

Road Maps, an exhibition by Ewan Mitchell, Zoé Schreiber and Camara Taylor

This tension between past and present (terms easier to distinguish in text than reality), provides the backdrop to an exhibition of new works in photography, video and sound by Ewan Mitchell, Zoé Schreiber and Camara Taylor. *Road Maps* points to that which is evident; a time, a feeling, an action, as well as that which is harder to articulate. The collisions of then and now; personal and collective; the debris which encircles on-going social, racial and political power structures. *Road Maps Tense* seeks to highlight the relationships between the ongoing moments of violence that our individual projects investigate; to invite viewers to inhabit the in-between space where our practices rub up against each other; where one can observe multiple sites in the reproduction of domination. *Road Maps* attempts to move through the residues, un/do the archive; enact the self as historical material and probe memories and amnesias in narratives of slavery, colonialism and post-colonialism.

As you enter the space an installation by Camara Taylor will build upon their ongoing practice-based research project into performance geographies and *Limbo*, a dance which began as a ritual performed at wakes in the Caribbean, which has its origins on the slave ship. Using the methodologies evident in the dance and its histories, Taylor queers the Black Atlantic and employs Caribbean storytelling traditions to draw links between the dance as survival practice, and contemporary modes of self defence in Black diasporic space. For *Road Maps*, they will create an installation comprised of photographs submerged in Rum (a reference to Caribbean burial rituals) and *Can you play a note to save yourself?*, a sound piece which collages an auto-fictive Black Queer Non-binary narration of transatlantic time travel, with dancehall samples and archival clips mined from the internet.

Following this, audiences will be presented with works by Belgian artist and writer Zoé Schreiber, from her ongoing *Ata Ndele / Sooner or Later* project. This work probes the dynamics of memory and transmission through an exploration of her family archives. Schreiber reclaims and reinterprets images extracted from Super 8 home movies, shot in the 1960s by her maternal grandfather, a Congolese “évolué.” In doing so she revives forgotten or pressed memories and brings to life a chapter of post-colonial history.

Finally, Ewan Mitchell will consider post-colonial narratives in relation to contemporary neo-colonialism with specific reference to the so-called *War on Terror*. *I declare a thumb war* is a three-channel video installation which serves as a historical reenactment of a found photograph from the Iraq War. Elements of the source material will be decontextualised in order to challenge the viewer to consider the universality of certain power structures at play regarding western involvement in foreign countries. This piece builds on previous works that utilise film, image and sound to investigate the effects conflict, capitalism, and mass media have on society and personal experience.

Working together and in the context of Glasgow International and the diverse audiences which the festival attracts provides the perfect environment for our practices which can at times feel out of sync with the concerns of our respective locales. Furthermore, as recent graduates this opportunity offers a vital step forward and challenge, a chance to experiment, grow and a little room to breathe. We have not yet secured a space but are confident in our ability to do so in the next months and are currently pursuing options which include The African Arts Centre, Glasgow Art Club and privately owned properties in the Merchant City and Laurieston areas of Glasgow.