

This whole journey confronting Brett Bailey's work, has both highlighted the power of white privilege, but also what a group of dedicated Black activist can achieve with no money and little resources.

As a group of activists we sought to protect the dignity, and history of Africans both home and abroad. Despite what Bailey says, he never really cared about what the majority of Black people thought. If so why wouldn't he come and speak with us? Why? Because he already what we would say. That being:

The methodology of his work always placed the African in a position of humiliation, and perhaps even worse than that, in a position of complete and utter powerlessness. We argued that this imagery might be good to induce 'White liberal guilt, but it did nothing for Black empowerment.'

Even when we agreed to disagree with the art gallery, we made it absolutely clear we were not calling for a ban or censorship. We wanted Bailey and the Barbican to realise; one, they were not helping us and two, we found it deeply offensive.

Their response: divide and rule. Get a Black artist who buys into Bailey's thinking to be their spokesperson. Secondly, to call a law abiding, protest with drums and music, 'an angry mob which forced the producers to close', and then they could talk about defending the freedom of speech and censorship. For the Barbican and Bailey, censorship was an easier ground to win rather than would ever concede that they may have got this wrong. They would sooner high behind a principle -free speech- that wasn't being threatened at all- The police said at the protest, there was nothing to report'- which was much easier than for the Barbican to recognise Bailey is a false prophet, enriching his pocket and his 'shock artistic' reputation at the expense of trouncing African history, by showing this one sided spectacle. The counter side to Bailey's narrative is struggle, resistance and dignified survival. It is that narrative which will help Black people today, all over the world, not induced white guilt.

What is encouraging for us is that whether white Britain like it or not they have been forced to realise, we will not be silent when it comes to trouncing upon our dignity and history. Furthermore, the African Diaspora globally, including South Africa have responded very positively to what we have done and achieved. From what I'm not told Bailey can expect more of the same where ever he goes including Paris, Russia and the USA.

No longer will Brett Bailey be able to say, "my work has been applauded wherever I go ", as his representatives did here.

With our efforts we also hope to have a dialogue with the art world here in the UK about greater Black led art which has its roots with communities.

I think we've seen from this experience that 'all our skin folk are not our kin folk'. I guess that's just legacy of slavery and colonialism.