. In 1965 at the age of fourteen he joined his parents in the UK. He moved to

Handsworth in Birmingham where, from 1968, he decided to document his local community. Burke's photographs capture key moments in the lives of the individuals around him, and their political struggles. Professor Stuart Hall believed Burke's images gave Black people settling in British society 'meaning, significance and value'.

Vanley Burke born 1951
Born Jamaica, works UK

Bottom row:

Young Men on a Seesaw in Handsworth Park

1984, printed 2021

Siffa Sound System, Playing the Carnival, Handsworth Park

1983, printed 2021

2 photographs, gelatin silver print on paper

Courtesy Vanley Burke. X82800, X82801

Vanley Burke born 1951
Born Jamaica, works UK

**Professor Stuart Hall in his Office at Birmingham University,
School of Cultural Studies**

1975, printed 2021
Photograph, gelatin silver print on paper

This image, bottom row right, depicts the Birmingham-based academic, writer and cultural studies pioneer, Stuart Hall. Hall was born in Kingston, Jamaica in 1932. He moved to the UK in 1951 to study at Oxford University. He is often referred to as the 'godfather of multiculturalism' for his contributions to sociology. Hall referred to Burke's images not as photographs but 'histographs', which he defined as capturing 'the personal, social and economic life of black people as they arrived, settled and became established in British society'.

Courtesy Vanley Burke. X82805

Room 6: clockwise from room entrance

Sonia Boyce born 1962

Born and works UK

She Ain't Holding Them Up, She's Holding On (Some English Rose)

1986

Oil pastel and pastel on paper

Boyce's decorative pastel drawing recalls the complex generational and gender dynamics of the Caribbean home in 1960s and 1970s Britain. Here Boyce portrays herself as a strong Black woman supporting a family, balanced in her hands. The work challenges the perception of strength often expected of Black women and suggests the precariousness of 'holding on' to parts of your heritage whilst forging your own identity. The introduction of the black rose as a decorative motif on the main figure's dress throws into question ideas about the English rose as a metaphor for white femininity.

Middlesbrough Collection, Middlesbrough Institute of Modern Art. X78205

Althea McNish 1924–2020

Born Trinidad, worked UK

Trinidad

1961

Crepe cotton

Tobago

1961

Crepe cotton

Designed by Althea McNish, manufactured by Heal's Fabrics Ltd.

The Whitworth, The University of Manchester

X82738–9

Martina Attille born 1959
Born Saint Lucia, works UK

Dreaming Rivers

1988

Film, 16mm, shown as video, projection, colour and sound
(stereo)

Running time: 31 min

Written and directed by Attille for Sankofa Film and Video Collective, **Dreaming Rivers** is a poetic tribute to a mother and her unrealised dreams. Set at the wake of Miss T, her three children gather, recalling fragments of her life. They discuss her decision to leave St Lucia to live in England, which eventually 'lost its milk and honey appeal'. Attille says the film 'illustrates the spirit of modern families touched by the experience of migration.' The dreamlike set was designed by artist Sonia Boyce and its melancholic score blends St Lucian folk songs and English and French Créole voices.

Courtesy of Martina Attille and LUX, London
X82745

Sonia Boyce born 1962

Born and works UK

Missionary Position II

1985

Watercolour, pastel and crayon on paper

Missionary Position II draws inspiration from the intersection of different cultures. Boyce uses herself as the model for both figures, reflecting her growing antipathy towards her Christian upbringing. The praying figure suggests passive acceptance while the figure on the right proposes an alternative position. The head-wrap, adopted in Britain and the Caribbean in the 1970s, is inspired by Rastafari and reflects a growing sense of cultural freedom and connectedness across the African diaspora. By contrast, the 'missionary position' title stands as a metaphor for the role of Christian missionaries in imposing colonial rule and oppression.

Purchased 1987

T05020

Room 3: vitrine in centre of the room

These drawings are portraits of the artist's son drawn on photocopies of police forms handed to him each time he was stopped and searched in Birmingham. This recurring experience of the police began when Walker's son was a teenager. She was shocked to discover the evidence of these interactions hidden in his bedroom. The intimacy and tenderness of the drawings contrast with the impersonal bureaucracy of police paperwork and the act of racial profiling and surveillance. Walker's works highlight and question the consequences and repercussions for individuals, including her son, who are often judged by the way they look.

Barbara Walker born 1964

Born and works UK

My Song

2006

Mixed media on digital image

Richard Wilson and Kelly Smith

X83074

Barbara Walker born 1964

Born and works UK

Series 2 I can paint a picture with a pin

2006

Ink on digital image

Lent by the artist and Cristea Roberts Gallery, London

X8307

Barbara Walker born 1964

Born and works UK

Series 3 I can paint a picture with a pin

2006

Ink on digital image

Lent by the artist and Cristea Roberts Gallery, London

X83071

Barbara Walker born 1964
Born and works UK

Time

2009

Mixed media on paper

Private Collection

X83073

GHOSTS OF HISTORY

ROOM 7

GHOSTS OF HISTORY

The four artists in this room are associated with the Black Arts Movement of the 1980s and early 1990s. As well as addressing the urgencies of the here and now in Britain, these artworks invite us to consider continuities across time and place. They present colonialism and slavery as ongoing forces in the lives of British and Caribbean people.

