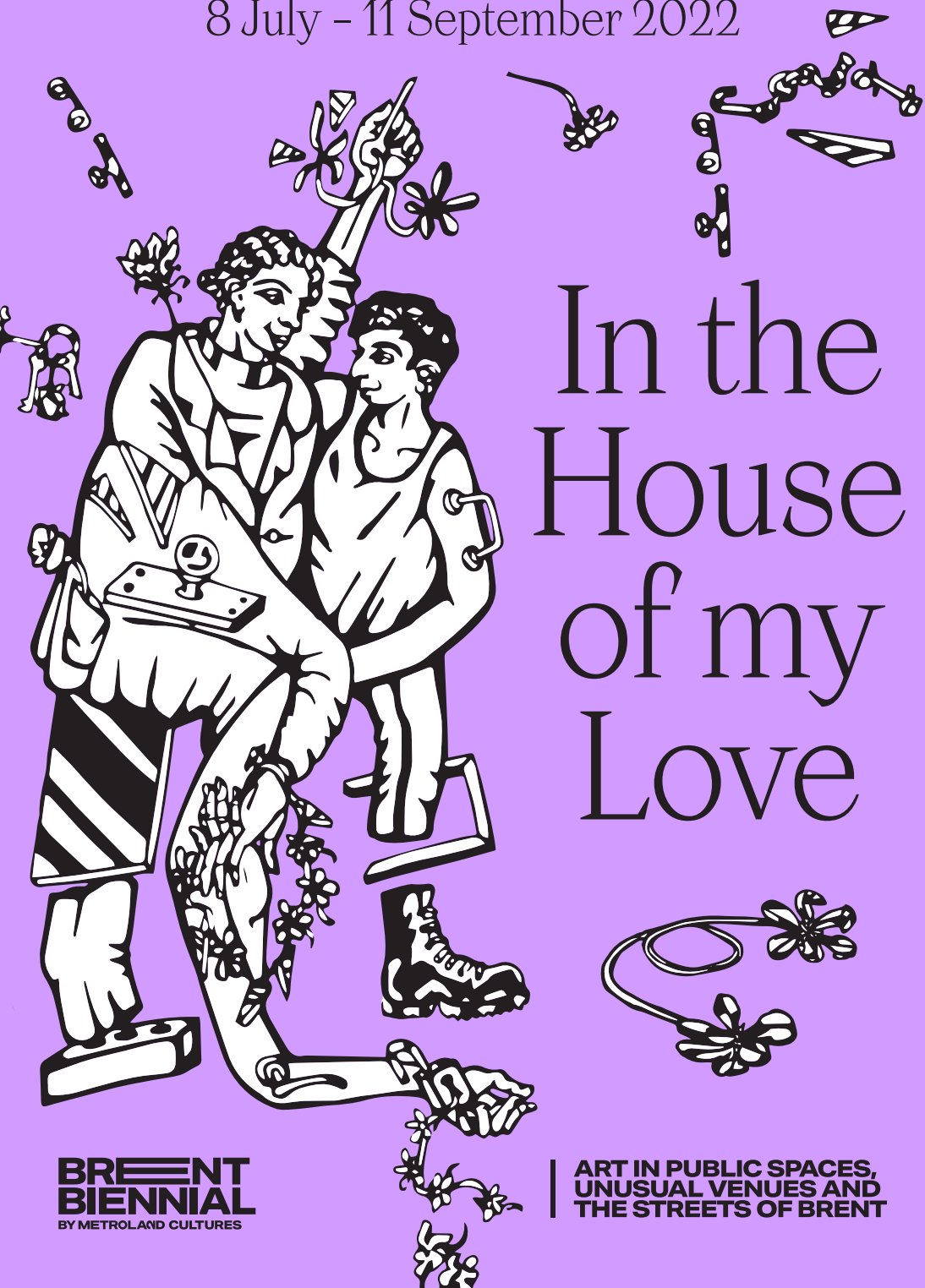


8 July - 11 September 2022



# In the House of my Love

**BRENT  
BIENNIAL**  
BY METROLAND CULTURES

ART IN PUBLIC SPACES,  
UNUSUAL VENUES AND  
THE STREETS OF BRENT





## KILBURN

### 1 BRENT BIENNIAL VISITOR'S HUB AT METROLAND STUDIO

**Rasheed Araeen**  
**Rebecca Bellantoni**  
**Mahmoud Khaled**  
91 Kilburn Square, NW6 6PS  
Walk all the way through  
the Kilburn Market. You will  
arrive at Kilburn Square.  
Metroland Studio is to the  
left of the square.

### 2 Shenece Oretha Tin Tabernacle 12–16 Cambridge Ave, North Maida Vale, NW6 5BA

### 3 Mohammed Zahidur Rahman Kingsgate Project Space 110–116 Kingsgate Rd, NW6 2JG

### 4 ActionSpace The Kiln 269 Kilburn High Rd, NW6 7JR (Open from 22 July)

### 5 Alex Baczynski-Jenkins 12 The Arches Maygrove Rd, NW6 2EB

### 6 Linett Kamala 2C Maygrove Rd, NW6 2EB

## WILLESDEN

### 7 Billboard Commission: Jorell Bonnick / Sadia Pineda Hammed / Kamile Ofoeme / Theo White Walm Lane / 26 St Pauls Ave, Willessden Green, NW2 4QU

### 8 Ed Webb-Ingall The Library at Willessden Green, 95 High Rd, NW10 2SF

### 9 Billboard Commission: Jorell Bonnick / Sadia

### Pineda Hammed / Kamile Ofoeme / Theo White 14 Dudden Hill Lane, Willessden Green, NW10 2ET

### 10 Katarzyna Perlak St Matthew's Church St Mary's Rd, NW10 4AU

### 11 Sarah Rose Roundwood Park, Bowling Green, next to Lodge Cafe. Harlesden Rd, NW10 3SH

## HARLESDEN

### 12 Zinzi Minott Newman Catholic College Harlesden Rd, NW10 3RN Entrance by the junction of Harlesden Rd and Dairy Cl

### 13 Turab Shah & Arwa Aburawa Design Works, NW10 4HT Entrance on Park Parade

### 14 Harlesden High Street 57 High St, NW10 4NJ (Open from 21 July)

# A POEM TO THE NATIONALIST MARCHER

(for the queer people of Warsaw)

by Ezra Green

Every person has enough work to do  
just being true to the presence that surrounds them  
without ever even leaving their door,  
yet here you are, going out of your way  
to come here. You are a guest now  
in the house of my love.  
I am your host here. Welcome.  
You have invited yourself in  
to shout from my window  
because perhaps you have heard  
how this window is the aperture of prophesy.  
Every voice echoes from this window  
in the house of my love; it's true.  
I am your host here. And to welcome you  
I will share something that I've heard  
from listening so long at that place  
where you stand shouting. Creation,  
the world that we receive and the world that we make,  
is all anyone can ever claim to know.  
The rest is just commentary.  
The house of my love has been standing  
since the dawn of humanity. I live here.  
I know it. You who seek to instate your commentary  
as if it were the holy word, you are blinded  
by your pride. Look among your words  
that are crumpled in your fists—you will find  
the word *blasphemy*. That word was created  
to describe what is in your mouth now.  
Come, you are my guest here.  
Let me offer you this small truth.

Originally commissioned by Kem for *Parliament of Bodies / Black Milk*,  
which took place at the Museum of Modern Art in Warsaw, Poland, on  
Polish Independence Day, 11 November 2018.



## CONTENTS

4	Introduction
6	Curatorial Statement
8	What Does a Biennial Mean in Brent?
12	Accessibility
13	Contributing Artists
50	Community-Led Commissions
52	Support Structures
54	Public Programme
58	Artists' Bios
62	Visitor Guide
66	Against the Hostile Environment
70	About Metroland Cultures
71	Acknowledgements

# INTRODUCTION

Welcome to Brent—and welcome to the second edition of the Brent Biennial, *In the House of My Love*.

On Friday 20 August 1976, a group of migrant workers led by Jayaben Desai walked out of the Grunwick Factory in Brent in protest against their treatment, seeking to defend their dignity and their rights. The action began the renowned Grunwick dispute, a series of strikes led by a group of South Asian women who, with the support of the Trade Unions, went on to secure rights for migrant workers across the UK.

Today, Brent is a community of nearly 300,000 people, gathered from across the globe. It is a community that is always finding new ways to live together, to support each other and to grow together. This iteration of the Brent Biennial, like the 2020 edition, is a celebration of this support, of how our communities form and how they take care of each other.

This Biennial explores the many meanings of homemaking, and how this can be a form of resistance and survival. Included within this booklet you will find a guide written by Lesbians and Gays Support the Migrants on how we can all stand against the Hostile Environment policy—a set of legislative measures that make it incredibly hard for migrants to work, live and exist in the UK. We hope you will find it useful, and we invite you to share it with others and to take action in your community.

The Brent Biennial is delivered by Metroland Cultures. Our mission is to build, share and support art and culture in Brent: supporting communities to amplify ongoing stories of Brent life, and working with artists to tell new stories as they come into form. Our work sits at the intersection of art and community, and we are committed to testing new approaches that centre partnerships, strategies and approaches for community and artist collaboration.

We are grateful to all those individuals and organisations who have helped us realise the programme, particularly the artists, the venues, our trustees and Brent Council. We'd also like to thank our community partners, whose leadership is key in realising a number of co-commissions, and from whom we have learnt so much about how we work and how we can be better.

Enjoy your visit and please do keep in touch.

Lois Stonock, Director of Metroland Cultures

Dan Mitchell, *THESE DAYS*. Brent Biennial. Brent 2020, London Borough of Cultures. Image credit: Thierry Bal.



# CURATORIAL STATEMENT



The second edition of the Brent Biennial, *In the House of my Love*, brings together artists and community groups whose work explores the many meanings of homemaking. This exhibition asks how, and why, the act of making home can be a form of resistance and survival within the context of hostile environments—including those of racism, homophobia, ableism, climate catastrophe and political austerity.

Drawing its title from a line in poet Ezra Green's *A Poem to the Nationalist Marcher (For the Queer People of Warsaw)*, *In the House of my Love* takes as a point of departure the various histories and legacies of migration that have made Brent the second most ethnically diverse borough in London, and a local authority with one of the highest numbers of first-generation migrants in the country.

The exhibition also reflects on ten years since the implementation of the Hostile Environment policy in the UK. This damaging set of legislative and administrative measures primarily affects migrant and non-white communities, and is closely connected to increasingly nationalist, xenophobic and racist political and cultural agendas in Britain.

As a result of this policy, over the last ten years we have seen a sharp increase in deportations, manufactured poverty, a blanket use of detention, criminalisation and institutional racism directed towards many migrant communities. This makes the UK a literal hostile place, not just for people seeking refuge, but also for communities who have been making their lives in this country for many generations.

Included within this booklet is a short guide by Lesbians and Gays Support the Migrants which further explains the insidious ways in which the Hostile Environment policy operates, outlines some of the things that we can all be aware of and considers what kind of actions we might take in order to stand against it. However, these kinds of collective and individual struggles are by no means new to Brent.

Throughout its modern history, many of the migrant communities that make up Brent have built infrastructures of resistance, through developing grassroots services and crisis response networks, pioneering activist and union movements, and standing up for change in the borough and beyond. In the words of writer Larry Mitchell, these communities have been "keeping each other alive [...] cause nobody else is goin' do it".



*In the House of my Love* seeks to provide a space for imagining how the act of making home plays a big part in community resistance, by honouring the long-standing systems of support, safety and hospitality that are currently present in Brent, revisiting other forms of systems that are close to the borough's past and working together to visualise and conceive ways forward.

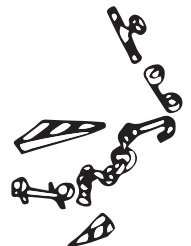
The artists and community groups that have been invited to participate in the second edition of the Brent Biennial all speak in various ways to the immigrant, queer and feminist traditions that have for a long time nurtured a sense of home in Brent and beyond. These are practices that are built within friendship, chosen families, love and collaboration, and they each offer antidotes to patriarchal, white supremacist, capitalist, heteronormative and ableist systems of power.

Throughout, the artworks that you will encounter reconfigure and redefine the assumed positivity that can often be attached to ideas of home or belonging. Particularly as the social value of these terms hinges on their status as commodities—when a sense of home or belonging is understood as a thing we own, as something we get given, or as something that we're 'naturally' associated with.

*In the House of my Love* instead understands ideas of home and belonging to take many shapes—whether as feelings, as relations between people, or as experiences of bodies and places. In the exhibition, home takes many material and immaterial forms, which might include a song, a memory, a bedroom, a youth group, a church, a friend and a poem.

With a tone of joy, humour and resistance, we hope that *In the House of my Love* will help us to collectively reflect on what makes Brent a place where people feel they might belong—but most importantly, where solidarity between different people and communities isn't only premised on a feeling of belonging, but rather on mutual, shared experiences of unbelonging.

Eliel Jones, Curator, Brent Biennial 2022







# WHAT DOES A BIENNIAL MEAN IN BRENT?

Eliel Jones with Adam Farah, Jamila Prowse and Abbas Zahedi

**AZ** For me the reason the Brent Biennial is interesting is not only because it's in Brent itself, but because it's testing and developing an idea of a biennial that doesn't necessitate fixed locations. Everything is a little more diffused in the borough—which means the Biennial has to address so many different localities and agendas at once. So all of the navigation and conversations, and even the difficulties that might arise in trying to make things happen—all of that is really interesting to me and really generative. I think in the more established biennial model these things are presented or experienced as being straightforward—the questions have more to do with asking: Who's showing? What are they showing? Where are they showing it? Whereas in this case, it's about asking: How are we showing? How are we actually going to do this? And I think that whenever I find myself asking that I feel something interesting is happening, because we don't know the answers, so it feels much more like an ongoing, research-based process.

