

Decolonising the Arts Curriculum: Perspectives on Higher Education Zine 2 (TRANSCRIPT)

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zine2 is a production of Arts Students' Union and the University of the Arts London, Teaching, Learning and Employability Exchange

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The views in this zine do not necessarily constitute those of UAL

FOREWORD

by Anita Israel (Education Officer, 2018-2020), Hansika Jethnani, (Education Officer, 2016-2018) (Arts SU), Rahul Patel & Clare Warner (Teaching, Learning and Employability Exchange, UAL)

This second zine collection brings together a wide array of staff and student voices to share insights and reflections on why decolonising the arts is an urgent priority and crucially what, in practical terms, this means. *zine2* builds on the previous zine and we urge readers to use both together to inform their pedagogy and curriculum design.

Drawing on expansive family histories and cherished memories, many contributors explore how their art practice draws inspiration from multiple cultural reference points. Their stories implore us to ensure that all students are empowered to explore their interests and identities in the course of their studies.

Throughout the zine compelling narratives also emerge about the day to day-ness of embodying the institution as a raced, classed, gendered, multilingual person. An important voice which arises is that of international students, several of whom explore the many faces of language discrimination, which must be dismantled if we are to decolonise the curriculum. Outlined are also the damaging effects of the government's 'hostile environment' policy on migrants and settled communities and the challenges students and staff face in navigating these policies just to enter higher education in the UK.

Added to this of course, is the impact of the rise of the far right on artistic discourse and practices.

Explorations of whiteness, white privilege and white allyship are also a welcome addition to this zine. As well as looking inwards, several contributors turn their focus outwards to examine the impact of legacies of colonialism and imperialism on the curriculum. Key themes explored include the privileging of Western knowledges, epistemologies and aesthetics; and how deeply embedded knowledge hierarchies exist within libraries, archives and museums.

Fortunately, a growing number of staff and students are rising to the challenge of contesting these hierarchies, initiating debate, and provoking thought. This collection celebrates their ongoing efforts to decolonise the curriculum through pedagogical and curricular interventions, research, reimagined reading lists, exhibitions and reading groups, while serving as a reminder of the struggle that continues for a truly decolonised curriculum and higher education environment where diversity is not a nominal exercise but rather a result of the process of decolonisation.

With thanks to all the contributors for making this zine possible.

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I'm Black Every Day, Every Week, Every Month, Every Year...

Angela Drisdale-Gordon, Staff

It is very fitting that I have been given the privilege of providing an overview of the 2nd edition of the pioneering zine - Decolonising the Curriculum - in Black History Month, Oct 2019. I have always had slightly ambiguous feelings about the approach to this period of activity. On one hand, I see it as a salutation of all things 'black' and a reinforcement of all that People of Colour have contributed to the world, and I am intensely proud. On the other, I am slightly perturbed that the definition of Black History Month is stymied to just one period of the year.

For me, this just reflects the topicality of being 'black' and the perceptions of us as being fashionable when required. As you may or may not know, Black History Month is a yearly celebration to commemorate and applaud the achievements, and struggles, of black people. The idea was conceived in the US by noted historian Carter G. Woodson, half a century after the abolition of slavery.

Why am I conflicted, you may ask? Well, as the title of this piece indicates, I cannot get away from the fact that my 'blackness' is very prevalent - everyday. In the context of UAL, the infinite and depressing debate on poor attainment levels persists, even with marginal improvements; the lack of diversity in our academic staff (only 106 from a population of 1027); senior management on individual contracts (16 from a population of 197); the disproportionate number of student appeals by black students and staff, for that matter. I could go on ... indeed, what is to celebrate there?

Well, as a long-standing and (sometimes long-suffering) member of one of the scarce black academic staff at UAL who has been campaigning for change for more years than I care to remember, I can definitely see and feel a tangible shift in the acknowledgment that a diverse workforce and student body is really important for all of us. From the ground-breaking work of *Shades of Noir* and the implementation of *Teaching Within*; the first Talent Day (initiated by me) to tackle the lack of representation amongst academic staff; *Decolonising the Curriculum* etc. The University has made a strategic decision to prioritise work in this area, as there is suddenly a realisation that this matters to all of us, particularly within the creative sector.

Having read through the wonderful contributions from both staff and students in this zine, what strikes me most is the breadth, diversity and richness of experience that is almost palpable. From heart-wrenching personal experiences, to reviews of significant figures, and the understandable disappointment that the perspectives of people of colour are virtually ignored, especially in our fields of expertise. I'm particularly struck by Lorraine William's *Concerted Erasure of People of Colour* piece about Mary Seacole, as my daughter shared a similar experience of white ignorance; and by Sharon Bertram's *In/Visible* word finder puzzle, which is a work of genius and should be used as a precursor to any conversations we have around the subject of race! I could go on, but these were just a couple of extremely powerful examples of our collective experiences that should be shared with all our colleagues and students.

What I would like to see, in an ideal world, is the observance and appreciation of black achievement as an everyday occurrence. This could be simply in the development of a curriculum that recognises the diversity of talent within our sector - everyday; this could be in the recognition that representation at the highest level means that different voices can be heard - everyday; this could be in creating an environment where minorities feel like they belong - everyday. We should make every effort to ensure that all staff and students understand and observe this basic premise.

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Don't forget to celebrate

Anita Israel, Student/Staff

Having come to the UK from Kenya as a child, I was raised with western ideals, however, my mother never let me forget my origin. My photography career began as an exploration into my own identity, but as the projects have grown so has my approach. My role as Education Officer at UAL's Students' Union delivers a unique and often melancholic perspective into what young black creatives are up against. I've had to bear witness to the effects of institutionalised racism. The experience of lobbying the university for a fair and equal education has moulded my perspective and strengthened the urgency to uplift the black voice through my work. I'm consistently documenting the evolution of the black identity, using my camera to examine the ways in which African and Caribbean culture has evolved and thrived in spite of society's limitations.

'Don't forget to celebrate' consists of a series of portraits taken over a three-year span at Notting Hill Carnival. My images demonstrate an ownership and comfortability over the black identity. They signify a time of celebration, elation and youthfulness, serving as a reminder to myself and others that struggle is not without celebration.

Sometimes it can be impossible to disassociate from societal and political chaos, I often feel as if we are simply recycling the same fights our ancestors were having years ago. Nevertheless, we owe it to ourselves to celebrate our identities, be proud of our achievements and praise each other... always.

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Ashaana Bheir, Student

My ethnic background comes from various islands in the Caribbean, Asia and Europe. My father was born in Guyana with Indian and Portuguese heritage. My mother from St. Vincent. I began to look at the origins of my heritage to understand the connection between cultures through pattern and colours. Heavily decorated and patterned interior structures are influenced by my West Indian heritage.

Both African and Asian patterns contribute to contemporary designs of the Caribbean diaspora. Textiles and jewellery pieces are inspired by colours found in market spaces and designs of Amerindian (native Guyanese people) festival costumes.

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To My Chi

Ekene Okobi, Student

I pray to my Chi
Because that what they be to me
Chukwu
Chukwu
Chukwu
Chukwu na biko

Born before time
Spirit predating dynasties
Chukwu
Chukwu
Chukwu
Chukwu na biko

I'm borne by my Chi
Great she
Who is queen to me

Ala
Kali
Isis
Oshun
Ala
Kali
Kali

Divine Father's Mama
His her half
The mate he needs
The Black Warrior Goddess
The Queen of the Deities

Ala
Kali
Isis
Oshun
Ala

Kali
Kali

I spring from my Chi
Great He
Who was seed to me

Osiris
Ogun
Shiva
Igwe
Shango
Hastsehogan

Healer from the Sun
Yam Planter
And Sky Holder
Master of the Staff
Her His Half
The Crescent Moon

Osiris
Ogun
Shiva
Igwe
Shango
Hastsehogan

I see with my Chi
Great mystery
Trinity

Hapi
Hapi
Hapi
Hapi
Ahsonnutli

Two spirit Wind
Yin
Yang
Neither he nor she
Free flowing
Flux
Water Window
On
Galaxies

Hapi

Hapi
Hapi
Hapi
Ahsonnutli

I pray to my Chi
Because that what they be to me
Chukwu
Chukwu
Chukwu
Chukwu na biko

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Talking about books at lunchtime #1 - Introduction

Gustavo Grandal Montero, Staff

Following the launch of zine1 and building on the success of the Reading Collections: The African-Caribbean, Asian and African Art in Britain Archive reading group, I was keen to explore further methods to support and foster discussions about decolonisation and related topics by close readings of both contemporary and historical texts. Reading Collections aimed to explore the significance of primary documentation in the research process, the curation of collections and archives in relation to the representation of marginalised groups and the development of historical narratives.

I organised a series of lunch time book talks held in the Chelsea & Camberwell libraries, open to all staff and students, to discuss titles that had been influential in their thinking about decolonisation. The format of the talks were informal, starting with an introduction to the text by the speaker, discussing its significance and the reasons for the selection, followed by questions and group discussion.

Seven talks were held from December 2018 to February 2019. Feedback from participants was very positive, and further lunch time book talks are likely to take place in the future. As a format, the book talk is valuable in promoting meaningful dialogue between students and staff, across courses and disciplines, and developing a shared body of knowledge with the library as a key contributor, as a space and a collection (all books selected are available in the library collection).

List of talks

Dan Sturgis on **1971: A year in the life of colour** by Darby English. See page 51

Mary Evans on **Things Fall Apart** by Chinua Achebe and **Macbeth** by William Shakespeare. See page 58

Michael Asbury on Marcos Becquer and Jose Gatti (1991) “**Elements of Vogue**”, **Third Text**, 5:16-17, pp.65-81. See page 9

Neil Cummings on **Wide Sargasso Sea**, Penguin, 1997 by Jean Rhys and **Mining the museum; an installation**, Baltimore Contemporary, 1994 by Fred Wilson. See page 38

Sophia Phoca on Stuart Hall “**Minimal Selves**”, in Lisa Appignanesi (ed.) (1987) *Identity: The Real Me*. London: ICA Document 6. See page 54

David Dibosa on **Terra Infirma: Geography’s Visual Culture** by Irit Rogoff and **All Too Human Bacon, Freud and a Century of Painting Life**. See page 26

Tracey Waller on Sara De Bondt and Catherine de Smet (eds.) (2012) **Graphic design: history in the writing** (1983-2011). London: Occasional Papers.

Grandal Montero, G., Patel, R. (2019) **Reading Collections: The African-Caribbean, Asian and African Art in Britain Archive reading group**. Spark: UAL Creative Teaching and Learning Journal, vol.4, no.1.
<https://sparkjournal.arts.ac.uk/index.php/spark>

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“ ... a tide of anger among academics, who say the Home Office’s hostile immigration environment is making it difficult for talented people from abroad to forge an academic career in the UK...”

The Wellcome Trust, a health research charity, has evidence of around 100 cases in which academics, especially from African countries, have been refused visas to come to the UK for conferences, often for spurious reasons.

The African Studies Association UK found that at least 17 delegates were refused entry for its biennial academic conference at Birmingham University last year.

Insa Nolte, a lecturer in African culture at Birmingham, is frustrated that academics can’t appeal against these decisions. “There is no process to identify immigration officers who consistently misjudge cases or who make racist assumptions” she says.

“If we are going to find solutions to global concerns like food security and climate change, we need to collaborate with academics across the world.”

The Guardian - Anna Fazackerley, Oct 2019

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The Problem with Academic Writing

Karen Harris, Staff

When it comes to academic writing, we generally follow predetermined ideas of “this is the correct way ... because this is how it’s traditionally done.” What effect do these existing ideas and practices have on students who need to submit written assignments, whether they are Home or International?

Models of academic writing are frequently lifeless, linguistically bloated and -at worst- indigestible. And, arguably, the insistence on Harvard Referencing obstructs any elegance and flow in a text – turning it into a turgid swamp of brackets, names and dates. (There are alternatives to Harvard out there, whereby sources are acknowledged in discreet endnotes when appropriate, so that the rhythm and energy of a text remains intact.) Yet the message to students is: this is the academic genre done correctly, now go and do likewise.

What if there were a break with tradition? What if written language were presented not as a stale and immutable set of laws but as a musical instrument: one that students could shape and refine and transform, to make it sing and sparkle, to paint it with personality?

If decolonising the curriculum is about questioning top-down impositions and the requirement to conform, unquestioningly, to a pre-set template ... has the time come to challenge standard notions of academic language? Could this enable us to encourage a genuine multiplicity of voices and a true affirmation of unique identity, rather than joyless uniformity?

Maria Bendixen, Student

I believe in the power of art as a device for enquiry and an agent for change. This research project instigates a discussion on bias embedded in the collective unconscious. It focuses on the anti-black racist prejudice.

Colonialism, Christianity and Imperialism has served as a foundation for the concept of ‘blackness’. Black became the other. Differentiation was crucial for access to external resources and as a means of creating wealth in Western cultures. I challenge this legacy by building a different and culturally diverse future through this interactive social action.

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Jailhouse Song

John Antony Thadicaran, Student

Image from the projection of the first iteration.

The work began with a lot of inward analysis on 'waywardness' within oppressive structures, which sprung from a serendipitous reading of Fred Moten and Saidiya Hartman. The form it finally took was about creating a cascading effect through intervention.

I'm not immediately political. There are thoughts that drive my work which fall into place. Jailhouse Song starts with a series of red images within a video and a poem. A performance activates the whole set-up. I start singing about all my relationships of hope which have disappeared in Urdu /Hindi. This is not an end. It is more like an imminent beginning. It is a fear of being swept away by all the information we encounter. The poem on the projection creates resistance to images around us.

The poem refers to my father who has been missing for the last six months.

I have not been able to reach him.
Sliding off the track towards a line that has been laid
A notion of an arrival
Something that is live
It becomes me
Art is about putting together
Knowledge which was never really there, never really assimilated
Stillness and Motion.

