

Rush Me by Sonia E Barrett

Artwork Visual Aid



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Project Introduction

Rush Me is a new digital experience by Sonia E Barrett curated and commissioned by UP Projects for *This is Public Space*.

Rush Me investigates narratives including migration, belonging, identity and hybridity and builds greater empathy with the Windrush Generation by contextualising the British Government's invitation in the 1940's to come and help the "motherland" in new ways. It takes a long view of the myriad ways people of Caribbean descent have moved and been moved to serve British interests. Recontextualising "Windrush" in terms of both historical and contemporary movement, "rush me" is a meditation on help, need, peril and service.

Rush Me is an interactive digital space hosted in Hubs Mozilla, which can be explored by online audiences after the creation of an avatar. The space will present three avenues of exploration that delve deeper into the themes of healthcare, transport and military assistance. Acknowledging the Windrush Generation's huge contribution to the nation, as well as personal sacrifices, these three themes reflect some of the areas in which Caribbeans contributed skills and lived experiences so crucial to British social, economic and cultural history. Audiences are free to roam these spaces, contribute to their narrative or participate in joint spaces of reflection.

Rush Me by Sonia E Barrett is curated and commissioned by UP Projects for *This is Public Space* and is generously sponsored by Barrington Hibbert Associates and supported by Arts Council England. The commission was realised with technical development and creative assistance from Marine Renaudineau.

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Visual Description - Introductory Room

The first space is an organically shaped room, where the walls curve in and out in a bell shape towards the rooms centre. The experience begins when you are dropped in the centre of the room facing a screen where a video plays. The room has wooden floorboards and a wallpaper that depicts slightly distorted windows of planes, busses and boats. If familiar with the history, you might re-recognise parts of the HMT Empire Windrush, passenger liner and cruise ship.

The screen in front of you plays a film which is composed of film, TV and music video clips that span British popular culture to narrate a poem written by the artist.

The video audio narrates:

*"I want you
I need you
Help
I am sick
Help me
Help, help
The mother
I want to fight
Help me
We demand you transport us at once
Help
The motherland
Come, come, come
Go, go!
Get out! Get out now! Get out now!
You have the right to remain
Withdrawn
I want you
Help
I need you
We
Her majesty
Government
Help me
Help me
Help us
Help us
Help us
Be...the help
The help
The help?
You need this treatment
Help us*

*You are all...
bleep
You are a...
bleep
You cannot have
What you need
There
You cannot have it all
Here
Here
You cannot have
We need
Oh, we need, we need.
Sure, you will have
Speak for yourself
Is that him? Is that him?
Oh, you think maybe they are on that...
No wonder it was so hard to find her. She's always moving.
Mute alert, the engaging sonic emitter
The water fills me with dread
Calypso music playing
I don't want nobody, to come and stop me.
Instrumental Music"*

To the right of the screen is the writing "Film Length: 2:30 min." Above the screen are the words rush me in a slanted and distorted font that is similar to that of a CAPTCHA (Completely Automated Public Turing test to tell Computers and Humans Apart) output.

When you turn to your right, heading towards the opposite end of the room you come across a panel with some text which reads:

"This digital work considers the future and some cyclical aspects of the relationships between Britain and the Caribbean and provides space to notice and construct alternatives. The opening film attempts to grasp the weight, shape, emotions and power dynamics in that relationship visually and viscerally. The work offers sometimes challenging narratives along with themes of labour in healthcare, the military, and transport. Additionally, it takes a long view on the relationship between Britain and The Caribbean regarding the natural world with a view to imminent environmental collapse. It aspires to construct an alternative narrative, in the same way that carnival does, by creating a space to try out different voices. These narratives will change as people enter the space and are invited to make video, written and drawn contributions in a series of workshops that facilitate this space as one of intergenerational contact. Black British groups and individuals that do not usually have a platform, as well as those significantly invested in some of the issues involved, will be supported and able to speak and share. Over time, the

artist's initial research may become entirely obscured or absent. Today you are entering a starting point. Just like the bow of a ship that changes hands many times, whose name is changed and rewritten is, painted and repainted, this digital work will become a kind of Black British Palimpsest. If you or a group you are involved in would like to book a time to engage in the space and leave your mark or share what you feel has been absented to date, then please contact: info@upprojects.com"

You turn to your right again and walk to the opposite end of the room, parallel to the video on the opposite side of the space. You encounter 3 figures each on a circular platform with a curved backing. The left figure on your right is a purple alien like head with large green eyes. Above its head are a set of different sized cogs. It is backed and hovering over the words "I need transport" in two circular halo shapes that are rotating. The figure in the middle is a white woman with blond hair wearing a white blouse and black sweater vest that descends into black squiggle lines. Her eyes are removed and replaced with black dots. Above her head is a faded blue sign that reads "WHS" in the style of the NHS logo. She is backed and hovering over the words "I am sick" in two circular halo shapes that are rotating. The figure on the right is a white man wearing a medieval metal helmet with a glass of milk in front of his face. His left eye is whited out and drawn back in with a black dot. Above his head his helmet descends into black squiggle lines. He is backed and hovering over the words "I want to fight" in two circular halo shapes that are rotating. Infront of each figure are three trapped doors that lead to other rooms. Currently only the central trapped door is open which leads to the Healthcare room.

