



*Moan Press Edition 7*

# LUMINAL SPACE

# Guest Editor's Note : Veronica A\* Amon



Maybe the moon is chasing the sun, seeking its embrace...  
Maybe the moon is demanding to be seen, to be felt...  
Maybe the moon is offering the sun some respite...

*In astronomy*, Lunar eclipses occur on the night of a full-moon, when the sun, the moon, and earth are in alignment, with the earth sitting in-between. This is called syzygy. If perfectly aligned, with the sun entirely blocked, the refracted light from earth's atmosphere can make the moon appear red. This is a total lunar eclipse, sometimes called a blood moon.

The Tlingit tribes are said to have viewed lunar eclipses as the sun and moon meeting intimately and giving birth to stars and planets, with darkness revealing the beauty of their children. The Batammaliba people believed lunar eclipses occurred when the moon and sun were in conflict, so the people would initiate communal peace and forgiveness to encourage the moon and sun to reconcile.

Lunar eclipses remind us of the ways *darkness* can be intimate yet frightening; *Darkness* reveals as well as holds, it hides as well as silences, but *darkness* in all of its forms is not purely the absence of light, it is a profound and complex space where things go to transform.

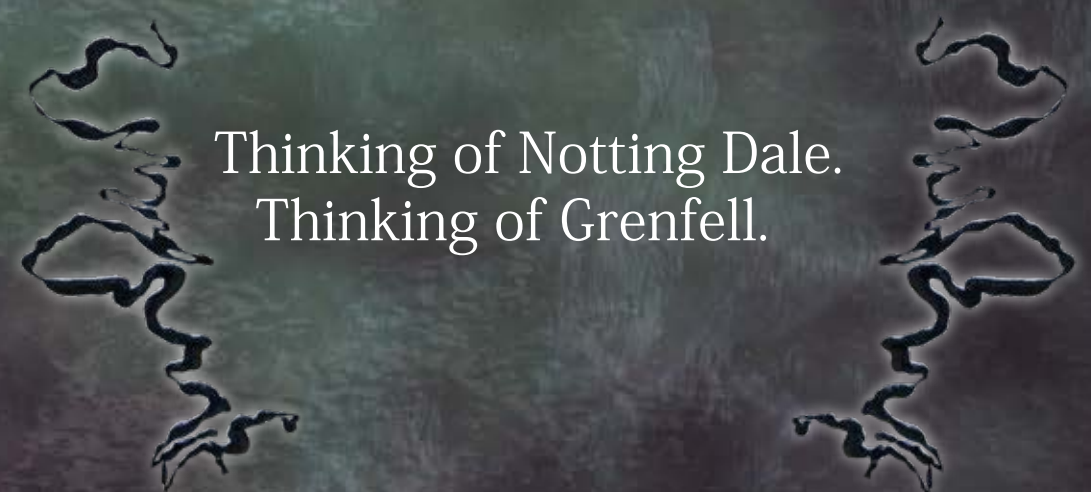
Displacement, inequality and co-option have historically created cracks in indigenous foundations of care that have raised entire communities, and through practices, much like those in this issue, we continue to discover where our elders and those before them, left ingots of guidance behind.

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*In this issue* I have invited time travellers, artists, healers and teachers to explore how darkness, like that of an eclipse, can bring about new modes of support while exploring what ecosystems of care currently exist among us. We pay tribute to the tools and traditions that came before us, and look towards what they may become. These networks, no matter how tender, will always exist, especially in moments when "formal" systems fail us.

***"I've been held by dark skin, bright smiles and roaring laughs. The moon can be sweet too."***

Thinking of Notting Dale.  
Thinking of Grenfell.



# Contributors

## Marie-Chantal Acka

Marie-Chantal is an illustrator and visual artist based in London. Her practice explores mental health, food and autobiographical art.

