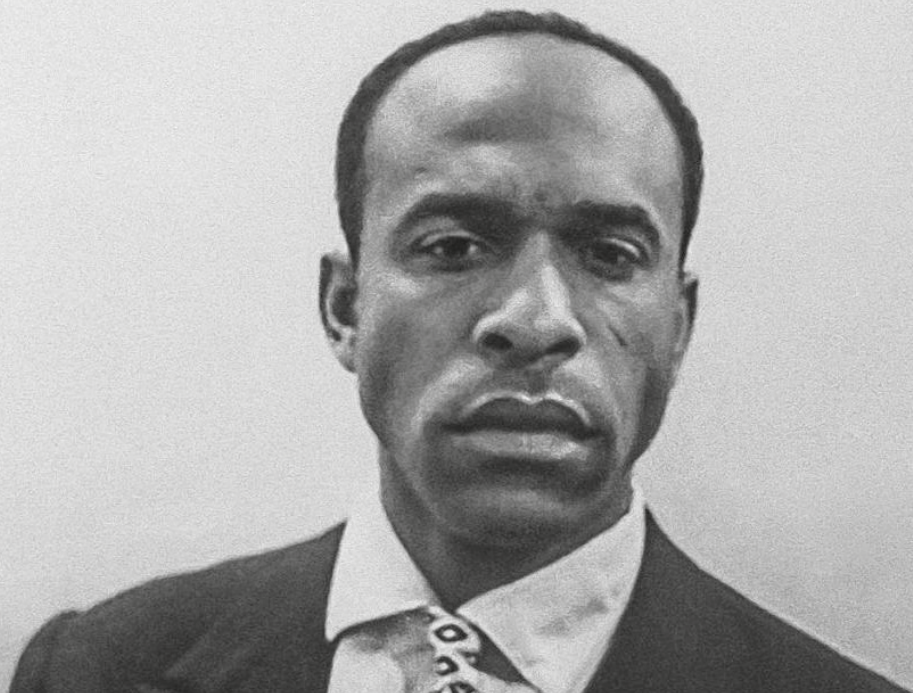


Rahul Patel | Rotimi Akinsete | Jheni Arboine |  
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# Frantz Fanon's *Black Skin, White Masks* Interpretations, Art & Pedagogy

Curators and production: Gemma Riggs and Nicola Tagoe





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# Introduction

**Rahul Patel**

Frantz Fanon's *Black Skin, White Masks* was originally produced in French in 1952, as *Peau Noire, Masques Blancs*. Fanon's *The Wretched of the Earth* (*Les Damnés de la Terre*), the equally well known, compelling and remarkable book was published in 1961. The first English edition of *Black Skin, White Masks* was printed in 1967 and was hugely influential to the Black Power Movement in the USA from the mid-1960s and later on in the 1970's to the Black Consciousness Movement in southern Africa in the anti-apartheid struggles.

The deep faultlines of race, racism, anti-black and anti-migrant racism and structural racism within UK, North American and European societies have at the same time perpetually generated and repurposed, ideologically and culturally, anti-racist resistance. The form this resistance has taken has not been predefined but most recently decolonising the curriculum campaigns and the Black Lives Matter movement brought further

renewed and intense engagement with Fanon's work. This anti-racist resistance was brought to the fore in some arts universities where deeply entrenched capitalist market-led corporate constructions, which had curtailed discussions and excluded knowledges of black histories and engagement with black art productions, were again challenged to the core.

Fanon's *Black Skin, White Masks* has remarkable prose; encompassing drama, poetry, and languages of lived experience. Fanon did not sit down and 'write' the book as such but instead orally dictated to his soon-to-be wife Josie Dublé to produce the pre-publication manuscripts which were later published as a book by a lesser-known publisher, Zeilig (2014, p. 257). It was within this method of speaking out orally, using the discourse of art and performance that I suggested to Nicola Tagoe of assembling art academics, educators, and students to work with their readings and interpretations of Fanon's first book.

