

Episode 2

Island Histories and Others' Stories, with Shiraz Bayjoo

Shiraz: I feel that, particularly for artists working in similar spaces as we are, that we are definitely the carriers of other people's stories, and we are considering and trying to, with a delicate balance and care, listen to the positions and stories of different groups around us.

Okka: Welcome, Shiraz Bayjoo, to the Decolonising Arts Institute's *Ultimatum Orangutan* podcast where we explore various topics related to the book, *Ultimatum Orangutan*, in your case, art, archives, the overlapping of various histories, and various creative responses to those histories. So, for those of you listening, I'd like to introduce Shiraz. Shiraz Bayjoo is a London-based artist currently working in the Indian Ocean region, whose practice spans painting, photography and video. Originally from Mauritius, Bayjoo studied at the University of Wales Institute, Cardiff, and was Artist-in-Residence at Whitechapel Gallery, London, during 2011, and is currently a UK associate artist at Delfina Foundation.

His recent solo exhibitions include 'Rome being the centre', Operative Arte, Rome, 2016, 'A land of extraordinary quarantines', Greenlease Gallery, USA, 2015, which seems extraordinarily prescient as a title, considering the past several years. And currently, you can see Shiraz's work in the exhibition, 'Apart Bez, Tu Korek' – I hope I'm pronouncing that correctly – at Clerkenwell Gallery, which is 20 Clerkenwell Green in London, presented by Ed Cross Fine Art. It's showing 16th June to 11th July 2021. In this exhibition, Shiraz grapples with the visual language of European status imposed on native populations, and reconfigured materially and conceptually.

The exhibition's archival genealogies stem from Malagasy culture as well as Bayjoo's own Mauritian heritage; its Creole title meaning 'everything's fine except for the fuckery' and it wryly illuminates the exploitation which brought the region's linguistic diversity into being. So, welcome, Shiraz, how are you doing today?

Shiraz: Yeah, very well. It's lovely to see you.

Okka: [Laughs] It's lovely to see you too. I thought, "Oh, I really want to talk to Shiraz. Ah, I could do that as part of this podcast." Brilliant. So, podcasts being an audio medium, I'd love for you to describe your exhibition, and the impetus behind it, and what it looks like for listeners.

Shiraz: Yeah, sure. Well, it's a kind of a continuation of work that started off as part of a project that I was doing back in – that showed at the New Art Exchange in Nottingham back in 2019, which was called 'Searching for Libertalia'. And this has been part of, I suppose, much wider bodies of work that have explored the remaining legacies of European colonialism throughout the islands of the Mascarenes and Madagascar, and this region of the south-west Indian Ocean, which is very much where I'm from. And so much of what we are in Mauritius and in La Reunion, one of our twin islands, which is still part of France, so much of what we are is/was a product of the direct legacies of colonialism, because our little islands are not inhabited before the Dutch arrived in the late 16th century, unlike Madagascar, of course, which has a much longer history of human settlement.

And so this body of work was very much thinking about some questions around what is the environment that we move towards for independence, which, of course, is part of the much wider conversation of decolonisation that we have today, or at this moment. But a few years back when these kinds of terms were, perhaps, not so prominent and, perhaps, people were still using some of those almost unbelievable language of post-colonialism now, which, thankfully, we've accepted is not the status quo. And so it was very much thinking about what are the rhythms, what are the things that happen to take place. And in Mauritius, we had a very gentle, in a sense, a much more direct movement into independence compared to other places. Mauritius was one of those ex-colonies where we, sort of, bought our way out of it through very long-term trade deals that were very favourable towards Britain, and which were only exited in the mid '90s.

So, for me to ask some of these more prevalent questions, I needed to navigate to our big sister island, which is the island of Madagascar. And so 'Searching for Libertalia' is a project, a pseudo archive project that unravels some of the different ways in which the island's history has been read or presented. And it's partly based on this story from a book called 'A General History of Piracy' that was supposedly written by Daniel Defoe in the mid-1700s. And in this story, this book of short stories of pirates and their expeditions, there is a story of a Captain Misson who is this French pirate, and he's a French aristocrat.

He decides to see the height of the civilised world, as he describes it, so he goes to Rome and he sees the debauchery of Rome in that period. And he meets a fallen Roman monk and they decide that they will become pirates and have their revenge on Europe for its debauched manner, which is quite an extraordinary story, right, and very much, maybe, along the rhythms of Robin Hood, this idea that the noble

criminal who meets a fallen priest, this type of narrative. So, they steal a ship from Naples, which I always found very interesting, about why Defoe situates this... And, obviously, we know today that actually the ports of Naples and southern Italy is still very much that space of crossover between the African continent and the European continent, still very much a fluid port of cross-movement.

