

OFF LIMITS

Nina Edge March 2014

abstract

Nina Edge is an artist, designer, and writer. She has made work in ceramics, textiles, glass, steel, banknotes, garments, plastics and New Media. Her output includes games, gardens, performances, and street rituals. Her work as a housing activist has seen a decade of targeted activism promoting community planning and culminating a pilot that uses design as a tool of mediation. She presented this paper as a keynote at the i-jade conference 2013. It examines the tensions around status. The status of objects, materials and production methods and the status of people and their drive to self definition. The text covers how, in education a hierarchy of values can struggle to catch up with creative practice.



nina edge in the installation "Bonus Ball for Franz Fanon"
ICA London 1995 photographed by Robert Taylor

- 0 opening up or closing down ?
- 1 perception deception and appropriation
- 2 the museumised mindset
- 3 passed time
- 4 a civilizing mission
- 5 chasing the dragon
- 6 objects of enchantment
- 7 out of the fire
- 8 up to the north

0 opening up or closing down?

The title I submitted for my undergraduate Ceramic Design dissertation in 1984 was rejected by my tutors who insisted my proposal had nothing to do with art and design. Despite being told I'd fail my degree if I pursued the research. I went ahead, abandoned orthodoxy and went 'off limits'

'The Story of Little Black Sambo; Perception, Deception & Appropriation'

Eventually my observations about visual culture entered the accepted body of knowledge. The kinds of images that I discussed were commonplace in the 1980s are rarely circulated now. There would be outrage if they were. So is participation in education and cultural life now equitable, expansive and open or is it still constrained by limits on learning? Whose art and whose life is education for?



illustrations from The Story of Little Black Sambo
Helen Bannerman 1899

1 _____ Perception, Deception & Appropriation

1983. I proposed a dissertation about how pictures and products function in relationship to broader cultural agendas, how images transmit beliefs, and support existing hierarchies. I lived in an environment where value saturated images of Diasporan people were consumed as readily as the salvage from their cultures and economies. The continuation of this visual hegemony echoed long after the last Independence Day, inevitably forming fodder for post Imperial commercial exploitation in which the design industry played a role.

Images that manifested ideology and truncated 'truth' were plentiful & inescapable. I selected 115 pictures and set about unpicking how these visions of *otherness*, worked. Some created perceptions that perpetuated master slave dynamics, others mislead viewers, and there was endless cultural appropriation. I could easily and endlessly show how creative capital from outside Europe was co-opted into mainstream commercial interplay. Longstanding cultural drivers inevitably featured in art and design education, as they did in trade and creative practice. It seemed a rich area for study.

That there was a constant flow of design influence from the outer regions into Europe from Picasso through Lautrec to Hodgkin was accepted within the Western cannon. That technologies and production methods such as silk & porcelain production had informed and inspired how goods were designed and manufactured in Europe was lauded. The studio pottery movement with its tea ceremony, raku, and Zen Buddhism impacted philosophy and craft theory in post war Britain. Bernard Leach had followed William Morris and John Ruskin venerating hand made objects produced by un-named makers. Craft practice sympathised with the inclination to replace the factory with a kind of pastoral pre-industrial fantasy. Despite being made as larger multiples ethnic handmade goods seemed loaded with liberal romantic sensibilities. Did certain kinds of purchasing confer or express moral values for the buyer? Could lifestyle purchases form a visual statement of good ethical intentions? The cross fertilization of styles and influences was fraught. What do you buy into when you buy a sari, or a Maori tattoo? Did nose piercings outside India display the wearer as a liberal world citizen or an identity tourist? It started with Colonel T.E. Lawrence (of Arabia) going native as a tool of Empire, and ended with love beads, and kaftans. Gypsy skirts might fly off the rails at Top Shop but neither

Security nor the shoppers expect those supremely confident Roma girls to come in through the doors. Being source material for a product, being the backstory for it's promotion, does not necessarily place you in its market.



Benetton 'All the colours in the world' promotion 1982

Major brands, notably Benetton had identified a liberal market and were producing advertising images that controversially conflated both the hopes and fears of developed countries. That people of different races might mingle freely inside a photograph, touching, and embracing in brightly coloured casuals remains a challenge to some people. Current online rants against President Obama cite a

refusal of racial unity, and deride the United Colours of Benetton as a rejected vision.

