

Title: NLB_SCRATCHTHAT (never look black)

Date: 21.02.26

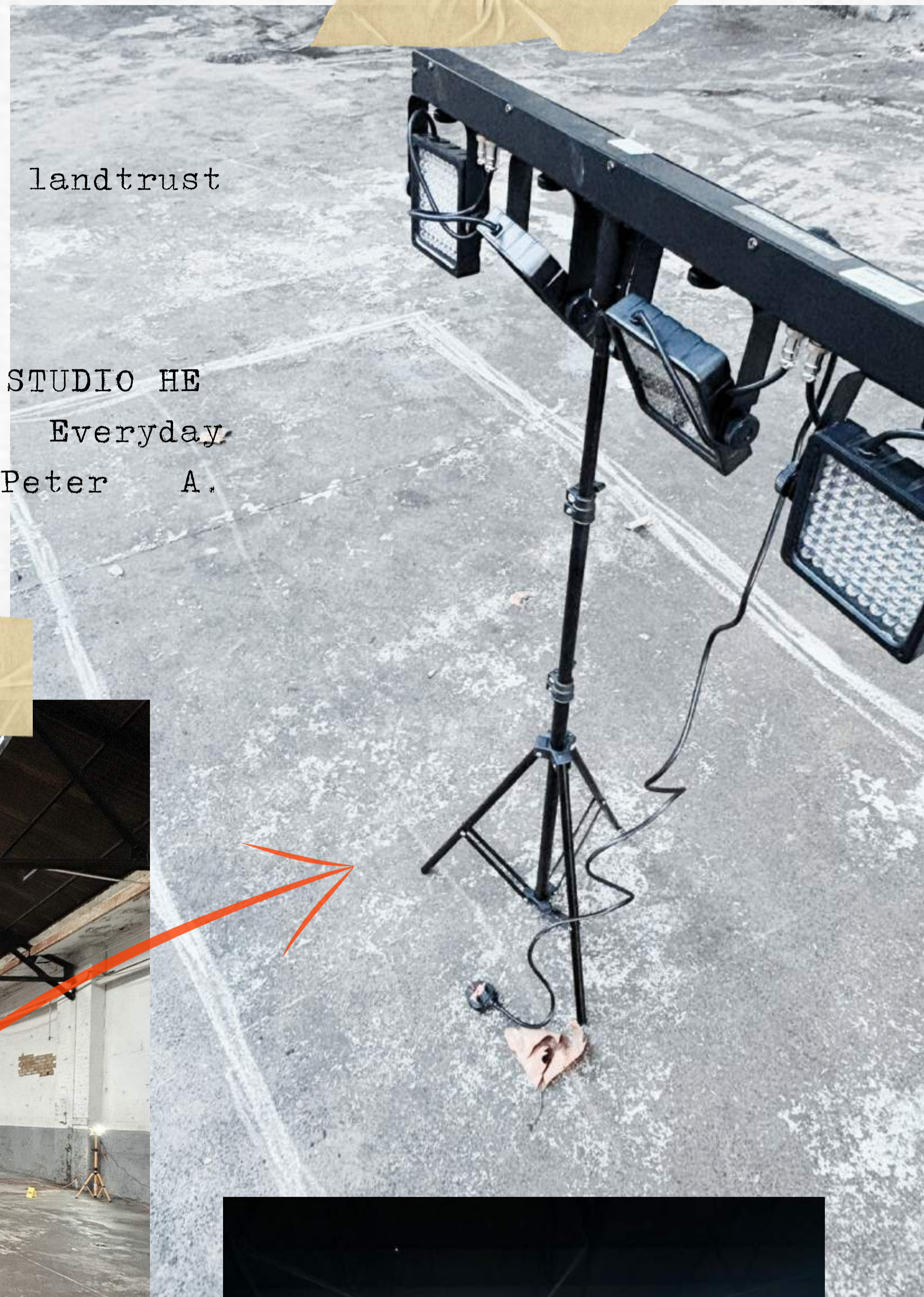
Time: 15:00

Location: margate, creative landtrust
garages

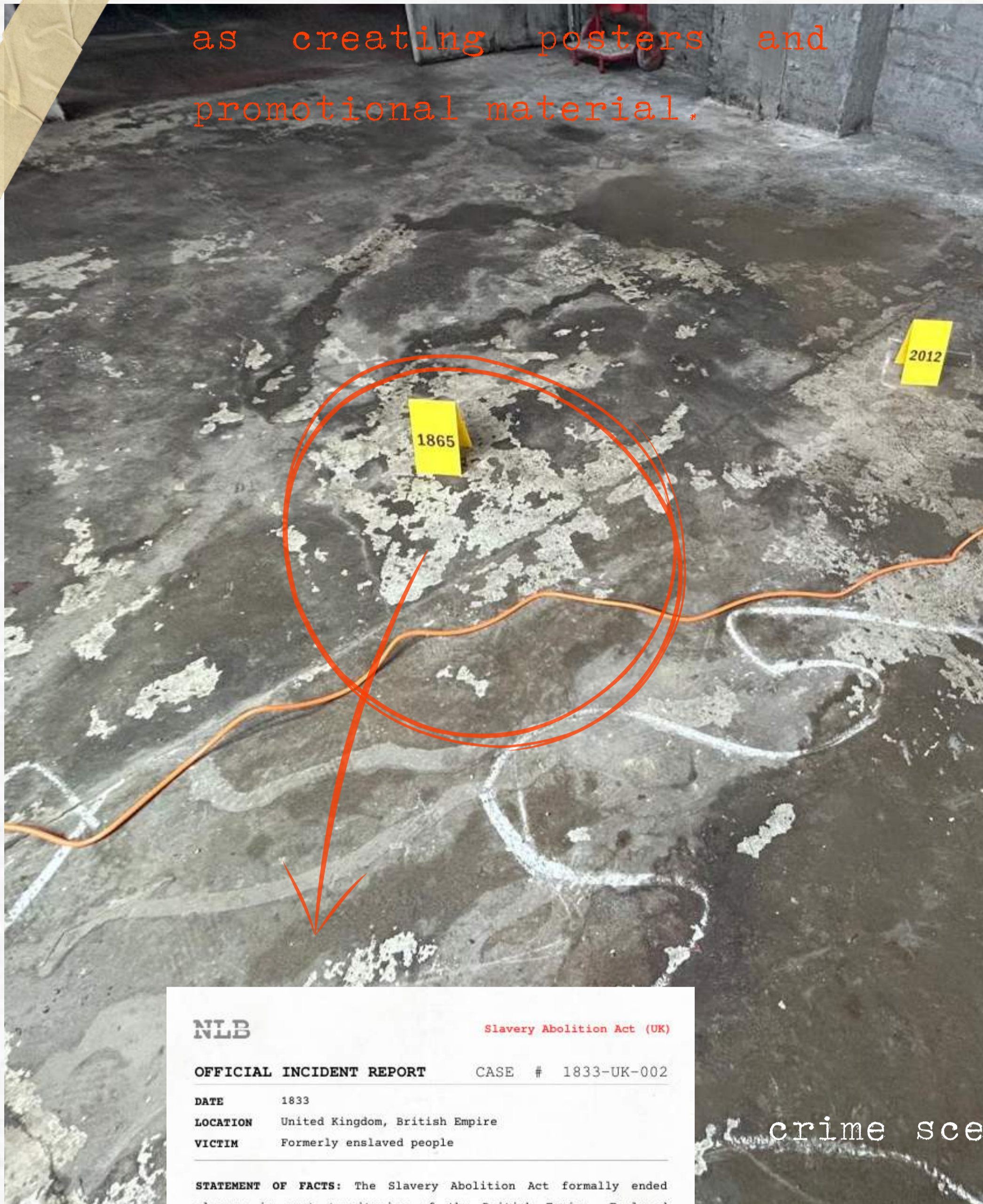
Artist: Hubert Z

Supporters: Arts Council England, STUDIO HE

Guests: People Dem Collective, Everyday
Racism, Geoffrey Chambers, Peter A.
Nicholls



I was involved in the design and assembly of the CRIME SCENE AREA, as well as creating posters and promotional material.



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NLB

Slavery Abolition Act (UK)

OFFICIAL INCIDENT REPORT CASE # 1833-UK-002

DATE 1833
LOCATION United Kingdom, British Empire
VICTIM Formerly enslaved people

STATEMENT OF FACTS: The Slavery Abolition Act formally ended slavery in most territories of the British Empire. Enslaved people were not immediately freed, but were forced to continue working for their former enslavers for up to six years without full wages or autonomy. Slave owners were compensated for the loss of their "property", while enslaved people received no compensation for centuries of forced labour.

CRIME: The abolition act prioritised financial stability for enslavers while denying freedom, land, reparations, or justice to the enslaved.

EVIDENCE OF CRIME:

- Slavery Abolition Act (1833), Section 46-47: £20 million in public funds paid to slave owners as compensation for the loss of enslaved people defined as property
- Slavery Abolition Act (1833), Section 4-18: enslaved people forced to continue labouring for their former enslavers for up to six years, under threat of punishment.

DIPOSITION:

- The crime remains unsolved. Enslavers were financially restored, and victims were released without compensation, land, or protection.

CONCLUSION: The British state abolished slavery while safeguarding the wealth, status, and innocence of those who profited from it. Justice was deferred, diluted, and ultimately denied.

crime scene

A chalk outline of Usain Bolt's iconic pose, surrounded by crime scene markers fixed to historical dates.

Each marker uses a specific year and QR-linked crime report to show how law and policy shaped Black bodies and lives — from slavery and abolition to criminalisation, spatial control, and border enforcement.



playing field

A ground-level playing field constructed from reclaimed cardboard and industrial materials.

Layered sound — crowds, commentary, whistles, rhythms — references sport as escape, spectacle, discipline, and judgement, with the crowd operating as witness, consumer, and judge.



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Scratch That (film, approx. 30 minutes)

A rhythmic remix of sitcoms, films, documentaries, and music videos.

Representation loops — humour, pride, shame, and violence — revealing how identity is packaged, repeated, and resisted over time.



NLB ScratchThat does not aim to resolve history or offer closure.

It asks viewers to move through systems rather than observe them, to recognise repetition, to question neutrality, and to sit with discomfort without being told what to do with it.

Meaning is not delivered. It is encountered.



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