

# This is not an chance encounter

12–30 August 2022 As part of Journeys Festival International



Betül Aksu

Immigration as art material



Giulia Dongilli

WYRD



Didem Toy

Ends of Places



Tisa Neža Herlec

The Topology of New



Sivan Rubinstein

'A world of its own' reflection



Léna Lewis-King

Semper 4°



Tafadzwa Muchenje

Forgotten



Bahzad Sulaiman

Where are you now?



Rosella Galindo

(unfinished) Cartographies

Curated by Betül Aksu

# This is not a chance encounter

## Artists

Bahzad Sulaiman  
Betül Aksu  
Didem Toy  
Giulia Dongilli  
Léna Lewis-King  
Rosella Galindo  
Sivan Rubinstein  
Tafadzwa Muchenje  
Tisa Neža Herlec

## Curator

Betül Aksu

12.08.2022 – 30.08.2022

As part of Journeys Festival International

# An exhibition that questions what it means to work with immigration stories

Betül Aksu

*This is not a chance encounter* is an outdoor and online exhibition that brings together 9 artists to question what it means to work with immigration stories for art projects. The exhibition looks at encounters that don't happen by chance, and follows the traces of immigration policies that result in displacement globally.

The works in the exhibition blur definitions between a response and an artwork, and invite people to explore the artists' lived immigration experiences put side by side with the stories of young refugees and asylum seekers in the UK.

The exhibition offers more than one path to come across the works. People might directly look at the works online at [thisisnotachanceencounter.com](http://thisisnotachanceencounter.com) or visit the outdoor exhibition in Leicester city centre. Once the exhibition is over and the website is down, people might come back to this booklet to read about how the exhibition came together.

## First encounter

In the summer of 2021, Journeys Festival International organised 8 workshops for young refugees and asylum seekers in Manchester, Leicester, and Portsmouth. The festival worked with the British Red Cross, After 18, and The Hope Project to facilitate these workshops.

The facilitators wanted to understand the needs of the young refugees and asylum seekers, and to initiate a creative space for them where they could express themselves. During these workshops, the young refugees and asylum seekers went on walks together, took photographs, made collages, wrote poems, and shared personal stories with each other. Their creative work, called *Your City online space*, is documented in the following website [yourcity.world](http://yourcity.world). None of the artists exhibiting at *This is not a chance encounter* exhibition participated in these workshops.

## Second encounter

In the summer of 2021, Journeys Festival International invited me to create a new artwork based on the creative work of the young refugees and asylum seekers. At the time, I was living outside the UK and my freedom of movement was restricted due to my passport as well as Covid-19 travel restrictions.

There was a physical distance between me and the young immigrants in the UK. This distance made me think about my own history with the UK immigration system. I lived in the UK between 2015 and 2020 under a visa which didn't allow me to work as a freelance artist. I was now invited to remotely work, as an artist, with stories of other immigrants, to make an artwork for a festival in the UK. Although we were physically far, our categorised identities were close to each other. We all had backgrounds in immigration, according to the UK.

The stories of the young immigrants were documented by the facilitators and shared with me via a cloud storage service. Accessing their personal stories without getting to know them felt like a process similar to looking at someone's papers at the border. No human touch, just data claimed to represent that person's life.

There was no data about the languages they spoke. It was not possible to reach out to them, to hear what was happening in their lives outside facilitated creative workshops. In this reality of not knowing and disconnection, I wanted to work with their stories to highlight the lack of connection between the subject and the audience of art.

## Third encounter

How would a work of art question the lack of connection between the subject, the immigrants, and the audience, the festival-goers, of art? An exhibition on the streets felt like a starting point. I invited 8 artists to remotely join the conversation and discuss what it meant to work with documented stories of young refugees and asylum seekers in the UK.

Each artist was invited to create one response to *Your City online space*. There was no restriction for the medium of the responses. The artists were free to respond in their preferred ways. Either with a drawing, photograph, collage, sound, moving-image, poem or an essay. None of the artists met the young refugees and asylum seekers in person prior to creating the responses, and this lack of human connection formed the basis of their responses.

The following paragraphs are lines from the artists themselves, about their approach to the exhibition, and the ways they formed their responses.



Artists' responses

**Betül Aksu**  
**Immigration as art**  
**material**

My response was to invite artists to have conversations about how to, and whether, translate documented immigration stories into artworks.

**Giulia Dongilli**  
**WYRD**

The first work that inspired me was in the Portsmouth section and the group spent some time on the beach making pictures with the stones. The image of this blank paper on this beach full of infinite stones gave me the feeling of the thousands and thousands of possibilities of stories that were hidden in that beach, but also that each of us has.

This element for me was the key for reading all the works on the website, where I saw each author as an explorer and a storyteller, expressing themselves and their journey. From that concept I thought about the importance of telling positive stories that could create empathy, union and that could resonate with everyone. For that reason, I decided to be an explorer myself by trying to tell a universal story to sum all of theirs. A story about rebirth and transformation.

**Didem Toy**  
**Ends of Places**

When I was looking at the works in the *Your City online space*, I thought and tried to imagine who these people are, and what kind of people they are. This process led me to focus on obscurity and the placeholder concept. For me, these themes were possible to implement with any work from the online space. However, I especially felt a connection with the photo series based in Manchester, and this feeling guided me in my response. Based on this, I aimed to transform different perceptions about people and places with the placeholder concept.

**Léna Lewis-King**  
**Semper 4°**

After spending time with the *Your City online space* and returning often to the Leicester pathway, I was struck by the collaged and animated figure of the Astronaut with unintelligible letters pouring out from its outstretched arms. The tether of the astronaut reminded me also of an umbilical chord, and the looping nature of the animation created a feeling of futility (which in connection to the collaged letters felt to me like a frustration with communication and connection). I resonated with this figure well, having moved 17 times in 22 years myself and whilst currently living in a country where I don't speak the native language. Despite this connection, I couldn't imagine how different experiences of migration are when they're made by necessity rather than by choice, and the cultural longing this might create. The nature of the medium of collage itself echoes the fragmentary experience of migration, collecting items and images that can create bridges between homes old and new, and so this is why the Leicester pathway lead to the creation of 'Semper 4°'.

## Tisa Neža Herlec The Topology of New

I got inspired by many different fragments, images and texts. Glimpses into the totalities of the three cities. In a way, they made me think of a city, of no city in particular. All the cities everywhere, all over the world, have something in common: many people perceiving them, making them their homes and spending time on their streets make them what they are - a fragmented plural, different to each individual and yet common to many.

## Sivan Rubinstein 'A world of its own' reflection

Poetry writing in response to the creative work by the young participants of 'Your City' project.

Experiencing their response put into perspective and highlighted the importance of joy, collectivism and the beauty and the strength in the everyday simplicity.

The city and the sound of the people allowed me to experience the same place from their ears and hearts.

It showed me that freedom can be found within us.

