

Harlesden Video Club/24

**HARLESDEN
HIGH STREET**





HARLESDEN VIDEO CLUB '24

Harlesden Video Club '24 converts the space into hangout spot with DIY movie posters, home made t-shirts and an endless supply of films of any genre, style and language.

This new yearly community based programme, inspired by the gallery's unique location, in the heart of the local high street, will show over 20+ films from international POC filmmakers from December 2024 - January 2025, with the films being shown 24/7 through the gallery windows over when the gallery closes over the Christmas period.

With a mixture of dedicated screening times, talks and workshops the programme seeks to provide an engaging and accessible programme for our local community during the Winter period when most other galleries and shops are closed; whilst platforming diverse filmmakers from around the world and sharing their works with those outside our doors.

The show will be open by appointment from 8th December - 21st December inviting audiences into chose what they want to watch from the custom VHS shelf. The show will reopen from 2nd-17th January with advertised screening times, talks and workshops.

Then once the gallery doors close on 21st December - 2nd January the films will be available for view on a 24/7 show reel through the gallery windows.

Exhibiting Artists:

Darryl Daley

Lilah Benetti

Yumna Al-Arashi

Hark1karan

Laisul Hoque

CATO

Jazz Grant

Akiola Davies Jr.

Rashi Rajguru

Sarah Masry

Alina Akbar

Colectivo Los Ingrávidos

Nadim Choufi

Daniel S Lee

Arwa Aburawa & Turab Shah

Marcus Jefferson

Modu Sesay

Adam Farah-Saad



Darryl Daley is a London-born video artist and filmmaker of Afro Caribbean Heritage. He works predominantly within film, moving image, photography and graphic design. His practice merges both mythology and ideology surrounding Blackness — expressed through aesthetic and profound exploration of identity and collective experiences across the Black Atlantic.

Darryl film UNU interrogates the diasporic reconfiguration of Black Atlantic memory, foregrounding the connective threads that define Afro-Caribbean diasporic identity. Anchored by the communal term UNU— denoting “You” in both Jamaican Patwa and the Igbo language—the film engages with the linguistic and cultural coding that traverses generations.

Lilah Benetti (Naarm/Melbourne, Australia) is an internationally recognised artist known for their innovative autoethnographic approach, which intricately explores the intersections of gender, sexuality, and racial politics to envision proximate futures. Their practice is grounded in a speculative and imaginative framework, where reality and fiction converge to illuminate lost narratives within global Indigenous Black culture. Benetti’s work draws on the thought-provoking ideas of Frantz Fanon, particularly the concept of ‘consent not to be a single being’ as well as the pioneering cinematic

methodologies of Cameroonian filmmaker Jean-Pierre Bekolo that reflect a therapeutic engagement with the image.

Benetti presents two films, *Black People Can’t Dance* and *Les Sommes De Nous*.

Les Sommes de Nous is an experimental moving image work that chronicles a six-month journey through Togo, Benin, Nigeria, Ghana, and Senegal, exploring the historical significance of gender non-conformity in traditional spiritual practices. Through intimate interviews and reflections, it highlights the vital roles of non-men in preserving these legacies while envisioning transformative futures that redefine identity and advocate for collective liberation.

Popular imaginings of contemporary Black futurism often invest in distant utopian worlds as a mode to create alternative models of society. Whilst this optimistic speculation of a far future is useful in motivating larger political narratives of liberation, what of the proximate future? What of next year, next week, tomorrow? ‘*Black People Can’t Dance*’ is attentive to the possibilities of our immediate future.

Yumna Al-Arashi is a Yemeni-Egyptian-American artist working with both still and moving images. Her practice critically reflects

on the ways in which images shape the world we live in. As an Arab-American woman raised in the United States, her interest in photography was sparked by the limited visual narratives in Western media post-9/11. Al-Arashi presents her film *SALT*.

Hark1karan’s work is influenced by his Sikh faith, Punjabi upbringing, and London’s DIY culture. He collaborates with people from his communities to capture photos with closeness and care.