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Visual Description – Healthcare Room

Upon entering this room, you encounter a corridor that has a blue floor, grey walls with an orange hue on the ceiling. To your left you see one black square with a musical note on it. Below it are the words “Play me” and the timestamp “00:41” indicating the length of the audio. When you press play you hear the audio:

“My great-grandmother broke my father's four-day childhood fever in Jamaica using bush tea. She never left Jamaica. In Britain, my grandmother worked as an auxiliary nurse for the NHS. She travelled to Britain as part of the Windrush Generation. Her hours were long. She could not really care for my father, and I remember waiting with my step-grandfather to pick her up after a shift. Her shift would often overrun. She never went to Africa nor wanted to go there. Sometimes she sang a song with the refrain “Africa, Lovely Africa.”

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

“Who meets you after your shift? Does your shift overrun? Are your responsibilities and loved ones in another country? Can you afford to see them? Can you send for them?”

When you turn straight ahead you see an image of four nurses standing in a line from a black and white photograph, all in nurse uniforms with their hands together in front of them. All of them have their eyes blocked out with a white banner, on a white background. You move through the image, straight down the corridor to proceed.

To your left you see one black square with a musical note on it. Below it is the timestamp “01:16” indicating the length of the audio. When you press play you hear the audio:

“Before colonialism, our local forests were a source of medicine in many regions of Africa. This is because we lived with the forest and knew the medicinal properties of the plants, trees and clays within them. Today it is challenging to find documentation of these healthcare systems, but similar forest societies in Southeast Asia use up to 6,500 plants for medicinal purposes. Tropical, medicinal plants are potent and effective. Today, half of the medicines in Britain originate from plants and trees in tropical forests. Colonisers assumed Africans did not really know anything at all about the African environment. Colonisers declared they had discovered it all themselves. Instead of being humbled by realising how many places and people they were previously ignorant of, colonisers insisted they were increasing the sum of worthwhile human knowledge, dismissing others as ignorant and less than human. Today we can distinguish ourselves from colonisers by

assuming that intact African communities knew about their environment and had extensive knowledge of the medicinal properties of the plants and trees around them."

When you turn straight ahead you see an image of a large black and white etching of a forest scene with a large path leading upwards into the distance towards a circular village. People are walking towards the village surrounded by plants, with a bright red cross on the forest to the left of the path. You move through the image, straight down the corridor to proceed.

To your left you see another black square with a musical note on it. Below it is the timestamp "00:33" indicating the length of the audio. When you press play you hear the audio:

"British colonisers enslaved us and decimated our forests. As a result, the African forest is characterised as unproductive. Our African society is also characterised as unproductive. Our medicinal plants and practices are destroyed in attempts to raze the forest to make it productive. A productive forest is a felled forest, cleared to make space for crops for British foods, harvest tropical hardwoods for British furniture, and even make boxes for British medicines."

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"Where do these trees ghost us in British life?"

When you turn straight ahead you see an image of a large black and white etching of a forest scene with a large path leading upwards into the distance towards a circular village. The path is empty, and surrounding plants and trees have been cut down and destroyed. Emerging from the images are particle like shapes floating into a window on the wall to your right. The window has a brown wooden frame and looks onto a central courtyard. You can recognise further images and audio panels but are unable to make them out. The particles are shaped like old vintage wooden chest of drawers and chairs emerging from the cut down forest depicted in the image. You move through the image, straight down the corridor to proceed.

To your left you see another black square with a musical note on it. Below it is the timestamp "00:14" indicating the length of the audio. When you press play you hear the audio:

"Our health was so unimportant that those who got sick whilst enslaved, travelling to the slave ships or clearing the forest and still had a little strength, were tied to what remained of the decimated forest and left to die."

When you turn straight ahead you see an image of a large black and white etching of a group of black slaves on the ground and against trees tied to the earth, with the words underneath "Slaves left to their fate". You now recognise that the corridor turns a corner to your right. You move through the image, around the corner down the corridor to proceed.