There have been so many things going on in the last six months. It has been difficult to think of what people need and what my art needs to communicate. I began to focus on plurality and not taking sides. It was a singular focus on working within my means and abilities. It was a kind of narcissism that I took pleasure in. Then I began to see things played against the environment I got close to and I felt it was my turn to take the lead and cause disruptions.

Rhizomatic disruptions through language and more essentially poetry. There was hardly any obfuscation within the traditional art practices in school. I wanted to play with language. At first there was a lot of conflict within the templates created by institutions. But the moment I sang, started to shred away.

This performance has gone through three iterations. Each of them working with different set-ups. The first one was too layered they said. The second was too aggressive. The last one was home at the magazine launch. The dissonance finally became becoming more of a discourse.

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Talking about books at lunchtime #4 - Marcos Becquer and Jose Gatti (1991) "Elements of Vogue", Third Text, 5:16-17, pp. 65-81
Michael Asbury, Staff

I chose that essay because it had quite a profound influence on the way I approached research and writing, in short, the way I thought about art. The authors questioned terminology, in that case hybridity, arguing its semantic limitations and proposing an alternative. The way in which that alternative, syncretism, was proposed seemed very pertinent indeed, both as a strategy for subverting power relations but also as an example of a critical methodology. Analysing the etymology of the term, arising in ancient Crete, the term was then applied by the authors to a contemporary case study, the vogue dance fad amongst marginalised LGBT Latino communities and its subsequent appropriation within mainstream pop culture. Historical analysis and a critique of contemporary culture went hand in hand, avoiding what seemed to me to be the predominant method (at the time and to a certain degree to date) of attributing influence and locating its transmission. The essay thus offered to me the possibility of thinking more productively about the notion of influence within art history, in such a manner as might be described as decolonial.

I enjoyed the informality of the meeting, and the 'round the table' atmosphere afforded by the library setting. I strongly encourage the organisers to continue the series.

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Concerted Erasure of History of People of Colour

Lorraine Williams, Staff

Inspired by childhood memories, while at school we had to do a project about a famous doctor or nurse. I asked my mum for some help because she was a midwife in charge of her own team. I was encouraged by my mother who told me about Mary Seacole 1805-1881, Jamaican nurse heroine of the Crimean War. After listening to my mum's stories about Mary Seacole, I was so excited I hurried to start my project, I was so excited when I finished.

I asked my mum to check my work to make sure that it was good enough to hand in. She read my essay and smiled and gave me a big hug and said well done. I was so happy I couldn't wait to get to school to hand in my work. I ran to school the next day. I handed in my essay feeling happy only for the teacher to put a big x through my work saying she had never heard of this woman. I should have put Florence Nightingale's name to what I had written. I was so upset and embarrassed I wanted to cry, however, for some reason I just took a deep breath and took my work then sat down. I went home and told my mum what happened and cried. My mum was very mad. My heroine who is my mother went to my school the next day to speak to my teacher and told her this is not good enough. My mum told her about Mary Seacole, and also gave her a little booklet to read. After the teacher was educated about Mary Seacole my marks were changed to a higher mark. This teacher was oblivious to the facts that Mary Seacole was a woman who is very significant, and her response was so insensitive and harsh. In spite of this, with the support of my mum we educated this teacher in the end about an amazing black woman.

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Interference

Annie-Marie Akussah, Student/Staff

Some recurrent subjects within my work are identity, belonging and the authenticity of identification documents within the context of inter-African migration. My paintings hold colours that resemble buildings and places expatriates may have occupied, such as Indian red; existing on the doors of council flats and ochre; present immigration offices (desks). The multiplicity of materials, techniques and mediums used within my work develops the context and enables me to use different avenues to explore painting without any boundaries. By integrating portraiture with transfers, prints and assemblage, my paintings take on different characters, which mirror the life of an expatriate, the expatriate adapts, loses and learns different culture within the 'new' space that is being occupied. When migrants "occupy" a foreign land everything about them is questioned. Society's paradigm of expatriates is often from the Middle East and Africa yet the prevailing perspectives, ideologies and impressions of migratory movement within the world pay little attention to inter-African migratory movement. Too often, the ones making treacherous journeys to and within Africa are not documented within contemporary art practices. Within my paintings, I have a dialogue about inter-African migration today, in the early 1950's (before Ghana's independence from the British) and post independence whilst exploring the spaces migrants are held in (immigration offices, detention centres, slave auction houses etc.) The passport or any travel document, is a tool of identification but also a constraint because the exclusivity of certain passports, citizenships and visa's trigger alienation. The drastic innovation of passports to intensify security, surveillance and defense, commands the notion of identity and authenticity. I have this dialogue within my paintings by using stamps and pages within travel documents, by modifying some of the information to play around with the notion of authenticity.

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Cooking Dinner For Someone Puts Your Body To Work

Emma Clayton, Staff

Cooking dinner for someone puts your body to work. When you look up at your shelves of cookbooks, whose faces peer down at you? On which lands do your marinades steep?

When you invite people to sit at your table, do you understand that they alter the composition; the pace of the conversation and the directions it will flow.

What kind of table do you sit around? Do you sit on the floor? What do you eat with?
Are there sauces and spices and toppings?

My friend Yoon once said to me that in Korea, sharing food means all eating from the same plates. In her experience of England, we don't mean it when we say we are sharing food. We take portions to keep for ourselves. We treat our plate as if it dictates a space of ownership.

What if the table is taken away? Words no longer have wood to ricochet from, but reach everyone - flow into and fill the spaces between people.

Some ears fall deaf before others - or rather are switched off.
Or noise might swell, voices slide over each other,
To exchange a gaze across breaking bread, keeps people together
You won't run from your plate
You wouldn't want to forgo the cheese board for the sake of difference, would you?

"I feel that if we don't take seriously the ways in which racism is embedded in structures of institutions, if we assume that there must be an identifiable racist who is the perpetrator, then we won't ever succeed in eradicating racism."

Angela Y. Davis, (2016) *Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*

This book is part of Decolonising Narratives reading group starting January 2020

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An Answer To Your "Nihao" & Your "Where Do You Come From?"

Eva He, Student

The Chinese-ness in me becomes more and more unsettled, daily. I cannot count how many times I've been "Nihao"ed at by strangers, sometimes "Konnichiwa"ed as well. Giggles came after I ignored him or them. It is even harder to count how many times people ask me where do I come from? I tried to explain to some that one place does not define me as who I am; I tried to lie to some others. But most of the time, out of capitulation, I simply replied "China".

How can I justify myself for hating being obligated to answer this question? It is as if they won the battle in this little exchange of information— I've finally been grounded to this word of connotations of eating rice, drinking bubble tea, fancying luxury goods, and other stereotypes that can be a lot worse.

How can I justify myself for hating being obligated to "commit" I am Chinese? It is not my intent to reject my Chinese-ness. Instead, I am revolted by being OTHERed, by

being forced to admit that I should not know the language they speak, and I do not belong to the land I am staying at.

Was I posing a rejection on my past, my country, and my heritage, then, when I ignored the hail and lied about the question? I did not want to. From inside-out I cherish MY past, My country, and My heritage, I full-heartedly appreciate the culture that nurtured me. But this package of everything, named identity, is within me, I carry them. I carry them out if I want to. This identity is not to be projected on me as You will. I do not like that. I do not want my Chinese-ness to be hailed at.

I want to let them/you know, that their/your words restrained me, their/your words chopped me off and their/your words overthrew me. The Chinese-ness in me is not the one they/you have in mind. And the answer you will get is a withdraw!

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Irene Martin & Esmeralda Munoz-Torrero, Staff

One does not only feel marginalized by the colour of their skin.

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Challenging the Graveyard

Jayne Batch, Staff

‘A library is a rainbow in the cloud’

(Dr Maya Angelou, address at the Schomburg Center for Research in Black Culture, DNAInfo (New York City), October 30, 2010.)

A library is a contradiction. A safe space and a place of challenge. A celebration of our surest facts and our wildest imaginings. A rainbow in lines of black and white.

But, in reality, too many libraries can feel like a graveyard filled with dead white men. As librarians, we need to challenge ourselves to do better. We need to curate collections that reflect a diversity of experience and ideas - and the diversity of our students and staff. At UAL, we strive to make our libraries inspiring and inclusive.

All information belongs to everybody all the time. It should be available. It should be accessible to the child, to the woman, to the man, to the old person, to the semiliterate, to the presidents of universities, to everyone. It should be open. (Dr Maya Angelou)

The way libraries are organised under Dewey can feel othering. The first time homosexuality was included in the Dewey Decimal System it appeared under 132 – Mental derangements. Dewey is an artefact of its time; it tells you more about where things were than where they should be. UAL aims to push boundaries and its libraries are no exception. Traditional media like books and journals (as vital as they are), are complemented at UAL libraries by other diverse media. We have materials and products libraries which aim to inform and inspire but are visual and tactile. We have Zine collections to give voices to those underrepresented in traditional publishing. All of this to create inclusive spaces and to support diversity in learning styles.

A library shouldn't feel like a mausoleum. It should be filled with life. At CSM Library we encourage our students to showcase in our displays themes that are important to them and allow them to showcase their voice. All aiming to inspire our students to create the collections of the future.

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[Quote]

Because education is politicized, it is never neutral.

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Colonial Confessions Continued

Lucy Panesar, Staff

I always used to start my modernism lectures with the Crystal Palace and the 1851 Great Exhibition. It wasn't until I moved to Crystal Palace last year that I discovered the site also hosted the 1911 Festival of Empire, for which temporary replicas were constructed of government buildings from across the British Empire (Fig 1), alongside sophisticated dioramas and the 'All Red Route' train ride simulating colonial life for visitors (Fig 2). This was one of many British events that 'assisted in the interlinked projects of nation- and empire-building by feeding the public imagination... creating empire for a metropolitan public that was itself formed in the process' (Gould, 2011).

Crystal Palace contains very little evidence today of its role in building empire. Most books, and the volunteer-run, on-site museum, celebrate the Palace's construction and commiserate its dramatic destruction in 1936. The museum has one small display on the 1911 Festival, including a photo of the Indian tea plantation diorama which featured brown-skinned, loin-clothed mannequins laboring the land (Fig 3). Without explicit critical framing such artefacts can reinforce colonial stereotypes and inspire imperial nostalgia, much like the Victorian wallpaper I previously wrote about

(Panesar, 2018). If I were to do the same lectures today, the Crystal Palace and the festivals it hosted would be framed as such.

Gould, M. (2011) Nineteenth-Century Theatre and the Imperial Encounter. New York: Routledge. p.16-17

Panesar, L. (2018) 'Confessions of a Colonial Lecturer'. In: Decolonising the Arts Curriculum Zine. p.42-43

Fig 1. Festival of Empire Exhibition, London, 1911 (Postcard from own collection)

Fig 2. Festival of Empire and Imperial Exhibition 1911 (Map from Open Learn, 2013)

Fig 3. Indian Tea Plantation Diorama at the 1911 Festival of Empire (photograph provided by The Crystal Palace Museum)

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Saffron Cann, Student

My work is usually digital based and is inspired by the contrast of being born and raised in London but with West African heritage. I use technology and the future merged with surrealism, gritty urban realities and traditional African mysticism to create my Afrofuturistic pieces. As a spiritual person, the drawings I do start off at random and end with an imprint of my subconscious, which I believe is a contribution of my dreams, memories and experiences. Black women are my muse - they are the only beings in the world who can produce every single shade of human under the sun. My work shows where they have come from, where they are and where they are going.

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Elevating our People of Colour Voices - in discussion with Mary Evans, Sharon Bertram and Aisha Richards

Shannon Bono, Student

A group conversation with Mary Evans, BA Fine Art course leader at Chelsea School of Art, Aisha Richards, Shades of Noir, Director and Sharon Bertram educator and artist.

Curated by Shannon Bono, MA Art and Science student and Arts Students' Union Women's Officer.

By observing the diversity among staff within CSM, it is obvious that people of colour especially women of colour are not represented. As Women's Officer and a black female emerging artist I wanted to take action and create a space where these women had a platform to share their stories and provide inspiration for others. I personally benefit from the presence of black female artists; their shared presence makes my future tangible.

The intimate evening provided a space for honest dialogue where current students had the space to share their personal feelings on this issue. In response words of encouragement were shared and connections to support were provided such as Shades of Noir, Safe Space Crits and surveys for Sharon Bertram's current research on the educational system.

A big thanks to Zina Monteiro, Annie-Marie Akussah and Samia Malik for supporting the organisation and planning of this event.

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Namo Tassa

Samboleap Tol, Staff

The *Decolonising the Arts Curriculum Open Studio* gave me the opportunity to work on large scale drawings (pictured). My practice is mainly performative and curatorial and often has an ephemeral quality. This non-reliance on a studio or producing physical objects makes me flexible and agile, but also vulnerable and fragile. While working in the Open Studio I realised I need physical space to think through physical objects. I also realised I need mental space to think through mental objects. So I prayed.

We prayed together as a way of opening my curatorial project 'The Babylonians' (The Railway Tavern Tulse Hill, London).

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Why I want to talk to other white people about race

Silke Lange, Staff

When reading Eddo-Lodge's bestseller, the paragraph on equality (page 184) struck me, and has stayed with me ever since. The statement: "The onus is not on me to change. Instead, it's the world around me", is a call for action from an award winning journalist, author, and podcaster, raised in London by a Nigerian mother, demanding that the existing paradigms be overthrown. As an academic leader in an institution in which white privilege does not go unnoticed, what role can I play in initiating such change?

Intercultural dialogue that is open, honest and critical plays a crucial role in setting and supporting agendas for social change. Conversations about race and entrenched social and educational inequality can be difficult and uncomfortable. But if we believe in cultural democracy and social justice, we need to enable our communities at all levels to have these conversations and ask ourselves: what and how do we teach and learn; whose voice is heard, and whose is missing; what does a curriculum look like that helps building bridges rather than increasing gaps? It is equally important to consider what knowledges we celebrate, critique and build upon; and whose perspectives are represented in our communities.