I argued the world of advertising, merchandising, design, pop, fashion, film and art perpetually re-made the world through colonially tinted glasses. From Boy George's Moroccan-ish locks to Derrick's braided hair it seemed mainstream visions were saturated in fantasies of the exotic, whilst Brixton Toxteth and Tottenham burned. Dystopian nights followed Independence Days. Many of the images in circulation were produced by people who like me, had studied in the UK's renowned Art Schools. So art school seemed a good place to engage critical discourse on the fraught issues of race and gender.

2 the museumised mindset

I was eager to decipher design and consumption, expose insider and outsider definitions, and to hang gender, status, class and race out to dry in the full force of the sun. But it was raining. I was in South Wales and the Black Artist's and feminist networks I was becoming a part of were still loose ends waiting to mesh. Study of Visual Culture or the dynamics of Race in cultural production had yet to

be invented, and I was an anathema to the Art College who suggested a study of 'the temple sculptures' would satisfy any Indian Heritage needs. My tutors were pointing me at the erotic temple sculptures at Khajuraho in central India, and I was closing my eyes.

Something ancient, Indian, already admired by the Europeans, safely photographed, and catalogued. The 800 year old temple sculptures fascinated the Europeans for their explicit sexual depictions. Western historians felt they understood the temple sculptures. Presumably I'd be encouraged to study what other people had said about them. But I didn't view the temple sculptures as an option for study. European interest in the sensuality of 'others' and keen interest in erotic eastern art was not something I was going to approach with a couple of white male tutors. Writing about archeological treasures from a distant culture and assuming a European interpretation was itself an aspect of the dynamic that begged interrogation; instead I went ahead and started to study contemporary visual culture. A culture awash with loaded photographic images - images that outside of culturally diverse urban centres, were pretty much all that the

nominally multi-cultural British had to rely on, by means of an introduction o the full range of peoples who were British subjects.



some of the 113 photographs used in 'The Story of Little Black Sambo ; Perception Deception and Appropriation' Nina Edge 1984

In this 1987 Fashion shoot for Alexon cottons photographer Richard Avedon who was billed as the 'the man with the gifted eyes' makes reference to Victorian ethnological photographs, anthropology and the Imperial construction of the 'noble savage'

Only one model is expected to bare her breast, although both have adopted unusual facial expressions for a fashion shoot with bared teeth or rolled eyes. The rolled eyes make direct reference to photographs in circulation at that time showing members of the Woodabe tribe from Niger, as featured on the cover of Crafts Magazine.

The Empire generated images of its subjects, creating mythologies of its domains as populated variously by cheerful, childish, aggressive and decorative brown skinned people. Many of these are effective propaganda showing people as if crown possessions. The Empire Marketing Board posters shown at Manchester Art Gallery in 2013 express perfectly the politics and purpose of picturing the 'other'. Then there were films showing hoards of happy natives enthusiastically waving flags at monarchs, anthropological photographs, Orientalist paintings, African Masks – an Empire Stores of Colonial collectables.

The imperative for my study was hidden in plain view. Colonial subjects and their descendants were not privileged to depict themselves. When modern images of black people, made by black people, emerged in the post war period new modes of picture making arose. Images that quoted white images, depicted the Imperial machine from the other end of the whip, used non-Eurocentric aesthetics and deconstructed the otherness via which the controlling culture had defined itself.

Neither working class people nor women had much opportunity for self-depiction either also playing a supporting role to the men on top. Self-representation is the

cultural manifestation of adult suffrage. It is a lever self-empowerment, self-definition and self-determination. I had struck on one of the defining issues of cultural discourse in the late 20th century. Its significance and merit had disregarded by the professional knowledge merchants at South Glamorgan Institute of Higher Education.