To your left you see another black square with a musical note on it. Below it is the timestamp "00:31" indicating the length of the audio. When you press play you hear the audio:

"British colonisers ship us to the Caribbean. We are to replace a previous Arawak population that European diseases have decimated. We are loaded onto ships. If the boat is too heavy or there are not enough provisions, some of us are thrown overboard in good health. Some of us are thrown overboard because we are sick. This happened so often that it changed the migrational path of sharks. They realised shipping paths were a constant source of food."

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"How can we mourn? How can we compensate? How can we stop slavery and structures that allow for disposable people?"

When you turn straight ahead you see an image of a black and white architectural diagram of a boat showing the different container spaces. Below the diagram is a blue wave-like graphic. The floor is now flooded with moving blue water that merges with the bottom of the image. You walk through the water and the image, straight down the corridor to proceed.

To your left you see another black square with a musical note on it. Below it is the timestamp "00:09" indicating the length of the audio. When you press play you hear the audio:

"We find some of our medicines again in the Caribbean forests and bush. The British colonisers enact a brutal regime to decimate these places too."

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"This is an image from Brazil what images of colonial logging are there from British Colonies?"

When you turn straight ahead you see an image of an old drawing of a tropical forest scene with a group of men chopping down trees, a small house in the distance, next to a small stream. The floor is no longer flooded. You move through the image, around the corner down the corridor to proceed.

To your left you see another black square with a musical note on it. Below it is the timestamp "00:20" indicating the length of the audio. When you press play you hear the audio:

"The British government pays reparations to former enslavers and not formerly enslaved people. To develop our economy, we must take on many debts. In this way, our countries are independent in name only. The British government effectively creates push factors that move us again."

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"What difficult choices did some members of the Windrush Generation face?"

When you turn straight ahead you see an image of two drawings: a line drawing of a plane, and a grey ship, on a white background. Below the drawings is a blue wave-like graphic. The floor is now flooded with moving blue water that merges with the bottom of the image. You walk through the water and the image, straight down the corridor to proceed.

To your left you see another black square with a musical note on it. Below it is the timestamp "00:32" indicating the length of the audio. When you press play you hear the audio:

"Some of us go to work in British medical centres. These are full of medicines synthesised from plants and trees that colonisers decimated, sometimes even to extinction in our former countries. The British government wants to enable healthcare free at the point of delivery. In Britain, we get sick of illnesses that we don't even have in the lands we left behind. As a black community, we consistently continue to have the worst healthcare outcomes in Britain."

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"What does the NHS cost the Black Community here and in the Caribbean? How can we do better? How can we be served better?"

When you turn straight ahead you see an image of a blue wave-like graphic, overlaid with white lettering "WHS" in the style of the NHS logo, on a white background. The floor remains flooded. You walk through the water and the image, straight down the corridor to proceed.

To your left you see another black square with a musical note on it. Below it is the timestamp "00:11" indicating the length of the audio. When you press play you hear the audio:

"British Government legislation means that when some members of the black community in Britain ask for healthcare, they can face detention, imprisonment and deportation."

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"How many black people in Britain suffered this deportation in silence and will continue to suffer health issues abroad in unfamiliar countries with depleted health systems? How many black people in Britain suffer silently from medical conditions, afraid to seek medical help? How could we be sure that this is at an end?"

When you turn straight ahead you see a moving image changing from an old black and white newspaper article to, a photographic image picture of an entrance into a hospital with large black gates, into a graphic of black metal bars with the word "Detention" beneath it. The floor is no longer flooded. You move through the moving image, straight down the corridor to proceed.

To your left you see another black square with a musical note on it. Below it is the timestamp "00:07" indicating the length of the audio. When you press play you hear the audio:

"Black individuals and groups in Britain are shaping contemporary healthcare. Their achievements are extraordinary."

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"Who else is Black, in Britain and shaping healthcare? How do they deal with Britain's healthcare past?"

When you turn straight ahead you see a collage of 11 people's heads cut out on top of images of streetlights placed on a CAPTCHA style grid with a blue border above with the word "evasion". On the wall to your right, you see white text that reads the names of the people depicted in the CAPTCHA grid:

1. Mama D Uju Ma aja. community-centered knowledge
2. Prof Keith Fenton Public Health England Regional Director London
3. Dame Donna Kinnar Nurse and Royal College of Nursing Chief executive and gen Sec
4. Eugene Ellis. Founder and director BHATN
5. Proff Jaqueline Dunkley-Brent OBE
6. Beth Collier Director Wild in the City
7. Yvonne Field Founder CEO of the Ubele Initiative
8. Paulette Henry Co-Founder Black Rootz
9. Mia Morris OBE Director Cane Rows
10. Yvonne Coghill, Deputy President, Royal College of Nurses and Director - WRES Implementation in NHS England
11. Zubaida Haque Runnymede Trust Director