And it also took me back to my own story, my own experience

As an immigrant woman who is carrying the future generation

Who is applying and reapplying for my own residence permit in the uk

And who finds freedom in creating, in making and in the question of Home.

I want to thank all of the inspiring young people who have taken part in this wonderful project and were able to communicate so much depth and the importance of Hope.

## Tafadzwa Muchenje Forgotten

Firstly, the reason why I responded to the work was I truly felt a strong connection to the work created by the young refugee and asylum seekers as they explored and shared their connection to their cities and the UK. It took me back to my own experience of moving to the UK when I was at a young age. The whole experience of forgetting who you were and learning to assimilate and make this new world your home was a strong parallel I saw with this work. Their unique experiences got me thinking deeply about my city, what it is, what it means to me, belonging, ownership, and finally hope and resilience.

The choice of works that I am responding to really is all of them. They were all brilliant and all had some similarities and differences. Similarities such as the soundscapes, creative writing, and poetry. Some differences were flag making, collages, and using modelling clay. As I said, all of them had fragments that resonated with me, and I knew instinctively the mediums that I was going to use to respond to their work.

These mediums were creative writing and soundscapes. I was always going to respond with creative writing, but I felt that the work needed another layer and the inspiration from the soundscape from the online work made sense to include.

Overall, I have brought my own unique style and personal experience coupled with me responding to the theme and the inspiring work from these young refugee and asylum seekers. I believe that I've been able to create a response to be proud of.

## Rosella Galindo (unfinished) Cartographies

My response, (unfinished) Cartographies, is inspired by Portsmouth's creative projects: group's maps, landmarks, and representation of meaningful spaces.

The lists of places they see every day and places that are important to them inspired me to rethink how I see the place where I live and how it might be different from how it is seen by the people who have lived here all their life. What is meaningful to me might be utterly indifferent to them. My happiest place could also be somebody else's happy place, or it could bring other memories.

For my response, I drew inspiration from the maps the group made, the words they wrote about some of their unique places and the landmarks they took pictures of. As a result, I created a mixed-media map (drawing and digital editing) that includes some of these elements: the landmarks and objects that are more representative to them, the paths they traced or the memories they have about the places. It is the intention

to present this work as an abstract and, somehow, unfinished piece as a way to motivate the audience to 'fill those empty spaces' with their own memories – something I have been exploring in previous works I have made (like HOME and the Green Screening workshop).

I created the text accompanying the map to respond to the works I found in *Your City online space*. Indeed, this was also inspired by the general ideal present in Portsmouth, Leicester and Manchester: this new city is a new opportunity for them, a new chance to find their sanctuary.

This provocation invites the audience to reflect on the text and map, as an inspiration to create their personal cartography (blank map included for them to download).

## Bahzad Sulaiman Where are you now?

I did not choose one or two artworks. Rather, I care about all the artworks, and the most important thing for me is to create a call to ask the question "Where are you now?".

I would like to know what happened to these people who left their artwork in our hands. Are they still in the UK? Do I have the authority to use their ideas and visions of these cities as material to make art? Have their visions of these cities changed? Are they okay? And a lot of direct and indirect questions about these people.

## Next encounter

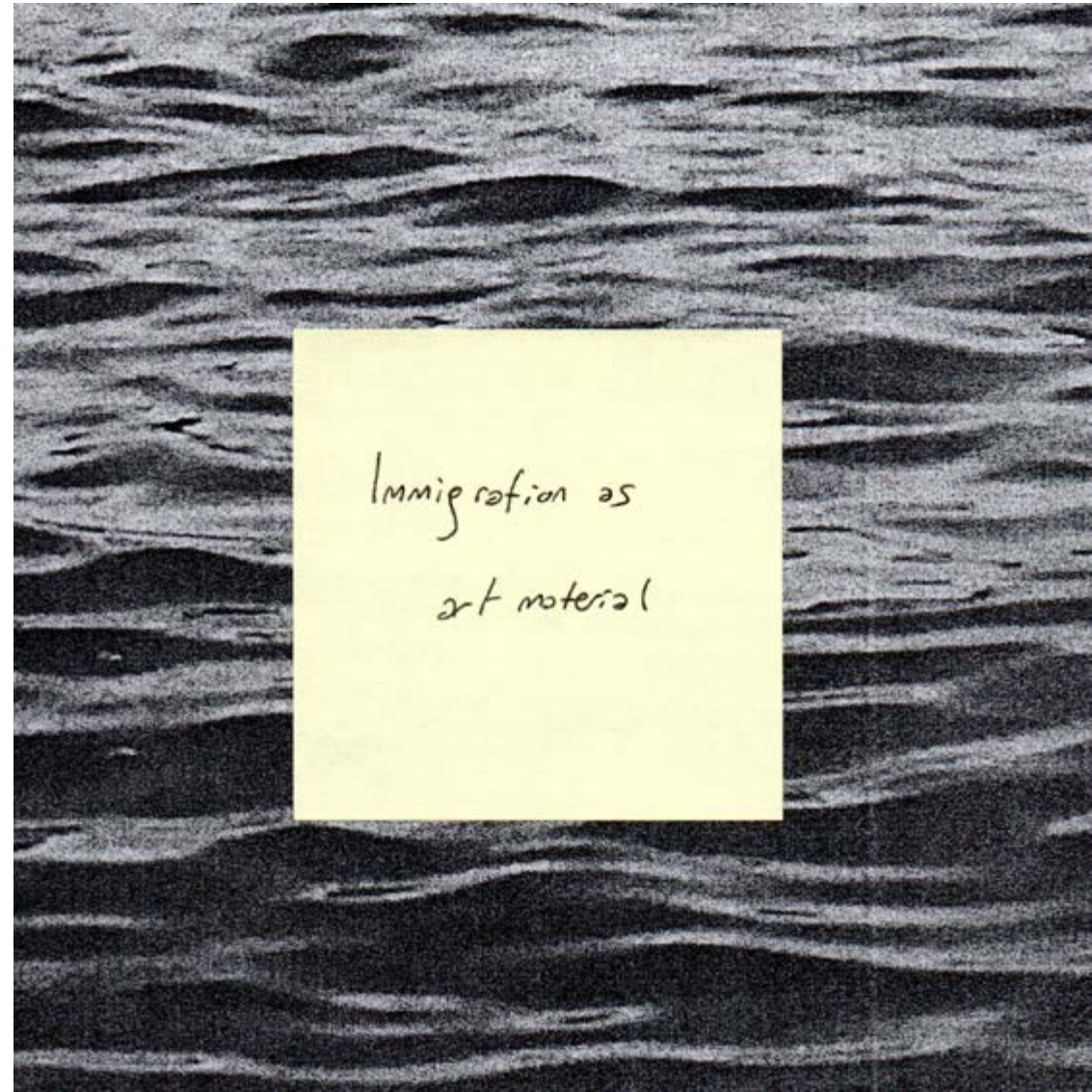
*This is not a chance encounter* aims to be a part of continuous conversations about free movement of persons, and the ways in which immigration and asylum policies restrict people's right to move and reside. Please get in touch with us if you'd like to join the conversation.