'The power to define the other seals one's definition of oneself – who, then, in such a fearful mathematic, is trapped?' (Baldwin in Farr 1995 page 14)



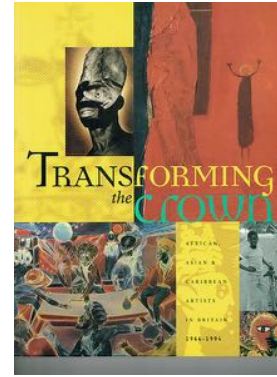
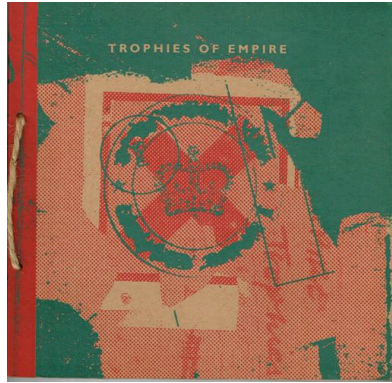
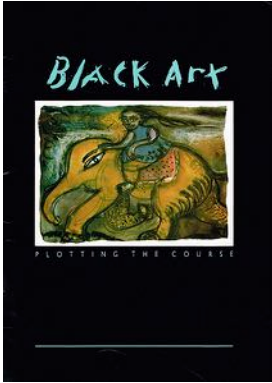
Crafts Magazine cover June 1987 as used in
'The Story of Little Black Sambo ; Perception Deception and Appropriation' Nina Edge 1984

A study of the hierarchies of cultural identity, and appropriation in design and production would be commonplace now. We all know that. In 1984 my interest was beyond the pale. I was assured it would only earn me a fail. Subdued but undeterred I continued, using over 100 images from art, film advertising and popular culture to illustrate what all this had to do with art and design and why such an investigation mattered.

Off limits or not at the beginning, in the end, the dissertation was forgiven. Staff requested loan of the text to show the degree validating body. I didn't provide it. Working under the threat of a fail didn't engender reciprocity. It didn't matter, and it didn't change the inevitable coalescence of black intellectuals around the issues I was wrestling with. I found new teachers.

Within a year sections of my 'Little Black Sambo' text were published, and I along with a network of Black British Artists, were being curated. Firstly by each other and then by radical, and eventually mainstream venues. Most of us shared an interest in power and identity, and some of us were interested in how form could impact meaning. There was a proliferation of work that disrupted mainstream

assumptions around race and gender. Britain's once vast geographical empire was loosing its control of its own mythology. New storytellers, new griots, new methods and new perspectives were everywhere. The list is long. Keith Piper and Donald Rodney, Maud Sulter and Lubaina Himid, Sonia Boyce and Chila Burman, Keith Khan – and me; all tapping the power lines that electrified new schema around race, culture and identity. Shaheen Meerali and Allan De Souza curated 'Crossing Black Waters'. Eddie Chambers archived us all at The African and Asian Visual Arts Archive in Bristol and curated 'Black Art Plotting The Course' amongst a string of seminal shows. We stood up and counted ourselves. White curators would follow us. From the late 1980s The collective visions of Black British Artists were seen in Barnsley, Bradford, Bristol, Leicester, London, Oldham Preston, Weston-Super-Mare and Wolverhampton. In 1992 the three slave ports of Bristol Hull and Liverpool jointly staged 'Trophies of Empire'. When by 1996 we assembled in the Bronx and Harlem for two New York exhibitions of 'Transforming the Crown', a survey show including some 54 Black British Artists, we formed a patchwork pantheon of cultural thought leaders, bearing witness to the vast empire upon which the sun did eventually set. We were both incredibly different and resoundingly similar.



catalogues; from some of the group shows I was involved in ; Black Art Plotting the Course, curated Eddie Chambers, Trophies of Empire curated by a consortium from Ferens Art Gallery Hull , Arnolfini Bristol and Hull Time Based Arts, Transforming The Crown African Asian and Caribbean Artists in Britain 1966 – 1996 curated Moura Byrd Studio Museum on Harlem & Bronx Museum of the Arts 1996

At the same time that the YBAs (Young British Artists) were being young, the YBBA (Young Black British Artists) were remaking the world, operating within a politicized, globally referenced framework. Working from essentially a different consciousness having experienced life effectively as the de-humanised goods of Empire. Our observations collided with the old assumptions and heralded the dawn of the globalized mega-market and the multiple activisms it would produce.