## Marie-Ermelinda Mayass

Marie-Ermelinda Mayassi is a Paris-born French, London based, photographer, public speaker, socially engaged community organiser and skateboarder. Marie-Ermelinda has explored the tangibility of skateboarding for five years and created two skate collective and safe spaces: Skate Gals & Pals and Melanin Skate Gals & Pals is aimed at empowering women and gender-queer individuals, LGBTQIA+ Black and People of Colour (BPOC) through skateboarding and art.

## Abi Adusei

Abi is a 19 year-old British-Ghanaian Afro Caribbean hair stylist and the owner of @RBRNSTUDIOS. Through @RBRNSTUDIOS, Abi offers a variety of services, mainly faux locs, braids, twists, canerows and natural styles. Alongside hair styling, Abi is also a Politics and International Relations second year student.

## Vicky Wilson

Vicky studies English and History at the University of Birmingham. Vicky is editor of the academic journal, URIS, and loves writing for Redbrick paper in their free time. When Vick is not writing, you'll find them at a roller disco or rock climbing in the Peaks.

## Jasmine-Karis & Karli-Jade

Jasmine-Karis is a multimedia artist based in South London. She seeks to connect people with themselves through different creative mediums. Her work spans across community, wellbeing and story telling through the interweaving of language and visual imagery.

## Buitumelo

Buitumelo is an artist, poet and storyteller. They are currently a member of black fly zine/collective and have been since 2019. They have been writing short stories, doodles and gossip from the astral planes since childhood and plan to publish a lot more in the coming months. Buitumelo's poetry is directly a gift/load from xhosa ancestry. They are currently based in London.

## Linett Kamala

Linett Kamala is an interdisciplinary artist, educator and carnivalist born in Harlesden, London, U.K. to Jamaican parents. Her passion for enriching the lives of others through art, well-being and education is demonstrated by partnerships with numerous organisations spanning over 30 years. Linett works across various disciplines including mixed media paintings, murals and DJ soundscapes. Her works are recognised by her signature style – an expressive hand script, which she refers to as ‘freestyle calligraffiti’. Deeply rooted in community empowerment, her socially engaged creative practice ranges from mentoring emerging creatives to taking up space through festival culture. She draws inspiration from oral histories, carnivals of the diaspora and Jamaican culture. Linett is Founding Director of Lin Kam Art which enriches lives through festival culture via residencies, events and programmes.

## Melis Ece

Melis Ece is a queer Turkish visual artist specialising in film and digital photography formats. Her work deconstructs and reimagines cultural traditions, performances, and taboos. She has a background in exhibitions, assisting in art galleries and cultural institutions across London. Her passion for art and curatorial practices led her to work as an Art Director for film productions. She produced and art directed the experimental short Blood Ties, which premiered at Aesthetica Short Film Festival. Currently, she is the Production Designer for the upcoming short See You In The Dark.

## Seyi Adekun

Seyi Adekun is a London born Nigerian artist, architectural designer, dancer and nature lover. Her practice explores public art as a form of activism to inspire action to minimise the climate crisis, promote biodiversity and address social inequality. She created sustainable architectural interventions, including Plastic Pavilion lasted exhibited at the Forest of Dean Sculpture Trail (2021), Algae Meadow in collaboration with Wayward for The South Ken Green Trail (2021) and was one of artist in residence at Assemble studio developing House of Annetta a social centre for land justice. Seyi is currently developing work that explores BIPOC spiritual and ancestral relationship with nature through arts & crafts, movement and embodiment practices.

## Radhika Muthanna

Radhika is a 23-year-old Indian analogue photographer who migrated to England at the age of 10. Drawing from the artist's Indian roots with rich colour palettes and distinctive casting, Radhika utilises a range of research techniques to deliver innovative approaches to contemporary image-making. Using photography as a practice as a means of discussing ideas around identity and representation, Radhika specialises in fashion, editorial and portrait photography.