Culture and education are at the heart of UAL. Both play a crucial role in building collective agency and in helping to overcome barriers to thought and action. It is our collective responsibility to acknowledge potential barriers in order to break them down and construct a more inclusive learning environment. Start the conversations today.

Explore Reni Eddo-Lodge's podcasts on <https://www.aboutracepodcast.com/>

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[Photo of flyer]

Tell the Truth: Communicate honestly the extent of the climate crisis.

Act Now: Reduce carbon emissions to net zero by 2025

Demand Climate Justice: Address inequalities of environmental disaster

(Decolonisation AND Decarbonisation!)

Climate Emergency is a global issue warranting a global response.

Institutions and individuals must act at a local level.

UAL students and staff believe the University should commit to:

- An open, responsible, social and environmental curriculum
- Ethical investment and divestment
- A new UAL Emergency Environmental Policy
- Modeling ways to regenerate the planet's resources
- Democratic Assemblies of Students and Staff
- Lectures and workshops sharing sustainable skills and knowledge
- Canteens serving plant-based food
- A ban on all single-use plastics
- Priority funding for emergency eco-social initiatives
- Sustainable buildings and energy conservation
- Rationing plane travel
- Waste and recycling reviews
- Investment in ecological knowledge and training

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Comfort zones and identity affirmation

Duna Sabri, Staff

The curriculum is often defined in conversations between students and tutors, and tutors and tutors.

Conversations between tutors and students are the most interesting because it's there that the curriculum is enforced. We think about it as being in reading lists or in the examples that tutors give students or the references. But actually, I think it's in those conversations that we lay down the boundaries of the curriculum.

So the more we unpack the language rules and what they signify in those conversations the more it becomes possible to dismantle and reimagine the possibilities in our curricula. The phrase that I've heard quite often recently is, 'you need to step out of your comfort zone'. Tutors say this in various instances. They sometimes say it when a student is doing something that relates to her own cultural background. Now there's no doubt that encouraging students' experimentation, ambition, and expectations of themselves is a good thing.

However, stepping out of your comfort zone is a heavily value-laden piece of advice. Let's take a real-life example. A Polish student is producing work about the Polish economy and is told to step out of her comfort zone. Her observation about this advice was that the white British students working alongside her on themes to do with British politics didn't seem to be considered to be in 'their comfort zone'. So whose comfort zone are we really talking about?

And which students do we more often perceive to be making work or writing within a comfort zone?

We need to enable all students to explore what they do not know and what is outside of their comfort zone. The white British students who were not encouraged to take an interest, who did not see a model for taking an interest in Polish politics were as much deprived as that Polish student in that particular instance.

When you're not used to being acknowledged, when your identity isn't reflected in the day to day in public spaces; that too becomes taken for granted, it becomes part of the wallpaper. And that disaffecting realisation –which is never far away – ebbed into my mind last year when I went to see *Black Panther* with my son. And the very first line in that film is 'Baba, Can you tell me a story?' I'd never before heard the word 'Baba' in a public space. It's the word that I used to address my father.

“Ousmane Sembène was one of the world's most passionate filmmakers, and the novelist who perhaps best captured the turmoil of modern West Africa. He was a staunchly political figure who, in an era of violent power plays, used storytelling as a

means of leverage. He was a visionary who understood the power of imagination as a form of resistance against the colonizer, and as a means of cultivating awareness, integrity, and compassion for a better future. He was a leader who helped create a filmmaking labor union, a film festival, and a literary magazine. He was, in sum, one of Africa's most important cultural figures of the twentieth century. And to me, he was both a hero and a friend.

I remember when I first saw *Black Girl (La Noire de ...)* in the 1960s, when I was a student and at the same time reading Frantz Fanon's *Wretched of the Earth*. That mask! The way Sembène's ever-observant yet mysteriously unobtrusive camera captured the slow emptying of soul that was Diouana's death...".

Foreward by Danny Glover in Ousmane Sembène – *The Making of a Militant Artist*. Another of Sembène's films to look out for is *Borom Sarret*, the first ever indigenous Black African film.

Fanon's *Wretched of the Earth* is part of the Decolonising Narratives reading group starting January 2020

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Talking about books at lunchtime #7 - Terra Infirma: Geography's Visual Culture by Irit Rogoff and All Too Human: Bacon, Freud and a Century of Painting Life

David Dibosa, Staff

I wanted to strike a balance between a theoretical approach to the pressing issues that we face, alongside an example of how things can be changed in practice. That kind of even-handedness is something that I've promoted on the course that I lead: MA Curating & Collections. My colleagues, Donald Smith and Lynton Talbot will probably laugh when they see that yet again I refer to this approach as 'playing the piano on both hands'. Unless you're highly skilled, though, you do need theory and practice. It takes two hands to make the music.

Irit Rogoff's book, *Terra Infirma* (2000), helped me understand just how deep colonial thinking goes. She actively critiques the idea of the 'Middle East', asking "...whose Middle? Whose East?" Through her work, I came to realise that even the way I orient myself in the world is based on colonial thinking. Famously, it was Salman Rushdie, in his novel, *The Ground Beneath Her Feet* (1999) who underlined the fact that disorientation means 'loss of the East'. That is the starting point of Rogoff's work, inviting us to unmoor ourselves from the fixed ideas that hold our worldviews in place. To this day, I prefer to use the term 'West Asia'; it explains the political context more accurately as well as being more precise.

All Too Human (Tate Britain, 2018) was curated by Elena Crippa, assisted by Laura Castagnini. The show was held in one of Western Europe's prestigious cultural institutions. Being so recent, the exhibition provided a strong example of the way in which practical interventions can be made to redress the balance as we slowly unravel the legacies of Empire. In their work, Crippa and Castagnini included artists associated with Black and other People of Colour, such as Francis Newton Souza, giving his work the same level of attention as figures like Frank Auerbach and David Bomberg. The curators also included several women artists, such as Paola Rego and Lynette Yaidom Boakye. By taking such an approach to a canonical show on British figurative painting, they showed how far fresh perspectives can come to light, once former patterns of thinking are changed.

I relished the opportunity to share my thinking about these two works. Although I do speak to my students about such issues, I rarely get the chance to talk to students across UAL. Even more rarely, do I get the chance to share such ideas with colleagues. We're all usually too busy working with our own students. It's useful to drag ourselves away to speak more widely from time to time.

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Quotes from UAL Students & Staff from the UAL Attainment Gap Report, Arts SU 2019

Anita Israel, Student/Staff & **Colum Mackey**, Staff

"The privileging of white people is intrinsic to UAL and, of course, is systemic. Save for a seminar and group exhibition in my second year, along with an external project led by a non-binary black person, there has been no teaching for me from BAME tutors and the content has been firmly established as unwelcoming of any transformative explorations of racial/ethnic identities."

"There has been minimal acknowledgement of how difficult it is to have to censor myself for a white supremacist system."

"There's a lack of understanding as to how socio-economic background impacts on education, I feel my tutors sometimes stereotype me or are intimidated by me, and they fail to understand that being a minority group in UAL is often sad and a lonely student experience."

"I do sometimes see tutors treating students with poor English like a child. They would say, [in a child-like voice] 'Did you understand the class?' and it's like... you could have said that in a different way. I'm sure they understood. If they didn't, they

would have asked you and asked questions. That sort of thing is kind of irritating. And they assume that anyone who looks Asian is not able to speak English. It's the same for me. They thought I would be one of those Koreans who can't speak English. I don't like saying this, but some of the students have raised issues of racism and stuff like that, but I think that's really difficult, so I wouldn't really talk about it. In general, I would say tutors treat students equally, but there are some incidences.”

“The Decolonising Curriculum series have been incredible. But all in all, having more tutors from different background could support the students better.”

“I felt targeted by words like “fresh of the boat”, “monkey”, “you look like a cleaner” and “I need to see your passport” (challenging my identity as British). In the course, I have been subjected to blackface and cockroach symbolisms. I considered reporting some of this to the college but many are so hard to prove, so I felt it would be a pointless waste of time. Please be aware these incidents occur, some quietly and without witnesses, others openly in class and they need to be addressed.”

“I've been on the brink of burn out multiple times and questioned why I'm working here.’ We need to ensure accountability, improve time scales and bring in training on anti- racism/anti-oppression for HR and all mediators and investigators. This training should inform our policies and processes.”

“I think just helping us be informed with what is happening or happened worldwide. Not just in the UK and maybe making international students feel more welcomed and understood during crits as some of us have not been educated the same about art.”
“I got an Asian tutor so it's been great. She can fully understand the context to my work. One of my course mates however don't receive the same support. As a black woman, she focussed her works on the struggles and empowerment of black women, but her tutor (who happen to be white), wasn't too fond and told her to move away from that narrative. Personally think this wouldn't happen if she was assigned to a black tutor who could relate to her work better, but unfortunately Wimbledon isn't as diverse as it should be.”

“More representation in not only guest speakers but tutors as well—I've seen maybe 2 Asian tutors and like, a LARGE majority of our students are from Asia, yet there's no support, no tutor who understands what they're going through, and tutors will actively make comments about how 'Asians all just stick together,' and we get so many comments about the language barrier too. Unless you're a fluent English speaker, a lot of the Asian students get left behind or left out and the tutors will ask why they're not getting involved while never quite acknowledging how the attitude is super unwelcoming towards Asian students, and that there is a huge cultural barrier in place as well. They just assume we're not putting enough effort when there's clearly no effort being put to include some of the students.”

“Many creative BME students (including myself) use their cultural heritage and/or the black experience as the inspiration for their work but I feel like there is a misunderstanding and miscommunication if it is constantly being marked by a white tutor. When my projects have been culturally driven, there hasn't been a member of

staff present who is capable of giving me a relevant perspective of the topic. As a result of this, I've found that I've often diluted my work and tried not to make it as racially charged - this is because of my fear that my markers will feel out of their depth and simply won't get it. Maybe I am overly cautious and not bold enough, but I think I have my reasons to see it the way I do.”

“There is no consideration about how to meaningfully improve representation of Black academics and academics of colour. Not just in a numbers sense of representation – but how do we create an actually tolerable and welcoming environment for Black staff and staff of colour so they can thrive here instead of struggling to survive? We know that student wellbeing is impacted by staff wellbeing, and we must acknowledge and truly address that link.”

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Why is My Curriculum White?

Adeola Gay, Student

Why is My Curriculum White? is part of the research conducted for my final year London Project Not* on the Shelf, an initiative that aims to address the absence of diversity within reading curricula across the UK, by offering Londoners a wider range of books to read.

With the recent discourse surrounding the decolonisation of higher education curricula, there is now an increasing demand for reading material that offers post-colonial thought and alternate perspectives. Overall, the mindmap investigates ideas surrounding decolonisation and education reform.

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Tim Stephens, Staff

Whiteness is almost impossible to illustrate.

Yet, my photograph is a photograph of a white piece of paper against a white background, looking at itself in a mirror. Whiteness makes representation possible.

Paper is the material that facilitated colonialisation. Lives were counted on paper. Agreements were signed on paper. Ownership rights were documented on paper, for servitude, and goods, and land.

There is still no law against ecocide. There is no law allowing animals a right to their habitat. There was no law that prevented centuries of slavery, nor apartheid, nor segregation, nor labour camps, nor crimes during war. Where are their

monuments... their rituals of remembrance...? What made wealth yesterday was the sacrificing of land and lives. Today, it's representation.

Whiteness is that ability of whiteness to see itself, in the mirror, in the world of its own making, and for which it takes credit. Whiteness represents itself, to itself.

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Decolonisation and Insurgent Pedagogy

Gurnam Singh, Staff

Frederik Douglas (1857) in a speech on West India Emancipation said "Power concedes nothing without a demand. It never did and it never will". I have come to the belief that the only way to decolonise the university is to mount an insurgency. To be an insurgent is to operate 'from below', and to resist becoming co-opted by the very same system that one is seeking to radically change.

For the insurgent the university is and can be a place of refuge, but equally, positioned thus, as a refugee, is not something to be desired. The role of the insurgent, or what Moten and Harney (2013) term 'the 'subversive intellectual' is to take what one can from the university, 'to be in but not of ...'

My insurgency sometimes takes place in the open, in the lecture theatre, in the committee or staff meeting, but very often in closed spaces, where one is able to build trust with like-minded people, both black and crucially white. Insurgency, Audre Lorde suggests, is about 'breaking a silence and speaking', and in doing so, realising I do exist, I do matter and I do have power.

Douglass, F. & Jacobs, H. A. (2000) Narrative of the life of Frederick Douglass, an American slave. Random House Digital, Inc.

Lorde, A. (2007) The Transformation of Silence into Language and Action in Sister Outside. Penguin.

Moten, F. and Harney, S. (2013) The Undercommons: Fugitive Planning & Black Study. Minor Compositions, New York.

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Deconstructing the Truth of the Archive

Hannah Grout, Staff

Historically, and still today, archives primarily reflect the experiences and activities of those who hold, or have held, positions of power in society. This means that archives are overwhelmed with the collections of a narrow demographic.

It is important to acknowledge this, so that we don't just see archives as places which hold 'neutral facts' about their subject, because the reality is that so many voices and stories about these subjects are absent from the archive.

We also need to be careful about how we interpret the material that is held. The unconscious bias of the archivist can affect what is kept and how it is managed, and also the bias of the researcher interpreting this material affects how the information is used and presented. The ultimate result is that 'original source material' has already been subject to multiple layers of bias.

Whilst archives are a really valuable resource for teaching and studying, both in academic and creative practice, the concept of archival bias is important to be aware of when using an archive.

The Archives and Special Collections Centre (ASCC) at UAL is in the process of addressing this legacy of bias through reappraisal of our wider collection and management policies, attempting to 'fill in the gaps' in representation within the UAL Institutional Archive and promoting our collections to the student body for them to reinterpret through their own practice.

The ASCC wishes to encourage the University community to engage with our archives and collections in a way that challenges traditional uses of the archive, and promotes new ways of understanding this material.