The artworks shown here explore haunting ancestral presence in the former colonies of the British West Indies and tell stories of families separated by centuries of slavery and migration. They interrogate the ways in which the state and mass media uphold racist fears and fantasies of Black men, and the impact of surveillance, policing and policy on communities. They make links between the uprisings of the 1980s and the revolutions of enslaved people.

Together, these artists reveal how the past haunts, recurs and has legacies in the present.

Room 7: centre of the room

Keith Piper born 1960

Born Malta, works UK

Trade Winds

1992

Computer-generated animation, shown as digital video, four monitors, colour and sound (stereo), four wooden crates.

Piper's work is concerned with colonial history and its contemporary legacies. In **Trade Winds** he uses digital media to transpose his own body to the Middle Passage and the Atlantic Ocean. Fragments of the history of the transatlantic slave trade are heard on the soundtrack. The crates reference both the commodities that enslaved Africans produced and the brutal way in which slavery reduced people to commodities. The cruciform arrangement suggests Christlike suffering and hints at the role of religion in colonisation.

Courtesy of the artist

X78228

Room 7: clockwise from room entrance

Keith Piper born 1960

Born Malta, works UK

Go West Young Man

1987

14 photographs, gelatin silver print on paper mounted onto board

This work examines the visualisation of the Black male body in different contexts and at different times - as both an object of fear and one of fantasy. Piper connects and contrasts images relating to slavery and abolitionist movements with stills from Hollywood films, family snapshots, photographs of lynchings and images of Black bodybuilders. He has said of the work that he 'attempted to trace [the] history of the commodification of the Black male body, from its reduction to cargo in the hold of the slave ship, to migration, to the terror surrounding the Black male presence in contemporary society'.

Purchased 2008

T12575

Lubaina Himid born 1954

Born Tanzania, works UK

Toussaint L'Ouverture

1987

Coloured paper, newsprint, metal drawing pins, paint, pastel and charcoal on plywood

Scenes from the Life of Toussaint L'Ouverture: 1–15

1987

15 works on paper, watercolour and pencil

Middlesbrough Collection at Middlesbrough Institute of Modern Art. Purchased with Assistance from the Art Fund and Arts Council England/ Victoria and Albert Museum Purchase Grant Fund. X78229

Arts Council Collection, Southbank Centre, London. X82828

These works reference François-Dominique Toussaint L'Ouverture (1743–1803). Enslaved until the age of 45, Toussaint L'Ouverture went on to lead the only successful revolt of enslaved people in modern history, known as the Haitian Revolution. Through a series of conflicts between 1791 and 1804, those who had been enslaved overthrew the French colonial regime to establish the world's first Black

republic. Here Himid compares ongoing racial inequalities with the conditions Haitians fought against. Toussaint L'Ouverture's breeches are collaged with contemporary newspaper cuttings. Words such as 'RACIST', 'ABUSE', and 'TORTURE' stand out, drawing attention to progress yet to be made centuries later.

Roshini Kempadoo born 1959

Born and works UK

Ghosting

2004

7 photographs, digital C-print on paper

Kempadoo often reinterprets historical accounts to address archival biases and omissions. **Ghosting** explores the history of Trinidad's plantation society and its connection to Britain, India and West Africa through legacies of slavery and indentured labour. Here archival photography of Indian Trinidadian people are layered onto colour photographs of Trinidad. Kempadoo uses oral histories, maps and other published documents to foreground the experiences of plantation workers, which are often hidden within or excluded from archives. Kempadoo hopes to reveal 'traces of the imperial project in our contemporary multicultural experience of both Britain and the Caribbean'.

Courtesy of the Artist. X82747, X83566–71

Ingrid Pollard born 1953
Born Guyana, works UK

Oceans Apart

1989

11 photographs, hand-tinted gelatin silver print on paper
with text

Oceans Apart presents the Atlantic Ocean as a physical and psychological space. Pollard juxtaposes historical imagery of British colonisation and slavery in the Atlantic world with personal family photographs accompanied by brief first-person texts. One panel combines a photograph of crashing waves with snapshots from her childhood and the lines, 'my dear daughter now we are oceans apart ... oceans apart ... oceans apart', referencing Pollard's father's departure from Guyana to England before the family could join him. Pollard centres the experiences and representation of Black Caribbean subjects, showing how personal narratives speak to broader histories.