We invited five contributors who have engaging and original perspectives on art and pedagogy to bring their own lived experiences to their practice in order to speak out against racism. They presented at an online event in June 2021, organised by Nicola Tagoe. The texts you see here are versions of these original online presentations; they are transcribed forms of oral performances that echo the method Fanon used for *Black Skin, White Masks*. These have been re-produced in collaboration with Gemma Riggs.

This text-based and image-derived document has great scope for reaching a much-needed wider arts based participatory audience. Let us hope that you think so as well.

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***But my purpose is quite different: What I want to do is help the black man to free himself of the arsenal of complexes that have been developed by the colonial environment***

**— Frantz Fanon *Black Skin, White Masks***

# My History is in My Skin

**Rotimi Akinsete**

So, when did I discover Franz Fanon? I'd heard about him during the various discourses on anti-colonialism during the 80s, when me and my peers were intellectualising about the uprisings in the UK inner cities. At the time Fanon appeared to be an important figure in the anti-colonial struggle, but I really got to know about him and his words when I took up an MSc in therapeutic counselling in the 90s.

As you can imagine, there were very few recommended texts on my course that were written by Black intellectuals and Fanon was certainly not one of them - as was and is still the case for Black students. Whilst on that course, I was perhaps unconsciously decolonising the curriculum by seeking out references that would help me understand better the Eurocentric concepts of counselling, psychotherapy, psychology and psychiatry, and how they impact the minds and lives of Black people.





*The Mask* by Carl Owens



One of the books I sought out was Fanon's *Black Skin, White Masks*, and upon reading it, I remember re-interpreting it as 'what does the Black man want?' The answer: to be white. It came across to me strongly that the Black man's traumatizing contact with the white world via enslavement and colonisation causes neurosis or mental disorder, and eventually schizophrenia, including delusions, hallucinations, and disorganised thinking. This in turn results in the Black man being stripped of his true identity, which is then replaced with a false self.

The most striking aspect about this analysis is the concept of duality, having two parts that have opposite meanings. Think of the sorts of names that some of us and other aspiring Black people have been called in the past: bounty, coconut, Oreo, Uncle Tom, Black on the outside white on the inside.

In that same decade (1990s) that I discovered Fanon, I travelled to the USA and visited three historically Black universities and colleges: Moorhouse, Spellman, and the Interdenominational Theological Centre, all of these in Atlanta, Georgia. As you can imagine, it really blew my mind that I could visit institutes of higher learning that existed for Black students and were run predominantly by Black staff. It immediately occurred to me that the African American experience culminating in these prestigious institutions was partly about replacing the enslaved *black skin, white mask* with a progressive revolutionary *black skin, black mask* experience.

Whilst I was in Atlanta, I went shopping, as you do, and I visited a number of African American art galleries. I came across this painting called *The Mask*, by Carl Owens, one of the great African American artists of Detroit. He is best known as an illustrator, portrait artist and Fine Arts painter. One of the best-known works of his is a mural of African American History in the lobby of the Detroit Public Schools centre. Anyway, I brought this picture

home because it strongly reminds me of free Blacks, affirming their African roots and protesting social injustice, by dispensing with the *black skin white mask* and replacing it with something else. The right-hand side of this picture is the Benin mask, which alludes to the rich and complex tradition of African masks. It's also a reminder of West Africa, the original home of the New World slaves, where to be masked means to be possessed by the other, but in this instance, not by the white oppressor, but by a force whose power and authority transcends the individual human.

What I see in this picture, and what I think Fanon is actually saying in his book is that the Black man actually wants to return to the source. He wants to return to his original source, his African self. He wants to return to his original African ego; far, far away from what he has been taught about himself, that he is primitive, with no ego, or a sense of self, only instincts or an id, uninvolved or undeveloped.

I returned from USA a little dazed, but less confused. Embarking on my postgrad degree, I continually thought of the impact of duality and how this affects the identity of millions around the world. Whether on the African continent or in the diaspora, we are continuously two personalities, juggling, struggling within ourselves, with ourselves, to know our true selves.

