

# Where Are You From? Where Are You Really From?

## Artist Bios and Statements

Exhibition Curated & Produced by:  
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**Amy Harris**

**@amyharrisknits**

Amy Harris is a Senior Lecturer in Art and Design at Oxford Brookes University, specialising in textile craft and collaborative making. Her practice explores how craft can connect people across cultures through shared skills, storytelling, and collective creativity. Working with students, artisans, charities, and community partners, she develops collaborative textile and garment projects that bring together traditional techniques with contemporary design.

Central to her work is the belief that craft can act as a form of cultural connection. Through inclusive workshops and co-created textile projects, her practice foregrounds collaboration, intergenerational learning, and the value of heritage-based design.

Her current work examines how collaborative textile practices can build relationships across cultures and geographies, transforming individual acts of making into collective narratives of creativity, exchange, and community.

***Threads Between Us: Craft, Collaboration and Connection***

Small fashion collection and posters

This exhibition brings together a small fashion collection composed of four garments, each emerging from a different collaborative project. Presented together, the pieces explore how craft can connect people through shared acts of making, learning, and exchange.

My practice centres on the social potential of textile craft. Processes such as weaving, printing, and sewing create spaces where knowledge can be shared and relationships can develop across cultures, experiences, and communities. Within these projects, making becomes a form of dialogue—one that allows participants to exchange skills, stories, and perspectives through material practice.

The garments presented here are the outcome of these collective processes. Developed through partnerships with students, artisans, charities, and community groups, each piece reflects a different moment of collaboration. Some emerge from design workshops and cross-cultural textile experimentation; others from museum-based making sessions or exchanges of traditional craft knowledge. While each garment originates in a distinct context, they are united through the collaborative labour embedded within them.

By presenting these works together, the exhibition foregrounds the networks of people who contribute to the making process. The garments become more than objects; they act as records of shared creativity, demonstrating how craft can foster connection, understanding, and collective expression across diverse communities.

## **Ann Marie Rzeznik**

**@ann.rzeznik**

Ann Marie Morgan is a Visual multimedia media artist living in Oxford. She completed her BA Honors degree Fine art for Drawing through Bath .

She works as an artist and early years educator.

She has a background in Photographic studios. Part of published illustrations. Performs spoken work. And is included in international and local exhibitions/community projects.

She is a multimedia expressionistic artist conveying emotions through colours and energetic fluid marks.

She experiments in various mediums from photography, sculpture, spoken word to 2d pieces made from solidified paints, watercolour inks, collaged elements, and natural dyes. To keep her art true to her intentions. Her ethos is art can be done anywhere, at any time in any medium. And should be accessible to all.

Her work focuses on the traumas and joys and is highly personal.

### ***County road***

Newsprint, leaves, ink, acrylic, felt tip

Family portrait frame, card, string, photography, jewellery

### ***Self-portrait***

Cardboard, acrylic, pencil, pen

### ***My little kitten***

Nightly with photographic image

### ***Entangled***

### ***Alien***

Canvas, acrylic, paper, printed image

I'm of 3rd generation Italian and Polish descent. I was born in Wiltshire, Swindon UK. But I always felt a sense of never belonging.

In 1955 when my families moved to the UK after the war they were treated like "others" like aliens. Under surveillance and regulations. Often being treated unfairly and in hard manual jobs. Although they were filling the gaps in industry, racism and scrutiny followed.

I remember stories of poverty and having to flee from their country.

I know my Polish grandparents and father had to reside in a resettlement camp; they never spoke of it..

I remember the struggles of manual work.

Even in the '70's derogatory names towards my father. He had to work twice as hard as any of the other men.

My mum spoke of being taken into her factory office and accused of cheating in her work to get bonuses. Derogatory names being thrown around. Comments on her appearance.

In response my family became very tight knit. Creating a home and community for themselves. Unifying the family. To deal with economical and social problems.

In some ways I feel the otherness still.

I see it happen around me now.

On the other hand, to look at me you wouldn't know and often white English people unleash their racist views of immigrants. Thinking I'm a safe space for them to talk. I'm not...I was born here...but I carry the trauma of those that came before.

But my home is my family unit I created now. Myself, my husband and child. Unfortunately my childhood home and grandparents' houses are memories belonging to new families now. My paternal grandparents and parents have passed away.

Home is the present and the past, both living inside of me at the same time .

**Anne Griffiths**

**@anne\_griffiths\_com**

**www.annegriffiths.com**

I am an artist and history practitioner. My work explores processes of collection, organisation, repair, and display. Adopting the role of curator, I deconstruct and reassemble objects and texts to create counter-archives that generate new narratives and unexpected connections.

Working across analogue and digital methods, I juxtapose elements from the past and present to question how culture, class, gender, and race are categorised and understood. My practice engages with the ambiguities and gaps that shape history, knowledge, and identity.

### ***Chromatic Identity***

Mixed media

*Where are you from? Where are you really from?*

is not small talk. While questions about family history, heritage, and migration can arise from genuine curiosity and connection, they can also be experienced as questioning whether someone belongs where they say they belong, implying that their presence requires further explanation.