# Betül Aksu

## Immigration as art material

Note. Between 2015 and 2020, I was not allowed to work as a freelance artist in the UK. Note. Between 2021 and 2022, I was invited to work as an immigrant artist in the UK.



# Giulia Dongilli

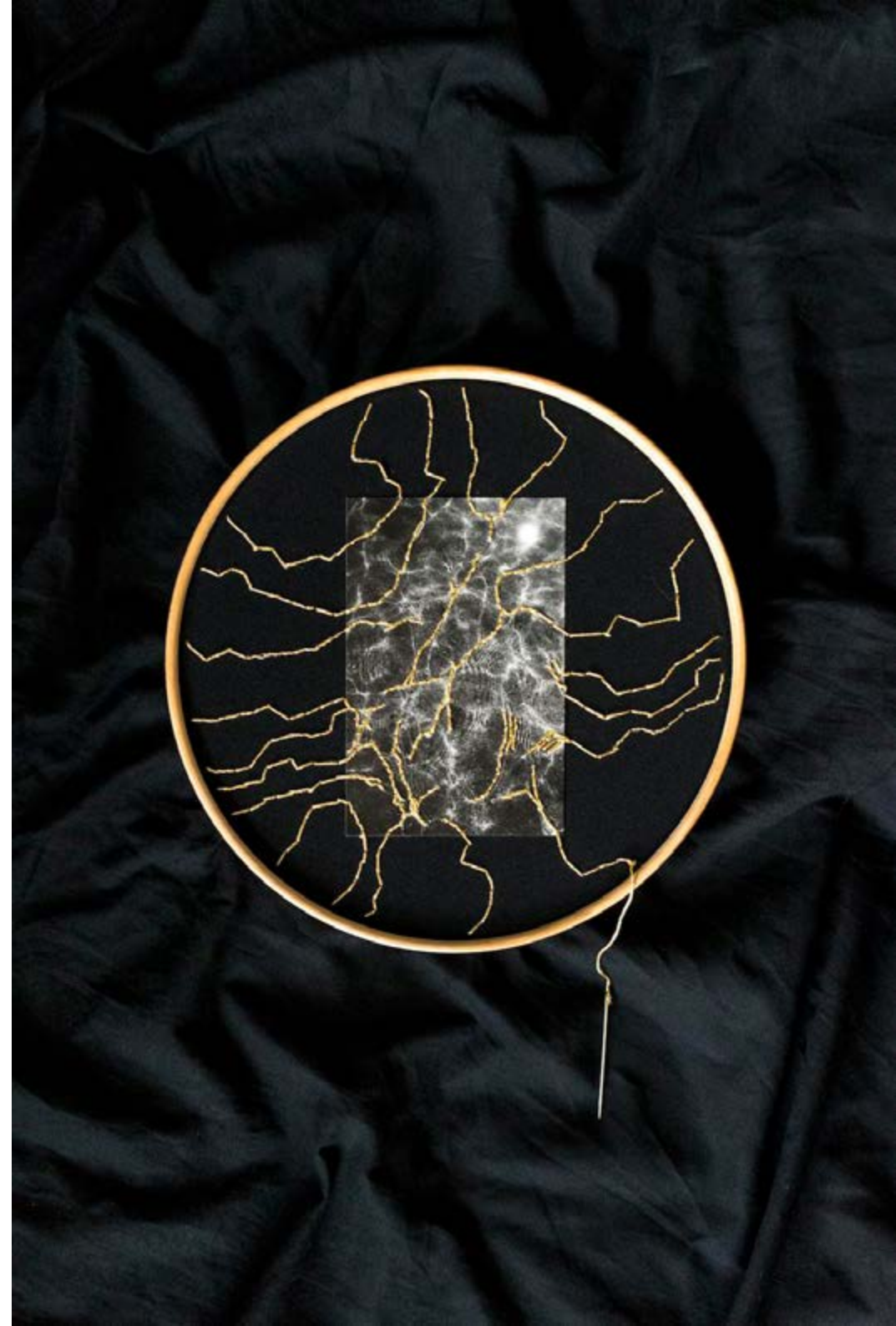


Wyrd is a concept belonging to both Celtic and ancient Norse culture corresponding to Fate. More than personal destiny, Wyrd is a luminous network made of infinite threads that represents the intertwining of existence, where each thread is linked to the others and to the loom.

It refers to how past actions continually influence and condition the future and how all actions of all times affect each other.

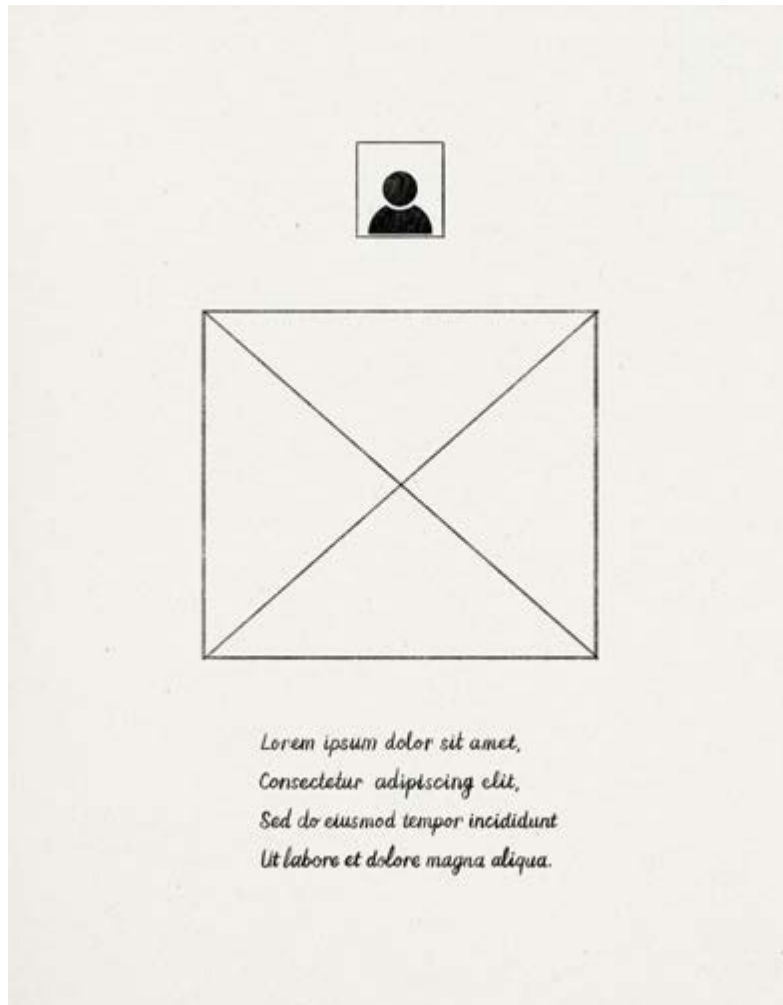
Wyrd is something continually happening around us at all times: it is an interconnected series of events, actions and thoughts, each affecting the other. The movement of one thread also makes the others vibrate and changes the texture of the entire design. In myths, the act of weaving and sewing often symbolises transformation: a long process that, point by point, leads to redemption and resilience, mends the torn fabric of the soul and tells a universal story.