As soon as this workshop is finished today, I'm going to take off this shirt and I'm going to be wearing this football shirt instead. In readiness for a tiny and somewhat important football match taking place this evening. Of course, the irony will not be lost on me that I will be donning the *Three Lions* replica football shirt representing as you can see, England, the so-called mother country and - one of a number of teams fronting several Black footballers who have to endure being booed by their own fans.



2009-11 England GK shirt



Representing the Motherland despite being enslaved, colonised and brutalised by the same Motherland in the not-too-distant past, and in the here and now. For me, *Black Skin, White Masks* isn't just about individuals, it's also about the relationship between nations.

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# Facing Fanon; epistemic overtures and indexical signs

Jheni Arboine

I can't see you out there. I don't know what you look like, but all I want to say to you is *whar gwan?* I want to communicate to you in semiotic codes.

*Black Skin, White Masks* wasn't even the original title of Fanon's book. That was a title given or suggested by a white man to a black man about his book. Fanon's book started out as a dissertation that was not accepted, *Black Skin, White Masks*. I want to take you on a trip, a sonic trip, and indexical sonic trip to Jamaica, an island of 'indigenous' people who are no more, an island of people who were taken, and now a mixture; out of many one people. Let me take you there with a short, short song. If you know it, you can sing along:

*Hill an gully Rida*  
(*Hill an gully*)  
*Hill an gully Rida*  
(*Hill an gully*)



Photograph of Jheni Arboine by Peter Arboine (2023)



*An ya Ben dung low dung*  
(Hill an gully)  
*An a low dung to the ground*  
(Hill an gully)

So that's my introduction to my response to Franz Fanon's complicated complex book of interesting uses of research methodologies that intertwine literature, psychology, politics and geopolitics. His work is incredible, but what does it say to me as a woman, as a Black woman? He talks about the whiteness; he talks about the 'white winter day' and he talks about the 'fact of blackness'. He talks about 'corporeal malediction', he talks about 'racial epidermal schemas'. He talks about the triple person, the body, race and ancestors. What does that mean to me? Is that a type of white soul? Am I confused as I wrap myself in this enigmatic text? He talks about, this whiteness that burns, but it made me think about me and my ancestors, my herstory and my history. It made me think about other voices and modalities. It made me think about DuBois. It made me think about some of the lyrics of Bob Marley that come from Marcus Garvey. It made me think about bell hooks, and the whole thing about justice and love. 'Renewal is an act of self-love', she says. It made me think about last year, it made me think about the covid-19 pandemic (in lowercase). It made me think about Juneteenth, the month in which Beyonce dropped her song *Black Parade*, where she refers to "melanin, melanin, my drip is skin deep". When she says, 'being black, may be that reason why they're always mad. Yes, they're always mad'. Fanon is so relevant and reflecting on his epistemic overtures offers indexical signs of other forgotten and often erased voices.

Marcus Garvey said that people without knowledge of their history, origin and culture is like a tree without roots, and Beyonce's song refers to a Baobab tree. *Black Skin, White Masks* is about the whiteness that we've endured and continue to. It's

about colonisation and the contested field of decolonisation. It's about all sorts of wickedness. For us to survive, endure and thrive we have to go back. We have to go back and we have to see for ourselves where we come from. Sometimes we're on the hill and we see with a different vision, from a different vantage point and through a different lens. Sometimes we're in the gully and we see the vision differently, spatially and symbolically. Sometimes I need to change my glasses, to change my perspective, to look and use semiotics to paint bigger pictures and brighter paintings to generate new theories, new knowledge and fresh epistemic overtures.

I just want you to think about the silent contributions of Black people, their concepts, their theories, inventions and ways of being. I want you to think about the harbour sharks, the way people have taken from us and the appropriation continues still today. I want you to think about other people talking about us. Black women, Black men and Black people. I want you to think about that, but while you're thinking about that, I'm going to be completely - as we say in Jamaica – tallawah; collectively resilient, resistant, strong and full of fortitude. Sometimes we're on the hill. Sometimes we're in the gully, but we're still spiritually strong, so, I finish with....