### Veronica A\* Amon

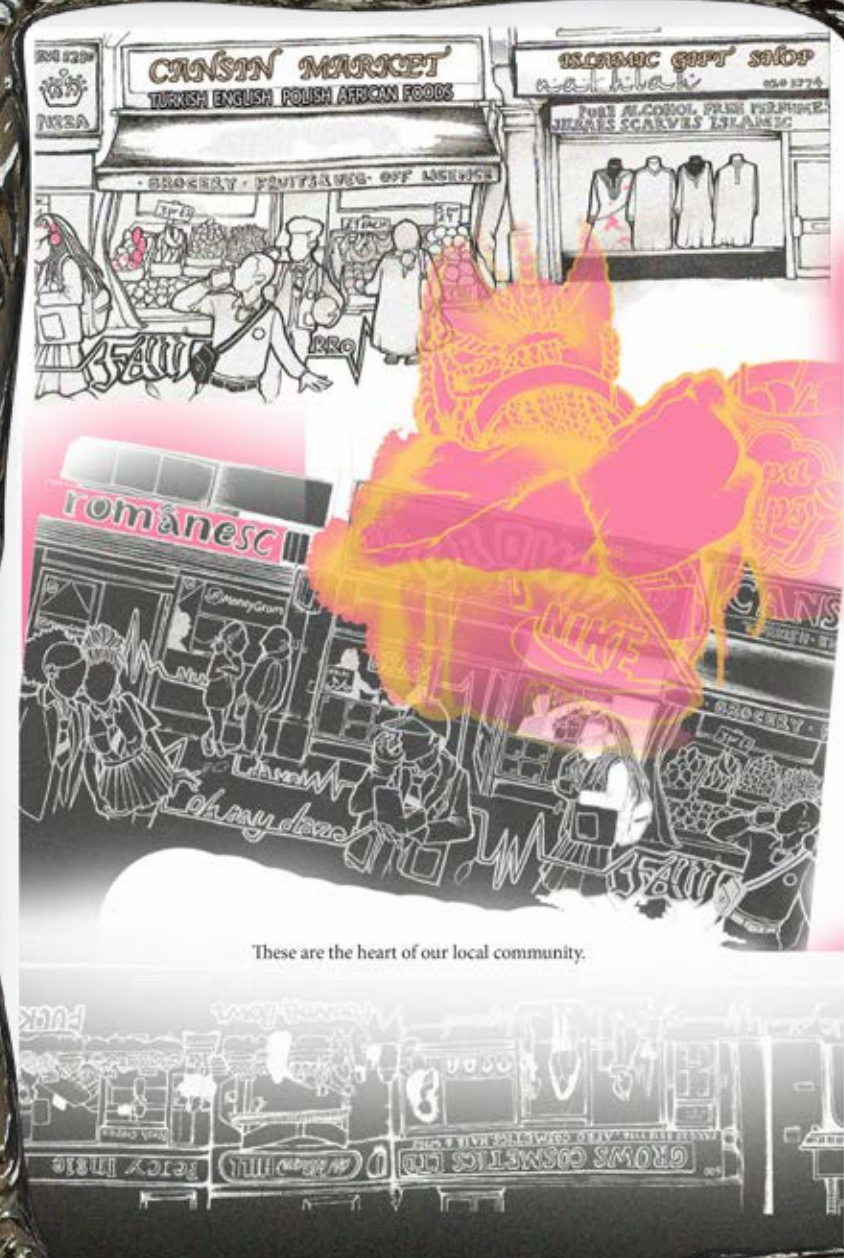
Veronica A\* Amon is a researcher and maker from West London. With a practice centering intimacy, memory and the flexing of time, Amon's process is rhizomatic and contemplative, continuously making space for new gatherings and ways of making.

### Anji Penna-Li

Anji is a musician and digital artist who has recently moved to London after spending the last 5 years in Naarm (Melbourne). With symbolism enriched and guided by discoveries through their Chinese heritage, Anji explores magic, duality, and stillness. Anji alchemises stories from their personal experience with experimental visual and sonic techniques, to create ethereal environments; an invitation to other realms.

