

Flag Flying Freedom Franchise (2004)

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Preamble

Walking along in London on that Thursday evening in June, after England had beaten Switzerland by three goals to none in the European cup, I said out loud to my companion that Football did not matter. A man, a complete stranger, beside us slowed down to pointedly state that football did matter. On my protestations that football simply did not matter to me in particular, he replied that a hat-wearing liberal Guardian reader would not understand that this was all about England. That at a time when nothing was going well for the English, it was important to celebrate every victory attained. I replied that I too was proud of British achievements, he retorted that this was about England, and the Cross of Saint George. He was becoming worked up, so I asked if he liked Wytnton Marsalis, he returned with Marsalis was American, and football was English. He veered off to the right and we parted company with me wishing I had asked him of Courtney Pine.

Dying is Performance Art Too

A death, well more accurately a report on the death of a black person, a black person on a street. Set upon by five young men, pummeled and stabbed, then left to die. He had been racially abused, he had been treated as a lesser being, lies had been told about his death to his family and it took ten years for the state to respond to the death.

Another death, well more accurately a report on the death of another black person, a black person in a medical institution. Set upon by five young men, held down and sat upon for twenty-five minutes, then left to die. He had been racially abused, he had been treated as a lesser being, lies had been told about his death to his family and it took six years for the state to respond to the death.

Some legacy.

Making art is an extension of this legacy, and the voice of its inheritors are trenchantly ignored. It is difficult envisioning it as saying anything valuable outside its own polemical position. Presently energy that should go into making art is dissipated into getting the art system to recognise black artists' existence. Black, in this instance, being all those who are seen as not being white and needing to address similar material, political and social conditions. When the system does acknowledge address blackness, it still sees the need to