None of us chooses the skin we are born into, nor the histories and migrations that shape how we are perceived.

Through the fictional framework of the *Department of Administrative Identity Metrics (DAIM)*, this installation turns that logic into bureaucracy. A fabricated form assigns each individual a "chromatic identity", determined not by lived experience or self-identification, but by an algorithm that translates nationality into a position on a geographic latitude and colour spectrum.

Paper fortune tellers invite viewers to interact and receive a randomly assigned statement reflecting the logic of such classification. The declaration that *identity is final and cannot be amended or appealed* echoes the authority of societies that impose classifications with lasting consequences.

**Audrey Baldwin**  
**[www.audreybaldwin.art](http://www.audreybaldwin.art)**

**@tawdryt**

Audrey Baldwin is a Zimbabwean born, Aotearoa New Zealand raised artist and curator currently based in Oxford. She graduated with a BFA from the University of Canterbury in 2009 and has shown in public spaces and galleries around New Zealand as well as in Japan, India, Zimbabwe, Australia, and the UK.

Audrey uses performance, installation and community engaged practice as ways to tease out and unravel every day power dynamics, value systems and embedded meanings. Her work often veers into the absurd: sometimes confrontational, increasingly playful, and defiantly hopeful in the face of rising fascism in late-stage capitalism.

### ***A place at the table***

Installation: table, chairs, table cloth, custom made placemats, collectively authored recipe book

*A place at the table* consists of an installation, an invitation and a shared meal.

As a socially engaged artist, I enjoy spaces that facilitate the sharing of ideas and conversation. Whether this takes place in a gallery or at a dinner party - both are spaces where everyone brings something to share, made up of a variety of ingredients, experiences, histories and memories.

Having moved between Zimbabwe, Aotearoa New Zealand and England, I'm interested in the notion of belonging as a process, of home as occupying more than one place. I am interested in how we make ourselves feel at home even once we've left. I see food and cooking as one way to make the seemingly intangible physical - remembered and ritualised through recipes and ingredients.

I want to make the white walled gallery space warmer, a place where we can sit together sharing nourishment in the form of ideas and meals close to our hearts.

For this work, I invited all participating artists to contribute a recipe that made them feel a sense of belonging or reminded them of home. This has been made into a recipe/memory book to catalogue a more intimate side of the exhibition. I responded to some of the recipes to create placemats - visual representations and ruminations on the recipes and the memories the artists shared with them.

The installation will be followed by a shared meal at the end of the exhibition, encouraging the artists to gather to discuss and digest our experiences of this exhibition and the works in it.

The audience are also invited to write or draw onto the table cloth - adding their own recipes, ingredients and stories if they wish.

As someone who enjoys cooking, hosting and sharing stories, I hope for this to be an ongoing socially engaged project that brings people together and creates a sense of belonging that acknowledges, honours and builds on where we are from.

**Euton Daley**

**[www.eutondaley.com](http://www.eutondaley.com)**

Euton is a theatre-maker, operating as an artistic director, producer, creative writer, programmer, project manager, teacher, mentor and trainer - with over 40 years' professional experience working with artists, young people, students and communities. Euton was the artistic Director/CEO of Pegasus Theatre [1990-2013] where he mentored and/or supported a range of local and national companies. A Visiting Lecturer at University of Oxford (PGCE Course 2003 – 2020) and Oxford Brookes University (Foundation Arts from 2020 to present).

Jamaican born and as Founder & Director of *Unlock the Chains Collective*, Euton has been producing work for the last 13 years that consciously explores and celebrates the Black experience through the fusion of dance, music, song and spoken word/performance poetry whilst giving Black artists performance platforms and developing a Black Arts aesthetic.

Euton has published 2 collections of performance poetry and currently working on a third volume which will explore his cultural and ancestral roots and will contribute to a research and a Knowledge Exchange arising from his recent production, *Still Breathing*, as part of an exploration and research into mapping the African-Caribbean experience and diversifying the cultural spaces in Oxford. A member of A Place For We team.

### ***Circumventing the Globe***

Installation

From a new collection of work to be published next year and which contributed to the recent Rethinking Relationships event at Pitt Rivers Museum. It is part of a larger installation which explores the dividing up of Africa in 1884 at The Berlin Conference.

Soundscape: concept by Euton Daley, mixed by Kema Daley (Inspire Sounds)

My work is about wanting to bring about change. It is my desire that the watcher, viewer, audience have an emotional response to the work and place themselves both within and outside of it and consider what they can/should do to contribute to the Change agenda.

### **Hanna Klien-Thomas**

**@drhklienthomas**

Hanna is a research fellow in Creative Industries and lecturer in Communication, Media and Culture at Oxford Brookes University. Her PhD project on Bollywood audiences in Trinidad was funded by the Austrian Academy of Sciences and she was an affiliate scholar at the Institute of Gender and Development at the University of the West Indies. Her current research interests are digital media practices in Caribbean Carnival in the UK. Through collaborations and organising events together with the Oxford African Caribbean Community Archive (OACCA), she has become interested in archiving as a living practice and is a member of the A Place For We research group.

