



# Doh mix meh Up

Diaspora  
and Identity  
in Art



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'*Doh Mix Meh Up*' is a one-day international art exhibition and performance programme which explores the varied and multifaceted experiences of those around the world who have moved from home to make a new life elsewhere.

The theme for the exhibition was inspired by Sharelly Emanuelson's audio-visual installation '*Doh Mix Meh Up*'. Featuring the Mighty Shadow's calypso song, Emanuelson's work captures the complex, on-going processes of negotiating diasporic identities and experiences, providing a lens onto the varied work on display. Processes of inclusion and exclusion, identification and dis-identification, are explored through a range of media, enabling the artists to articulate novel and alternative narratives and scripts.

Whilst this is a group exhibition, each work on display is to be approached as a subjective expression of a particular experience of diaspora. The exhibition defies closure and does not seek to present a totality or coherent whole. Rather, the works reach out to us, urging us to resist the temptation to categorise or label. We are taken through different spaces, some of which are transformed throughout the event, and as we sit, wander, participate and engage with the works on display, we are included in the processes of interpreting and negotiating.

# Pablo & Roxana Allison



## **Uncovering the Invisible: Portraits of Latin Americans in the UK**

Photographers Pablo and Roxana Allison's most recent collaboration, *Uncovering the Invisible*, is funded by the University of Nottingham and the Horizon Digital Economy Research Institute. The project focuses on the diversity of backgrounds and life-stories of the Latin American diaspora in the UK, and sheds light

on a multi-ethnic group which has remained almost invisible but nonetheless contributes in important ways to the shaping of British society.

Brother and sister Pablo and Roxana Allison were born in Manchester (UK) and grew up in Mexico City. They later returned to England where they currently live. Their work revolves around the themes of cultural displacement, belonging, memory and identity.

[www.uncoveringtheinvisible.co.uk](http://www.uncoveringtheinvisible.co.uk)

# Raymond Antrobus

## The Island That's Hard To Find In English

Raymond Antrobus is a Spoken Word poet, photographer and educator, born and bred in Hackney. He is co-curator of popular London poetry events such as Chill Pill (Soho Theatre and The Albany) and Keats House Poets. He has toured and performed at universities and literature festivals nationally and internationally (South Africa, USA, Italy, Sweden, Germany, Switzerland). His second collection, *Shapes & Disfigurements Of Raymond Antrobus*, is published by Burning Eye Books. He writes a blog dedicated to Poetry-Films, Social Commentary, Interviews and Spoken Word. Currently he is completing the Writer/Teacher MA in Spoken Word Education at Goldsmith's University. He is Hackney's first Spoken Word educator, working full-time with KS3 and KS4 students at Cardinal Pole Secondary School.

[www.raymondantrobus.com](http://www.raymondantrobus.com)



# Phoebe Boswell



## Transit Terminal

Phoebe Boswell uses drawing, animation, projection and installation to create a fragmented narrative language to tell multi-layered global stories, which are anchored in a deep yearning to explore notions of 'home' and what it means to belong.

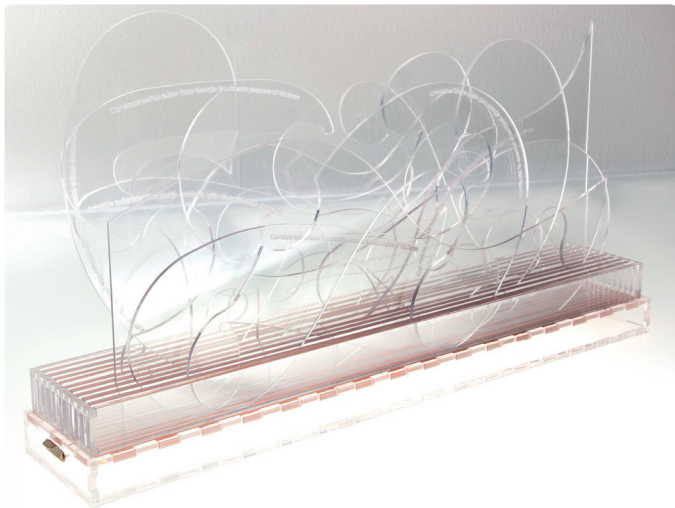
Born in Kenya to a Kikuyu mother and British Kenyan father, Boswell grew up as an expatriate in the Middle East and currently lives and works in London. A Slade graduate, she has exhibited in galleries such as Carroll/Fletcher, Kristin Hjellegjerde, Bonhams, and the Royal Academy, and has been nominated for, and won, various awards for both her animation and her visual art work.

