**SONIA BOYCE**

Born in London, in 1962, Sonia Boyce (OBE, RA) lives and works in London, UK. She came to prominence in the early 1980s as a key figure in the burgeoning Black-British art scene of that time – becoming one of the youngest artists of her generation to have her work purchased by Tate, with paintings that spoke about race and gender in Britain.

Since the 1990s Boyce’s practice has taken a more multi-media and improvisational turn by bringing people together in a social practice that encourages others to speak, sing or move in relation to the past and the present. At the heart of her work are questions about the production and reception of unexpected gestures, with an underlying interest in the intersection of personal and political subjectivities.

Since the 1980s the artist has consistently worked within the art school context. Between 2012-2017, she was Professor of Fine Art at Middle-sex University and since 2014 she has been Professor of Black Art & Design at the University of the Arts London, leading a 3- year research project Black Artists & Modernism, about which there has recently been a television documentary produced by the BBC (August 2018).

**EXQUISITE CACOPHONY**

Exquisite Cacophony is a film of a performance by two vocalists, Astronautalis and Elaine Mitchener, held at the Victoria and Albert Museum in London, February 2015.

Developed around acts of improvisation - as that which invites the unexpected and reveals the unforeseen, Exquisite Cacophony explores the anxieties, slippages and revelations that result from a completely improvised exchange between freestyle rapper Astronautalis who charms members of an invited audience into dialogues about gender, sexual and racial politics and popular culture, until his banter is disrupted by the poetic force of Elaine Mitchener. The spontaneous interplay between the two performers reverberates between utterance and language, producing a cacophony, a discordant mixture of sounds and words that rails against all notions of the familiar.

The vocalists attempt to make sense of the imperial grandeur of the museum, referencing a shared colonial past and issues of nationality. This negotiation is translated from live performance to film, relocated from the Victoria and Albert Museum to the Arsenale in Venice. Okwui Enwezor’s exhibition All the World’s Futures, delves into the upheaval that is our contemporary global reality as a means of exploring how we make sense of the current state of the world and question the appearance of things through images, sounds and words.