BRENT 2020, LONDON BOROUGH OF CULTURE

Welcome to Brent – and welcome to the Mayor’s London Borough of Culture.

Brent 2020 is a year-long celebration of London’s most diverse and exciting borough. We’re here to tell the histories, trace the stories and raise the voices of all those who are proud to call our borough home – radicals and rebels, strivers and thrivers, from those born here to those who’ve chosen to make their homes among us.

Our programme is packed with experiences that you can enjoy in person: events and exhibitions, premieres and performances. It also contains strands that can be explored and enjoyed online anytime, anywhere – all at a safe social distance, and all for free. It’s a cultural journey that dives deep into who we are, where we’re from and what our futures hold.

This is Brent, the Borough of Cultures. This is our city and these are our stories. We’d love to tell them to you.

brent2020.co.uk
INTRODUCTION

Welcome to On the Side of the Future, more than 20 brand new artworks inspired by the cultures, people and places of Brent. This brochure shows you what you can see around the borough between now and 13 December – and exactly where you can see it.
On the Side of the Future takes art out of the galleries and museums and into public spaces around the borough: on civic buildings and advertising billboards, in laundrettes, in libraries and online. From Kilburn and Kensal to Preston Road and Kingsbury, you can encounter and enjoy these artworks as you go about your daily life.

Brent’s communities have shaped art and culture across the globe. On the Side of the Future explores the communities, contexts and civic spaces where this art and culture thrive today – while also looking ahead to a new future for Brent’s artists and creatives.

Inspired by the words of cultural theorist Stuart Hall, the title of the programme asks us to develop new understandings of community and place by taking courageous leaps of consciousness and flights of the imagination. Some of these artworks explore the building of worlds and imagine the societies of the future, while others celebrate the local heroes and radical voices who have developed and flourished in the borough.

The projects supported by the Brent 2020 Culture Fund focus specifically on artists and organisations based right here in Brent.

A number of these artworks will develop and unfold over the 12 weeks of On the Side of the Future, during which you can also enjoy a number of special talks, workshops and performances, both online and in person. For the latest listings, visit brent2020.co.uk.

We’re grateful to all those individuals and organisations who have helped us realise this programme at such a challenging time: particularly our artists, our venues and our funders. We’d also like to thank Camden Art Centre, Create London, LUX and Studio Voltaire, whose collaboration and support has allowed us to realise a number of co-commissions of the ambitious new works in the programme.

On the Side of the Future is part of Brent 2020, London Borough of Culture, an ongoing celebration of London’s most diverse and exciting borough. To see what else is going on, visit brent2020.co.uk. Brent 2020 ends at the end of this year, but On the Side of the Future won’t be the last borough-wide art event of this type. Stay tuned!

Lois Stonock, Brent 2020 Artistic Director and Brent Biennial curators
Pakistani artist Imran Qureshi’s commission sees a series of site-specific installations situated throughout the Library at Ealing Road, bringing his unique visual language to the public spaces of the library.

Works include a new iteration of ‘And They Still Seek the Traces of Blood’, composed of a mountain of thousands of crumpled pieces of paper. Elsewhere in the library a series of large-scale paper works are presented in the atrium, alongside a display of painted manuscripts that reference the art of Mughal miniatures.

Qureshi uses the formal language of miniature and abstract painting to make works that reflect upon contemporary life, as well as social, cultural and political themes.

Qureshi has been exhibiting internationally for almost twenty years and has managed to greatly expand the language of miniature painting, both in traditionally sized and crafted work and in many original variations in the form of site-specific installations, three-dimensional works, videos and paintings on paper and canvas. His work is exemplary of a practice that combines a local background with a global outlook, artistically, socially, and politically.
The first permanent public artwork by British artist Dawn Mellor: a large-scale mural celebrates the life of local hero George Michael, who lived and went to school in the area.

Influenced by the traditions of mural painting, Mellor has produced a montage depicting different moments of the singer-songwriter’s life and career, which are taken from a wide range of imagery including iconic music videos spanning the early years of Wham! to his subsequent solo successes, as well as key portraits of the artist. Mellor’s personal response to the artist both celebrates and explores him as a pioneering cultural and LGBTQ+ figure.

Mellor has painted portraits of celebrities, drawing on imagery collected from photographic portraits, gossip magazines, film stills and the internet for the past twenty years. Their works are often commemorative and personal, while celebrating a long tradition of camp as a tool of resistance within queer culture. The artist explores identity, class, politics and pop culture and Mellor’s protagonists have previously included Judy Garland, Helen Mirren and Karl Lagerfeld. The artist transforms their subjects via iconoclastic interventions which reflect the darkly obsessive facets of fan culture and fame; and the many roles assigned to celebrities.

The work is co-commissioned by Studio Voltaire, Create London and Brent 2020, London Borough of Culture.
Rasheed Araeen lives and works in London.

Born and educated in Pakistan, Araeen trained as an engineer before moving to Europe in the 1960s to become one of the pioneers of minimalist sculpture in Britain. However, he received no institutional recognition for his contribution to the modernist discourse in this country, being side-lined as a non-European whose work was consistently evaluated within the context of post-colonial structures.

As a result of this, in the 1970s and 1980s his work - in performance, photography, painting and sculpture - began to develop an overtly political content which drew attention to the way in which black artists were invisible within the dominant Eurocentric culture.

Recent solo exhibitions include: Rasheed Araeen, Art Cologne, Cologne, Germany; Going East Again, Rossi & Rossi, Hong Kong (both 2020); Rasheed Araeen: For Oluwale, The Tetley Museum, Leeds, UK (2019); Rasheed Araeen: A Retrospective, Van Abbemuseum, Eindhoven, The Netherlands (2018) which later travelled to MAMCO, Musée d’art moderne et contemporain, Geneva, Switzerland (2018), BALTIC Centre for Contemporary Art, Gateshead, United Kingdom (2018-19) and Garage Museum of Contemporary Art, Moscow, Russia (2019).

The Library at Willesden Green presents two large scale works by artist Rasheed Araeen responding to its physical spaces, and its civic role as a space for research, cultural discourse and exchange.

**Zero to Infinity** is an interactive work comprising of thirty six brightly coloured lattice cubes presented in a regular flat grid formation. Made to be handled by children, the public are encouraged to move and reconfigure the work.

In the area usually used to read newspapers and periodicals, **Reading Room** is an installation containing seating and table structures that house issues of ‘Third Text’. Established by Araeen in Brent in 1987, the seminal journal was at the forefront of debates exploring art, culture and postcolonialism for over two decades.