### ***Weam ghörscht ou du? or Who do you belong to?***

Photograph

In my dialect people don't ask the German equivalent of 'Where are you from?', but they say: Weam ghörscht ou du? (Who do you belong to?). I always felt that this question enquires not only about my sense of belonging, but also about a notion of ownership tied to land and to claims upon my body, movement and right to exist now and in the future.

This is the view from the window of my grandmother's bedroom, overlooking the town where I grew up. I took this photograph on my last visit to the house after her death, that place no longer exists. A few years earlier, when her dementia had already set in, we were sitting on the terrace below. I had just arrived from Trinidad and was telling her about building a life and home there. Realising that I had no plans to return to Vorarlberg, she looked into my eyes and said, 'But this is where you will always be from'. It did not sound like a threat.

A window works both ways, inviting the gaze inside. The tourist leaflet presents this region at the heart of Europe in its most favourable terms to the outsider. Yet even at home, this constructed image is rarely disrupted. It serves to justify the wealth, beauty, and abundance of the region, crafted so diligently and believed in so fervently by the people sitting on their mountains and lecturing the world on democracy - words of Jean Ziegler, who died this month. He also said that every child in today's world who starves to death is murdered.

## **Ismael Rodriguez**

Ismael Jesús Rodríguez Fernández is a Venezuelan-born visual artist and creative practitioner working with Fusion Arts, a contemporary arts organisation in Oxford, supporting interdisciplinary visual arts projects, exhibitions, and community collaborations, where he contributes to events, exhibitions and collaborative artistic programmes. He holds a degree in Visual Arts from the Universidad de Los Andes in Mérida, Venezuela, and his practice spans installation, painting, drawing, collage and foundobject work that explores memory, identity, nature and cultural histories. Rodríguez's work draws on his AfroCaribbean and indigenous heritage and reflects his experiences in South America, Europe and the UK.

### ***un paseo por Cowley looking for a watermelon***

Installation, mixed materials

The world is an immense soup.  
We are all hungry.

People ask me where I am from.  
I do not know.

I was born facing the Caribbean Sea.

Then came the houses.  
The moves.  
The airports.  
The buses.

The borrowed rooms.

Sometimes I think I never truly emigrated.

The movement was already inside the house from the beginning.

Not in Caracas.

Not in the Andes.

I never fully felt that I belonged to one place.

Now I say that I am from East Timor.

From the Philippines.

From Ecuador.

From Lithuania.

From Egypt.

From Iran.

From Haiti.

From Dominica.

From Istanbul.

I have never been there.

But something from those places lives within the people I have met, in the stories I listen to, in shared meals, in certain silences, in the way someone pronounces their own name far from home.

Sometimes I think we belong more to encounters than to territories.

My work emerges from there.

From the things that move.

The bodies that carry memory.

The objects that survive journeys.

Humidity.

Salt.

Exhaustion.

Voices that change language without noticing.

Now I live on an island.

I still have not seen the sea.

## **Jo Brown**

My name is Jo. I work in Art Therapy and I am also an Illustrator and art project worker. I love working in pencil, pen and ink and collage. I have always had a love of art, especially drawing, and after gaining my degree in

Illustration I have seen my work on a book cover, flyers and exhibited in Wolverhampton, Oxfordshire and London. In my spare time I love making jewellery, going to live music events, spending time with the fam and travelling- forever chasing the sun ☀️

### **WHY IS MY FIRST ANSWER NOT VALID?! X2**

Mixed media on canvas -pen/collage/dye

My work is based around a connection of many things:

1. The tiredness of conviction, frustration of validation and the constant double questioning / interrogation regarding where you are from/ really from because you are non white.

2. Exploring the connections / journey derived from colonialism -is your route starting from Oxford St Mary Jamaica? Oxford Manchester Jamaica? or Oxford England? the continuous installation of non British traditions spilling into the paths of Oxford creating mixed up routes.

3. Myself, my grandparents and my parents' experiences of the question "where are you from?...where are you really from?" -where they began to where they ended up

4. The question is still a hierarchy/reminder your facade does not fit the space you're in...For goodness sake why does it matter where I'm from??" "We are tired cha !"

### **John Comino-James**

I was born in Somerset in 1943 and have lived in Oxfordshire since 1984. I am largely self-taught as a photographer. Until comparatively recently almost all my work was made using traditional wet darkroom processes and I have published several books of documentary photographs. Lately, since the Covid pandemic, using a simple digital camera, I have produced a variety of work in response to social situations including the Israeli Government's vengeful devastation of Gaza. By combining news images with local snapshots I hope to convey the sense that though living in a land of plenty separated from the oppressed by geographical distance, we remain always connected by our humanity.