And so they sail up the Mozambique Channel, and they start pirating, and they start stealing French crown gold and releasing the slaves. And after 10 years, they describe this armada that they've created of freed people, and they decide to try and create a settlement in north-west Madagascar, which is called Libertalia. And so, hence, this project is, kind of, based loosely around using the narrative of this fictional idea, which is very much a European imagination of the region at that moment. And Madagascar was seen in the 17th century as an unconquerable island, the tribal kingdoms far too complex to be able to infiltrate or destabilise, an interior and an ecology that's too complex to be able to physically navigate, as well.

So, it sits in the mindset as this place outside of the control or network that is obviously growing at that point. And I guess, in a sense, it is seen or perceived... Because Madagascar was a refuge for pirates in the 17th century, particularly as piracy was being shut down in the Caribbean by the British, and so people were navigating over into these Indian Ocean spaces, which suddenly starts to spark into the imagination of Europeans at this point. But what we, obviously, now know, and what is now being more generally accepted is that this region, actually, the Somali coast, the gulf, the west coast of India and moving over to Southeast Asia, is the oldest contact trading zone in the world, right. And so the crossovers of people actually have been going on for millenniums, and the complexity of that.

So, actually, the arrival of Europeans when we then shift over to a narrative of, in our best way, trying to unravel some of the real tribal history of Madagascar, and through fragments, because, obviously, it's fragments of recordings, or fragments of oral history-telling that is, now perhaps being done in terms of more contemporary research. But I, kind of, networked together through lots of little bits of writing and thinking around the island, and with a wonderful author called Piers Larson, who writes some fantastic books, which I'll grab one of these for you, you know, which is really worth, if folks are interested in looking into some of these ideas.

So, you know, there's this fantastic book, which is called *History and Memory in the Age of Enslavement: Becoming Merina in Highland Madagascar*. So, he writes very much about the fluidity of identity, how that changes, and what are these influences of these early European arrivals on these shores. Because, although we describe them as pirates, but, really, it is European trade expeditions, and what is a pirate to one person is, obviously, a free trader into another network. So, it's with this sort of skeleton that I try and use it as a place, as a way of where do I go and research in Madagascar as I'm starting to develop this project, all the way back in 2014.

And so this developed into this pseudo archive work with this sort of video documentary that takes you through, navigates you through from this kind of mid-17th century early arrivals of Europeans and encounters with Malagasy queens and kings, and how that navigates into the narrative of French takeover of the island. So, there are parts... So, the work is narrated through three different voices – one is a very emphatic French voice that tells you about, really, almost about the atrocities of French colonialism, and brings in questions like what happens when European colonies fell under fascism during the Second World War, you know, Vichy in the tropics.

Again, there is a fantastic book that is worth reading, which is called Vichy in the Tropics. It's such a fantastic way of describing how European colonies under white administration were actually very pro-fascism because that sat actually much closer with the colonial project. And, actually, the socialism that was starting to move into Europe through trade unionism and ideas of the social state in the early 20th century was actually very much at odds with what was taking place in the colonies, and at the frustration of colonists, because they felt that they were the money-making engine of empire, which they were. So, the colonists felt that the manner in which the wealth creation was being created in the colonies was very much at odds with the socialism and the ideas of the social state that was starting to come into Europe at the beginning of the 20th century.

So, actually, there was, actually, much more of a pro movement towards fascist regimes. So, actually, the French colonies did line themselves up with Vichy France, and free France, as it was described, or the free French army, was really a small exiled group, in many ways, that, actually, you know... So, there are some very interesting ways in which suddenly even the history and the language of European history suddenly gets shifted back and reframed. And that's just by taking the position of, well, let's tell this story by the people who are from within the region, not just from this continuous outside voice. So, hopefully, this work starts to create these spaces in which we can re-evaluate and, therefore, re-navigate our own sense of where we come from within this language.

And so this work is, has – so that exhibition had a combination of paintings made, little made ceramic objects, and they were presented in these vitrines of lots of archive material, so embedded. And so this exhibition that's just opened this last week in London is re-examining some of the materials within that body of work. It's a huge amount of research, not just my research, because, obviously, as we do, we are referencing the works and ideas of many thinkers around us. But I felt like I needed to reassess a lot of what was in there, because, you know, sometimes as we navigate towards the finishing, especially when there is a documentary or a video-based elements to works, there are often very definitive edges to that.