In collaboration with Alex Donaldson, Hark1karan presents *Zimmers of Southall: A two-part mini-documentary and photography book* that explores the culture and evolving landscape of Southall, West London

A Portrait of Central Hill: A mini-documentary and photography that offers a poignant and intimate glimpse into the lives of residents of the Central Hill Estate, a community that has been engaged in the #SaveCentralHill campaign for over a decade.

Adam Farah (b. 1991, London, UK) — sometimes known as free.yard — is an artist, composer and sauce maker. Working in a range of media and performative gestures, from moving image, sculpture, poppers, peppers and iPods to walking, cruising and microdosing, Farah aesthetically highlights





and dwells on various ephemeral and poetic moments in order to open-up forms of critical reflection and connection.

Laisul Hoque was born in Dhaka, Bangladesh. He is an interdisciplinary artist whose work draws from personal memories and lived experiences. He creates image-based works and installations that explore microhistories and their global impacts. His practice focuses on communication, miscommunication, and the reinterpretation of the past through a reparative lens.

Hoque present The Purpose was to Document the Other Side. Exploring intergenerational trauma, emotional distance, and healing within a South Asian family, this film follows the artist's mother's journey to London, recorded on the same camera his father used in 2004 to document his own travels through Europe, when he couldn't bring his family along. In this deeply personal work, Hoque examines how communication, empathy, and the use of his mother tongue play essential roles in bridging generational divides and fostering a renewed connection.

Toby Grant aka Cato is a multidisciplinary artist and musician based in London. Pairing collage with airbrush and painting, his multimedia practice explores the foundations of art, belonging, and Black culture.

CATO presents Black Moon and CATO ZONE. Akinola Davies is a BAFTA nominated and Sundance award-winning filmmaker, writer, and moving image artist. His artistic practice is situated between west Africa and the UK. Exploring themes of community, race, spirituality, identity and gender, Davies' work tells stories that bridge the gap between multigenerational communities intertwining historical and modern archives in his storytelling.

Davies presents Marks of Worship which acts as the music video for musician Klein's ambient five-minute spoken word song titled the same, that depicts a despondent Klein in the throes of a traditional Nigerian celebration before partaking in a ritualistic and somewhat surreal spiritual cleansing.

Jazz Grant is a British artist who works with mixed media processes with a focus on non-digital collage artwork and stop motion animation. Exploring the realm of memory construction she considers the abundant and chaotic processes of accessing and preserving historical and contemporary information. Her unique style and craft has lead to her creating a mural for Jay Z's Book of HOV, NYC exhibition, artwork for the front cover of Dazed magazine and collaborations with taste making brands and artists such as Celeste, Noname, Burberry, Gucci, Hermès and adidas. Jazz is currently working on her solo exhibition in

spring 2024.

Grant presents Smoke Forgets the Earth a hand cut stop motion animation.

Rashi Rajguru is an artist working with image, sound and text. Her work stems from continuous research into how the human understanding of objects extends into the narration of situations and events. One half of Spryte, an online screening platform.

Rajguru presents No More Teri Meri a short film exploring one passenger surprising another with a new candidate for their road trip playlist.

Modu Sesay, born in Lagos to Sierra Leonean parents, Sesay pursued a career in accounting before realising his creative potential. Swapping the calculator for the camera, Modu quickly made a name for himself through shooting music videos and short films for hip hop artists such as Sampa The Great and Danny Brown.

Sesay will be presenting Ghana FC, A day in the life of a Ghanaian school, showing the playful nature of the children from young and the studious nature of the older kids There's a love and immediate sense of community where everyone loves and learns from each other



Sarah ElMasry is a Cairo-based visual artist and filmmaker with a foundation in architectural studies, which deeply informs her approach to storytelling and spatial exploration. Her creative journey spans across mediums, from photography to film, with each form serving as a means to examine the subtle intersection between human identity and constructed environments. Through her work, Sarah is motivated by the dynamic interplay between multimedia elements and physical spaces, inviting viewers to contemplate the profound connections between art, environment, and the human condition.

ElMasry presents *Re-rooting/Re-routing* a short film that presents beyond the smooth passage through chaos, rapid urban development is precarious. As the artist longs for a connection with her hometown, she engages with the state's propagated version of modernity. *Re-routing/Re-rooting* speculates on the future of the ever-changing urban space and its effect on visual and collective identity.