In 1985 I graduated art school and entered a more civilized and conscious cultural space, populated by creatives, teachers and pundits with diverse identities. Talk of definition was everywhere. The Inner London Education Authority (ILEA) embraced multiculturalism in a quest to expand the worldview of a global city. Nationally teachers and artists delivered classroom projects and curriculum advice to make cultural education fit for postcolonial purpose through the Art Education for a Multi-cultural Society project (AEMS). Ken Livingstone's Greater London Authority (GLA) promoted equality across class, gender, and race. I was a speaker and listener in this community of change brokers. The artist's locus was Eddie Chambers African and Asian Visual Arts Archive in Bristol. The academic underpinning emerged from Warwick University, Rasheed Areen, Paul Gilroy, Stuart Hall, Naseem Khan, Gilane Tawadros and many distinguished thinkers dancers, poets, and writers— all exploding old myths and modeling new possibilities. The early articulations of globalisation and the subjugation of most races by one race were the mainstay of Black Artists whether Indian, Trinidadian, Jamaican, Black British or African.

I remained in Cardiff founded 'Splott Pottery' and taught printmaking at Chapter Arts. This led to an involvement with schools as a travelling resident artist and regional coordinator for AEMS an Arts Council curriculum development project expanding cultural education in schools across five regions of England and Wales. When the Thatcher Government introduced the National Curriculum, AEMS artists contributed via national curriculum advisory panels. Our recommendations didn't always make the final edit, yet many of the project aims took root, and contributed to the deeply held view that Great Britain is a collection of cultures that can comfortably co-exist.

By 2000 Keith Khan and Catherine Ugwu joined Peter Gabriel and Mark Fischer to deliver celebrations at the Millennium Dome. Keith Khan engaged London's Carnival groups in constructing segments of the Opening Ceremony, and designed costumes for the daily shows that put smocking, and *pearly kings and queens*, alongside recognizably Caribbean *moko jumbies*. It was a recognizable and normalized manifestation of diverse UK. Danny Boyle's Olympic Opening ceremony similarly reflected the diversity and values of this reconciled United Kingdom. Nationhood was not represented by parading soldiers in 19th century

uniform, no long legged shiny horses, and no long legged shiny boots. Dizzee Rascal, A.R. Rahman, Emilee Sande and The Spice Girls were the soundtrack to the 2012 Olympics - it all belonged. When he rejected an OBE saying it wasn't really his style Danny Boyle said;

"I'm very proud to be an equal citizen and I think that's what the Opening Ceremony was actually about." (Boyle, D 2012)

We'd come a long way.



West Close Garden, Cardiff Bay 1993
Designed with residents and The Green Youth Connexion. Ceramics by David Mackie

1986. I was spending time in London Bristol and Liverpool showing work and continuing to make and show work in South Wales. Cardiff docks were calling. The scruffy post-industrial landscape that dwarfed it's 1960's council estate housed 42 nationalities on 2 square miles. It would be a port in the storm for me. Cardiff docks answered to different names. Tiger Bay as coal port for the steam age, Butetown in decline and for 40 lean years, and then re-branded Cardiff Bay for 1990s investment purposes. I was there for the late decline pre- regeneration when the mudflats were wild and empty, the police were out of line, and the docks curfew; a two-tier system of residence was still in living memory.

Here, amongst the mixed ethnicities of the Working Class community notions of equality, multi-cultural, or intercultural practice were highly developed having had a couple hundred years to ferment. Equity was more important than hierarchy. Before long I was living there, running textiles and print projects with The Inited Idren Of Israel Rasta Centre, and debating representation with the Black Film and Video Workshop In Wales. I brought Labi Sifre to Cardiff for the Commonwealth Institute and Carnival design from Notting Hill to Butetown. I founded The Tigers Costume Club with the celebrated Griffiths family, a

sophisticated crew with roots in the South Wales Valleys, Nigeria, St Lucia, & Barbados. We produced printed and batik textiles eventually going on to designed a walled garden together in West Close. It wasn't all sequins, squeegees and *Sparrow*. The same issues that permeated the Black art scene washed around Cardiff Docks ; identity, perception and prospects it was a time of flux and reframing, The first Black head-teacher Betty Campbell was about to become the first Black City Councilor, the existence and unique experience of the Black Welsh was emerging from a Welsh Nationalist narrative. I was selling work that depicted brown skinned people, to brown skinned people, in London and in Cardiff with buyers across the class divide some paying for ceramic sculptures on tick. I was infiltrating imperial images with text and everything seemed possible.



