

## EVENTS

PERFORMANCE: *WELCOME NOTE  
IN A WELCOME SPEECH*

IMANI ROBINSON AND LIBITA  
CLAYTON

Saturday 6 July, 7.30pm

Free, no need to book (taking place  
during the exhibition preview)

A spoken word performance inviting  
guests into the exhibition, written  
by Libita Clayton and performed by  
artist and curator Imani Robinson.

IN CONVERSATION: LIBITA  
CLAYTON AND ROBERT LECKIE

Thursday 25 July, 6.30pm

£5/£3 (free for Spike Associates),  
booking advised

Libita Clayton discusses the  
themes of her exhibition, including  
diasporic migration, mining, and  
sonic archaeology, with Spike Island  
director Robert Leckie.

PERFORMANCE: DEMELZA TOY  
TOY, JOL THOMSON, HANNAH  
CATHERINE JONES AND LIBITA  
CLAYTON

Saturday 7 September, 7pm

£5/£3 (free for Spike Associates),  
booking advised

A live experimental lament to mark  
the closure of *Quantum Ghost*.

Performed by Libita Clayton and  
her collaborators Demelza Toy Toy,  
Jol Thomson and Hannah Catherine  
Jones, the work comprises field  
recordings, theremin and live speech.

*Quantum Ghost* was commissioned  
and produced by Gasworks, London  
through the Freelands Gasworks  
Partnership. Supported by Freelands  
Foundation and Arts Council England.

## INFORMATION

Spike Island is an international centre  
for the development of contemporary  
art and design, located in Bristol's  
harbour area. Admission to the gallery  
is free.

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### OPENING HOURS

Gallery: Tuesday to Sunday, 12–5pm  
(during exhibitions)

Café: Monday to Friday, 8.30am–5pm  
Saturday to Sunday, 10am–5pm

# Spike Island

## LIBITA CLAYTON

## QUANTUM GHOST

## 6 July – 8 September 2019

*Quantum Ghost* is a major new commission by Bristol-based artist and Spike Island studio holder Libita Clayton. Comprising an immersive sound installation and a series of ten large-scale photograms, it maps a journey through archives and territories related to the artist's heritage.

Digging deep into personal documents and oral histories, the exhibition unearths the subterranean histories and political undercurrents connecting the mining regions of Namibia and Cornwall. From mined ores and sedimentary rocks to precious metals and rare earths, it examines the raw materials at the core of capitalist extraction, revealing how the echoes of colonialism and diasporic migration reverberate through the deep-time of geology. It also reconstructs the paper trail left by the artist's late father, a member of SWAPO (South West Africa People's Organisation, the political mass movement that fought for Namibia's liberation from Apartheid South Africa) who went into exile in the 1980s and studied mining engineering in Cornwall.

The project began with Clayton's residency at Gasworks in London during the summer of 2018, followed by research trips to Cornwall, Namibia and South Africa. During these trips she accessed various public archives, including the photographic records of the Camborne School of Mines in Cornwall, and the Archives of Anti-Colonial Resistance and Liberation Struggle (AACRLS), held within the National Archives of Namibia. She also collected field recordings in places that are intimately bound with her family history, such as the Cornish tin mines and iron-ore heaps in Penwith, not far from where she grew up, and the pink salt

lakes and uranium mines near Walvis Bay in Namibia. Samples of these field recordings form part of a multi-channel sound installation (2019, 21 minutes), which was conceived as an exercise in sonic archaeology. Audiences enter the work through a tunnel-like structure made from cob (a mixture of clay, sand and straw), which looks like a cross between a mine shaft and an ear canal. Inside Clayton summons a polyphony of ancestral voices in the form of a lament, while also exploring the unheard sounds of a mineral landscape haunted by the ghosts of colonialism and extraction. The often-inaudible rhythms of geological phenomena – from slow-moving magma to mineral growth and the radioactive decay of uranium into lead – resonate with the violent flows of natural resources and human bodies across history. This sonic archive in-the-making is the result of a shared process of collecting and looping, collaging and re-assembling, developed in collaboration with UK-based artists and musicians Demelza Toy Toy, Jol Thomson and Hannah Catherine Jones, and featuring contributions from Namibia-based artists and researchers Perivi Katjavivi and Memory Biwa.

Displayed in the peripheral galleries surrounding this installation are a series of large-scale, dimly-lit photograms, which are reminiscent of cosmic landscapes but confined to the scale of the artist's body. Produced at St Pauls Darkrooms in Bristol by placing mined minerals and research materials directly onto light-sensitive paper, they combine the slowness of geological time with the pace of exposure, reading like abstract musical scores.