### ***Reflections from a place of plenty***

Unframed digital prints AI Landscape

These images were created in late 2025. They are from a second body of work produced in response to the Israeli Government's vengeful war of attrition in Gaza.

They were made in a safe elsewhere, in a land of plenty, by combining news images with local snapshots.

In a land of plenty it is all too easy to become blind, to pass shelves laden with the taken-for-granted — KitKat and Cheerios, bottled water and semi-skimmed milk. Cream eggs and ready meals. Shredded Wheat, Mother's Pride and Tampax. Baby food and Coca Cola. Paracetamol and toothpaste. Flour and rice. Sugar and oil. Prescription drugs.

At first I combined news images with snapshots of displays of familiar every-day products, medicine packages and used blister packs, but as the work developed it also seemed appropriate to acknowledge that the war was being displayed in a corner of my living room and to make reference to the domestic environment in which TV is viewed.

The mirror of our security reflects the displacement of the oppressed.

We are connected by our humanity.

## **John Umney**

**@johnumney**

John Umney has been a photographer and film maker for nearly half a century.

He is currently an Art-Practice PhD student researching his social construction as a White man created in the second Elizabethan age. A process which is metered through the cultural and imperial lenses of a late colonial British Empire, English myths and exceptionalism.

His work has been published both as a writer and image maker and he has been exhibited widely in the UK, London, Sheffield, Oxford, Southampton, Gloucester and more, in both solo and group shows. His work is held in private and public collections.

### ***This is where I'm really from***

*The Planing Line* - duration 9:58

*Whiteness is what you do at the Weekends* - duration 13:32

### ***Where I'm really From***

mixed media - book pages and photography

His autoethnographic practice is centred on creating moving images which are constructed, primarily, from his personal archive created over many decades, utilising both sound recording and canonical text to rupture how things appear and reappear. His work seeks to respond personally to the shifting cultural mores in place throughout his lifetime, in particular to the way he, as a White boy/man, was led to understand his place in an end of Empire England. His work seeks to challenge those

contemporaneous comprehensions received so easily in his youth, through to the current late capitalist, post-colonial, post-imperial landscape which he finds, still strangely familiar, in late-life.

**Julius Muraga**

**@juliusmuraga**

***Guess my race guess my gender***

Desk, workbook, works on paper

**Khisha Clarke**

**[www.atelierk.co.uk](http://www.atelierk.co.uk)**

From Barbados but now located in London via Scotland and teaching at Architecture Oxford Brookes. She is a qualified architect and lecturer. She has worked with a community group designing costumes for their Mas Band and works with OACCA and A Place for We in Oxford exploring the Caribbean community through their archives. She loves to make and play, finding joy in everyday things. I play carnival every year and played capoeira for nearly 20 years. She continues to work on her mini Mas project and is active as an architect.

***Do you know the way?***

Mixed media

A passport is the answer to 'where are you from?', the same as a map responds to 'what is this place?', both encapsulating the administrative fictions and inherent violence of colonial and contemporary governance. At the same time they can be activated as records holding stories of the lived experience and relational histories of communities.

In the diaspora Caribbean passports are testimony to the struggle for liberation in the past and present, as well as a promise of return. The coat of arms carries narratives of nationhood through symbols drawn from histories, ecologies and aspirations, inscribing ideas of belonging and sovereignty into the material form of the passport itself. Passports included in this exhibition are limited to the Anglophone Caribbean, reflecting the practical scope of the project and offering one entry point into the wider and more diverse histories.

How can maps be activated to move from archival tools of conquest and control 'all them things that shoulda never exist in the first place' to the sensory embodied ways of remembering and knowing to 'understand why such songs spring from this strange land?' (ii and xvi in *The Cartographer Tries to Map a Way to Zion* by Kei Miller, 2014).

A Place For We is a research group bringing together researchers, creatives, archivists and activists from Oxford Brookes University and local African Caribbean heritage organisations. We have been working experimentally with mapping as a form for creating connections between narratives, memories and place. For the last two years, we have focused on the urgent need of an archival home for the African Caribbean histories and legacies, where mapping the stories of the past becomes a way to cement the present and build for the future.

## **Kyra-Sky Foster**

**[www.kyra-sky.com](http://www.kyra-sky.com)**

Kyra-Sky (b. 2000 in London) obtained their BFA in 2022 from Oxford Brookes University, receiving the Fine Art Writing prize, and a solo show at Modern Art Oxford as part of the Platform Graduate Award. Kyra-Sky graduated with a MFA in 2024 from The Ruskin School of Art, quickly securing their second solo show; *Eophian Relics* (2025) at Picturedome, Gloucester. Kyra-Sky has also participated in group shows such as *Moonlight* (2025), at Fusebox Kingston, and *What's Wrong with Us?* (2025) at Fusion Arts, Oxford.

### ***Lalin***

film, 1 minute 33 seconds

Lalin is a meditation and ritual.

Materially, a moving-image collage of on-location footage, photography/photographic manipulation, hand-drawn 2D animation and archival footage of the moon; Lalin examines the decline of the St.Lucian Kwéyòl language, seeking to revive it through active reconnection and reflection with folk/cultural practices.

