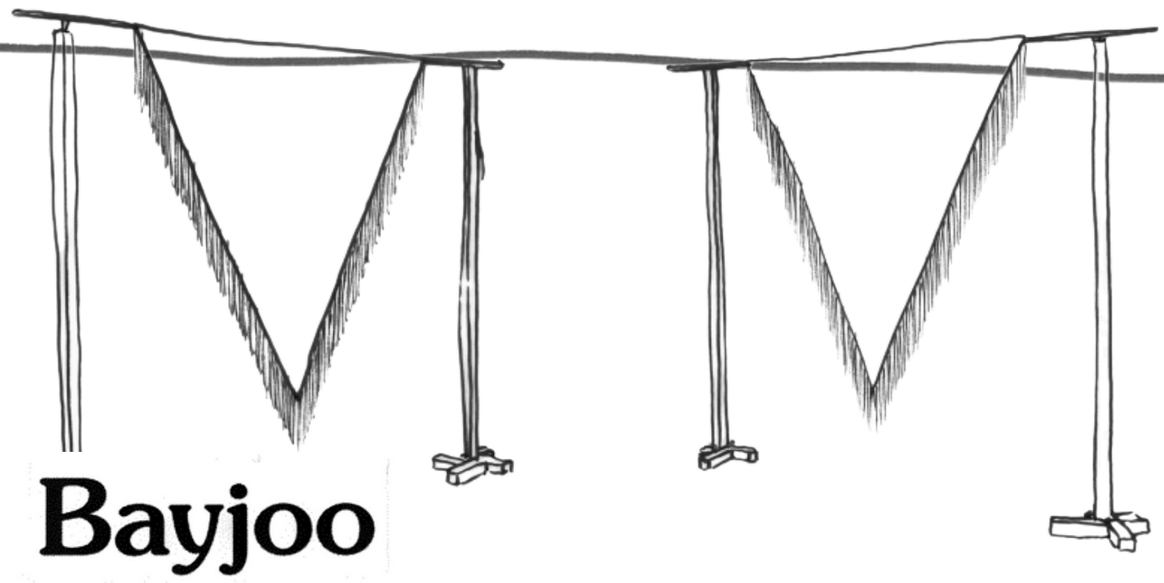


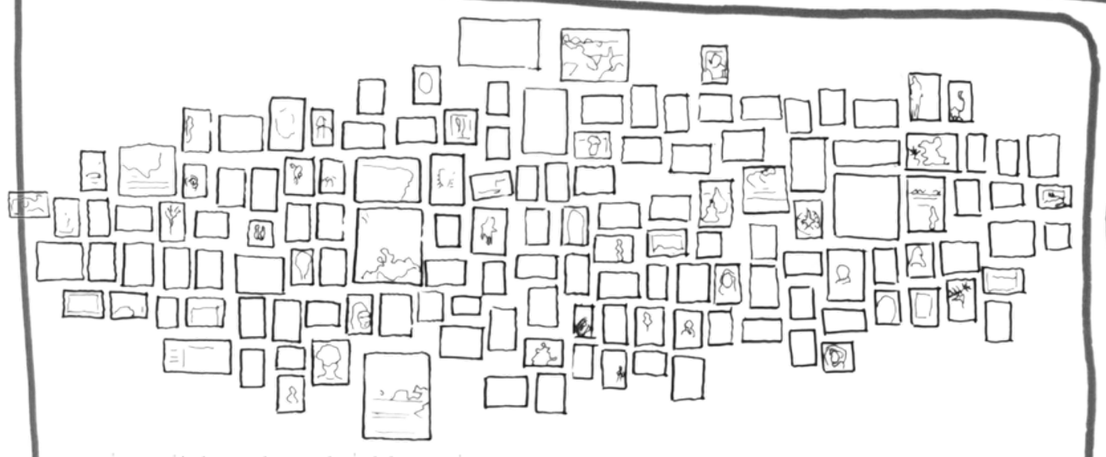
Shiraz Bayjoo

Shiraz is interested in the **Indian Ocean** as a link between human and plant life.

These works honour the lost plants and animals of the region. It shows the damage caused by **colonisation** and old **trade routes**. Shiraz is interested in exploring the lasting impact of European colonialism.

Botanical gardens grown in the **West** are examples of what was taken from the region and helped to wipe out and steal **indigenous** landscape.

How have the artists shown different cultures in their artwork?



Firelei Báez

Firelei explores the Black **diaspora**. Challenging dominant narratives around identity, history, and belonging.

She uses old maps, architectural drawings, and book pages as materials for her paintings.

Firelei uses characters from Caribbean folklore. She uses these characters to heal the differences between these colonial records and the lived experiences of those who were enslaved.