**EJ** Absolutely. What I felt really inspired by when I first encountered the Brent Biennial is the fact that it started as an alternative to the usual way of doing things. The Biennial originally came out of the Brent 2020 Borough of Culture award, which is a model that tends to pour in a huge amount of investment in a single year, with very little that continues or develops over time. Whereas in Brent the pandemic meant that rather than just planning an exhibition, there was a clear sense that the programme would have to find a way of surviving over time—that there would need to be a provision beyond just that one year of activity. That to me feels quite exciting for Brent and a good reason to have a biennial here.

**AZ** I think we're using the term "biennial" for what is in essence a public art programme in a borough, as a way of legitimising it, because we know it fits that very old and enduring art industry model. What's actually going on is much harder to define and make sense of, and trying to think of a singular public or community in Brent just isn't relevant, because there are so many different things happening

On the left: Portrait of Brent Biennial 2022 curatorial team: Eliel Jones, Curator, alongside Abbas Zahedi, Adam Farah and Jamila Prowse, Curatorial Committee. Photography: Adam Farah.

here. So instead the idea is to create this open platform where you can plug in all these other discourses and lived experiences that need visibility within the arts—but more as a way to develop a fertile ground in which to plant these seeds, and see how they can grow.

**AF** I think this also speaks to the weird politics of different localities in the city of London, and how the art world relates to them. It's funny because my art practice, which mainly exists in galleries, wouldn't be there without Brent—it wouldn't exist without me having grown up here. So as someone who engages with the contemporary art world, but who grew up around here, and still lives on a council estate nowhere near central London, the way that people completely dismiss other areas of the city can be so intensely jarring. These things are really complex, and I think we are hopefully giving room for the artists to weave in that complexity and the messiness of that process.

**JP** Exactly. Often you're just figuring out how to exist in spaces that ask you to be a certain way, or changing your voice and code-switching. I'm aware that I rely on passing a lot, in terms of the way I move through the spaces we share. And I think this has been central to our conversations with artists during the commissioning process; talking through how many of them have links back to Brent, and allowing them to drop back into those. It's been about allowing space for people to think about the way these streets have informed who they are, and how this finds form in their practice—to lean into that, instead of asking themselves: How do I pass or fit into an institution?

**AZ** I think there's often a sense that if there's public art in place, and if you just went along to visit it, then you could learn and understand. And it's just not that simple—there needs to be some kind of safe passage into those conversations. Art can actually be very violent, it can be quite a traumatising process when it makes someone aware that not only do they have to change their life if they want to pursue that work, but that they're also stuck in a position where it's actually very difficult for them to do so. That's going to be a very hard realisation to deal with, and there isn't enough of a support structure for that. I think that in the process of programming the Biennial we've been trying to figure out how to do this in a way that does actually consider the social impact of art—that actually, it's not just an inherently good or celebratory thing, it also opens up space for lots of very difficult experiences and conversations.

**JP** I also think that when you make personal work it's like you're using your body as a testing site, or as a ground for all of those things to be explored. And then your work might be situated in an institution enabling them to present themselves as progressive, and to maybe disguise the more nefarious internal structures that are in place. This is why the sense of continuity is so important. To me the

biennial model has always seemed like something that is inherently shaped by exclusion and inclusion. And this in turn speaks of a sense of everything being temporary, and the inherent competition often shaping a biennial in terms of budgets or awards. Whereas for the Brent Biennial this year, everyone's had the same budget across all forms of artist commissions, whether community focused or not, and some of those community-focused commissions aren't necessarily visible immediately, and will be ongoing. So there's already a different structure in place.

**EJ** I think one really important thing within what you said there Jamila is that it's almost about refusing the model in which the Biennial is the only thing that happens within the process of working on this project overall. We've had to think carefully about what can actually continue beyond these ten weeks, and think about how we can invite people into this work with enough generosity to allow for their experience to be meaningful in the longer term, and for relationships to be established in the process. That is certainly the hope—that we will have set up a structure that can somehow refuse the model of putting all the resources in one place at one time, and instead form something that's both embedded and that has a much wider international resonance.

**AZ** For me the hope is that going forward, more complex narratives and discourse can find presence and visibility by emerging out of the context within which they exist. I think the Biennial's focus on the ideas of love and of queer experience being much more expanded fields of expression has introduced a particularly generative kind of complexity. My hope is that this will expand new ways of working and understanding, something more like an ecosystem that exists within and around people's lives, that can give space to some of those ways of being.

**EJ** Exactly. I guess my hope—and not just with the artist projects and the commissions, but also just generally with the various questions we're putting forward with the Biennial—is that somehow they're received as an offering of sorts to enter into. Brent isn't a singular community, it's an amalgamation formed of lots of different communities, so what happens when something opens up possibilities for some form of connection or solidarity, whilst respecting those differences? I think it's a big hope and it might not happen immediately, but I really hope that happens over time.

**AZ** From one iteration to the next it's just about setting a course and a direction. I think that gives me hope as well—that you've set something in place that can offer the next person in your role, Eliel, a lot of freedom in terms of how to approach this. And as long as that continues, I think it can be a fruitful process.

# ACCESSIBILITY

Across the Brent Biennial commissions and public programme we will be providing a range of access components for visitors. The work featured in the Biennial spans moving image, multi-media installation, painting, sound, sculpture, billboards and performance, and collectively aims to provide something for everyone to enjoy. In order to make this possible, we will be facilitating tours, audio-description, transcription, creative-captioning, guided touch and online screenings. There will be hosts at all sites available to support you during your visit.

Due to the variety and number of works presented, as well as the unusual nature of many of our venues, access provision will vary at each site. Most venues have step-free access or alternative means to experience the work, such as through online viewing. All access information for specific commissions and events, including for wheelchair access, is available on our website via the QR code below.

Alternatively, to check the availability of access provision, to request online viewings links, or to request any other specific access support please contact [hello@metrolandcultures.com](mailto:hello@metrolandcultures.com) or message us on Instagram @metrolandcultures ahead of your visit, and we will do our best to accommodate your needs.



Wheelchair accessible



Guided Touch



Subtitles



Audio Description



Online Viewing



Transcription

# CONTRIBUTING ARTISTS

Arwa Aburawa & Turab Shah  
Rasheed Araeen  
Alex Baczynski-Jenkins  
Rebecca Bellantoni  
Jorell Bonnick  
Ed Webb-Ingall  
Sadia Pineda Hameed  
Linett Kamala  
Mahmoud Khaled  
Zinzi Minott  
Shenece Oretha  
Kamile Ofoeme  
Katarzyna Perlak  
Mohammed Zaahidur Rahman  
Sarah Rose  
Theo White  
Action Space  
Harlesden High Street







Co-produced with



Opening times  
Thurs – Sun, 12 – 6pm

Venue / Location  
Design Works  
NW10 4HT

# ARWA ABURAWA & TURAB SHAH

## *I Carry It With Me Everywhere*

Filmmakers Arwa Aburawa and Turab Shah, founders of the Brent-based project *Other Cinemas*, have been commissioned to produce their first moving image work. Informed by interviews with first-generation migrants living in the borough and beyond, this short film weaves together the lives of multiple characters as they confront inherited ideas of belonging.

From the severed connection to a motherland following the death of a parent, to the generational experience of displacement, or the feeling of nostalgia for a place and time forever out of reach, *I Carry It With Me Everywhere* explores how migration results in moments of rupture from which new understandings of home and belonging may emerge.

The UK government's antagonistic relationship with migrant communities forms the quietly simmering backdrop of the film, as communities are forced to come to terms with the reality that not everyone can find safety and belonging in the nation state. This reality was most recently demonstrated by the Windrush scandal, as well as the new proposals brought forward by the Nationality and Borders Act, through which the government plans to send asylum seekers to Rwanda, or to strip non-white British people of their citizenship without warning.

Shot in black and white, Aburawa and Shah's film seeks to convey the timeless and ongoing search for answers in response to the experience of these hostile environments, which are familiar to many migrant communities in the UK. In the process, they seek to subvert the idea that belonging is an inherently positive experience. What if a moment of belonging here, in the UK, is also a moment of losing belonging somewhere else? What if that shift also requires giving up a more rooted space of belonging for a precarious one, one that is always at risk of being taken away? The film evokes this deep sense of loss, whilst also honouring what people continually manage to build and create in resistance.



On the right: Arwa Aburawa and Turab Shah, *I Carry It With Me Everywhere*, film still, 2022. Turab Shah and Arwa Aburawa.



# RASHEED ARAEEN

## Reading Room

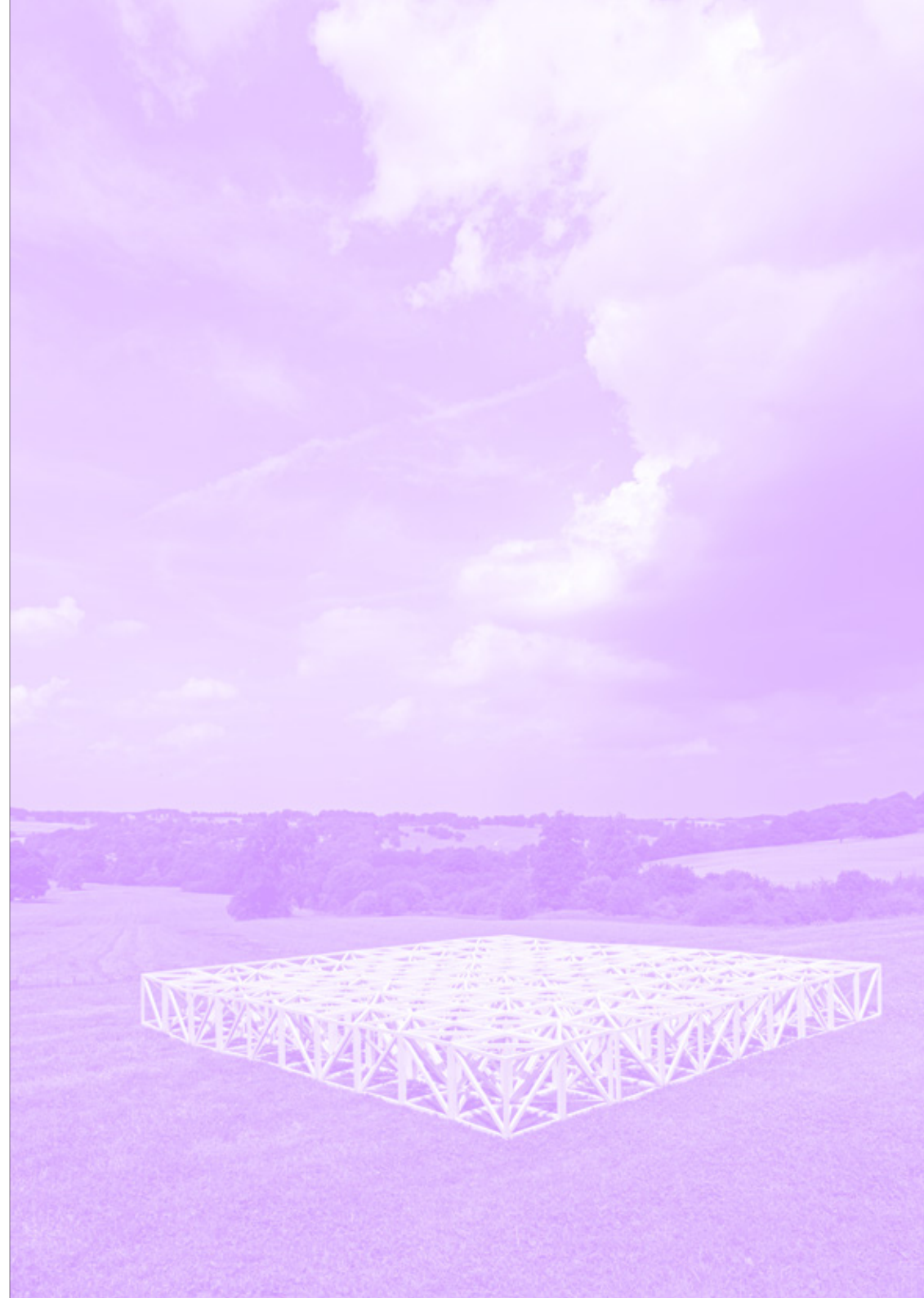
Long based in Brent, Rasheed Araeen's practice has been devoted to reassessing and rewriting histories. Through his artistic work and prolific writing over six decades, Araeen has developed insight into means of making and ways of thinking within a shifting colonial context. Rasheed's participation in the second edition of the Brent Biennial continues the platforming of his work in Brent following a major project as part of the Brent 2020, London Borough of Culture programme, and an exhibition as part of the launch of Metroland Cultures' status as an independent charity.

Installed in the Brent Biennial Visitor's Hub at Metroland Studio, Araeen's *Reading Room* (2016-ongoing) consists of the artist's signature seating and table structures housing the first 100 issues of 'Third Text'. The journal, established by Araeen in Brent in 1987, remains at the forefront of debates exploring art, culture and postcolonialism, with a particular focus on both the impact of globalisation on cultural practices, and the lessons of postcolonial theory. In this archive, you can find edited journals such as *FORTRESS EUROPE: Migration, Culture and Representation* (Volume 20, Issue 6), in which the identification of Europe as a seemingly open and expanding group of nation states is explored as being at odds with its racial, ethnic and religious boundaries.

Araeen's 1978 essay *Preliminary Notes for a Black Manifesto* is also presented for the first time in audio form. Recorded from reading group sessions during Araeen's exhibition at Metroland Cultures, the text interrogates the lack of support from arts institutions for the artists in the UK of Asian and African origins. First published in his independent magazine *Black Phoenix* more than forty years ago, its questions remain as relevant as ever.