Lalin is a Kwéyòl word, translating to moon. The moon, across cultures, has been symbolic of reflection, the supernatural and home; it also functions (metaphorically) like a mirror. The moon is also associated with “idolatry” and esotericism, aspects projected onto communities through colonialism.

Lalin resists colonial/imperial ideologies imposed through violence; seeking to reconnect with local landscapes and cultural identity through a surrealist lunar-lens. It is a telescope or quartz sphere into the spirit world.

The curve of a lens, your eyeball, your tongue as it forms the word Lalin bends to a crescent, the moon is reflected through these mediators.

**Mimi Kassi**

**@maman\_mamam.sculpture\_**

My practice is rooted in ancestry, memory, and reclamation. I reinterpret African artefacts displaced from their cultural context, creating sculptural works that restore their presence in contemporary space.

Using materials such as raffia, gold leaf, wood, and clay, I embed symbolism and coded narratives into each piece, drawing from Adinkra as a visual language of identity and communication.

My current work expands this dialogue, exploring themes of resistance, unity, and empowerment; bringing together influences from the African Diaspora and movements of collective struggle.

Together, these works form an ongoing conversation between past and present, honouring heritage while asserting identity today.

***where does it look like I'm from?***

Air dry clay gold leaf fabric

As someone of West African heritage, specifically from Ivory Coast, this process is an act of honouring my ancestors and restoring a sense of ownership over narratives that were disrupted through colonial extraction.

Materiality plays a crucial role in this reclamation. I work with traditional elements such as raffia, gold leaf, wood, iron, and jewellery forms, embedding symbolism and coded language within each piece. The title Akinkra No draws from the visual and philosophical language of Adinkra symbols, reflecting a system of communication rooted in heritage, identity, and meaning.

The second collection evolves naturally from the first, a continuation shaped by the chain reactions of colonialism and its lasting social and political consequences. Where the first body of work looks back to reclaim, the second looks outward, examining resistance, unity, and the power of collective identity.

I draw particular inspiration from movements such as the Black Power movement, which emerged as a response to systemic injustice. Often misrepresented as extreme, the movement fundamentally embodied unity, self-determination, and empowerment—, not only for Black communities, but also in solidarity with other ethnic minorities who faced similar oppression.

This body of work explores the visual language of resistance, particularly the bold aesthetics of propaganda: vivid colour palettes, striking

portraiture, and symbolic imagery. Elements such as the Pan-African flag, the Black Power star, and other emblems of solidarity are recontextualised within my practice. I merge these Western-coded symbols of protest with influences from the African diaspora and the “motherland,” creating a dialogue between histories, geographies, and identities.

Together, these collections form an ongoing conversation, between past and present, loss and reclamation, oppression and empowerment. My work exists as both tribute and resistance: honouring those who came before me while asserting presence, identity, and agency in the present.

## **Mita Vaghela**

**@mitavaghela1**

I am a British Indian multidisciplinary artist whose practice centres on questions of social heritage, identity, and the value of the female within Hindu culture. As a daughter of double diaspora, I explore what it means to negotiate belonging, displacement, and cultural inheritance while living in England.

I believe that the everyday experience and object should not be undervalued or overlooked. My practice is research-led and draws on colonial and postcolonial histories, diaspora studies, and cultural theory, interwoven with personal memory and shared anecdotal experiences. This combination of academic research and lived narrative informs my outputs from a range of media including sculpture, film, food, photography, performance and painting

### ***That's it***

Video installation - Coconut, kalash, coir, projector and tripod

Through the coconut, I examine how the female diasporic body is shaped by expectation, projection, and cultural performance, while attempting to reclaim agency over language, identity, and belonging.

Balancing humour and violence, devotion and exhaustion, the action in the video collapses ritual action into an everyday gesture and a negotiation between inherited cultural symbolism and lived experience in England.

## **Morgan Mitchell**

I'm a 4th year PhD student in Clinical Neurosciences at the University of Oxford looking at how sleep impacts the learning of new movement skills. I have hosted 2 "Other Than Oxford" exhibitions as a way to celebrate diversity that exists within the University community - showcasing portraits

of students and staff who have come to find themselves at Oxford through "unconventional" routes.

### ***Other Than Oxford***

Series of portrait photos

## **Rachel Barbaresi**

**[www.rachelbarbaresi.co.uk](http://www.rachelbarbaresi.co.uk)**

Rachel Barbaresi is an artist based in Oxford with a Fine Art degree from the Slade School of Art, UCL. She is a Senior Lecturer at Oxford Brookes and is working towards a practice based PhD by published work.

Her practice centres on place and space with a focus on sites where there has been rupture or change, either in recent history or in the past. Her research processes are multilayered, involving visual and audio documentation, searching in archives, listening to oral histories and responding to informal collections of objects and images, often in collaboration with communities, creatives or students. Recently themes of care have come to the fore, explored through stitch and darning and in relation to narratives of migration and belonging. Emerging research around the complex world of fungi and mycelial entanglements which form networks of reciprocity between species has offered Barbaresi alternative ways of thinking about care, creativity and the collective, both within and beyond the threshold of the home.