We are all threads in this fabric, as invisible conductors of light, sounds, emotions and memories. We are all weavers of life.



# Didem Toy

## Ends of Places





Ends of Places is a two-part installation located in both physical and digital environments. The work aims to show different points of a spectrum of perceptions about individuals who have been displaced. Ends of Places is based on various formats of placeholders to explore what holding places can mean from different perspectives.

The physical part of the project shows a composition made of a headshot, a photograph, and a poem, that appears as image and text placeholders.

The second part of the work, which can be seen in the online exhibition, shows an abstracted flow of visual moments, based on a photo series shot by a group of young immigrants who live in Manchester. This part of the work aims to share personal and blended experiences, and with its two sides, Ends of Places moves between the duality of places where people can exist and perceive.

[vimeo.com/691004321](https://vimeo.com/691004321)

# Léna Lewis-King

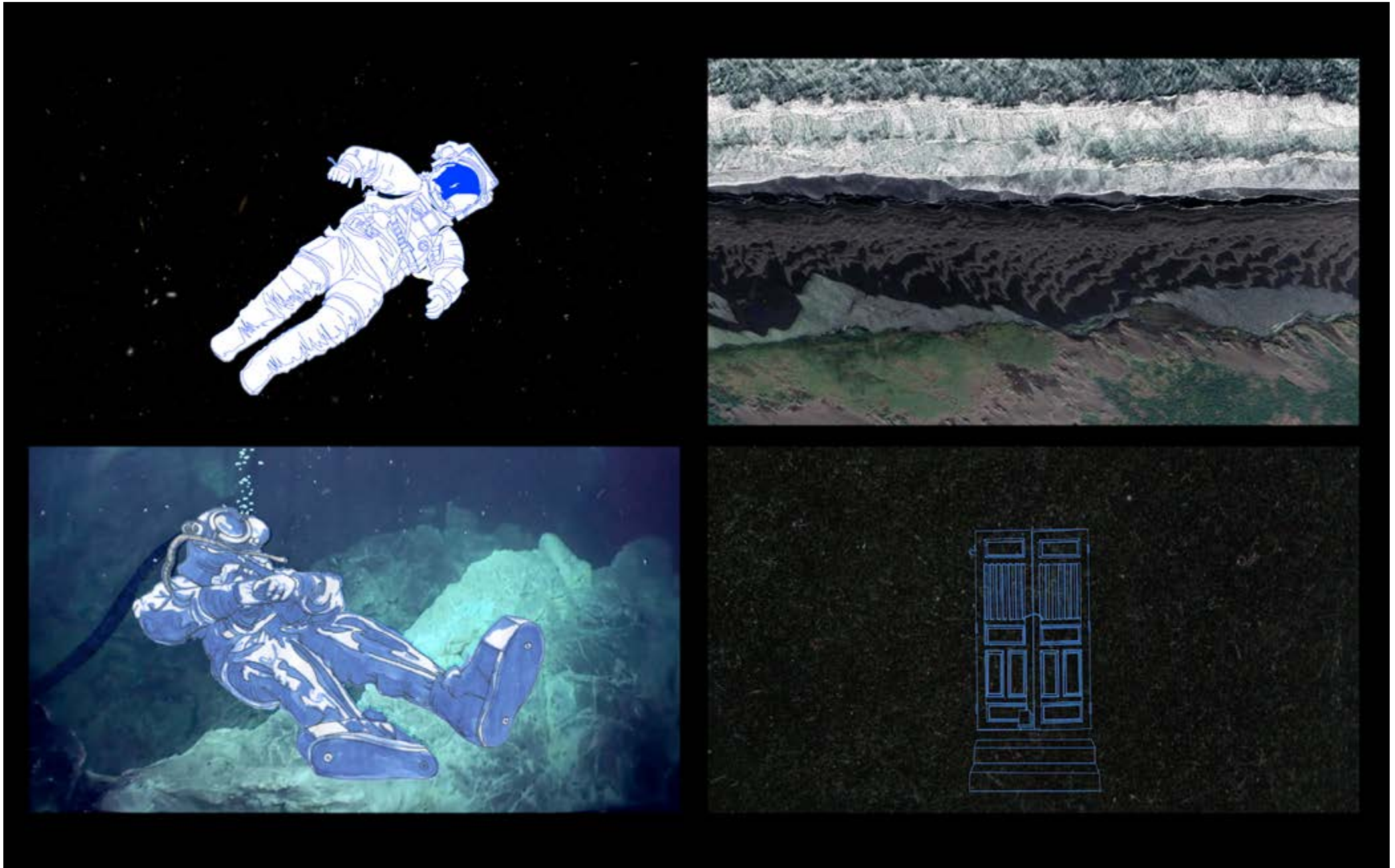
## • Semper 4°

'Semper 4°' explores experiences of alienation related to migration and displacement through four looping scenarios: the astronaut floating in space, the satellite's view of earth, the deep-sea diver on the ocean's floor and a shifting series of doors and doorways. The title of the work connects to Gottfried Semper's book 'The Four Elements of Architecture' and echos the Italian/Portuguese word 'Sempre'.

The project began with the symbol of the doorway - representative of every passageway that an individual goes through within their lives architecturally and psychologically (doors to the subconscious or doorways as metaphors for birth

and death). The two figures of the astronaut and the deep-sea diver are mirrors to one another, both individuals isolated by circumstance that exist on the fringes of what's familiar (I also really like the dynamic of the phrase 'as above so below'). The choice to use satellite imagery was both directly connected to the perspective of the astronaut looking down on earth and also inspired by the account [@mappppamondo](#) on Instagram, which lead me to scour and screenshot google earth as my aerial resource. The satellite's sequence itself collages together geographically specific landscapes on a global scale: coastlines, cities, industry, agriculture and deserts.





[vimeo.com/691056368](https://vimeo.com/691056368)

# Tisa Neža Herlec

## ● The Topology of New

The new city doesn't smell like new.  
It is not new in itself.  
I am the one that is new.  
The city does not recognise me yet.

We are starting to get to know each other.  
Gradually.  
With endless curiosity.  
Nervous shivers of my system ecstatically awaken my senses.

The new city smells like possibilities, lingering in  
suspension.  
It is an empty surface, awaiting inscription.  
My inscription.  
I am the topographer of a new city.  
Once I will know it, it will cease to be new to me.  
It will be mine.