[www.phoebeboswell.com](http://www.phoebeboswell.com)

# Rosa Couloute

## A Monument to the *Other*

Western architects have largely ignored female post-colonial spaces. At best these spaces are trivialised as domestic interiors, at worse they are considered to have little relevance in postmodern times. By exploring female recolonisation, the black female body is deconstructed and reconstructed in Couloute's work as a tool for rediscovering 'Herstories' and constructing new domains.



Rosa Couloute is an architect, a thinker and a maker. She is a graduate of Greenwich University, and was nominated for the RIBA Silver Medal Award in 2013. Couloute recently exhibited at the Royal Academy of Arts, demonstrating her ability to gain the approval of an arts institute, and thus bridging the gap between architecture and the arts.

# Scarlett Crawford

## The Indian Diaspora Project

Scarlett Crawford is interested in the semiotics of race and class. She uses lens-based media to create images that portray narratives of the underrepresented, without reinforcing their position as 'Other'. Working closely with her subjects, she produces images that juxtapose object, person and place in a participatory constructed portraiture. *The Indian Diaspora Project* is an on-going survey exploring the legacy of colonialism within the cultural diversity of the Indian Diaspora.

Crawford is an artist and educator from London. She has a BA (Hons) in Photography from the London College of Communication UAL, and has worked in professional studios for a range of high and low end magazines.



After her first solo exhibition at Photofusion gallery in 2008 she completed a PGCE at Goldsmiths. She has taught photography at a wide range of schools, colleges, galleries and service providers. In 2014 she was offered a place to study a MFA in Photography at the prestigious Parsons New School of Design NYC, for which she is currently seeking sponsorship and funding.

[www.scarlettcrawford.com](http://www.scarlettcrawford.com)



# David Creedon



## Ghosts of the Faithful Departed

David Creedon's work is a reflection of his interest in history and how events of the past shape modern contemporary society. Creedon tries to capture the atmospheric mood that he experiences within the spaces that he documents. He enjoys working in relatively dark areas, and searching out the light in the shadows.

Creedon was born in Cork, Ireland and has been described as a conceptual documentary photographic artist. His work has featured in a range of International magazines and he has previously exhibited in national galleries and museums in Ireland, Europe and the United States.

[www.davidcreedon.com](http://www.davidcreedon.com)

# Afra Dekie



## Art of Exile

*Art of Exile* explores how painting is used by two diasporic artists to narrate feelings of home and displacement. Afra Dekie uses film to capture the visual sensory experience of painting and, in such a way, seeks to engage audiences with both the artists' creations of art and the meaning-making of displacement.

Dekie holds a BA in Cultural Anthropology (Leiden), an MA in Film Studies and Visual Culture (Antwerp), and has worked with undocumented migrants and other excluded persons and communities. She has a strong interest in migration and displacement, visual self-narration and the affective and empowering potential of visual culture.