Selected recent exhibitions and commissions include '*Notes on a transient archive*' (Fusion Arts, 2024 to 2025), '*Home in mind*' (Safehouse 1, Peckham, 2022), '*A delicate act of holding*' (Commission for the Warneford Hospital), '*Talking trees*' (Residency, University of Reading, 2019).

### ***We are all lichens***

Projection onto hanging textiles screen

The complexities of connection to place, which for many of us encompass multiple locations and may reach across borders and oceans, makes the question posed by this exhibition difficult to answer. Beyond the locations and connections we are aware of, there are those deep in our biology and ancestry, outside the reaches of our knowledge and family memory. Unknownness of identity and a hybrid sense of connection to place is a starting point for this work.

In Barbaresi's family textiles have formed material connections between places and across time. Textiles were embedded in the lives and landscapes that her Italian family came from, and after they moved to Britain in 1895, became a way to connect across long distances, with hand-woven sheets, embroidery and crochet exchanged with relatives who

were far away. Textiles enabled the transfer of care from one place to another, like transitional objects which hold the presence of another in their absence.

This work is constructed from cloth gathered through a “forager methodology” to incorporate fragments which hold connections to multiple locations through their use by others, and their creation in places around the world.

The images projected onto the textiles bring together an archive of photographs taken by the artist’s father when he visited Italy as a young man; a record of his encounter with the far away home of his Italian family, alongside imagery of lichens, some of the most unresearched and unknown entities in the natural world. The survival of lichens depends on extraordinary cross-species interrelationships with organisms including yeasts, algae and plants. This multi-species cooperation suggests possibilities for care and connection beyond binaries and a deeper, more responsive relationship to the world around us.

Visitors to the gallery are invited to donate fragments of cloth to the work, contributing to a sense of collectivity in the textiles narrative. Barbaresi is interested in the possibility of a more open way of seeing borders between identity and place, and an aspiration for collectively embracing shared identity that incorporates difference.

**Rawz**

**@rawzcreates**

**[www.RawzCreates.com](http://www.RawzCreates.com)**

Rawz is a multimedia artist who has navigated a world of contrast from an early age. His journey is one of resilience, and achievement against the odds: from labouring on building sites and in warehouses; to creating an independent arts practice spanning music, poetry, and visual arts; to leading projects with world renowned institutions, and challenging entrenched power structures that have traditionally marginalised voices like his.

Growing up black and working-class in one of England's most under-served areas; in Oxford, a city known worldwide for its extreme, iconic affluence - a symbol for upper-class white privilege. He left school at 16 with no qualifications in a city synonymous with high level academic attainment. These experiences shaped his worldview, and led him to often explore interconnectedness, inequity and duality in his work.

He found Hip Hop in his early teens and lyricism became his first creative language. Over time his creative vocabulary expanded and he now creates

immersive, multimedia experiences aimed to inspire empathy, reflective thought, and promote social justice.

Rawz has spent over a decade delivering creative projects with youth and community, empowering others to access their potential through creative expression. He has performed as an MC and Spoken Word artist across Europe, collaborated with artists internationally and shared stages with childhood heroes.

The overarching goal of his practice is to use creativity to reimagine our world, encourage people to think differently and ask deep questions of themselves, and bring the past, present, future, human and beyond-human closer together.

### ***“It’s Just A Flag”***

Projection on white sheet

The idea for this work came from two conversations I had with an old school friend on WhatsApp.

The first conversation was about the practice and legacy of British colonialism, and the UK government’s ongoing support of war crimes and genocide in Gaza. He asked me if I hate Britain. If there’s anything about Britain that I feel I can be proud of.

I replied with a long list of things that included roast potatoes, the racist teachers at my niece’s school, Gary Lineker, Jacob Rees-Mogg and The NHS. I asked him what he thought I might be proud of...

The second conversation was about how I find the flag waving and anthem singing around watching England play football increasingly difficult to digest, as much as I love to support the team. I find it difficult to see talented young black boys, many of them from underserved areas all over the country, ancestors of enslaved people and colonised nations, singing for god to save the “gracious king”, and then performing for a crowd which will call them niggers if they miss a penalty. Difficult to see white working class people honouring a monarchy that has exploited the British “lower classes” for centuries, spilling their blood all over the world to increase the wealth of the crown, in the name of the flag.

Trying to make me feel better, my friend recommended that I don’t focus too much on the negative, or let a minority of bigots colour my view. I still cheer as loud as anyone when England score a goal, although it’s starting to taste bitter.

With this piece I want to show that there are two sides to a flag. That the idea of blind pride in a nation is as ridiculous as constantly beating yourself up because of where you happened to be born. We all have a dualistic relationship with all aspects of our identity, trying to reduce these complex issues and feelings to extremes is of no benefit to any of us. Except perhaps to “save” those that profit from a divided populace.