Cautiously I roam around this city.  
Wherever I go, I drop a pin.  
I am creating points of orientation.

It is beautiful to get lost.  
It almost transgresses the beauty of being found.

I find myself staring at everything around me closely.  
Pondering shapes and movements and stories.  
All that is new to me, sweeps me into a state of intrigue.

What I notice consciously are mere fragments of its totality.

- A big bridge with humongous strings that hold  
it together. I imagine a giant, plunged into the river,  
playing it like a harp with its massive fingers.

- That corner shop that sells rice wrapped in  
grape leaves, a Turkish dish that had been unknown to me.  
Now I eat it almost daily.

- A tree that turns completely yellow, it's a  
Ginkgo, a male Ginkgo. In another city I used to be friends  
with a female Ginkgo, a couple of years ago they erased her.

- An echoing sound of steps in an underground  
passage - people play music there sometimes, along with  
the ravaging sound of motors rumbling while passing by  
pedestrians and cyclists.

- The inner knowledge about which spot in  
the city park welcomes the evening sun the longest. In  
that position I hold until the night cold takes over and I  
retreat indoors.

- A statue of a fox - two of them in fact.  
One is guarding an empty lot, vacated by the force of  
gentrification. Another one used to be painted purple and  
blue. A local barber attempted to make it its totem animal,  
by pasting his logo on its surface. The city resisted this  
barbaric act and painted the fox with rainbows. She is now  
free.

- The dynamics of people passing by my window  
at different times of day. On Sundays everybody is walking  
slower. Accidents happen often on my street, my caution is  
heightened by the sirens.

- Waiting times for traffic lights to turn  
green. Eventually there is no waiting anymore, the body  
remembers. I become a part of the flow of traffic, without  
even thinking about it.

- Those cracks in between buildings where the  
wind howls intensely and biking becomes a harsh task to do,  
almost a sporty activity. Sometimes I like that. The next  
street, where the wind calms down, a slipstream makes me  
feel lighter than a feather, I am flying.

- Knowing in which hollow trees green parrots  
(gone wild) nest. Observing them dance and sing.

- Saying hello and thank you and see you again in a language that is common to people that have lived here forever. Not being bothered by my accent. Diversifying the language, making it my own.

- Visiting the same work of art again and again, each time seeing it in a different way. It is a painting in the basement. It is of the bluest blue. It tingles my senses.

- Recurring faces of workers in my daily shopping for groceries. I smile. They smile. I wonder who they are when they are not in uniforms.

- Greetings and attention exchanged with homeless people that are at home on my street.

- A cafe hiding a peaceful garden where I never meet anyone that I know and this is why I can be whoever I want to be when I am there. Well, it's not like I couldn't be myself at other places. It is just the mere possibility of becoming someone else that I have never been that thrills me.

- Knowing which metro line to take to my destination without having to look at the map. And yet, sometimes I look at it, just to be sure. Completely sure. This happens on chaotic days, where there is something in the air. Not air or light pollution, something else, I believe.

- Meeting familiar faces on the street, exchanging words about our days and thoughts. Sometimes one of us is in a hurry, other times we meet in the abundance of time and stay with each other longer than expected. Those are the best encounters. They comfort me, I somehow know that we will meet again.

- Knowing how to dress up appropriately for the weather. The unpredictable beast that ravages our constant wish to be close to the sunlight. Vitamin D in the winter. Lost gloves. Umbrellas destroyed by the wind. The fragments gradually assemble into a totality.

These points of orientation form some sort of a net.  
A map.  
A network.  
I get caught up in that net eventually.

It gets firmer and more dense with time.

It holds me and I call it a home.

When a friend visits, I show them these places.  
I tell them what had happened while we speculate on what could happen.  
When they get to know them, they get to know me - in a new environment, all over again.  
I am different when I live here, this city does not know my history.  
I make my history here everyday.  
By moving, living and wandering around its streets.

When I will move to a different city, for now not yet defined, I will do it all over again.  
Put pins on a blank map and make a net out of places, people and memories that I've met.  
I can always be(come) home - again and again.

The Topology of New is a text that resides in the middle between fiction and the everyday reality of a person that finds themselves in an unknown place, somewhere undefined, somewhere yet undiscovered. Fragment by fragment, the new place loses its newness, becomes familiar.

# Sivan Rubinstein

● 'A world of its own' reflection

A poem with a visual composition depicting Sivan's painted body pregnant as a planet earth. As a common Home.





A world of its own.

We are all people of the world  
Children of Mother Earth  
In our bodies we collect memories  
Scars and dreams

Sometimes  
Borders close in front of us  
Leading us away  
From a version of ourselves , and the people who were  
our home  
So we take our bodies onto a new adventure, facing the  
hardest question of  
What is home ?

It's not a passport, bricks or walls  
It's a feeling of being - it's a safety  
It is the people we are with  
And it's the nature around us

It is in our body  
In the bodies of our mothers  
The bodies that were given by our ancestors  
To walk & dream.  
To be & move freely  
To create a new home for our children

Our body has memories,  
addictions, fragile spots and pain  
As well as strength- Infinite like the ocean  
The wrinkles of our body carry our journey.  
It's shape and habits are our family, their uniqueness  
and their story

Home is in our timeless body  
The body of Mother earth

Text by: Sivan Rubinstein  
Photo by: Jurga Ramonaite  
Makeup artist : Phoebe Walters  
Model : Sivan Rubinstein  
Access support worker: Lauryn Pinard



# Tafadzwa Muchenje

## Forgotten

### Forgotten Poem.

Encounters in the city.  
A meeting, especially one that happens by chance.  
So, luck. Or not, depending on how you look at it.

You came at an unexpected time.  
Into my life and turned it upside down, inside out.  
You were hostile, brash, unfair, and unjust. You  
stole my youth. You stole my joy. You stole my  
life. You stole my time.  
You were an encounter that broke me. You were a  
moment that lasted three years.  
There was no hiding. Just surviving.  
You took me to rock bottom. Made me invisible,  
made me half.  
You shaped me, moulded me. Changed my perspective  
on life.  
Pain. Loss. Happiness. Anger. Joy. Growth.  
All this and so much more.

Limbo.

An encounter I must not forget.  
I can not forget.

That feeling.  
That was my reality.  
That reality. Is the reality of countless others  
who have come to the UK and have encountered its  
hostile environment. By chance. By design.  
So, luck, or not depending on how you look at it.

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Locations. Locations. Locations.  
Here. There. Everywhere. Nowhere.  
These locations have my heart.  
They have my soul.  
Here. There. Everywhere. Nowhere.  
Each with their own compartment.  
A moment in time stamped. Forever.  
They will be there.  
Here. There. Everywhere. Nowhere.  
They gave me so much.  
So, I honour them. I cherish them.  
Lewisham High Street, Granville Park, River Mill  
Two, Bridge Cottage, Troutbeck Road, and Dayton  
Grove.  
7 years of my life spent across you.  
In which I have experienced all.  
Love. Limbo. Happiness. Sadness. Pain. Joy.  
All within your walls.  
Here. There. Everywhere. Nowhere.  
Locations. Locations. Locations.  
Thank you for all you gave me.