*Hill an gully Rida*  
(*Hill an gully*)

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# Kiambu

## Anita Waithira Israel

I found out about this book when Rahul approached me about doing this session, and after reading it, I asked myself; Why isn't this resource available in schools? And why has it taken me so long to discover this book? Isn't this piece of literature something that is necessary and very prevalent at this time?

So we're talking about eradicating institutionalised racism and police brutality. Fanon's book is a reminder that we have to address the root of trauma and racism and acknowledge the significant impact of this on Black people, particularly young Black people in education. Education and whitewashing of the curriculum reinforces this idea that Black people never made a contribution to history and that we only existed as slaves. Throughout our lives we are essentially taught that Black bodies are inferior, that we are disposable, we're damaged from a very early stage by the weight of racism. I didn't realise how much this had an impact on me, until I had the tools to articulate and fully

Photograph by Anita Waithira Israel.

My Mother and friend aged 19, taken from my family album, London (2019)



My mother and a friend  
Aged - 19



recognise the ways in which racism presents itself internally and externally.

To me, what Fanon is saying in his literature is that Black people deserve to see themselves as more than an oppressed people. Blackness is not a fixed identity. We are not one homogenous group. Fanon's message is that we should understand our past, but we don't need to let our postcolonial history define our present or our future. In fact, we can challenge this by radically reinventing what blackness is individually and collectively. This is something I try to practise through my photography, through my writing, through my art. The idea that we can recreate and reinvent the black subject free of the colonial white gaze. And I think that that's quite refreshing. I think that the past can be used as a radical tool for emancipation, developing an understanding of who

Photograph by Anita Waithira Israel. *Uncle Kim, Patrick, Vic and Eva and my grandmother's house, pointing to family portraits on the wall, Kenya (2016)*



Black people are and where we come from. This is something that I have explored widely in my Dissertation titled, *How can photography become empowering for Black people? Can it act as a liberating, activist tool towards equality, inspiring a sense of joy beyond seeing ourselves through a racialized lens?* (The title was actually inspired by *Decolonising the Camera*, a book by Mark Sealy - also a great read).

I'm going to read an extract from this chapter where I write about the quiet resistance of the Black family archives:

'The process of being able to access, touch, listen and engage with images from our past enables black people to form connections with the history of image-making'.

As I read bell hooks *In Our Glory: Photography and Black Life* I am instantly transported to my grandmother's home in Kiambu village, Kenya, and the pictures of my family members that line her wall (see page 19). The memory of us all sitting in her front room, pointing to the images as she tells us stories of each one of our elders. hooks highlights the importance of documentation and informal archiving of ordinary Black life, in particular, she looks at the way images are collected and curated in the everyday Black home.

"To enter black homes in my childhood was to enter a world that valued the visual, that asserted our collective will to participate in a noninstitutionalized curatorial process."  
(hooks, 1995, p. 61)

The author suggests that Black people can reconstruct and redefine their existence through memory. Images have always been culturally important pieces of documentation. However, in the context of Black family albums, they become extremely valuable possessions that are handled with the utmost care.





Photograph by Anita Waithira Israel. *Portrait of my mother displayed in my grandmother's home, Kenya* (2016)

Images in these settings can convey a sense of joy and belonging. But most importantly, they are personally curated archives of Black life and culture through the eyes of the individual.

When I reflect on Fanon's text, this is the conclusion I arrive at. As a community we are consistently re-evaluating and redefining what blackness is, not only what it means as a collective community but what it means on an internal, spiritual, and personal level. We are creating our own languages and creative discourses to resist racial oppression, from spirituality to singing and visual storytelling. These creative practices have evolved but the concept remains the same.

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Photograph by Dr Amita Nijhawan

# When We Internalise Othering

**Dr Amita Nijhawan**

I'm going to start with a short excerpt from a short story by Toni Morrison called *Sweetness*. The full text is available on *The New Yorker* to read. In some ways, the story deals with sensitive subjects, and addresses race in a somewhat stark and sad way.