And I felt that I had this incredible collection of portraiture that I had been given permission to work with from the Quai Branly Museum in Paris. So, this is the main ethnographic museum in Paris that, as you can imagine, just like the British Museum here, collects all that is related to the French Empire, in a sense. And so in this collection, I have many different portraits of Malagasy queens and different types – and although that’s a very broad term to describe one place when, actually, there are multiple kingdoms. So, there are the Merina Highland kingdom, who were the last kingdom to be in main control of the island as the French came in.

Then we have portraits of Sakalava queens in the north, who had big influences through the Omani kingdom and the Arab traders that were coming through, so there was a kind of crossover of people there. The Betsimisaraka people on the east coast, who are descendants of European pirates that have married into Malagasy royalty there. And Betsimisaraka means something along the lines of the one made of the many, so the one kingdom made of many smaller tribes, who, traditionally, were always in a weak position until this trading with Europeans arrived. So, it’s a real cosmology of identities, and I felt that – and many of them are crossovers – Senegalese soldiers that were brought in by the French, you know, to colonise the island, Arab traders who, even very early on, before European presences, are trading in humans and in slavery, even in a very much smaller way, and perhaps in a much more shifted way as to what the system of slavery that becomes apparent during the plantation era of Europeans.

But there’s this whole world of portraits. And I felt that I needed to, kind of, lay them out and allow us to, perhaps, think about what these racial hierarchies are about, and think about where we have fitted into that, and what these interconnections and, obviously, endless re-readings could be. But to, sort of, create space to rethink about that. So, this exhibition is very much about the language of the framing of race and identity. I know this is, perhaps, in some ways, ground that many of us have thought through over the last few years, or even before, but in this work, I felt like I needed to revisit some of this. And so there are these series of paintings, and perhaps I can send you some and you can [laughs] have a little look.

But, and my paintings are always positioning archive photographs in a very transparent way into these landscapes of very – they’re abstract landscapes, lots of undulating colours, and mark-making that is lots of varied mark-making from brush marks to poured paint where, perhaps, you can leave residues and stainings, and where you have little build-ups of pigment in little corners. So, lots of very textual layers of paint, and lots and lots of layering. And, for me, this is about creating an emotional space that allows us to re-evaluate, reframe, take the portrait out of the hands of the gaze of – because these are nearly always very ethnographic collections – so to remove the photograph or the sitter out of that space.

And there is, for me, in some collections of works, it has felt like there has been a very cathartic and almost spiritual sense of helping to release some of those figures out of these spaces, and thinking often about even whether I should be working with a photograph or with the vision, with the identity of the last recording of a person. So, it's a delicate balancing. So, I don't just run straight into these things and think, "Wow, this is a really polemic," or, "This can be something very confrontational." It's often, it has to be treated with a lot of delicacy and respect, I think, working with... Because we are, you know, in the end, I feel that, particularly for artists working in similar spaces as we are, that we are definitely the carriers of other people's stories, and we are considering and trying to, with a delicate balance and care, listening to the positions and stories of different groups around us, and that our works are, in some ways, presenting, re-presenting aspects of those perspectives, positions, or experiences, or stories. So, there has to be a very – one has to be really careful and respectful in this way.

So, even then, so when I'm placing them into these very abstract spaces, or even spaces that allow us to almost think beyond time and space, in terms of that kind of lateral reading of time and – which is, obviously, a very Latin-based way of thinking, and that often when we are thinking about aspects of our ancestry and, therefore, some of the first nations communities that some of our peoples have come from, that even these senses, these recordings and thinkings of how time, and movement, and things, and events take place, are often recorded in very different forms of thinking.

And, therefore, even on these layers within the work, we're, perhaps, trying to reassess how much of us is still so bound that, even those of us who are trying to rethink through what the importance or the effects of these histories are on us still, how much of it we're still being so driven through a very Euro-Western-centric understanding of events and interconnections. So, there are even little elements of that in there for me, although this body of work doesn't quite, necessarily, sit so directly in conversation with that as with other works, but, certainly, there is some of those considerations in there.

And the shapes of the paintings, they are put into these little classical frames that I've gilded, gold-gilded around, so they're very much referencing, sort of, religious altar pieces, thinking about, in a way, how so much of the western canon has presented these official narratives or grand narratives, you know. And, obviously, royalty, sovereignty and religion have the language, and it's a very patriarchal language, have been created over time, has been streamlined, has been made in such a way that it has become so insidious, so deep within our senses of what state and, therefore, power and ruling emerges from this language. So, it's starting to push at the edges of that.