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They can try and break you and make you lose hope  
and yourself.  
They will never win. You are not alone. We are  
unique and special.

Overcome the challenges and hurdles. They will try  
to take you from you.  
Have hope because you don't know what your next  
encounter will be.  
What it will be? Where it will be? Who it will be?

You have value and you have purpose, don't forget  
that. There is nothing that can take that away  
from you. Have hope because there is nothing  
stronger than a small hope that doesn't give up.

This is a collection of poems that are my response  
to the work created by the young artists who are  
young refugee and asylum seekers' as they shared  
their experience, connection, and identity of  
their city.

Forgotten explores my own encounters since moving  
to this country, the good and the bad. It explores  
limbo, the hostile environment, belonging, home,  
and most importantly hope.

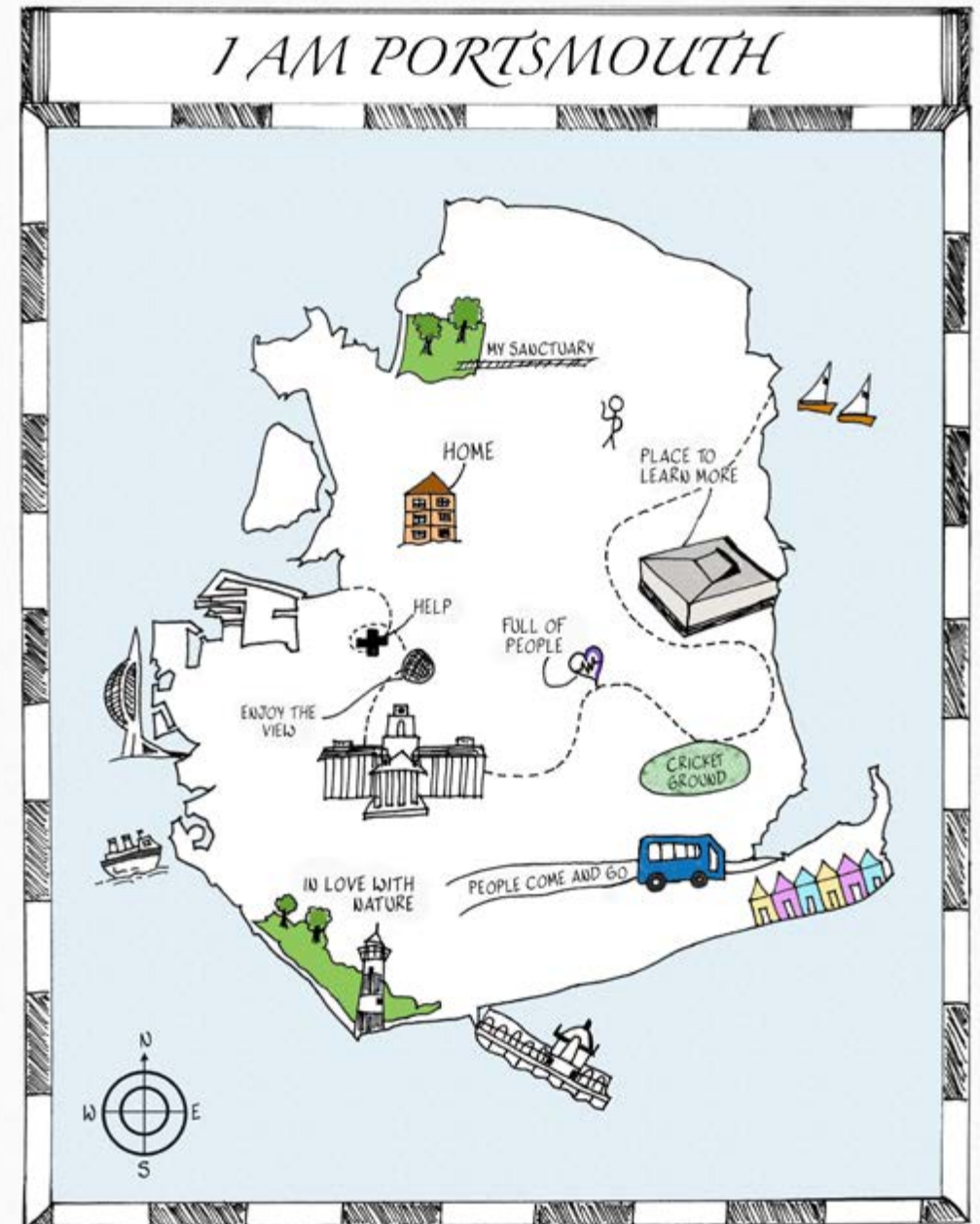
These stories and our encounters can't be  
forgotten. These poems, tales, and voices will  
be heard loud and clear. We are more than labels,  
news articles, random data points. We are humans.  
We won't be forgotten.