You move through the moving image, around the corner down the corridor to proceed. To your left is a wooden doorway with the word "Porch" written above it. You walk through that doorway to enter. The porch has three walls that are moving image landscapes of outdoor environments. You see the sky with fluffy white clouds trees and the sea. The video then switches to depict another porch. It does this numerous times throughout the course of the artwork and will grow as the artwork evolves and more videos are submitted by people in the Caribbean and West Indies to the artist. The floor of this room is blue and brown terrazzo tiles. In front of you are three wooden benches. You turn around and exit the room.

You walk straight ahead, to the right of you is the corridor you had previously come down. Ahead of you is another doorway. You move towards it. To the right of the doorway before you enter is some vinyl text that reads:

"Thank you to Michael Barrington Associates, UP Projects, The Caribbean Cultural Center African Diaspora and Patrick Vernon the founder of Windrush Day. The work was produced by Lili-Maxx Hager with technical development and creative assistance from Marine Renaudineau and realised with project direction from UP Projects Founding Director, Emma Underhill."

You enter through the doorway. You see a blue path that splits in two directions. One leads you to the right-hand side around the rim of the central courtyard that

you previously got a glimpse of through the window. The paths are sounded by brown water. The other leads you straight ahead. You proceed straight ahead first. You arrive at the central point in the room. You see two black round plinths with objects on them each accompanied by one text panel and one audio piece. You turn your attention to the left hand one first.

To your left you see another black square with a musical note on it. Below it is the timestamp "00:47" indicating the length of the audio. When you press play you hear the audio:

"This box holds medicines in use in Britain at the time of the destruction of African and Caribbean medicinal forests. Many medicines in this box would have been ineffective, and some were even deadly. Half of the effective medicines in British chemists today owe their origin to materials derived from tropical plants. These medicine bottles were housed in a felled mahogany tree. That tropical tree would have shared four square miles of forest with 749 species of trees and up to 1500 flowering plants. Before decimating the forest, colonisers examined only 1 per cent of its trees and plants for medical purposes."

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"What have we all lost? What are we still losing?"

You turn your attention towards the plinth and see an image of a vintage wooden medicine cabinet with pull out drawers lined with green felt, full of various shaped glass bottles of medicine. There are individual medicine bottles scattered in front of the image. You can see the particles of furniture flying into this space through the window you had previously encountered.

You then turn your attention to the right-hand side.

To your right you see another black square with a musical note on it. Below it is the timestamp "00:55" indicating the length of the audio. When you press play you hear the audio:

"British colonisers destroyed thousands of plants and trees in Africa and the Caribbean. Many medicines made from extracted tropical plants have been synthesised in Britain and made into medical products. British law enables medical companies to patent these medicines down to the molecular level. African and Caribbean countries saddled with debts cannot afford to purchase synthetic versions of these plant medicines. African and Caribbean countries face legal action

for theft if they attempt to create a similar synthetic version of these plant medicines. These medicines are based on extracts from plants stolen from African and Caribbean land. 1.6 million Africans died of diseases these commercialised medicines can treat in 2015 alone."

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"What could the total death toll be of the decades of patented medicine on Black communities? What might the death toll to date be of patented medicine on black and brown people globally?"

You turn your attention towards the plinth and see an image of a white shelving unit full of various types and coloured medicine bottles, packets, and boxes, hidden behind a locked metal prison-cell style door.

Turn around and walk towards the path that lines the central courtyard.

You walk straight ahead and encounter an image of a black font graphic on a white background with the words *"Earn. It is much more than I earn at home, but things here cost much more too. I cannot save. The staff here have low pay, they are fighting for better. From black and brown migrant health labourers in UK - earn, learn, return."*

You then turn to your left and follow the path, stopping at the images on your way down. The next image depicts a grey font graphic on a white background with the word *"re-captcha"*, with a blue wave-like graphic underneath.

You walk straight ahead and encounter another image that depicts a large black font graphic on a white background with the words *"Learn. I am already qualified and these new skills I can't use them back home, we just don't have this equipment. From black and brown migrant health labourers in UK - earn, learn, return."*

You then follow the path further to the final image on the right-hand wall of the central courtyard in the far back corner. The last image in this row depicts a large black font graphic on a white background with the words *"Return. I will never receive the eldercare I gave here; I will be returned long before then. Racists can tell me to go home, they are wasting their breath. I have already been told when I have to go home. From black and brown migrant health labourers in UK - earn, learn, return."*

You then follow the path further and turn to your left now focusing on the back wall of the courtyard.