Opening times  
Thurs – Sun, 12 – 6pm

Venue / Location  
Brent Biennial Visitor's Hub  
at Metroland Studio  
91 Kilburn Square, NW6 6PS





# ALEX BACZYNSKI-JENKINS

## *You are a guest now*

Artist and choreographer Alex Baczynski-Jenkins presents a new iteration of his ongoing film work, *You are a guest now*. The film interweaves intimate moments between four artists and friends in Warsaw, to give a poetic account of queer life, friendship, performance and love thriving both despite of, and in resistance to the hostility of the state towards LGBTQIA+ communities in Poland.

*You are a guest now* sits between the genre of documentary and what the artist refers to as a 'cine-performance'. Throughout the film, Baczynski-Jenkins and his collaborators emphasise alternative ways of living and of being together, invoking shared spaces of belonging and recognition. Here, intimate gestures of friendship, pleasure and support are traced as modes of queer homemaking.

This ongoing film was initiated in 2019, and with each further invitation for the work to be presented, new footage is recorded and edited to form a new iteration. In 2023 the film is due to premiere as a feature-length documentary.

*In the House of my Love*, the title of this year's Brent Biennial, borrows its name from a line in *A poem to the Nationalist Marcher (for the Queer people of Warsaw)* written by Ezra Green in 2018, which is read aloud in the film.

Wheelchair access: Visitors should arrange an appointment via email to [hello@metrolandcultures.com](mailto:hello@metrolandcultures.com).



On the right: Alex Baczynski-Jenkins, *You are a guest now*, production still, 2019–ongoing.



# REBECCA BELLANTONI

## *You have any peace for me? C.R.Y*

Artist Rebecca Bellantoni presents the second chapter of her ongoing trilogy project *C.R.Y: Concrete Regenerative Yearnings*, an exploration into the geographical landscapes, architectures, materials, people, spiritual lives and energetic leftovers of the city as a trigger for positive transformation and meditation. Working with the potentials and constraints of opacity through the use of the colour black and obscured lighting, *C.R.Y* is home for many works including moving image, performance, textile, writing and sculpture.

*You have any peace for me?* comprises a commissioned new film and installation that reflects on specific experiences of the hostile environment and the trauma it inflicts, alongside the dissolution of a community Bellantoni was a part of when growing up, who had embraced Rastafari as both a spiritual way of life and a political lens through which to view the world.

In this work, Bellantoni celebrates the love and learning that can extend from being part of a community, whilst simultaneously considering the ways trauma can be held within it, focusing on both literal and symbolic journeys that can be taken towards individual healing and community regeneration. *You have any peace for me?* points towards the many ways in which Black British people face enduring hostilities in the UK, whilst also highlighting how the children and grandchildren of past generations have been taught to learn and develop tools to navigate these hostile environments with mental, physical and spiritual resilience.

Alongside the film and installation open and available to the general public, Bellantoni is working with a group of Brent-based health practitioners to provide various therapies for invited local guests to the exhibition, seeking to facilitate healing modalities that focus on the mind, the body and the spirit of a person.



On the right: Rebecca Bellantoni, *You have any peace for me? CRY*, production still, 2022.



# JORELL BONNICK

Brent-based ActionSpace artist Jorell Bonnick presents a new billboard commission in partnership with BuildHollywood and Studio Voltaire.

Bonnick's work uses mark-making as a register of personal presence, repeating shapes to build up fields of colour. These works are meticulously created, with colour and form vibrating across the surface where abstract forms congregate. For this billboard commission, the artist has chosen to edit together his existing artworks to form a single landscape of repeated forms, creating a vivid colour-scape occupying the whole surface of the billboard.

Bonnick has been an ActionSpace artist for five years. The ActionSpace studio at Acava in Barham Park has become a creative home for a community of young Brent-based learning disabled artists. Throughout lockdown the artist sustained his practice at home, spending hours producing markings that resembled a landscape or mapped space. Having so far produced mostly small-scale compositions on paper, this commission has allowed Bonnick to bring his work into the public realm, challenging the ways in which ableist power structures often prevent many disabled artists from taking up space. The billboard will embody the artist's assertion of presence in a public space, through a work visible at all times of day, to be freely encountered and engaged with by anyone passing by.

In partnership with  
**STUDIO  
VOLTARE**

Supported by  
**BUILDHOLLYWOOD™**  
part of the JackArts Family

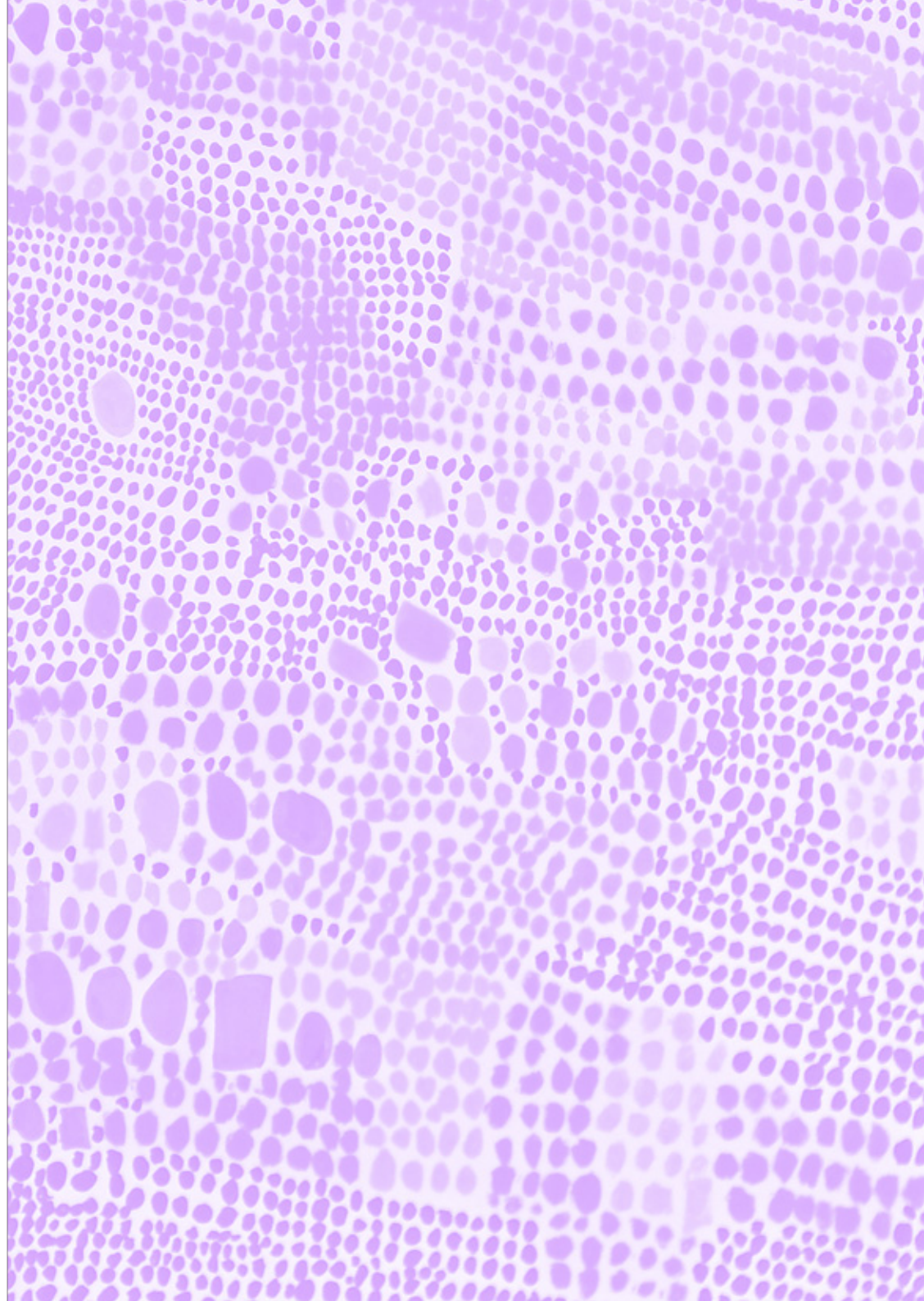
## Dates

8th – 11th July  
11th – 17th July  
18th – 24th July  
25th – 31st July

## Locations

125 Clapham High Street, SW4 7SS  
167 Clapham High Street/Gauden Road, SW4 7XA  
14 Dudden Hill Lane, Willesden Green, NW10 2ET, Brent  
Walm Lane/26 St Pauls Ave, Willesden Green, NW2 4QU, Brent

On the right: Jorell Bonnick, *Untitled*, pen on paper, 2021–2022.  
Courtesy of the artist and ActionSpace.









# SADIA PINEDA HAMEED

*(misunderstanding)*  
*(accommodation)*  
*(performance)*  
*(loss)*

Artist Sadia Pineda Hameed presents four billboard commissions, featuring interconnected conversations that bring together moments of recognition and rupture between languages, cultures and generations. An experiment in hybridisation as a strategy for home-making, the artist presents four iterations of a hybrid language, by writing Tagalog phrases phonetically in Urdu script. This play between languages is activated anew with each reader, creating moments of slippage and familiarity, a space for connection and learning.

Two iterations of the work simultaneously dislocate and conjoin two vital sites for the artist: the Señora de Gracia Church in Makati, Manila, based at the top of the hill where her mother grew up; and the Lahore Fort in Pakistan, which was the logo of her father's restaurant Lahore Kebab House of East London, Kingsbury from 1992–2010.

The buses, which are combined together in two of the works, find further points of intercultural connection between the Pakistani 'jingle truck' and a Filipino 'jeepney'. Both remained in their respective countries following British and American military operations, and are now decorated as a distinct artform, and used for public transport. The buses are hybrid spaces, connected through generations and separations, that adapt, mask, perform, hide and rewrite parts of themselves and their histories.

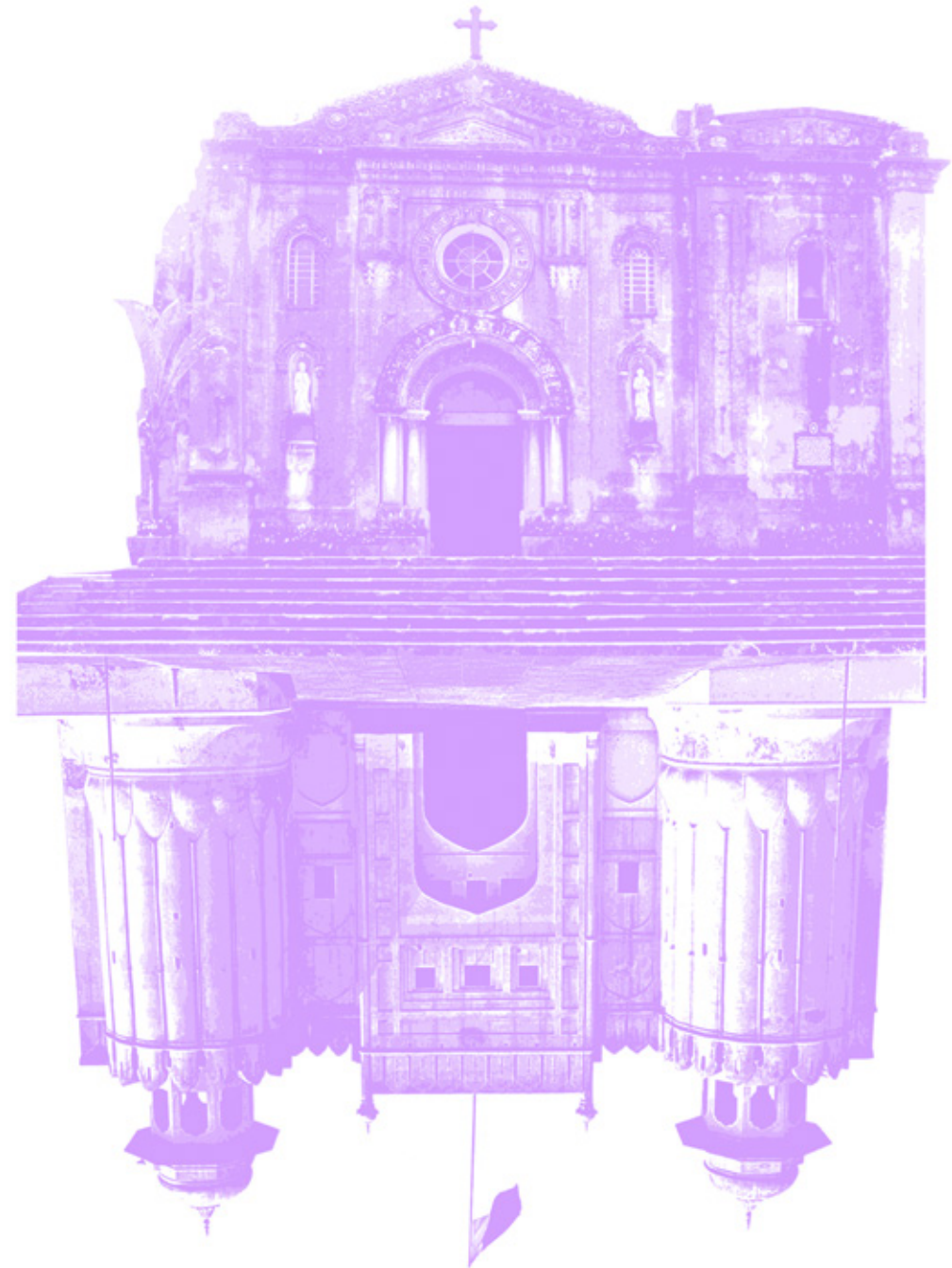
Invoking the potentiality of misunderstanding, the feeling of home amidst loss, the power of enactment and the relinquishing of the desire to know, these works playfully unravel beyond the grasps of singularity.