Guest Editor: Veronica A\* Amon  
Graphic Designer + Cover Art: Anji Penna-Li  
Producer: Anjali Prashar-Savoie

# Marie-Chantal Teka



## Abi Adusei

*Not having work throughout 2020 due to the pandemic gave me plenty to think about*

I reflected a lot on how much going back to work in a profit driven, fast paced restaurant job didn't gel with the type of person I am. Fast forward a few months and I was in my first year of university and still not back to work due to lockdown, so I decided to begin my business. I have always loved the process of doing black hair, the separating, detangling, combing, parting and styling, and wanted to offer a service that treated clients' hair with patience and care.

9 For as long as I can remember I have done hair. I learnt to by watching 'aunties' while in the salon waiting for my mother to get her hair plaited, twisted, relaxed or whatever it was she was feeling that day. Hair isn't widely considered to be an art unless it's theatrical or dramatic but if it can make people feel beautiful or inspire others then it definitely can be considered creative work. I do hair with the intention that people will leave my space and feel more confident. As a black woman with kinky hair it's important to me to help my community with this because for so long our natural hair has been such a contentious subject.

*From personal experience I know that many black girls often do not have fond memories of getting their hair braided.* It was discussed as if it were a gruesome task, rather than something fun or different or a process of self care. I found that the kinkier your hair, the more that the message of your hair being unmanageable and a burden was reiterated. Being a black hairstylist, I feel a sense of responsibility to my community to inspire positive feelings towards our hair.



*I give product recommendations, methods of detangling, tools to use and how to maintain it.* Your hair is not something you need to apologise for. Black hair is constantly being policed and criticised and the pressure black women specifically face to wear eurocentric styles to 'fit in' to work or school environments is still an awful reality. I try to do my best to remind my clients and community that our natural hair can just be, our traditional/cultural styles aren't unprofessional and how we speak about it is of the utmost importance. Like most things with the right care, it flourishes.



For us displaced and moved around the world. Community is what we make of it. We create communities, through art and sexuality. Music and style. Dancefloors and movement. Queerness and play.

The darkness of the night is where many shine. Many got the chance to show their real selves, come out to the night. Taking over the streets, dance floors and sheets, voguing, swirling and winning. Without boundaries, genders and binaries. The diaspora are merging together. The sense of community that we know so well, an auntie, an uncle, a cousin, a sister. Being cared for and loved for who you are. The dancefloor becomes holy, the music is a gospel, dancing is a ritual. In those few hours before the sun goes up again and the world goes black again. Love reigns, love wins.

Community.  
Community is love.  
Community is nature.  
Community is sustainability.  
Community is an ecosystem.  
Community is family.  
Community is survival.  
Community is care.  
Community is coming out of the darkness to the light.

Community is showing our true selves without making. Creating a family with people who hold space for you. Young Black kids thrive for these communities which look like our extended families. Some aunties, uncles and cousins. A husband, a wife, a mother, a dad. Making up for attention we didn't have or channeling what we've now learnt. This is how we love.

During her travels, Marie-Ermelinda Mayassi has captured communities in Greece, Palestine and the U.K. shedding light on underrepresented communities and societal issues around the world.

Marie-Ermelinda Mayassi

Marie-Ermelinda aims to provide access to community building, and avenues for social capital and agency. Through multiple film cameras, photo series and writings she captures her experience of the communities she has been a part of since her teens.



## Jasmine-Karis & Karli-Jade

Title: (s)he seh.

Medium: Printed fabric collage, digital print

Year: 2022

For this piece, sisters Jasmine-Karis and Karli-Jade have chosen to collaborate in honour of their Jamaican grandmother Emily Brown also known by the family as 'Granny Boops' who passed away 31st March 2020.

The work initially transpired through a reflective period where the family, whilst grieving looked to various creative and collective modes of expressing a journey of healing. The power of word is deep rooted and the words of the artists beloved grandmother comfort them to move with no fear.

