

G A S W O R K S

PRESS RELEASE

Libita Clayton: *Quantum Ghost*

24 January – 24 March 2019

Preview: 23 January 2019, 6.30–8.30pm/ Performance: 7:30pm



Libita Clayton, *Untitled*, 2018. Photograph. Courtesy of the artist and Brain the Tool.

Gasworks presents [Quantum Ghost](#), the first UK solo exhibition and a major commission by Bristol-based artist Libita Clayton.

Comprising of an immersive sound installation, a series of large-scale photograms and a programme of live performances, *Quantum Ghost* maps a journey through archives and territories related to the artist's heritage. Clayton digs deep into personal documents and oral histories tracing her family tree across different mining regions and colonial geographies of extraction. In particular, she reconstructs the paper trail left by her 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 1980's and studied mining engineering in Cornwall.

Grounded in these sites of memory and testimony, Clayton's research aims to unearth 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, her work 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 and across the ruined landscapes of the Anthropocene.

This project began with Clayton's residency at Gasworks during the summer of 2018, followed by research trips to Cornwall, Namibia and South Africa, where she collected sound recordings in places such as the Cornish tin mines and iron-ore heaps in Penwith (not far from where the artist grew up), and the pink salt lakes and uranium mines near Walvis Bay, Namibia.

Samples from these field recordings form part of a multi-channel audio installation, created through a shared process of collecting and looping, collaging and re-assembling a sonic archive. The work was developed in collaboration with artists and musicians Demelza Toy Toy, Jol Thomson and Hannah Catherine Jones, also featuring contributions from Perivi Katjavivi and Memory Biwa.

Conceived as an exercise in sound archaeology, Clayton summons a polyphony of ancestral voices in the form of a lament while exploring the unheard sounds of a mineral landscape that is haunted by the ghosts of colonialism and extraction. The audio work is embedded into a tunnel-like structure made from cob, a mixture of clay, sand and straw. Riffing on subterranean materials and textures, the gateway into the audio installation lies somewhere between a mine shaft and an ear canal.

At the entrance of the exhibition, a series of dimly-lit photographic prints hold ghostly images that speak of visions of other worlds. Produced by pressing mined minerals and personal objects directly onto a light-sensitive paper, these photograms are reminiscent of cosmic landscapes and dark matter. In them, the progressive unfolding of history as perceived from a human perspective is broken into kaleidoscopic visions that range from the geological time-scale of mineralisation to the light-speed of the Internet.

Quantum Ghost is commissioned and produced by Gasworks. Libita Clayton's exhibition is part of the Freelands Artist Programme, which offers artists based outside London a three-month residency and a solo exhibition at Gasworks. In late 2019 the work will travel to Spike Island. The exhibition is also generously supported by Arts Council England.

For artist / curator interviews and for high resolution images visit:

<http://www.gasworks.org.uk/about-us/press/> or email sheena@gasworks.org.uk +44 (0)207 091 1636

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Related Events

[Welcome Note: Imani Robinson & Libita Clayton](#)

Wednesday, January 23, 7.30pm

Opening speech inviting guests into the exhibition, written and performed by writer, researcher and curator, Imani Robinson and Libita Clayton.

[Holy Fire: There are no stories only the ghosts of other stories](#)

Sonic lecture by Perivi Katjavivi & Libita Clayton

Wednesday, February 20, 7pm

Libita Clayton will discuss her work in the context of sound and archive practices with filmmaker and musician Perivi Katjavivi. The lecture stresses the importance of being lost in order for a new logic to emerge, while expanding and meditating on ideas around black noise, sacred space, and second sight.

[Closing performance:](#)

[Demelza Toy Toy, Jol Thomson, Hannah Catherine Jones & Libita Clayton](#)

Saturday, March 23, 3pm

A live experimental lament to mark the closing of *Quantum Ghost*, composed with sonic fragments, off cuts and notes from the exhibition, performed by the artist alongside her collaborators, artist / musicians Demelza Toy Toy, Jol Thomson and Hannah Catherine Jones.

All events are free to attend, no booking required. Seats will be allocated on a first come, first served basis.

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Listings Information:

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Free admission

155 Vauxhall St, London SE11 5RH

www.gasworks.org.uk / [Facebook](#) / [Twitter](#) / [Instagram](#) / [Vimeo](#): @GasworksLondon

URL: bit.ly/libitaclayton

Editor's Notes:

About Libita Clayton

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: *4717*, RCA/LUX, Dyson Gallery, Royal College of Art, London; *Memento Mori*, Kalashnikov 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*, Tremenhore Sculpture Gallery, Cornwall. Her work was included in the Diaspora Pavilion at the 57th Venice Biennale, 2017.

About Freelands Artist Programme

Libita Clayton is the third artist to benefit from the Freelands Artist Programme, a 3-year programme for emerging artists based outside London, made possible thanks to a generous grant from the Freelands Foundation. The programme combines Gasworks' 3 month residency with an exhibition and a series of public events.

The Freelands Artist Programme marks an exciting new departure for Gasworks, whose ground breaking residency programme is known for supporting emerging international artists and can now, for the first time, be offered to artists based in the UK. The programme provides the selected artists with the freedom to research and develop new work in London, while also receiving curatorial support towards an exhibition and a public programme at Gasworks. The first Freelands Artist Programme recipient was Jamie Crewe and the second was Rachal Bradley.

About Gasworks

For over twenty years Gasworks has played a unique role in the contemporary visual arts sector by working at the intersection between UK and international practices and debates. It does this by providing studios for London-based artists; commissioning emerging UK-based and international artists to present their first major exhibitions in London; and developing a highly-respected international residencies programme, mainly working with artists based outside Europe and North America. All programmes are accompanied by events and participatory workshops that engage local and international audiences with artists and their work.

Gasworks is also the hub of Triangle Network, an international network of small-scale arts organisations and projects that support and disseminate the work of emerging artists through artist-led workshops, residencies, exhibitions and outreach events. Gasworks and Triangle Network are registered as a charity in the UK under 'Triangle Arts Trust' and all their activities are free to the public.

Commissioning partners and exhibition supporters:



Freelands
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