We Suffer to Remain

LUX Scotland at the National Art Gallery of The Bahamas
Film Screenings: 17 May, 14 June, 5 July, 26 July

Black Audio Film Collective, Handsworth Songs, 1986. Courtesy of the artist and LUX.
As part of the exhibition *We Suffer to Remain* at the National Art Gallery of The Bahamas (22 March – 29 July 2018), LUX Scotland presents a film series that brings together a selection of artists’ moving image work from Scotland, the UK and the greater African diaspora, with titles drawn from the LUX collection. *We Suffer to Remain* engages with the complex intersectional histories across Scotland and the Caribbean to make sense of the vestiges and trauma of slavery, and features work by Bahamian artists Sonia Farmer, Anina Major and John Beadle alongside Graham Fagen’s installation *The Slave’s Lament* (2015), commissioned by Hospitalfield for Scotland + Venice at the 56th Venice Biennale in 2015.

Traversing a deep history of transatlantic captivity, this four-part screening series places contemporary voices alongside more established positions in an attempt to map the pathology of colonisation and the subsequent consequences of decolonisation across generations. It examines forms of cultural transformation and deformation, politics of refusal and liberation, colonial legacies of exploitation and control, and the ongoing violence of these histories within both personal and collective experiences. The programmes feature work by artists including Ayo Akingbade, Ephraim Asili, Black Audio Film Collective, Helen Cammock, Louis Henderson, Isaac Julien, Ursula Mayer, Keith Piper, Camara Taylor, Alberta Whittle and others.

The project is curated by LUX Scotland Director Nicole Yip and is supported by the British Council.
One Turn of the Revolution

Thursday 17 May, 7pm

Programme:
Black Audio Film Collective, *Handsworth Songs*, 1986. 16mm transferred to video, 59 min.
Alberta Whittle, *Sorry, not sorry*, 2018. HD video, 6 min.
Total running time: 65 min

*One Turn of the Revolution* is conceived in solidarity with the current campaign on behalf of the citizens and children of the ‘Windrush generation’ of Caribbean migrants to the UK, who have not only been faced with the threat of deportation, but also been seized and imprisoned, stripped of their rights, outlawed and exiled, and treated like criminals in their own country. The Black Audio Film Collective’s seminal film essay *Handsworth Songs* (1986) brings into focus the brutal policing, racism and criminalisation faced by communities of black immigrants in 1980s Britain, many of whom arrived from the West Indies at the invitation of the British government to help rebuild the country after the devastation of the Second World War. It is important to resist the casual story that things may have ‘progressed’ since then – some 30 years later, immigration policies continue to scapegoat innocent people and perpetuate conditions whereby migrants are blamed for the ills of society. Alberta Whittle’s video collage *Sorry, not sorry* (2018) is at once a call for justice for the Windrush generation and a reminder of the many things that have remain unchanged over the years, as the Caribbean continues to serve as a site of extraction and fantasy from whose labour the UK continues to profit.

One turn of the revolution brings us back to where we began; as UK Member of Parliament David Lammy (citing the late cultural theorist Stuart Hall) said, ‘we are still the sugar at the bottom of your British cup of tea’.

An experimental film essay on race and civil disorder in 1980s Britain, *Handsworth Songs* takes as its point of departure the civil disturbances that erupted through the Birmingham district of Handsworth and the urban centres of London in September and October 1985. Directed by John Akomfrah, the film is a montage of newsreel, archival footage of Caribbean migrants disembarking the HMT Empire Windrush in bleak Britain, intensely close conversations with housewives, shopkeepers and rioters, and broad scenes of police kettling crowds and cornering suspects.

Counter to the reductive image of the riots portrayed by the media, *Handsworth Songs* explores the idea that the unrest embodied a multiplicity of issues and ambivalences to do with racial oppression, cultural alienation and longing – not all of which could be shored up by recourse to a rhetoric of civil disorder. The film’s sense of multiplicity extends to a rethinking of black British presence, refuting the idea of a homogenous black community with a single sense of presence characterised by uniformity of ambition and expression. Instead, the film evokes a broad range of voices, tones and registers. Through this mosaic of positions and presences, *Handsworth Songs* contends that the meaning in the riots is not to be found in their dramatic unfolding, but rather in events outside the frame of contemporary reportage, in moments which seemed to have little affective relation to the expressions of discontent which characterised the riots – in the annals of post-war news reportage around race in Britain, which are transformed in the film into an archive of black (un)belonging, in the expression of hopes of belonging brutally deferred.