*Sweetness* by Toni Morrison (2015):

It's not my fault. So you can't blame me. I didn't do it and have no idea how it happened. It didn't take more than an hour after they pulled her out from between my legs for me to realize something was wrong. Really wrong. She was so black she scared me. Midnight black, Sudanese black. I'm light-skinned, with good hair, what we call high yellow, and so is Lula Ann's father. Ain't nobody in my family anywhere near that color. Tar is the closest I can think of, yet her hair don't go with the skin. It's different—straight but curly, like

the hair on those naked tribes in Australia. You might think she's a throwback, but a throwback to what? You should've seen my grandmother; she passed for white, married a white man, and never said another word to any one of her children. Any letter she got from my mother or my aunts she sent right back, unopened. Finally they got the message and let her be.

Some of you probably think it's a bad thing to group ourselves according to skin color—the lighter the better—in social clubs, neighborhoods, churches, sororities, even colored schools. But how else can we hold on to a little dignity? How else can we avoid being spit on in a drugstore, elbowed at the bus stop, having to walk in the gutter to let whites have the whole sidewalk, being charged a nickel at the grocer's for a paper bag that's free to white shoppers? Let alone all the name-calling. I heard about all of that and much, much more. But because of my mother's skin color she wasn't stopped from trying on hats or using the ladies' room in the department stores. And my father could try on shoes in the front part of the shoe store, not in the back room. Neither one of them would let themselves drink from a "Colored Only" fountain, even if they were dying of thirst.

I hate to say it, but from the very beginning in the maternity ward the baby, Lula Ann, embarrassed me. Her birth skin was pale like all babies', even African ones, but it changed fast. I thought I was going crazy when she turned blue-black right before my eyes. I know I went crazy for a minute, because—just for a few seconds—I held a blanket over her face and pressed. But I couldn't do that, no matter how much I wished she hadn't been born with that terrible color. I even thought of giving her away. But I was scared to be one of those mothers who leave their babies on church steps.

My husband, Louis, is a porter, and when he got back off the rails he looked at me like I really was crazy and looked at the baby like she was from the planet Jupiter. He wasn't a cussing man, so when he said, "God damn! What the hell is this?" I knew we were in trouble. That was what did it—what caused the fights between me and him.

I've read it over a couple of times in preparation for this event, but it's still hard to read. It connects with Fanon's work in that it reminds us that the legacy of colonialism gets internalised and it can be felt for generations. One of the things that Fanon reminds us of so well in his work is not just colonialism as it is done between groups, but how it is enacted within a group, how it enacts and keeps on enacting within what we imagine are our own cultural groups or communities. Our own culture or community can 'other' us or reject us, based on colonial histories and legacies of whiteness and power.

Think about the skin whitening and bleaching industry. It is supposed to be a \$4 billion industry and gives you products that bleach and lighten your skin. In many parts of Asia, skin lightening products are used widely and a lighter skin tone is widely considered to be more attractive and have social cachet. This isn't just about skin tone, but extends to body types, thinness, height and hair texture. For example, Indian models and actresses from the 1950s to 1980s might have had a particular kind of body type. Actresses like Rekha, Asha Parekh, and even Madhuri Dixit were often short, curvy, and curly-haired. But over the period of the 1990s when neo-liberalisation and globalisation opened up the Indian economy and overturned decades of a more closed economy, global cosmetics and fashion brands infiltrated India. Around the same time, the ideal body type for women in Indian media and film became taller, skinnier, with lighter skin and straightened hair. It is from a colonial legacy that we make hierarchies. Hierarchies not just of race, English-speaking ability, region or class, but of body



type, skin colour, height, and hair texture, hierarchies that suggest that body types that are closer to whiteness are more desirable. This is one of many lingering legacies of colonialism. I complicate this idea in my article about the Item Girl, published in South Asian Popular Culture Journal, arguing that while these insidious legacies create hierarchies of beauty, they can also allow women to negotiate sexual autonomy by navigating, rupturing and co-opting legacies of colonialism.

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# Against Intelligence

**Dr Gurnam Singh**

From about the age of 17, in the full throes of adolescence, I began to seriously confront the questions, who am I, what am I? Though I was acutely aware I was other to 'white', because of the ways in which my 'otherness' was represented, I did have a desire for whiteness and an almost pathological disdain for my own cultural background.