The Jewel and The Frown from Snakes and Ladders 1988



Snakes and Ladders , Blessings to My Tai Sisters and You have scored a fabulous 50 batiks on paper and cotton , ceramic & text shown in Split Ends at The Pavilion, Leeds 1988



Apartheid UK batik 5m x 2.3m 1988



The First Time She

Went To America batik 2.7m x 2.3m 1989

Mass culture was shifting perceptibly. The anti-apartheid campaign became banner under which the rejection of white supremacy was sung, Rock against

racism was defeating the National Front. Roots reggae was like a refuge where one love and one blood looked like *sleng tenging* us all into a future that sought equality. Open racism was openly opposed. I began a creative career alongside people who saw 'Perception, Depiction and Appropriation - the trials of Little Black Sambo', as absolutely core cultural business.

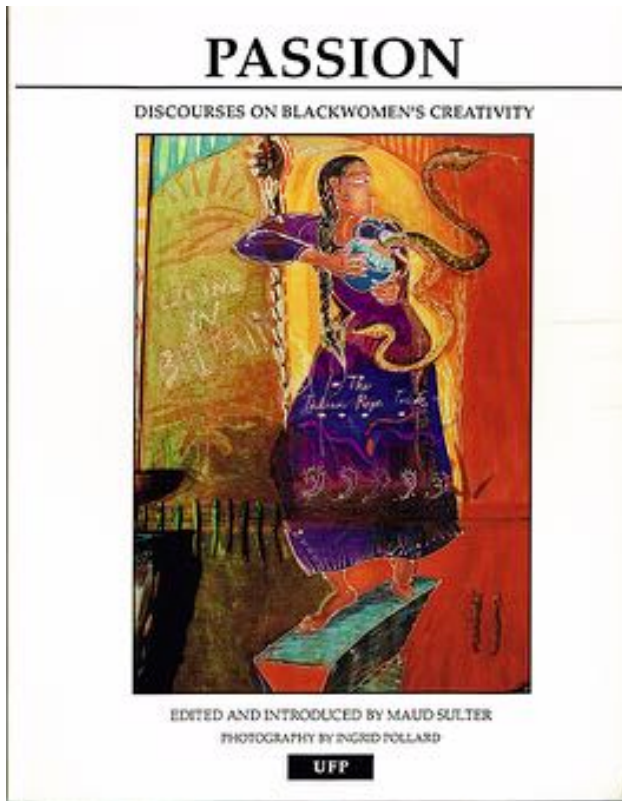
The flux, collapse and reformation of the post war geopolitical landscape was to be anticipated, mapped, described, negotiated and laid bare by Black British artists and theorists - and I'd become part of this loosely affiliated group. If the YBAs (Young British Artists) scrambled giddily up the edifice of Art History, then the Young Black British Artists encircled the great wall of History itself, and rearranged some of the stones to get a better view.

7 **objects of enchantment**

After a couple of years producing large ceramics my ideas outgrew my kiln. I sought a new visual language that fed on Vance Packard's 'The Hidden

Persuaders” (Packard,V 1957) a seminal work about advertising and media manipulation. I wanted Everyman, rather than art academics as consumers, having little faith in institutional validation. My ambitions were to make work that reflected the concerns of people I associated with, unconcerned by theories in art, craft or design.

My honours degree in Ceramic Design defined me as a Crafts Person, located beneath Fine Art in the hierarchy of cultural production. It seemed inevitable that the status and meaning of materials, objects and actions would become a concurrent interest, reflecting as it did the social hierarchies of race and gender. I gave these issues an airing in Maud Sulter’s 1990 anthology; ‘Passion; Discourses on Blackwomen’s Creativity’ featuring photographs by Ingrid Pollard and with my first batik on the cover. (Sulter , M 1990)

