

Yamiya's piece written before on seeing the show.

This spring, as every year (?) the National Gallery of Canada acquired a bunch of new works. They have XXX for a budget and they always have a big show to display new purchases. This year they bought several works by famous Black artists-Nick Cave, Makalene Thomas, X. These artists make beautiful, amazing work, and have much acclaim. I am glad we have them in the collection. The problem is that the money spent on the work is actively *not* supporting and keeping invisible, unknown rich, interesting, celebrated works. Particularly black women in Canada. It could be argued that the work is not excellent, or relevant, or interesting, and that why it hasn't been included, but the world wide global attention black women in Canada are getting disproves this idea. This year Deanna Bowen, a visual artists practicing in Canada for over 20 years, with shows at x, x, and x, received the prestigious Guggenheim (?) fellowship. New work, or any by black women (?) is still not in the collection.

The Rome prize winner Rana Hamadeh, for example, recently tool up and engaged with the ideas and creative poetry work of (black, in Canada Trinidadian) poet M. NourbeSe Philip, particularly her poem Zong! In her (sound) exhibition The Ten Murders of Josephine at the Witte de Witte in Rotterdam, Netherlands. Hamadeh is a Beirut born artist base din the Netherlands: Q the artist sdescribes the project of seeking the Testimonial Subject. Elsewhere she describes part of the project as a monument to the voiceless.<sup>1</sup> She uses much Black studies scholarship-work that shares a concern with questioning epistemological and ontological assumptions of existing intellectual histories (& creating a new one).<sup>2</sup> Amongst others Hamadeh focuses particularly on the Gilbert and X case and it's significance. She looks to M. NourbeSe Philip's long (experiential poem Zong! And its methodology and cues as PHONIC SUBSTANCE. (Other Black Studies Influences: Passage to subjecthood-Hartman Scenes of Subjections, Passage from Commodity of Personhood-Moten In the Break)

[include following in above paragraph] The exhibition occupies a whole floor of the De With space. You are led through each room as you follow different movement of the sound piece. The show begins with red velvet theatre seats in theh middle of a room empty save for speakers. Here, as listening to the opening, a mix of voices and singing and bass sounds, whispering, you are initiated into the show with invitation to reorient your attention away from ocular and towards the aural. The whole 45 minute (?) long sound piece uses sound, voice in a mash, collage, fragmentary, cut up compositions and recomposition. It swells and falls, feels intimate and claustrophobic and violent. For me it traced something-this personhood and ability to articulate and be alive. About voice, personhood, ad humanity (clearly how also references Spivak) Black studies thinking is about investigation into what it means to be human.

M. NourbeSe Philip's Zong is a book-length poem that departs from the Gilbert & X case, in which slavers threw enslaved humans who were on their ship as cargo overboard in order to secure the insurance money, but later were brought to court and accused of murder. The case raised debates about if enslaved people were human or cargo, and if this could be called murder. Philip's poem takes the words from the court case, the only transcript left (only materiality of it) and she recomposes a text, a long poem. [read and say what does it do??]

Philip's influence has been wide. She lectures internationally, regularly, though she is less known or recognized in Canada. She wrote for FUSE & X & X. Recently with the cultural appropriation media blitz, she wrote a long post, but also referred back to an article she had written and years ago that exactly addressed this type of situation (mention new book). Why does history repeats itself, why do we not learn, how might we listen differently to, whose voices and opinions are we attuned to generally, whose are in a pitch we often just can't quite hear. Bringing

<sup>1</sup> She said this during the theatre performance that was a part of the larger project.

<sup>2</sup> Give a brief reading list...