## Dates

8th – 11th July  
 11th – 17th July  
 18th – 24th July  
 25th – 31st July

## Locations

Walm Lane/26 St Pauls Ave, Willesden Green, NW2 4QU, Brent  
 14 Dudden Hill Lane, Willesden Green, NW10 2ET, Brent  
 167 Clapham High Street/Gauden Road, SW4 7XA  
 125 Clapham High Street, SW4 7SS



# LINETT KAMALA

## *Disya Dancehall*

*Disya Dancehall* is an installation by artist Linett Kamala that considers the place and the uses of Jamaican dancehall culture in creating and facilitating opportunities for enjoyment and celebration. The project stems from the lived experiences of those who were involved in dancehall's golden era in North West London (1985–2000), including experiences from the artist's own memories. From this repository of stories and archives, Kamala presents a series of existent and new artworks that showcase dancehall's role as an innovator of style, and as a form of resistance against dominant cultural norms.

The Brent-based artist's multidisciplinary project is set in a Jamaican takeaway installation, inspired by Super Cat's dancehall classic, *Vineyard Style*. Central to the installation are a selection of paintings from Kamala's *Materialistic Gal* series, last exhibited in 1999 at 198 Contemporary Arts and Learning on Railton Road, in Brixton. These paintings form a visual archive exploring how identity was shaped by the women revellers who attended the dancehall parties, and who used their bold, confident and innovative fashions as a tool for self-determination.

Accompanying the paintings is an original soundscape that incorporates snippets of oral history interviews conducted with people who attended dancehall parties, such as the much-loved Uptown Splurt parties at Samatha's nightclub run by Brent promoter and DJ Robbo Ranx. In the back room, the artist has created a space that takes its inspiration from the kitchen of Annie Thompson, Kamala's mother. In this room, as well as in the serving tables at the front of the installation, visitors will experience different forms of "specials on the menu"; from days when snacks will be handed out, to small performances and takeaway posters and stickers. Throughout, Kamala seeks to create a space that feels like home, and where hospitality and dancehall are intrinsically bound.



On the right: Linett Kamala, *'No Matta Me'*, 1999.

# MAHMOUD KHALED

## *Proposal for a House Museum of an Unknown Crying Man*

In 2017, Egyptian Berlin-based artist Mahmoud Khaled presented a *Proposal for a House Museum of an Unknown Crying Man* as part of the 15th Istanbul Biennial, an installation consisting of household items that amalgamated to form an entire home. The belongings, including furniture, books and art, provided insight into the fictional life of a queer Egyptian man imagined to be living in Istanbul—a character of Khaled's creation, but whose story is based on an incident that took place in May 2001, when fifty-two gay men were arrested for attending a party at a floating gay nightclub on the Nile in Cairo.

Charged with "habitual debauchery" and "obscene behaviour", these men were beaten and abused in jail and subsequently subjected to a five-month-long public trial with extensive and consistent media coverage, during which they were outed and shamed. Throughout, homosexuality was presented as "un-Egyptian"; a crime that in turn became a catalyst for debate on rights of LGBTQIA+ people in Egypt. The Unknown Crying Man Museum stages the fictional story of one of these men a decade into life in exile, speaking through objects that both reveal and conceal this personal history, whilst alluding to the policing of desire, and the effects of hostility on the life of its imagined protagonist.

Presented as a loan from the *Proposal for a House Museum of an Unknown Crying Man*, Khaled's installation as part of the Brent Biennial begins with a video tour of the house as it was installed at the villa of ARK Kültür cultural space in Istanbul, before giving way to the bedroom of the Unknown Crying Man. Here, in the most intimate part of the home, we permissibly intrude as visitors entering a private space. Whilst raids on LGBTQIA+ individuals and community spaces are largely seen as something of the past within the UK, widespread raids with the purpose of the detention and deportation of migrants continue to take place across the country under the Hostile Environment policy. Highlighting the violence of political persecution, Khaled's installation poignantly reminds us that no human's life is ever illegal.

Reproduced as part of the Brent Biennial 2022.  
Courtesy Sharjah Art Foundation Collection.



On the right: Mahmoud Khaled, *Proposal for a House Museum of an Unknown Crying Man*, 2017. Courtesy of the artist and Gypsum Gallery.





# ZINZI MINOTT



## *Fi Dem I-V*

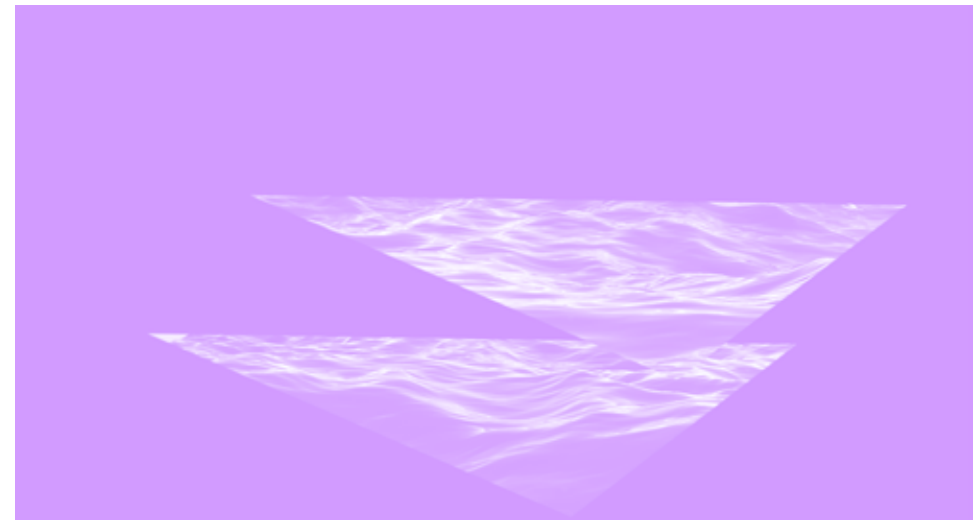
*Fi Dem* is a durational work, a continued investigation into Blackness and diaspora and the title of the first video in a body of work that artist Zinzi Minott has made annually on the anniversary of the Empire Windrush docking in the UK, on 22nd June 1948. *Fi Dem* was first released on 22nd June 2018, and to date comprises five moving image works, all of which are presented here for the first time together as a five-channel video and sound installation.

This ongoing iterative work moves through Minott's personal diasporic journey and takes the Windrush Day as a moment to focus on those who move and who have been moved, those who stay, those who cannot leave and all of the slippages in between. In the video works the artist reflects on questions of labour and remembrance, of slavery and racism, of performative activism and representation, of LGBTQIA+ identities and pride, as well as on the precarity of the political and civic systems in the UK. Throughout, glitching images and sounds create a feeling of movement and dislocation, alluding both to the migratory lives of Black Caribbeans but also to the experience of racism, which the artist describes as "confusing, and unnerving".

Alongside *Fi Dem I-V*, Minott has been commissioned to present an iteration of *Black on Black\**, a solo dance performance that explores Queerness, Blackness and the body as an archive. Composed of movement phrases donated to the artist by an extended network of Black dancers and artists, the work interrogates both the notion of dance as a form of labour, and the limits of the body, through the exhausting processes of repetition and duration—sparking a nuanced discussion that attends to the lived and embodied intersections of race, class and gender in the aftermath of British colonialism.

\* *Black on Black* will be presented over the closing weekend of the Brent Biennial, 9 – 11 September 2022. Venue details and timings to be announced.

Wheelchair access: Visitors should arrange an appointment via email to [hello@metrolandcultures.com](mailto:hello@metrolandcultures.com).



Opening times  
Thurs – Sun, 12 – 6pm

Venue / Location  
Newman Catholic College,  
Harlesden Rd, NW10 3RN  
Entrance via the junction of  
Harlesden Rd and Dairy CI

# SHENECE ORETHA

## *In Counter Harmony*

Shenece Oretha invites you to join a choir, a congregation, a classroom and a celebration at the Tin Tabernacle, a church made out of corrugated metal that was erected in Kilburn in the mid-nineteenth century. Oretha's commissioned installation spotlights the sounds and stories of multifunctional community spaces, including those of the tabernacle's past, of other spaces in Brent and those of the artist's own personal history within London community halls.

*In Counter Harmony* consists of a multichannel soundwork composed of conversations on the ever-changing nature of communal space and its effects on communities and social activities. Throughout the commission, Oretha has held conversations with organisers, youth group leaders, custodians and attendees of activities, and has also recorded choir practices, parties and other rehearsals. These conversations are woven into a soundscape that celebrates the creation of space for the purpose of building community, reflecting on what happens when these places are hard to find, become threatened, or cease to exist altogether.

The title of the work speaks to two phrases that are heard in the recording of Brent's Reggae Choir rehearsal and that are significant to the building of this work: 'supporting harmonies' and 'counter melody'. Oretha refers back to these musical terms—which are used to describe moments of voices singing together—to create a composition in which different stories are sounded simultaneously, connecting with each other even when speaking of divergent events. Oretha asks us to consider the contrasting feelings between celebration and mourning, revelry and revelation, inviting us to adjust, settle in and reflect on what is made in their meeting.



On the right: Shenece Oretha, *In Counter Harmony*, production still, 2022.





In partnership with  
**STUDIO  
VOLTAIRE**

Supported by  
**BUILDHOLLYWOOD™**  
part of the JackArts Family

# KAMILE OFOEME

Artist Kamile Ofoeme has produced a series of new text and image works, to be presented across four billboards in Brent and Clapham. Produced in the style of supermarket advertisements, these photographic works depict foods the artist associates with the Black diasporic community, including yam, black eyed peas, scotch bonnet and garden eggs. Written on top of these foods are the words “adobe”, “home”, “dwelling” and “residence” alongside their dictionary definitions and phonetic guides to their pronunciation. In this juxtaposition of linguistic and visual associations, the artist draws these foods into proximity with the various intertwined histories and legacies of migration that have shaped their arrival into the UK.

During the transatlantic slave trade European slave traders would conduct their raids in West Africa at the peak of the yam growing season, procuring sustenance to ensure their captives would survive the notoriously dangerous transition through the middle-passage. The diet of West Africans was therefore identified to provide a cheap and efficient way of feeding enslaved peoples, and was subsequently transported to various ports in the Caribbean. Ofoeme’s work is concerned both with these histories, and simultaneously with the many ways Black people have used food to survive on their own terms, to resist and to create a sense of community and solace.

Luring the viewer in through the colorful images and large text, Ofoeme wishes both to draw attention to the vitally nourishing uses of food within diasporic communities, and to subtly bring viewers into contact with the historical migration of food and natural resources, a key factor in determining the dietary staples often found in Black diasporic communities today.

## Dates

8th – 11th July  
11th – 17th July  
18th – 24th July  
25th – 31st July

## Locations

167 Clapham High Street/Gauden Road, SW4 7XA  
125 Clapham High Street, SW4 7SS  
Walm Lane/26 St Pauls Ave, Willesden Green, NW2 4QU, Brent  
14 Dudden Hill Lane, Willesden Green, NW10 2ET, Brent



On the right: Kamile Ofoeme, production still, 2022.



# KATARZYNA PERLAK

## *darning and other times*

In a multidisciplinary display of archival methodologies, Katarzyna Perlak invites conversations to form between queer and Catholic aesthetics, and folk practices. Perlak's commission comprises a series of embellished tablecloths and Pajaki sculptures (also known as spiders), which are traditional Polish paper chandeliers that are hung to protect the home. Continuing to develop a practice the artist refers to as "Tender Crafts", the works engage traditional folk-craft methods from queer and migrant perspectives.

*My Grandma's Doilies* (2022) are a series of tablecloths originally made by, and inherited from, the artist's late grandmother, Agnieszka Ponanta. The tablecloths have been hand-printed with family photographs and hand-embroidered by the artist with phrases and motifs that reflect on matrilineal inheritance, grief and queer identity. The tablecloths, invested with the communal labour of their makers, become a proxy for communion and conversation with a lost loved-one. Though held in a different time and space, the objects bear the marks of intergenerational touch, knowledge and absence. The artist dedicates the work to her grandmother.

Historically crafted for Christian, Pagan and folk celebrations, Pajaki are a material manifestation of Polish tradition. Weaving together an archive of kitsch ephemera, some parts of which were found in secondhand markets in Brent, other parts in London and in Poland—from fake flowers to found film photographs and discarded scratch cards—Perlak's Pajakis entangle these traditions with a queer aesthetic of abundance in order to make visible their complicated lineages.

In the context of rising homophobia advanced by misguided nationalism and Catholicism in Poland, Perlak imagines these objects as queer talismans for stepping into spaces that might not always feel so welcoming. In the process, the artist alludes to the complex personal and collective archives from which identity is constructed, threading seemingly disparate influences that nevertheless meet in the web of inheritance.



On the right: Katarzyna Perlak, *darning and other times*, production still, 2022.

# MOHAMMED ZAAHIDUR RAHMAN

## *Unfurnished*

Artist, illustrator and zine-maker Mohammed Zaahidur Rahman's commissioned series of paintings, titled *Unfurnished*, is both a visual folk history and a dreamscape of migrants making homes in Britain. Through six allegorical rooms, Rahman explores belonging through the lens of love and relationships, horticulture and agriculture, art, the act of crossing borders, resistance and food. In these paintings, sterile interiors evoking erasure and uprootedness are made hospitable with a cast of histories, figures, flora and domestic objects. The dream-like scenes deal with a sense of placelessness, speaking to the possibility of falling to forces that negate migrant histories in the UK. In doing so, Rahman reflects on the impact this erasure can have on one's sense of self, identity, politics and sanity.

Rahman's research for *Unfurnished* drew on local Brent histories as touchpoints, including the Grunwick dispute, Kuo Yuan (the first Pekingese restaurant in the UK, which opened on the Willesden High Road in 1963), soundsystem culture, statistical migration resources from Brent Council and the produce sold in Kilburn Market. The imagery riffs on unsung figures and histories to celebrate mutual aid and care in the communities that are represented, whilst also alluding to past and present struggles and systemic challenges that migrants face; most recently through the Covid 19 pandemic, the cost of living crisis and the Hostile Environment policy. The artist also applied this research to produce a series of illustrations for the visual identity of the Brent Biennial 2022, where people are shown in various individual and collective states of being "held by love".