**Alberta Whittle, *Sorry, not sorry*, 2018. Video, 6 min.**

*Sorry, not sorry* is an offering to the ancestors. Witnessing and feeling powerless against the ongoing horrors experienced by the Windrush generation is a devastating blow to humanity, not just those of us who identify with this community. Our grandmothers, grandfathers, mummies, daddies, aunties, uncles, cousins, brothers, sisters, chosen family and friends are in real danger. This evil rhetoric of discrimination and false apologies must end.

We are all witnesses.

We are the spirits that walk amongst you.

The ‘hostile environment’ strategy spearheaded by Theresa May has become a slow burning inferno. Beginning as early as 2010 with the destruction of disembarkation cards from the 1950s and 1960s, the loss of this vital evidence, which protected Caribbean subjects of the British Empire damned them to an uncertain future in the ‘Mother Country’. My heart is full. Whose Mother is this Britain?

Alberta Whittle
Poetics of the Undercommons

Thursday 14 June, 8pm

Programme:
Ayo Akingbade, Tower XYZ, 2016. 16mm transferred to video, 3 min.
Ephraim Asili, Fluid Frontiers, 2017. 16mm transferred to HD, 23 min.
Helen Cammock, There’s a Hole in the Sky Part II: Listening to James Baldwin, 2016. HD video, 11 min.
Total running time: 65 min

Poetics of the Undercommons explores spoken word, poetry and lyrical prose as sites of resistance and liberation, framing the way the voice can embody a space of both individual and collective agency. The programme takes its title from a publication by the poet and scholar Fred Moten, who imagined a ‘poetics of the undercommons’ as not only an aesthetic practice, but also a social poesia – a constant process through which people make one another and the sociality in which they live.
Ayo Akingbade, Tower XYZ, 2016. 16mm transferred to video, 3 min.

Over a lilting soundtrack, characters wander through London’s concrete jungle as an unknown female voice reflects on the current state of the city and her imagined future.

Ephraim Asili, Fluid Frontiers, 2017. 16mm transferred to video, 23 min.

Fluid Frontiers is the culmination of Ephraim Asili’s six-year project exploring his own relationship to the greater African diaspora, The Diaspora Suite (2011–17). Shot along the Detroit River, Fluid Frontiers explores the relationship between concepts of resistance and liberation, tracing pathways of history and presence along arteries of the Underground Railroad. Structured around unrehearsed readings of poems read by natives of the Detroit Windsor region, the film animates texts from Detroit’s storied independent imprint Broadside Press, publisher of leading African American poets including Alice Walker, Audre Lorde and Amiri Baraka.


The Sea Is History develops a search for a virtual next world after the colonial. A free adaptation of a poem of the same name by the Saint Lucian poet and playwright Derek Walcott, the film breaks open various levels of the violent conquest of Haiti and the Dominican Republic. Traces of the ‘creole’ interdependence of yesterday and today, and the dead and the living, free up a view of a mythically charged underwater world in which there sleeps a powerful force for transformation. We can hear the sound of a ‘history that is now finally beginning’.

Helen Cammock, There’s a Hole in the Sky Part II: Listening to James Baldwin, 2016. HD video, 11 min.

There’s a Hole in the Sky Part II: Listening to James Baldwin (2016) is set around an imagined conversation with writer James Baldwin. It considers migrations, forced or voluntary, by Black American writers and dancers who moved to Europe in search of work and wider recognition. The piece layers multiple and varied experiences, exploring the dynamics of appropriation and power. Set in the Docklands in East London, it builds upon Cammock’s interest in failing colonial industries, set against the backdrop of futuristic new-build flats and state-of-the-art transport links.
Hieroglyphics of the Flesh

Thursday 5 July, 8pm

Programme:
Camara Taylor, How to Limbo, 2016. Audio, 3 min.
Keith Piper, Go West Young Man, 1996. Video, 4 min.
Isaac Julien, Territories, 1984. 16mm transferred to HD, 25 min.
Ursula Mayer, Atom Spirit, 2016. 16mm transferred to HD, 20 min.
Total running time: 60 min

Hieroglyphics of the Flesh attempts to think through violence, negation and colonial histories at the level of the haptic, bodily and material. It is framed around artist and writer Ayesha Hameed’s conceptualisation of the notion of ‘hapticality’, which brings a sense of the sensory and visceral back to post-colonial discourses to propose new ways of feeling through others: from the sense of skin pressed on skin in the belly of a slave ship to the evocation of queer masculinity and the politics of the gendered body. The films in this programme variously signal to how the legacies of slavery and colonialism have been metabolised and articulated through the body, as well as externalised on dancefloors and through soundsystems.