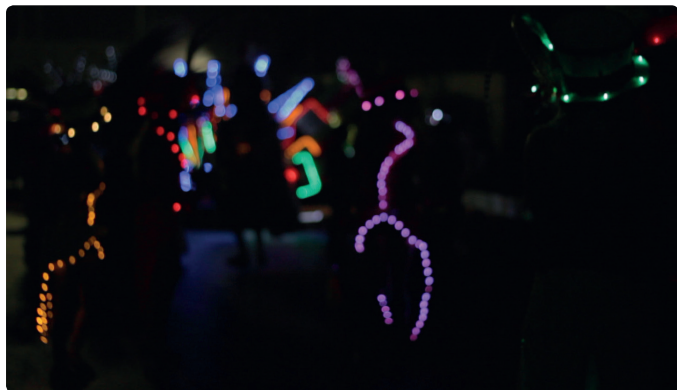
# Sharelly Emanuelson

## **Doh Mex Meh Up: We always Negotiatin**

Sharelly Emanuelson acquired her B.A. in Audiovisual Media, followed by an M.A. in Artistic Research. Her work arises out of a responsibility to present personal and collective narratives. Her curiosity regarding identity, language and history is informed by the social, political and spatio-temporal contexts on which she reflects.

[www.sharellyemanuelson.com](http://www.sharellyemanuelson.com)

when imagining my reality  
I  
wonder, what if  
I  
and  
I  
see that we have created possibilities  
I  
wonder, what if  
I  
and  
I  
take the responsibility to represent a  
new people of a new world



# JJ Bola



## Story Of Our Times

JJ Bola's work speaks the narrative of the Congolese and African diaspora, through poetry and storytelling. His work explores experiences and journeys of beauty, love, struggle, pain, perseverance and hope. It focuses on his personal experiences of refugee migration to the UK, war and conflict, the discovery of self, culture, family and hope for the future.

JJ Bola is a writer and poet, born in Kinshasa, Congo and raised in London. He uses storytelling, through the medium of poetry and spoken word to speak of the narrative of tragedy and trauma, but also of hope and humanity. He speaks out to the world from the centre point of his home country Congo.

[www.jjbola.com](http://www.jjbola.com)

# Justice in Motion

## BOUND

*BOUND* is a compelling, sensitive and thought-provoking piece of physical theatre based on issues of Human Trafficking and brought to the stage through a dynamic fusion of movement, spoken word, music, projection and circus. Inspired by true accounts of social injustice, emerging physical theatre company Justice in Motion creates powerful, relevant and visually stunning theatre, in order to raise awareness, engage audiences and advocate change.

Justice in Motion was founded in 2013 by Artistic Director Anja Meinhardt and has to date presented work at the Pegasus Theatre, the Ashmolean Museum, on Cornmarket Street, and Bonn Square. Their inaugural full-length production *BOUND* will be on a National Tour in 2015 and new work is currently being researched and developed.

[www.justiceinmotion.co.uk](http://www.justiceinmotion.co.uk)



# Belinda Kazeem-Kaminski

## Naming what was once unnameable

This project is about naming the processes of othering from today's self-conscious and empowered perspective: *what was once unnameable becomes nameable.*

Belinda Kazeem is a cultural theorist, writer, and artist. She is part of the Research Group for Black Austrian History and Presence and co-editor of *Das Unbehagen im Museum and Postkoloniale Museologie* (*The Uncanny in the Museum. Postcolonial Museology*). Based in postcolonial and Black feminist theory, she combines theory with a visual/textual practice creating self-determined representations of bodies that are usually marked as *other*.



# Lynette Letic

## Little Serbia and Between the Two

Drawing from her Serbian heritage, and motivated by a desire to develop a closer connection to Serbian culture and customs in Australia, Lynette Letic has been documenting the Serbian community in Brisbane over the last year. *Little Serbia* and *Between the Two* are a result of her curiosity to uncover what it means to be Serbian in Australia today.

Lynette Letic is an emerging photographer based in Brisbane, Australia, who is currently completing her final year of a Bachelor of Photography at the Queensland College of Art, majoring in Photojournalism. Working within the realm of documentary practice, her work explores issues of cultural identity in the Australian context, with a particular focus on Eastern European derivation.

[www.lynetteletic.com](http://www.lynetteletic.com)



# Caroline Molloy

## **The Emotional Life Of Transcultural Photographs**

*The Emotional Life Of Transcultural Photographs* is based on preliminary research with the London-Turkish community looking at the value of photographs among the migrant community who settled in London in the late 1980s and early 1990s.