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The Art of Reading You

Rafael Morales Cendejas, Student

There is an increasing problem of representation in the publishing industry and untold damage to the environment. Very little emphasis is placed upon resolving this.

Here we are today and tomorrow, looking to represent some artists and designers from Latin America. However, this activity may not be enough as we are moving from territory and the work is constantly evolving.

Editorial Facsimile was established in 2014 and has been crossing borders ever since, facilitating international exposure as a publishing house.

Aims: The three main aims in our publishing house are community, diversity and equality. We are open to hear more suggestions.

Reproduction is important but sometimes you do not need to make a publication, reuse the ones already printed, say something new from them.

Turn the page and move on. Your ideas need the right environment to grow up. Gardens and books are a great combination. Quiet libraries are safe places too.

Of course we do special books willing to be part of special collections, but we also do things to change people's minds in order to be more inclusive.

Fair trade helps independent publishers, we participate in art book fairs and zine festivals to do this and make friends. We encourage you to discover brilliant projects and support emergent publishers.

Read whatever you want, not just what the publishing industry offers. Remember to read as much as you can. Read twice if possible.

Expect from us zines, artists' books, rare books, ephemera. Rather than high quality and quantity, we also expect to open a dialogue and arouse curiosity within you.

Addressing problems of individuals and collectives of misrepresentation, misunderstanding, among others in remarkable institutions and underground spaces.

Discuss books with friends and family. Keep in mind that the book is one of the most influential objects in all of human history. We invite you to discover, enjoy and expand the idea of what can be a book today.

It is a constant challenge to open a multilingual dialogue and intersectional perspectives through publications and exhibitions in spaces and audiences that presume to be equal and inclusive.

NO also means NO in the publishing industry. Eventually after several "NO's", you will experience a "YES". But, if you feel the need to express something urgently, do it yourself, you are the best person to promote your own ideas and emotions.

Grrrrrrrr! The publishing industry is a monster!
We can't compete at all but we are not afraid of that. Hopefully it will run out of paper someday.

You (the reader) are the most important person for keeping a book alive, without you it is just another object. Be grateful for your books. If you don't need them anymore, find someone who does.

Once on leaves Latin America, one continues crossing borders. Our publishing activity is aware of a resilient community of Latin Americans living abroad, embracing the challenge to be visible and to be proud of their roots.

Usually we are open to an organic collaboration.
If you like what we do, we will like what you do, the rest will follow.

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Metal Anthropophagy: Man Finds Treasures of his Land

Joanna Mamede, Student

Inspired by The Anthropophagic Manifesto by Oswald de Andrade

“The only things that interest me are those that are not mine. Law of man. Law of the anthropophagite.”

“Before the Portuguese discovered Brazil, Brazil had discovered happiness.”

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Frankenstein or the Post Modern Prometheus Grafting the Skin

Maria Kheirkhah, Student

Inspired by Mary Shelley’s novel Frankenstein these series of art works explore the implications of the constructed imaginaries within our current social and political moment, impacting the context in which these art works are produced.

The text examines and intervenes in the way Mary Shelley constructs the Otherness of a specific Muslim female character within the book drawing parallel with the current media portrayal of the Muslim women.

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This book is part of the Decolonising Narratives reading group starting January 2020

“Decolonising the photographic image is an act of unburdening from the assumed, normative, hegemonic, colonial conditions present, consciously or unconsciously, in the moment of its original making and its readings and displays. This is therefore a process of locating primary conditions of racialised photographer’s colonial vanity and, as such, decolonising the camera works within a formal black cultural politics to destabilise the conditions, receptions and processes of other ring a subject within the history of photography.”

Mark Sealy – Decolonising the Camera: Photography in Racial Time. London 2019
<https://www.lwbooks.co.uk/book/decolonising-the-camera-photography-in-racial-time>

With thanks to Lawrence and Wishart, Independent Radical Publishers, for the use of the front cover image.

Talking about books at lunch time #5 - Wide Sargasso Sea by Jean Rhys and Mining the museum; an installation by Fred Wilson

Neil Cummings, Staff

Sometime in the late 1990's I was researching for an exhibition I was working on called Collected. It was to take the practice of 'collecting' and explore how it was a both a personal, domestic process for making sense of the world, and capable of forming vast institutions - Museums and Archives - of local, national and international scale.

I was inspired by a group of artists tagged as being exponents of 'institutional critique', A mode of art practice that takes the institutional structures of art - galleries, art markets, exhibitionary conventions, art history and museums - to be potential materials. Materials to be creatively reassembled and reappropriated with critical intent. And often this critical intent is to reveal the habitual structures of authority, of power and discipline, even violence, that institutions obscure while they reproduce. A decolonisation.

Collected was to be distributed at various sites in central London, and involved amongst other things inviting artists to intervene in various collections. So, for example I was working with Andrea Fraser and The Wallace Collection, Susan Hiller and the Royal College of Surgeons Museum, and Richard Wentworth and Fred Wilson with the British Museum.

While enmeshed in research, organisational meetings, funding applications and visits with artists, an astonishing thing happened. A rare moment of super-productive synchronicity.

I read Wide Sargasso Sea by Jean Rhys, published in 1967 but being written for, something like, thirty years before. Wide Sargasso Sea is a prequel to Jane Eyre. It takes a 'minor' character in Charlotte Bronte's classic novel, the 'mad, violent, savage creole (mixed race) woman' kept locked in the attic of Edward Rochester's Thornfield Hall, and gives her a back story. And what a back story. A brilliant, bitter, critical counter narrative to Bronte's romantic colonial embrace.

Spoiler alert: in Bronte's novel, the 'mad, savage, creole' who sometimes escapes from her nurse to damage the house, stab guests, sets fires and is the reason Jane, when at the altar in front of the vicar and about to say "I do", cannot marry the love of her life Rochester because the 'mad, savage, creole', called Bertha by Rochester, turns out to be his wife! Horror. Later Bertha escapes again, attacks Rochester - reader he survives - sets Thornfield Hall ablaze and leaps to her death. Conveniently, this leaves the narrative free to run to its romantic conclusion.

Jean Rhys invests in 'Bertha' and loops back to earlier times, specifically to the colonial West Indies, where Edward Rochester [a second son and therefore unlikely to inherit] is looking for 'business opportunities' which means trying to marry into a

plantation family and benefit from the enormous wealth generated by slavery. Set some years after the abolition of slavery in 1833, he encounters a plantation in ruins, its patriarch dead, the social relations between formerly slaves but now indentured workers, domestic servants, impoverished freed slaves and plantation owners are fractured and violent, and the two women in charge unable to manage the estate. Perfect.

Rochester marries Antoinette Cosway, the daughter of the previous owner. The marriage quickly founders, as Antoinette and Rochester begin to spiral apart, minds are lost, violence threatens, gossip swirls. Rochester owns everything but is powerless, he gets lost, understands nothing, he carelessly fucks a servant, Antoinette reaches out into traditional Obeah practices for support, and in a premonition of things to come the plantation house catches fire. Losing control of himself and events, Rochester renames Antoinette, Bertha - a dreadful echo of slave ownership practices, he then decides to sell-up and they set sail for England.

Ensclosed in Thornfield Hall, Antoinette/Bertha now writing/speaking in the first person almost stream of consciousness narrates her inner turmoil of being dislocated from home, imprisoned in an attic, denied her identity, and shunned and abused. She decides, literally, to 'burn down the house'.

The influence of Fred Wilson's Mining the Museum exhibition, from 1992 at the Maryland Historical Society cannot be overstated. And this is where, in my mind at least, Rhys and Wilson merge. Working with objects in the Society's collection, and often those kept in storage, Fred Wilson set about challenging museum exhibition conventions. For example: in display cases entitled Metalwork showing beautiful imported French silver repoussé vessels he inserted slave shackles and plantation punishment restraints. An exhibition of elegant 19th-century armchairs were arranged for spectators around a whipping post. Pastoral paintings were interspersed with an exhibition of broadsheets offering rewards for runaway slaves, and Ku Klux Klan regalia – donated anonymously, were removed from storage and displayed. Through forgotten, stored and repressed objects, unwritten histories of black experience were 'written back' into the familiar museological narrative. Decolonisation.

For me, both Wilson and Rhys expose the narrow ideological project of institutional reproduction: it is a predominantly male, white, comfortably middle-class, colonial narrative embrace.

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Uncle George Talks Funny

Alexandra Pitt, Staff

I remember my seven year old nephew declaring 'Uncle George talks funny' when our American uncle was visiting, and my own excitement as a first year undergraduate when I met new friends from all over the country, and then when I

became a language teacher and had students from all over the world. How we speak is part of our identity. Consciously or unconsciously we register when others sound like us or sound different to us - sometimes with excitement, sometimes with prejudice. And we also notice when expectations aren't met.

It is far more common that established language cultures empower the "privileged few over the accented many" (Mugglestone, 2005). Language has in fact become the "acceptable substitute for discrimination based on other qualities such as racial, ethnic and class differences" (Levis, 2005). This raises an ethical responsibility for Higher Education practitioners to turn a critical eye on the language cultures of their institutions and disciplines, and of academia and beyond.

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Life in Lumicang Hutong

Siyan Zhang, Student

I was living in a Hutong, traditional residential architecture for citizens in Beijing, before I moved to London. Siheyuan is a miniature social stratification. The common place transformed into a library, an artistic project called 'The High Library'. We built our own utopian cultural space within the four walls.

Liqiu: Start of Autumn

The first leaves turning around is as beautiful as someone suffering from melancholy. We move to the High Library to the Siheyuan in Lumicang since autumn. When the Autumn comes, I wish it will stay forever, it's the season for chestnut, red leaves and cuddling a cat.

Lichun: Start of Spring

I transferred the three goldfish brothers into a smaller vase. Before the spring, the city is somber and ashen, we used to rely on an air detector and air purifier during the whole winter. Now, the new bud on the branch reveal the youth amid the dense of the fog.

Lixia: Start of Summer

It's time to climb to the roof when the sun rises. The trees outside of the Hutong are all back to green, the old Beijing Uncles stroll to a park with their birds, the smell of local street food waft in the wind.

Lidong: Start of Winter

When the snow falls, I looked at the silent Terra-Cotta Warrior standing outside of the southern section, he must be cold, what is he thinking in his emotionless face? We didn't notice the fish tank in the courtyard already frozen before the first snow, I was sad when I looked at the solidified bodies, I decided to move the fish tank inside the room. Surprisingly, the three goldfish came alive after the ice melting in room temperature.

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Jennifer Warren, Staff

These pictures were taken in 2012 and are of my dad's childhood bedroom in my grandparent's house in Suffolk. They moved to that house in the 1960s and it has never been redecorated.

My grandparents were kind, I never heard them argue and they accepted each other and me. They were also deeply embedded in the British Empire. My ancestors were tea traders. My grandmother was born in India. My grandad was involved in the last days of the British empire. He then learned African languages and worked for the BBC. My dad was in the British army and then became a history teacher.

I want to share these pictures because there is such a clear story here – of militarism and of violence at the heart of this construction of Britishness – and its deep rooted connection to empire. For example, the children's Penguin books which include Christopher Columbus and Francis Drake. The 'Flashman' books which trivialise the violence of colonial rule. These objects promote an idea of Britishness as whiteness, as based on inherent superiority to 'others' and as being founded on militarism.

For years I pushed aside my family history due to shame but I am now trying to do the opposite. One of the important issues raised in many texts on blackness referenced in this zine, is that in white institutions – such as UAL – racialised groups do not have the choice of invisibility. The process of racialisation begins with the accentuation (in the eye of the white beholder) of physical attributes – skin colour or other outward markers of difference.

The shame I feel over this history had led me to process it privately, however I am now making an effort to share this process publicly. Though I am not sure what form this will take yet – I am exploring the possibilities now - it is clear to me that it is not enough just to condemn the obviously racist narratives generated by reactionary right wing press and politicians. The difficult and exposing acknowledgement of the continued legacy of colonial histories in our lives is also required. And this means being willing to give up invisibility as a first step.

“Oppressive language does more than represent violence; it is violence; does more than represent the limits of knowledge; it limits knowledge. Whether it is obscuring state language or the faux-language of mindless media; whether it is the proud but calcified language of the academy or the commodity-driven language of science; whether it is the malign language of law-without-ethics, or language designed for the estrangement of minorities, hiding its racist plunder in its literary cheek – it must be rejected, altered and exposed. It is the language that drinks blood, laps vulnerabilities, tucks its fascist boots under crinolines of respectability and patriotism as it moves relentlessly toward the bottom line and the bottomed-out mind. Sexist language, racist language, theistic language, all are typical of the policing languages

of mastery, and cannot, do not permit new knowledge or encourage the mutual exchange of ideas.” - Toni Morrison, Nobel Lecture, 1993

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Painting, A Decolonising Act

Jheni Arboine, Student/Staff

‘Sign, Co-sine, Index’, June 2015, Acrylic

Abstraction, geometrics and chromatics are the triadic signs of my painting practice, underpinned by semiotics of stripes, the rectilinear, Concrete Poetry and the dynamic tension of decolonisation. Mavis Pusey (1928-2019) her legacy, encourages me to pay attention and to stay committed to abstraction. I remember going to see an exhibition by a painter, a Cuban painter, a Black Cuban male painter, Wifredo Lam (1902-1982).

I was compelled to enter, because I could see myself reflected. It wasn’t his style of painting or the subject matter per se; but the most powerful part of the encounter, was what he said:

‘ My painting is an act of decolonisation.’

This statement, this mission, this declaration, this claim, this thesis, this proclamation reverberated in me. It gave me confidence, agency, big-bout-yar; it energised my manifesto of resilience and made me tallaw. As a painter whose intersectionality is not white, male, European or middle class, I have the additional work of explanation and justification.

I am a painter, a black woman of Jamaican parentage. Frank Bowling’s (b.1934) indubitable stand on abstraction and being a painter first (2019), gives me some comfort and aesthetic alignment. There are allies too, Sean Scully (b.1945), a white Irish man recently mentioned, ‘the equal opportunity of abstraction’(2019).

