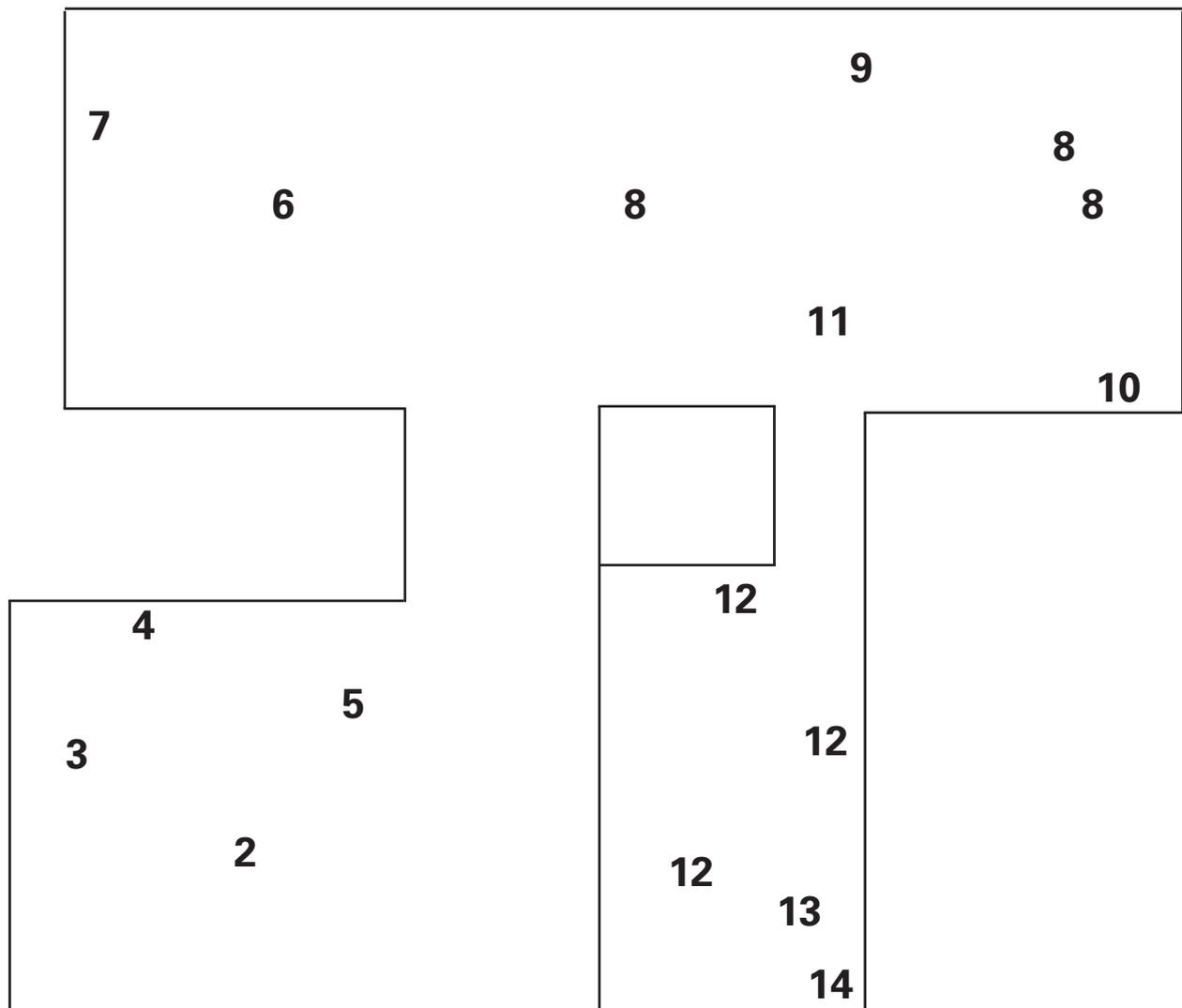


Katherine MacBride

having been breathed out / patriarchy over and out

9 February - 24 March 2019

Tue-Sat: 11am-6pm // Sun: 12noon-6pm // Free



1 (in cafe)

- 1.** *persistent struggles*, 2019, 3 wool and polyester Jacquard weavings woven by EE Exclusives, NL.
- 2.** *Hadewijch's vision number 9*, 2019. Screen-printed and appliquéd textile remnants (with leftover orange ink from Sol).
- 3.** *I saw the mountains growing. She saw the mountains growing. They were green*, 2018. End of line cotton, hand dyed with St John's Wort, screen printed with ink and bleach, cyanotype.
- 4.** *Katherine talking about the textiles*, 2019. Digital video, 17:33. Captions by Collective Text
- 5.** *infinity quilt*, 2019. Reused wholesaler's sample set, organic cotton (grown in Greece and processed in Turkey), plant-based dyes (reseda, mango, madder apricot), gold polyester scrap, cotton batting. Quilt sandwiching and edging by Jan Barnes.