In front you see another black square with a musical note on it. Below it is the timestamp "00:38" indicating the length of the audio. When you press play you hear the audio:

"This Windrush anniversary, a new scheme to attract migrant health workers, targeting Jamaica in particular, but also the Philippines and India, is underway called "Earn Learn and Return". It is a phase previously applied to a cycle of lifestyle choices of wealthy entrepreneurs whereby "return" means return money and skills back to society via philanthropic ventures. Return does not mean your right to remain withdrawn or go back to where you came from. "

Next to the audio, you see a text panel that is coloured in a blue to orange gradient. It reads:

"What now?"

Next to the text panel in the centre of the back wall of the courtyard is a large black font graphic on a white background with the words *"Earn, learn, return"*.

You then turn left and see the image of the CAPTCHA grid of people again. It depicts: a collage of 11 people's heads cut out on top of images of streetlights placed on a CAPTCHA style grid with a blue border above with the word "evasion".

You turn left again, following the path and see another trapped door, similar to the ones in the introductory room. The trapped door is open, and you see the words "Rush Me" and "Empire" in a CAPTCHA font, reminiscent of the first room. You click on this and return to the start, the first introductory room of the commission.

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Visual Description – Military Room

Upon entering this room, you encounter a corridor that has a blue/grey floor and ceiling, and walls with a red and green hue. On the wall to your right, you see an image of two images side-by-side: a colour drawing of a white man standing over a Black male slave lying on the ground with a large stick, and a black and white drawing of two men holding up a black slave on the deck of the ship by a rope. The images are overlaid with a black symbol of a cross and sash, with the words "Without Valour". You turn around, and on the wall to your left, you see white text that reads the credit line of the figures and army posters used in the artwork. It reads:

Figures:

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<https://www.caribbeanaircrew-ww2.com/?p=10>

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<https://www.standard.co.uk/news/uk/snowflakes-binge-gamers-and-selfie-addicts-urged-to-sign-up-in-army-s-new-recruitment-drive-a4029386.html#r3z-addoor>

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When you turn straight ahead you see an old black and white video of two men adding ammunition into a small canon with large wheels in a patch of grass, and then setting it off. Next to the video on the right, you see white text that reads the credit line of the video. It reads:

"Maxim Firing Field Gun (1897). Hiram Maxim and his Quick-Firing Gun (British Mutoscope & Biography)."

You turn right and walk through the doorway into the central room.

You enter through the doorway. You see a square room containing a large central platform with 11 cut-out figures standing on top, each accompanied by one audio piece. Surrounding the edge of the room are multiple images, audio pieces and objects. You proceed straight ahead to the central square platform and arrive at the central point in the room. You look down and see white text the reads the instructions. It reads:

"Pause and play to hear the audio of each figure. Each audio ranges between 5 and 38 seconds."

You turn your attention to the first row of figures on the left of the instructional text first. You see an image of a Black male warrior wearing cropped white trousers and carrying a shoulder bag and weapon while moving. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I am a Maroon warrior. We developed a unique fighting style, resisting slavery and the British Empire in the Caribbean."

You move left to the next figure of a Black male Caribbean military personnel wearing a red soldier uniform, with a black helmet, gold and white details and holding a long bayonet. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I am a Black British Soldier in the Caribbean. The high death rate of White British soldiers in the Caribbean meant that the Crown purchased enslaved Africans to be Black British Soldiers here. This employment did not mean that we were not

enslaved. Our status as free men was clarified officially only one day before all enslaved people were emancipated in law."

You move left to the next figure of an African Black male military personnel wearing a dark soldier's uniform, with a large hat and feather, holding pieces of paper in his hand and carrying a long weapon. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"My name Toussant L'Overture. I am a former African enslaved person who became a Caribbean Military Commander. I negotiated several treaties with the British in order to consolidate and maintain military power in the Caribbean for Haiti."

You move left to the next figure of a Black male military personnel wearing a red sleeveless uniform and turban, white top, cropped black trousers, small backpack, crouching and pointing a gun. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I am a black Soldier fighting for the British Empire. My uniform used to echo the white soldiers, it was decided to change the uniform and make it more junior by shortening the trousers, changing the jacket for a waistcoat and to make it more "exotic" by adding a turban."

You move forward to the middle row of figures and turn your attention to the far-left figure first. You see an image of a Black male military personnel wearing a traditional brown army uniform, a matching hat, with his arms behind his back and his legs crossed. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I'm a World War 2 member of British Territorial Army. I served in a racially segregated military unit. My black regiment and others like it were disbanded after the war, negating both my pension rights and my place at Victory Day celebrations. This governmental decision caused the World War to be seen by ordinary British people as one fought only by white people. When Black citizens arrived in post-war Britain, we were seen as just arriving for the good times ahead, and not as part of the hard fight that had just passed."