*Plantation* has been described by Sulter as ‘a mediation on the fictional life of Bertha Antoinette Mason, the quintessential mad black woman in the attic in Charlotte Brontë’s *Jane Eyre*. That race is a central issue in both *Wuthering Heights* and *Jane Eyre* suggests that the Brontë women’s lives were not untouched by the dynamics of race in 19th century Britain’. Documentation of pioneering reconstructive surgery performed on the artist is juxtaposed with historical film adaptations of *Jane Eyre*.


*How to Limbo* is informed by Taylor’s ongoing research into the historical contexts of the limbo dance, which began as a ritual performed at wakes in Trinidad & Tobago, and is said to have its origins in the Middle Passage. The methodologies evident in the dance and its histories have become the grounding for an exploration of refusal, recollection and rebirth.


Piper has stated that in *Go West Young Man*, 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’. In an imagined conversation, a father and son analyse stereotypes of race and gender within a personal and historical survey of racism, raising questions about the function of identity, nationalism, history and inheritance. The film parallels their dialogue with a montage of images – from historical representations of the slave trade and family snapshots to photographs of athletes and bodybuilders – presenting different modes through which the black male body has been commodified.

Isaac Julien, *Territories*, 1984. 16mm transferred to video, 25 min.

*Territories* uses experimental forms to look at the Black British experience. Recognising that the different power dynamics that determine this experience are difficult to reduce to straightforward explanations, the film instead proposes the term ‘territories’ to reflect the multiple agendas and experiences at work. These agendas – or ‘territories’ – involve race, class, gender and sexuality.

Focusing on the race riots at Notting Hill in August 1976, the film uses the ‘carnival’ to work through and subvert normative values and communicate desires through a multiplicity of voices. The film reinforces its message by breaking up its own narrative through change and repetition, and by acknowledging both racial and sexual perspectives. It presents images of two black men giving loving embraces, refers to the ‘his-stories’ and ‘her-stories’ contained in history and has both a man and a woman deliver the same narration. This identification of different perspectives breaks the monologue of a male-dominated history and emphasises the conflict of voices that make up the world in which we live.

Ursula Mayer, *Atom Spirit*, 2016. 16mm transferred to HD, 19 min 50 sec.

*Atom Spirit* was made in collaboration with the LGBTQ community of Trinidad and Tobago, as well as Mayer’s longer term collaborator, transwoman Valentijn de Hingh. The result is a twisting narrative traversing a number of science-fictional scenarios brought about by the Earth’s current sixth mass extinction. It follows the work of a group of evolutionary geneticists studying and collecting DNA from all forms of life in order to create a cryogenically frozen Ark. Spanning scientific, ecological and social spaces, *Atom Spirit* creates an interpenetrating mesh of realities where interrogations of postcolonialism, ecology and queerness can take place. The cast of *Atom Spirit* also includes transwoman Sasha Fierce, who was recently murdered in an act of transphobic hate crime.

Principal Cast: Valentijn de Hingh, Amanda McIntyre, Jillia Cato, Omar Jarra, Zeleca Julien, Keon Patterson aka Sasha Fierce.
Producer: Lesley-Anne MacFarlane
Director of Photography: Margaret Salmon
Screenwriters: Rachel Claire Hill, Ursula Mayer
Editors: Michelle Deignan, Ursula Mayer
Sound Design: Konrad Welz
Funders: Arts Council England, BKA, Austria, Upper Austria Film Fund, The Gallery, Tyneside Cinama, Newcastle upon Tyne.
IV.