And then came along the book, *Black Skin, White Masks*. I must admit, I found it hard to understand the first time round, but it did provide me with an important insight into the inferiority complex, or what W. E. B. Du Bois termed 'double consciousness', which I realised I had been experiencing from childhood. As well as helping me to understand why I hated myself, it also gave me an insight into why I disliked other people of colour, which I realised was to enable myself to feel superior. The book helped me to understand anti-Black racism and how it forms and deforms the subjectivity of white and Black people.

Fast forward to the present; one of the questions I have been exploring is the ways in which white supremacist ideology has become woven into pedagogical practices that may not be registered as such. In particular, I have become interested in the idea of intelligence in a number of ways: What does it mean to be 'intelligent'? When did we human beings begin to define each other in terms of being less or more intelligent? Why, despite that I have a clutch of qualifications, do I still harbour the thought that I am not intelligent, that I am an impostor, an outsider, particularly so in 'academic spaces'.

Though it feels like 'general intelligence', as a basis for classifying human capabilities on a numerical basis, is simple common sense, in fact it is a relatively recent idea that emerges in the 19th and 20th centuries. Claims of differences in intelligence between 'races' have been used to justify colonialism, slavery, racism, Social Darwinism, and racial eugenics. Thinkers such as Arthur de Gobineau (1915), in developing their ideologies of white supremacy, relied crucially on the assumption that black people were innately inferior to white people.

We can get some glimpse from the history of ways in which the notion of intelligence and philosophy are deeply implicated in the establishment of race, gender and class hierarchies. In *Black Skin White Masks*, (Fanon, 1970, p.28) confronts this idea of intelligence head on with the provocation that, "if equality among men is proclaimed in the name of intelligence and philosophy, it is also true that these concepts have been used to justify the extermination of man." Fanon isn't rejecting the importance of intellectual pursuits, how could he given his own positioning as an intellectual who was deeply influenced by a variety of thinkers associated with Continental Philosophy of the 19th and 20th Century, such as Sartre, Lacan, Marx, Freud and Aimé Césaire? What is apparent, in what are essentially his autoethnographic

writings, is a preoccupation to develop a deep understanding of the material and psychological impacts of oppression and the development of critical consciousness of the colonized in their quest to reclaim both their lands and their human dignity.

The institutionalisation of the idea of general intelligence is relatively recent and begins in the early part of the 20th Century through the German term *Intelligenzquotient*, or IQ. Dozens of intelligence tests were developed in Europe and America claiming to offer an objective measure of a person's cognitive ability. The test was developed by French psychologist Alfred Binet to identify students who would face the most difficulty in school. Despite Binet's view, namely that IQ tests were of limited as they did not look at creativity or emotional intelligence, what became known as the Binet-Simon Scale formed the basis for modern IQ testing.

But it was the statistician and Eugenacist Francis Galton who pioneered the application of IQ to the study of human diversity, through standardised tests for rating a person's intelligence. A proponent of social Darwinism and scientific racism, for Galton, intelligence was largely a product of biological inheritance. One of the central concerns with Eugenics was the need to establish a 'scientific' basis to distinguish differences in 'intellectual ability'. This led to an educational research industry that continues to this day, whose preoccupation was at the time to establish a hierarchy of intelligence. Various terms were created to describe degrees of intelligence, such as 'idiot', 'imbecility', at the median point, and to 'feeble-mindedness' at the highest end of functioning.

Dressed up in all kinds of medical jargon, in essence this reflected a process of dehumanisation operating through colonial codes and the development of capitalism, encompassing class, race, gender and disability. This kind of classification, associated with

technologies aimed at contrasting ‘normal human functioning’ with being ‘subhuman’, contributed to an understanding of the so-called “feeble-minded”. This framing of intelligence offered a quantitative augmentation of pre-existing theories of racial superiority/inferiority and the disciplining of Black people. (Carlson, 2014).