Does my positionality pose a problematic for the discipline, for the normalised and for me? Therefore, by applying Wifredo Lam’s dictum to my studio practice, teaching and research, so as I paint/teach/research, I am decolonising, the more I paint/teach/research the more I am decolonising both painting/teaching/research and myself. Does my practice disturb and disrupt the normalisation? It is as though I am encroaching on a sacred territory that should not be mine. A type of trespass in the forbidden zone of normalisation.

Alma Woodie Thompson (1891-1978), Dr Esther Mahlangu (b.1935) and Althea McNish (b.1933), share a passion for abstract painting. They are giants to me, as black women they amplify the use of colours and geometric symbols as semiotic signs of happiness, resilience and joy as signifiers of antidotes to ‘inhumanity’ [a gentile code word for colonisation, empire and its associated violence and violation

of the Prime Directive – my semiotic inference] and as a way of ensuring a place in the canon as it expands to include those that it had appropriated from and erased from memory.

Decolonising painting is also about a type of ‘habeas corpus’ to bring OUT the paintings by black artists and artists of colour, that are owned by museums and galleries. These institutions tend to keep the works detained in storage, in special collections, hidden from view.

Optimism can shine through with a Critical Pedagogy of painting. Where a diversity of teaching staff collaborates to ensure inclusivity and expansive curriculums that decolonise. Different ways of thinking, advocated by Claudia Rankine, research into women painters, Rebecca Fortnum and aligning painting and theory of signs by Isabella Graw. These three strands intersect in my research on a pedagogy of resilience and my own research methodology (Arboine, 2018).

I paint what I like

I stand my ground and

I paint no matter what anybody says

I use a semiotic painting language imbued with ‘prayer’, an

Indexical interrogation of the city and its hidden histories/herstories. I paint what I like

I stand my ground

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A HOUSE FOR BRITAIN

Jayden Ali, Staff

Earlier this year Priya Khanchandani (Icon Magazine), Jayden Ali (CSM Spatial Practices) and Joseph Henry (Greater London Authority) were shortlisted to curate the British Pavilion at the Venice Biennale 2020. In response to an open call for submissions that addressed architecture's most urgent issues, their proposal called for British architecture to be more inclusive towards a diversifying world.

By reimagining the British Pavilion as a house, their proposal grappled with British identity and the cult of the house within it. Country Houses have long been iconic signifiers of British national identity, power and refinement, however those constructed in the neo-classical style of 19th Century, hold a darker history, one inseparable from colonialism and enslaved labour.

By proposing the establishment of grand dwelling filled with eclectic personas and carefully curated curiosities drawn from other forms of culture - like music and fashion - A House for Britain points towards an alternative, more inclusive future for architecture in Britain.

Read the full project at www.ja-projects.com/ahouseforbritain

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A tribute to Okwui Enwezor who died in March 2019, aged 55

Rahul Patel, Staff

A selection of obituaries and interviews

...mainstreaming of African Art into the Global art. ...rose in 1998 to become the first African, as yet the only non-European Artistic Director of the prestigious documenta ... reputedly the only curator, after Italy's legendary Harald Szeeman to have curated both documenta and the celebrated Venice biennale... For him ... art was in the service of humanity.

– pmnewsnigeria.com – March 2019

'vision of a robust, postcolonial, and more ethical contemporary art... made it less Eurocentric and more global, mirroring the realities of the world today ...'

– NKA: Journal of Contemporary African Art, editorial - May 2019. This was the pioneering journal which he had launched in 1994

... Enwezor's worked to shift the art industry's rampant Eurocentrism, ushering in African, Asian and Latin American artists into a predominantly Western institutions. He favoured a conceptual approach driven by social change and described the biennial as the "commons" and a "diasporic public sphere

– Artforum International - March 2019

"the way I see it, it is like night and day. The 80s and before was the colonial, Jim Crow and apartheid days put together"... It was completely acceptable to the curators of the period that contemporary art did not happen in places like Africa, Asia South America or the Middle East... Globalisation transformed the myopic that previously ruled...pushed back what he regarded as an ethnographic approach to non-Western art... he sought no less than "the full emergence of the margin at the centre".

– The Guardian - March 2019

Mr. Enwezor never doubted that an African had every right to take the lead at Western art institutions..."Coming from Nigeria, I felt I owed no one an explanation for my existence, nor did I harbor any sign of paralyzing inferiority complex," he told the Nigerian art historian Chika Okeke-Agulu in 2013 ... Nka became a touchstone in debates about art and postcolonialism, and it led the Solomon R. Guggenheim Museum in New York to invite him to be co-curator of an exhibition of African photography. The show, In/Sight: African Photographers, 1940 to the Present (1996), was one of the first museum exhibitions to present imagery from Africa by Africans themselves, beyond the stereotypes of Western ethnography...

– New York Times - March 2019

Enwezor: The political climate in this country [Germany] is causing many people to give up everything that has been achieved in the past decades. And you can see that most clearly in dealing with the refugees. When I was appointed head of Documenta in Kassel in 1998, Germany was then arguing about dual citizenship. But today's debate, the level of hostility, is really dangerous. Cultural institutions have to take a stand against the other values. One should not hand art over to the populists.

– Interview with Spiegel Online, August 2018

The collaboration with Okwui was not only an encounter with an extraordinary curator and theorist. Unforgotten is the impression once he stretched out his big hand to you in friendship... With his sonorous voice, insatiable joy of discussion, and generous humor, he shaped conversation.

– Goethe-Institut - March 2019

The present political moment as a reminder of why art cannot be isolated from everyday experience. ... If we have an open mind, Western art does not have to be seen in opposition to art from elsewhere.

– Interview - Rethinking Art with Curator Okwui Enwezor

www.freundevonfreunden.com - FvF

Okwui believed in the primacy of documentation, both as an act of recording the present as well as the vital historiographic.

– Okwui Enwezor and the Power of Art Publishing I Frieze – March 2019

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Layla Murga, Staff

“We must change conventional ways of thinking about language, creating spaces where diverse voices can speak in words other than English or in broken, vernacular speech... in the patient act of listening to another tongue we may subvert that culture of capitalist frenzy and consumption that demands all desire must be satisfied immediately, or we may disrupt that cultural imperialism that suggests one is worthy of being heard only if one speaks in standard English.”

Hooks, bell (1994) *Teaching to transgress: education as the practice of freedom*. New York: Routledge.

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Experiencing White Fragility

Lee Mackinnon, Staff

Recently, I attended a GEMS (Group of Ethnic Minority Staff) meeting at University. As we introduced ourselves, I realised that my own introduction as a white academic

was characterised by a negation of race and an implicit allegiance with those who 'see' whiteness as racially neutral.

Robin DiAngelo claims whiteness associates itself with individuality and meritocracy, where privilege seems justly deserved rather than the result of a system which reproduces white supremacy. DiAngelo asks readers to consider how many of their teachers have not been white. I could not think of any. Such is the naturalisation of white privilege in our most 'radical' arts colleges today.

... Invited to a revalidation panel for a BA course, the first page of the document claimed: 'The School will specifically address... diversity across postcolonial, minority ethnic, feminist and disadvantaged narratives.' Yet the document followed the usual curricula of modern European formalist analysis. Unsurprisingly, all panelists were white.

From: Katerina Mimikou
Sent: 16 May 2019 13:55
To: Decolonising the Arts Curriculum Zine
Subject: Just an example

I am a first year student at the Fine Art course in Chelsea. I was looking at the Zine on perspectives of higher education and I found it really informative. In my practice I am questioning language and the authority it gives us towards other people. From the beginning of the course I had the anxiety of understanding what my tutors and my classmates were saying. There were many times that I couldn't speak because I did not understand what the rest of the company was saying. Adding to that, I had heard many 'home' students judging others for not talking and wondering why are they coming to study here since they cannot speak the language! Because of that I became really shy and I tried to avoid company with students from the UK, since talking with people from other countries was easier to understand and there wasn't any fear of judgment.

I did not expect other students to express this kind of judgment towards other people due to their language. UAL has a wide diversity and big number of students from various countries with different languages, yet not speaking English perfectly is not 'acceptable'.

Based on that I would like to share with you an example of decolonising the curriculum by including non-English books in the library. Opening up the library with books written in different languages can offer a sense of inclusion. You can encourage non-English students to propose important books written in their mother tongue and have them in the library. This could also be helpful for people who are trying to learn a new language. It will help reduce the feeling that English is the only language that you can be educated with, since a great number of the books in the library are not actually written in English but are translations of originals.

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Talking about books at lunchtime #2 - 1971: A Year In The Life Of Colour by Darby English

Dan Sturgis, Staff

I chose this publication by the American art historian Darby English as it brings into focus how abstraction intersects with politics and how race is signified within certain modernist art practices. English focuses on two pivotal US exhibitions in 1971 Contemporary Black Artists in America, at the Whitney Museum of American Art and The DeLuxe Show, which was presented in an old cinema in a predominantly black neighborhood in Houston. What's great about the book is how it asks you to consider how these two exhibitions were received and how social and political responsibility is an aspect of art making, curation and art criticism.

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Narrative: Kana's Voice

Ayaba Arowolo & Kana Higashino, Student

"Singapore Girl" - the beautiful and exotic icon that emphasised Asian values and hospitality. She was the ideal Asian woman. Through the airline's success, she became more than a commercial product - she became a national symbol. Her exotic demeanour, her submissive beauty, her perfection is mythical; a dream.

This photo series depicts Kana, an artist of Japanese and Singaporean heritage, who uses the dress and her body to subvert these notions, giving her agency over its narrative - who is the Singapore Girl? Who she is supposed to be?

This series refuses to depict Asian feminist issues as a selective option, but more so the standard, front and centre. 'My diversity is not going anywhere' espouses that we are different, but that doesn't mean we shouldn't be all acknowledged equally without being fetishized or objectified which is prominent in academia. It also calls out the error academics make in researching non-Western subjects areas as a monolith or placing more importance on Western events but not looking at the effects elsewhere in the world. Even in disciplines like Anthropology whose main aim is to understand the cultural behaviour of people through social, economic and political organisation, ends up ascribing one truth which maintains one truth of a people, making the danger of telling a single story.

All photographs by Ayaba Arowolo

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Decolonising the library....?

Jess Crilly, Staff

Illustration by Francesco Poiana, student on MA Fine Art, Central Saint Martins, class of 2019.

'Our capacity to make systematic forays beyond our current knowledge horizons will be severely hampered if we rely exclusively on those aspects of the Western archive that disregard other epistemic traditions.' Achille Mbembe, 2015.

How can libraries consider decolonisation?

Is decolonisation the new "diversity?"

How do librarians unpick the European from the Eurocentric?

These questions are explored in Decolonising the library: a theoretical exploration, in

Spark: UAL Creative Teaching & Learning Journal, Vol 4 (1) 2019: Libraries, Archives and Special Collections

<https://sparkjournal.arts.ac.uk/index.php/spark>

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Solidarity with the Windrush Generation

Rahul Patel, Staff

I made these badges for people to show Solidarity with the Windrush Generation. Afro-Caribbean people were encouraged by Britain to come to the UK to help and work in industry and public services in the 1950s and 60s. Theresa May who recently resigned as a Prime Minister, in 2012, when Home Secretary said, "The aim is to create here in Britain a really hostile environment for illegal migration." This policy was hotly pursued against international students and that year thousands of international students were made to report and sign on weekly in numerous universities. The Windrush Generation were targeted with thousands detained, hundreds deported, despite been British Citizens. Many lost their jobs and were denied urgent health treatment. This scandal came to national attention after exposure in The Guardian newspaper. "The government had to spend over £600m correcting this." Politicians of the right in the UK are now targeting European Union migrants and students. We need to show solidarity and say that they should be given full rights to remain in the UK.

James Baldwin once said in an 1968 American TV interview, "I don't know what most white people in this country feel, but I can only conclude what they feel from the state of their institutions."

Talking about books at lunchtime #6 - on Stuart Hall “Minimal Selves”, in Lisa Appignanesi (ed.) (1987) Identity: The Real Me. London: ICA Document 6.

Sophia Phoca, Staff

This foundational essay “Minimal Selves” by Stuart Hall (1987) made a significant impact when I was a Fine Art; Film and Video undergraduate at CSM. In the opening sentences, Hall speaks of young black people in London being “marginalised, fragmented, un-enfranchised, disadvantaged and dispersed. And yet they look as if they own the territory”. He continues, that despite limited support “they occupy a new kind of space at the centre”. I brought this essay to the seminar in order for us to discuss how much has changed? How can we support initiatives to foreground migrant/diaspora identities? Staff and student colleagues offered a range of inspiring and thoughtful self-reflexive perspectives (much like Hall did in the essay himself) - it was inspiring and refreshingly driven by an urgent need to diversify the art school and decolonise the curriculum.

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You can’t teach ‘talent’

Tessa Read, Vikki Hill, Paul Glennon & Siobhan Clay, Staff

Talent is a term often used within the realm of higher education. At UAL we talk about being a talent pipeline into the Creative Industries, emerging talent, our quest to identify talent through contests, alumni talent, the next generation of creative talent, and the list goes on.

But what is talent and what does it mean in the context of HE? Does the UAL community agree on the definition of talent? Do we teach talent? Do we assess talent? Can we decolonise talent? What is the relationship between bias and talent?

Best-selling writer and international table tennis champion Matthew Syed (2011) argues ‘talent’ is the word used to justify the view that excellence is down to the right genetic inheritance and innate ability. Talent operates on the idea that children are either born with rare and exceptional intellectual capacity or they are not. This ignores all the other factors that contribute to achievement such as white privilege, economic and social advantage. Kalwant Bhopal, in her book *White Privilege: The myth of a post-racial society* demonstrates how these assumptions perpetuate discrimination and inequality in educational outcomes and employment.