This piece is an homage to the Jamaican saying 'Forward' with a play on the spiritual significance on how one does so, through channelling the sacred sentiments and prophecies of a loved one.

Artwork by Jasmine-Karis, words by Karli-Jade.

Forward.



For

word.

Moved by the sacred tongue and whispers of you.(R)

Love

Prophecies.

Eyes closed. Heart open, we come to you. You come to us.

Eyes closed. Heart open, we come to you.

You come to us.

Mind soothed. Soul sings

In days of confusion, you temper and

replenish.

Oh how we are honoured to cherish you always.

Through lifetimes.

Forward.

# Buitumelo

how2heal?

armour for the african comes in this form, survival is no longer the goal, we proved a long time ago this is something we can do.

we survived being erased from human-nesses, not being allowed a home, to be regular we have survived shrinking, severed metaphysical and material limbs

and inconsistent invasion

the exhaustion has transcended the rules & laws  
we have lived ablaze the whole time  
what is care with a pound sign before it  
whats it to be imprisoned in falsehood and glamour  
we bend only in honour of constellations,

trees and bees

we bend for the masqueraders and only reveal true face to the divine  
our masks always soaked in holy sap and fused with imagined new worlds

breath drawn from ancient dragons of azania  
our masks require The work,  
seamless integration and accepting change  
the elders in dreams are reference  
our job is to remember true cores  
to dance in the ebb and flow

as it stands, these worlds weren't built with expansion of our personhood in mind

these centres must hold  
these centres can only hold  
holy human, shine your masks  
speak, create all, through your heart first

tell the truth

Big Feelings, Nice Words

Four words, a different approach but imagine there's two.

Big feelings, meant, Nice words.

Forced words

Words I had to rip, opening wounds

Because where else do you hide the

Big feelings

You cry, yes

There are no longer nice enough words

The feelings are mountains

The air is thick and no body knows how to talk

The big feelings become swaddled in smoke and thick broads

The nice words turn from innocuous to speculative conjecture

Formulating a dangerous place for a poet to live

For,

A child to grow

A teenager to experiment,

no one looking beyond what was seemingly

just big feelings and nice words

Why did no body try to help?

How did you not see me dying?

Forgive them for they know not -

"the void will always fill"

Nice words and big feels showed them, a way

An elevation - there they go again,

the stressed out little elder

who sees, whos knows darkness

But not really, all big feelings and nice words

The incomplete gratitude\_1 :

Learning

I learned how to see with my eyelids shut. alone and sitting in a  
corner

I learned how to pray, my limbs squished - curled up and under a  
duvet

I learned, forgot, chewed on and spat out tumours that begged to  
learn Us,

our worlds

Before trying to kill Me

I learned to be planted in water, to dream in soil,

to feign stillness in the dark  
and slowness to hate

I learned to pretend, until i exploded (expanded)

I screamed to the moon even when she wasn't talking or visible

I soon learned , she quietly said back

"Qamata can see you, I can feel you, ulele yini nana?"

With that I learned only gratitude could.

I spool in learned things,

I realise I'm not alone

I could never be

I never was, I never will be

the We, this I,

found belonging in

breaks time and has known a multitude of lifetimes

Only gratitude could.

*\*Qamata is how we refer to the Creator as Xhosa people*

# Linett Kamala



Strength - Dream(ing) Field Lab

Strength - Dream(ing) Field Lab captures a moment in June 2022 when Linett Kamala took part in the Dream(ing) Field Lab Retreat dancing in a silent disco under the stars in the glorious Somerset countryside.

The dream(ing) field lab brought together acts of rest, ritual, care, creation and celebration offering a space for women and femmes of the African diaspora to re-vision their relationship with land in the context of climate breakdown.

It was a time when she felt truly at one with the environment, drawing strength from its healing nature.



Vicky Wilson

Is it time for the cis man to step off the moon?