Purchased 2013. T13885

CARIBBEAN REGAINED:
CARNIVAL AND
CREOLISATION
ROOMS 8, 9, 10, 11

Room 8: Clockwise from room entrance

CARIBBEAN REGAINED: CARNIVAL AND CREOLISATION

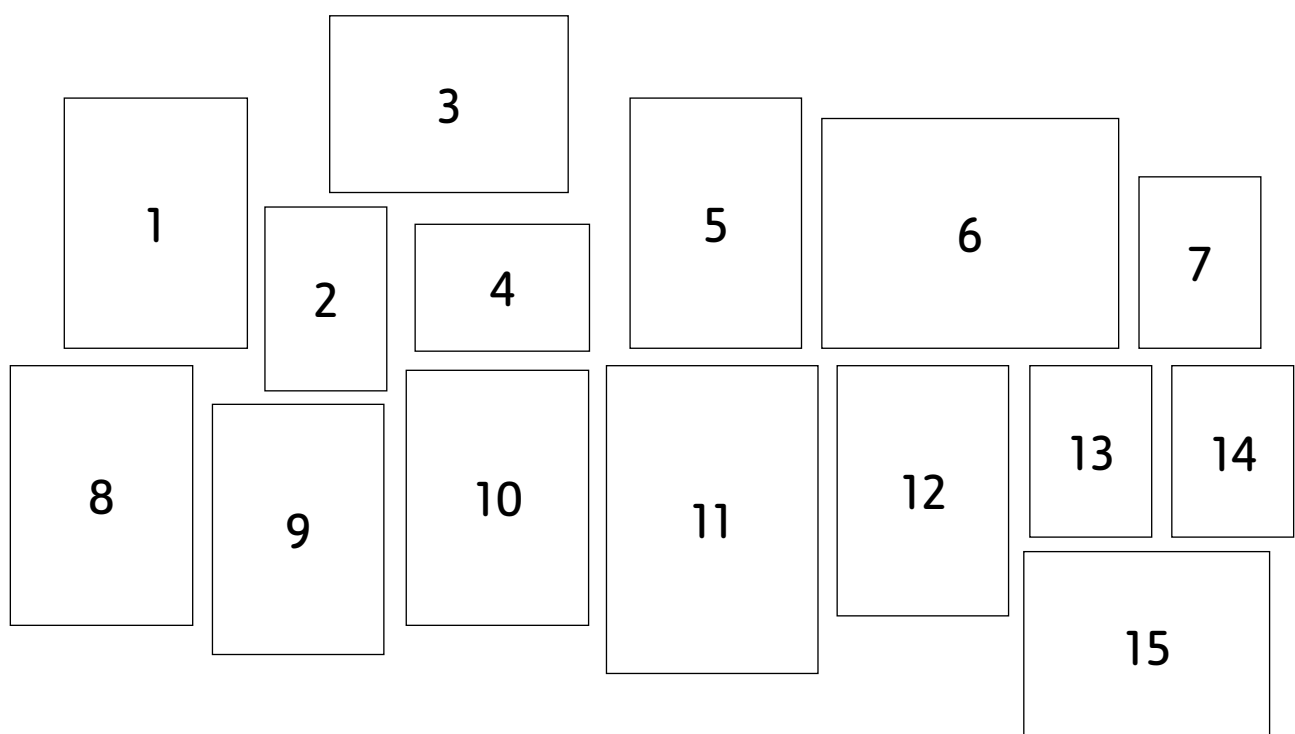
This fourth chapter of the exhibition explores the work of artists of our century. Here, the Caribbean returns as an explicit reference point and inspiration. Some works are inspired by the geography and ecology of Caribbean territories. Others take on Caribbean cultural forms, characterised by a blending of various traditions. They reflect on the Caribbean region's position as a global crossroads.

Creolisation refers to the mixing of cultural influences and is a marker of Caribbean culture. It is closely related to syncretism, the act of combining different beliefs and practices, which is fundamental to African-based Caribbean religions. Many of the artworks in this section reflect on this mixing as the result of long, violent encounters between European, African, Asian and Indigenous Caribbean societies. However, they also demonstrate the dynamic and generative nature of these cross-cultural exchanges.

Carnival is the most well-known example of creolisation. Every Caribbean nation has its own version, whether it

is called Carnival, Junkanoo, Jonkonnu or Crop Over. Caribbean Carnival's origins lie in enslaved people mocking the luxurious excesses of their enslavers. It has evolved over time, maintaining social significance after abolition, through legacies of colonial violence and oppression, migration and independence movements. The actions of Carnival: masquerade, procession, making music, occupying space, are a means of affirmation. They celebrate life as a demonstration of collective resilience. In the UK Carnival asserts the centrality of Black life and Caribbean culture within Britain.

Diagram with reference numbers for the cluster of works by Peter Doig:



Peter Doig born 1959

Born UK, works UK, Trinidad, Germany

1. Paragon

2005

Aquatint and etching on paper

2. Pelican

2004

Etching on paper

3. Cave Boat Bird (Saut D'Eau)

2013

Etching and aquatint on paper

4. Drunk and Disorderly (Always in Custody) Mighty Sparrow

2013

Etching and aquatint on paper

5. Untitled

2005

Aquatint on paper

6. Lion in the Road

2016

Photo-etching, aquatint and etching on paper

7. Owl in a Neem Tree, Boscoe's House

2013

Etching and aquatint on paper

8. Curious

2005

Aquatint, etching and drypoint on paper

9. Guest House

2002

Aquatint and drypoint on paper

10. Grand Riviere II

2002

Aquatint and drypoint on paper

11. Cricket (Paragrand)

2013

Etching, aquatint and screenprint on paper

12. Paragrand 2

2013

Etching and aquatint on paper

13. Lapeyrouse Wall

2004

Aquatint, etching and drypoint on paper

14. Maracas

2004

Aquatint and drypoint on paper

15. Black & White

2013

Etching and aquatint on paper

Presented by the artist in honour of Sir Nicholas Serota 2018.
P20947, P20931, P20958, P20959, P20945, P20946, P20953,

P20944, P20928, P20927, P20951, P20949, P20940, P20943,
P20950

Doig was born in Scotland but spent four years in Trinidad in his early childhood before moving to Canada. He studied art in London, living and working in the city throughout the 1980s and 1990s. In 2000, he accepted an invitation to take up an artist-residency in Port of Spain, Trinidad. Two years later, Doig moved there. Trinidad's natural environment and culture has had a profound effect on Doig's paintings. However, he has said of his output there, 'I believe that most of my works made in Trinidad question my being here'.