How does the belief in innate ability serve some people and not others? Danny Dorling (2010) argues in his article *The Return to Elitism in Education* that by treating a few people as especially able inevitably entails treating others as especially unable.

If we separate people into those that are talented and those that aren't, where does this leave us as an educational institution that strives to offer parity of experience?

Bhopal, K. (2018) *White Privilege: the myth of a post-racial society*. Bristol: Policy Press. Dorling, D. (2010) The return to elitism in education. *Soundings*, Issue 44, pp.35-46. Syed, M. (2011) *Bounce*. London: Fourth Estate

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Re-imagine: A New Humanity at UAL

Maureen Salmon, Staff

Culture and education are the most powerful weapons for social and economic change in the world and it just so happens to be our core business. As a leading art and design education institution in the UK, we should be in pole position to effect significant change not just in our institution but the wider society by reimagining a new humanity for UAL. With a proliferation of 'decolonising' projects across the six colleges and in establishing the UAL Decolonising Art Institute we have made a good start to creating new futures. As we acknowledge and celebrate these initiatives and milestones, we must ensure the contextualisation and sustainability of this work as integral to UAL Strategy for transformative education and related Academic, People, Learning and Enhancement strategies.

We need resilience, strengths and power to engage with 'decolonisation' beyond the art and culture on a much wider societal level, by challenging the political, intellectual and structural legacies of colonization and racism.

We need to create a new culture of decolonized mindset, governance and leadership that measure and evidence the social, cultural and economic impact and outcomes for our students, staff, the University, industry and the wider society nationally and internationally to create sustainable futures.

The value I bring is to lead the change I want in the world.

"Inspired by the traditional art of the Bini people of Edo State (Nigeria) I use our beliefs, cultural knowledge and traditional values in my work as a way of articulating in the contemporary world my values and ideas of resilience, strength and power."

Favour Jonathan
Widening participation Ambassador
CSM Graduate 2019

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Clare Warner, Staff

Decolonisation cannot happen:

On behalf of/in the absence of/on the backs of people of colour

If hierarchies of power exist in classrooms/course teams/leadership teams/meetings/public spaces in the university

Without reckoning deeply with how colonialism has ordered and continues to shape our world/university/lives

If we place our faith in systems which were designed to produce inequality

If hearts are not engaged as well as minds

Without the courage to act and the conviction to care for self and others

Talking about books at lunchtime #3 - Things Fall Apart by Chinua Achebe and Macbeth by William Shakespeare

Mary Evans, Staff

I chose these books as examples of my post-colonial education in Lagos Nigeria in the late 1970's. Having had most of my primary and secondary education in the UK I ended the first part of my secondary education in Nigeria where I was born. These two books were part of my English Literature exams. I had no idea that there was such a thing as an African literary canon and Achebe was my first experience of African literature. We simultaneously studied the usual suspects from the Western canon such as Shakespeare and Austen.

Macbeth and Things Fall Apart were intriguing in that they are both about family, dynasty, society, violence, war, witchcraft and all the big stories of the Human Condition. Achebe had himself studied Shakespeare as a schoolboy in Southern Nigeria in the early 1940's.

On the day of my English Literature exam I turned over the exam paper to see the words: "West African School Certificate; Oxford and Cambridge Schools Examination Board." Those few words told me so much about my situation as a post-colonial subject of Britain: my use of English as a language, my double consciousness as theorised by WEB Du Bois at the turn of the twentieth century, my family's assimilation in the UK, I could go on and on. These themes are at the core of my research and practice as an artist and I first began to articulate them as a school girl when I read these two great books.

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My Library

Mary Evans, Staff

My Library is a collection of commemorative portraits on plates of some of the authors whose books I have on my book shelves at home. Each plate is labelled with a title of a book by the author. If you can find out about the book, you will discover the identity of the author.

Chelsea College of Arts Library Exhibition: January - September 2019

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Hansika Jethnani, Staff

they ask me where i am from / and i do not know how to answer / because how do i tell them the story of my truths / when the all the sentences attached to them / have been conveniently buried / before they could reach the mouths of those we cherish / before they could trickle down our senses / fall between our lips / find a home within our tongues / settle into our taste buds / so we could breathe them into new lives

in 1947 one of the world's largest mass migrations occurred / the colonial British began dismantling / their carefully curated empire in South Asia / splitting a nation enriched by a myriad of cultures languages and religions into two / carving borders / where there were none / fourteen million people were displaced / acts of mass violence took place / where once people lived in harmony / now there was rage

my ancestors came from a town called Sindh you see / back then it was a town in all of India / now it is only in Pakistan / and i say i am Indian / but i am no more Indian than i am Pakistani

they ask me where i am from / and i still do not know how to answer

i am from the ridges between mountains that don't fit / the in between of catastrophes / the stories lying underneath sand that dwindled / between breaking oceans / i am from the suitcases that were lost in silence / the blood between soil / found in fruits that grew / despite the fires that brewed / i am from the photographs that burned / through golden frames carefully kept / cautiously tucked aside / buried with seeds from mango trees that once grew / i am from the undivided land / my ancestors regrets

they ask me where i am from / and i still do not know how to answer

they ask me again / like there is no knowledge of the fact that the lines that were carved displaced millions of their homes / and the lines since then have only grown

they ask not because they want to understand / but because they need to justify their actions for the word no

The Commonwealth Immigrants Act 1962

The Commonwealth Immigrants Act 1968
The Immigration Act 1971
The British Nationality Act 1981
The Immigration Act 1986
The Immigration Act 1988
The British Nationality Act 1990
The Asylum and Immigration Act 1996
The Special Immigration Appeals Commission Act 1997
The Immigration and Asylum Act 1999
The Nationality, Immigration and Asylum Act 2002
The Asylum and Immigration Act 2004
The Immigration, Asylum and Nationality Act 2006
The Borders, Citizenship and Immigration Act 2009
The Immigration Act 2014
The Immigration Act 2016

they expect us to then / piece the puzzles of the histories they've carefully curated /
without ever acknowledging the lack of it in their textbooks

Who is Queen Elizabeth 2 married to?
What is the capital of England?
How many women were victims of sexual assault during the partition of India? Which
flag has a white cross on a blue background?
What was the population of the UK in 1901?
How many people were displaced during the partition of India?
What is the monarch's ceremonial role?
How old is Big Ben?
How many families had to break during the partition of India?

you see each of the acts have caused more borders / and the borders have only
caused more barriers / and the barriers more hostility

and now we have people in uniforms screaming the words no / but it's often already
known that's the answer / because the media swims under headlines normalising
hate

humans are labelled 'swarms' / 'cockroaches' / and 'illegal'

so they sit there in their uniforms / once again puppets of an empire that has not
stopped / politely saying in their 'british' ways

I know you want to step in
but I am here to tell you
You are not allowed

You cannot step into this border
With your filthy hands dipped in chicken curry
Cut in your motherland
Because we don't eat like that here

We knife our roasted meat with pride
and have pints with salted chips for dinner

I know you want to step in
but I am here to tell you that
You are not allowed

Your sarees and burqas don't fit into our wardrobes Because we don't dress like that
here
We drape ourselves in the Union Jack
Built on the backs of half of this world's people

I know you want to come in
But I am here to tell you
You are not allowed

Your bindis and mehendi
Are too customary
Because we are so unorthodox here
We go to festivals and relish in accesoring our bodies With everything you Hindus
hold dear

I know you want to come in
But I am here to tell you
You are not allowed

Your languages don't roll off our tongues easily Urdu, Hindi, Punjabi doesn't fit in our
dictionaries We expect you to learn our phonetics
Because your accent just sounds lame

I know you want to come in
But I am here to tell you
You are not allowed

This piece was originally commissioned by Apples and Snakes as part of Rallying
Cry, an immersive theatre show at Battersea Arts Centre in October 2018. You can
watch the piece on hansikajethnani.com

'As Gentleman notes, there is a risk that the government's post-Brexit settlement
scheme for EU nationals in the UK could cause yet more disenfranchisement. The
problems go further. Last month, MPs accused Home Office ministers of creating a
"real injustice" for thousands of overseas students who have been wrongly accused
of cheating in English language tests.'

Review of 'The Windrush Betrayal: Exposing the Hostile Environment' by Amelia
Gentleman in Financial Times, October 2019

“A steady stream of captives went from Brazilian ports to the Rio de la Plata over the course of two centuries, and even then, most captives arriving in the Rio de la Plata region faced a long journey overland (although a few went by sea around the southern tip of the continent) to what are now Bolivia, Peru, and even Chile. Within Brazil, the gold-producing areas of Minas Gerais and Goias received captives overland from such major ports as Salvador da Bahia and Rio de Janeiro. For 150 years Peru and New Spain (the Spanish territory in the southwestern United States, Mexico, Central America, the West Indies, and the Philippines, combined) received African captives by way of an intra-Caribbean trade based in Jamaica, Barbados, and Curacao. The North American mainland received probably 15 percent of its captives from ports in the Caribbean, especially the eastern Caribbean. Even within the Caribbean, such islands as Dominica, St. Vincent, St. Eustatius, and tiny St. Barthelemy distributed captives recently arrived from Africa to other islands.”

- Atlas of the Transatlantic Slave Trade, David Eltis and David Richardson – 2010
Yale University Press Books

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Hathor’s Temple: Transposing Unchanged Roles

Darren Farrell, Staff

Hathor’s Temple is an exhibition comprised of a selection of texts, drawings and images that aims to identify established links between bodies of information and ideas. Combined, they communicate a rationale for current exclusivities in architecture and interiors education, as well as the broader industry. The discussion has a personal resonance for me because of my experience as a practitioner and lecturer from marginalised communities including former and existing territories of the United Kingdom that are rooted in key, pivotal, British imperial and colonial narratives. The exhibition is entitled Hathor’s Temple after the Ancient Egyptian predecessor of Venus, the Roman goddess (and Aphrodite, the Ancient Greek) used to describe Josephine Baker, the American-Parisian chanteuse. The exhibition examines the roles of and relationship between Baker and Adolf Loos, the modernist architect and seeks to use those roles to explain a contemporary condition between the BAME student and architecture and interiors education.

I am a second-generation, ex-patriot, African-Caribbean (Jamaica & Saint Kitts), working-class, Londoner. Having worked in and taught architecture and interiors I am currently a Senior Lecturer and Year 3 Leader on BA(Hons) Interior and Spatial Design at Chelsea College of Arts. I studied graphic design, illustration, furniture design, interior design, architecture and pedagogy at Central Saint Martins, Ravensbourne, the Royal College of Art and London College of Fashion respectively. I will always be very grateful to the Stephen Lawrence Charitable Trust for the bursary and continued support that they have provided during and since my MA studies at the RCA. My research interest is concerned with

the investigation of sound-based synesthetic experiences and the related possibilities for interiority and the interior experience.

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Yuehan He, Student

“China” is a series of acrylic paintings on 56 grains of Chinese rice painted of the pattern in the blue and white porcelain, representing the 56 ethnic groups in China. China was built on agriculture, centered around rice, which has appeared as a crucial part in China’s history for thousands of years and has had a strong influence on the social, economic, political and ideological developments of ancient China. Rice was delicately made into different kinds of food, like rice dumplings and rice pudding, which played an essential role in traditional Chinese festivities such as Chinese Lunar New Year’s Eve dinner, Lunar Month, & Dragon Boat Festival. The colour blue gained particular importance in the history of Chinese ceramics. The blue and white porcelain industry became significant because it was welcomed in the international trade market. In the 17th and 18th centuries, the blue and white porcelain were collected by kings and princes in Europe or treated as a diplomatic gift. By the 19th century, it was copied in Europe and exported all over the world. Now the blue and white porcelain is favoured by many collectors and has become common to see at many auction houses.

This series of rice painting explores the dramatically increasing number of Chinese International students and why they are here in UAL. I left China when I was 17, my parents’ biggest concern was that I might not get used to western food, so they taught me how to cook Chinese food. As a saying goes in China, “To the people foodstuff is all-important.” Turns out, my parents didn’t have to worry about me at all since there is Chinatown everywhere as there are an increasing number of Chinese immigrants and Chinese students all over the world. There is always a Chinatown at every school - take a look at the canteen, it is not hard to find that Chinese students eat together. In my experience, Chinese students always have a small group of friends that are exclusive to Chinese individuals. This happened to me back in Canada and the United States. I believe it happens in many universities in the UK as well and I can’t say it didn’t happen at UAL. To some extent, I feel grateful that I am in a course with only 4 Chinese people as it gives me more opportunities to be friends with non-Chinese people. I always share my home-made Chinese food with friends who are not Chinese. I wonder, how can Chinese students decolonize our own culture and be a part of this environment that is diverse in cultures?

The blue and white pattern represents Chinese art history. I was learning Western art history back on my BA because of the limited choice of Asian, especially Chinese art history courses, that I could choose in Canada. I have seen many Chinese students at UAL who are experts in Western art history but know nothing about Chinese art history. As we are international students in London, learning British culture was the main reason we chose to study here but it is always nice to have more options to learn other cultures besides British culture as an elective course.

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Face In The Hole

Joanna Mamede & Ana Luiza Rodrigues, Students

Joanna Mamede & Ana Luiza Rodrigues, Face In The Hole 2019, 200 cm x 100 cm

The Project Face In the Hole aims to dissociate political discourse from political image and inspire critical thought. This first piece exposed the words of the recently elected far-right wing president of Brazil, Jair Bolsonaro. Throughout his political career he has aired extremist and controversial declarations. However, despite his polemical discourse, a corruption scandal and a polarization of views never witnessed before in the history of the country culminated in his victory in the polls. The 2 meter tall piece exposed the politician's words with a suggestion to be embodied by the visitor.