And within, but, instead, within these framings are these re-representations of these Malagasy queens. And often on the side panels, so often there are little triptychs with

the little side panels are slightly coming off the wall, so they're almost like little vitrines. And in some previous works, like in Libertalia, the 'Searching for Libertalia' project, they are in these little wooden cabinets that you can close, but in this case, I keep them just as little plaques, often oval plaques that have very, very Catholic church-reminiscent of those sort of – when you might read the 12 stages of Christ, or whatever, around the church. It's, kind of, got this sort of feel to it.

And this very simple hand-painted gilding on the edges, that's something slightly humble, but still really very much leading into the opulent, as well. And so you have these little paintings, and you may have a portrait of a queen in the centre, and then there might be two images of two tribal soldiers, as they may be described, or mercenaries, or, in the case of Madagascar, they were called cotiers, which meant a coastal mercenary.

Okka: How do you spell that?

Shiraz: Cotiers, C-O-T-I-E-R-S, cotiers, yes. And, which is, kind of, like coastal, almost like a word for 'coastal'. So, coastal soldier or mercenary. And these images are extremely striking, and you can see, and, sorry, I'm using the word 'tribal' there, but you can certainly see that there is a combination, these soldiers are having a combination of what might be described as traditional or indigenous tools and weapons, as well as western, 20th century guns – very long rifles, and things – there. Some of them are holding between their spears. So, they have two spears, almost like a tripod, almost, and the gun is being held, a very long rifle. So, they're very, very striking images, and they could look like, and they do look like, perhaps they are images of resistance, of African resistance, of an identity that is not infantile, that has to be civilised. So, there is this angle.

But, also, they are, as we know through different aspects of research, that these were also the people that the French would hire, the French administration would hire to back up their positions on the island, that these warriors were often complicit in supporting their administration. And in Madagascar, they have, as we know, the divide and conquer policy that, perhaps, which is very much attributed, in a Machiavellian way, to British and different European empires, but very rarely has it ever been recorded or written down as an actual active policy.

But in France, and in the case of the administering of Madagascar, they had a written clause that went through the French parliament, so it's recorded in this way, called the Politique des Races, and it was a racial administrative policy. And the idea, essentially, was that you would take the people who are traditionally at the bottom of the society that you're colonising, and you put them into these positions of police, of administration. And, therefore, you have a group of people who are doing marginally better under you than they were before, and then you make sure that

anybody who is an elite or who has wealth within the region, who may raise an army against you, and anybody associated with that identity, is put to the bottom of society. So, you, kind of, turn things upside down. And we understand today that these types of policies continue to lead to much of regional conflict and distrust between groups [unintelligible].

Okka: It's a very detailed way of describing what we learned in schools in Indonesia as the divide and conquer policy of the Dutch, divide et impera, because, you know, we learned that so much in school, and sometimes I think about how did they do that in different contexts. And I really love, thank you so much for this treasure trove of history. I'm fascinated, I've always been fascinated by it, you know, the trade routes between the Indonesian archipelago and African islands and the African mainland. And a little bit earlier, you said, "Oh, apologies, I'm using the word 'tribal'," and I wanted to ask you, I mean, when we're working with these archives, so often the framing, because the framing is Euro-Western civilisation ...

Shiraz: That's right, that's right.

Okka: It's so hard to get out of these paradigms of "tribal" and "civilisation." And even when we use the word "tribal" in a supposedly benign way, there are always connotations. And when we use the word "civilisation," for example, to say there were pre-European civilisations, you know, it's still that word. And so I was wondering your thoughts on how you navigate these tendencies.

Shiraz: Yeah, well, absolutely. I mean, in the end, as we often say, or as a lot of people used to say in the UK, we're all children of empire, we all have ... There is no sense in me trying to completely trying to break out of this manner of thinking, because this is the language. You can hear my voice, you know, when I speak English, I sound very English. I mean, when I speak my own language of Creole, I sound completely different, as I'm sure we all do in respect to... But you can hear where my education has been situated, where, and, exactly, as you say, the way that archives are constructed, it's so difficult to...

