

UNCHARTED TERRITORY

Brexit has created a divide in the population, lead to an increase in racism and reinforced a hierarchy among migrant communities. *Uncharted Territory* is a group exhibition with artists from various backgrounds and artistic expressions. It uses art to trigger conversations and to build bridges and invites the audience to reflect on issues of human mobility, identity construction and political discourse about Brexit and migration.



Little Englanders

Barbara Ash is a visual artist working on themes of female experience and identity through sculpture, installation and painting. Her work often has auto-biographical starting points, exploring ideas of social conditioning; individuality, “eccentricity”, and freedom, in a culture over-saturated with media images of “the female”, attempting to reclaim a wider narrative.

Read about the artists and find out more about the exhibition by unfolding this booklet.

barbaraash.org



The Gaze

April Lin April Lin is a visual artist who explores the interices of movement, visual media, and identity. Currently, April is studying a Master of Arts in Screen Documentary at Goldsmiths University. Their films have been screened at festivals in Europe, Asia and North America.

twitter.com/alexandrabulat

Alexandra Bulat is a PhD researcher at University College London and a Cambridge resident. Her research is on attitudes towards migration in the context of Brexit. In one part of her research, Alexandra analysed over 300 EU referendum campaign leaflets and newsletters.

Alexandra has lead workshops about how words and imagery affect us in relation to the referendum leaflets, encouraging the participants to contribute with their own opinions and ideas on a white scroll. The scroll allows written conversations, commenting on what others have written previously and the idea is to take the social media format into the exhibition room where unlike social media face-to-face conversations are possible and encouraged.



Erased

Jill Eastland is an artist and activist based in Cambridge. Her work is strongly research-based and uses a variety of media to investigate social, political or environmental issues. She uses ethical materials and incorporates found, collected and recycled items in her work. She often employs multiples, to create a more detailed discussion of a theme. She has a strong sense of place and frequently exhibits work in less conventional spaces that are more accessible to a wider audience, for example, warehouses, pubs, community centres and charity shops. Jill has extensive experience of engaging communities in her creative process.

jilleastland.wordpress.com

Theresa Easton is a printmaker and activist working with artists books, based in Newcastle-upon-Tyne. Printmaking and artists books provide a platform for Easton's interpretation of social history and cultural commentary. As an artist with a socially engaged practice, Easton enjoys a collaborative approach to making artwork and developing ideas alongside participants. Community participation features as a driving force in her work. One of the founders of the trade union, Artists' Union England (AUE), Easton's practice is steeped in her activist and community values.

3. The Working Class: Migration & Capital

2. The Trade Unionist: Migration & Capital

1. The Artist: Migration & Capital



theresaeaston.wordpress.com

vimeo.com/babelin



Shadow Series

Szilvia Ponyiczki is a British-Hungarian artist based in Lincolnshire. The theoretical base for Szilvia's works mainly consists of the ideas of Jung; his concept of individuation, describing the process by which we can fulfil our true potential. In discovering and getting as close to our real, inner self as possible, and by lifting the veil of the ego, and understanding our own identity, we gain comprehension of the surrounding world.

Her Jungian ideology based paintings, encourage the viewers' understanding of the Self, apprehension of the collective and personal unconscious.

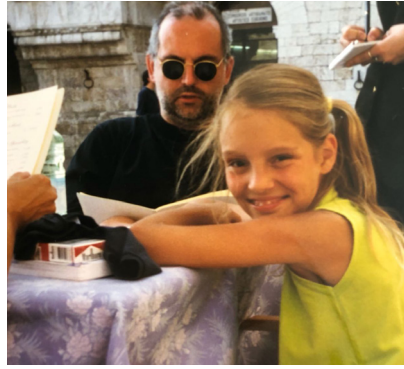
ponyiczki.co.uk

UNCHARTED TERRITORY

Alexandra's exhibition of leaflets from both the Remain and the Leave campaigns opens your route through *Uncharted Territory*. The participants/audience will also mark on the map where they currently live and add one pin for each country of origin. The pins will be joined by a thread. The number of pins on the map and the threads will gradually create another map, one that shows human movement.

Experiences of human movement are at the centre of *Brexit Stories*. The collages depict how EU-nationals perceive themselves and their future in the UK in the light of ongoing discussions in media, at work/school and at home about Brexit. *Brexit Stories* together with *To Drop Anchor* raises the issues of migration, the experience of negotiating with your identity as an immigrant and the process of being made into the Other.

