

Introduction

Photography has long been associated with acts of resistance. Throughout its history it has been used to document action, gather evidence, galvanise support and fight against injustice.

This group exhibition at the SLG, organised in collaboration with the V&A, brings together photography and film by eighteen artists who are working at the intersection of activist and feminist practice. It focuses on work made over the past decade during which a 'fourth wave' of feminism is believed to have emerged.

There is no singular 'feminism' united around one set of ideas and this exhibition explores a range of feminist practice. This includes work that displays an expanded commitment to understanding the overlapping nature of oppressions and examines the internet as a tool of protest, community building and transnational solidarity.

The activist approaches of exhibiting artists range from the stories they choose to tell, to the way they work including a sustained commitment to subjects and communities. In many cases the artists' lived experience or biography inform their activism and

their activism through life and art are intertwined. The artists on display use the camera in subversive ways, often critiquing photography's limitations, and the ways in which it has been weaponised throughout history. This rethinking of photography is achieved through a process-based approach, for example through performance, collage or archives.

The exhibition is organised in four sections: Body as Battleground, Institutional Failure, Revising Histories and Feminist Futures. Throughout these thematics the artists in this exhibition ask: how might looking through the lens of gender reframe what justice looks like today?

Content guidance: Artwork in this exhibition includes strong language, nudity and sexual images, references to drug use, sexual violence, femicide, female genital mutilation, gender and sexuality-based discrimination, genocide and racism.

This is a collaborative exhibition between the SLG and the Victoria and Albert Museum, (V&A) as part of the V&A Parasol Foundation Women in Photography Project, and will open on International Women's Day on 8 March 2024.

Curated by Sarah Allen, Head of Programme, South London Gallery and Fiona Rogers, The V&A's Parasol Foundation Curator of Women in Photography, with Lily Tonge, Curator, Exhibitions and Events, South London Gallery. Public Programme Curator: Lola Olufemi

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Main Gallery

Body as Battleground

This section's title references the artwork *Untitled (Your body is a battleground)* by American artist Barbara Kruger, which she created in 1989 in support of reproductive freedom.

The fight for bodily autonomy has been central to much feminist resistance from its earliest days and it remains a pressing issue today. Work here relates to the overturning of *Roe v Wade* - a piece of legislation that made access to abortion a federal right in the United States. Also explored is the Women, Life, Freedom movement, a collective response to the violent death of Mahsa Amini, an Iranian Kurdish woman who was arrested in 2022 for not following Iran's strict female dress code.

The role of digital activism is also addressed in these works. Although not available to all, the internet has lowered barriers to access.

It has enabled rapid and multivocal responses to issues such as gender-based violence and has become a way to show solidarity.

Hoda Afshar

b. 1983, Iran, works Australia

In Turn, 2023

Inkjet prints on textile

Courtesy of the artist and Milani Gallery, Meeanjin /
Brisbane

Work in the centre of the room

Hoda Afshar's work responds to the ongoing Women, Life, Freedom movement in Iran which broke out following the death of twenty-two-year-old Mahsa Amini while in the custody of Tehran's so called 'morality police'. In these staged images the dove is a reference to both peace and martyrdom as doves are being released at funerals for those who have lost their lives in the protests.

This series was inspired by social media activism. Anonymous images shared online by Iranian women, inside and outside the country, have become a form of protest. The circulating images feature women discarding their veils or plaiting each other's hair in public, the repetition of similar imagery becoming a strategy of protest. This references female freedom fighters in Kurdistan who braid each other's hair before battle with the Islamic State. Afshar states:

“The plaits are referred to as pichesh-e-moo in Farsi, meaning the turn or fold of the hair. A revolution is a turning point, but it is never without loss.”

Carmen Winant

b. 1983, USA, works USA

The last safe abortion, 2023

Inkjet prints on paper

Courtesy of the artist and Patron Gallery (Chicago)

Carmen Winant’s practice uses archives and found material to explore the representation of feminist care networks. This series brings together photographs from historical, personal, organisational and institutional archives across the American Midwest. The images document the often-hidden work of American abortion care workers, focusing on the time when abortion was a federal right in the United States (1973–2022).

Women are shown answering phones, holding training sessions and scheduling appointments – what physicians and staff refer to as “the work of the

work”. This focus on community care and day-to-day tasks offers a counterpoint to the often sensationalized photographs used in anti-choice campaigning.