Caroline Molloy is a part time Researcher at Birkbeck, University of London in the Centre for Photographic History and a part time Senior Lecturer in Photography at Coventry University. Her research interests are centred around an interdisciplinary discourse between photography and anthropology, archives and memory, the material culture of photography and how it intersects with visual culture.

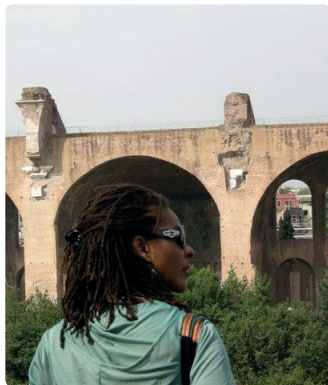




# Melissa Tandiwe Myambo

## La Salle de Départ

Melissa Tandiwe Myambo is the author of *Jacaranda Journals* ([www.jacarandajournals.com](http://www.jacarandajournals.com)), a collection of short stories set in Zimbabwe. *La Salle de Départ* was shortlisted in 2012 for the Caine Prize, and is part of an electronic chapbook for charity entitled {Parenthesis} ([www.cuppedhands.net/melissatandiwemyambo](http://www.cuppedhands.net/melissatandiwemyambo)) which contains stories about people on the move.



[www.homosumhumani.com](http://www.homosumhumani.com)

‘He’s a good boy.’ Uncle Thierno, Djiby’s eldest brother, had come home one dry August. He had brought his sister – Ibou’s mother – a gold watch with little diamonds at the centre of the pale gold face. How they glittered in the sun, those diamonds. Just before doing the washing, she would take the watch off her wrist and lay it on a stone. The tightness of the band would still be etched on her skin as she dipped her dark hands into the soapy water. The raspy sound of wet cloth being rubbed together still reminded him of his mother, as did cheap watches sold by West African immigrants on 34th Street in New York. He smiled to himself, bemused by the appalling naiveté of that youthful Ibou. They had all been so impressed with Uncle Thierno’s ‘wealth’. ‘He’s a good boy,’ the whole family kept repeating over and over, like the mantra of some kind of fanatical cult, until, at the end of August, Thierno agreed to take Ibou back with him ...

— — —

‘*Je vous en prie,*’ she began in French and continued in Wolof, ‘Please.’ Her voice was hoarse. ‘Only you can help him. Please help him to be like you. Do what Uncle Thierno did for you. Look how lucky you are, how successful. The success of one is the success of the whole family. Babacar’s future is the future of us all.’ She clutched at him, her long ring scratching his wrist as she grabbed his hands, pulling him around to face her.

He looked at her for a long time but he couldn’t hold her gaze. It wasn’t so much that he was afraid of what he would see but rather of what she would see, the feelings he did not care to admit even to himself. Somewhere deep down,

Ibou experienced familial obligation as an intolerable irony. When his mother passed away in October of his first term at university, a strange aloofness was born in him. He never mourned her. It all happened so far away, in another time and place. Instead, all his childhood memories were slowly suffused with a sepia tint typical of old-fashioned photos, the type of photos one looks at but feels no connection to. Somewhere along the way, Senegal had died for him. It was all too abstract, too removed from his daily reality; family responsibility weighed on him but not as heavily as he felt it should. How many years had he been away? Half his life had been spent in another country, in another culture, where the ties of family do not strangle one's bank account and stifle one's emotional resources. He wished he felt more guilty. If he were a better person, he would.

— — —

‘How do you know this is the best thing for him?’ he spoke into the ripped upholstery.

‘What could be better?’

‘Don’t you know that once he leaves home, he can never come back again?’

— — —

His mind turned over. He was running near the cliffs now but he couldn’t turn away from where his mind was leading him.

Extract from  
*La Salle de Départ*  
by Melissa Tandiwe Myambo

# Miyuki Okuyama

## Dear Japanese / Children of the war



Miyuki Okuyama photographs from her personal perspective as an expatriate Japanese. Living away from her home in rural north Japan became an important drive in her photographic work and, particularly following the disasters of 2011, she has focused on photographing home and her compatriots, including the Japanese war children in her new home, the Netherlands.