Play with the light and shadow, the movement of the fabric.

It’s just a flag.

**Tom Cox**

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**<https://tomcox76.wordpress.com>**

Tom Cox has been an artist since graduating in 1998, he lives and works in Oxford. My practice is mainly drawing with pencil and pen & ink, sometimes I work on a computer. My work is a mixture of observational drawings of nature and an exploration of my inner world. I also run an arts program at Oxford Health NHS Foundation Trust for people with mental and physical health difficulties.

The images are taken from a series of drawings exploring my relationship with England.

***Fair England’s tree of liberty***

Pen and Ink

***The good life***

Pen and Ink

***England half mast***

Pen and Ink

***The state of nature***

Pen and Ink

**Toussaint J. Miller**

**@toussaint.studio**

Toussaint J. Miller (b. 2003) is a multidisciplinary artist working across ceramics, music, and the histories of science and medicine. His ceramic practice interrogates how visual culture shapes narratives of race and medical history.

Originally from Cleveland, Ohio, Miller’s work is grounded in autoethnographic methods, exploring Afrocentric perspectives through lived experience. His practice forms part of a broader inquiry developed through his Masters in the History of Science, Medicine, and Technology at the University of Oxford, examining medical ethics and representations of Black subjects in American medicine. His abstract sculptural forms reframe these histories, foregrounding the humanity often obscured within archival records.

The works presented here consider how belonging is shaped not only through place, but through the histories written onto the body. Drawing on the lives of Anarcha and Sarah Baartman—two Black women whose bodies were subjected to medical and scientific exploitation—these sculptures examine the ways identity has been constructed through systems of authority.

Through an engagement with Afro-diasporic visual language, I seek to move beyond the archival gaze that reduced these women to objects of study. Drawing upon forms and symbols that have travelled across histories of displacement and cultural exchange, the works offer alternative and honorific modes of remembrance for lives mediated through colonial and medical archives.

Within the context of *Where Are You Really From?*, questions of home, exclusion, and belonging extend beyond geography. They concern who is permitted full humanity, whose histories are remembered, and whose experiences are erased. These works reflect on how historical constructions of racial difference continue to shape contemporary understandings of identity and belonging, while reclaiming historical presence for those too often reduced to evidence within the archive.

### ***Anarcha***

Stoneware, glazed earthenware, acrylic, sisal, jute

This piece commemorates Anarcha, one of the enslaved women subjected to the surgical experimentation of J. Marion Sims, often referred to as the “father of modern gynecology.” In his pursuit of a treatment for vesicovaginal fistula, Sims repeatedly operated on Anarcha without consent or anesthesia, performing the procedure more than thirty times.

Miller situates *Anarcha* within the form of the shekere, an African percussive instrument whose shells or beads may shed during performance. Here, the sculpture contains thirty cowrie shells, each marking one of the procedures Anarcha endured in the production of medical knowledge.

### ***Song for Sarah***

Stoneware, acrylic

*Song for Sarah* examines the enduring legacy of Sarah Baartman, also known as the “Hottentot Venus,” whose body became one of the most infamous sites of scientific racism and extraction. Rendered in abstract form, the sculpture incorporates the imagery of a jug vessel, cowrie shells

encircling the neck, and a cowrie shell head. Like most vessels, the jug's form follows its function; here, Baartman's steatopygia — historically weaponised as evidence of biologically determined racial inferiority — becomes similarly instrumentalised.

Seven cowries surround the neck of the work in a continuous 360-degree orientation, invoking notions of totality and completeness within both biblical and mathematical registers. The cowrie shell head further suggests the reduction of Baartman's body into currency, spectacle, and reproductive symbolism in opposition to white constructions of purity and femininity.

## **Usha Kar**

**@usha.dapur.kar**

Usha creates paintings and mixed media installations that invite reflection and conversation about social justice. Combining precisely painted elements with gestural, animistic flow, her work links between the specific and personal to the universal. Beauty and challenge are at the essence of her work as she explores memory, connection and the creative chaos of being human.

### ***At Home***

Acrylic and mixed media on canvas - by Usha dapur Kar with Anushka Kar

### ***Stabilisers***

found objects

### ***Citified***

Found object [glass cabinet] with ink and acrylic on thermo-formed polystyrene film

### ***Another Place***

Mixed media

### ***This Place***

Mixed Media - by Usha dapur Kar with Anushka Kar

### ***Reclaiming the Rose***

Acrylic on Canvas

### ***Reclaiming the Lotus***

Acrylic on Canvas

### ***At Home, Stabilisers and Citified:***

The question "where are you from" can surface complex internal responses in those of us with ruptures in our ancestral histories.

This work, made in part in collaboration with my daughter, reclaims the answer as rooted in the places where we grew up: the homes we inhabited, the objects we lived among, and the everyday worlds that shaped us.

Shared places, and things, that are ours - ours - whatever the question implies about our wider belonging.