And so, therefore, we shouldn't just be trying to think that we have to completely break away from it, because it is the reality of what things are. It's about trying to think beyond what those – and trying to question what these constraints are. And, also, to enable and to allow space, which is, perhaps, what is the most important thing about this, is for people to tell their own stories from their own perspectives, so that it is not continuously from this exterior gaze, which, obviously, no matter how well-intentioned--not to just completely paint a continuously dark picture of European presences, as much as it's difficult not to--even with the best intentions, there is always going to be a reductionism that takes place when an outside perspective narrates who you are.

And so I think part of, perhaps, what we're doing at this moment in time is trying to support the creation of these spaces. And perhaps it does take... You know, I mean, there are some fantastic and amazing Madagascan artists, and many who are now getting much more support to be able to open up these narratives on their own without... But I feel that some of us who've had opportunities to be able to have platforms with our work, that we can try and navigate these conversations, especially when it's part of understanding the region that we're in and the wider interconnections that take place. And that is definitely, rather than trying to erase the European fixing of, or the western-centric fixing of language and perspective, perhaps it allows us to start to build the space and the ground around that in which to position alternative voices. And that there needs to be...

You know, I think there has to be transitions and spaces in which we can start to create understanding in language in which to then occupy, right? And I think when we look back over the last 10 years of discourse, and how much that has shifted ... I mean, I remember when I first started making work, and I shifted my practice outside of, perhaps, being a very diaspora UK-based artist, like so many, thinking about diaspora experience, and then saying, "Well, actually, where does that begin? And why are we describing just this very almost insular experience here in, you know, of having gone to art school in the west, and, therefore, trying to be an artist in a western city?" And rather than thinking, "Well, actually, what are all the pieces of this that lead to this moment that I'm here now?" and, "Actually, how does that actually enable us to understand where we should be going next?" right, isn't it? I think that's very much lots of how, that's what drives parts of what we're doing.

Okka: Absolutely. And I also love how you described the background to your re-imaginings, re-presentations of royalty, etc., as undulating colours. And I thought, "Oh, that is such a great description," because I was thinking, "How do I describe what Shiraz does with colour in the background of these paintings?" which is so striking and such a hallmark of your work. And it made me think of... It's funny that you explained how the gilded frames were somewhat ecclesiastical, almost... And because those undulating colours you have in the background make me think of another, other dimensions, other worlds, almost like a spiritual plane of existence, like a heaven, or something like that –

Shiraz: Yeah, yeah, yeah, yeah. Absolutely, yes. And there is one piece of work... So, there are, sort of, little collections of paintings like this. There is one wall of work where there are lots of... There's something like 20 of these little paintings, and they're spread out in almost – for me, it was almost like an archipelago or a cosmology, and thinking about things that sit in satellites, things that are very intensely central, things that are both patriarchal in their presence, but, also, the matriarchal that comes in that also pushes, I feel, pushes back and stops things from becoming too dark, tipping over the edge. And where we could perhaps think in

another project or another installation that maybe there are oral tellings that create the connections between these positions, or there might be fluttering or moving things that present connections and they disappear.

But in this exhibition, it had become very material, so there is no moving image or sound in this exhibition, which is not something – you know, which is quite rare for me. I normally have – I like to mix things up, I think, a little bit like yourself, I like to mix lots of... You know, there are lots of layers that can take place. And in this one, it had gone very material, and I think this is partly, without a doubt, because, for many of us, the limited, you know, inability to be able to go, to be back home, to be researching or developing...

Most of my photographic or film-based work is always based back home in the region, and my work has actually not been really very much focused on taking place in the UK or in Europe for a very long time. So, being on this side of the water when the pandemic hit meant that I was in my studio where – it's a place where I make very physical things. It's also a place that I'm often not there. I'm sure as you understand, as well, you're in residencies, you're in places where you're researching, that the production doesn't necessarily, in that very traditional way, always take place just in your own studio.

And so, but then this last year, I have been very much there, so there was an opportunity to unpack this work, or rethink through much of this work, but to also – it meant that it was going very physical, I was really physically making things. And I had this wonderful gold chain that I had been using, which I will describe some of the other sculptures very quickly before--I know we might be running out of time.

Okka: Please, please.

Shiraz: And so I have this very fine gold chain that I then interlinked from just behind each painting, and they were interlinking around this archipelago, around this cosmology. It's a very fine, thin, gold chain, and when it's lit, it creates a very fine shadow behind it, and they're very deep loops of connections. And so... Which is not something that I would've done before in the sense of fixing a link, because I don't ever think there is just one link or just one way of telling these stories, right, which is why always the mini-layers to create the possibility of lots of re-readings. But here, I felt like, actually, yes, let's just state what is so obvious with so much of this, is the links of power, and the subjugated, and the reduced identities.