Morning, Paramin a collaboration between Doig and the Trinidad-based Saint Lucian poet Derek Walcott (1930–2017) was published in 2016. The book includes poems written by Walcott, the Nobel Prize winning poet, in response to 50 of Doig's paintings. Some of these poems are presented here.

Peter Doig born 1959

Born UK, works UK, Trinidad, Germany

The Music of the Future

2002–2007

Oil paint on canvas

Louisiana Museum of Modern Art, Humlebaek, Denmark.

Acquired with the support of The Danish Ministry of Culture
and The Augustinus Foundation

X78230

MUSIC OF THE FUTURE

Wide over the water, but gentle, the night music
requires the sad stars' accompaniment,
note, true, by sparkling note, and then, a cluster,
a single note spreads to a constellation,
the bass breathes evenly a steady luster,
first a few stars and then a constellation,
first the breaker's slow clapping, and then, the ovation.

Derek Walcott

Peter Doig born 1959

Born UK, works UK, Trinidad, Germany

Paragon

2006

Oil paint on canvas

Private Collection, New York

X82960

PARAGON

Vehemence draws a wedge down the boy's back,
vehemence with balance, delivering his off-break
to an imagined wicket; the sand turns red
from the pure vehemence of each attack
that will be cut for six out to the water,
another boundary, the fielder doesn't move
the bowler; growing used to such disaster as
a vehemence that is the same as love.
O the lovely vehemence of that right arm!
a boundary that causes no alarm
least of all to the bowler, trying to bowl faster
to the breaker's edge where the wave leaps to catch
the calm joy of figures in this cricket match.

Derek Walcott

Peter Doig born 1959

Born UK, works UK, Trinidad, Germany

Moruga

2002–8

Oil paint on canvas

Private Collection

X82959

MORUGA

Here's history's opposite, its origin.

The myth of discovery, the calendar begins
with a fishing boat, a crude sail and a few men
to represent the conquest. Everything all
in homage to the admiral's acumen –
the sword that slew us and the cross that cursed
starts at Moruga on Discovery Day.

Everything has been thoroughly rehearsed.

Doig paints it for what it is: a fable.

Columbus never set foot here, but what is
important is the fact that the cross-tree took root
and spread from here its vile or virtuous practice.

Derek Walcott

Barbara Walker born 1964

Born and works UK

Charly

2016

Conté crayon on digital image

Josiah

2016

Conté crayon on digital image

Richard

2016

Conté crayon on digital image

Lent by the artist and Cristea Roberts Gallery, London

X83070, X83069, X82545

Charly, Richard and Josiah are all present-day British servicemen. Walker has drawn them on facsimiles of First World War recruitment posters. Bearing the slogans, 'Your King and Country Need You', and 'Englishmen Do Your Duty',

the posters were produced for use in what was then the British West Indies. These works are from Walker's **Shock and Awe** series, which explores the contribution of Black servicemen and women to the British Armed Forces from 1914 to the present day. Acknowledging an absence of representation, Walker depicts soldiers from former British colonies who supported historic war efforts.

Room 8: vitrine in centre of room

Locke's work reflects on cross-cultural histories of colonialism and the related movement of people. Often evoking the aesthetics of Carnival and folklore, he works across different media, using cheap and widely available materials. These busts are made of Parian ware, a porcelain designed to imitate marble. They depict members of the British royal family at the height of the British Empire ornamented with military medals, masks, lace, plant foliage and cowrie shells. Locke's carnivalisation of these figureheads of imperialism undermines their authority and transforms their identities.

Hew Locke born 1959

Born and works UK

Souvenir 5 (Albert Edward, Prince of Wales)

2019

Mixed media on antique Parian ware

Courtesy of the artist and Hales Gallery. X82977

Hew Locke born 1959

Born and works UK

Souvenir 2 (Edward VII in Masonic Regalia)

2019

Original metal medals, brass plated metal, modern reproduction medal, plastic, brass, synthetic fabric, plastic beads, tinted brass, glass on antique Parian ware

Courtesy of the artist and Hales Gallery. X82975

Hew Locke born 1959

Born and works UK

Souvenir 9 (Queen Victoria)

2019

Mixed media on antique Parian ware

Lent by Birmingham Museums on behalf of Birmingham City Council

Hew Locke born 1959

Born and works UK

Souvenir 4 (Princess Alexandra)

2019

Brass, brass plated metal, original metal coins and medals, glass, resin, modern reproduction coins and medals, synthetic fabric on antique Parian ware