Until and unless we completely exorcise from the education system, and culture more generally, the idea of general intelligence, we will not escape the kinds of hierarchical thinking of the past. Only by escaping divisive and reductive conceptions of intelligence can we develop a new conception of what it means to be human, which Fanon passionately advocated. Out of the violence and destruction of colonialism, speaking directly to the colonised subject, Fanon envisaged a “new history of man”, that could propel us toward a new radical humanism “for Europe, for ourselves and for humanity.”

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Poster overleaf: Shape of Land artwork, by Noongar and Saibai Islander man Tyrown Waigana. Download from: [www.naidoc.org.au/get-involved/2020-poster](http://www.naidoc.org.au/get-involved/2020-poster)



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Artwork: Shape of Land by Tyrone Waigana

The Rainbow Serpent came out of the Dreamtime to create this land. It is represented by the snake and it forms the shape of Australia, which symbolises how it created our lands. The colour from the Rainbow Serpent is reflected on to the figure to display our connection to the Rainbow Serpent, thus our connection to country. The overlapping colours on the outside is the Dreamtime. The figure inside the shape of Australia is a representation of Indigenous Australians showing that this country - since the dawn of time - always was, and always will be Aboriginal land.

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# Biographies

## Contributors

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**Jheni Arboine** is a Senior Lecturer and Educational Developer: Academic Enhancement. She has a BA and MA in Fine Art from Chelsea College of Art and is currently studying for the MA in Academic Practice. Jheni's research projects include decolonising research methodologies and research methods through a semiotic lens. She is an abstract geometric painter and concrete poet, and works as the Academic Enhancement Lead at Camberwell, Chelsea and Wimbledon Colleges of Art (CCW), co-leading on the Decolonising Pedagogy and Curriculum strand.

**Anita Waithira Israel** is an artist and photographer. She studied Photojournalism at London College of Communication (LCC), and was prompted to run for Education Officer at Arts Students' Union in 2018 by her own educational experience as a Black student. Reducing racism and ensuring equality for Black and Brown students lay at the core of her work, which included collaborating on the production of *Decolonising The Arts Curriculum: Perspectives in Higher Education Zine 2*. Anita's



contributions include *Don't Forget to Celebrate* and *Quotes from UAL Students & Staff from the UAL Attainment Gap Report, Arts SU 2019*.

**Dr Amita Nijhawan** is a Dance Studies academic and creative writer. She mentors staff and students on developing a writing voice and on student partnerships. Her work is published in *New Theatre Quarterly*, *South Asian Popular Culture*, *Media/Culture*, *Wasafiri*, *Aesthetica* and others. She has been writer-in-residence with institutions including the British Council, Leverhulme Trust and University College London.

**Rahul Patel** is a researcher and educator in contemporary art, culture, history, and theory at UAL. He co-curated the *Decolonising the Arts Curriculum: Perspectives on Higher Education* zines 1 and 2. He teaches on the MA and BA Culture, Criticism and Curation courses at Central Saint Martins (UAL) and Transformative pedagogy as part of the University wide Academic support team. With David Cross, Rahul collaborated on a series of discussions, *Climate Justice: decolonising decarbonisation*, in association with the Council for Higher Education in Art and Design. Rahul presented at INTED Technology and Education conference at Valencia, Spain on the use of zines for pedagogic practices for bringing about systematic change. In 2022 he initiated a series of discussions *Bangladesh, India, Pakistan, and Sri Lanka - Subcontinent Divided: Bringing communities together, a critical reflection on 75 years since Independence*.

**Dr Gurnam Singh** is an activist researcher, writer, and educator. His work is dedicated to highlighting and disrupting systems and mechanisms of power, privilege and violence that lead to human suffering and inequity. He has been a visiting Fellow in Race and Education at UAL for the past 4 years.

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**Nicola Tagoe** co-curated the Decolonising the Arts Curriculum Zine Anniversary Series 2021 in her role as Projects & Resources Lead in the Academic Enhancement team at UAL. Nicola is a flautist, music educator and researcher, focusing on composers of African descent and racial identity in classical music education. Nicola is currently studying for a PhD in the Faculty of Education at the University of Cambridge.

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You can find the original recorded presentations here:  
[vimeo.com/showcase/frantzfanon](https://vimeo.com/showcase/frantzfanon)

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