According to Winant this series asks: “Who has been doing this work? What does the overturn of Roe v Wade mean for abortion providers? What makes for a ‘feminist’ workplace, and how can seeing it normalise healthcare procedures and influence a shifting politics?”.

Aida Silvestri

b.1978, Eritrea, works UK

Untitled (Mutilation), 2023

Inkjet print on canvas, razors, thread

Vitrine: Unsterile Clinic FGM types, 2016 Leather, fabric, thread

Courtesy of the artist

Aida Silvestri’s work addresses the practice of female genital mutilation (FGM). This is a procedure involving the partial or total removal of external

female genital organs for non-medical reasons. FGM affects 200 million girls and women globally.

Silvestri's handcrafted patches visualise different types of FGM. They are the product of research and close collaboration with women who have experienced FGM. They are now used in NHS specialist clinics to train staff and to aid diagnosis. In the portrait, Silvestri explores her own experience of FGM. The artist wears a wedding dress onto which she has hand-sewn razor blades.

This references the tool used for the procedure, and the reasons why it was performed: as a preparation for marriage and for the preservation of virginity.

The artist says: "After comparing the stories of women across Africa, I discovered that the majority of FGM cases in the UK are diagnosed during pregnancy or labour.

The aim of this project is to raise awareness in the hope that women, young girls, and children, who may not realise the severity or the kind of FGM type they have, are encouraged to attend early screening processes before an emergency occurs."

Sheida Soleimani

b. 1990, USA, works USA

From the series *To Oblivion*, 2016

Inkjet prints on paper

From left to right: Shahla, 2016, Sakineh, 2015,
Maryam, 2016, Reyhaneh, 2016, Delara (1), 2015

Courtesy of the artist and Edel Assanti

Sheida Soleimani is an Iranian-American artist whose work addresses the histories of violence linking Iran, the US, and the south west Asian and north African regions.

To Oblivion focuses on women who were unjustly imprisoned and executed by the Iranian regime. To research each victim's story Soleimani made contact with human rights attorneys, victims' families and journalists in Iran via the dark web. Soleimani gathered portraits of the women reanimating them as soft sculptural forms which she assembles within constructed sets, and then photographs.

The posters draw on the iconography of political posters. The tulips reference an Iranian revolutionary song that compares the flower – which

is fragile but regrows each spring – to revolutionary hope. The numbers on the reverse represent the most current published data of those killed or arrested by Iranian regime's security forces following the beginning of protests in September 2022: 68 children/minors killed, 93 women killed, 750 approximate total deaths, 19,262 arrested by January 2023, 30,000 approximate total arrests now.

Visitors can take a poster.

Sofia Karim

b. 1976, UK, works UK

Turbine Bagh, 2019 – ongoing Inkjet print on paper
Courtesy of the artist

Across South Asia, samosa packets are made from scrap paper. This series began when Karim was served samosa in a packet made from lists of court hearings in Bangladesh. When her uncle, the photojournalist Shahidul Alam, was imprisoned for his activism in 2018 Karim wondered whether his case would appear on a samosa packet. Using scrap

paper and her mother's home printer, Karim began making packets with images from fellow artists to protest human rights abuses across Bangladesh and India, and in solidarity with international struggles.

The title of the series is inspired by Shaheen Bagh, a women's resistance movement which arose in India in 2019. Sparked by anti-Muslim citizenship laws, the protest consisted of a peaceful sit-in which lasted three months staged at Shaheen Bagh, a working-class Muslim neighbourhood in Delhi.

Works left to right:

My Head is Covered, Not my Brain (Delhi, 2022), 2022. Photograph by Vijay Pandey.

This packet features a woman protesting for the right to wear hijab. This was in response to Muslim girls being barred from attending classes for wearing a hijab at a school in Karnataka, India.

Shaheen Bagh, Inhtijaj, Resistance (Delhi, 2019), 2020. Photograph and graphics by Ali Monis Naqvi.

Begumganj Rape (Bangladesh, 2020), 2021. Work featuring tweets from activist Rahnema Ahmed.

In September 2020, a criminal gang raped a woman, videoed her and circulated the video which then went viral on social media. The case sparked nationwide protests in Bangladesh.

Anti Rape Protests (Bangladesh, 2020), 2021.
Photograph by Shahidul Alam.

In October 2020, mass anti-rape protests broke out in Bangladesh against rising sexual violence and a culture of impunity.