Courtesy of the artist and Hales Gallery. X82976

Room 9: film room

Isaac Julien born 1960

Born and works UK

Paradise Omeros

2002

Film, 16 mm, shown as video, 3 projections,
colour and sound

Running time: 20 min, 29 sec

IMMA Collection: Purchase, 2006

X15483

Paradise Omeros is an inquiry into 'creoleness'. Julien's cryptic narrative explores the mixing of languages, attitudes, and landscapes to convey a sense of the inner experience of living between cultures. The young protagonist, Achille, first appears as a waiter in a beach hotel. He encounters a trickster-like character who presents a choice of fates, 'love' or 'hate'. Achille walks into the ocean, seeming to drown as so many did during the Middle Passage, but resurfaces in a

bleak, concrete estate in 1960s London. Achille's fate, as the trickster suggests, is mixed. A joyous Caribbean house party is interrupted by violence; meditative scenes of the sea cut to burning buildings; a potential hostile encounter with a young white man ends in an amorous embrace. The film takes its title from Derek Walcott's epic poem, **Omeros** (1990). Walcott is heard reading from the poem and seen gazing over the ocean in his native St Lucia, where Julien's parents are from.

Room 10: Clockwise from room entrance

Zak Ové born 1966

Born UK, works UK, Trinidad, Canary Islands

Hairy Man

2013

Thames rope, mops and wigs

This sculpture relates to the forest-dwelling character Papa Bois, 'father wood', a protector of animals and plants. It speaks to the spirits of the natural world – of the sea and forest – and to African-derived Caribbean religions. Ové explores Trinidadian Carnival, folklore and spirituality as a diasporic expression of African cultural history. **Hairy Man** includes beach-combed materials, which are man-made but have come from the sea. In doing so Ové invokes migration, the Middle Passage, and African gods and spirits who accompanied enslaved people on their journey to the New World.

Collection of Hadeel Ibrahim, London, UK

X82748

Zak Ové born 1966

Born UK, works UK, Trinidad, Canary Islands

La Jablesse

2013

Mixed media including beached tree trunk and branches, vintage mannequin, vintage African mask, beached rope from the Thames, brass horns and trumpet and a necklace of antique nails

La Jablesse is a female devil character whose origins lie in Caribbean folklore and oral histories. A seductress who conceals her cloven foot and demon face with a long skirt and wide-brimmed hat, she waits by the roadside to lure men into the forest, where she abandons them to their fate. Ové's sculpture reimagines this Carnival character using found materials. Carnival, masquerade and costume are key elements of his practice. Ové sees them 'as a tool of emancipation for a downtrodden people to resurrect themselves from their colonial disposition'.

Jessica McCormack London

X78234

Ada M. Patterson born 1994

Born Barbados, works Barbados, Netherlands, UK

Echidna

2016

Video, monitor, colour

Running time: 3 min, 3 sec

Echidna documents a performance in the quiet streets of Speightstown, Barbados, founded by the British in the early seventeenth century. Patterson takes the form of a sea urchin, calling attention to the ecosystems of the Caribbean archipelagos and their potential to enact and inspire resistance. Patterson views sea urchins as 'the perfect model for the Antillean openmouthed resistance – the performance of clinging to this land, claiming dominion, absorbing what is truly ours – overcoming dispossession – with a back of thorns to deflect assimilation and imperialism.'

Courtesy of the artist

X82751

Ada M. Patterson born 1994

Born Barbados, works Barbados, Netherlands, UK

Lookalook

2018

Video, monitor, black and white, sound (stereo)

Running time: 6 min, 58 sec

Lookalook captures the artist walking through Bridgetown, Barbados draped in black fabric and a headdress adorned with urchin shells. Patterson's masquerade embodies the violence of being 'stared out of place', transforming the figure into a monster that throws the 'stinklook' (Barbadian slang for a disapproving look) back at the observer.

Patterson's creature, Lookalook, gives this behaviour a sense of mythology. Subtitles reveal the artist's and bystanders' responses, from curious to affronted. The work comments on the experiences of bodies deemed out of place in the Caribbean, where many colonial-era anti-LGBTQI+ laws are still in effect.

Courtesy of the artist

X82750

Chris Ofili born 1968

Born UK, works UK, Trinidad

Union Black

2003

Polyester

Union Black will fly on the flagpole above Tate Britain during **Life Between Islands**. Ofili's artwork applies the red, green and black of the Pan-African tricolour to the national emblem of Great Britain. Pan-Africanism highlights the shared history of people of African descent and encourages global solidarity. In 1920, Jamaican American Black nationalist Marcus Garvey noted the symbolism of these colours, 'red representing the noble blood that unites all people of African ancestry, the colour black for the people, green for the rich land of Africa'. In applying these colours to the Union Jack, Ofili creates a flag that recognises and celebrates Black Britain.

Presented by the artist 2016

T14773

Chris Ofili born 1968

Born UK, works UK, Trinidad

Blue Devils

2014

Oil paint and charcoal on canvas

Blue Devils are traditional characters in Trinidad Carnival that likely originate from the age of slavery. Blue Devil masqueraders come from Paramin, in the hills near Port of Spain. Painting their bodies vivid blue, they menace fellow revelers.

Ofili's blue paintings are unique in his practice. Viewing the series, it can be difficult to discern the imagery, as if adjusting to darkness. In this painting, a carnival reveler on the left is confronted by two British policemen, with distinctive checkerboard motif.