An accompanying exhibition by curator Rebecca Heald displays a selection of geometric paintings and drawings that reference and pay homage to Arabic poets and philosophers situated in non-western modernities and thought.

The works highlight the breadth of Araeen’s rich art practice, and the significant contributions he has made to how we view, discuss and position ourselves in relation to art and its histories.
Library as Memorial is at the centre of artist Ruth Beale’s commission for Kilburn Library. Taking the form of a book dedication, in which books themselves become a way to mark and remember.

The London Borough of Brent was the worst hit area in the UK, with the highest overall Covid-19 mortality rate during the height of the pandemic. A bookplate has been placed in 491 books, one for every victim of Coronavirus in the borough up to September 2020. The public are invited to visit the library and add a dedication, or email requests for names to be added. Books have been carefully selected from across the borough’s libraries, and will later be redistributed across Brent, and loaned across London as part of the London Library Consortium.

Alongside the memorial is Holding Breath, a new film work documenting Brent’s libraries during lockdown. Like many public spaces, libraries were closed to their communities and their public use for reading, study, work and meeting suspended. Mostly devoid of people, the libraries are dormant, expectant, whilst signs of former use, and preparations for reopening, are revealed in the details. A voiceover inspired by conversations with young people in Brent during lockdown, is read by Ayan Abdi, a member of Brent Youth Parliament.

The commission is a response to the changing nature of public spaces during the coronavirus pandemic, and has grown out of Beale’s engagement with Kilburn Library, and a series of creative workshops with young people from Brent Youth Parliament, exploring their experiences of lockdown and hopes for the world as it reopens.

Bookplate design by Europa.
Camera and edit by Reuben Henry.

Venue / location
Kilburn Library

Dates
19 Sep – 13 Dec

Opening times
10.30am to 2.30pm, Mon to Fri
12.00pm to 4.00pm, Sat and Sun

Ruth Beale is a London-based artist with a long-standing interest in collaborative production, exploring implications in culture, governance, social discourse and representation. She also works in collaboration with Amy Feneck as The Alternative School of Economics.


www.ruthbeale.net
**Soul Refresher (Mountain Rose Soda)** has been produced for the Brent Biennial 2020 by Abbas Zahedi in collaboration with Square Root Soda Works as a limited edition of 3000 bottles. This drink is a reminder and an offering that exists in various spaces and ways. It intends to encourage new dialogues about our social, political and emotional connections to food, drink and care.

Its vessel and contents document a palpable landscape, charting the numerous gatherings and self-organised projects, which the artist established and attended; whilst organising community projects in the London Borough of Brent. Central to the work is an attention to how we form and exit communities, how our personal and collective histories interweave, and the service and care required to host one another throughout this process.

The majority of these drinks will be distributed throughout the borough by Sufra Food Bank, a local charity that the artist helped to establish in 2013, so as to address both the causes and consequences of impoverishment in Brent. Based on St. Raphael’s Estate, our most disadvantaged neighbourhood, Sufra’s Community Hub provides a life-line for people in crisis – including families living in extreme poverty and people who are vulnerable, homeless and socially isolated.

A limited number of Soul Refreshers will also be available to purchase at a series of local sites, including Arianna II in Kilburn, and also via the Square Root Soda Works. This commission extends Zahedi’s long term commitment to community organising in the borough including involvement with Rumi’s Cave, South Kilburn Studios and The Music Rooms Wembley.
Barby Asante lives and works in London. Barby Asante works as an artist, curator, educator and occasional DJ. Her work is concerned with the politics of place, space memory and the histories and legacies of colonialism. Her work is collaborative, performative and dialogic, often working with groups of people as contributors, collaborators or co-researchers. Her artistic practice explores the archival, makes propositions, collects and maps stories and contributions of people of colour using storytelling, collective actions, and ritual, to excavate, unearth and interrogate given narratives.

Asante’s projects include The South London Black Archive (Peckham Platform / Tate Modern, 2012), an archive project mapping black music and memories in South London through an invitation to audiences and local people to create the archive of black music memory collaboratively, and Baldwin’s Nigger RELOADED (Iniva, Nottingham Contemporary, Framed/ Art Rotterdam 2014- onwards) with the London based collective sorryyoufeeluncomfortable, using Horace Ove’s 1968 film Baldwin’s Nigger as a start for a contemporary study of Baldwin’s provocation, through a reflective re-enactment ritual of transcribing, rewriting, re-staging and re-performing the original event.

**Declaration of Independence** is an ongoing performance/forum bringing together womxn* to reflect on how the political affects the personal and how the social, cultural implications of historic declarations, policies and legislations impact on their everyday lives.

Beginning with Ama Ata Aidoo’s poem ‘As Always a Painful Declaration of Independence’, from her 1992 collection ‘An Angry Letter in January’, that declares independence not only from a colonial ruler but also self-determined gendered and racial independence. Through dialogue and writing, performative declarations are created that reveal stories, dreams, forgotten histories to articulate and imagine strategies and possibilities in a collective ritual of declaration.

For this new iteration womxn from across Brent will be invited through an open call to participate in workshops throughout Autumn, working towards a declaration that will be recorded and broadcast online in December.

Asante’s projects are centred in performative actions, research and togetherness to think about contemporary geographies, race, gender and social justice; to articulate perspectives that critically reflect on the legacies of slavery and colonialism and to discuss how histories also inform the present.

*The term womxn is used explicitly and deliberately by the artist as an inclusive and progressive term that aims to foreground the identities of women of colour, trans women and those who may not identify with binary gender. It is a further example of Asante bringing to attention our established forms of communication and the implications these may have for both our present and future.

Venue / location
Online

Dates
19 Sep – 13 Dec

Supported by
Art Fund

Barby Asante, Declaration of Independence, Performance at BALTIC, 2019. Image courtesy artist
‘B-SIDES...’ is an artwork* by freeyard featuring contributions from Adam Farah, Elijah Maja and others.

Including filmic shorts, walks, reflections, moments, questions and desires, the work is accessible via a limited run of DVDs, which will be hand distributed by the artist at certain times and locations within Brent during the biennial.

Described by the artist as a momentations mix and a visual compilation disc, the work endeavours to present a deconstructed poetic narrative of experiences and encounters of the city across time and space.

In presenting the work on DVD Farah requires the public to spend time in finding the hardware to activate it, therefore opening up a different kind of investment in witnessing the work as a viewer.

