

Tomorrow's Warriors as a teenager, it's her Nigerian, Sierra Leonean and Caribbean origins that inform her creative runnings.

'Three Suns Suite' is an ode to her Caribbean/West African grandparents – Myrtle, Rudolph, John and Grandma ("just 'Grandma") – and to childhood memories variously involving games of dominos ("You have to slam them down with passion") and Christmastime phone calls to Nigeria. The work will feature on seed's eagerly anticipated sophomore album, to be released (most probably) later in the year.

"There is more than one way to uplift the black community," Kinoshi says. "There's bringing politics to light and tackling the people that maintain institutional racism and institutional systems in the western world. But there's also beauty and joy and different musical textures that need highlighting, which is what I want this next album to do."

While Kinoshi is happy working alone ("I feed off my own energy") – and does so frequently, utilising everything from laptop and headphones to keyboards, home recording equipment and pieces cherry-picked from sample libraries – she insists that collaboration is at the heart of most of what she does: "Whether it's with visual artists, theatre companies or the inspirational musicians I call friends," she says. "The music grows when you work with others."

Now comes Brown Penny, a new six-piece band whose sound world draws from indie, metal, pop, electronic music and jazz ("It's drawing from a different sound world but it's still a jazz sextet line-up, with improvisation"), and whose upbeat vibe reflects the latest learnings of the ever-prismatic Kinoshi, who is mindful not to take herself too seriously, at least not all of the time.

As showcased last month [March], Brown Penny includes bassist Isobella Burnham and David 'Blue Lab Beats' Mrakpor on vibraphone, as well as alto sax-player Tyrone Isaac-Stuart, a polymath whose dancing skills graced the *Driftglass* album launch at Dalston's Total Refreshment Centre in 2017.

Isaac-Stuart is involved in seed's forthcoming album, though in what ways Kinoshi isn't saying, guarding her ideas like a kid cupping their hand around an exam paper, having been pilfered from before. The new work's audio-visual format is intended to offer a more 3D take on the band's West African and Caribbean-influenced grooves; on the genre-bending tracks which are arrived at via Kinoshi's original ideas and the process of 'driftglass' – a word borrowed from the title of a book by African-American science fiction author Samuel Delaney, and used as a metaphor for the fluid way improvised music evolves into compositions.

"There's a track called 'Black Sands' that has a groove celebrating the big drum music of Saint Vincent and the Grenadines, where my mother's family is from. It has links to a volcanic beach which a British company have turned into a resort, and who have started covering up the black sand with white sand." A pause. "So not only is it literal, it's also about reclaiming the beauty of dark skin, among other things."

Sci-fi remains a source of musical inspiration: "You can go anywhere. Traverse new worlds," says Kinoshi, an avid reader who once toyed with becoming a journalist.

As does Afrofuturism,

Photo: Adama Jolloh