Dalit protest in Una (Una, 2016), 2020. Photograph by Shuchi Kapoor.

The Dalit protests in Una in 2016 are part of the long struggle against caste oppression in India. Dalits are the most oppressed caste. Karim believes it is not possible to discuss women's rights in India without mentioning the caste system.

Bilkis Dadi, Shaheen Bagh (Delhi, 2020), 2021.
Photograph by Nausheen Khan.

'Dadi' is an affectionate term for grandmother. Several 'Dadis' became key figures during the Shaheen Bagh protests, one of whom was Bilkis Dadi who is shown on this packet.

Kerala Sisterhood For Palestine (Kerala, 2023), 2023.
Photographs by Afreen Fatema.

On Christmas Day 2023, as Israel's strikes on Gaza continued, women at the Girls Islamic Organisation conference in Kerala, India, stood for Palestinian freedom from Israeli occupation.

Rohingya solidarity with Palestine (Cox's Bazar, 2021), 2023. Photograph by Abul Kalam.

A woman at a Rohingya refugee camp in Bangladesh expresses solidarity with Palestine. The Rohingya genocide is a series of ongoing persecutions and killings of the Muslim Rohingya people by the military of Myanmar.

Revising Histories

Artists in this part of the exhibition are engaging with feminist histories. They pay homage to histories of feminist resistance upon which today's movements are built. Contributions women make to families, societies and nations are also explored. They also platform the undervalued, suppressed or erased. This highlights how part of feminist work involves a constant need to revisit and revise; ensuring histories are preserved, that we learn from them, and that space is claimed for them within dominant narratives.

Revising histories reinforces how feminist activism of the past informs the present and helps feminist futures to be imagined.

Tourmaline and Sasha Wortzel

both b. 1983, USA, work USA

Happy Birthday, Marsha!, 2018

Single channel film, 15 minutes

Courtesy of the artist and Chapter NY

Tourmaline and Sasha Wortzel met campaigning for transgender rights, economic justice, and prison abolition. Tourmaline's practice highlights underacknowledged histories of Black, queer, and trans communities. Wortzel explores queer histories and ecologies of place across film and expanded cinema.

This work celebrates the American gay liberation activist Marsha P. Johnson who founded the Street Transvestite Action Revolutionaries (STAR) collective in 1970 alongside Sylvia Rivera. Both played a prominent role in the Stonewall uprising, which took place in New York in June 1969. This was a series of protests by members of the LGBTQIA+ community against targeted police harassment.

The film is a fictional reimagining of Johnson's life in the hours that led up to the uprising. The work pays homage to the critical role transgender activists played in the gay liberation movement. It also reminds us of the influence of LGBTQIA+ activism on feminism and vice versa, in particular how the fight against discrimination and to live in the world on our own terms are shared goals of both.

Wendy Red Star

b. 1981, USA, works USA

Amnía (Echo), 2021

Inkjet print, wood, metal

Courtesy of the artist

Wendy Red Star, a member of the Apsáalooke Nation, explores themes of land and feminism in this installation. The Apsáalooke are matrilineal, meaning families receive their clan membership from their mother. Red Star pays homage to the legacy of women in her family through three sculptures portraying herself, her daughter, and her great-great-grandmother. English translations of Apsáalooke names sourced from *the Indian Census Rolls 1885–1940*, accompany the sculptures. Apsáalooke naming traditions involve choosing respected community members to bestow names which are tied to cultural traditions or wishes.

During the Crow Indian Reservation allotment era, land was granted to male heads of households and Apsáalooke families were given Christian first names. This enforced a system of land ownership that did not previously exist in Apsáalooke culture. The allotment system also led to the erasure of

female Apsáalooke names. Red Star's work underscores this erasure and the imposition of a patriarchal European lifestyle on Apsáalooke society. It remembers the powerful names of Apsáalooke women and girls amid colonial structures.

Hannah Starkey

b. 1971, UK (Northern Ireland), works UK

From the series *Principled and Revolutionary: Northern Ireland's Peace Women*, 2023

Bronagh Hinds, Anne Carr, and Margaretta Ruth D'Arcy

C-type prints on paper

Courtesy of Hannah Starkey, Belfast Photo Festival, Maureen Paley, London and Tanya Bonakdar Gallery, New York / Los Angeles

This series of photographs celebrates women who were instrumental to activism and peacebuilding in Northern Ireland during and after The Troubles, a period of political and civil unrest in Northern Ireland. A peace deal between Northern Irish political parties and the British and Irish governments was signed in 1998 known as The Belfast/Good Friday Agreement.