Adam Farah is an artist and composer born-n-raised in London and is a Capricorn Sun, Cancer Rising, Leo Moon. They also practice under and within the name freeyard – an ongoing situational and unstable project set up to engage with and merge curatorial, research, artistic and equitable communal practices; with a focus on the ever-expansive and nuanced creative endeavours and potentials that emerge from endz. freeyard casts a side-eye onto the oppressive and supremacist structures upheld within the complacent and performative liberal bubbles of the artworld/s, and in the long term desires to create collaborative moments for artists to connect, manifest and exhale under such weight.

www.freeyard.info

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Venue / location
Distributed on Kilburn High Road on 24 October
Access via not/nowhere community subscription
Online screening with LUX in November
Please visit www.brent2020.co.uk for more information on accessing the work

Dates
24 Oct – 13 Dec

Supported by
Art Fund
Co-commissioned with

Adam Farah, Image courtesy of the artist
Brent based artist Yasmin Nicholas has developed new collage works *The Children of the Sugar* centering personal and collective histories that form Brent’s identity.

Her collages bring together community portraits, archival images and the words of four poems she has written ‘The Wind Rushed In’, ‘Back Home’, ‘Fingerprints’ and ‘Higher’.

The work is shared on public signage boards, the windows of local businesses and bus stops throughout the borough, using these spaces not as advertising but as public and community notices.

Posters are presented in places of personal care and maintenance, spaces of care, gossip and relationships, and a limited run is available to take away and display in kitchens, bedrooms, domestic places. The work signals to past and present stories, personal and collective experiences and their contemporary entanglements and differences.

Yasmin’s work also uses poetry as the main medium. Through the deconstructive use of her metaphor, ‘breadfruit’ and the representation of ancestors, the culture is re-imagined as generations are distanced.

**Venues / locations**
Art work will be displayed on over 50 digital billboards and bus stops throughout Brent between 22 September to 6 October. See brent2020.co.uk for full location details.

**Billboards and Posters at:**
The Granville Community Centre, Metroland Studios, Brookford Laundrette, Aqua Clean Laundrette (Kensal Rise), Coin Op (Park Parade), Kilburn Market.

**Dates**
19 Sep – 13 Dec

**Supported by**
**Art Fund**

Yasmin Nicholas grew up and lives in North West London. She is third generation Caribbean (Dominican and St Lucian descent.) Her work consists of a mixed media including poetry, photography, film and sowing, accounts of daily life, drawing attention to particular experiences, identity, race and diaspora and Caribbean culture. She also uses the presence of her ancestors within her film work. This imagery comes with a fantasy type spectre who represents an ancestor in a traditional ‘Wob’, a dress dating back to the 18th Century due to French and English colonies.

In addition to the influence of linguistic identities, Nicholas’ work includes as well a play on language including the fusion of the ‘dominance’ of English and the ‘domestic’ of Kwényol which is spoken in various Caribbean countries including Dominica and St Lucia. Also using the image of ‘Breadfruit’, a fruit used as a Caribbean delicacy as a metaphor which focuses on the condition of language.

[www.yasminnicholas.com](http://www.yasminnicholas.com)
We Found Our Own Reality is an exhibition by artist Paul Purgas bringing together architecture, furniture, textiles and sound to explore India’s first electronic music studio, founded in 1969 at the National Institute of Design (NID) in Ahmedabad, India. The project explores the technological and experimental ambition of the studio across its four year lifespan at a moment of unprecedented national transformation and cultural exchange between Western and Indian Modernist ideologies.

A central part of the exhibition is a new soundwork, developed from a collection of unheard recordings by Indian composers. These tape experiments and compositions were created in the electronic music studio between 1969-1972, and initiated by New York composer David Tudor, who visited and personally installed and configured the studios core components - including a customised MOOG modular synthesiser and a series of analogue tape machines.

The recordings have been transposed by Purgas to form the basis of a multi-channel composition that interweaves broader aspects of the archive, including spoken word, tape collages, field recordings, sound effects and film soundtracks.
Remember this House, is the first permanent public artwork by leading British-Filipino artist Pio Abad. It takes the form of two murals on Kilburn High Road that are inspired by vanitas still life paintings. Emerging as an art form in the 16th century, vanitas paintings intended to symbolise the fragility of human life through the depiction of objects, which were mainly goods and artefacts brought into Europe for the first time from colonised countries. Abad shares this interest in the lives and meaning of objects which he looks at as carriers of narratives, each one able to contain an entire collection of histories, geographies and emotional journeys.

The objects presented in the murals reveal an unexpected history of Kilburn High Road by bringing together artefacts from the Brent Museum Archives, ornaments of personal significance shared by local residents and items that Abad photographed on the High Road. Among them, an ashtray from the Empire Windrush, a face mask made from African wax fabric, a hand-painted Romanian Easter egg, a traditional Somalian leather bag decorated with seashells and a wooden clock from Fiji in the shape of a turtle.

In creating these contemporary vanitas murals, Abad commemorates how the complex, and often painful, history of colonialism has shaped the communities living on Kilburn High Road, while also celebrating the people from the area, whose stories are embedded within the objects.

Remember this House

Venue / location
231 Kilburn High Road and 2-4 Burton Road

Dates
On view from 19 October

Co-commissioned with

Remember this House

www.pioabad.com

Pio Abad lives and works in London. Abad’s practice is concerned with the social and political signification of things. His work, in a range of media including textiles, drawing, installation and photography, uses strategies of appropriation to mine alternative or repressed historical events, unravel official accounts and draw out threads of complicity between incidents, ideologies and people. Often taking on the form of domestic accessories, Abad’s artworks glide seamlessly between these histories, enacting quasi-fictional combinations with their leftovers.

He has exhibited nationally and internationally. Selected recent exhibitions include: Things Entangling, Museum of Contemporary Art, Tokyo (2020); Phantom Limb, Jameel Arts Centre, Dubai (2019); Kiss the Hand You Cannot Bite, Kadist, San Francisco (2019); Splendour, Oakville Galleries, Ontario (2019); Fairest of the Fair, Bellas Artes Projects, Manila (2019); To Make/ Wrong/Right Now, The 2nd Honolulu Biennial, Hawai’i (2019); Imagined Nation/Modern Utopias, the 12th Gwangju Biennial, Korea (2018); Soil and Stone, Splendour, Oakville Galleries, Ontario (2019); Fairest of the Fair, Bellas Artes Projects, Manila (2019); To Make/ Wrong/Right Now, The 2nd Honolulu Biennial, Hawai’i (2019); Imagined Nation/Modern Utopias, the 12th Gwangju Biennial, Korea (2018); Soil and Stone, EVA International Biennial, Limerick (2016); Some Are Smarter Than Others, Gasworks, London (2014).

www.pioabad.com
The Kilburn Tapestries is a knitted tapestry, based on the untold stories of the Irish community living in and around Kilburn, Brent.