You move right to the next figure of a Black warrior wearing a colourful patterned top, large, feathered headdress and carrying a spear, sitting on a white horse in standing position. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I am Adoo Quamina. I am in war dress. I am a captain and courtier to the Ashanti king at Kumasi. The Ashanti Region is a region of present-day Ghana."

You move right to the next figure of a one-armed cream statue of a historical Roman military ruler, wearing a traditional ancient garment, standing on a flat based plinth. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I am one of the earliest recorded Black Military rulers in Britain, Septimus Severus. I ruled over York as a member of the Roman Empire."

You move right to the next figure of a Black woman working in a crop field, wearing a baggy white dress, headdress, and carrying a gardening tool. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"No photos of me exist but women around me at the time looked like this. I am Nanny, I was an accomplished military strategist and fighter against colonial rule."

You move forward to the back row of figures and turn your attention to the far-right figure first. You see an image of a white male military personnel wearing a red traditional soldier uniform, with a white helmet, gold details and holding a long sword. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I am a White British Soldier in the Caribbean. So many of us died that we had to be pressganged to go to the Caribbean. We were put on ships whose destination was not revealed until we were well on our way and sometimes, when it was revealed, we were going to the Caribbean, a mutiny would ensue. Families with money would purchase a different posting for their son, buying their way out of service in the Caribbean."

You move left to the next figure of a young black woman wearing army uniform, cross-legged sitting down. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I am a member of the Female Auxiliary Territorial Service in Trinidad Base Command, Port of Spain. In 1945, I was part of the World War Two military effort."

You move left to the next figure of a Black man wearing a large hat resembling a ship, layers of clothing and walking with two crutches. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I am Joseph Johnson, a member of the British Navy in 1815. I became one of London's most well-known black veteran beggars because of the ship sculpture I wore on my head, which references my ill-rewarded naval service whilst I am begging."

You move left to the final figure of a young Black man wearing a formal air force uniform suit decorated in badges, cross-legged sitting down. On the floor next to the image, you see one black square with a musical note on it. When you press play you hear the audio:

"I am Cecil Henry Ethelwood an RAF World War Two Pilot. Our existence is forgotten. Some West Indians that arrived on the Windrush boat had actually previously flown a plane for the RAF."

You move forward and straight ahead to the back wall in front of you. You see 5 posters in a row and turn your attention to the far-left poster. You see an image of a vintage World War 2 print with a variety of font sizes saying, "Young men of the Bahamas, enlist today."

You move right to the next poster and see an image of a vintage World War 2 style grey poster with a Black male army soldier centred, along with large black and red text saying, "Selfie addicts, your army needs you and your confidence."

You move right to the next poster and see an image of a vintage World War 2 style grey poster with a Black female army soldier centred, along with large black and red text saying, "Me, me, me millennials, your army needs you and your self-belief."

You move right to the next poster and see an image of a modern British Army style poster with a group of soldiers sitting together within a dusky desert environment, along with text saying, "Army - be the best. This is belonging. Find where you belong. Search army jobs".

You move right to the final poster and see an image of a modern British Army style poster with a group of soldiers sitting and standing next to a derelict brick wall in the sun wearing uniform, along with text saying, "Army - be the best. This is belonging. Find where you belong. Search army jobs".

You turn right and walk towards the wall in front of you and turn your attention to the image on the wall, you see an image of a table showing different financial amounts of ranks of within the army, including lieutenant, captain and major. Below the image, you see white text that reads the credit line of the image. It reads:

"Goldsmith, Jeremy (May 2007), "A gentleman and an officer - Army commissions", Family Tree Magazine, volume 23, number 7, page 10 - 13."

Next to the image on the right, you see one black square with a musical note on it. When you press play you hear the audio:

"This table shows the amount of money that needed to be paid to rise up the ranks in the British military. This system would have been awash with money from the Caribbean, from plantations in the labour of enslaved people."

You turn right and walk towards the wall in front of you. The wall is split into 2 sections. On the left is a mirrored surface with several hexagonal shelves resembling beehives. You can see your avatar in the reflection. You move right and turn your attention to the image on the wall, you see an image of an old drawing of a countryside town scene with a group of people standing on a hill, with a large building burning down, large flames in the air, next to a small stream. On top of the image, you see red text that reads:

"Painting by Adolphe Duperly depicting the Roehampton Estate in St. James, Jamaica, being destroyed by fire during the uprising."