The artist was inspired by research which has demonstrated that women's participation in diplomatic negotiations results in longer-term, more sustainable peace.

Starkey subverts the power dynamic of the camera in this series. The portraits are collaboratively conceived and the product of long periods of time spent in conversation. To avoid pointing the camera in the sitter's face the photographs capture the sitter's reflection in a pane of glass positioned on a table below their shoulders. This references the power that comes with 'having a seat at the table'.

From left to right:

Anne Carr was part of the team involved in achieving the Belfast/ Good Friday Agreement in April 1998. In 1997 she founded *Community Dialogue* which creates safe spaces to allow difficult conversations to take place and build understanding across divides. In the 1990s Carr was co-ordinator of the *Women Together* organisation.

Carr has worked internationally with the *Women Without Borders* organisation in Mumbai and led training with participants from conflict areas around the world.

Bronagh Hinds was co-founder of the Women's Coalition, a cross-community political party in Northern Ireland.

She participated in the 1996–98 Good Friday Agreement negotiations. From 1999–2003 she was the Deputy Chief Commissioner of the Equality Commission and oversaw the implementation of the Agreement's equality and good relations commitments.

In 2000 she founded *DemocraShe* to empower women as political and civic leaders and provide training policy influencing and peacebuilding. Hinds served as senior advisor supporting women in the UN-led negotiations in Syria and has assisted governments, the EU, the UN and NATO with fulfilling peace and security commitments for women.

Margaretta Ruth D'Arcy is an actress, writer, playwright, and activist. Her work focuses on nationalism, civil liberties, censorship and women's rights. In 1961, D'Arcy joined the anti-nuclear movement and directed *Yellow Gate Women*, a film about the Greenham Common Women's Peace Camp. In 1981 her activism resulted in her incarceration in Armagh Jail, after defacing a wall at the Ulster Museum. Her book *Tell Them Everything*

tells the story of her time in Armagh and was one of the earliest accounts of the republicanism and imprisonment of the Armagh women. D'Arcy also ran a women's kitchen pirate radio from her home in Galway.

Zanele Muholi

b. 1972, South Africa, works South Africa

Bester, New York, 2019

Site-specific photographic mural

Courtesy of Zanele Muholi and Yancey Richardson,
New York

Faces and Phases, Steidl, 2010

Courtesy of Autograph, London and Courtesy of
Renée Mussai

Zanele Muholi's series *Somnyama Ngonyama* (2012 – ongoing) explores the politics of race and representation. This image pays tribute to Muholi's late mother Bester who was employed as a domestic worker during apartheid in South Africa. Under apartheid, the Job Reservation Act ensured that people of colour were forced into low-wage jobs or those demarcated 'unskilled labour'. In celebrating Bester's memory, Muholi pays homage to the many

domestic workers whose work failed to be recognised.

In *Somnyama Ngonyama*, Muholi uses DIY methods, often sourcing material from their immediate surrounding to create the portraits. They consider how the gaze is constructed asking what it means for a Black person 'to look back'. Also featured are two copies of the book *Faces and Phases*, Muholi's ongoing archive of Black lesbians, transgender and gender non-conforming individuals. Muholi states: "My mission is to re-write a Black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in South Africa and beyond."

Feminist Futures

The work included here speaks to the future. Some of the featured artists view the future of feminism as linked to critical issues of the present day such as the climate crisis, navigating harmful aspects of the internet, or creating a more equitable world.

This section highlights the work of artists who collaborate with major organisations as a tactic to amplify their message and make change.

Some responses speculate on the future by embracing fiction. Others recognise healing as being essential to feminist living and survival, and a necessity in order to prepare mentally, physically and spiritually for continued struggle.

Tabita Rezaire

b. 1989, France, based French Guyana

Peaceful Warrior, 2015

Film, tablet, amethyst geode, 5 minutes 39 seconds

Courtesy of Tabita Rezaire and Goodman Gallery

Tabita Rezaire is an artist of French, Guyanese and Danish descent whose work explores complex networks including the organic, electronic and spiritual. The artist critiques the politics of technology and how the internet “affects, conditions, oppresses, informs and guides us”. Rezaire views the internet as a space that reproduces colonial attitudes.