Playing with scale and collage, and influenced by fanzines, punk and cut n paste styles, the design duo Electronic Sheep take on the story-telling tradition of tapestry in the form of knitted illustration.

The work features traditional Irish emblems, characters and premises that relate to Kilburn from the 1950’s onwards and celebrates people of Irish descent who have left a legacy on the local area. Words and stories of Kilburn based figures are woven into the piece from Irish playwright Enda Walsh to music promoter Vince Power, alongside an array of imagery taken from the interiors of Irish homes.

Brenda Aherne and Helen Delany: Electronic Sheep live and work in Brent. Brenda Aherne and Helen Delany are internationally renowned designers who have worked together since 1998. The label’s unique, signature style comprises illustrative and typographic jacquards based on narrative storylines drawing on the designers’ personal lives and professional practices. Electronic Sheep are keen collaborators, regularly working with designers, historians and activists, often to the benefit of social initiatives and charitable agencies.

www.electronicsheep.com
Culture Move (Sampled History) is an exhibition by London-based artist Jaykoe.

Spanning art, music and performance, Culture Move traces the diverse cultural heritage of Brent. The show explores the history of sampled music in the borough since the advent of Hip-Hop in the 1980s – celebrating a cultural movement initiated and led by young people as a positive creative outlet that continues to resonate across the generations.

The exhibition documents the recording artists, studios, pirate radio stations and urban spaces associated with the history of hip-hop and sampled music with a view to create new work that shines a light on the unique history of the area. Historical images and objects from the Brent Museum archive will also be used, visually sampling and rearranging these elements to form new compositions informed by music production techniques. Jaykoe’s personal experience of participating as a DJ on pirate radio stations in Brent (such as Image FM and Blaze) has had a great influence on his work as an artist.

Collaboration is key to the project and Jaykoe will engage with the local community, inviting participants to bring personal objects and images, particularly those relevant to their culture and life in Brent, to be sampled in artwork for the exhibition. He will also work with drummers and percussionists from different cultural backgrounds within Brent to create the video installation Drums and Base.

Jaykoe lives and works in Brent.

Jaykoe is an artist and curator born in London, of Irish heritage. He set up a permanent studio in London in 2017 and has co-founded two curatorial projects, Switch and the Peckham International Art Fair (PIAF).

His work has been exhibited in the UK and internationally including Rome Art Week (2018); ‘Filtered’ Lubomirov / Angus-Hughes Gallery, London (2017); Battersea Art Station, Battersea Arts Centre, London (2015); ‘Artists Film’ British Film Institute, London and Singapore Art Fair (2014); ‘Screen City’, Rogaland Kunstsenter, Stavanger, Norway and ‘Nord Art’, Kunstwerk Carlshuttle, Germany (2013); ‘Feeling the Pressure’, Rhy Llwyn Museum, Wales and ‘KISS THE FUTURE’, Schwartz Gallery, London (2012); ‘VIDEOKILLS’, Homebase, Berlin (2010). In 2011 he was awarded the Category A Europol Art Prize and his work was selected for the office of the Director of Europol in The Hague. In 2013 he participated in the New Creative Markets programme (EU Regional Development Fund) culminating in an exhibition, SAMPLED SPACE, at Four Corners Gallery in London.

www.jaykoe.com
Avant-Gardening live and work in London.
Avant-Gardening is an artists’ collective set up by artist/curator Polly Brannan and producer/curator, Paul Green, whose work investigates social spaces, communication and the urban environment. Begun in 2008, Avant-Gardening has delivered commissions ranging from workshops on housing estates to gallery based exhibitions. The collective has produced interventions, workshops and happenings at the Barbican, Serpentine Gallery, Tate Britain, Watts Gallery and City of London Festival and have been commissioned by the likes of Studio Voltaire, MK Gallery, Phoenix Housing, Wandsworth Arts and Stanley Picker Gallery.

www.avantgardening.org

Avant-Gardening (Polly Brannan and Paul Green) have explored the rich history of the library, park and the wider local area.

Uncovering histories and local stories with Barham Community Library about the local area workshops will be developed, with the local community into a series of walks, printed matter, podcasts and a giant illustrated pop-up book, exploring the importance of place and its connection to local histories and the role of communities as storytellers.

**Venue / location**
Barham Community Library

**Dates**
19 Sep – 13 Dec

**Opening times**
Dates and times vary. Visit brent2020.co.uk for more detail
Artist Dan Mitchell’s commission *These Days* takes the form of a large-scale text-based work covering the glass facade of Wembley Library housed within the Brent Civic Centre.

The work uses the language of advertising slogans and campaigns, together with stock images to present the text: THESE DAYS EVEN REALITY HAS TO LOOK ARTIFICIAL.

Taken from the J.G. Ballard book *Kingdom Come*, the artwork is a poetic intervention in a public space that is at the heart of civic life and decision making. Understood and read as both a public announcement and statement, the work offers a prescient reminder of our present time.

Dan Mitchell lives and works in London. Dan Mitchell is a co-founder of the Artist Self-Publishers’ Fair and the publisher of Hard Mag - the ‘stronger than reason’ specialist magazine. His work is generated on computers and takes the form of an assemblage of culled images (from the web, magazines, posters, film and photography) and is rendered on paper in the forms of posters, magazines, drawings and prints as well as sculpture.
‘We are told that there is a tall wooden cupboard in Cricklewood Library, standing somewhat incongruous. This holds nine books and nine boxed, and therefore hidden, sculptures.

We are told when loaning one of these books a bespoke sculpture will be loaned for the same period, to be taken home.

We are told that at the end of the loan period, the sculpture and book must be placed back in the box and returned to the tall wooden cupboard, still standing somewhat incongruous.

We are told that Griffiths has always loved a good story. He believes that stories help us to enoble ourselves, to fix what was broken in us, and to help us become the people we dreamed of being. Lies that tell a deeper truth.

We are not told that the artist has his own agenda in the story. He may mislead or cover mistakes, to do anything else is not staying in character.

We are not told that Brian is concerned with point of view, experimenting in the persuasions and limits of a first-person narrator.’

SELF – CONSCIOUS is an artwork by Brian Griffiths at Cricklewood Library. Conceived as a parallel lending library of selected books paired with sculptures.