# Rosella Galindo (unfinished)

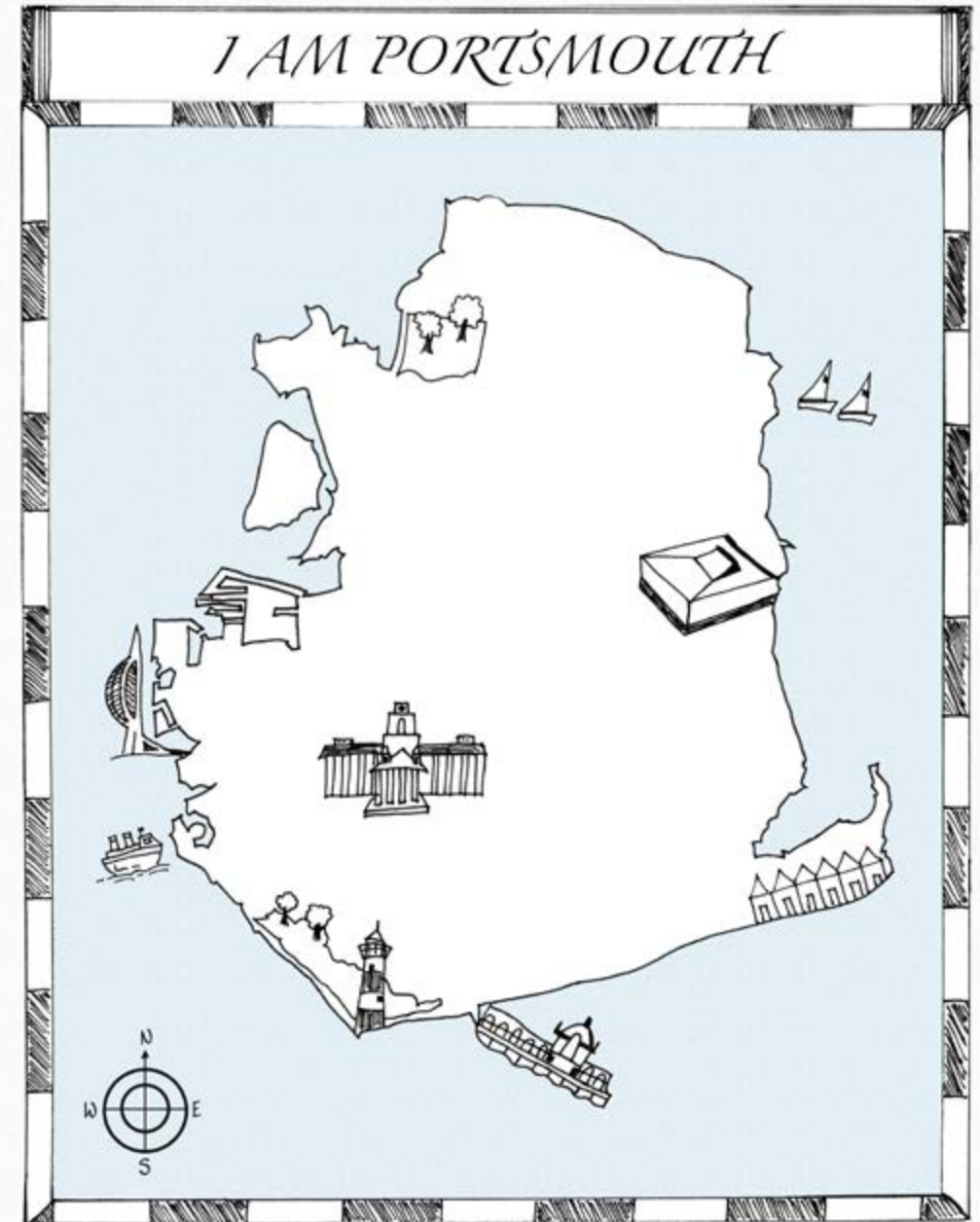
## Cartographies

The mind is like a map that constantly changes. (unfinished) Cartographies invites you to re-think the place where you live and explore the memories attached to it. How does your Portsmouth look like?

Through the eyes of young people from refugee and sanctuary seeking backgrounds, this map represents a Portsmouth that is new to them: a new home with newfound places 'to be'. Each experience is a new trace in the paper. Each memory, a new pin in the map.



Join the Game: First read the text. Take a few minutes to reminisce. Then write, draw, or scribble on your map everything that has made the place where you live special and unique.

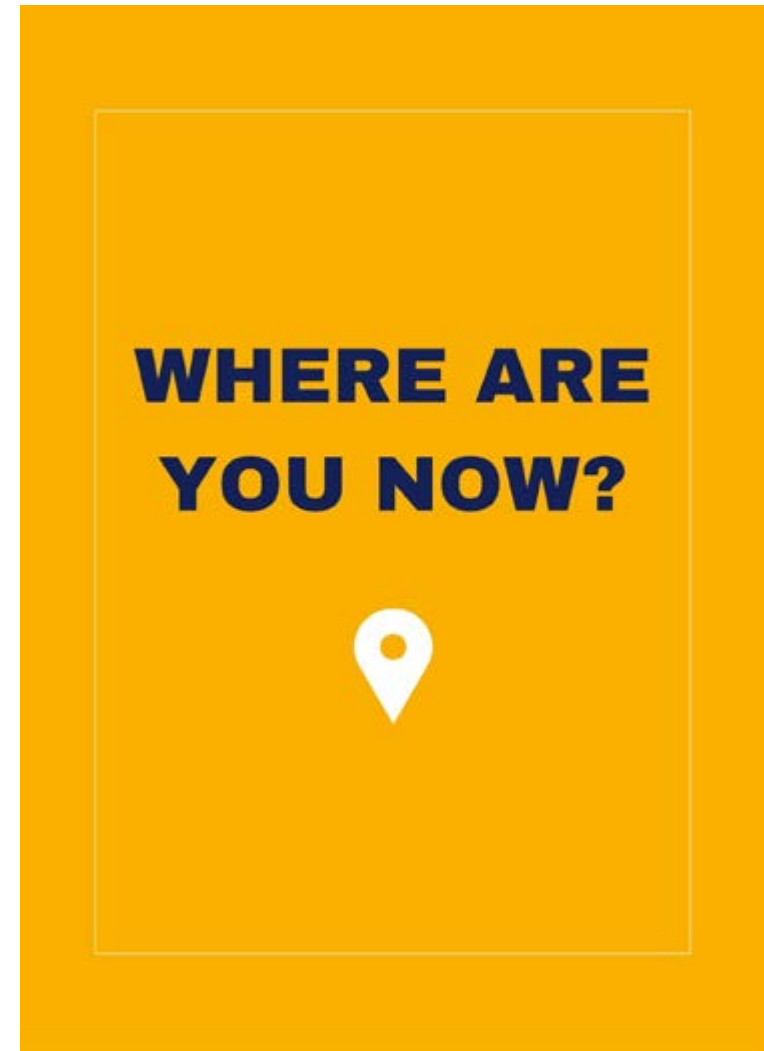


# Bahzad Sulaiman

## Where are you now?

The poster is a response to a set of questions and reactions regarding data and information about the people who worked with them during the workshops that accompanied the project. Usually the artist is assigned to work on data and archives collected by cultural institutions. This data is always an incomplete source for several reasons.

Bahzad Sulaiman started working on a critical response about the concept of dealing with data in terms of names, identities, and people who worked with them. In his response, he raises a fundamental and deep question about the fate of the people who prepared these drawings and artworks. In addition, he indirectly criticises how to deal with these people and their results in a quantitative manner, giving them only numbers, and dealing with this product as well on this basis.





**Betül Aksu** (b. 1990, İzmir) is an artist and researcher with a background in media arts, cognitive science, and linguistics. Her work explores disciplinary, territorial and systemic boundaries through interactive installation, performance, text and printmaking. She uses language as art material, observes intercultural miscommunication and reflects on systemic reasons that reinforce boundaries. She is currently participating in the Istanbul Biennial Production and Research Programme (2022), where she explores the ways in which eligibility criteria reproduce oppression through bureaucracy. She held residencies at the School of Commons at Zurich University of the Arts (2021-2022), British Council Altcity Istanbul (2017); awarded Creative Europe Liberty EU Art Commission (2020-2022), Queen Mary University of London Media and Arts Technology Doctoral Training Grant (2015-2019) and Erasmus Mundus Language and Communication Technologies Scholarship (2013-2015). Her works have been exhibited in Ankara, Berlin, Cork, Cornwall, Hamburg, İstanbul, London, Linz, Zurich and on the internet.