Peaceful Warrior is a tutorial which urges people of colour to connect with their histories and ancestral knowledge through, for example, yoga, meditation, womb movements and diet. The artist describes this work as a “self-love kit” aimed at healing traumatic inherited memory as a step towards building a spiritual community and becoming a “peaceful warrior”. Rezaire sees this as part of a process of “decolonial healing” – a way of thinking and being in the world that unlearns colonialism’s effects on identity, technology, sexuality, health, and spirituality.

Teresa Margolles

b.1963 Mexico, lives in Madrid and Mexico

Mujeres bordando junto al lago Atitlán (Women Embroidering Next to Lake Atitlán), 2014

Video, colour, sound, 11 minutes

Courtesy of the artist and mor charpentier

Teresa Margolles work examines the socio-political issues related to violence and death. For many years Margolles worked as a forensic pathologist at a state-run morgue in Mexico City, where she witnessed violence first hand. Latin America has some of the highest femicide rates in the world. This work documents an action in which Margolles collaborated with Indigenous women from Guatemala. The women embroider a piece of fabric stained with the blood of a woman who suffered a violent death. The act of stitching and suturing becomes a metaphor for healing and overcoming trauma. The women's conversations are a form of collective mourning, enforcing the power of sharing to identify causes of oppression as well as to propose strategies to overcome them.

Mari Katayama

b. 1987, Japan, works Japan

From the series *high heel project*, 2011 – ongoing
C-type prints on paper
Courtesy of the artist

From left to right:

high heels called Mari K #001, 2022

Calypso #002, 2022

my way, 2024, video, 3 minutes 29 seconds

just one of those things #002, 2021

Katayama creates hand-sewn objects. She began taking photographs to share those objects with an online community on the social networking site Myspace.

Her work often involves staging self-portraits among these objects, questioning the body's relationship to the material world and confronting conventional notions of beauty. Born with a condition called tibial hemimelia, Katayama has worn prosthetic limbs since she was a girl. This has made her profoundly aware of issues such as social welfare and public access.

In *high heel project*, Katayama collaborated with many individuals and corporations to create high heel shoes and prosthetics that would fit them. Collaborators included a shoe designer and manufacturers of electronically controlled prosthetic knee joints which allow greater stability when walking in high heels. High heels have been a source of feminist debate. Some view them as a symbol of empowerment, others see them as a tool of oppression. Through different approaches including lectures at schools, Katayama demands freedom of choice, regardless of disability, in relation to questions of social welfare and access, as well as choosing whether to wear high heels or not.

Poulomi Basu

b. 1983, India, works UK

From the series *Sisters of the Moon*, 2022

Inkjet prints on paper

Courtesy of the artist and TJ Boulting

Poulomi Basu's work explores the relationship between bodies and systems of power. She has dedicated her life to advocating for women's rights, particularly in the Global South. Basu's work is

informed by her own patriarchal upbringing in Kolkata, India, where both her mother and grandmother were child brides and young widows.

Basu draws parallels between the future of the planet and women's rights to water, fire, earth and air. She highlights how a lack of access to these elements impacts women's education, reproductive justice and climate change.

The artist presents the future as a dystopian landscape using 'magic realism', an artistic approach which blends realistic and surreal elements. Basu says, "I wanted to show what becomes of the world when women are oppressed. Without their magic, their spark, the world withers and dies."

Basu partnered with the charity WaterAid to create this series to launch a campaign which raised over £5 million for climate, clean water and educational initiatives in India and Nepal.

Fire Station

Institutional Failure

The artists featured in this building, the Fire Station, highlight how institutions and their policies impact women's rights globally. From governments and justice systems, to religious groups and healthcare organisations, work here investigates how these structures repeatedly fail women. Exhibiting artists explore issues such as incarceration and access to essential resources such as reproductive care.

These artists interrogate systems and structures that are the product of longstanding power imbalances which are responsible for corruption, violence, inequality, and colonial attitudes. They call for accountability, questioning a system and society that normalises institutional failure.

Nan Goldin

b. 1953, USA, works USA

Memory Lost, 2019–2021

Digital slideshow, 24 minutes 16 seconds

Courtesy of the artist and Gagosian

Nan Goldin's photographs and films explore themes of identity, gender, sexuality, addiction, and mortality. Her work is an homage to her community who defied conventions surrounding sexuality and gender. She immortalises their courage and love in the face of adversity, particularly during the AIDS crisis, revealing the impact of the state on queer communities.