Okuyama was born in Higashine, Japan in 1973. She graduated from the University of Alabama with an MA in studio art in 2002 and lives and works in the Netherlands since 2008. She has exhibited in Europe, Japan, the Middle East, Southeast Asia and India.

[www.miyukiokuyama.com](http://www.miyukiokuyama.com)

# Kajal Nisha Patel

## Mother India / Protection

Kajal Nisha Patel's work is deeply connected to her experience as a woman of Indian origin in Britain. She is interested in postcolonial legacies of the British Raj and the influence of colonial trade on India and its people.

Patel is a professional Photographer, based in the UK. She is the recipient of numerous grants and awards, including the Magenta Flash Forward 2013 winner. Patel's work has been exhibited widely, including The Whitechapel Gallery, London, The National Museum of Singapore & at the 2013 TEDx AshokaU exchange, San Diego. Publications include: BBC Asia, The Guardian, The Economist and The Independent.

[www.kajalnishapatel.com](http://www.kajalnishapatel.com)

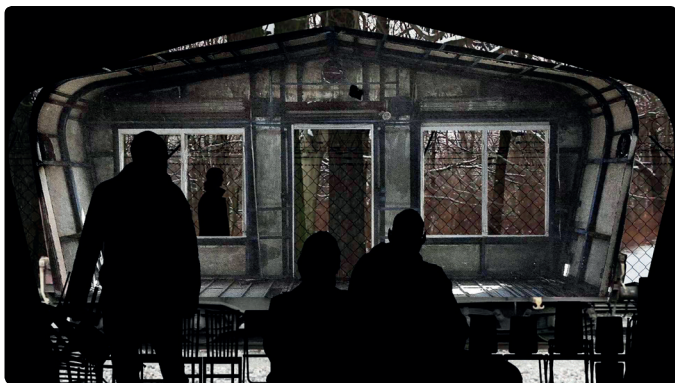


# Sharon Paz

## The Right To Leave

*The Right To Leave* is a video which deals with borders and migration, a loop of movement that ends by returning to the same entry point. In the video, actors play musical chairs over and over again, capturing the way in which the people inside are trapped and cannot leave. The houses displayed are like empty wagons and are based on the REH model of folding portable houses from the DDR times in Germany.

Sharon Paz lives and works in Berlin, and has an MFA from Hunter College. Her video works are part of the collection of NBK, Video-Forum Collection, Berlin and The Israel Museum, Jerusalem. Paz has exhibited extensively in Weserburg Museum for Modern Art, Bremen, Germany, Herzlyia Museum of Art and Petach-Tikva Museum of Art in Israel.



[www.sharonpaz.com](http://www.sharonpaz.com)

# Mikaela Toczek



## The Farm

*The Farm* explores the themes of absence and presence and the capabilities of a site to be here, anywhere and nowhere. Stitching through and scrubbing at these family photographs, shared between Poland and the UK, evokes a sense of discovery and repair; but only empty space remains underneath, inviting the imagination to fill the gaps.

Mikaela Toczek is a photographic artist and lecturer based in South Wales. She graduated in 2011 from Swansea Metropolitan University with an MA with Distinction and in 2012 was highly commended in the Welsh Artist of the Year Award. Her work has since been exhibited around the UK and abroad.

[www.mikaelatoczek.com](http://www.mikaelatoczek.com)

# Virtual Migrants



## Buy This v3

Kooj Chuhan is a digital media artist, filmmaker and cultural producer who creates artistic and cultural interventions from migrant, environmental and post-colonial perspectives. Exhibited across the UK and internationally, his work weaves between art and poetic documentary to deconstruct narratives and relocate personal voices. He is the founding member of Virtual Migrants artists collective and other groups.