Jane Jin Kaisen

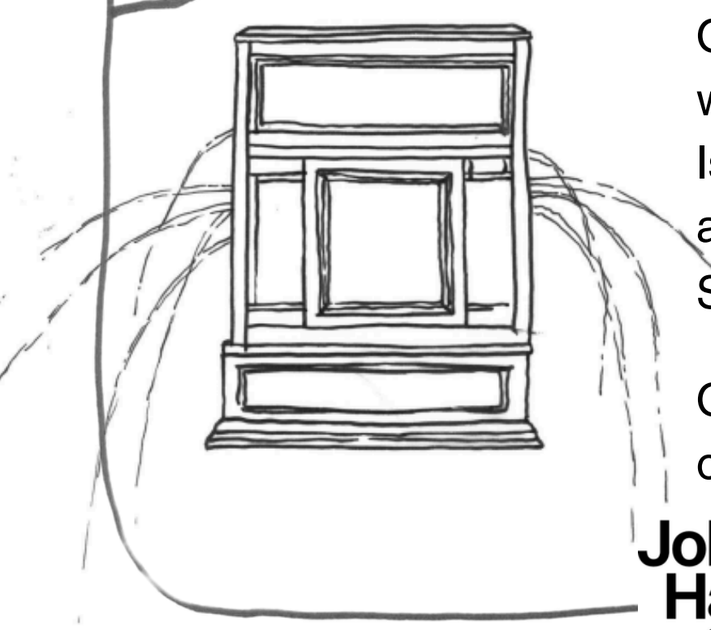
Jane tells stories from **Jeju Island's** past. Mixing history, beliefs, and old legends. Jane retells them in ways that focus on women's experiences.

Her work talks about women who dive in the sea for food and **shamanic** traditions. She also talks about a very sad time in **Jeju Island's** history when government forces hurt many people.

'Halmang' is the term for grandmother in Jeju and a respectful way of addressing women. The film shows the ageing womens' lived experience, their community, and spirituality connected to sea, wind, and island.

Osman Yousefzada

Osman's new works look at the connection of the human mother and the earth as places of creation. Osman is also looking at how they share bodies, and how this is linked with myth and ritual.



Osman uses an 18th century prayer table to represent the body of the mother seeping water. The textile work, is inspired by the Waq-Waq tree. A mythical tree popular in Islamic folklore found in an imaginary land of plenty that grows human fruit. The pictures are of Indian soldiers who served during both World Wars. They were found in Southampton Archives. Osman found them while looking for his **lascar** grandfather.

Osman weaves stories and materials to make us think about new beginnings, and the ongoing nature of giving and receiving life.

John Hansard Gallery

University of Southampton

Supported by ARTS COUNCIL ENGLAND

still I rise

of tides,

With the certainty

4 October 2025 – 10 January 2026

Diaspora – people moving from their homeland to places across the world, sharing their culture as they go.

Diverse – people from a range of social, ethnic or cultural backgrounds.

Indian Ocean – third largest ocean, with Asia to the north, Africa to the west and Australia to the east.

Jeju Island – the largest island in South Korea.

Colonisation – settling and gaining control over the indigenous people of an area.

Trade routes – long distance route which goods are transported, could be sea or land.

Botanical gardens – a place where plants are grown for scientific reasons and put on display to the public.

The West - primarily referring to Western Europe, Northern America, and Australasia.

Indigenous - inhabiting or existing in a land before the arrival of colonists.

Mythological – based on or relating to a fable, legend, or other traditional story.

Haenyeo - female free-divers from Jeju Island, South Korea, who harvest marine life from the ocean floor without breathing apparatus.

Shamanic – the belief in a person regarded as having access to, and influence in, the world of good and evil spirits.

Marginalisation - to treat a person, group, or idea as insignificant or as outsiders.

Lascar - particularly an Indian sailor or person in the military.

With the certainty of tides, still I rise is an exhibition with four artists

Shiraz Bayjoo

Firelei Báez

Jane Jin Kaisen

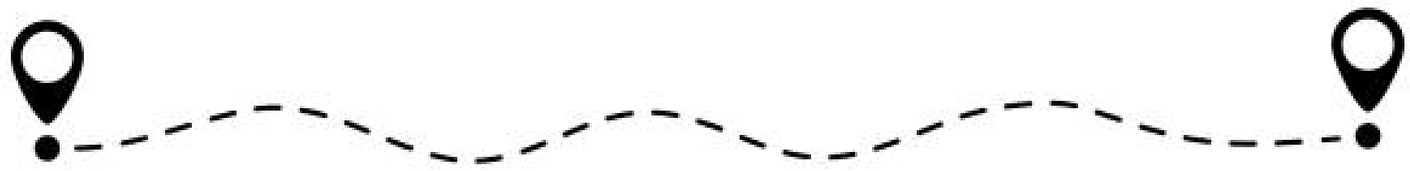
Osman Yousefzada.

This exhibition looks at the seen and unseen voices and stories that make us who we are today.

The artists challenge old ideas of history and culture. They ask us to think about who holds the power to tell these stories.

What traditions do you have from where you are from?

With the certainty of tides, still I rise is part of a poem called *Still I rise* written by Maya Angelou. This line highlights people's resilience and strength. Comparing it to the predictable and powerful ebb and flow of the ocean's tides.



The ocean links the artists together as a space to join written and spoken histories and to show its role in economic and botanical loss.

The ocean acts as a life-force for community and a link to spirituality. It was a route that kept colonial power through enslavement and **diaspora**.

How would you feel if you had to move away from your home?

The protection of heritage and culture is shown in this exhibition through female figures. This creates a **diverse** mix of voices and viewpoints.