Memory Lost is an autobiographical tribute to the struggle of living with drug addiction. Goldin, a survivor of addiction, founded the activist group P.A.I.N. (Prescription Addiction Intervention Now) in 2017 to draw attention to the overdose crisis (and the role of pharmaceutical companies within it) and to campaign for harm reduction treatment for addicts. Led by Goldin, the group staged direct action protests at arts institutions funded by the Sackler family: art philanthropists and owners of Purdue Pharma. Purdue Pharma was central to the opioid epidemic in America as the leading supplier of opioid-based painkillers. Goldin's activism has raised awareness of the various levels of institutional failure and greed that fuelled the opioid crisis. Major museums around the world have since removed the Sackler name from their buildings.

Raphaela Rosella

b. 1988, Australia, lives in Australia on Jagera and Turrbal land

You'll Know It When You Feel It, 2006–2023

Collage, photographs and paper

Courtesy of the artist and co-creators:

Raphaela 'Rosie' Rosella with Dayannah Baker Barlow, Kathleen 'Rowrow' Duncan, Gillianne Laurie, Tammara Macrokanis, Amelia 'Mimi' Rosella, Nunjul Townsend, Laurinda Whitton, Tricia Whitton, and family

Women, and specifically First Nations women, represent the fastest-growing demographic in Australia's prisons. Raised in a heavily policed community in New South Wales, Australia, Raphaela Rosella exposes the systems of bureaucracy that have contributed to women in her life entering the prison system. This work is a fifteen-year collaboration alongside Rosella's sisters, friends, and family, across several communities. Spanning photography, moving image, audio, documents and ephemera, their collective efforts form a co-created archive that challenges the power and authority of 'official' state records.

This project is grounded in love and care, offering an alternative to bureaucratic representations. Its impact extends beyond the gallery to influence family albums, memorial services, custody disputes, and court cases. *You'll Know It When You Feel It* has contributed to tangible legal outcomes, including reduced sentences and successful bail and parole applications, redefining the archive as a site of resistance.

HOMETRUTHS, 2017–2022

Three channel film, 21 minutes

HOMETRUTHS is an extension of Raphaela Rosella's ongoing project *You'll Know It When You Feel It*. This piece is a collective effort created over five years across varying states of confinement and freedom. The work navigates prison bureaucracies and systems of surveillance, drawing on shared moments and bittersweet family records that preserve memories for those who have been denied the right to intimacy.

Courtesy of the artist and co-creators:

Raphaela Rosella alongside Dayannah Baker Barlow, Kathleen Duncan and Tricia Whitton in collaboration

with Caroline Atkinson (advisor), Emily Avila, Boyd Britton (producer), Charlie Brown, Michelle Brown, Rowena Brown, Tearnna Brown, Keith Baker, Zach Baker Barlow (location sound assistant), Daylene Barlow, Hannah Barlow, Rachael Barlow, Daniel Boney, Harry Boney, Kevin Boney, Rachel Choi, Rose Connors, Mike Copeland, Shanika Copeland, Shonny Copeland, Jemma Craigie (community project manager), Adam Duncan, Audie Duncan, Cassie Duncan, Dannielle Duncan, Jakhalia Duncan, Jennifer Duncan, Baby John Duncan, Kayla Duncan, Linda Duncan, Lisa Duncan, Mitchel Duncan, Aunty Paula Duncan (advisor), Paula Duncan (advisor), Uncle Peter Duncan (dec), Sandra Duncan, Shamira Duncan, Shane Duncan (location sound assistant), Aunty Shirley Duncan, Liza Faktor, Edward Fernando, Hailey Fernando, Hayden Fernando, Matari Fernando, Nariah Fernando, Nazariah Fernando, Shaelara Fernando, Tristen Fernando, Tyrese Fernando, Tommy Fing, Jacob Flanders, Lintarli Flanders, Marley Flanders, Christopher Graham, Monique Graham, Tyeira Haines, Bradley Hamilton (location sound assistant), Troy Kemp, Ty-Leta Kemp, Debbie Kilroy (advisor), Barrajai Lasserre, Travis Leslie, Jalika Leslie, Kyesha Nayden, Jakey Nicholls, Jessie Pitt, Baby Alessio Perrigo, Lattiesha Nicholls, Cyril Smith Kiara Smith, Malika Smith, Yogi Swan, Shataiya Swan, Mallana Duncan Taylor, Robert Taylor, Marsha Tighe, Tika