*Unfurnished* offers a response and an antidote to the Minister of State for Equalities Kemi Badenoch's 2020 speech, which the artist interpreted as a call to subdue critical histories of migrants and racialised people in both education and public discourse. Through the work, Rahman presents a way of telling history that is willing to celebrate the joys of migrant life, acts of compassion and the historical, political and cultural contributions of migrants to life in the UK—whilst addressing ongoing legacies of colonialism, the UK's ties to armed conflict abroad, the 7/7 attacks, the Essex 39, the Windrush scandal and xenophobia in a post-Brexit UK, where racial and class divides persist amid inconsistent and insufficient government responses.



On the right: Mohammed Zaahidur Rahman, *Mattress*, 2022.



# SARAH ROSE



## *An Open Letter of Many Replies*

Sarah Rose presents a new commission comprising a multi-channel sound installation in Roundwood Park's disused bowling green. Taking as its point of departure the letters written between the American writer and conservationist Rachel Carson and her friend and lover Dorothy Freeman, *An Open Letter of Many Replies* calls back to them as a means to consider the permeability of borders and the queer ecologies that thrive beneath, between and through enclosure.

Carson's 1962 book *Silent Spring* exposed the hazards of the immensely toxic pesticide DDT, and helped further the burgeoning environmental movement. Carson's work is both poetic and meticulous, espousing the interconnectedness of all living things. Her relationship with Dorothy was inextricably tied to their love of the ocean—as articulated in their correspondence—a space of shifting terrain, distance and proximity.

In a series of letters reflecting on the lovers' legacy, the artist conjures the speculative figure of the moth. A migrant and nocturnal species which inhabits the park, the moth calls us to consider the ways that borders—between inside and out, both physical and conceptual, urban and rural—necessitate touch.

Implicating the visitor in the erotic underworlds of the park by pulling us close to frequencies both familiar and strange, here, human and non-human species intersect, reminding us of the various ways that we can interact with space beyond imposed limits. Playing with moments of seeing and unseeing, the installation moves through questions of home in the context of land-ownership, environmental shifts, the climate crisis and the queer ways of being that thrive despite such forces. The work invites us to pay attention to ways of life that may not always be seen or recognised, highlighting the fact that invisibility is not synonymous with non-existence.

Opening times  
Thurs to Sun, 12–6pm

Venue / Location  
Roundwood Park  
Harlesden Rd, NW10 3SH







# THEO WHITE

Artist, Art Director and Fashion Stylist Theo White presents *The Dolls*, two newly-commissioned portraits installed on high-street billboards in partnership with BuildHollywood and Studio Voltaire. Primarily focused on photography, White's work aims to confront and explore the intersections of his own identity as a Black Queer man. Simultaneously, he aims to subvert stereotypes around race and gender, especially against contemporary British social norms and expectations.

For the second edition of the Brent Biennial, the artist has produced two intimate portraits of Black Queer friends ("sistahs") photographed at home in Brent. Responding to the publicness of the billboard, White unapologetically captures and celebrates Black Queer friendship, desire and love in these images, offering passersby two moments that celebrate Black Queer liberation and lived experience.

The artist used the bedroom of one of the sitters to take both portraits. By inviting us into this queer home, White draws our attention to the importance of safe spaces queer people build for themselves through chosen family, particularly in places where queer and trans people of colour are less visible, or where they may be presumed not to live.



In partnership with  
**STUDIO  
VOLTARE**

Supported by  
**BUILDHOLLYWOOD™**  
part of the JackArts Family

## Dates

8th – 11th July  
11th – 17th July  
18th – 24th July  
25th – 31st July

## Locations

14 Dudden Hill Lane, Willesden Green, NW10 2ET, Brent  
Walm Lane/26 St Pauls Ave, Willesden Green, NW2 4QU, Brent  
125 Clapham High Street, SW4 7SS  
167 Clapham High Street/Gauden Road, SW4 7XA

On the right: Theo White, *The Dolls*, 2022.



# ACTIONSPACE

ActionSpace, London's leading development agency for artists with learning disabilities, presents an exhibition of work by artists from their Brent studio in Barham Park.

Central to this exhibition is a site-specific mural at Kiln Theatre that has been assembled as a result of a series of community workshops, led by young ActionSpace artist Jorell Bonnick. Bonnick works primarily with drawing to create abstract and vibrant works which communicate both diligence and abundance. Over four community workshops in ActionSpace's Brent Studio, the artist has been working with learning-disabled participants from Brent based Special Educational Needs (SEN) schools and day services.

People with learning disabilities often find verbal communication challenging and as such have few opportunities to share their thoughts and feelings with their families, friends, neighbours and peers. The workshop participants were introduced to Jorell's work and encouraged to think about their experiences of living in Brent as inspirations to create prints. In this way, Jorell's collaborative artwork was an opportunity to bring together the voices of some of the learning-disabled people who have made their home in the borough.

Following the workshop sessions, the resulting collection of prints was brought together by the artist to create a wall hanging for the entrance of the Kiln. This exhibition will open to coincide with Kiln Theatre's presentation of "The Darkest Hour of the Night" (14th July-13th August 2022), a play about a young brother and sister coping with life after their mother's death, and the sister's struggle to secure support for her autistic brother. Jorell was particularly excited to show his work at Kiln, a venue where he used to work as a front of house assistant.

Alongside the community mural, ActionSpace will be presenting a group exhibition including artworks by five young Brent Studio Artists, featuring works by Abubakar Akram, Iffah Amaioua, Mohammed Imran Khan, Nyim Joe Leung and Daniel Seneviratne.



On the right: Portrait of the artist Jorell Bonnick working on his Brent Biennial project at his ActionSpace studio in Barham Park.

Opening times  
22 July – 13 August 2022  
Monday – Friday 9 – 5pm  
Saturday 10 – 5pm  
Sunday CLOSED

Venue / Location  
The Kiln, 269 Kilburn High Rd,  
NW6 7JR



# HARLESDEN HIGH STREET

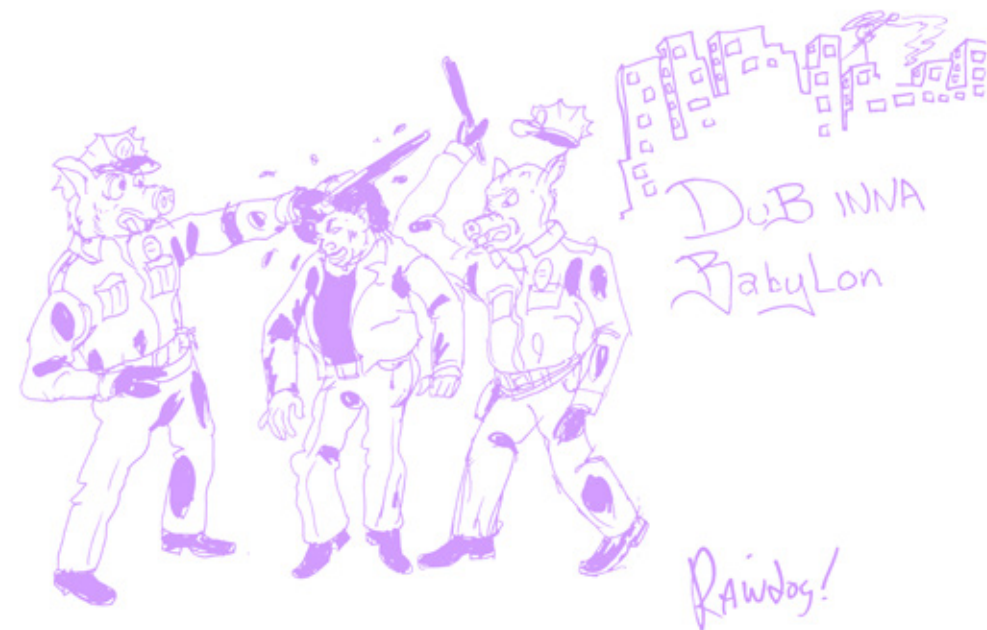


## *Dub Inna Babylon*

Harlesden High Street presents *Dub Inna Babylon*, a group exhibition reflecting on the cultural and aesthetic legacies of music in Harlesden. Featuring works by Mattia Guarnera-MacCarthy, Ocean Loren-Baulcombe Toppin, Paulette Coke, Andre Morgan, Amanda Ali, Andrew Pierre Hart and Ruby Eve Dickson and Anna Sebastian.

Inspired in part by Harlesden High Street's neighbour, Hawkeye Records Store, an iconic music venue marking its 45th year on the high street this year, the exhibition will take the site as a starting point to celebrate the history of Harlesden as a microcosm for Black music, and a space where various Afro-Caribbean diasporic communities have made home.

Located just around the corner from Harlesden High Street, Hawkeye comprises a record store and bakery, paralleling the gallery's twinning with a bakery of its own. The exhibition transforms the gallery into a re-imagined record store from the perspectives of artists living and working in the borough. The two sites become tethered, and Harlesden High Street becomes the embodiment of the contemporary afterlives of Reggae and Black music more broadly in Harlesden, as a result of spaces like Hawkeye. The exhibition celebrates the ways in which music culture was and is a means for making home, and for finding community and connection across cultures and generations.



Opening times  
21st July – 11th September 2022  
Saturdays, 12 – 6pm; Thurs, Fri  
and Sun by appointment.  
Visit Harlesden High Street's  
website for booking details.

Venue / Location  
Harlesden High Street  
57 High St, NW10 4NJ



# COMMUNITY-LED COMMISSIONS

*In the House of my Love* is an opportunity to recognise and celebrate the gifts brought to light and shared by communities across Brent, through a collaborative commissioning process with four organisations that have been identified as part of the Brent Biennial 2022 project. The work of these organisations and community groups facilitates invaluable experiences of homemaking and belonging in the borough. They provide lifelines of support which often extend beyond the communities who built them, or for whom they were originally built, intersecting with other people and other struggles in wider efforts of responding to hostile or unwelcoming environments.

Most of the community-led commissions will extend beyond the Brent Biennial dates and be realised in the long-term life of Metroland Cultures. The projects are being developed and chosen in consultation with communities in the borough through a series of artist-facilitated workshops, to identify the desires of these community groups and their constituents, the possibilities that can be brought forward when working with artists and the offerings that may be realised in the context of the Biennial and beyond.

## Mosaic LGBT+ Young Persons' Trust

Mosaic LGBT+ Young Persons' Trust is London's biggest LGBT+ youth charity, serving the community through the delivery of outstanding services and events. Mosaic Trust runs Pride Prom and Homoween, as well as offering a youth club, mentoring and counselling, making sure to support LGBT+ young people holistically. It's their mission to support, educate and inspire in order to build a proud, strong, cohesive LGBT+ community that is healthy, safe and thriving.

Artist Ed Webb-Ingall was selected to work closely with Mosaic to develop a new commission that would consider the history and legacy of the LGBTQIA+ youth service in Brent, and to open up wider questions about queer history, visibility and the politics of coming out in North West London. Webb-Ingall worked closely with Mosaic's past and present staff as well as young people to produce a radio play and installation at The Library at Willesden Green, which is available to be experienced during the Brent Biennial.

## Asian Women's Resource Centre

The Asian Women's Resource Centre is a grassroots charity specialising in delivering services for black and minority ethnic women experiencing domestic abuse. Established in 1980, they offer culturally sensitive practical and emotional support in 16 languages, including information on housing, legal advice, access to counselling and advocacy.

After a series of facilitated workshops with a group of women from AWRC's community and its staff led by artist and facilitator A'Ishah Waheed, AWRC selected artists Amanda Camenish and Terese Wein for the development of a new commission. *Making the Room Sing* is a collaborative project that aims to generate a space for collective celebration and creative storytelling through weaving, movement, music and sound. Honouring the already existing safe space that AWRC has created for women, the artists and participants will co-create a series of artworks that will contribute to making AWRC's newly-refurbished building a warm and welcoming home to relax and feel inspired by the stories of resistance that are central to AWRC's 40 year-history.

## SUFRA NW Foodbank and Kitchen

Sufra NW London is a Brent-based charity established in 2013 to address both the causes and consequences of impoverishment in the community. Based on St. Raphael's Estate, Brent's most disadvantaged neighbourhood, their Community Hub provides a lifeline for people in crisis—including families living in extreme poverty and people who are vulnerable, homeless and socially isolated.

Over the past few months, members of Sufra's St Raphael's Edible Garden staff, alongside volunteers and residents from St Raphael's State, have been meeting bi-weekly for a series of workshops facilitated by A'Ishah Waheed. Focusing on what community means in relation to public space, food and nature, the sessions have focused on developing a brief for a permanent sculpture commission that will take place at the local Edible Garden. A day-long festival will take place in St Raph's as part of the public programme of the Biennial, when other residents and members of Brent's community will be able to provide feedback on the selected artist's proposal.

## Young Roots

Young Roots is a London-based charity working with young refugees and asylum seekers aged 11-25, most of whom are alone in the UK without their families. They support young people to improve their wellbeing and fulfil their potential, through intensive one-to-one casework, youth and sporting activities, English language mentoring, youth leadership and access to specialist therapeutic and legal advice.

Artists Lexi Morvaridi and Laima Leyton, which together form InnerSwell, have initially been working with a group of young women that meet regularly as part of a basketball team organised by Young Roots in Brent. Together, they explored the use of sound in being able to provide opportunities for sharing and connecting with each other, without the need for personal disclosures. Later this summer, we will be working with Young Roots and a group of young refugee men aged 18-25 in temporary accommodation in Wembley who are facing mental health issues and social isolation.

# SUPPORT STRUCTURES

Metroland Cultures is committed to investing in the future of Brent. We do this by establishing support structures for artists and young people to shape and steer the creative industries in Brent and beyond. We currently do this through two programmes:

## Metroland Young Associates

A paid alternative education programme for 20 young people from Brent. This programme recognises that young people from this borough have tremendous potential to develop creative careers, but opportunities to gain paid experience are limited. Through a five-month long paid placement, the Metroland Young Associates work towards programming and delivering the closing weekend of the Brent Biennial 2022. In the process, they attend bi-weekly curriculum sessions, go on art and cultural trips and are mentored by professionals who are aligned with their career aspirations and interests.