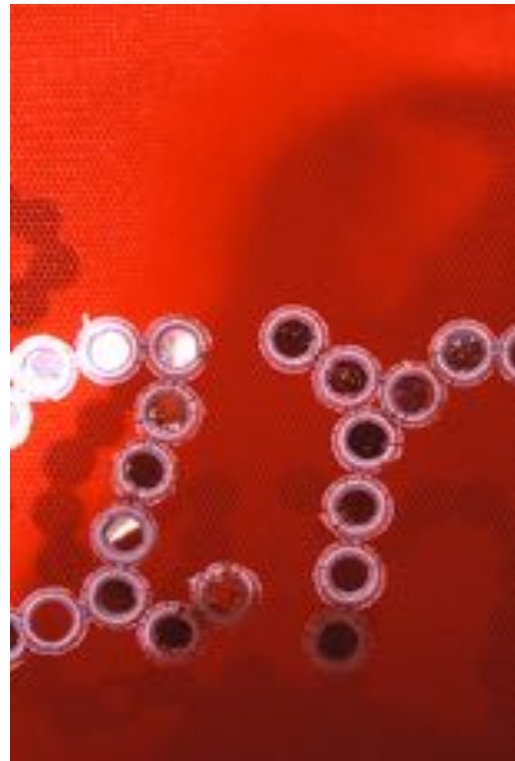


Snakes and Ladders 1988 featured on the cover of Maud Sulter's anthology 1990

Eventually the academic curators would develop a body of cultural theory around artists who like me, made work in relation to the contexts of their experience rather than in response to the knowable lineage of Western art history.

'Relational Aesthetics' (Borriaud 2002) would come into being, and there would be a re-evaluation of work that achieved symbiosis with its situation. By 2008 the ideas around Relational Aesthetics would lead to lead to the *Fifth Floor* exhibition at Tate Liverpool in which I was included, but that was along way in the future.

For the time being there was hegemony.



Shisha Embroidery details from the installation Limpieza De Sangre (Purity of Blood) shown in Tophies Of Empire Ferens Art Gallery Hull 1992

Fine-art; establishment approved, mystifying, requires education, widely ridiculed

Low-art; mass produced, easy to live with, commonly admired, ridiculed by people who liked fine art

High-craft; as per craft magazine 'tasteful', highly original, slightly impractical, costly

Low-craft or handicraft; commonly produced, available at craft-fairs, tourist shops, or even free, sometimes self initiated occupational therapy

Sweatshop piecework; made by nameless piece workers often outside the developed world.

The status collectable value and cost of all these items seemed to drop if the maker was; a) female b) outside Europe c) black d) a child

Further work produced in forms and materials that were associated largely or solely with women such as lace making or knitting, had a further value penalty or devaluation. i.e. a woman working with gold was deemed more skill than a woman working with wool. There was also a price premium – an increase in inherent value of an object if its maker was a) dead or dead old b) male or white c) a TV presenter, or celebrity.

It was a mix and match value system. For example knitted or embroidered work made by men was assigned more value than when made by women for whom such work had been associated with low paid piecework for centuries.

In this schema a speckled brown vessel made by an Englishman influenced by a Japanese man had very high value, a painting by an Englishman influenced by

anonymous Indian Textiles had high value, but Indian Textiles had low value. An impractical mass produced vessel from Wedgwood's was high end low value, and a completely practical mass produced disposable vessel from McDonald's was of such low value that I was mocked for even mentioning it in the pantheon of Some Design but not All Design validated for study at undergraduate level.

It was still possible to celebrate Britain, not by its acts of domination but by its endlessly inventive acts of creation. A cheap-as-chips punkification of your own t-shirt or a mid price production from Vivienne Westwood was bloody good value, and everybody, but everybody was embarrassed by hand knits and home made clothes. Objects, and the manner and context of their production were not sitting blameless in the great hypermarket of man-made merchandise. Instead objects spoke – merely by their physical reality, how they were made who made them and what they were made from. They transmitted information about the power, status and aspirations of their owners and would be owners. I became a great handler of materials and processes from clay and sugar to gold and salt.

Lacking resources I wallpapered boards dragged out of rubbish skips, and attempted images of women as large as, if not larger than life. The paper batiks made when I was attempting to read Edward Said's Orientalism used figures, which spoke of the limitations of being trapped within someone else's image framework as I felt myself to be. One appeared alongside a poem;

'Put on the orientalist's glasses climb and slide, on the snakes and ladders child, spectacles to buy and rent all full of eastern promise' (from the artwork *Snakes and Ladders* Nina Edge 1988)

Using the tjanting batik tools and hot wax followed easily from experience similar with slip trailers. Batik is a 'no second chance' method demanding practice and physical skill. Like calligraphy and engraving there's no going back. I knew audiences respected skill and valued the time invested in training and making. They responded to technique, beauty, colour, and pattern.