At time of publication this new community library is not complete. SELF – CONSCIOUS will be installed and wait for the library to open fully before lending. Elements of the artwork SELF – CONSCIOUS will be on view during this wait. Please check brent2020.co.uk for current opening information before your visit.
Artist David Blandy has worked with young people from Capital City Academy and Roundwood Youth Centre to reimagine Harlesden 8000 years from now.

This future is set in the high fantasy world of *The World After*, a role-play game setting that Blandy has been building for the past two years. It imagines a lush environment, a place where humans have left the surface for millennia, and a new world has evolved, erasing much of humanity’s legacy.

Through discussion, writing and drawing these possible societies and their histories have been created with young people, additionally translated into visuals by illustrator Wumi Olaosebikan alongside the art of the participants themselves. Large-scale images of this post-human world are presented in bold vinyl fill Harlesden Library Plus, along with a timeline of the history and imagined future history of Harlesden.

*The World After* has been conceived by Blandy as a Tabletop Roleplaying Game (TTRPG) formed through collaborative sessions, originally commissioned by Focal Point Gallery and New Geographies. The work is influenced by the worlds depicted by fantasy fiction authors Ursula Le Guin and Octavia Butler.

David Blandy lives and works in London and Brighton.

Through his diverse practice, David Blandy questions our relationship to the culture that surrounds us, reflecting on the imaginary spaces that form our identity. Delving deep into video gaming, genre fantasy and Internet culture, he is fascinated by each form’s potential for communality and finding new forms of kinship.

Recent solo exhibitions include: *How to Fly/How to Live* with John Hansard Gallery; *The World After* at Focal Point Gallery, Southend; *The End of the World* at Seventeen Gallery and Citadel at The Exchange, Cornwall. His work has been shown at numerous public institutions including Tate, London; FACT, Liverpool; BALTIC Centre for Contemporary Art, Gateshead; INIVA, London; Künstlerhaus Stuttgart; Spike Island, Bristol; Turner Contemporary, Margate; Nouveau Musée National de Monaco; Kiasma Museum of Contemporary Art, Helsinki; Serpentine Gallery, London; Witte de With, Rotterdam; Modern Art Oxford; Kölnischer Kunstverein, Cologne.

[www.davidblandy.co.uk](http://www.davidblandy.co.uk)
The October Anthropologist team has conducted research into the lives of Southern and Eastern European immigrants who work as baristas in London cafes. The project examines their invisible contributions and how their educational and cultural backgrounds are essential to the carefully crafted café culture in London.

Through interviews uncovering stories about their lives and labour histories, the project seeks to reveal multiple layers of what it means to be an immigrant in London today. This includes discriminatory barriers that prevent Southern and Eastern European baristas from using their education and employment skills in London’s labour market.

Working with Åbäke, a transdisciplinary graphic design collective, the team have analyzed and translated the research findings into a series of visual assets using the lexicon of specialist London cafes. The research findings and visual assets will be presented in an event online in October. The project contributes to larger public debates around immigration and Brexit.

The October Anthropologist is a global anthropological consultancy that specializes in conducting anthropological research for a wide variety of purposes, from public art and education to innovation and design. Nazima Kadir, the principal, is an anthropologist with a PhD from Yale with over 20 years experience conducting anthropological research and translating the findings interactively with stakeholders. Her book The Autonomous Life, published by Manchester University Press, was based on three and a half years of living and working in a squatters community in Amsterdam and was shortlisted for the BBC Ethnography award. It was featured on Radio 4 and Wired magazine.

Åbäke is a collective established in London in 2000. Much of their work concentrates on the social aspect of design and the strength that collaboration can bring to a project.
A Lifetime’s Work is an online photographic exhibition that celebrates and recognises the importance of family businesses in the London Borough of Brent.

Curated and photographed by Brent photographer Jude Wacks, the inspiration for the photographic project came from John Gibbons, a local Greengrocer, who has stood near Dollis Hill tube station for the last 43 years.

In sharing John’s personal story, and the many others within the borough who have dedicated themselves to their family businesses and local communities, the project focuses on families serving the community within Brent and celebrates and recognises the diversity of independent family businesses. Over generations, these businesses have played a major role to the local community, and to the wider world in the past, the present and into the future.

Jude Wacks lives and works in Brent.
Jude Wacks is a second-generation immigrant of Jewish parents from Morocco. Among her projects, Wacks has been exploring the theme of youth self-harm in a powerful set of photographs, entitled ‘Best Days of Your Life’ and raising awareness across the UK of self-harm.

In 2019, Wacks was shortlisted for the international Wellcome Trust Photography Prize and her shortlisted ‘Best Days Of Your Life’ portrait was exhibited at the Lethaby Gallery in London. In 2019 she presented her research on the beneficial attributes of this to audiences including the RPS symposium day in Bristol dedicated to phototherapy. In 2018, she held London exhibitions of ‘Best Days of Your Life’ allowing dialogue of the often taboo topic of self-harm amongst schoolchildren, to be discussed and explored openly.

www.judewacks.com
This commission led by London-based cultural worker Dhelia Snoussi will publish a collective record of South Kilburn, a place where self organising is intimately linked to care, community building and resistance. Published as a zine the pages will hold interviews, poems, recollections and archival images recording a history of the Carlton and Granville Centres.

The process of collating this history asks how do we collectively document histories of friendship, community organising, and support? How can the process of archiving support new understandings, a living archive for present and future purposes. The zine will be a dedication to collecting, preserving, and sharing archives of care of community organising often at risk of displacement and erasure.
New and existing work by artist Carl Gabriel is presented outside of Preston Community Library and nearby.

Gabriels’ sculptures often depict the human form and have appeared on carnival floats and community processions across the country and internationally for decades.

His practice is anchored in carnival culture, and draws on its traditions and themes. In the wire structures he creates, he draws on the Caribbean tradition of wire-bending. Bamboo and wire frames are covered with layers of paper and PVA, and hand painted or sprayed.

For his presentation at Preston Road Library a series of these sculptures are displayed as static works, alongside a new off-site commission that has been developed in conversation with library staff.

In addition, a presentation of photographs and paraphernalia from the artists’ archive presented online and at the library chart the development of his ‘social sculpture’, and its relationship to community and identity.

Carl Gabriel lives and works in London.

Born in La Romain, Trinidad, Carl Gabriel studied and worked as a metal engineer before studying photography. Using his photography he has built an extensive photographic archive of London’s Notting Hill Carnival. Gabriel is internationally known for his expertise in the art of wire bending to create carnival costumes and sculptures.