- 6. *uncertain***, 2016–2019. Hanging: organic cotton (grown in Greece and processed in Turkey), plant-based dyes (reseda, mango, madder apricot), textile scraps (hand dyed with chemicals and plants, digitally printed, screen printed), plastic tubing. Floor: end of line cotton hand dyed with chemical dyes at Hoek van Holland beach, wind, salt, winter sun, reused carpet.
- 7. *interdependent***, 2019. Organic cotton (grown and processed in Turkey), plant-based dyes (reseda, mango, madder apricot), acrylic paint.
- 8. *blue days***, November 2018–January 2019. Organic cotton (grown in Greece and processed in Turkey), cyanotype, water, daylight, lamplight, fluoxetine.
- 9. *bowels lead***, 2016. Digital video, 11:26. Made as part of Circloding and Other Fluid Exchanges, a project by Kym Ward and Fiona James.
- 10. *language is skin remix for Romy***, 2018. Digital video, 03:33. Remix of a text response to Romy Rügger's work for her book *Language is Skin: Scripts for Performances*.
- 11. *inseparable***, 2019. Organic cotton (grown and processed in Turkey), plant-based dyes (reseda, mango, madder apricot), acrylic paint.
- 12. *a room for listening (2)***, 2019. Walls: acrylic paint, marbled and woven text by Sylvia Wynter. Beds: digitally printed Sylvia Wynter duvet, pillows, organic cotton (grown and processed in Turkey), plant-based dyes (reseda, mango, beetroot), recycled hemp/cotton fabrics, wood, lamps.
- 13. *swerves***, 2019. Digitally printed cotton curtain with images of Lucretius swerving through Jane Bennett, Joan Retallack, Karen Barad, Laura Riding and Lisa Robertson.
- 14. *MAD VIBRATIONS (Come join me here, come join me here): A Humming Ritual for Untrustworthy Narrators***, 2019. Audio by Amal Alhaag and Maria Guggenbichler, 1:34:07. With an opening and ending meditation, conceived by Negarra A. Kudumu. And the hums, voices, and mad vibrations of: Toni Cade Bambara, M. NourbeSe Philip, Count Ossie & The Mystic Revelations of Rastafari, Bill Howell, Calypso Rose, Toni Morrison, Sweet Honey In The Rock, Malcolm X, Phil Cohran & The Artistic Heritage Ensemble, Kojey Radical, Lotic, Essex Hemphill, Phil Cohran & Legacy, and Kelsey Lu.

Mad Vibrations: A Humming Ritual for Untrustworthy Narrators side-steps the cruelty of colonial modernity, and focuses on the radical, renegade voices of decolonial struggles who demand different realities for themselves through various forms of self-care and exchanges via diasporic and pan-african networks, connections, echoes and resonances.

These decolonial vibrations and voices found their waves and ways while experiencing prohibition and criminalisation. By using improvised or coded language, dance, music or non-verbal communication, which was often read as inaudible, made from scratch, unreliable, inconsistent, mad and incomprehensible forms of exchanges between enslaved and colonial subjects people managed to move below the radar of the systems of slavery and colonialism. "Certain kinds of madness, deliberately going mad... in order to not lose your mind. These strategies of survival made the truly modern person. They're a response to predatory western phenomena." (Toni Morrison)

Sound, sounding and vibration, vibrating as well as listening, within and beyond the scope of what can be heard, carefully and deciphered or lost within the quiet, the unruly and improvised forms of resonances will guide us through a patchwork of sonic, decolonial counter realities and their poetics and politics.

Mad Vibrations is an invitation to breathe, dance, feel, sit, embody, mourn, moan, laugh, vibrate, improvise, shout and be quiet(ly) together.