Emerging from the image are particle like shapes floating towards the back of the room behind you. The particles are shaped like old wooden boxes, fruit, crutches, clothes and other objects. You look down to the floor and see white text that reads:

"Items donated from Caribbean British Citizens to WW2 soldiers:

3,800 boxes of oranges

2,700 boxes of grapefruits

Tins of chocolate

Crutches

Canes

Bandages

Cigarettes

Sugar

Crates

Clothes"

You turn right and see four items placed on circular red and grey plinths of various height: a brown and black drum, a black flaming torch with fire coming out of the top, a cream comb, and a pink conch seashell. On the wall next to the items, you see one black square with a musical note on it. When you press play you hear the audio:

"On the floor are some of the military resistance tools used in the Caribbean. The conch shell was blown, the drum was played, the comb was used to create patterns in our hair. These changing sounds and patterns would communicate military strategy, share escape routes, points of assembly, and even the day to take up arms. The torch was used to set fire to spaces of oppression and cloak military movement."

You turn around and move straight forward, following the room towards the door back into the corridor you first started in. You turn left, move straight forward to the back wall and see another trapped door, similar to the ones in the introductory room. The trapped door is open, and you see the words "Rush Me" and "Empire" in a CAPTCHA font, reminiscent of the first room. You click on this and return to the start, the first introductory room of the commission.

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Visual Description – Transport Room

Upon entering, you encounter a circular room with orange, pink and gold hues on the walls and ceiling, and a pink floor. Directly in front of you, you see a large image of a black flag woman wearing black tights, red shorts and black boots. You can see directly through her legs in front of you to the rest of the room. Next to the flat woman on the ground by her foot on the right, you see one black square with a musical note on it. When you press play you hear the audio:

“Welcome to the Transport Room. You have entered this room through the legs of a flag woman. Early mechanised transport in Europe, worked using flag signals. Carnival is a kind of transport that defies European conventions of navigation. The flag woman directs the carnival in dance. She gives control and soul to the band. Lord Kitchener sang, “you have no band without an experienced flag woman, the band will have no control on the music will have no soul. The revellers couldn't pay the usual mass on Carnival Day.” Women transport us from one world to the next, we enter this world through their thighs.”

You walk towards the centre of the room, where you encounter a circular semi-circle wall. In the middle, you see a moving image changing from black and white drawings of a large van with the words “In the UK illegally? Go home or face arrest. Text “HOME” to 78070”; to a police van with the words “Home Office, Immigration Enforcement”, a plane, a large ship, a diagram of a ship, and a large bus with the words “We want our country back”.

You turn left and turn your attention to the images on the wall. You move forward through the image and see a black and white drawing on the wall of a large group of black men walking through a mountainous scene, carrying hammocks, with a man in uniform riding a large ox. The image has the words below, “By Ox and Hammock”. On the left of the image, you see a black square with a musical note on it. Below it is the timestamp “00:48” indicating the length of the audio. When you press play you hear the audio:

“This image is titled “By Ox and Hammock”. It is a stunning title, absenting the effort of the African people entirely, who are physically transporting these Europeans through Africa. The image is named after the hammock, a cloth bed, essentially a piece of furniture and object, and the animal, the Ox. The hammock is carried, and the ox is led by African people. The explorers have no navigational aids. This suggests the African people knew where they were going. So, what exactly is being explored? Livingston continue to explore even when delirious, slumped in his carried hammock, suggesting he is shown what is already known, following existing transport routes and not really discovering anything.”

You turn right and walk ahead where you see another image on the wall of a black and white drawing of a group of white people in smart clothes being transported in front of a large transport vehicle and surrounded by young African children on the ground next to them. On the right of the image, you see a black square with a musical note on it. Below it is the timestamp "00:30" indicating the length of the audio. When you press play you hear the audio:

"African people were transporting Europeans by carrying them through the African continent. In the UK, white working-class poor people were transporting wealthy white British people by carrying them too. The wealthy were carried in covered chairs with poles on them known as sedans. The young boys that walked alongside the chairs with a torch to light the way, we're considered inherently amoral, and very often the subject of sexual abuse by the wealthy transported men and women."

You turn right and face towards where you entered the room. You walk through the image and turn left towards the outer circular wall of the room. You walk towards the first image on the outer wall and see several wheel shapes of different sizes on the wall all next to each other in a group. On the right of the image, you see a black square with a musical note on it. Below it is the timestamp "00:53" indicating the length of the audio. When you press play you hear the audio:

"Europeans saw the lack of wheeled vehicles on the African continent as proof of intellectual backwardness. The first thing Europeans wheeled onto the African continent was most likely a gun carriage. Trains were seen as a gift of the empire. But these often skewed existing local transport links and serve to transport wealth out of the country. Before colonialism, administrative regions grew in circles like a mandala. An administrative area was as far as you could walk in a day. The idea of ruling the territory further than you could communicate effectively with was just considered absurd. John Agnew writes about the territorial trap, which assumes the European way of thinking about transport into territory is the only logical way to do so."