So, there are photographs, for example, of a woman, a Hova woman, which is part of the Merina Highland Kingdom, but a Hova would have been an identity, almost like a middle-class identity, you could almost describe as being. In that photograph, it's

described as... And she is wearing – the woman has her hair up, she is wearing a, sort of, very elaborate... You only see the torso, the upper part of her in the portrait, but she has a very elaborate floral dress with quite elaborate shoulders on the dress. And it is described underneath as ‘civilised woman’, ‘civilised Hova woman’, which I don’t keep that line in the image in the painting, but these are very controlled, very reduced, very colonised identities, very colonised bodies. And so they exist within this cosmology.

And there are these sorts of interconnections. There are Senegalese soldiers in there, there are Malagasy military generals in French dress, you know, with French medals. So, there are images of complicity, of being layers of colonial administration, there are images in there that, perhaps, of portraits of people that are perhaps sitting closer to the idea of resistance and indigeneity as a position resisting that colonising of the body and mind. So, there is this real cosmology of identities, and interlinked with this very fine gold chain. I’ll send you some photos of it, because I’d love to share that with you.

Okka: Oh, I’d love that, thank you.

Shiraz: And then there are also, there are some ceramic works that I have in there. They are based on... And, again, I will share this with you. They are based on these classical French frames, and set within them are these sketches that were created by Dutch sailors when they first arrived in the Mascarene Islands. The Mascarene Islands, Mauritius being my own home island within there, is where birds like the dodo had existed, these land-walking animals that were very – well, some of the earliest animals, I guess, that very infamously were, became extinct through human arrivals in their ecologies.

And so there are these very popularised Dutch etchings that appear, I believe, in the early 1700s, and they are images of arrivals on these islands, and there are descriptions almost like ‘these islands of abundance’, ‘these islands of paradise’, as they’re perceived as. But as you start to cut these etchings apart, as we do, to collage them and take them apart, and think about them, you start to see that, actually, it’s full of all of these images of Dutchmen with clubs in their hands, clubbing birds and piling them into sacks, and running after parrots. And Mauritius was very famous for not just the dodo, but it also had many other land-walking birds. There was a land-walking parrot, a very beautiful blue parrot, as it’s described, and none of these creatures survived for very long. And not just because people were trying to eat them, but because of the disease, rat infestations that came off these ships.

These ecologies had not had – these islands that actually didn’t really have any major mammal predators just suddenly collapsed, just couldn’t ... Just, you know,

there was no way that they would've been able to, just like so many other islands, I'm sure, with yourselves in Indonesia, but also in the Caribbean, then kind of follow this route of very colonial administrations of how to control the land, so then they introduced certain types of snakes, and then certain types of mongooses to control different types of animal infestations that then become out of control as a result of... Sorry, I'm slightly digressing.

Okka: No, no, no, no, no, actually, it's not digressing at all, because what I write about in my book is the colonial origins of what people are calling now the climate crisis, which really is just the tail end of a multitude of environmental crises that have been happening all across the colonies. And it's so strange being in the UK, where people don't make that link between white supremacy and climate crisis at all in a lot of cases. So, thank you so much for this. I know we're running out of time, but just to wrap up, I was wondering where you would like people to learn more about you and your work. And please do check out Shiraz's work. It's sublime. You should really look at the fruits of his labour, and research, and creation.

Shiraz: Thank you. Well, you can have a look at my website, shirazbayjoo.com, or you can check some details of the exhibition out at edcrossfineart.com – that's the name of the lovely gallerist I work with – and if you're around, you can see that exhibition at 20 Clerkenwell Green in London, yeah, in the Clerkenwell area, and then, yeah, yeah, I'm sure there's lots of things you can find around.

Okka: Thank you so much, Shiraz. This podcast is housed at Decolonising Arts Institute at University of the Arts London. Thank you for joining us on Ultimatum Orangutan Radio. I am Dr Khairani Barokka, you can find me at @mailbykite on Twitter, and there's a link to the book there. Thank you so much for your time, Shiraz.

Shiraz: Thank you, take care.

Announcer: This podcast series is brought to you by the Decolonising Arts Institute at UAL, University of the Arts London. The institute challenges colonial histories and imperial legacies, disrupting ways of seeing, listening, thinking and making to drive social, cultural and institutional change. Special thanks to our podcast host and guests, to Brigitte Hart for the podcast production, and to you for listening.