The video installation, *The Gaze* further examines the experience of being racialised and being in a position where one has to relate oneself to the criminalisation and/or exotification of one's own body. Where *To Drop Anchor* and *Brexit Stories* offer insights into how



The Divide

Sarah Steenhorst is a Cambridge-based Dutch artist and project manager who develops socially engaged art projects. She is particularly interested in ways to engage people from different backgrounds with artists and the arts. Her work is founded in the conviction that art can be seen everywhere, is important to our society and can create social, political, and communicative impact. Sarah has a BA in Fine Arts and an MA in Arts Management and currently works as a Freelance artist and project manager for socially engaged art projects in Cambridgeshire, London and Milton Keynes.

sarahmilousteenhorst.com

Otherness is constructed at an individual level, *The Gaze* examines the effect of the construction of Otherness as it becomes an integrated part of the societal structure and the practice of the authorities. April's video observes the connection between institutionalised racism and racist practises at the individual level.

The theme of alienation and belonging is captured in Jill's artwork, *Erased*, consists of negative drawings of hair on grass from photographs of common land grass overlaid with negative images of photograms of hair. The hair is black, but is erased and rendered white in the negative images, causing the real person to become less visible and exiling them from a sense of belonging to the land.

Sarah's contribution, *The Divide*, is based on recorded interviews with people who have voted in the Brexit referendum, exploring the emotional and rational drive behind their votes. The video is projected on notes which have Leave and Remain written on them mixed together which makes it difficult to tell them apart. The installation is a testimony to the relative close gap between the Leave and Remain votes, yet the wide divide it has created in the country, among the UK nationals as well as members of migrant communities in relation to the topic of Brexit.



Border-less, Shade of Trees: A Reflection of My Silence

Fatemeh Takht Keshian is originally from Iran. She holds a practice based PhD in Art from Lancaster University, UK; and a BA and an MA in Painting from Iran. Her practice combines drawing, painting collage and video to articulate her identity and perceptions as an Iranian woman. Her current project explores how colour, matter, photography, moving images and drawing offer ways of negotiating our understanding of landscape and socio-political identities, to examine the formation and experiences of a landscape in relation to power. Her previous project introduces a cultural understanding of the Iranian identity in the middle of the twentieth century. In her art practice, she benefits from different art techniques such as collage, transferring images and video to visualize her understanding of her identity as an Iranian woman. She challenges the idea of time as a one-dimensional continuum and proposes, instead, a surface which goes forward and backwards at the same time.

fatemehtakhtkeshian.wordpress.com

But how is individuation significant in relation to Brexit? How can we know what is best for us when making a decision without being governed by assumed or real social expectations? How can art help us in this process? Szilvia's Jungian ideology based paintings encourage the viewers' understanding of the Self, apprehension of the collective and personal unconscious. *Shadow Series* represents the struggle of humans and the oppressing forces of society, which address the collective challenges of our moment in history. The audience is invited to put themselves in the position presented in the paintings and try to work out a solution for themselves, making the artwork a catalyst for transformation.

Barbara's *Little Englander* is a mixed media puppet-like sculpture installation, looking at ideas of jingoism, farce and sovereignty; a reaction to the current climate of chaos and division.

Letterpress and silkscreen are employed in the production of three broadsides that fold into Chap Books, which Theresa has made. The Chap Books are informative and reflective, offering a critique and exploration of the left-wing arguments for leaving the EU. Self-organised groups such as Trade Unionists against the EU, Artists for Brexit and other such groups inform the content and



Brexit Stories, To Drop Anchor

Elmira Zadissa and Ramona Zadissa have worked for many years within the field of arts and culture in Sweden and England. They have co-founded a number of cultural organisations with the aim of questioning norms and structures in the established arts and cultural spheres and to promote greater access to culture for minority groups and communities, youth and children. Their works have been exhibited in Umeå, Cambridge and London.

Elmira and Ramona were born in Iran, grew up in Sweden and now live in the UK. They work in an interdisciplinary manner exploring the intersection of arts and politics. The spectrum of their work covers illustration, participatory art events and storytelling as a means for social change.

zadissa.com

develop the narrative. The political ideas of these groups are presented within a framework that explores the issue of migration and capital.

Border-less questions the notion of geographic borders. Borders are not a natural part of human collective identity. In the artwork, borders are viewed as discursive and products of the ideological conceptualisation of nations and nationalisms. *Border-less* finishes the journey through **UNCHARTED TERRITORY** by suggesting that social actors tend to maintain the idea of borders as a natural part of socio-political identities though in reality, they cut through human socio-political consciousness, constructing the idea of Otherness through the act of migration and human mobility.