Finding Fanon

Thursday 26 July, 8pm

Finding Fanon is a moving and multi-layered exploration of race, identity and globalisation inspired by the radical thinker Franz Fanon. In Larry Achiampong and David Blandy’s collaborative practice, they share an interest in popular culture and the decolonial position. They examine communal and personal heritage, using performance to investigate the self as a fiction, devising alter-egos to point at their divided selves. The Finding Fanon trilogy (2015–17) blends personal histories, pop culture and post-colonial theory to examine how we navigate the digital and physical worlds of the twenty-first century.

Programme:

Larry Achiampong & David Blandy, Finding Fanon Part III, 2017. HD video, 14 min.

Total running time: 38 min

In *Part I*, the two artists negotiate Fanon’s ideas, examining the politics of race, racism and the post-colonial, and how these societal issues affect their relationship. Their conflict is played out through a script that melds found texts and personal testimony, transposing their drama to a junkyard houseboat at an unspecified time in the future. Navigating the past, present and future, Achiampong and Blandy question the promise of globalisation, recognising its impact on their own heritage.


*Part II* collides art-house cinema with digital culture’s Machinima, resulting in a work that explores the post-colonial condition from inside a simulated environment – the Grand Theft Auto 5 in-game video editor. This video work combines several stories, including how the artists’ familial histories relate to colonial history, an examination of how their relationship is formed through the virtual space, and thoughts on the implications of the post-human condition.


*Part III* follows Achiampong and Blandy and their children in a narrative surrounding reconstruction, rejuvenation, and the (im)possibility of reconciliation, as conversations and conflicts between the artists pass from one generation to the next.
Artist Biographies

Larry Achiampong is a British-Ghanaian artist whose solo and collaborative projects employ imagery, aural and visual archives, live performance and sound to explore ideas surrounding class, cross-cultural and post-digital identity, and the intersection between pop culture and the postcolonial position. Achiampong has exhibited, performed and presented projects within the UK and internationally at venues including Tate Britain and Tate Modern, London; The Institute For Creative Arts, Cape Town; The British Film Institute, London; David Roberts Art Foundation, London; SAVVY Contemporary, Berlin; Bokoor African Popular Music Archives Foundation, Accra; The Mistake Room, Los Angeles; Logan Center Exhibitions, Chicago; Prospect New Orleans, New Orleans; Diaspora Pavilion – 57th Venice Biennale; and Somerset House, London. Achiampong currently serves on the board of trustees at Iniva (Institute of International Visual Arts), London and is represented by C Ø P P E R F I E L D. He lives and works in London.

Ayo Akingbade is an artist and filmmaker who lives and works in London. Akingbade’s work experiments with a range of media, with a present focus embedded in the daily lives of subjects and psychogeography. Akingbade’s first short film, In Ur Eye (2015), premiered at the London Short Film Festival. Akingbade also produced, directed and edited Tower XYZ (2016), a short film which speaks to the imagined future of a young woman and her reflections on the ever-changing city of London under the Institute of Contemporary Arts’ (ICA) STOP PLAY RECORD initiative (2015–18). The film received a Special Mention Award at International Short Film Festival Oberhausen and won the inaugural Sonja Savic Award at Alternative Film/Video Festival, Belgrade. She is a recipient of the 2018 Sundance Institute Ignite Fellowship for emerging filmmakers and has been selected for Bloomberg New Contemporaries 2018. Her latest film, Street 66 (2018), about Brixtonite housing activist Dora Boatemah premiered at International Film Festival Rotterdam and screened at the ICA in London.

Ephraim Asili is a filmmaker and DJ who lives in Hudson, New York. Asili’s work focuses on the African diaspora as a cultural force. His films have screened in festivals and venues all over the world, including the New York Film Festival; Toronto International Film Festival; Ann Arbor Film Festival; San Francisco International Film Festival; Milano Film Festival; International Film Festival Rotterdam; MoMA PS1, New York; Museum of Contemporary Arts, Los Angeles; Museum of Fine Arts, Boston; and the Whitney Museum of American Art, New York. As a DJ, Asili can be heard on his radio programme In The Cut on WGXC, or live at his monthly dance party Botanica. Asili is currently a Professor in the Film and Electronic Arts Department at Bard College.