You turn left and walk towards the next image on the outer wall. You see a black and white photograph of a black bus driver in a large coat standing in front of an old London double decker bus covered in advertisements with the number "11" on the front. On the right of the image, you see a black square with a musical note on

it. Below it is the timestamp "00:19" indicating the length of the audio. When you press play you hear the audio:

"Before the Windrush reached British shores, Joe Clough was driving London buses in the UK. Many of the routes that London buses run to this day are affected by Septimus Severus, the black Roman Empire, whose military presence in the UK led to the walls that define the square mile of the City of London."

You turn left and walk towards the next image on the outer wall. You see a photograph of an old black lady sitting in a garden on a chair wearing a green and pink ruffled dress and matching hat. She's holding a red flag and is surrounded by plants and flowers. On the right of the image, you see a black square with a musical note on it. Below it is the timestamp "00:07" indicating the length of the audio. When you press play you hear the audio:

"Janet Lewis, Lord Kitchener's flag woman sits with her flag."

You move left towards the next image on the outer wall. You see a picture of golden flower petals with pink and yellow hues floating against a gold background. Below the image you see black text that reads "Look up". You look up and notice that the ceiling of the Transport Room contains large floating petal leaves similar to those in the image. Above the centre of the room, you also see a large circular halo-like shape that mirrors the circular shape of the room. You look back down to the image, and you also see a black square with a musical note on it. When you press play you hear the audio:

"The Ashanti in particular maintained roads as spiritual spaces. Across the diaspora, roads and crossroads continued to have spiritual significance. Ben Okri's book, "The Famished Road", introduced some of this to British audiences."

You move left and see three shelves of different sizes at different heights, all attached to a mirror. There are three mirrors of different sizes and shapes where you can see your avatar in the reflection.

You move left to the final image of a group of people protesting outside of a London tube station, carrying a large white banner with a picture of a black woman's face on it, next to the words "Justice for Belly Mujinga". Some of the

protestors are wearing face masks. On the left of the image, you see a black square with a musical note on it. Below it is the timestamp "00:33" indicating the length of the audio. When you press play you hear the audio:

"Belly Mujinga was a transport worker, one of the many black and brown men and women that were key workers working through COVID. A customer spat on her, and Belly contracted COVID shortly after and died. She was not issued with PPE. Even before this incident, her working life was marred by managerial racism. It took seven weeks to open a case and after only 19 days of investigation, her case was closed. Her family are still without recompense or justice."

When you turn left and straight ahead, you see black text on the wall that reads the credit lines of the images. It reads:

Credit:

Robbie Joseph/Panpodium. "Flag Woman" Retrieved 26 October 2022. Available at <https://www.panpodium.com/flag-womanmanpersonwaver>

The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection, The New York Public Library. "By ox and hammock" The New York Public Library Digital Collections. Available at: <https://digitalcollections.nypl.org/items/510d47e1-1ff4-a3d9-e040-e00a18064a99>

Hogarth, W (1735). A Rake's Progress, Plate IV- The Arrest. Frisky Partridge. Retrieved 24 October 2022. Available at: <https://friskypartridge.com/products/a-rakes-progress-iv-the-arrest>

Rushen, D. (2020). "Protesters at Hyde Park demanding justice for the Victoria station worker Belly Mujinga". Guardian. Retrieved 24 October 2022. Available at: <https://www.theguardian.com/law/2020/jun/05/belly-mujinga-police-ask-cps-to-review-rail-workers-covid-19-death>

London Transport Museum. 'Joe Clough in front of a London General Omnibus Company bus, N11, 1908'. Retrieved 24 October 2022. Available at: <https://www.ltmuseum.co.uk/collections/stories/people/joseph-clough-londons-first-black-bus-driver>

Image of Janet "Flagwoman" Lewis. Photograph by: Lourdes DeBellotte

You turn left and move straight forward towards the flag woman back to where you first started. When you look up, you see the full image of the flag woman, who

you can now see is wearing a white cropped t-shirt, with long brown hair and is carrying a large cream flag in her hand. Behind her, you see another trapped door, similar to the ones in the introductory room. The trapped door is open, and you see the words “Rush Me” and “Empire” in a CAPTCHA font, reminiscent of the first room. You click on this and return to the start, the first introductory room of the commission.

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