Tighe, Mika Tyson, Shakira Tyson, Rachael Tyson, Trevor Tweeton (co-editor), Adric Watson (cinematographer and co-editor) Les 'Welshy' Welsh, AJ Whitton, Ashanti Whitton, Jennifer Whitton, Peter Whitton, Nabby Whitton (location sound assistant), Lance Whitton jr, Lance Whitton snr, Laurinda Whitton, Shavanni Whitton, Shiralee Whitton, Alan Widders, Kaylan Widders, Joshua Wilkinson (sound design and location recordist), Brayden 'Red Bull' Williams, Wonna Barlow Williams.

Sponsorship:

HOMETruths is supported by its primary sponsor Rachel Verghis, the Ian Potter Cultural Trust, PhMuseum, Beyond Empathy, John Weiley, Adrian Williams, the Queensland Government through Arts Queensland, and the Australian Government through the Australia Council, its arts funding and advisory body.

Laia Abril

b. 1986, Spain, works Switzerland and Catalonia

From the series *On Abortion*, 2016

Unless otherwise stated all works are inkjet prints on paper

Forced Abortion, Then Exile, C-type print on paper
Death Wall, C-type print on paper, Perspex
Courtesy of the artist

Laia Abril is a research-based artist working across photography, text, video, and sound. Forty percent of women worldwide, of reproductive age, still live under restrictive abortion laws. Abril's series *On Abortion* documents the impact that a lack of legal, safe and free access to abortion has on these women. It is the first chapter in her long-term project *A History of Misogyny*, which explores gender stereotypes, power structures and the damaging effect of misinformation about abortion, rape and mental health issues.

On Abortion explores the history of women's reproductive rights across the world and how our institutions, for example the church and the state, fail to provide support. Abril says: "my approach is completely against photography: I'm trying to visualise what you can't see... the things that we don't want to see – or are not supposed to – are the ones that remain invisible in society".

Sethembile Msezane

b.1991, South Africa, works South Africa

Chapungu – The Day Rhodes Fell University of Cape Town, 2015

So Long a Letter – African Renaissance Monument, Senegal, 2016

Inkjet prints on paper

Courtesy of the artist

These are two photographs of live works that address the absence of the Black female body in memorialised public space. The first is taken during the Rhodes Must Fall protests in Cape Town in 2015, which were part of a wider movement to decolonise education in South Africa. In the background, a statue of Cecil Rhodes is removed from the grounds of the University of Cape Town. Cecil Rhodes served as Prime Minister of the Cape Colony from 1890 to 1896 and was a believer in British imperialism. Here the artist embodies a Zimbabwean bird, one of the sacred bird sculptures that were taken from ruins in the former Great Zimbabwe in 1889. Rhodes acquired one of these statues and it remains at his former home in Cape Town. The mythological belief is that social unrest will continue until all of the sculptures are returned to Zimbabwe.

So Long a Letter – African Renaissance Monument, Senegal, 2016 can be viewed from the second floor. This live work took place in Dakar, Senegal at the African Renaissance Monument. The monument depicts a family and casts the father with heroic paternal authority and the mother as a damsel in distress. Msezane reimagines the statue to honour the labour of mothers and to critique the Western concept of the nuclear family. The statue has drawn significant criticism, including accusations of state corruption and misuse of resources due to the statue's high costs during a time of economic crisis in Senegal.

Guerrilla Girls

A collective of anonymous artist activists, founded New York, 1985

History of Wealth and Power, 2016

Billboard poster, situated at the entrance to the Fire Station

Courtesy guerrillagirls.com

For decades the Guerrilla Girls' activism has exposed sexism, corruption and racial inequality in the arts and beyond. Their artistic approach

combines humour with statistics and bold graphic imagery on posters, banners, stickers and billboards. To remain anonymous, and to reference the idea of guerrilla tactics, members wear gorilla masks.

Once describing themselves as the “conscience of the art world”, their form of institutional critique is directed at museums, the commercial gallery system and universities. The collective also embraces art in the public realm to bring the issues they raise into a broader public consciousness. This billboard, which critiques how museums acquire and display artwork and by extension define art history, will also appear across sites in London.