Month, moon, menstruation; these three cycles are more than merely etymologically linked.

Folklore and cultural traditions have immortalized the moon as a symbol of power, healing and sisterhood for those who menstruate since both the menstrual and lunar cycle lasts around 29 days. From The Red Tent gatherings, where women congregate on the full moon to share stories and uplift each other, to Ancient Greek beliefs that people who menstruate reach new heights of spiritual and mental power through the moon whilst on their period, the moon has created a space of unity for menstruating people though it stands lightyears away.<sup>1</sup> Perhaps through the moon, the voices of those experiencing period poverty or stigma and shame surrounding menstruation can be amplified.

**FOLLOWING THE 2019 LUNAR ECLIPSE DURING WHICH THE MOON TURNED 'BLOOD' RED**, many turned to social media to express alarm that their period came on the day of the blood moon: "... Am I a witch?", one questioned.<sup>2</sup> Though you probably won't develop supernatural powers if your period comes in synchrony with the lunar cycle, eclipses represent the power of communities to move through sudden darkness together and emerge braver; this can be an inspiring lens to view menstruation through.



*As a child sitting in the backseat of a car it felt like the moon was always following me.* It always had my back. Getting my first period, however, was a lonely experience. I felt embarrassed and ashamed; why did I get it later than my friends? Why is everybody disguising their tampon on the way to the toilet cubicle? Why, whenever I get angry do people ask, 'is it that time of the month?'. The stigma and shame surrounding menstruation must end. Periods are not disgusting. They show that the body is functioning healthily, and can be experienced by anybody with a uterus, no matter their gender identity. The UK only abolished the tax on tampons, which categorised them as luxury items, last year, and many countries still charge this tax. This is an unfair financial burden for all menstruating people and disproportionately hits marginalized groups such as those in poverty, homeless people and refugees. In school I learnt the months of the year, I studied and sketched the phases of the moon; what we didn't learn was how to deal with menstruation and what to expect, or the widespread impact of period poverty and how we can reduce inequality. Popping a tampon in a glass of water to unsettle a classroom of eleven-year olds is not enough.



From the endorsers of austerity,  
Comes 'tampons are a luxury item  
and must be taxed accordingly'.

But don't fret, when your uterus  
walls fall down  
And the cramps and headaches  
drag you with it,  
Since you won't be granted sick-  
ness leave,  
You'll earn that money back in no  
time.

Besides, getting kicked in the  
balls is more painful,  
and his are blue so quit complain-  
ing.

Wear your shame on your sleeve  
And your tampon tucked beneath  
Smuggled to the bathroom,  
Tear of the wrapper hidden by a  
fake sneeze.