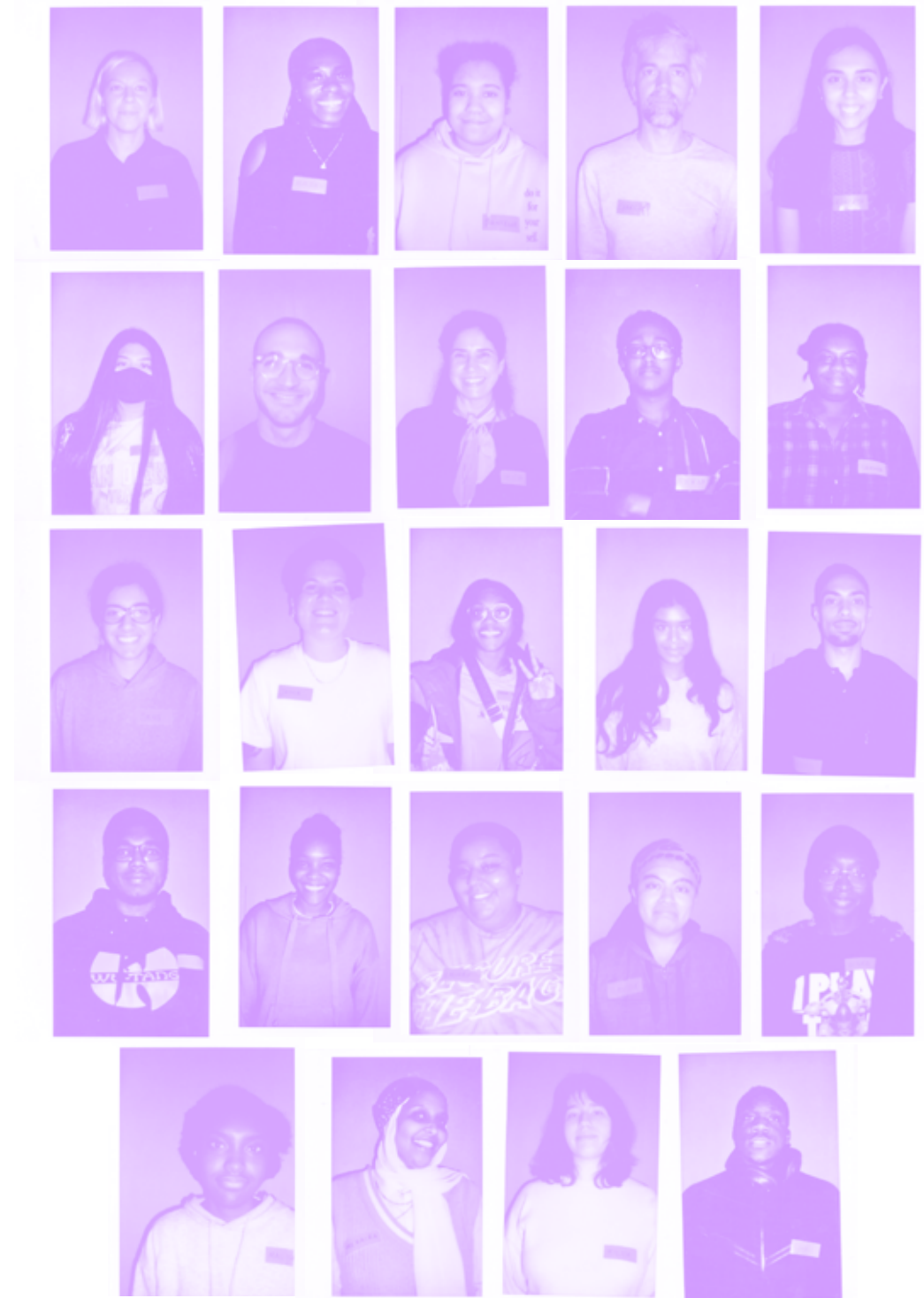
The MYA Brent Biennial 2022 group is: Ann-Louise Marshall, Ashleigh C S Mundle, Charple Lorraine Mico, Chantelle Holness, Daniel Santos da Silva, Imran Abdulahi, Jared Gayle, Jenica Jetha, Kamiah-Chae Cowell, Karvya Kaneswaran, Keegan Crichlow, Lashay Green, Maksymilian Mirga, Malise Gordon, Mehaira Abdelhamid, Milica Simovic, Nicholas Cover, Roberta Borroni, Samara Roach – Keiler and Victoria Adeyelu.

## Metroland Cohort: Peer-to-Peer

Metroland Cultures invited artists of any age above 18 with a connection to Brent to apply via open call to this year's artist support programme, which comprises ten cohort learning sessions, a £2,500 non-restricted bursary and mentoring. Peer-to-Peer has been developed in conversation with artists across the borough, and seeks to address a challenging context experienced by many artists as a result of scarce financial support, limited opportunities for peer contact and difficulty gaining visibility across the Borough. These barriers mean that artists in Brent are often forced to either stop practising or to leave in order to pursue opportunities elsewhere.

Peer-to-Peer, alongside other biennial commissioning strands, seeks to support artists to sustain and grow their practice from within the borough. By supporting artists to become part of the wider creative ecology of Metroland Cultures and Brent, we hope that creative practices and networks of support will grow through and beyond our work as an organisation.

The 2022 Metroland Cohort artists are: Ocean Baulcombe-Toppin, Bill Daggs, Heiba Lamara, Becky Lyon, Yasmin Nicholas, James Jordan Johnson, Nilik Khimani, Bediah, Arsalan Isa and Dita Hashi.





# PUBLIC PROGRAMME

The public programme for Brent Biennial 2022 gathers together community-building practices that centre creativity, healing, listening, showing up for others and asking bold questions, in what can otherwise be a dizzying political environment. The intention is to nurture connections that can help to find one's voice and feel supported in taking a stand against hostility. As with the rest of the Biennial, no prior knowledge or experience is needed. Come through if reading anything here resonates or makes you curious to find out more.

Certain parts of the programme are semi-public events we will be hosting for particular groups, or socials for community organisers in Brent in recognition of their invaluable work.

The majority of our events are free and open to all, including children. Book your free tickets through our Eventbrite page, which you can access by scanning the QR code, or by visiting Metroland Cultures' website. BSL interpretation and translation is available on request with two weeks notice. A limited fund is available for anyone in Brent in need of help with transport costs getting to and from events. Please get in touch with Shama Khanna, Associate Curator for Public Programmes, shama@metrolandcultures.com, with any questions, access requests or to ask about booking tours for students and community groups. We will also aim to document as many of the public programme events as possible and will make them accessible on Metroland Cultures' website as soon as we can.

## Curatorial Tours

Various locations and timings (see below)

Join us for curatorial tours of *In the House of my Love*. We will walk together across a selection of venues and gain insight into the artists participating, learning about their artworks from the curatorial team. The tours will run between one and a half to two hours.

### Kilburn

Saturday 16 July, 2pm  
Meet at the Tin Tabernacle,  
12 – 16 Cambridge Ave,  
NW6 5BA

### Willesden

Thursday 28 July, 2pm  
Meet at Willesden Green Station

### Harlesden

Saturday 13 August, 2pm  
Meet at Newman Catholic  
College (at the junction of  
Harlesden Rd and Dairy Cl)

## Screening: 'Hostile' with Q&A with Director Sonita Gale.

Wednesday 20 July, 6.30pm  
The Lexi, 194b Chamberlayne  
Rd, NW10 3JU

You can book your tickets via  
the Lexi's box office. We also  
have limited subsidised tickets

available. Please get in touch via  
shama@metrolandcultures.com  
if you would like to come but  
can't afford to.

*Hostile* is an award-winning  
feature-length documentary  
written, produced and directed  
by BAFTA-longlisted filmmaker  
Sonita Gale. Following the  
screening, join us for a Q&A  
with Gale to find out more  
about her research process and  
motivations to make this highly  
acclaimed documentary film.

## Making Home: A series of community listening conversations

Various locations and timings  
(see below)

How do you, your family and /  
or community make yourself  
at home, in Brent or wherever  
you live? Join us for a series  
of community listening events  
co-organised with Brent Citizens.

A conversation will take  
place in each of the neighbour-  
hoods of the Biennial, in Kilburn,  
Willesden and Harlesden. We  
welcome community members  
and anyone who wants to be part  
of the conversation. A final event  
in September will draw all three  
conversations together and help  
us shape the future of Metroland  
Culture's work in Brent.

### Kilburn

Visiting works by Shenece  
Oretha and Mohammed  
Zaahidur Rahman  
Saturday 23 July, 3 – 6pm  
Kingsgate Project Space,  
110 – 116 Kingsgate Rd,  
London NW6 2JG

### Harlesden

Visiting works by Arwa Aburawa  
& Turab Shah and Zinzi Minott  
Saturday 6 Aug, 3 – 6pm  
Assembly Hall, Newman Catholic  
College, Harlesden Rd, NW10 3RN

### Willesden

Visiting works by Sarah Rose  
and Katarzyna Perlak  
Saturday 20 August, 3 – 6pm  
St Matthews Church,  
St Mary's Rd, NW10 4AU

## Cook Out & Bashment with Linett Kamala and invited guests

Sat 23 July, 6 – 9pm  
Railway Arches, Maygrove Road,  
NW6 2EB

Join artist Linett Kamala and  
invited guests for a vineyard  
style cook-out and 'bashment'  
after party to celebrate the  
opening of Disya Dancehall.  
Dresscode is 90s dancehall style  
(Queen, King and Bling). There  
will be non-stop riddim DJ sets,  
dancing and surprise giveaways.

## misery medicine: plant magic walk for queer and trans people of colour

Sunday 24 July, 12 – 4pm  
Brent Reservoir  
(meeting point to be shared  
with attendees directly)

misery are a mental health  
collective & sober club night  
centring healing for queer /  
trans / non-binary Black people  
and people of colour. come  
through and join us for a gentle  
introduction to foraging and  
medicine making as we walk  
around Brent reservoir together.



**Day of Action Against the Hostile Environment**  
Saturday 30 July, 11 – 5pm  
Accompanied by BSL interpretation. Children welcome.  
Assembly Hall, Newman Catholic College

Join us for a day of talks, screenings and workshops with activist groups and artists engaged in resisting state hostility and xenophobia. Hear from advocates for refugee communities, land and food justice campaigners, attend zine, bust card and meme-making workshops and learn how queer networks of support are mobilising to create change.

**Homes for Queers: On London Housing**  
Online, date to be announced

An opportunity to discuss why London is such a difficult place to find a comfortable home for so many. We will hear from key housing and homelessness campaigners, renters' unions, squatters and housing co-ops about what is being done to address this pressing issue.

**Children's Activity: AssemblePlay**  
Friday 19 August to Sunday 21 August, 11am – 3pm  
Venue to be announced

The event is free and everyone is very welcome. Families and caregivers are invited to come along to spend time while children play.

Join us for a mini festival of play for children facilitated by AssemblePlay. The

Playworkers aim to create an environment where visiting children can play freely, using 'loose parts', or anything that can be moved around, carried, rolled, or combined.

**Gaps in the Archive: A day of events telling the LGBT+ (hi)story of Brent**  
Saturday 3 Sept, 12 – 3pm  
for Archival drop-ins; 3 – 5pm  
Discussion and sharing  
Performance Space, The Library at Willesden Green, 95 High Rd, NW10 2SF  
BSL Interpretation will be provided for the discussion

Come along to the Library at Willesden Green and contribute to the Queer history of Brent by sharing your LGBTQAI+ memories and memorabilia. Book your place or simply turn up with anything you wish to share. We can collect or scan your objects for the archive if so you wish. Later in the day, join us for a discussion and sharing event between artist Ed Webb-Ingall and Dr Clifford Williams with respondents from local LGBTQAI+ groups, who will reflect on the history and importance of LGBTQAI+ safe spaces, particularly for young people.

**St Raph's Summer Festival with Sufra NW London**  
Weds 31 August, 11 – 4pm  
Sufra and St Raphael's Edible Garden, 160 Pitfield Way, NW10 0PW

A festival for residents and the wider community local to Sufra NW London, a charity working

to address both the causes and consequences of impoverishment in the community. There will be food, music and creative activities for children and families facilitated by A'Ishah Waheed. Come to see and give feedback on a proposal for a newly commissioned artwork for St Raphael's Edible Garden, developed in dialogue with staff members from Sufra and residents of St Raph's Estate.

**Exhibition bus tour and book launch of Mahmoud Khaled's *Proposal for a House Museum of an Unknown Crying Man***  
Sunday 4 September 2 – 5pm  
Metroland Cultures and Mosaic Rooms

Join Mahmoud Khaled for a tour of both his exhibitions, *Proposal for a House Museum of an Unknown Crying Man*, for Brent Biennial 2022, and *Fantasies on a Found Phone, Dedicated to the Man Who Lost it*, at Mosaic Rooms. The event is organised on the occasion of the launch of Khaled's *A Book on a Proposed House Museum for an Unknown Crying Man*, followed by a conversation with editor Sara El Adl. This relaxed tour includes an optional bus shuttle from Brent to Mosaic Rooms in Kensington and back to Brent, with refreshments included.

**Pajaki-making workshop for teenagers and adults**  
Tuesday 6 Sept, 11am – 7pm  
St Matthew's Church, Harlesden

We have ten places available for Brent residents. Please

get in touch via shama@metrolandcultures.com if you would like to attend this day-long workshop. We can accommodate those unable to attend for the whole day, please let us know when booking.

Join artists Katarzyna Perlak and Karolina Merska for a Pajaki making workshop (pronounced pah-yonk-ee, meaning 'spiders' in Polish). During this workshop, Katarzyna and Karolina will teach you how to create a structure decorated with five traditional 'kalinka' pom poms to take home with you.