Bhopal batik 2.6 x 2.3 m 1988

Initially Batik was an ideal interface, followed over the years with other low craft forms; shisha and shifli embroidery, paper cuts, willow weaving and lowest of the low – felt pens in which I eventually drew hundreds of metres on windows of shops, cafes and galleries. I moved through low status production methods linking with factories to access mechanised production working with engineers, flag makers, multi-head embroiderers and glass laminators in search of a form without art history. There were laser cutters, plastic engravers and electroplaters all eager to collaborate creatively. I remembered Lorraine Leeson and branched out onto advertising hoardings, and put digital media to work in a quest to engage

new audiences with new ways of collective story telling. Anything could become potential eye candy to draw the viewer towards ideas otherwise missed.

In the great department store of culture, batik textiles seemed a great disguise. It was viewed as an 'Asian' form, and therefore something appropriate for Asian artists to wear, make and use. Shaheen Meerali also used batik in realistic almost photographic fabrics at that time. My batik used rich pattern colour and motifs viewed as Indian, with polemical text content clearly from the activist and poster traditions. I didn't dress concepts in Western clothes, much like Rashid Areen burning ties, or Gandhi adopting a dhoti,

By disassociating from western frames of reference and seeking new vehicles for new meanings I disputed the assumption of a unified reality experienced by all people. I plunged into using new materials and processes unaware that arts funding in Wales at the time limited the definition of art to the material it was made from. In Wales my polemical radical textiles in batik and shisha embroidery were not defined as art because of their medium, but because they did not attempt practical function, neither were they craft. I was locked out funding, travel

and training opportunities. Art was defined more or less as painting sculpture, or print. Artists were presumably Welsh natives and preferably Welsh speakers, in line with Nationalism in the Principality. Which left me doubly off limits.

9

Up to the North

Art cannot be defined by its materials or production method, an axiom proposed by myself in the 80's in conversation with the Welsh Arts Council, and by many others over time, including by Grayson Perry in his Reith Lectures in 2013 . His use of ceramic, and textiles, skill and 'craft' traditions to deliver technically demanding objects laden with satire follows a similar path to my own with the obvious difference that I attended the Turner Prize as a mere cuckoo, in an uninvited intervention, clad in Guantanamo orange boiler suit in 2007 while he emerged a deserved winner in 2003. Grayson not only recast ceramic and tapestry as valid media for art making but has done it wearing a gendered garment, asserting that a frock is a valid garment for anyone. So we both wore something special for the Turner Prize.



foreground ; Nina Edge & co Intervention at Turner Prize launch at Tate Liverpool 2007
background Nathan Coley's work Photo Emma Smith

In 1992 The Welsh Arts Council (WAC) supported what it saw fit. The form and content of artwork that used materials WAC had limited for use as craft production, combined with my immigrant and language status could not get past the cultural gatekeepers and into the coffers. Feminist Art News published my polemic on prospects in Wales and it was time to leave (Edge, N 1992). I emigrated to Liverpool in 1993 and took up post as Henry Moore Sculpture fellow in Liverpool John Moore's University's Fine Art Department.

The Henry Moore foundation and JMU supported a one-year fellowship for an artist with a 'non Eurocentric perspective'. The content and form of my work had been accepted as art on its own terms. I returned to art school without the burden

of assessment. The fellowship was a fruitful catalyst. I pursued a new visual language and used it to discuss an infinite range of subjects.