**Giulia Dongilli** studied Design & Art at the University of Bolzano, graduating in 2015. During this time she works on the city's communal vegetable gardens, with a cross-cultural focus. This experience led to the book *Common Roots*, a collaborative production published by Retia Verlag in 2017. The same year, she joins the project *Lying In Between*, inside the hotspot in Samos, leading workshops on visual art for refugees. In 2018 she graduates from the Master of Fine Arts in Imaging Arts and Photography of Fondazione Fotografia Modena. In 2020 she co-founded *Ecumene Project* organising initiatives which approach art as a shared experience and also uses it as a medium for inner exploration. She is interested in social and cultural issues, focusing her research on the human being. Her work aims at merging the past and the present through a metaphorical language, rich with references to literature, history and current events, researching archetypical images and mythology.

**Didem Toy** (1993, TR) is a multidisciplinary artist and designer who works with traditional and digital media. In her artistic practice and research, she mainly focuses on different approaches about the concept of place, and its experience with aspects like perception, attachment, identity, and technology. She is currently a PhD student in the Communication Sciences program in İstanbul, and priorly she completed her master's degree in the Interface Cultures program in Linz, Austria.

**Léna Lewis-King** is an artist filmmaker whose work engages with everyday magical transformations emerging within the intersections between nature and technology. Her work is presented through the mediums of moving image, animation, photography, painting, digital drawing, and installation. Framing her perspective from a feminist viewpoint, she often features psychic and spiritual aspects of lived experience, as her films meditate on the impact techno-capitalist acceleration exerts upon ephemeral life and living in the world.

Her first short film *Untitled Sequence* was commissioned by Channel 4 *Random Acts* in 2016. Her recent film *The Self Portrait* (*L'autoritratto*) is currently available to watch on Google Arts and Culture/ La Galleria Nazionale's collaborative feminist archive (*Women Up*), and her latest film *'The Copper Kings'*, is available to watch on the Roundhouse website.

**Tisa Neža Herlec** (1996) communicates, organizes, writes, performs and creates imaginaries (with sound, voice, in texts and images). Collaboration, processuality and the friction between structures ignite her inspiration. She is a thinker and a practitioner of the praxis of improvisation, exploring its emancipatory potentials. She obtained her masters diploma in Experimental Publishing at PZI in Rotterdam, and her bachelor in painting at the ALUO in Ljubljana. She performs, exhibits, organizes and publishes around Europe. Her work is accessible at: <https://tisa.world/>

**Sivan Rubinstein** is a London-based choreographer whose art uncovers contemporary cultural issues which facilitate creative public conversations. Her work is deeply rooted in collaboration with academics, artists, communities and methods of alternative learning.

Sivan is a Work Place artist (2021-2026), Artist in Residence at King's College London (2019-20) and a Co founder of OH Creative Space. Rubinstein was chosen as the UK artist for Pivot Dance commissioned by Creative Europe, selected by The Place for Exit Visa, right after she graduated from TrinityLaban first Class in 2013.

Her work has been presented at Bloomsbury Festival (Wellcome Collection, London), Being Human Festival (London), Sotheby's, Sadler's Wells, Migration Museum, The Place , JW3 (London), Turner Contemporary (Margate), Dance4 & The Attenborough Arts Centre (Midlands), European Dancehouse Network, B.Motion Festival, (Italy), The Dutch Dance Festival (Netherlands) and the 2019 YAP Residency Program in Beijing, China.

Sivan also shares her practice in academic conferences, teaches dance to different universities across the uk and creates new collaborations with multimedia, fashion artists and researchers.

**Tafadzwa Muchenje** is 26-year-old actor and writer based in South East London. Born in Zimbabwe, migrated to South Africa at the age of 6 months then to the UK at 12 with his family where he has now lived for 14 years.

Tafadzwa as a migrant has unfortunately encountered the hostile environment in 2015 when his right to remain was denied, due to an admin error. Nevertheless, he was stripped of his right and threatened with deportation. It took 3 years before he was able to be heard in a tribunal to prove his right to remain in the UK. Which he won in 2017.

During this period of limbo, Tafadzwa couldn't work or study. However, from this experience and with the collaboration from SBC Theatre. Tafadzwa and SBC created the play *Where We Began* (2018), which explored his experiences and the themes of home, identity, and belonging in a fictional world where every citizen is ordered to return to their place of birth.

This was followed with the documentary, *Where We Are* (2020) that further explored these themes and delved deeper into the impact of the hostile environment on those that encounter it.

**Rosella Galindo** is a Mexican artist based in London, UK. Her work focuses on opening new communication paths by engaging and empowering people through imagination, movement, and play. Her practice combines participation, performance, and digital tools. She crafts experiences that invite people to delve into their inner world, exploring physical and social identities to reframe memories or imagine new ways of being. Her project *HOME* invites children to re-imagine their home and explore the memories attached to it.

In collaboration with the company *Split Britches*, Rosella designs experiences that combine participatory performance, socially engaged practice and interactive technology for social stroke support.

As a choreographer and producer, she has experimented with contemporary and street dance languages both for non-dancers and professional practitioners. As a dancer, she has performed around Mexico, Las Vegas (USA) and London (UK), working with *DAP-Lab* (dance and technology), *[G1] [G2] Ensemble 21* (jazz dance), *Beyond the Groove Company* (street dance) and *Colectivo Vortex* (contemporary dance), performing around Mexico, Las Vegas (USA) and London (UK). In addition to

her artistic practice, Galindo is currently completing a Media & Arts Technology PhD Programme at Queen Mary University of London.

**Bahzad Sulaiman** (born 1991) is a Kurdish visual artist and performance maker. He has been living and working in Germany since 2016.

He is an interdisciplinary artist based on his diverse academic background in the field of art. Despite touching upon a wide range of subjects, his work mostly deals with the concept of body, space and improvisational forms of movement. With sound and sometimes without sound components, however, it is possible to use the body as an instrument in space, to create a dialogue between the body and the spectator, and to create a relationship between several elements. This includes the relationship between perception and the body as sculpture mass in this spatial context.

Having Installation and Performance as the focal points of his work over the past years and being inspired by his cultural roots, his topics of work are often defined by an integration of folk dances and traditional practices, prevalent in the Middle East and Central Asia, into the movement sequences. This gives him an opportunity to explore the perception and impressions created by his work on a Western audience.

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#### Artists

Bahzad Sulaiman  
Betül Aksu  
Didem Toy  
Giulia Dongilli  
Léna Lewis-King  
Rosella Galindo  
Sivan Rubinstein  
Tafadzwa Muchenje  
Tisa Neža Herlec

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Artwork texts: Betül Aksu, Giulia Dongilli, Didem Toy, Léna Lewis-King, Tisa Neža Herlec, Sivan Rubinstein, Tafadzwa Muchenje, Rosella Galindo, Bahzad Sulaiman

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