Black Audio Film Collective (BAFC), founded in 1982 and active until 1998, comprised of John Akomfrah, Lina Gopaul, Avril Johnson, Reece Auguste, Trevor Mathison, David Lawson and Edward George and is widely acknowledged as one of the most influential artist groups to emerge from the UK. The group produced groundbreaking documentaries, non-linear feature films, tape-slide installations, film programmes and screenings that examined the diasporic African and Asian experience in Britain and beyond.

Throughout their career, Black Audio Film Collective have worked within and between the media of art, film and television, participating in British survey exhibitions such as From Two Worlds, Whitechapel Gallery (1986), The British Art Show, Hayward Gallery (1990) as well as international exhibitions such as Documenta X (1997) and Documenta XI (2002).

David Blandy was educated at the Slade School of Fine Art and the Chelsea College of Art and Design in London. Blandy produces video, performances and comics that deal with his problematic relationship with popular culture, highlighting the slippage and tension between fantasy and reality in everyday life. He has exhibited at venues in the UK and internationally, such as Tate Modern, London; Bloomberg Space, London; The Exchange, Newlyn Art Gallery, UK; Kiasma Contemporary Art Museum, Helsinki; Baltic Centre for Contemporary Art, Gateshead, Newcastle; Turner Contemporary, Margate; Spike Island, Bristol; Künstlerhaus Stuttgart, Germany; MoMA PS1, New York and the Museum of Contemporary Art, Shanghai. He is represented by Seventeen Gallery and his films are distributed by LUX.

Helen Cammock is an artist who lives and works in London. Cammock’s practice spans moving image, photography, writing, poetry, spoken word, song, printmaking and installation. Her interests map literature and poetry, both her own and found, onto social and political situations. She is interested in histories, storytelling and the position of the marginal individual and collective voice. She regularly uses video in order to explore narrative forms, and the relationship between aural and visual perception. In her most recent film work Moveable Bridge (2017), Cammock drew on material from Nina Simone, Philip Larkin, Winifred Holtby and the Housemartins to reveal the way in which we construct our own personal collage of influences and reference points to establish our own sense of self, context and history. She is the 2018 recipient of the Max Mara Art Prize for Women.

Louis Henderson is an English filmmaker who is currently trying to find new ways of working with people to address and question our current global condition defined by racist capitalism and ever-present histories of the European colonial project. Henderson’s working method is archaeological. Henderson has shown his work at Rotterdam International Film Festival; Doclisboa, Lisbon; CPH:DOX, Copenhagen; New York Film Festival; Contour Biennale, Mechelen, Belgium;

Ursula Mayer is an Austrian multimedia artist who lives and works in London and Vienna. Mayer’s practice spans a range of media, including film, video and sculpture. Her work has been exhibited extensively at venues including the Hayward Gallery, London; SeMA Biennale Mediacity, Seoul; Moderna Museet, Stockholm & Moderna Museet, Malmo; Tyneside Cinema Gallery, Newcastle; Audain Gallery, Vancouver; Tramway, Glasgow; Turner Contemporary, Margate; CCA Glasgow; FACT, Liverpool; Ursula-Blickle Stiftung Kraichtal, Germany; Centre Pompidou, Paris; Kunstverein Hamburg, Hamburg; Institute for Contemporary Art, London; SculptureCentre, New York; 21er Haus, Museum Belvedere, Vienna; Palais de Tokyo, Paris; 11th Baltic Triennial, CAC, Vilnius; Tanya Bonakdar Gallery, New York; Whitechapel Gallery, London; Lentos, Museum of Modern Art, Linz; TBA21, Vienna and Kunsthalle Basel. Mayer was the recipient of the prestigious Derek Jarman Award in 2014 and the Otto Mauer Prize in 2007.

Keith Piper was born in Malta and raised in Birmingham and now lives and works in London. Piper studied art at Trent Polytechnic and The Royal College of Art. He was a founder member of the BLK Art Group, who mounted a series of seminal exhibitions of young Black British artists between 1980–84 under the collective title of The Pan-African Connection. Piper’s initial interests in collage and print media contributed to a pioneering use of early computer technology, not only as a tool for video editing and effects but also for its potential interactivity. Piper’s multi-screen, multi-media installations often take their sources from popular culture and explore representations of race within history and culture.

Piper has shown extensively, including solo exhibitions at the Ikon Gallery, Birmingham, The Camden Arts Centre, London, The Orchard Gallery, Derry and The New Museum, New York. Piper is a Reader in Fine Art and Digital Media at Middlesex University.