Here are some of his remarks

"I am indeed in favour of a dictatorship, a regime of exception." Speech at the Chamber of Deputies. June 1999

"If a homosexual couple moves in next to me, it will devalue my home! If they walk around holding hands and kissing, it devalues." Playboy Magazine. June 7th 2011

"The majority is one thing, minority is another ... the minority has to shut up, and bow to the majority, it's over..." Declaration to the media. February 11th 2016

- EU SOU JAIR BOLSONARO, *The Intercept Brasil*, 2018

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Two Poems

Zina Monteiro, Staff

My blood mixed with love and hate
Made by history of colonialism
And the enslaved

My bones straightened and reduced
Made by the lies and the truths

Not fully African not fully black.

Yet not white and fully reject
My skin mixed with suffering and distress
Yet filled with enlightenment and finesse

In this world where I belong
This world that does not accept
That between white and black

Is me
This imperfect
Perfect

This woman
With a skin only a god could describe
Smelling like sweetness not yet identified
Made by a mixed of distant relatives unknown

This woman
Lost between love and life
Disowned by humans of the same kind
Washing and scrubbing that feeling a sin
Painting and creaming it to a lighter skin

This woman
Only as beautiful as what she has been told
Never to know that she was perfect
This unpolished shine of gold

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Whoever Heard of a Black Artist? Britain's Hidden Art History

Donald Rodney and assistant working on *The Next turn of the Screw* installation for The Devils Feast. Pic: Keith Piper

Special screening on Tuesday Nov 27th 2018
1-2pm in the Lecture Hall at WCA

Brenda Emmanus follows acclaimed artist Sonia Boyce as she leads a team preparing a new exhibition at Manchester Art Gallery, highlighting artists of African and Asian descent who have helped to shape the history of British art.

Sonia and her team have spent the past three years scouring public African and Asian descent the nation really owns. They have found nearly 2,000, but many of these pieces have rarely, if ever, been displayed before. We go into the stores to rediscover these works - and more importantly, meet groundbreaking artists from the Windrush generation, 60s counterculture revolutionaries and the black arts movement of the 80s. Contributors include Rasheed Araeen, Lubaina Himid, Yinka Shonibare, the BLK Art Group and Althea McNish. Thanks to Black Artists & Modernism. Available on 'bob' Learning on Screen.

Black Artists & Modernism was a three-year research project funded by the Arts and Humanities Research Council (AHRC) as a collaboration between University of the Arts London and Middlesex University

Sonia Boyce, Principal-Investigator, Black Artists & Modernism, David Dibosa, Co-Investigator, susan pui san lok, Co-Investigator, Paul Goodwin, Senior Researcher, Anjalie Dalal-Clayton, Post-Doctoral Research Fellow, Sophie Orlando, Researcher (Pan-European), Marlene Smith, UK Research Manager, Hammad Nasar, Senior Research Fellow, Ella S. Mills, Post-Doctoral Researcher

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Southall: Resists Remembers Radical

Nina Rahel, Staff

1976: The National Front (NF, fascists, forerunners of the BNP, EDL and Britain First) raise a far-right threat unseen in Britain since the 1930s

June 1976: Gurdip Singh Chaggar, an 18-year-old student is murdered by racists in the middle of Southall. Protests are ignited and the Southall Youth Movement is born.

1979: General election. NF stand a candidate in Southall. Southall: my home town, the heart of the Asian community in Britain. No chance of the NF winning the seat, it is an open provocation.

April 23 1979: NF book Southall Town Hall for a meeting. Almost 3000 police officers (including 94 on horseback) come to Southall to protect about 20 fascists. The fascists give Nazi salutes as they enter the Town Hall. The police protect their right to meet. Thousands of local residents and anti-fascists protest. The policing is brutal, including the notorious Special Patrol Group (SPG). SPG have a variety of unauthorised weapons, including lead weighted coshes. Many protesters are seriously injured. Anti-fascist protester and teacher Blair Peach is struck across the head in a side street by a member of the SPG. His skull is crushed. 33 years old, he dies later that night.

Verdict: The police protect the fascists. The police attack the mainly black* anti-fascist protesters. Blair Peach's murder exemplifies the police brutality.

April 2019: 40 years on Hundreds march in Southall: For UNITY against RACISM In remembrance of Gurdip Singh Chaggar and Blair Peach. No policing. No fascists.

Progress? From April 1993 to 2013 there were at least 105 racist murders in the UK. In 2017/18 there were 94,098 hate crime offences recorded by the police in England and Wales. The number of hate crimes recorded by the police from 2012/13 to 2017/18 more than doubled. 71,251 or 76% of these crimes are race hate crimes.

That is 195 racist incidents reported a day; what about the unreported racism? 23 people died during or after police custody in 2017, the highest number for a decade. 17 of those had been subjected to the use of force or restraint. Of these 17, 8 were Black.

Lessons: The struggle continues; racists and the far-right are peaking again. The police continues to be institutionally racist. Unity gives us strength. Our best tribute to those that have died in the battle is to challenge racism and fascism wherever we find it.

*I use Black in a political sense to describe people that have suffered colonialism and enslavement in the past and continue to experience racism and diminished opportunities today. I like its unifying message.

John Sturrock, Photographer/Staff
interviewed by **Rahul Patel**, Staff

After seeing Nina Rahel's submission, I recognised one of the photographs (above). I knew the photographer John Sturrock. I was in awe of his work of British working class and anti-racist struggles from the 1970 and 1980s. Blow me over, I saw him taking photos for the 2019 degree show at Central Saint Martins. I rushed over and arranged an interview with him about the photo. This is what he had to say:

“In April 1979 the National Front, a Nazi organization decided that they would march through Southall. There was a counter protest called by the local community, the Anti Nazi League, the trade unions and left political parties. There were around 10,000 people who opposed it. It was a miserable day and it rained loads. The police were determined to stop the counter demonstration. I remember there were a lot of clashes with police catching people and beating them. In those days the police got away with trashing people. It was like their right to be able to batter people. And I saw quite a few incidents where the local community were so incensed, and they didn't take this lying down. The police vans were touring the area and jumping out battering people and a teacher Blair Peach was killed in one of these by the police.

It was a very unpleasant and miserable experience. This picture was taken in the High Street where the police were just diving out of vans grabbing people. And they were pretty violent. I don't remember the specifics of what happened before or after the picture was taken. I just remember it happening right in front of me and I was able to grab the shot and get out of it before the police grabbed me. I saw other incidents where the police were ramming people with their vans. I did subsequently go to court authenticating my photos for the defence of the local Asian community.”

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Monument to Strangers and Refugees

Rahul Patel, Staff

Olu Oguibe, the Nigerian-born and US based artist and curator was named the winner of documenta 14's prestigious Arnold Bode Prize for his Monument to Strangers and Refugees in 2017. A statement was issued by the prize, "an affirmation of the timeless, universal principles of attention and care towards all those affected by flight and persecution." The obelisk was site specific and installed in the main square, Konigsplatz, in the German city of Kassel which has hosted documenta since 1955. The monument bears the wording "I was a stranger and you took me in" (Matthew 25:35) in four different languages: Arabic, English, German, and Turkish. Oguibe received a \$11,000 grant at the prize ceremony at the Town Hall at the end of documenta.

When the city of Kassel announced in 2018 that it was acquiring the obelisk there was opposition. The far-right Alternative for Germany (AfD) party discredited the message and a local AfD councillor called Oguibe's obelisk "ideologically polarizing, disfigured art", evoking the term 'degenerate art' used by the Nazis in the 1920s. Under pressure, the local council decided initially to move the monument to another part of the city near the university, then physically removed it.

After an international campaign by artists it was agreed to keep the monument in Kassel with a compromise. Oguibe said "I am glad that the obelisk will be rebuilt." He said, "The struggle to keep the obelisk in its original location was important and honorable, but equally important was my commitment to keeping it in Kassel." It is now situated in the Treppenstrasse, a square near Konigsplatz.

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Mikael Calandra Achode, Staff

Osmosis

Dawn of a Full Program

Public spaces where the arrangement of our cultures and expressions are repeatedly displayed and objectified. Source of assimilation. A room for the stolen. For wanderers in search of thrill, novelty and affair. That's possibly where we reveal our call and our use. In an attempt to reveal cause, impetus and memories. We are assets. We withhold taxonomies. We are the living archive.

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Fragment on Facial Recognition and Race

Murad Khan, Student/Staff

Questions have recently been asked about the problem of classification bias in facial recognition systems: why do failure rates grow exponentially when you introduce darker skinned faces into the equation? Whilst improper lighting in non-controlled environments makes any face harder to read, the more likely answer is that there aren't diverse enough datasets to deal with darker skinned people. In the West at least, the White face remains the central sign from which all others deviate, and to which all meaning defers.

The oft cited solution to this has simply been 'more diverse datasets' – where a wider set of faces (labelled with their races) presented to the machine in its learning phase will help the system deal more accurately with input diversity, eradicating bias. Unfortunately, in pushing the narrative that the diversification of data is some utopian leveller, not only do we sublimate recognition into commerce, where the racialised body once more becomes a site of exchange, and identity is reduced to another R&D investment, but we also enable the continued subjugation and mistreatment of minorities by the powers that utilise these technologies.

Indeed, recent endeavours by the London Metropolitan Police have shown that visibility is eagerly weaponised. Innocent people are picked out of a crowd because they 'fit the profile' offered by the algorithm. Such a profile rests upon decades of racist policing which foregrounds specific races as offenders, and maps a violent fiction of the criminal face that is simultaneously a historical model for race. All that a more racially sensitive algorithm does is allow for a more cryptic and efficient implementation of the same historical injustices that have always targeted BAME populations in the UK.

Recognition is the problem, not the solution.

Facial recognition systems are novel mediums for an old trick. Driven by a colonial logic that sutures race to the body, the face is a fiction bound by a visual schema that is defined by surface oppositions. Subjected to the abstract regulation of statistical analysis and stripped of depth the face becomes a tensile plane, stretched out and worn thin. Epidermalization is digitised and expedited.

If there is a hope for any decolonial engagement with these technologies perhaps it lies in a trajectory away from the paradigms of recognition and representation that drive modernity and give shape to race today. Maybe it is not by making the face more legible, as part of a continued demand for representation, but instead moving towards opacity, and less legible surfaces, that we defy this ordering as a necessary part of life.

Sharman, J. (2018) *Metropolitan Police's facial recognition technology 98% inaccurate, figures show*. The Independent: London.

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Larislya Blockland, Student

[Poster]

Decolonising the Arts Curriculum

Ingredients: Requires Diversity & Intersectionality

Important: Roots, Beliefs, Reclaiming Identities, Traditions, Memory, Superstition, Hybridity.

Discussed Topics: Ghosting of the Diaspora. Stolen Identities. Depicted As Commodities, Colonial Taxes.

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Amanda Carneiro – Curator , Museu De Arte De São Paulo (MASP)

Amanda Carneiro spoke at the Art & Decolonisation Symposium at Central Saint Martins, UAL May 2019

Afro-Atlantic Histories was an exhibition held at Museu De Arte De São Paulo (MASP) and contextualized by an entire year of showings, seminars, talks, workshops, publications, and film presentations centered on Afro-Atlantic histories and focused on Afro-descendant artists. The program started with monographic showings for Maria Auxiliadora, Aleijadinho, Emanuel Araujo, Ayrson Heráclito, John Akomfrah, Melvin Edwards, Sonia Gomes, Rubem Valentim, Lucia Laguna, Khalil Joseph, Catarina Simão, Akosua Adoma Owusu, Jenn Nkiru, and Pedro Figari.

The exhibition gathered an extensive selection of artworks and documents linked to the “ebbs and flows” among Africa, Americas, the Caribbean, and Europe throughout five centuries. Brazil is a crucial territory for those histories, as it received about 40 percent of all Africans who left their home continent over more than three hundred years to be enslaved on this side of the Atlantic. With an unprecedented effort, the exhibition gathered over four hundred works from these continents produced between the sixteenth and twenty-first centuries, organized non-chronologically into eight sections.

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Sharon Bertram, Staff

I was rekindled by the Inclusive Teaching and Learning Unit that played a key role in its part of the PgCert at UAL. A unit that should be mandatory and non-negotiable for all lecturing staff. With over a decade of Learning and Teaching experience, the unit confirmed what I knew; highlighted things that I didn't know; and challenged what I thought I already knew.

I compiled a list to create a word search from re-occurring keywords that transpired during my research, interviews, questionnaires and symposiums.

We are confronted by the significance of these words in many ways, some subtle, barely visible in everyday life; are there all the same. I hope this word search task will provide further insight to what you may already know as well as help to inform and challenge what you may not know.

Visit www.bertrammade.com for answers. Available from 23/09/19.

[Page 76]

In/Visible

Sharon Bertram Staff

[Crossword Puzzle]

I was rekindled by the Inclusive Teaching and Learning Unit that played a key role in its part of the PgCert at UAL. A unit that should be mandatory and non-negotiable for all lecturing staff. With over a decade of Learning and Teaching experience, the unit confirmed what I knew; highlighted things that I didn't know; and challenged what I thought I already knew.

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Visit www.bertrammade.com for answers. Available from 23/09/19.

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Orientalism and the Curriculum

Zac Chaudhri, Staff

The definition of Orientalism in its original form is the depiction of the Eastern world predominately by writers, artists, and designers from the West. Although some of these depictions are aesthetically beautiful to the viewer they hold a biased view and simplify complex cultures.

The perception of 'Orientalism' changed with the publication of Edward Said's acclaimed book, Orientalism. Said claimed that Orientalism could be patronising and suggestive of Eastern cultures as being primitive and unable to represent themselves.

In the modern world, warped perceptions are nothing new and can be a result of good intentions. We are bombarded with charities showing us images of starving

children and refugees from various countries. On a subconscious level, we associate these places with poverty. Our education system or curriculum have not challenged these ideas until now.

Negative Orientalism for a new country like Pakistan is detrimental. There is no correlation between the way Pakistan is depicted and perceived in the West and real life in the country. This disparity exists for many reasons including 9/11, the Afghan conflict (and confusion of Pakistan and Afghanistan being linked as the same country) as well the lack of care given by the Pakistani government in moulding its own international image.

