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4a. *Life Between Islands: Caribbean-British Art 1950s to Now*, Tate Britain, 1 December 2021 - 3 April 2022. Installation view. 4b. Horace Ové Stokely Carmichael giving a Black Powers speech at The Dialectics of Liberation Congress, Round House, London, 1967 (1967). Courtesy Horace Ové Archives © Horace Ové. 5. Wing Ka Ho Jimmi. *From So Close and Yet So Far Away*, (2021) © Wing Ka Ho Jimmi. Courtesy of the artist. 6. Jyll Bradley, *GreenLight.day*, 3. Thierry Bal.

4 Life Between Islands

CARIBBEAN-BRITISH ART: 1950S TO NOW

This exhibition is far-reaching in scope, exploring work made in multiple media and delving into diverse political, social and cultural histories, including Black activism, traditions of Carnival, music and spiritual heritage. Many pieces speak to the legacies of slavery, colonialism and racism, resulting in powerful, haunting and harrowing creations. However, that's not to say positivity isn't present: there are many moments of celebration, dance, music, community and survival.

Highlights include *El Dorado* (1960), by Aubrey Williams, which depicts colonial gold-hunts. Ronald Moody's *The Onlooker* (1958-1962), offers a crouched teak figure observing a cold new world. Neil Kenlock's photo *Desmond* (1974), meanwhile, demonstrates racist vandalism. Donald Locke's *Dageraad From The Air* (1978-1979), is a rigid, rigorously aligned geometric structure in unrelenting metal featuring screws and a cage, symbolising slavery's inhumanity. Finally,

Denzil Forrester gut punches audiences with the painting *Death Walk* (1983). In the composition, Winston Rose, killed under police restraint, is stretched prone and lifeless, the helmets of the policemen peaked like Ku Klux Klan hoods.

Lubaina Himid, the subject of a current retrospective at Tate Modern, provides a collage and watercolours of Toussaint L'Ouverture, a Haitian general and the most prominent leader of the Haitian Revolution (1791-1804). Meanwhile, *Paradise Omeros* (2002), a split-screen film by Isaac Julien, viscerally expresses the complexity of identity conflict. *Remain, Thriving* (2018), by Njideka Akunyili Crosby, is a stunning acrylic of a group in a sitting room. On the walls are memorabilia from Black British society. The figures presented here are cheerful; relaxed. But on a television screen, footage of the Windrush scandal plays. Crosby highlights how we still have a long way to go to reach true equality.

Words
Leyla Sanai
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Tate Britain, London
1 December - 3 April
tate.org.uk/britain

5 TPG New Talent

SIX EMERGING ARTISTS

TPG's New Talent programme returns for its second edition with six artists and collectives. Selected by Brazilian artist Rosângela Rennó, alongside the gallery's Senior Curator Karen McQuaid, this year's work "search[es] for a sense of justice and tolerance of differences while crossing the most diverse borders: political, geographical, ideological."

Police State, by RAKE Collective, interposes black-and-white shots of the not-so-thin blue line advancing through colourised streets of London, riot shield in hand. Set up like a then-and-now documentary-style comparison, the collage, instead of opening a window into historical British life, foregrounds disproportionate and violent state responses to protests from last year, such as the conduct of the Metropolitan Police at the Sarah Everard vigil in Clapham. CCTV-inspired footage and AI surveillance technology are expertly hijacked by RAKE to target "sweeping new powers to restrict protest" proposed in the Police, Crime, Sentencing and Courts Bill.

Injustice of a different kind is challenged in Ollie Gapper's *Ever Forward, Back*. Photographs of Gapper's father appear and disappear as prose fragments narrate a degeneration of health, vocabulary and mind, creating a disorientating experience as the viewer scrolls forward and back on the webpage. What follows is, in every sense, a moving picture of grief: "He begins conversations [and will] confuse the syntax of the situation. He is trying so hard to keep his head in this and yet I can do nothing to support him - I'm drowning myself."

Another standout is Heather Agyepong's *Wish You Were Here*, which parodies Edwardian postcards, inspired by African American vaudeville performer Aida Overton Walker. Agyepong flaunts the Crown Jewels in *Rob This England* and secures the (swag) bag like Rihanna in *B***h Better*, after her hit song. Walker was known as "Queen of the Cake Walk" (a dance craze mocking white high society in the 1900s). Here, Agyepong revives her complex legacy with a side of panache.

Words
Jack Solloway
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The Photographers' Gallery, London
30 September - 13 February
thephotographersgallery.org.uk

6 Pardes

JYLL BRADLEY

Reiach and Hall's new warehouse space at Edinburgh's Fruitmarket Gallery strikes a gloomy and imposing note. A cavern of exposed girders and brickwork two storeys high foregoes the whitewashed neutrality of the typical 21st century gallery. The site, therefore, requires creative intervention on a grand and bold scale, which has been found in Jyll Bradley's *Pardes*, a set of diagonal shafts of neon plastic suspended from the floor to the upper walls across the length of the room, with machine-cut "live edges" designed to trap and concentrate light, giving the whole form a sharp fluorescent outline.

The word "pardes" comes from an ancient word for orchard or garden, at the root of the word "paradise." Suitably enough, the sculpture is a space for rest, recuperation and inspiration. Over the next few months, the structure will play host to a number of performances and film screenings. The heritage of the work is minimalist, but Bradley's investment in metaphor and memory brings an unusual degree of

human warmth and narrative complexity to that style. The wooden beams, which support the counterpointed panels of grey and green Perspex, are reminiscent of DIY horticulture, just as previous outdoor works by the artist have mimicked the appearance of hop gardens or "espalier" trellising.

In many cases, Bradley's pieces speak to memories of a childhood spent in Kent, the so-called "Garden of England." However, this installation takes inspiration from structures developed by Scottish farmers and cottage gardeners: projects built to withstand extreme, northerly weather, from vertical rain to thick mists. In particular, the "lean-to" design responds to Scottish fruit farmers' use of angled forms to train their crops up heat-retaining brick walls. Fruitmarket's former use as a grocer's market makes this new piece a fitting tribute.

It's possible to imagine yourself in some distant, sun-drenched grove as you walk around this compelling piece, a particularly welcome effect in the dark Scottish winter.

Words
Greg Thomas
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Fruitmarket, Edinburgh
27 November - 18 April
fruitmarket.co.uk