Maud Sulter (1960–2008) was an artist, photographer, writer and curator of Scots and Ghanaian descent. Born in Glasgow, she exhibited widely and was selected by The British Council to represent Britain at Africus, the Johannesburg Biennale of 1995. Her art has been acquired by numerous private and public collections, including the Scottish Parliament, the Arts Council Collection, the Victoria and Albert Museum, the British Council Collection, the National Galleries of Scotland and the National Portrait Gallery in London. She wrote several collections of poetry, and edited a pioneering collection of writings and images, *Passion: Discourses on Blackwomen’s Creativity*. This was published by the imprint she founded, Urban Fox Press, ‘a revolutionary new press for the more radical 90s’. She was active in the Black feminist and lesbian movements, often inspired by African-American activists, artists and writers. She curated nearly 20 exhibitions, and set up a gallery, Rich Women of Zurich in London’s Clerkenwell.

Camara Taylor is an artist and programmer based in Glasgow. With a practice that is methodologically situated within a framework of refusal and a tentative engagement with tidalactics (as defined by Barbaradian poet Kamau Brathwaite), Taylor’s work spills and flows from photography into text, sound, workshops, events, publications and a zine library. Taylor is a programme facilitator for the Race, Rights and Sovereignty series (Glasgow School of Art Public Lectures and the GSA Students’ Association); and a participant in Constellations, an artist working group programme conceived by UP Projects in collaboration with Flat Time House, London. They were a committee member at Transmission Gallery, Glasgow from 2016 to 2018. Recent exhibitions include *Road Maps*, Intermedia Gallery, CCA Glasgow (2018), supported by Glasgow International and *Flourish*, a solo exhibition at The Gallow Gate, Glasgow (2017).

Alberta Whittle is an artist, researcher and educator living and working in Scotland. Working across performance, film and installation, her research considers how to move away from centring coloniality or (de)coloniality, instead finding hope in other forms of knowing rooted in ancestral knowledge(s), collective thinking and empathy.

Whittle’s work has been exhibited internationally at venues including at the Johannesburg Pavilion at the 56th Venice Biennale; Galerie de l’UQAM, Montreal; Gallery of Modern Art, Royal Scottish Academy and David Dale Gallery, Glasgow; BOZAR, Brussels; National Art Gallery of The Bahamas, Nassau and at the Apartheid Museum, Johannesburg. In March 2018, she presented her research at The Showroom in London as part of the collaborative research group, Holding Space. She has also been a Committee Member of Transmission Gallery since 2016 and was the 2018 recipient of the Margaret Tait Award.
**LUX Scotland** is a non-profit agency dedicated to supporting, developing and promoting artists’ moving image practices in Scotland. Working at the intersection of the contemporary visual arts and film sectors, its core activities include public exhibition and touring projects, learning and professional development for artists and arts professionals, distribution, commissioning and production support, research and sector advocacy. From its offices based in Glasgow, LUX Scotland works with a growing network of national and international partners, including museums, contemporary art organisations, film festivals and educational institutions, to deliver its programme. Established in 2014, LUX Scotland is a part of LUX and is supported by Creative Scotland.

www.luxscotland.org.uk

**Nicole Yip** is a curator and writer based in Glasgow. She has been Director of LUX Scotland since 2016 and was previously Special Projects Curator at LUX. She has curated exhibitions, film screenings and projects at venues including Tramway, Glasgow; the Kochi-Muziris Biennale; Centre Pompidou, Paris; Firstsite, Colchester; The Showroom, London and Institute of Contemporary Arts, London, where also worked on the inaugural LUX/ICA Biennial of Moving Images (2012). She is a contributor to *Frieze* magazine and co-editor of publications including *Xerography* (Colchester: Firstsite, 2013) and *Ulises Carrión: Gossip, Scandal and Good Manners* (London: Royal College of Art, 2010). She has been a jury member for numerous international film festivals and awards, including VIDEONALE.16 Festival for Video and Time-Based Arts (2017), Document International Film Festival (2016), and the Margaret Tait Award (2016–ongoing).

*Image: Louis Henderson, The Sea is History, 2016. Courtesy of the artist and LUX.*
Black Audio Film Collective, *Handsworth Songs*, 1986. Courtesy of the artist and LUX.