## CREDITS

*Quantum Ghost* audio installation collaborators

Hannah Catherine Jones

Jol Thomson

Demelza Toy Toy

Contributors

Memory Biwa – sampled voice of storyteller Lena Venter, recorded in Okahandja, Namibia. Documented by linguist Ernst Dammann in the 1950s. Sound recording from BAB (Basler Afrika Bibliographien, Basel, Switzerland) edited with artist Robert Machiri

Perivi Katjavivi – Holy Fire, interlude track from Eruji album

Brain The Tool – field recordings from Windhoek, Namibia

Sound Engineering

Fred Defaye

Photograms

Produced at St. Pauls Community Darkrooms, Bristol

Technical support from the Real Photography Company

Public Archives

Camborne School of Mines, Cornwall

Archives of Anti-Colonial Resistance and the Liberation Struggle (AACRLS)

National Archives of Namibia

Research Assistance

Simone Hesselberg

Euella Jackson

Phil Owen

Imani Robinson

Jeanie Sinclair

Acknowledgements

Panya Banjoko

Susan Clayton

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Nina Royle

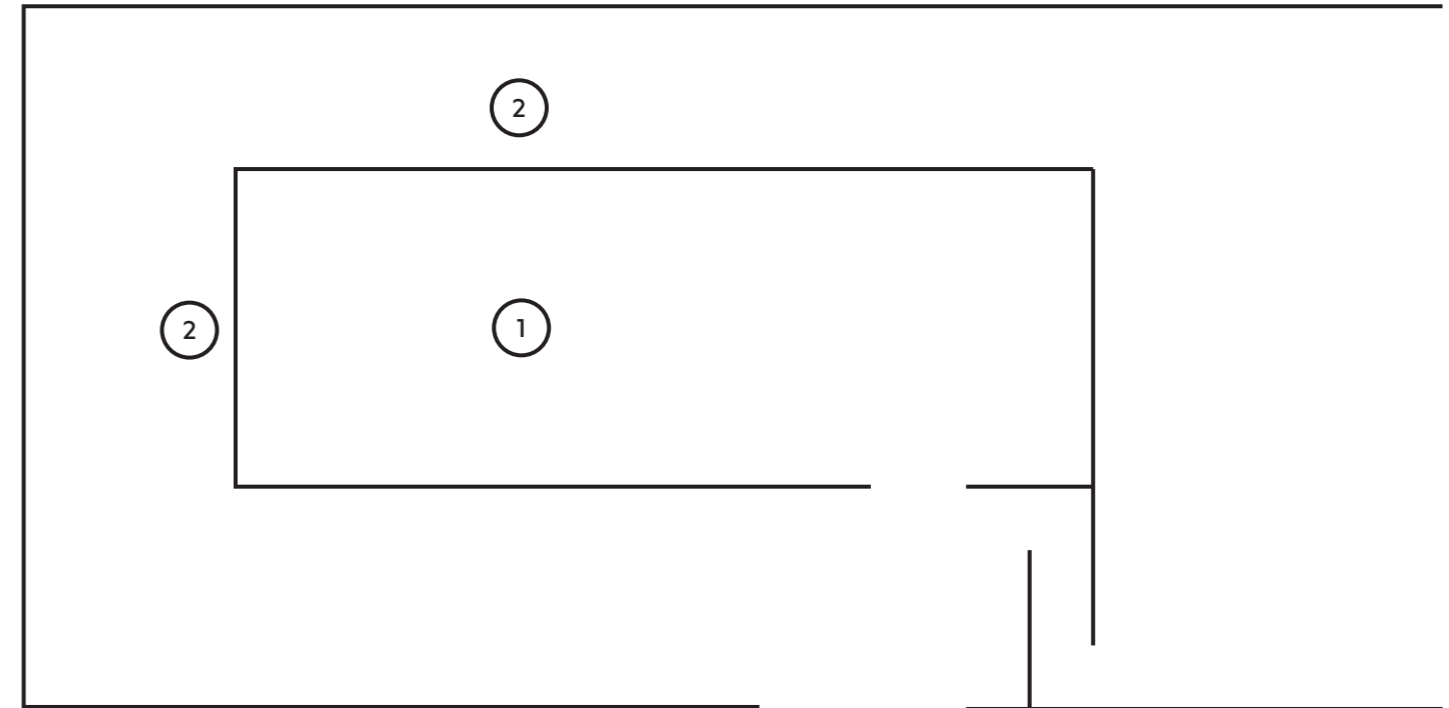
Primary, Nottingham

## BIOGRAPHY

Libita Clayton is a British-Namibian artist who works across sound and performance. She also organises workshops and discursive events developed in partnership with DIY organisations, broadcasters and publishers.

Recent exhibitions and performances include: *Quantum Ghost*, Gasworks, London (2019); *4717*, RCA/LUX, Dyson Gallery, Royal College of Art, London; *Memento Mori*, Kalashnikovv 3.0, Johannesburg (all 2018); *DEBUNK*, Arnolfini, Bristol; *History Lessons: Fluid Records*, South London Gallery/Iniva, London; *Going Along Without a Body*, Iklectik, London; *Lexis Over Land—Towards a Feminist Geography*, Tremeneere Sculpture Gallery, Cornwall (all 2017). Her work was included in the Diaspora Pavilion at the 57th Venice Biennale, 2017.

## FLOORPLAN



## LIST OF WORKS

1 Libita Clayton  
*Quantum Ghost* (2019)  
audio installation  
(21 mins, looped)  
composed in collaboration  
with Demelza Toy Toy, Jol  
Thomson and Hannah  
Catherine Jones, with  
contributions from Perivi  
Katjavivi and Memory  
Biwa. Courtesy of the  
artist.

2 Libita Clayton  
*Quantum Ghost Series 1-10*  
(2019) Dibond mounted  
photograms, 180 × 123cm.  
Courtesy of the artist.

## ACCESSIBILITY

Please note that part of the exhibition has low level lighting and is not fully accessible for wheelchair users. If you need any assistance during your visit, please talk to a member of staff at reception or a volunteer in the gallery who will be happy to help.

A large print version of the exhibition guide is available at reception.