[www.virtualmigrants.com](http://www.virtualmigrants.com)



# Clare Walter

## Triptych

Based on the published data from international human rights organisations and governments, *Triptych (Un-Named)* is a graphic representation of journeys relating to grave abuses of human rights and the resulting formation of 'strange' diaspora. In this show, Panel 2 of the three-part work deals with the trafficking of women and children for commercial sex exploitation. The work was shortlisted for the Aesthetica Art Prize 2013.



London-based artist Clare Walter is the child of a refugee and a Commonwealth migrant. Her practice explores personal, social or political relationships and patterns of involvement through works that play on meaning, aesthetics, confrontation and suggestion. Her media are selected for their political or cultural resonance as much as for their physical and aesthetic properties. She has an MA Refugee Studies.



[www.clarewalter.com](http://www.clarewalter.com)

## Panel Discussion, 'Exploring Diaspora through the Arts'

### Biographies of Panelists

**Alpha Abebe** (Chair) is an Ethiopian-Canadian who is currently completing her PhD at Oxford's Department of International Development. Her doctoral research explores the intersection of diasporas and development, through the experiences of 'the young Ethiopian diaspora' in the West. She has spent several years as an international and community development practitioner, and her advocacy, research and professional efforts have been largely devoted to youth, migration issues, and East Africa. Alpha is also a photographer and uses her art as a tool for community engagement and cross-cultural dialogue.

**Hélène Neveu Kringelbach** is a departmental lecturer in anthropology at the University of Oxford. She is also a project leader with the Leverhulme Trust-funded Oxford Diaspora Programme, for an ongoing research on bi-national and transnational families between Senegal, France and the UK. She received her D.Phil. in Anthropology from the University of Oxford, where she wrote her thesis on performance and social mobility in urban Senegal. She has published

a monograph on dance in urban Senegal (*Dance Circles: Movement, Morality and Self-Fashioning in Urban Senegal*, Berghahn Books 2013), which was the winner of the 2014 Special Citation for the de la Torre Bueno Prize awarded annually by the US Society of Dance History Scholars. With Jonathan Skinner she has also co-edited *Dancing Cultures*, a volume on the anthropology of dance (Berghahn Books 2012).

**Sharelly Emanuelson** is an artist whose work '*Doh Mix Meh Up*' features in and inspires the theme of this exhibition. Sharelly acquired her B.A. in Audiovisual Media, followed by an M.A. in Artistic Research. Her work arises out of a responsibility to present personal and collective narratives. Her curiosity regarding identity, language and history is informed by the social, political and spatio-temporal contexts on which she reflects.

**Dr Jennifer Langer** is founding director of Exiled Writers Ink and editor of four anthologies of exiled literature: *Bend in the Road* (1997); *Crossing the Border: Voices of Refugee and Exiled*

## Credits

*Women* (2002); *Silver Throat of the Moon: Writing in Exile* (2005) and *If Salt has Memory: Jewish Exiled Writing* (2008) published Five Leaves. She holds a PhD from the School of Oriental and African Studies, University of London, on literature by exiled Iranian Jewish women and is currently Post-Doctoral Associate at the SOAS Centre for Gender Studies and Member of the SOAS Centres for Iranian Studies and Jewish Studies.

**Sunil Shah** is a photographer, artist and curator based in Oxford, UK. His photographic works deal with history and memory as themes which are explored through photographs and documentary material using processes of appropriation and re-contextualisation. He has worked on a number of curatorial projects including the HLF funded Exiles Project, '*Making Home*' at the Royal Geographic Society in September 2013. He is a graduate of the University of Westminster and was selected by the Photographer's Gallery for the Fresh Faced + Wild Eyed graduate exhibition in 2013.

### Doh Mix Meh Up

Title courtesy of The Mighty Shadow and Sharelly Emanuelson

**Curator** – Sunil Shah

**Design** – TR Hughes

**Editor** – Giulia Liberatore

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[www.migration.ox.ac.uk/odp/through-the-arts.shtml](http://www.migration.ox.ac.uk/odp/through-the-arts.shtml)



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