Presented by the artist 2014

T14031

Chris Ofili born 1968

Born UK, works UK, Trinidad

Blue Riders

2006

Oil paint, acrylic paint and charcoal on canvas

Ofili first went to Trinidad in 2000, and moved there in 2005. He soon abandoned the style of painting that had made him famous, with its use of magazine collage, glitter and resin, and decorated elephant dung. In Trinidad his work has become increasingly engaged with mysticism, drawing on Greek myths and Caribbean folklore.

The figures in this painting refer to the Blue Devils from Trinidad Carnival. Shrouded by the forest and night, they also evoke European colonial soldiers of the 1800s.

European Private Collection

X82749

Lisa Brice born 1968

Born South Africa, works UK, Trinidad

After Ophelia

2018

Synthetic tempera, ink, water soluble crayon and gesso on canvas

Tia Collection, Santa Fe, New Mexico

X82839

Lisa Brice born 1968

Born South Africa, works UK, Trinidad

Midday Drinking Den, after Embah I

Midday Drinking Den, after Embah II

2017

Oil paint on paper

Courtesy of Clore Wyndham, London

X71628–9

Brice often references the European history of painting. She reworks scenes by artists such as John Everett Millais (1829–1896) and Édouard Manet (1832–1883), which typify an objectifying male gaze. Situating these recognisable figures in new cultural contexts, Brice's women appear empowered and autonomous. The works displayed here are set in a typical roadside bar in Port of Spain, Trinidad, where Brice spent time with her friend Emheyo Bahabba (1937–2015), the influential Trinidadian artist after whom two of the works are titled. Apart from his implied presence out of frame to the right, the clientele is exclusively female. Their blue bodies relate to the artificial colours of nightlife and to Blue Devils, traditional Trinidadian Carnival characters.

Room 11: Clockwise from room entrance

Ada M. Patterson born 1994

Born Barbados, works Barbados, Netherlands, UK

Looking for 'Looking for Langston'

2019, printed 2021

3 photographs, digital C-print on paper

In **Looking for Looking for Langston**, Patterson revisits Isaac Julien's **Looking for Langston** 1989. Julien's film reflects on the life of poet Langston Hughes, and the social context of the Harlem Renaissance in New York in the 1920s and 1930s. Having read about the film but unable to watch it, Patterson produced their own film, starring a sea captain and a sailor. Patterson's work is a meditation on pleasure, isolation and desire. Lines of Hughes's poetry appear throughout, referencing sailors, the sea, and queerness. The photographs shown here were produced at the same time as the film.

Courtesy of the artist

X82961, X83564–5

Blue Curry born 1974

Born The Bahamas, works The Bahamas, UK

Caribbean Queen

2020

Palm frond, imitation gold hoop earrings, Billy Ocean

'Caribbean Queen' on audio cassette

This sculpture combines natural and artificial materials. The artist has systematically punctured holes into a dried palm-tree frond, before weaving through strips of magnetic audio cassette tape. Curry's technique references Caribbean handicraft traditions that are now used almost exclusively in the production of tourist souvenirs. The tape is a recording of the 1984 song **Caribbean Queen (No More Love on the Run)** by Trinidadian-British singer Billy Ocean. With its fusion of soul, reggae, R&B and pop, **Caribbean Queen** was a huge hit in the UK and US in the mid-1980s.

Courtesy the artist

X82755

Sonia Boyce born 1962

Born and works UK

Crop Over

2007–2020

Video, two channels, colour and sound (stereo), with Shaggy

Bear wall vinyl

Running time: 15 min

Courtesy of the artist and Simon Lee Gallery

X82757

Barbadian festival Crop Over originates from enslaved plantation labourers' celebration of the end of the sugar cane season. Set in 'great houses' associated with slavery, Boyce presents festival characters Stilt Man, Donkey Man, Mother Sally and Shaggy Bear, together with a Tuk band blending African and British folk traditions. She filmed the scenes in plantation houses in Barbados and at Harewood House in West Yorkshire, owned by enslaver Henry Lascelles. In the film, folk characters transgress social hierarchies, much as the rituals and revelries of Carnival have persistently done throughout the Caribbean. The video ends with scenes of Crop Over today, where the tourism industry, rather than sugar, has come to dominate.

PAST, PRESENT, FUTURE
ROOMS 12, 13, 14

Room 12: clockwise from room entrance

PAST, PRESENT, FUTURE

Most of the works in these final spaces were made in the last several years. They speak to the complex relationship between the past, present and future, a theme that recurs throughout the exhibition.

Stuart Hall, the Jamaican British cultural theorist, wrote that 'detours through the past' are necessary 'to make ourselves anew'. These recent works, while speaking to the moment and context in which they were made, reflect on histories as productive sources of knowledge and inspiration.

This historical lens invites us to consider the changing and often contradictory relationship between Britain and the Caribbean. This history is one of both connection and separation. On the one hand, Caribbean culture has been assimilated into the mainstream. Music, food, literature and art with Caribbean roots are embedded within British culture and have changed British society. On the other, changes to immigration laws have severely limited immigration from the Caribbean, and hostile environment policies continue to impact communities across Britain.