### ***Another Place and This Place***

These works place two childhood voices in dialogue.

Headlines about racism, spanning more than half a century, frame texts created first by me as a seven year old child and later by my daughter at age eleven. Between them lie both troubling and moving continuities: the persistence of racism, the means through which it is expressed, and the imaginative ways children understand themselves and the world around them.

Together, the works move between another place and this place, then and now, asking how identity is formed in the space between inheritance and experience.

### ***Reclaiming the Rose and Reclaiming the Lotus***

During our formative years my sisters and I saw the National Front mobilise the Union Jack as a far-right anti-immigration emblem. The flag of our homeland became a statement of exclusion, alienation and violence and has recently resurfaced as such. In India too, the saffron of the tiranga, is being mobilised to isolate, bully and alienate.

In these paintings I reclaim the colours, and reshape the intent, of the national flags of my parentage, from the clutches of the far right.

These colours are mine.

I will do what I want with them.

## **Veronica Cordova de la Rosa**

**[www.veronicacordovadelarosa.com](http://www.veronicacordovadelarosa.com)**

Dr. Veronica Cordova de la Rosa is an artist working across live art and performance art, photography, and socially engaged practice. She investigates the impact of images of violence on individual and collective well-being and uses practice-based research to physically manifest affect and translate emotion into embodied performance. Her work has been shown widely in the UK and internationally, including at the Wellcome Collection, Serpentine Gallery, Pitt Rivers Museum, Modern Art Oxford, Ashmolean Museum, Pushkin House, and Chino Cultural Complex.

She studied Contemporary Arts (practice-based) at Oxford Brookes University (PhD), Interdisciplinary Arts at Oxford Brookes University (MA, Merit), and holds an MFA and Licenciatura (BA equivalent) in Fine Arts from Universidad Nacional Autónoma de México. Veronica has lectured in a South London prison and at Oxford Brookes University's School of Arts. She also facilitates online workshops for researchers and artists, focusing on practice-based research, performance, embodiment, and socially engaged methodologies.

As co-founder and Director of the grassroots non-profit Live Art and Performance Group (LAPER), she curates experimental performance events and has organised small-scale international festivals in academic settings.

Her socially engaged practice includes supporting SEN students in London and developing wellbeing programmes for immigrants, refugees, and vulnerable communities through creative and participatory methodologies. She is currently working on a funded wellbeing programme in the City of Oxford, where she delivers art-based sessions designed to support mental health and well-being. Her role combines socially engaged creative practice, research, and partnership work with local organisations and community resources to develop and facilitate recovery-focused activities that strengthen resilience, creativity, and social connection.

### **Flower**

Watercolour

### ***Iztaccíhuatl–Popocatepetl - Mother and father***

Oil and acrylic

### ***I come from Ipalnemohuani, the Giver of Life, from flowers and songs***

Performance

In Nahuatl poetry, flowers are never only flowers. They are memory, transformation, beauty, grief, friendship, and impermanence. The ancient *xochicuicatl*, flower songs, remind us that life is brief, but colour and song remain.

Sometimes I am different flowers: *tliixóchitl*, the black vanilla flower; *xochipalli*, the sunflower; *cacaloxóchitl*, the crow flower; or flowers that still have no name.

“Xochitica tontlatacuiloa in Ipalnemohuani, cuicatica tocantlapalaqui in nenemiz tlalticpac.”

“With flowers you paint, O Giver of Life, with songs you give colour to those who live upon the earth.”

## **Windrush Exhibition**

This evocative exhibition showcases powerful portrait photographs collected through a community archiving project led by **The Oxfordshire Community Education Group**. Honoring the legacy of the Windrush

generation, these portraits offer an intimate glimpse into the lives and stories of African-Caribbean individuals who settled in Oxford. Through their work, resilience, and rich cultural heritage, these individuals have shaped and enriched the city's identity, leaving an enduring impact on Oxford's cultural and social fabric.

This exhibition highlights the lives of Oxford's Windrush pioneers, featuring portraits such as Sister Lewis, a devoted nurse from Cowley Road; Mrs. Harris, elegantly dressed for a wedding; and Mr. Lewis, Oxford's first Black bus conductor. These photographs, contributed from personal family archives, celebrate cherished memories.

Accompanying the portraits are works by the East Oxford 50+ group and a collection of objects that evoke traditional Caribbean homes—starched doilies, glassware, games, music, and clothing. The Oxford Caribbean Histories and Community Archive brings these rich stories to life, complemented by a 1989 video from the African Caribbean Oral History Project.

It is indeed a unique record of this generation's experiences in Britain, demonstrating the many and varied challenges they faced. Visitors are invited to connect with the stories of those who laid foundational roots in Oxford, celebrating the achievements and resilience of the African-Caribbean community as a vital part of the city's diverse heritage. This collection stands as a testament to the enduring influence of the Windrush generation and their integral role in the city's history.

This exhibition is supported by the Museum of Oxford, Oxford Brookes University, Fusion Arts, Unlock the Chains Collective.