He has worked on commissions for the British Library, London, The Ohio State University, US, Heathrow Airport, London, Liverpool International Carnival, Hindu Council of Brent Diwali Festival, Kinetika Arts Links International, Carnival at the V&A London and Manchester Day Festival. He has also presented sculptures for London’s Notting Hill Carnival, Diwali and St Patrick’s Day in West London, and for the Mayor’s Thames Festival. He has been an Artist-in-Residence at Orleans House Gallery, Twickenham, Heathrow Airport, London and Chelsea Gallery, London.

Venue / location
Preston Community Library

Dates
19 Sep – 13 Dec

Opening times
Dates and times vary. Visit brent2020.co.uk for more details
Lucy Fine is a fashion creative and educator and has an MA in Menswear from the Royal College of Art. She currently teaches at Middlesex University before that she lectured in Fashion Design at Southampton Solent, taught short courses at Central Saint Martins and worked with not for profit community organisations.

She is co-founder and creative producer at Slashstroke Studio, a creative organisation set up in 2007 working in art, fashion, design and education. It delivers live interactive workshops and events, educational programs, creative direction and production. Clients include Barbican, Victoria and Albert Museum, Fashion Space Gallery, The Sunday Times, Harriet Anstruther Studio and Create London.

Local Fashion Communication and Styling lecturer Lucy Fine will present a curated online photography exhibition and book documenting the style of Brent’s vibrant residents which will be launched in Winter 2020.
Through talking to local residents and asking them to contribute their stories, artist John Rogers has produced an audio-visual portrait of the local area surrounding Kensal Rise Library, drawing on people’s lived experiences and memories.

Rogers uses the methods of psychogeography to present stories that encompass people’s subjective viewpoints and experiences of a place.

The self-guided audio trail can be found on the streets of Kensal Rise and Kensal Green as well as available online alongside a larger archive of recorded material and interviews gathered through local research.

John Rogers lives and works in London.

John Rogers is an artist, writer, filmmaker and author of This Other London – adventures in the overlooked city, published by HarperCollins. He directed the feature documentaries The London Perambulator (2009), Make Your Own Damn Art – the world of Bob and Roberta Smith (2012), London Overground (2016) and In the Shadow of the Shard (2018).

He produced and co-presented the popular Resonance FM radio show and podcast on walking, Ventures and Adventures in Topography. He also produces a regular series of walking videos on his YouTube channel. His films have screened at numerous cinemas and festivals including; South Bank Centre, Curzon Soho, ICA, MoMA PS1, East End Film Festival, London International Documentary Festival, and Close-Up Film Centre and He frequently speaks on the subject of London and walking and has previously appeared on/at The National Gallery, BBC Radio4, BBC Radio London, BBC Radio3.

www.thelostbyway.com
FOR NOW are environmental sound artists creating award-nominated, site-specific soundscapes, specialising in working and collaborating on immersive projects that are community and locality-based.

Recent FOR NOW projects include: Yellow Flowers, Nonclassical commission, 4 minute soundscape for compilation album (released 2020); Rabbit and Horses, Radiophrenia commission, 2 soundscapes for broadcast (May 2018); Let’s get lost, Arts Council, England funded sonic map and walking app using GPS for Tower Hamlets Cemetery Park (August 2017); Third Coast Festival shortlisted best short (2017); Hear-Say Audio Festival shortlisted for best feature (2016); Meet me at the cemetery gates, Shuffle Festival commission, 20 minute soundscape (August 2015).

The United Synagogue has commissioned FOR NOW to create a sound piece as part of the new House of Life heritage experience it has opened at Willesden Jewish Cemetery this autumn.

Taking Italo Calvino’s Invisible Cities as a starting point, artists Susanna Grant and Joey Morris have built a sonic city, full of life and stories that will wash over the cemetery as the listener wanders its expanses, listening on headphones. Interviews with different generations within families reflect Brent’s diverse community who live around the cemetery.

Historic Willesden Jewish Cemetery is the final resting place of hundreds of people whose legacy touches us today, from scientist Rosalind Franklin to Tesco founder Jack Cohen and shoe designer Kurt Geiger. With the support of the National Lottery Heritage Fund, a three-year conservation project at the cemetery has culminated this autumn in a new local place to visit - for a rejuvenating socially distanced walk, to learn about the history of London’s Jewish community and to be inspired by hundreds of life experiences. All communities are welcome to come and explore London’s Place to Remember.
Crisis is the national charity for homeless people. Crisis helps people directly out of homelessness and campaigns for the changes needed to solve it altogether.

_Culture Click 2020_ is a bespoke photography based project, tailored to the needs of homeless and vulnerably-housed residents in Brent to promote transferable skills, build social networks and provide opportunities to creatively participate in the Brent 2020 programme. The project will be delivered via a series of photography workshops and culminates in an external exhibition event at Harlesden Town Garden on the 4 October. The photographs produced can also be viewed at https://adobe.ly/2z9V7MZ.

The exhibition will be ongoing into 2021.

Crisis is the national charity for homeless people.
Crisis works directly with thousands of homeless people every year and provides vital help so that people can rebuild their lives and are supported out of homelessness for good. Crisis offers one to one support, advice and courses for homeless people in 12 areas across England, Scotland and Wales. Help depends on individual needs and situation. It could be with finding a home and settling in, getting new skills and finding a job, or help with their health and wellbeing. Extensive research is used to find out how best to improve services, but also to find wider solutions to homelessness. Together with homeless people and Crisis supporters, Crisis campaigns for the changes needed to end homelessness for good.

[www.crisis.org.uk](http://www.crisis.org.uk)
The charity Artists in Residence (AiR) was founded by the 2018 Global Teacher Prize winner Andria Zafirakou MBE to help raise the profile of the Arts in education.

AiR seeks to establish a transformative national offer of arts education activities delivered through a series of intensive residencies in which artists partner with a school to directly address specific learning ambitions. AiR helps to co-designs a residency project that meets the needs of individual schools and students offering a chance to develop practical artistic skills and also offers an insight into what a career in the arts may look like.

Over the last decade, the proportion of students receiving arts education in the UK has shrunk drastically. This trend is primarily attributable to the expansion of standardised-test-based accountability, which has pressured schools to focus resources on tested subjects. As the saying goes, what gets measured gets done.

AiR is to be a recipient of the 2020 Culture Fund and will be producing bespoke art projects through collaboration with five Brent schools.
ActionSpace presents *Brent Culture Switch*. As London’s leading visual arts organisation for artists with learning disabilities, ActionSpace originally conceived of *Brent Culture Switch* as an exploration of the life experiences of Brent residents with learning disabilities and a celebration of the creativity of Brent’s learning disabled community.