The artists in this section explore these contradictions, building on the foundations laid by the generations who came before them. They embrace multidisciplinary practices and collaborative approaches, remaining committed to critiquing and overcoming the consequences of centuries of colonialism and discrimination. Through a combination of resilience, collectivism and creativity, they continue to produce cross-cultural spaces for Black British life to flourish.

Marcia Michael born 1973

Born and works UK

The Object of My Gaze

2015 – ongoing

Native Resistance

2017, printed 2021

Wallpaper, vinyl print

Partus Sequitur Ventrum

2015–2017, printed 2021

13 photographs, inkjet on paper

Mi Soon Come, Likkle More

2021

Video, high definition, single-channel monitor, colour and sound (stereo)

Running time: 4 min, 48 sec

10 min pause at the end of each video

Courtesy of the artist

X83544–5, X83531–43, X82753

Marcia Michael born 1973

Born and works UK

The Object of My Gaze

2015 – ongoing

Me Remembering you

2021

Cold cast bronze with patina

Me Remembering you- transformations

2021

5 sculptures, bronze with patina

Courtesy of the artist

X83546, X83547, X83572, X83573, X83574, X83589

Michael's multimedia installation includes photography, video, sound, CGI and sculpture. It is the latest iteration of her ongoing project **The Object of My Gaze**. The work is presented through the lens of maternal figures in Michael's family, exploring their connection to the rural north-eastern Jamaican landscape of Saint Mary. Framed photographs, including intimate portraits of Michael's

mother, Myrtle, pendants and figurative sculptures hang on wallpaper depicting these landscapes. Michael presents an embodied and expanded reading of history and place. She conjures altars and conduits for reconnection, in the wake of migration, displacement and exile.

Hurvin Anderson born 1965

Born and works UK

Hawksbill Bay

2020

Acrylic paint and oil paint on canvas

Hawksbill Bay speaks to Jamaica's local ecology and the island's tourism industry.

It is based on photographs of a real location but is also a creation of Anderson's imagination. He comments: 'The retelling of stories from Jamaica mythologised the country of my parents and siblings' birth. On a visit in 2017, my mind was full of descriptions of the charm of the place while physically confronted with the beauty yes, but also the reality of economic hardship. The abandoned hotels became a metaphor for me for these mixed feelings of grandeur and loss, of a garden of Eden, a lost city and the pain of nostalgia.'

Promised gift of Mala Gaonkar 2021

X83120

Hurvin Anderson born 1965

Born and works UK

Maracas III

2004

Oil paint on canvas

Anderson was born in England to Jamaican parents. He often refers to his relationship with his ancestral homeland: 'I don't know it and I know it. I have this romantic vision of it and a lot of the painting is fighting that romance.' After attending the Caribbean Contemporary Arts residency in Port of Spain, Trinidad in 2002, Anderson began a sustained exploration of postcolonial life in the Caribbean. This painting depicts Maracas Bay, a popular beach for locals in Trinidad, not far from Port of Spain.

Promised gift from a private collector

X42936

Hurvin Anderson born 1965

Born and works UK

Between Point Radix and Moruga

2002

Oil paint on canvas

Here Anderson paints a building located between the Point Radix peninsula on Trinidad's southeast coast, and Moruga, a village on the south coast. Surrounded by prayer flags it is suggestive of a Hindu shrine. Anderson has said of the work, 'I was intrigued by the scenario of the flags and the house, and the multi-ethnic question in this place.' Trinidad has a large population of people of Indian heritage whose ancestors immigrated from the Indian subcontinent. Recruited as indentured labourers to work on plantations, labourers were bonded under contract for several years, under oppressive conditions.

Private Collection, Devon. X82758

Room 12: centre of room nearest to entrance

Blue Curry born 1974

Born The Bahamas, works The Bahamas, UK

Sun Chasers

2020

Airline seats, braided synthetic hair, beads, customised mousepads, seashells, beach sand, bicycle inner tubes, bamboo

Using synthetic hair, sunset images, and the promise of 'exotic' travel, Curry creates a narrative about tourism and material culture: the selling of the Caribbean as a cheaply consumable paradise. The artist comments: 'I look at the exotic quite intensely and particularly how the Caribbean came to be defined by it. The constructed image of the region tends to be quite dumbed down; a site for leisure, consumption, relaxation, and nothing else. As a person from there, you know there is much more to it but you are trapped in this deafening echo chamber of clichés and stereotypes.'

Courtesy the artist

X82962

Room 12: continuing clockwise from Between Point Radix and Moruga

Liz Johnson Artur born 1964

Born Bulgaria, works UK

Lord of the Decks

2021

3 panels; woven bamboo and fabric, on which photographs are printed

Ghanaian-Russian photographer Johnson Artur has spent the last 25 years photographing the global African diaspora. Born in Bulgaria and educated in Germany, she moved to London in 1991. In this work she focuses on the Grime scene around her home in south London. Now a popular electronic music genre, Grime evolved out of Garage and Jungle, Dancehall and Hip Hop. Its roots are in the Black British sound system culture brought to the UK by Caribbean musicians and DJs. These images capture people, places and events from the scene's origins in the early 2000s, to today.