Learn to be embarrassed  
Of the immortality hiding in your  
womb

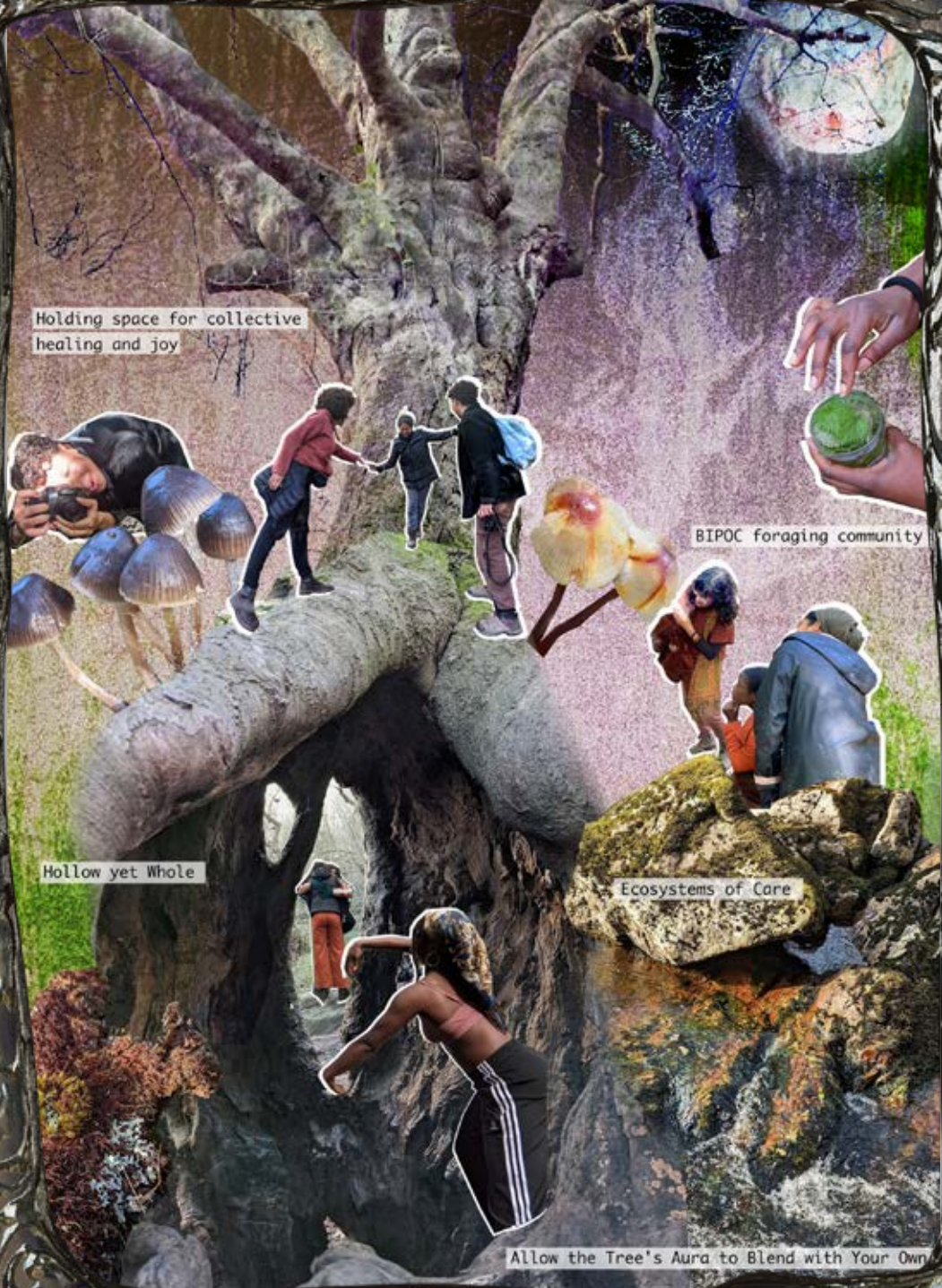
And more importantly your pow-  
er to choose

Proof each time you bleed

Power they try to tame.

1 ~ The Science and Lore Behind Menstruation and the  
(healthline.com)

2 ~ Women are freaking out that they've got their period on the blood moon claiming they are 'witches' (thesun.co.uk)



Holding space for collective healing and joy

BIPOC foraging community

Hollow yet Whole

Ecosystems of Care

Allow the Tree's Aura to Blend with Your Own

# Seyi Adelekan

## HOLLOW TREE EMBODYING LIBERATION

Hollow tree  
 We are not rotten inside  
 Our emptiness is not voidness  
 As these oppressive systems  
 Try to keep us disconnected from the land  
 We are grieving and longing to return home  
 To remember our lost knowledge

Hollow yet whole  
 We are craving space for freedom  
 Portals to new worlds and possibilities  
 Meditating in the shadows  
 The liminal spaces  
 Where collective grief and gratitude are held  
 Feel the earth underneath you  
 Mother wrapped around you  
 Radiating energy of love and care