Responding to Covid-19 and the “New Normal”, ActionSpace are now also highlighting the importance of creativity to their Brent-based studio artists, who have been able to use their artmaking as a means of processing and sharing their feelings, thoughts and ideas and connecting with the world outside the homes they were isolating in.

*Brent Culture Switch* included the Brent-based studio artists taking part in a programme of digital art workshops and meet-ups run over the 4-month lockdown period, as well as physical and digital workshops run by ActionSpace artists for learning disability groups around the Borough. A selection of artwork created during the project will be showcased in an interactive digital exhibition, taking place during the Brent Biennial.
Inanimatorz is a design and creative content agency based in London. As part of the Brent Biennial, Inanimatorz have hosted online workshops called #BrentAnimated – teaching participants the basics of stop motion across four weeks. Alongside the workshops, a multimedia art installation designed and taking cues from short film ‘Rivers of Culture’ will be presented in Brent in late November.

Featuring, behind the scenes production shots that show the artists creating puppet moulds, miniature props and constructing dreamy Brent themed sets. The presentation will also screen the shorts made in the workshops, revealing the tedious process involved in creating stop-motion and discuss how images and narratives connect to experience.

Inanimatorz is a design and creative content agency based in London. Specialising in Stop Motion Animation that goes off the beaten path with digital content that is truly handcrafted. Founded by Multimedia Msc graduates Vee Ladwa and Chinapa Aguh. Vee is an internationally published designer and animator highly skilled and celebrated for his illustrative and design works Chinapa has a background in Marketing and PR managing marketing activity for B2B and B2C clients. Their diverse range of skill sets have allowed them to work with clients such as Disney, Marvel, Hasbro 20th Century Fox, Santnder EMI records and many more.

www.inanimatorz.com
As part of the public programme for the Brent Biennial we will present walking tours, workshops, talks and performance work that explore the themes and ideas behind the artworks. Highlights include artist Dan Mitchell's performative talk featuring Dr Robert Laing at Wembley Library in October, and online talks with artists’ including Pio Abad, Carl Gabriel and Dawn Mellor amongst others.

Our public programme partner ArtReview will also present a series of events focusing on the art commissions in libraries.

For further information visit: [www.brent2020.co.uk](http://www.brent2020.co.uk) and [artreview.com](http://artreview.com)
VENUE INFORMATION & YOUR VISIT

COMMUNITY LIBRARIES

Barham Community Library
(Avant Gardening, p18)
660 Harrow Rd, Wembley, HA0 2HB
Opening Hours:
Opening Times vary. Visit brent2020.co.uk for details.

Cricklewood Library
(Brian Griffiths p20)
152 Olive Rd, London, NW2 6UY
Opening Hours:
Opening Times vary. Visit cricklewoodlibrary.org.uk or brent2020.co.uk for details.

Kensal Rise Library
(John Rogers, p27)
Bathurst Gardens, North Kensington, London, NW10 5JA
Opening Hours:
Opening Times vary. Visit kensalriselibrary.org website or brent2020.co.uk for details.

Preston Community Library
(Carl Gabriel p25)
Preston Community Library, Carlton Avenue East, Wembley, HA9 8PL
NB: Artworks are outdoors
Opening Hours:
Opening Times vary. Visit brent2020.co.uk for details.

COUNCIL LIBRARIES

Ealing Road Library
(Imran Qureshi, p6)
Coronet Parade, Ealing Rd, Wembley, HA0 4BA
Opening Hours:
10.30am to 2.30pm, Mon to Fri 12.00pm to 4.00pm, Sat and Sun
Access:
Disabled parking bay, dropped kerbs, ramp access, automatic door.

Harlesden Library Plus
(David Blandy, p21)
49A Craven Park Road, Harlesden, London, NW10 8SE
Opening Hours:
10.30am to 2.30pm, Mon to Fri 12.00pm to 4.00pm, Sat and Sun
Access:
No parking, level and wide pavement, access through lift, automatic door.

Kingsbury Road
(Dawn Mellor, p7)
499 Kingsbury Road, Corner of Winkworths Estate Agent, London, NW9 9ED
NB: Artwork is outdoors. Interpretation text can be found at nearby Kingsbury Library, 522 - 524 Kingsbury Road, Kingsbury, NW9 9HE

The Library at Willesden Green
(Rasheed Araeen, p8; Jaykoe, p17)
The Library at Willesden Green, 95 High Road, Willesden, London, NW10 2SF
Opening Hours:
10.30am to 2.30pm, Mon to Fri 12.00pm to 4.00pm, Sat and Sun
Access:
12 disabled parking spaces, limited pay and display parking with the civic centre, ramp.

Wembley Library
(Dan Mitchel, p19)
Brent Civic Centre, Engineers Way, Wembley, HA9 0FJ
NB: Artwork is on the facade of the building and can be viewed from the street.
Opening Hours:
10.30am to 2.30pm, Mon to Fri 12.00pm to 4.00pm, Sat and Sun
Access:
No disabled parking, ramp, automatic door.
OTHER VENUES AND LOCATIONS

**Barham Park**
(ActionSpace event, p31)
660 Harrow Rd, Wembley, HA0 2HB

**Harlesden Town Garden**
(Crisis exhibition event, p29)
Harlesden Town Garden, Challenge Close, NW10 4BB
harlesdentowngarden.co.uk

**Willesden Jewish Cemetery**
(FOR NOW, p28)
Willesden Jewish Cemetery, Beaconsfield Rd, Willesden, London, NW10 2JE
willesdenjewishcemetery.org.uk

**Pio Abad**
(p15)
**Mursals:**
2 - 4 Burton Road, Kilburn, London, NW6 7LN
231 Kilburn High Road, London, NW6 7JN

**Yasmin Nicholas**
(p13)
Art work will be displayed on over 50 digital billboards and bus stops throughout Brent between 22 September to 6 October. See brent2020.co.uk for full location details.

**Billboard (outdoors):**
The Granville Community Centre, 140 Carlton Vale, London, NW6 5HE
Metroland Studios, 91 Kilburn Square, London, NW6 6PS

**Posts:**
Brookford Launderette, 110a College Road, Kensal Green, London, NW10 3NS
Aqua Clean Launderette, 113 Chamberlayne Road, Kensal Green, London, NW10 5HD
Coin Op Launderette, 71-72 Park Parade, Harlesden, London, NW10 4JB
Kilburn Market, Kilburn Square, Kilburn High Road, London, NW6 6JH

**Abbas Zahedi**
(p10)
Distributed through Sufra Food Bank and Granville Community Kitchen

**Drinks available to buy at:**
Hilal Food Centre, 322-324 Kilburn High Road, Brondesbury, London, NW6 2QN
Paradise bar, 19 Kilburn Lane, Kensal Green, London, W10 4AE
ariana2.uk

**Your Visit**
Your safety and wellbeing is our top priority when visiting Brent Biennial.

Please respect social distancing guidelines when visiting any of the locations. You will be asked to wear a face covering when visiting libraries and public buildings and visitors to libraries will be asked to complete a Track and Trace questionnaire on arrival.