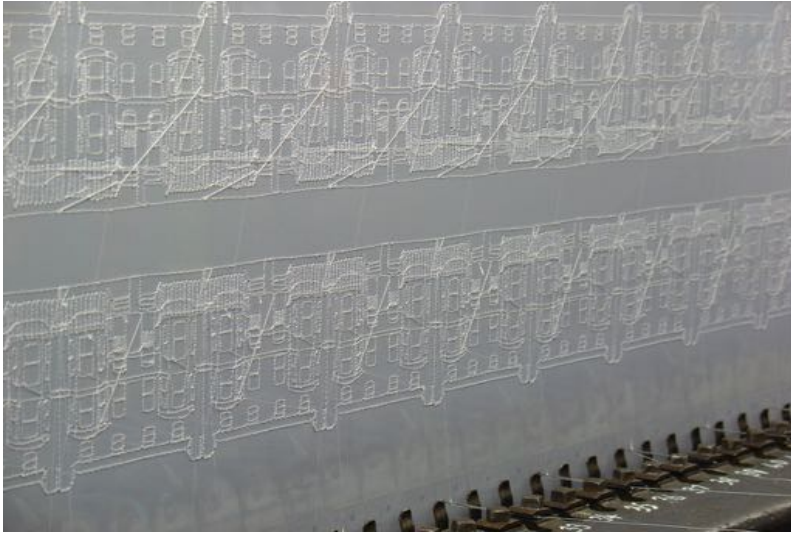
I was a hidden persuader now. Using little more than aesthetics, advertising tactics and craft skills I turned to new subjects ; ethnic cleansing, rape as a war crime, sugar as a curse, cocaine as a slave crop, currency as a doomed device, native British food as at risk. I looked at US Border Control, White Supremacy, The Single European Market, and The Human Genome Project. I put Bhopal's chemical accident on the wall, and the betrayal of Liverpool on the street. I hung the Leeds Liverpool canal with laundry, and illuminated a net curtain as a eulogy to privacy. I made paper cut *plantocracies*, western style democracies and battle dress catastrophes. I sewed maps, hijabs, and aeroplanes on camouflage and florals. I promoted Habeas Corpus live in Guantanamo orange boiler suits with Afghani and UK collaborators, advertised a ceasefire and bombed the Welsh Streets with poppies.



Sky multi head embroidery from the textile series Terra 1m x 1m 2005



Earth from the series Terra 8m x 2.4m commercial print as applique textile 2005



Nothing is Private production and installation shot.



Nothing Is Fireproof billboards Liverpool Independents Biennial 2004

By 2014 I'd publicly shredded E H Gombrich's History of Art, (Gombrich E,H, 1950) magnetically destroyed tax records and porn, performed mass the ritual cleansings, devised a seed dispersal mechanism, and run hoardings in Hebrew

Arabic. I'd celebrated the invention of Zero, made an addictive wooden game, a cats cradle, a lorry livery, a Welsh language work, and a de-privatising light. I'd devised systems that distributed native food, protected native homes from bulldozers and drew pictures to mediate conflict. There was Double Dutch skipping, dancing in the street, and rippling azure light in the Doctor's waiting room. The criteria for selecting a material or production process was how well it would work for an audience, how well it would speak without words. The possibilities so far have been without limit.

Nina edge 2014

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Notes

Chapter 5 *Moko Jumbie* is a stilt dancer known throughout the Caribbean . Brought by enslaved Africans from West Africa. '*Moko*' derives from the name of a West African God, and '*Jumbie*' is a ghost.

Pearly Kings and Queens descended from London street traders or 'costers' Their elaborate decoration of often their worn out suits and hats with patterns and slogans sewn on in pearl buttons was a way of expressing style despite hardship

Chapter 6 *Sparrow* – The Mighty Sparrow infamous Trinidadian Calypsonian and satirist

Sleng Teng – is the name of a seminal Jamaican riddim by Wayne Smith that effectively computerized the form changing the island's culture overnight.

Katz, D Guardian 20.2.14 available at <http://www.theguardian.com/music/2014/feb/20/wayne-smith-sleng-teng-revolutionised-dancehall-reggae> accessed 18.4.14

The Valleys The South Wales valleys once the source of coal and collectively described due to their distinct history and culture.

Chapter 7

Reference to Bernard Leech and the post war UK Studio Pottery movement were rooted in Leech's experiences in Japanese craft potteries

Reference to Howard Hodgkin British painter who's work is inspired by Indian Textiles and miniatures

Reference to Mcdonald's burger chain in the 1980s served fries in pocket like cartons printed with stripes on the inside. It marked a new departure in eating vessels, and the outset of seminal changes in food consumption.

Chapter 9 *Plantocracy* is a hierarchy specific to plantation owners in the context of a slave economy Skin colour and the assignment of privileged jobs for example, is a remnant of plantocracy still active in the Caribbean and Brazil.