This was the motivation behind the Fashionistan Project, to increase universal positive awareness of countries like Pakistan (and South Asia) through fashion. Fashion is an important subject both within UAL and globally. We all wear clothes, therefore using Fashion to communicate important issues reaches a wider audience who may not otherwise engage with the subject.

Fashionistan collaborated with HUM Network, one of the most influential TV Networks in South Asia, to create resources to educate students and staff internationally, not only about the cutting-edge Fashion being created in Pakistan but also encouraging diversity through showcasing South-Asian models and actors.

The project is currently curating a book and interactive resource celebrating Pakistani fashion, collaborating with Sultana Siddique (one of the most influential supporters of Pakistani fashion) of HUM Network with the support of UAL. To get involved with The Fashionistan Project and for a chance to work on our upcoming book, please contact: fashionistanmagazine@outlook.com

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“ Bernard Coard wrote his seminal text *How The West Indian Child is Made Educationally Subnormal in the British School System* in 1971. It would be hard to overstate the importance of that book when it was written all those years ago. It had an extraordinary impact both in terms of exposing the scandalous treatment of Black children in education and in galvanising a wide layer of activists and practitioners to do something about it.

For those reasons alone it is a book that deserves not just to be in print, but also, I would argue, on the reading list at every teacher training institution. I say this because, sadly, it is not simply an important and interesting historical read. As Coard himself argued in an essay he wrote in 2004 which we reprinted in a book I edited, it remains relevant today and in particular in Higher Education institutions who simply haven't comprehended the need to change.”

Brian Richardson, criminal barrister and activist, interviewed August 2019 about the book he edited, TELL IT LIKE IT IS: How our schools fail Black children published by Bookmarks Publications and Trentham Books (2005)

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[Quote]

Because ignorance is apoliticity, it is never neutral.

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This book is part of the Decolonising Narratives reading group starting January 2020

“...It was their drive for profit that led English merchant capitalists to traffic in Africans. There was big money in it. The theory came later. Once the English slave trade, English sugar-producing plantation slavery, and English manufacturing industry had begun to operate as a trebly profitable interlocking system, the economic basis had been laid for all those ancient scraps of myth and prejudice to be woven into a more or less coherent racist ideology: a mythology of race. Racism is to race prejudice as dogma is to superstition. Race prejudice is relatively scrappy and self-contradictory. It is transmitted largely by word of mouth. Racism is relatively systematic and internally consistent. In time it acquires a pseudo-scientific veneer that glosses over its irrationalities and enables it to claim intellectual respectability. And it is transmitted largely through the printed word.

These distinctions are important, but there is another even more so. The primary functions of race prejudice are cultural and psychological. The primary functions of racism are economic and political. Racism emerged in the oral tradition in Barbados in the seventeenth century, and crystallized in print in Britain in the eighteenth, as the ideology of the plantocracy, the class of sugar-planters and slave-merchants that dominated England's Caribbean colonies...”

Staying Power – The History of Black People in Britain – Peter Fryer – Pluto Press 1984

With Fryer as our guide, we know that whatever multicultural bonhomie we enjoy now is a product not of Britain's innate genius and sense of fair play, but of bitterly fought struggles in which the political and media class have often resisted progress. We know that in those struggles black people have had allies, as well as enemies, among white Britons and trade unions. And that these struggles were not fought in a vacuum, but were always part of the broader economic, political and social landscape. Fryer shows us that black British history is not a sub-genre of British history but an integral part of it, so tightly woven into the fabric that any attempt to unpick would make the whole thing unravel. With sufficient imagination and solidarity

all sorts of Britons can see themselves in this book and spark their own transformative reckoning with who we are and how we got here.

Gary Younge – Forward to Staying Power – 2018 edition – Pluto Press

Staying Power is a special book. It has to be recognized as something of a historical phenomenon in its own right. After the original publication in 1984, access to the history of black settlement in Britain would never be the same. Peter Fryer's unique breadth, ambition and political integrity established the basic orientation point for historical scholarship on Britain's black communities. Its honesty, clarity, depth and acuity made that insurgent historical narrative available in usable form to a wide and eager readership. Amidst the political and economic debris of the early 1980s riots, Staying Power answered the widespread hunger for a historical narrative which could anchor hopes for more just and more humane treatment of Britain's racialized minorities. In retrospect, it also signalled a decisive step away from the influential African American scripts of race and politics which had been so important in the preceding phase of struggles when ideas of civil rights and black power had enjoyed a global impact.

Paul Gilroy – Introduction to the 2018 Edition – Pluto Press

In 1986 I came across the book Staying Power by the British journalist Peter Fryer. It was, I believe, the first book I ever bought for myself with my own money. This history of the black presence in Britain was published in 1984, the year in which my family had been besieged in our home, and it set the racism that had so deeply affected our lives within a historical context. It allowed me to understand my own experiences as part of a longer story and to appreciate that in an age when black men were dying on the floors of police cells, my own encounters with British racism had been relatively mild. For me and for thousands of black and white people who read Fryer's book its effect was transformative. Fryer took his readers back through the centuries and introduced us to an enormous pantheon of black historical characters, about whom we had previously known nothing. Those black Britons have been with me ever since. I have visited their graves and read their letters and memoirs. They have become part of British history and in some cases part of the national curriculum. Staying Power remains a uniquely important book and anyone who has ever written about black history has found themselves referencing it, quoting from it or seeking out some of the myriad of primary sources it drew together. Fryer's eloquent chapters offer guidance and provide orientation through a complex and fractured history... Staying Power was part of a wider process of historical salvage.

David Olusoga – Black and British - A forgotten History - 2016 Macmillan

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Collaborative Dialogues & Autonomous Practice

Monica-carmela Sajeva & Ruth Collingwood, Staff

A zine catalogue accompanying the Decolonising the Arts Curriculum: Perspectives on Higher Education exhibition, LCC, 4-31st October 2018 by Jessica Anoché, Ruth Collingwood, Pascale Jordan, Monica-carmela Sajeve. All images © LCC Library

Practice serves as a testament to librarianship's commitment to the values of democracy and critical activism.

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Alternate histories, present realities

Tobi Alexandra Falade, Student

Transitions,
halves,
half,
other,
divided,
divorced,
worlds,
portals,
another place,
the upside down,
other me,

another me
the other me,
othering,
the other me, her.
she is me, also
she is me too,
you are me,
I used to be you,
the stranger used to be me,
I used to be the stranger,
one whole, contains two halves, my other (half),
that stranger is me too.

Strangers silhouettes, strangers to me,
those strangers are me,
the stranger is me,
I am, the stranger,
the stranger is me, the other me, made in his image,
made in his likeness,
made in her image.

A Talk to the Teachers

“The paradox of education is precisely this—that as one begins to become conscious one begins to examine the society in which he is being educated.”

James Baldwin – delivered October 16th 1963 , as “The Negro Child - His Self-Image”. Originally published in the Saturday Review, December 1963

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Anonymous

The whole nine months of studying our curricula has not given us a global outlook or covered global industries. Everything is concentrated around knowledge systems, forms and content of industries in Europe and the US. If the world began and ended with Europe and the US that would be OK.

What makes it even more problematic and regressive for me is that UAL has a 60% international student body in my class alone. There are 18 students in my class, and 14 out of the 18 are international students. For the remaining four students there are two EU students and two UK students and two out of four are black.

I feel like my experience as an international student at UAL doesn't matter. Black students seem not to matter ... curriculum that's important to us doesn't matter.

We're in the neo-colonial curriculum and we are being asked only to reproduce Eurocentric views of media and communications.

International students pay up to 25K. Fees from my course alone amount to £273,000. So why don't we read about the media industries or the communications industries in China or the Global South?

In basic theory classes on media and culture and economy we learned everything to do with media is based on money and profit. But that's not how it works all over the world. In China everything to do with media is based on the government. Chinese students in that class are left confused, like 'Is my reality not true?' This is dangerous as an international student. 60% of the students in my course will leave the UK by July 2020. None of us can live here and work here legally. So 60% of the students at UAL will never ever live and work in the UK, Europe or the US, yet we have only learned how to get a job and sustain a job within these kinds of economies. When we work in our own countries we are completely contextually removed and we cannot do a good job there.

UK immigration and universities just sit here making money off international students but then don't even teach us the curriculum to help us get jobs in our own countries. They don't even have teachers who have ever worked, taught or lived in our countries. My solution is to hire teachers with a global outlook ... We should know about counter narratives. It's very important we're also learning what the art, design and media communications industry is like around the world.

As International students of UAL we're either treated as cash cows or as criminals by the immigration system. The inherent immediate criminalisation of me as an international student body happens before even I rip up my passport and seek asylum in London. It's assumed that this is what I want to do. International students are the backbone of this school's financial system.

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Who writes history?

Luisa Rodriguez Reyes, Student

I remember the first time I came from Central America to Europe to study fine arts and architecture. There were two terms I initially found confusing: 'Western' and 'Post-colonial'. Seen from my viewpoint, I was coming from the westernmost part of the world, so I had to stop my professor and ask him to explain what he meant by 'Western'. I then understood that, academically, it refers to Western Europe, which at times includes the USA. Also talking about the 'post-colonial period' felt confusing as I understood that often in contemporary art discussions it referred to the time after colonies gained independence in the second half of the 20th century. In Latin America most countries claimed their independence during the first half of the 19th century so the term is not perceived nor applies in the same way.

I was, in time, able to understand what these words meant and why they are used, but this questioning is not happening enough at higher levels. I believe that in order to widen the study of the arts, a further examination of certain terms would be essential. Not necessarily to rewrite history but to consider key terms and ideas and re-examine how each of them is now understood.

A two-sided painting, each with a map containing a modern building within different cities that suggest the interchange of architectural elements between two contrasting territories separated by the ocean. The depicting style comes from a careful study of the Relaciones Geograficas maps, commissioned by Phillip II of Spain to make the unseen, new world visible. The work pretends to highlight information not found on written sources.

White: A map of Mayfair in central London with the Time and Life building. Henry Moore was commissioned to make the screen for the façade of the building. It is known that, for some time, he was influenced by pre-Columbian sculpture, but little is said on how this shows especially on this work. Out of the four figures, the one on the far right is the clearest evidence.

Green: A map of Barrio Moncada in Downtown Tegucigalpa with President Carias House. Carias, had his house built by an Ingeniero Valle, evidence only supported by word-of-mouth investigations. Uncommon in the area, the piece suggests that they were inspired by 1930's elements in England such as curved walls, a round window, and a front fence.

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Watch & Listen

Jan Morgan, Staff

Check out our online playlists, which were created to accompany the Decolonising the Arts Curriculum exhibition. The playlists contain over 100 documentaries, films and television programmes, plus over 80 radio programmes. If you didn't catch 'Whoever Heard of a Black Artist?' or would like to hear what tracks Lubaina Himid picked for her Desert Island Discs, log onto Box of Broadcasts (BoB)

<https://learningonscreen.ac.uk/ondemand>

Once logged on, click on the "Search" option at the top of the screen, choose "Public Playlists" and search for "WCA Decolonising" You can then watch and listen to the programmes on the lists. We also invite you to suggest a programme to be added to the list, especially programmes that reflect your identity or experience or challenge the dominant culture. Tweet us @WCA_Library

“and when we speak we are afraid our words will not be heard
nor welcomed
but when we are silent
we are still afraid
So it is better to speak remembering
we were never meant to survive”

— Audre Lorde, *The Black Unicorn: Poems*

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Nina Lissone, Student

I propose taking existing art collections from contemporary art institutions and adapting them for the contemporary world

1. Any work may only be reworked with the permission of the artist.
2. The previously existing work must remain somehow recognizable in the reworked art piece.
3. Apart from condition number 2, the art piece may be reworked in any way the second artist wishes. In no way are they obliged to stay within topics of diversity, decolonization or identity.
4. Both artists can be of any nationality.
5. Artist number 1 must be white, male and straight. Artist number 2 must deviate from at least one of those things.

can we categorize artists in such a way?

can we specifically dis/advantage artists in such a way?

what does this project erase?

why must the original artwork remain recognizable?

what about the presumption that artists are waiting for an opportunity to work with established art institutions?

Throughout the making of *The Stuart Hall Project*, I've thought a lot about this question of identity and of our 'debt' to this man. I've also thought a lot about the poignancy of the eulogy delivered at the funeral of Malcolm X by Ossie Davis, especially the section where Davis talks about 'the presence of his (Malcolm's) memory'. And the section I find the most affecting in that eulogy, the one I returned to again and again to the point where it became the organising motif for this piece, comes at the end when Davis says '... in honoring him, we honor the best in ourselves'.

John Akomfrah commenting on a film by him in the British Film Institute booklet accompanying the *The Stuart Hall Project* DVD (2013)

Solid wall of sound - Cover illustration

Naima Sutton, Student

Art has the ability to address predisposed notions of culture and is often pivotal in the redefining of these cultural concepts. To me one of the most powerful ways to understand this is to look at shifts in the creative culture of colonised people and their descendants when they reside on what could be seen as the site of the oppressor. Rejected from conventional white western culture what crops up in its place for many of these people is a treasure trove of self defined identity and a reinvention of long-standing traditions.

My piece is an homage to these ideas - looking specifically at Afro-Caribbean and African-American music culture. I built a wall of model speakers and apartment blocks out of cardboard, decorated with graffiti. The installation was lined with a combination of UV and audio sensitive lights, which responded to a playlist of hip-hop, reggae, jungle and soul music intertwined with first hand audio recordings of conversations on the bus through Brixton between British Afro-Caribbeans.

I wanted to express the vibrancy and innovation of the culture, how D.I.Y attitudes and remodelling of sound systems created hip-hop and rap, which are now massive contributors to popular culture. Bringing attention to the innovative and creative potential of the people whose identities have been fractured as a result of colonisation is a vital step in attempting to repair the damage done, so that future generations might experience a world where creative success, both in making and recognition, is unhindered by ethnic and cultural background. To see artists, musicians, intellectuals and creatives who share your background is to know it can be done.

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