**Closing Programme: Takeover by Metroland Young Associates**  
Saturday 10 – Sunday 11 Sept  
Venues and timings to be announced

Join us for a series of events programmed as part of the closing weekend of the Brent Biennial 2022 curated by the Metroland Young Associates. MYA is a group of twenty Brent-based young people aged 18 – 24 who have been part of a paid placement to develop skills and experience of working in the arts/creative industries.

For more information and to book tickets, please scan the QR code:



# ARTISTS' BIOS

Brent Biennial 2022

In the House of my Love

Artists' Bios

## Action Space (@actionspace)

Established in the 1960s, ActionSpace is London's leading development agency for artists with learning disabilities. They are an exceptional visual arts organisation with big ambitions for all the artists that they work with. ActionSpace supports, advocates and promotes diversity within the contemporary visual arts sector. All of their work is focused towards enabling artists with learning disabilities to have a professional career in the arts.

## Arwa Aburawa & Turab Shah (@othercinemas)

Other Cinemas is a film-based project initiated by Arwa Aburawa and Turab Shah to find better, more equitable ways to make and share films. The project seeks to create a deeper connection between the creation of films and their exhibition, by organising free, high-quality film events, and taking them to the community in Brent. These free film screenings always showcase the work of Black and non-white filmmakers, and aim to speak to, and create space for, these communities. Other Cinemas also create and produce films of their own, with a focus on working collaboratively and with care. As part of their practice, they run a free, year-long film school for aspiring Black and non-white filmmakers.

## Rasheed Araeen

Rasheed Araeen's practice comes from a radical commitment to improving the world through making art that is engaged with place, time and politics. Born and educated in Pakistan, Araeen trained as an engineer. He is also an artist, writer, publisher and inventor who has been based in Brent for several decades. Rasheed has exhibited widely, and his works have been included in important private and public collections across the world.

## Alex Baczynski-Jenkins (@baczynski.jenkins)

Alex Baczynski-Jenkins is an artist and choreographer engaging with queer affect, embodiment and relationality. Through gesture, collectivity, touch and sensuality, his practice unfolds structures and politics of desire. Relationality is present in the dialogical ways in which the work is developed and performed as well as in the materials and poetics it invokes. This includes tracing relations between sensation and sociality, embodied expression and alienation, the textures of everyday experience, the utopian and latent queer histories.



64

Brent Biennial 2022

In the House of my Love

Artists' Bios

## Rebecca Bellantoni (@rebecca.bellantoni)

Rebecca Bellantoni's work mines everyday occurrences and abstracts them, with a focus on the lives of Black British people, particularly those living in cities. Through the lens of metaphysics, philosophy, spirituality and their own aesthetics, Bellantoni considers the concept of the accepted/expected 'real' and the experiential 'real'; looking at how these removed borders may offer meditative experiences and portals to self, collective reasoning and healing thought.

## Jorell Bonnick (@actionspace)

Jorell Bonnick uses repeated shapes in his work, exploring colour and form through abstract drawings and collage. These bold, dynamic works are meticulously created to register presence in space. Colour vibrates across the surface as abstract forms congregate together. Jorell developed his practice further through the lockdowns of 2020-2021, during which he formed smaller-scale works of his distinctive colour-scapes, which continue to evolve.

## Ed Webb-Ingall (@edwebbingall)

Ed Webb-Ingall is a filmmaker and researcher working with archival materials and methodologies drawn from community video. He collaborates with groups to explore under-represented historical moments and their relationship to contemporary life, developing modes of self-representation specific to the subject or the experiences of the participants.

## Harlesden High Street (@harlesdenhighstreet)

Harlesden High Street was founded with the mission of facilitating access between experimental/outsider artists and the traditional gallery system. They host several spaces across London exhibiting contemporary art by local and international artists, centering work by people of colour. In addition to their exhibition venues, they host a cultural outreach programme with an aim to reach audiences in ungentrified neighbourhoods who might be less likely to engage with typical gallery programming.

## Sadia Pineda Hameed (@sadiaph)

Sadia Pineda Hameed is an artist based in Cardiff, Wales. She works in film, installation, text and performance to explore collective and inherited trauma; in particular, the latent ways we speak about this through dreaming, telepathic communion and secrets as an anti-colonial strategy inherent to us. Her practice is led by semiotic and associative journeying, the revivification of archives, and a trust in the intuitive process. She has a collaborative practice with Beau W Beakhouse, which dramatises, reconstructs and reenacts autonomous and alternate futures.



65

**Linett Kamala (@linett\_kamala)**

Linett Kamala is an interdisciplinary artist, educator and carnivalist born in Harlesden, London, to Jamaican parents. Her passion for enriching the lives of others through festival culture is demonstrated by collaborations with numerous organisations and creatives spanning over 30 years. Linett works across various disciplines including mixed media paintings, murals and DJ soundscapes. She is credited with being one of the first female DJs to perform at the Notting Hill Carnival with Disya Jeneration sound system which 37 years later, she now manages. Linett is Founding Director of Lin Kam Art which enriches lives through festival culture via residencies, workshops, events and programmes.

**Mahmoud Khaled (@mahmoudkhaledstudio)**

Mahmoud Khaled explores identity and intimate dynamics, while questioning the larger structures that produce them. Engaging with the burden of nostalgia and state-sanctioned processes of constructing collective memory, Khaled reproduces artifacts of dead ideologies and thinks of those who were crushed in the process of their erection, recording their presence of marginalised bodies through their absence. His work complicates and appropriates form to offer virtual proposals that rethink justice and imagine possibilities for a redemptive future.

**Zinzi Minott (@zinziminott)**

Zinzi Minott's work focuses on the relationship between dance, bodies and politics. Zinzi explores how dance is perceived through the prisms of race, Queer culture, gender and class. She is specifically interested in the place of Black women's bodies within the form. Zinzi is interested in ideas of broken narrative, disturbed lineage and how the use of the glitch can help us consider the notions of racism experienced through the span of Black life. She is specifically interested in telling Caribbean stories and highlighting the histories of those enslaved and the resulting migration of the Windrush Generation.

**Shenece Oretha (@oooretha)**

Shenece Oretha is a London based multidisciplinary artist sounding out the voice and sound's mobilising potential. Through installation, performance, print, sculpture, sound, workshops and poetry she amplifies and celebrates listening and sound as an embodied and collective practice.

**Kamile Ofoeme (@k\_ofoeme)**

Kamile Ofoeme is a London-based multi-disciplinary artist working across audio, visual and performative mediums in order to explore identity, class, place and the built environment. Ofoeme earned an MSc in Built Environment Studies in 2021, and a BA in Fine Art and History of Art in 2017.

**Katarzyna Perlak (@kat\_perlak)**

Katarzyna Perlak is a Polish born artist, based in London whose practice employs video, performance, textiles and installation. Perlak's work examines potentiality of affect as a tool for registering and archiving both present continuous and past historical moments. Perlak's background is in Philosophy, which she studied in Poland, and Fine Art Media which she studied in the UK (Camberwell College of Arts and Slade School of Fine Art). She was part of the Bloomberg New Contemporaries 2017, and shows internationally, including: Diaspora Pavilion, 'Day of Learning', 57 the Venice Biennial, Art Night London 'I was, but just awake', Jerwood Arts 'SURVEY II', Leslie-Lohman Museum of Arts (NYC), The One Archive (LA) and Detroit Art Week.

**Mohammed Zaahidur Rahman (@m.z.r.supply)**

Mohammed Z. Rahman is a British-Bengali painter, zinemaker and illustrator based in London. His work tackles food, migration and gender, often from domestic perspectives. With a background in social anthropology, Mohammed approaches his practice as both an intimate and political force. Drawing on dreams, globality, queerness, biography and socio-historical perspectives Mohammed's work celebrates his communities' internationalist dreams, disrupts violent power structures and makes peace with unspeakable chaos.

**Sarah Rose (@sssss\_rose)**

Sarah Rose works in sculpture, sound, installation and expanded forms of publishing. Her interests lie in what is considered ephemeral but has lasting impacts and residues. In her practice, materials move freely in and out of abstractions, intimately tracing different material states and temporalities, including those existing at the edges of perception. The work draws from experiences, narratives and histories that foreground care and the possibility of recentering society around it, connecting humans with one another and the non-human world.

**Theo White (@theowhitewine)**

Theo White is an Artist, Art Director, and Fashion Stylist based in London. Primarily focused on photography, his work aims to confront and explore the intersections of his own identity as a Black Queer man. Simultaneously, he aims to subvert stereotypes around race and gender; especially against contemporary British social norms and expectations. Theo has exhibited his work at Soft Opening Gallery, Now Gallery, The Tate Modern—and has been published in Dazed & Confused, Elle US and Vogue. Alongside his artistic practice, Theo is the editor and publisher of 6ft Zine, a collaborative print publication published in support of the UKQTIBIPOC community and those affected by the COVID-19 pandemic.



# VISITOR GUIDE

The Brent Biennial runs throughout the summer, and the venues are spread across locations in Kilburn, Harlesden and Willesden, so please take your time, and don't feel pressured to do too much all at once. What could happen if you were to move through the Biennial slowly? Maybe you pick only one or two art works to see in one go: this is an invitation to let them wash over you, and to take the time you need to settle in with them...

Sit with Shenece Oretha's quilt of oral histories and listen more than once, maybe listen three or four times, maybe spend a whole afternoon. Discover what comes up when you experience a work many times over, what kinds of curiosity or mystery might arise within you. You could reside underneath Katarzyna Perlak's Pajakis, pausing there for a minute or for an hour, and consider what it means to have these sculptures offer small gifts of safety. You could walk through Mahmoud Khaled's museum slowly, ask questions of the artefacts and listen out for the stories that might be speaking through them. Take a break, have some lunch, maybe a lie down. Converse with friends, share your experiences, or move around quietly in solitude.

If you can, come back once, maybe twice over a series of months... see one artwork at a time or revisit your favourites. You can also return to attend events as part of our public programme, which runs throughout the Biennial. Either way, we certainly encourage you to stop along the way to enjoy some of the spaces for rest and nourishment Brent has to offer. You can read about some of our highlights in this visitor guide.



## To Eat/Drink

### Soor Restaurant, Kilburn

40d Kilburn High Rd, North Maida Vale, London NW6 5UA  
Lebanese: Dine-in or takeaway.  
*Soor is the favourite of the Metroland Cultures extended family, everything is delicious and affordable. We recommend the cheese and spinach manakeesh.*  
Mon – Sun, 8am – 12am

### Ariana II

241 Kilburn High Rd, London NW6 7JN  
Afghan: BYOB;  
Dine-in or takeaway  
Mon – Sun, 12pm – 11pm

### Spicy Basil

165 Kilburn High Rd, North Maida Vale, London NW6 7HY  
Thai: Dine-in or takeaway  
Mon – Sun, 11:30am – 11pm

### Rose's Cafe

243 Kilburn High Rd, London NW6 7JN  
Irish cafe serving breakfast, lunch and dinner  
Mon – Sun, 7am – 8pm

### The Kiln Restaurant and Cafe

269 Kilburn High Road, London NW6 7JR  
Cafe: Mon – Sat, 10am – 5pm  
Bar: Mon – Sat, 5.30pm – 11pm

### The Sir Colin Campbell

264 – 266 Kilburn High Rd, London NW6 2BY  
Irish pub: Various opening times



## To Rest/Visit

**Brent Biennial Visitor's Hub at Metroland Studio**

91 Kilburn Square, NW6 6PS  
Access via Kilburn Market.

Indoor seating, green space  
Thurs – Sun, 12pm – 6pm  
*The home of Mahmoud Khaled and Rebecca Bellantoni's projects, and a reading room by Rasheed Araeen. Come by for a rest, to pick up some merch and to say hello to the team.*

### Kilburn Grange Park

London NW6 2JL  
Benches, playground and green space  
Mon – Sun, 7.30am – 8pm

### The Granville & South Kilburn Trust

140 Carlton Vale, London NW6 5HE  
Visit for their Saucy Soca cafe, Saturday walking group and community events  
Mon – Sun, 8am – 10pm

### Paddington Old Cemetery

Willesden Ln, London NW6 7SD  
Mon – Sun, 9am – 7pm

### Kilburn Car Boot Sale

St Augustine's School  
Sat, 9am – 7pm



## Toilets

### Metroland's Studios

Accessible toilets,  
Thurs – Sun, 12 – 6pm

### The Kiln Theatre

Accessible toilets,  
Mon – Sat, 10am – 5pm

### Kilburn Library (Camden)

Accessible toilets  
Mon – Sat, 10:30am – 5pm

**To Eat/Drink****Edward's Bakery, Willesden**

269 High Rd, Brent Park,  
London NW10 2RX  
Veteran bakery for bread,  
cakes and pastries.  
Takeaway, no dine-in  
Mon – Sun, 7am – 6pm

**Rostow**

249 High Rd, London NW10 2RX  
Syrian: Dine-in, takeaway  
Mon – Sun, 12pm – 12am

**Lezziz Charcoal Grill**

3 Walm Ln, London NW2 5SJ  
Turkish: Dine-in, takeaway  
Mon – Sun, 11am – 12pm

**To Rest/Visit****Willesden Jewish Cemetery,  
House of Life Visitor Centre**

The Lodge, Willesden Jewish  
Cemetery, Beaconsfield Rd,  
London NW10 2JE  
Explore the huge impact of the  
Jewish community in London  
over the past 100 years  
Thurs – Sun, 10am – 1pm

**The Library at Willesden Green**

95 High Rd, London NW10 2SF  
The home of Ed Webb-Ingall's  
community commission with  
Mosaic LGBT+ Young Person's  
Trust. You can also visit the  
Library's gallery and museum;  
we recommend the Jayaben  
Desai archives of the  
Grunwick Strikes  
Mon – Fri, 10.30am – 8pm;  
Sat, 10.30am – 5pm;  
Sun, 12 – 5pm