Alina Akbar is a Visual Artist and Storyteller, working in film, photography and installation. Her practice is rooted in the experience of both the personal and collective and is frequently developed through conversation

and collaboration. Intuitively detangling the complexities of working class representation and issues of diversity which is amplified through her cinematic eye for capturing raw reality intertwined with poetic narratives. Akbar's work occupies space in a range of both physical and online environments, communicating in different ways to reach a range of audiences. A presence which feels critical in the shift of what a moving image artist of today can look like.

Alina Akbar presents *Pardesi Raga*, the film takes us on a tour of Akbar's interpretation of the east and west by reflecting on the variety of generational sounds transmitted via collective experiences and everyday interaction. Developed in dialogue with her family, the documentary-style film footage provides a backdrop for a symphony of sounds to wash over us. Intergenerational perspectives create a temporary sanctuary from feelings of distance and separation from our cultural homelands. Offering a moment for all to embody the warmth, heritage and joy of the diaspora.

Colectivo Los Ingrávidos (Tehuacán) is a Mexican film collective founded in 2012 to dismantle the commercial and corporate audiovisual grammar and its embedded

ideology. The collective is inspired by the historical avant-gardes, and their commitment to using both form and content against alienating realities. Their methods combine digital and analog mediums, interventions on archival materials, mythology, agitprop, social protests, and documentary poetry. Their radical experimentations on documentary and cinematographic devices produce images, both visual and auditory that are political possibilities in their own right.

Colectivo Los Ingrávidos presents *AfterAmerica, Letters and Conversión*.



Nadim Choufi is an artist from Lebanon. He primarily works in sculpture, moving image, and text. His works explore visions of progress, their allure, and how they affect our lives. He focuses on non-normative desire and hybrid bodies to show who pays the price for these ambitions and the blurred boundaries between progress and wellbeing. He currently lives and works in Lebanon and the Netherlands. Choufi presents two films I'm not sure it's the same sun anymore and The Sky Oscillates Between Eternity and Its Immediate Consequences.

Choufi describes I'm not sure if its the same sun anymore, I could still recognize Beirut, where I live, but nothing was familiar. During that time, I noticed two suns in the city's reflection.

The Sky Oscillates Between Eternity and Its Immediate Consequences presents two protagonists express their desires and how they are obstructed in pursuing them because of where they live: a vision of a perfect city.

Daniel Schine Lee is a Korean artist focusing on the language, communication, and subcultural contexts of the post-Korean-War era, Daniel Schine Lee creates sound, installations, and performance pieces that

critically examine the contradictions and ambiguities formed within. He earned his BFA and MFA degrees in fine art from the Chelsea College of Art and Design and Royal College of Art respectively in the UK. He is currently active as an artist, independent curator, DJ, and a performance organiser.

Schine Lee presents Itaewon : The Grey Seoul Commissioned by the European Cultural Centre Venice, the artist has taken a city-walk GoPro tour around Itaewon, a grey area of Seoul. The neighbourhood once had a huge US military presence since the Korean War up until 2010s. For over 70 years, the government designated Itaewon as an entertainment zone firstly catering to the US soldiers, then the doors opened for the locals from the mid 80s, which made Itaewon a cultural melting pot. Several years since US military relocated in other parts of the country, the area is losing it's status as a grey zone and rapid gentrification pushed the locals out.

Arwa Aburawa & Turab Shah are both artists and filmmakers based in London. The directorial duo present I Carry it with me Everywhere. The film explores how migration results in moments of rupture from which new understandings of home and belonging may emerge.

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?

Commissioned and produced as part of the Brent Biennial 2022, 'In the House of my Love' (8th July – 11th September 2022), by Metroland Cultures.

Marcus Jefferson grew up in an area in Queens Crescent, Camden, North London, in which he went to school with peers from both his own background and those from affluent communities. Being surrounded by a mixture of gender, class and race has informed his practice and the ways in which he approaches life. Art became a way to merge the differences in culture, language, fashion, music and morals he was exposed to in order to figure out where he fit in.

Jefferson presents US N DEM a reflection on the BLM protests and police presence in London during 2020.





For further information please contact
Sophie Barrett-Pouleau
info@harlesdenhighstreet.com
07467450939

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