Property of the artist. X82548

Njideka Akunyili Crosby born 1983

Born Nigeria, works USA

Remain, Thriving

2018

Acrylic paint, transfer print on paper, coloured pencil and pastel on paper

Made for Brixton Underground station, this scene imagines a gathering of the grandchildren of the 'Windrush generation' who moved to Britain following the 1948 British Nationality Act. The patterned walls, radiogram and hanging pictures are reminiscent of 'front rooms' they may associate with their grandparents. The wall imagery derives from photography in Brixton's Black Cultural Archives, including portraits of Dub poet Linton Kwesi Johnson and activist Olive Morris. The scene is not simply celebratory: 2018 news of the Windrush scandal's deportation of commonwealth citizens plays on television.

Purchased with funds provided by Michael and Sukey Novogratz (Tate Americas Foundation) 2020. T15718

Room 12: centre of room nearest to exit

Grace Wales Bonner born 1990

Born and works UK

Rhythm Sequence

2021

Steel pans and imagined uniforms

Here the fashion designer and artist Wales Bonner draws on the history of steel pan music in the UK, in particular the Russ Henderson Steel Band. These highly tuned percussion instruments, made from discarded oil drums, originate from Trinidad and Tobago in the 1930s. Music, movement and choreography are important features of Wales Bonner's work. Her research for the three mannequin garments in **Rhythm Sequence** was influenced by Russ Henderson's own steel pans as well as ceremonial uniforms. The pans are from the Archive of Russell Henderson, Irvin 'Ghost' Lynch, and Glissando Steel Orchestra.

Courtesy of the artist

X82754

Room 12: continuing clockwise from Remain, Thriving

Steve McQueen born 1969

Born UK, works UK, Netherlands

Exodus

1992–97

Film, Super 8mm, shown as video, monitor, colour

Running time: 1 min, 5 sec

This film documents two smartly dressed men carrying palm trees through the bustling streets of east London's Brick Lane market. McQueen encountered the men while out with his handheld Super 8 camera. The resulting film stands as a metaphor that points to the experiences of the global Black diaspora as they navigate life in Britain. The film is ironically titled after Bob Marley's 1977 song of dislocation and return to the promised land.

Courtesy the artist, Thomas Dane Gallery and Marian Goodman Gallery

X57622

Claudette Johnson born 1959

Born and works UK

Reclining Figure

2017

Pastel and gouache on paper

Reclining Figure reveals Johnson's particular treatment of figures in space. Drawn from life, the subject's seemingly unfinished body takes up the majority of the image. Her face, by contrast, is fully drawn and her expression one of deep thought. Johnson literally and rhetorically gives space to Black women, asserting their presence, while also subtly transforming the trope of reclining figures throughout art history.

Halamish Collection

X82546

Room 13: clockwise from room entrance

Alberta Whittle born 1980

Born Barbados, works Barbados, South Africa, UK

A Study In Vocal Intonation

2018

Video, high definition, monitor, colour and sound (stereo)

Running time: 8 min, 25 sec

You Can Never Touch the Same Water Twice

2017

Video, high definition, monitor, colour and sound (stereo)

Running time: 5 min 22 sec

Road Openers (For E)

2019

Mixed media installation in two parts

Courtesy of Alberta Whittle, Copperfield London and LUX

London. X82867, X82868

Alberta Whittle. X82544

Alberta Whittle born 1980

Born Barbados, works Barbados, South Africa, UK

Celestial Meditations

2017

Photograph, C-print on paper, face-mounted to acrylic glass, mounted on aluminium

Celestial Meditations II

2018

Photograph, C-print on paper, face-mounted to acrylic glass, mounted on aluminium

Alberta Whittle. X83425, X82973

Whittle's work reflects on transatlantic histories of exchange, theft, movement, erasure and resistance. She seeks to resist the legacies of European imperialism by surfacing indigenous, ancestral and cross-cultural memory. Her works explore alternative ways of remembering, making and being that focus on care and pleasure.

In her videos, Whittle often uses her voice and body to invoke the spirits of lost ancestors and the sea, calling on them as historic witnesses.

In **Road Openers for (E)** a 'duppy' or ghostlike figure stitched together using materials that reference dual European and African heritages. These include Scottish tartan, Kente cloth, cowrie shells, acrylic hair braids and plastic bags known as 'Ghana-must-go'. Each element has a complex material and cultural history tied to migration, both forced and voluntary, and colonised and coloniser. By bringing these histories together Whittle entangles African and European cultures and perhaps suggests a range of voices coming together in solidarity.

Room 14: film room

The Otolith Group

INFINITY minus Infinity

2019

Video, projection, colour and sound

Running time: 52 min

Starts on the hour from 10am

Courtesy of The Otolith Group and LUX, London

X82752

The Otolith Group describe this film-essay as an attempt to render 'the afterlife of slavery'. It was produced within the context of the 'hostile environment' – government policies designed to make staying in the UK as difficult as possible for those without leave to remain – and the breaking of the Windrush scandal. The 'hostile environment' is used as a motif to look back on the economic and legal underpinnings of slavery as products of British imperialism and capitalism. This genealogy includes 1833, when the Slavery Abolition Act is passed and the UK government takes out a vast loan to

compensate enslavers, and 2015 when the UK government finally finishes repaying the loan. Music, choreography, poetry, animation and philosophy are assembled against these massive historical forces – forces that have extracted profit from subjugated people and natural environments – in the name of a better future.