**Roundwood Park**

Harlesden Rd,  
London NW10 3SH  
The home of Sara Rose's  
commission. You can also visit  
the cafe, bird house, meadow,  
forestry school, playground  
Mon – Fri, 5am – 10.30pm

**Gladstone Park**

52 Mulgrave Rd,  
London NW10 1BT  
Visit a series of artistic  
interventions which  
acknowledge the park's link  
to the transatlantic slave  
trade whilst celebrating and  
amplifying hidden histories  
of Brent's Black community.  
The Gladstone Park Public Art  
Commission is an initiative  
by Brent Council.  
Green space, cafe,  
accessible toilet  
Open 24 hours

**Willesden Outdoor Market**

High Road, Church End,  
NW10 9EP  
Wed and Sat, 8am – 4pm

**Toilets****The Library at Willesden Green**

Accessible toilets

**Roundwood park cafe****Gladstone Park**

Accessible toilet

**To Eat/Drink****O Bombeiro, Harlesden**

25 Park Parade, NW10 4JG  
Portuguese: Dine-in, Takeaway  
Mon – Sun, 10am – 11pm

**Centro Galego de Londres,  
Harlesden**

869 Harrow Rd,  
London NW10 5NG  
Galician, Spanish: Dine-in,  
takeaway  
Wed – Thurs, 5 – 10pm; Fr – Sat,  
1pm – 12am; Sun, 1 – 9pm

**Rubio**

43 Park Parade,  
London NW10 4JD  
Cafe and records: Dine-in,  
takeaway  
Tues – Sun, 10.30am – 8pm

**Light & Dark Coffee**

24 High St, NW10 4LX  
Cafe: Dine-in, takeaway  
Mon – Sun, 8am – 4pm

**One Stop Caribbean, Harlesden**

17 – 19 High St, NW10 4NE  
Caribbean: Dine-in, takeaway  
10am – 11pm, except Fri and  
Sun, 10am – 10pm

**Mums Caribbean And English  
Cuisine**

152 Manor Park Rd, London  
NW10 4JR  
Caribbean: Takeaway only  
Mon – Sat, 9am – 7pm

**Beit el Zaytoun**

15 – 17 Barretts Green Rd,  
London NW10 7AE  
Lebanese: Dine-in, takeaway  
Mon – Sun, 9.30am – 11.30pm

**To Visit/Rest**

**Benches by the Jubilee Clock  
Tower**, 50 High Street Harlesden,  
NW10 4LS

**Harlesden Town Gardens**

An urban green space where we  
can grow, play and learn together  
in the heart of Harlesden

**Hawkeye Records**

Legendary British reggae label  
and record store. Craven Park  
Rd, London NW10 4AB  
Mon – Sat, 11.30 – 6.30pm

**Toilets****Harlesden Library**

Mon – Sat, 10:30am – 5pm;  
Sunday, 12pm – 5pm



# AGAINST THE HOSTILE ENVIRONMENT



## A QUICK GUIDE FOR ACTION

by Lesbians and Gays Support  
the Migrants

Brent Biennial 2022

In the House of my Love

Against the Hostile Environment

73

*Lesbians and Gays Support the Migrants* is a queer activist group who, through fundraising and direct action, stand in solidarity with all migrants and refugees. Inspired by the 1980s group Lesbians and Gays Support the Miners, we build on a proud history of queer solidarity to say: No one is illegal.

Scan this QR code for information on grassroots groups, where to donate and to find out more about the Hostile Environment.



## WHAT IS THE HOSTILE ENVIRONMENT?

*The aim is to create, here in Britain, a really hostile environment for illegal immigrants.*

— Home Secretary Theresa May, 2012

The UK Home Office Hostile Environment policy is a series of measures designed to make the UK a hostile environment for so-called “illegal immigrants”. It was designed by the Conservative-Liberal Democrat Coalition government in 2012, and implemented primarily by the 2014 and 2016 Immigration Acts. The Hostile Environment aims to make the UK unlivable for undocumented migrants (people who can’t prove their right to live in the UK), and ultimately force them to leave.

The Hostile Environment creates a mandate for discrimination in the UK. Most famously, this has affected the Windrush Generation: subjects of the British Empire who migrated to mainland Britain between 1948 and 1973 from colonised and formerly colonised countries in the Caribbean. Despite having a legal right to remain in the UK, from 2014 many of these Black elders were deemed ‘illegal immigrants’ / ‘undocumented migrants’. Many people lost their access to housing, healthcare, bank accounts and driving licences. Many were placed in immigration detention, prevented from travelling abroad and threatened with forcible removal, while others were deported to countries they hadn’t set foot in since they were children.



# HOW IS THE HOSTILE ENVIRONMENT ENFORCED?

The Hostile Environment policy embeds hostility in public services and within communities. This turns regular citizens and public workers into immigration officers, making them complicit in the enforcement of the hostile environment. The Government requires employers, landlords, private sector workers, NHS staff and other public servants to check a person's immigration status before they can offer them a job, housing, healthcare and other support. Landlords and employers can face fines and even criminal sanctions if they fail to do so.

The Hostile Environment therefore results in widespread racial profiling and discrimination, with public servants and private individuals prioritising people who 'look British'. People with insecure migration status, including people seeking asylum in the UK, are often scared to access healthcare and other essential support, for fear of deportation.

In this way, immigration controls are now embedded in everyday interactions between public sector workers and the people they are supposed to serve. New offences mean undocumented migrants find themselves criminalised for doing what they must to survive—in some cases simply for working or even driving.

## WHAT'S HAPPENING NOW?

It has been ten years since the UK Government conceived the Hostile Environment policy, and things are only getting more extreme.

This year, the Conservative government passed the Nationality and Borders Act. It extends the Hostile Environment, creating further unsafe situations for people seeking refugee and safety, as well as for anyone who is not white and British. The Nationality and Borders Act gives the Home Office a set of new powers, including the power to strip people of their British citizenship without telling them. People of colour are eight times more likely to be vulnerable to being deprived of their nationality than those who are racialised as white. The Home Office plans to deport people seeking asylum to Rwanda to process their claims. As the government body with responsibility for immigration, security, and policing, the Home Office has been given more power to surveil, detain and criminalise migrants, and anyone who is seen as helping migrants to enter the UK.

# HOW TO RESIST THE UK'S RACIST AND INHUMANE IMMIGRATION POLICIES?

Brent has a long history of migrant activism. On a Friday morning in August 1976, Jayaben Desai and a handful of colleagues staged a walk-out at the Grunwick photo processing lab on Chapter Road in Willesden. Demanding better pay and working conditions, Desai and her co-workers not only fought for the right to unionise at the lab, they also sparked a two-year long fight that would become a significant moment in British labour history, mobilising thousands of workers all across the country—many of whom were white working class men—in support of workers' rights for women and migrants.

There is power in community action. Everyday people can and have resisted deportations, arrests and legal actions through joining together in solidarity with migrants. You can join a grassroots group or local mutual aid effort; you can create a local network of spare rooms for refugees; you can write to your local MP and make sure they stand against the Hostile Environment. Or you can join a local anti-immigration raids group through the Anti Raids Network, who will advise you on how you can collectively or individually intervene legally and safely and take direct action if you witness an immigration raid taking place.

The government enforces the Hostile Environment with the belief that it has the broad support of the British public, but countless daily actions and gestures of support for migrants tell us otherwise. Brent has its own culture of migrant solidarity. The borough is home to organisations such as Young Roots, Sufra Foodbank and Kitchen, Asian Women Resource Centre and many others providing support and services to migrants regardless of their immigration status.

But the fight is not just about the work of charitable organisations making up for the destruction of the Welfare State. We need to organise and demand an end to the Hostile Environment, and we need to challenge the ideas that uphold the government's punitive immigration system. We can advocate for an end to the border regime, and demand for freedom of movement as a human right; we can refuse the idea that any human is ever 'illegal'. We can say that everyone deserves to live with dignity and safety, and that everyone has a right to refuge if that safety is compromised. Together we can fight for a world where everyone is welcome, no matter what they look like or where they come from.

# ABOUT METROLAND CULTURES

Metroland Cultures is an arts charity based in and serving the London Borough of Brent. Our vision is that Brent is known globally for its arts and culture, and its people and communities are recognised and celebrated for shaping it. Our mission is to build, share and support art and culture in Brent: supporting communities to amplify stories of Brent life, and working with artists to tell new stories.

Four building blocks inform our approach:

1. We start with Brent people and celebrate what's already here. Our work is grounded in the stories, needs and histories of people. We listen, learn and act with our community. A big part of Brent cultural life is people doing it for themselves. We find ways to support people who are doing this.
2. We connect artists with communities. We bring artists and grassroots organisations together to hold conversations about what the borough needs, and use art to make it happen.
3. We stand for social justice. We make space for difficult conversations, and work towards dismantling inequality anywhere we find it, including at Metroland Cultures. We want everyone to be able to access the culture we make.
4. We're on the side of the future. Brent has one of the youngest populations in London so our work has to equip young people with the skills and confidence that they have the right to make art and culture.

Our intention is for our programme to sit at the intersection of art and community, testing and pioneering new approaches that centre partnerships, strategies and approaches for community and artist collaboration. We do this through music and visual arts, including an annual festival programme, young people's programme and artist development programme. At the heart of everything is a culture of learning, development and transparency with our constituencies.

Metroland Cultures also provides free studios to 14 artists in our Metroland Studios building in Kilburn. The building is equipped with a gallery and social spaces and artists are invited to programme exhibitions and events with support of the Metroland Team.

Metroland Cultures is a registered charity, and we fundraise for our artistic and community programmes. Donations of any size are welcome and make a difference. Please visit Metroland Cultures' website for further information, or get in touch via email, [hello@metrolandcultures.com](mailto:hello@metrolandcultures.com)

We would like to express immense gratitude to all of the artists and community groups participating in the second edition of the Brent Biennial. *In the House of my Love* wouldn't have been possible without your friendship and generosity.

## Metroland Cultures Team:

Assil Bakki, Office Administrator  
Mark Couzens, Head Technician, Brent Biennial 2022  
Bill Daggs, Programme Technician  
Anne Duffau, Creative Producer, Brent Biennial 2022  
Kit Edwards, Assistant Curator, Brent Biennial 2022  
Adam Farah, Jamila Prowse and Abbas Zahedi, Curatorial Committee, Brent Biennial 2022  
Sophie Higgins, Strategic Marketing Consultant  
Nafisah Javeed, Marketing and Communications Manager  
Eliel Jones, Curator, Brent Biennial 2022  
Marwan Kaabour, Lead Designer, Brent Biennial 2022  
Shama Khanna, Associate Curator for Public Programmes, Brent Biennial 2022  
Amelia Jane Martin, Programme Organiser: Young People  
Belle Moore-Benham, Programme Organiser: Communities  
Helena Pastoriza-Tan, Metroland Young Associates Project Manager  
Lois Stonock, Director  
Sorcha Stott-Strzala, Locations Producer, Brent Biennial 2022  
Lauren Wright, Head of Programmes

## Brent Biennial 2022 Technical Team:

Harman Bains, Grace Black, Dani Rudin Smith, Maria Rolo, Liam Higgins, Chris Prempeh, Phil Serfaty, and Kate Sullivan.

## Brent Biennial 2022 Hosts:

Yaa Addae, Elena Charlton, Thomas Cury, Hannah Earl, Paco Fernandez, Liepa Grigaite, So Marlowe, Omar Othman, Misbah Siddique, Marek Szczabel, Hanifah Sogbanmu, Yan Wang and Yu Peng Weng.

## Brent Biennial 2022 Volunteers:

Daniel Kwasi Boadi, Vernalyn Ferrell, Jialin Gao, Maryam Hussain, Simona Jausovec, Jiaqi Jiang, Ridhi Nair, Nivedha Radhakrishnan, Yao Song, Yifei Tang, Ngo Chun Tse, Wendy Wen, Zihan Zhang, Jiayu Zhang, Siyu Zhang and Shiyuan Xu.

## Metroland Cultures Trustees:

Hester Abrams, Zeyn Alsukhny, Ismael Dahir, Rachel Dedman, Errol Donald, Digby Halsby, Krupesh Hirani, Matthew Holt, Savanna Mullings Johnson, James Willams and Andria Zafirakou.

## Metroland Cultures and the curatorial team would also like to thank:

Dannah Abdulla; Flora Bain; Barry (Tim & Barry); Katrina Black; Daniel Howard-Birt; Zeritha Brown; Joseph Bond; Beryl Bonsu; Cllr Muhammad Butt; Amanda Camenish; Vivien Canadas; Sherryl Catto; Jane Capel; Benjamin Cook; Jemma Desai; Pete Donhuge; Young Brent Foundation; Art Fund; Daphne Giachero; Emily Rees-Haynes; Cllr Fleur Donnelly Jackson; Amy Jones; Jesse Lawson; Laima Leyton; Alice Lester; Vivian Ly; Maggie Matić; Tarini Malik; Lexi Morivardi; Barbara O'Brien; Denish Patel; The Institute of Contemporary Music Performance; Lucy Perman; Phil Porter; Sam Reynolds; Amanprit Sandhu; Melanie Smith; Rosie Shaw; Abdul Shayek; Louise Shelley; Aaron Shrimpton; Toddla T; Lee Tan; Jonny Tanna; Father Andrew Teather; Sam Talbot PR; Charlie Tims; Luisa Ulyett; Janice White; Theo White; Tom Wright; M2.

## Funding partners



## Brent Biennial 2022 community-led commissioning partners:



## Brent Biennial 2022 project partners:



## ArtReview

### Brent Biennial 2022 venue partners:

Transport for London

Tin Tabernacle

Kingsgate Project Space

St Matthews Church

Design Works, Brent Council

Newman Catholic College

Roundwood Park

The Kiln

### Brent Biennial 2022 Booklet:

Designed by Marwan Kaabour and Riccardo Righi

Cover illustrations by Mohammad Zaahidur Rahman

Edited by Katrina Black

Printed by Design at London Colour