Rooted beings  
 What does it mean to be spacious?  
 We are not the contraction  
 We are expansive and fluid  
 Our bodies extensions of the earth  
 The earth an extension of our bodies  
 Manoeuvring and penetrating  
 Connecting to our kindred souls  
 Through tender and resilient networks  
 Forming communities and ecosystems of care

Honouring our ancestors  
 Let them remind us of who we are  
 Stewards of the land  
 Foraging, rewilding our minds  
 In harmony with nature  
 Interbeing  
 We embody freedom  
 As a collective project  
 A collaborative process  
 Through our ceremonies  
 Our spiritual rituals  
 We channel the divine life force

Aṣe, aṣe, aṣe ooo

Inspired by The Hollow  
 Tree, Hampstead Heath  
 and the teachings of Lama  
 Rod Owens and Thich  
 Nhat Hanh

Radhika Muthanna

This work showcases different South-Asian models in their traditional outfits. These images seek to reflect the vastness, vibrancy and range of colour across the South-Asia sub-continent.

Credits for the work:

Creative Director: [@is.rar\\_ahmed](https://www.instagram.com/is.rar_ahmed)  
 Models: [@waheedarahmanmair](https://www.instagram.com/waheedarahmanmair) [@shreya\\_vadnerkar](https://www.instagram.com/shreya_vadnerkar) [@renikapriya](https://www.instagram.com/renikapriya) [@hajira\\_ra](https://www.instagram.com/hajira_ra)  
 HMUA: [@flawlessbysumaiyah](https://www.instagram.com/flawlessbysumaiyah)  
 Stylist: [@afsheenmalik](https://www.instagram.com/afsheenmalik)



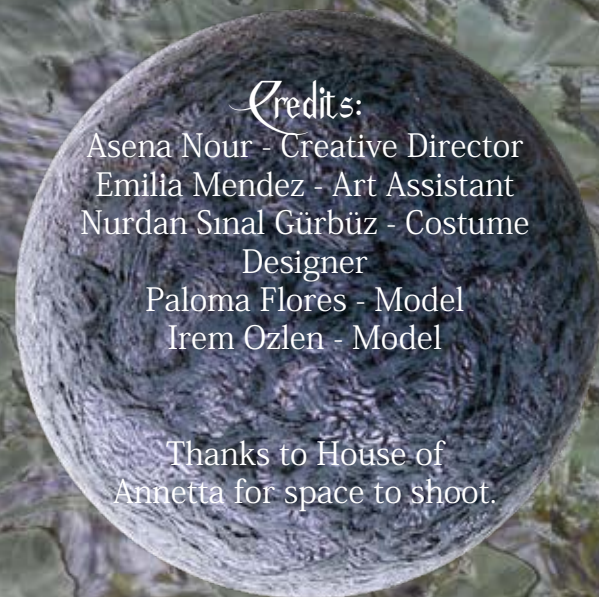




# Melis Ece

## Moon Milk

Moon Milk reimagines and relocates a civilization of queer and femme bodies, where they are guided by the light of the moon. Drawing from ideas of community care, healing, ritualistic practices and sisterhood. This series takes an ethereal and surrealistic approach to moon cycles embedded within the cycles of womanhood.



### Credits:

- Asena Nour - Creative Director
- Emilia Mendez - Art Assistant
- Nurdan Sinal Gürbüz - Costume Designer
- Paloma Flores - Model
- Irem Ozlen - Model

Thanks to House of Annetta for space to shoot.





**UNBOXED**  
CREATIVITY IN THE UK

How does imagining the Moon as a new world give us space to consider culture, the environment, publishing, art, community, and politics in different ways?

Visit *Tour De Moon's* website for more information:

<https://tourdemoon.com/participate>

\**Tour de Moon*

Moon Press is an intervention into publishing, creating space for writers, thinkers, and artists to draw connections between the environment, humans, and outer space. As a printed and online publication, Moon Press releases issues every month in line with each full moon.

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Tour de Moon is open to all, and you can always join the adventure and be a part of the festival, we will advertise \*paid\* opportunities on our website.