Limits to visitor numbers are in place in some Brent buildings so please be patient if you have to wait a short while to enter. Remember to regularly wash or sanitise your hands.

Walk or cycle to your visit if possible. Check out brent2020.co.uk for information on walking and cycle routes between artworks.

Signing and interpretation is available on request. Please give 2 weeks’ notice. Contact team@metrolandcultures.com to arrange.

All information correct at time of publication. Due to the ongoing situation with Covid-19 regulations, please check brent2020.co.uk or venue websites before your visit for the most up to date information on opening times and restrictions.

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ACKNOWLEDGEMENTS

Thanks to all those that have worked on and supported Brent Biennial 2020.

Brent Biennial curatorial team: Henry Coleman, Amanprit Sandhu and Louise Shelley.
William Galinsky and Rachel Dedman who supported the development of the project.


Community Libraries: Gaynor Lloyd and Paul Lorber at Barham Community Library, Sally Long at Cricklewood Library, Margaret Bailey and Stephanie Schonfield at Kensal Rise Community Library, and Phil Bromberg, Geraldine Cook, Michaela Lichten, and Margaret Smith at Preston Community Library. The community libraries are run by volunteers and funded by donations and grants.

The Engagement Board in the development of the project and in particular to all the Community Libraries listed above along with Camilla Churchill, Peter Baxter, Melanie Smith, Raden Anandra Natalegawa, Ken Korenteng and Niamh Walsh-McBride,


Peter Baxter, Libraries, Arts & Heritage Manager (Interim), Stephanie Wilson, Libraries, Arts and Heritage Manager, Amit Bhagat, Library Operations Manager and Camilla Churchill Heritage Collections Manager.

Brent Council Team: Leader of Brent Council, Cllr Muhammed Butt, Brent Council Chief Executive, Carolyn Downs, Cabinet Member for Public Health, Culture and Leisure, Cllr Krupesh Hirani, Director of Public Health Melanie Smith and Strategic Director, Community Wellbeing, Phil Porter.

Metroland Cultures Board: John Newbigin, Digby Halabsy, Indhu Rubasingham, Andria Zafrikou, Jessica Mensah, Raden Anandra Natalegawa, Errol Donald and Cllr Krupesh Hirani.

Commissioning Partners: Camden Art Centre: Martin Clark and Matt Williams; CREATE London: Hadrian Garrard, Habda Rashid, Alejandro Ball and Caitlin Garner-Bacon; LUX: Benjamin Cook; Studio Voltaire: Joe Scotland and Laura Harford.

Collaborators on the Art Fund commissions: Square Root Soda, Sufra Food Bank, Granville Community Kitchen, The Granville, and Brent Museum and Archives.

Galleries: Corvi-Mora, Galerie Thaddaeus Ropac, London • Paris • Salzburg and Grosvenor Gallery.

To our funders: Brent Council, Greater London Authority, Arts Council England, National Lottery Heritage Fund and the Art Fund for supporting us to continue to respond and develop the Brent 2020 programme during lockdown. And to Omni for supporting the Wembley Commission in kind.
BRENT 2020  
IN PARTNERSHIP WITH  

MAYOR OF LONDON  
CITY OF LONDON  
Wembley Park  
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STUDIO NOTAIRE  
LUX

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OMNI
MAP
Imran Qureshi
Ealing Road Library, Coronet Parade, Ealing Rd, Wembley, HA0 4BA

Dawn Mellor
499 Kingsbury Road, Corner of Winkworths Estate Agent, London, NW9 9ED

Rasheed Arareen
The Library at Willesden Green, 95 High Road, Willesden, London, NW10 2S

Ruth Beale
Kilburn Library, 42 Salusbury Rd, Queen’s Park, London, NW6 6NN

Abbas Zahedi
Hilal Food Centre, 322-324 Kilburn High Rd, Brondesbury, London, NW6 2QN

Abbas Zahedi
Paradise Bar, 19 Kilburn Ln, Kensal Green, London, W10 4A

Abbas Zahedi
Arianna II, 241 Kilburn High Rd, Kilburn, London, NW6 7JN

Abbas Zahedi
The Music Room, Rear of, 203 Preston Road, Wembley, HA9 8NF

Adam Farah
Distributed on Kilburn High Road from the 19 October

Y asmin Nicholas
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Y asmin Nicholas
Metroland Studios, 91 Kilburn Square, London, NW6 6PS

Y asmin Nicholas
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Y asmin Nicholas
Aqua Clean Laundrette, 113 Chamberlayne Road, Kensal Green, London NW10 3NS

Y asmin Nicholas
Coin Op Laundrette, 71-72 Park Parade, Harlesden, London NW10 4JB

Y asmin Nicholas
Kilburn Market, Kilburn Square, Kilburn High Road, London NW6 6JH

Pio Abad
231 Kilburn High Road, London, NW6 7JN

Pio Abad
2 - 4 Burton Road, Kilburn, London, NW6 7LN

Jaykoe
The Library at Willesden Green, 95 High Road, Willesden, London, NW10 2SF

Avant-Gardening
Barham Park Library, 660 Harrow Rd, Wembley, HA0 2HB

Dan Mitchell
Wembley Library, Brent Civic Centre, Engineers Way, Wembley, HA9 0FJ

Brian Griffiths
Cricklewood Library, 152 Olive Rd, London, NW2 6UY

David Blandy
Harlesden Library Plus, 49A Craven Park Road, Harlesden, London, NW10 8SE

Carl Gabriel
Preston Community Library, Carlton Avenue East, Wembley, HA9 8PL

John Rogers
Kensal Rise Library, Bathurst Gardens, North Kensington, London, NW10 5JA

FOR NOW
Willesden Jewish Cemetery, Beaconsfield Rd, Willesden, London, NW10 2JE

Crisis
Harlesden Town Garden, Challenge Close, NW10 4BB

ActionSpace
Barham Park, 660 Harrow Rd, Wembley, HA0 2HB

Paul Purgas
Metroland Studios, 91 Kilburn Square, London, NW6 6PS
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