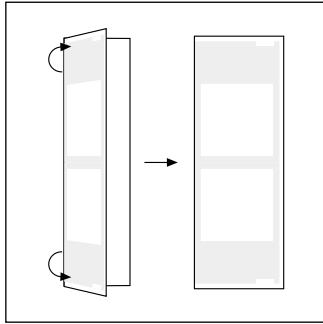
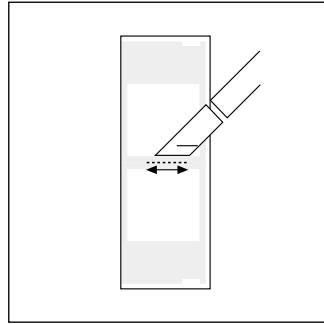


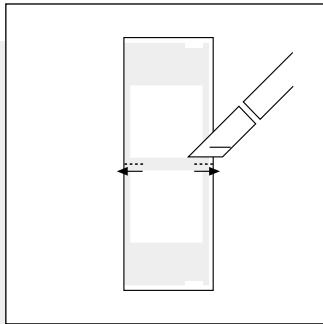
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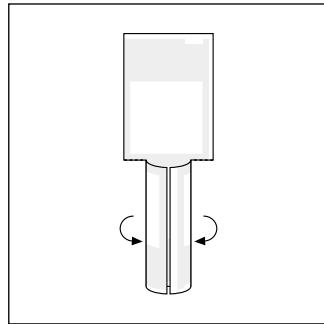
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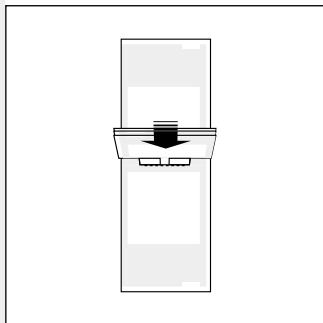
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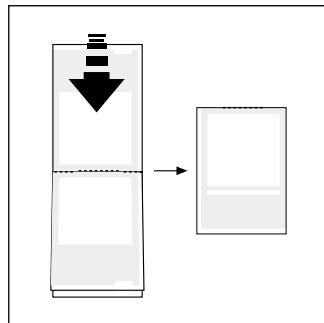
4:



5:



6:



Construction

- 1: First, fold each sheet in half along the vertical axis.
- 2: Using a craft knife or scalpel, cut a horizontal slot along the centre dotted line of the first sheet. (pages 1/2/7/8)
- 3: Then cut along the dotted lines on all the other sheets. Make sure to cut to the very edges of the paper.
- 4: Stack the folded sheets in ascending order with the even numbers at the top. Curl the bottom half of the second page (pages 3/4/11/12).
- 5: Thread the curled page through the centre slot of the first page. Repeat this process with the third (pages 5/6/9/10) with the even pages in ascending order.
- 6: When all the pages have been threaded through, check the pagination. Finally, fold the booklets in half along the horizontal axis.

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The race and competition between European countries including Britain, Spain, Holland, Portugal and France, to conquer, discover and claim the land and seas was at its highest in the late 16th century. It could be said that it culminated in the circumnavigation of the world by Sir Francis Drake (1577 – 1580), who made use of the Portuguese and Spanish oceanographic charts to establish one of the most prominent trading routes between Europe and the colonies for future years.

The trading routes became the networks or passageways for movement of people, materials, crops and goods – the establishment of the global flow of colonial commercial enterprise. On the other hand for people who survived the journey of the established trading routes between Britain and her colonies, the passage itself became a significant point of change for the individual person – inhabited by memories, traces and stories of trauma, desire and loss, of conflicting emotions of anger, pleasure.

The Drake Cup is a sixteenth century goblet thought to have been presented to Sir Francis Drake by Elizabeth I on his return from his journey around the world with quantities of silver, gold and other jewels. It is an artefact that is inscribed with the imperial success of the journey in its very make up and materials. It was an object of curiosity for the Victorian cabinet; imbued with the imperial relationship of England to her colonies – its people, states and nations. It signifies a relationship of complex notions of conquest and ownership, desire and fascination. It is encoded with references of a heterogeneous history of nationhood.

Land will be a dream then nothing. I live in the past and dream in the future. I remain between my life that is over and my life to come. The sea keeps me between my life. Time runs on the spot, neither backwards nor forwards. (5)

My body belongs to the sea. Salt rubs itself all over it. My body belongs to the Zong. Wood presses its print where I lie. And the captain of the Zong. He has me marked in a ledger as his. The crew know they can do whatever they please with it since it is theirs too before it is mine. My body belongs to everyone but me. move in it like a thief. I do not belong to it. All this journey it is trying to separate itself from me, to be rid of me once and for all. My body seems to think that if it dies it will kill me, the intruder in it. (6)

Who is Mintah without her body? Her body is owned by another. Her name is not attached to anything. Her name needs a body to place itself. Just as her body needs land to recognise its name. (7)

N The Drake Cup An Elizabeth I coconut cup and cover with silver-gilt mounts

The bowl, formed from a coconut, is finely carved with the arms of Queen Elizabeth, the arms of Sir Francis Drake with the date 1580, and a representation of the Golden Hind being towed towards the Isles of the Moluccas. The vase shaped stem is supported by the figure of a dragon, perhaps alluding to the arms used by Drake. The domed cover is chased with sea-monsters and ships and is surmounted by a model of the Golden Hind on a globe. (1)



5

The individual story of the journey (often of forced migration, refuge and asylum) has become a key intervention to the contemporary post-colonial mapping process. In these stories, whether visual articulations or written pieces (as with the novel *Feeding the Ghosts* by Fred D'Aguiar) there are the traces and rehearsals of the imperial project. These stories are not bound by notions of territorial spaces or part of collective histories that officially serve to define nation states. They are embodied with senses of trauma, displacement, longing and desire. Organic and fluid, often fragmentary and transcultural in articulation, they begin to translate memories and reflections of a past into a contemporary and increasingly complex global arena.

History and time are overlapping spatial structures serving to problematise hegemonic power relations. The historical document takes on another dimension and becomes enveloped in a creative individual/autobiographical location.

The journey as a transformative site or 'location' – of people, places and objects – becomes a significant point of expression and exploration. It contains simultaneous historical and contemporary moments and cannot be associated with or of a physical space.

*Where are your monuments, your battles, martyrs?
Where is your tribal memory? Sis,
In that gray vault. The sea. The sea
has locked them up. The sea is history.
(8)*

"We will ensure only the sick and infirm are disposed of in this way. This is a problem for the insurers to resolve, not for us to suffer. If we dispose of one third, at £39 a head from the insurance and from the sale of the remainder we stand to make a clean profit in this venture, as is our right after months of investment of our energies. Dismissed"

Ernest discussions in hushed tones ensued.
9 "They are primitive people, but still people."
"I've seen some in Liverpool who are baptised."
"And in London."

The majority did not mind carrying out the order – 'They are stock,' 'Cargo.' As delicate as horses and calves but chattel all the same' – but felt that the premise itself was too far-fetched to convince the insurers of its necessity. What if the insurers refused to pay? Then there would be nothing to show for all their efforts, nothing for all their sacrifice, nothing to assuage their consciences.(4)