



John Akomfrah, *Vertigo Sea* (2015), still

The Politics of Place

Postcolonial Spaces and Decolonising Places

Lecture 7 | Coexistent Perspectives (ADAA7000)

TODAY

The politics of place: seven approaches, seven places

Aim: to read artworks as arguments about place: who owns it, who names it, who maps it, and who gets to appear in it.

#	Approach	The place it contests	Theory	Practice
01	Reclamation and decolonisation	Country · monument · museum	Fanon · Simpson	Kngwarray · Rhodes Must Fall · <i>APESHIT</i>
02	Hybridity and syncretism	the in-between (“third space”)	Bhabha · Haraway	Mutu · Locke
03	Resistance and subversion	the gallery and the factory	Said	Ai Weiwei · Walker · Himid
04	Identity and belonging	the nation and the home	Hall	Shonibare · Biswas · Kabir
05	Postcolonial feminism	the body	Spivak · Mohanty	Neshat
06	Globalisation and transnationalism	ocean · mine · border	Gilroy · Davis	Nkanga · <i>Cobalt Red</i> · Gupta and Rana
07	Memory and trauma	the ruin and the ground	Mbembe	Bhimji · Salcedo

Opening: three lenses (post-, de-, anti-colonial) · the map and the territory **Close:** Akomfrah, *Vertigo Sea* · summary · reading · seminar

Content note: today includes images and discussion of colonial violence and slavery, racist imagery, child labour in mining, and artworks about political violence and loss. Aboriginal and Torres Strait Islander viewers are advised that one clip contains images and voices of people who have died.

POSTCOLONIAL SPACES

THE POLITICS OF PLACE
IN CONTEMPORARY CULTURE



EDITED BY ANDREW TEVERSON
AND SARA UPSTONE



Postcolonialism studies the lasting effects of colonialism on cultures, societies and places. It is often described in three overlapping stages:

1. **Awareness** of the social, psychological and cultural impact of European empires on people and states.
2. **Struggle** for ethnic, cultural and political autonomy and independence.
3. **Exchange**: a greater awareness of cultural exchange, diversity and hybridity.

It explores the relationship between imperialism and identity, including how minorities are represented in the media. It also names newer forms of colonialism: the global economic system and the use of “soft” power.

After Andrew Teverson and Sara Upstone (eds), *Postcolonial Spaces: The Politics of Place in Contemporary Culture* (Palgrave Macmillan, 2011).

OPENING

Three lenses: postcolonial, decolonial, anti-colonial

They're often used interchangeably. They're not the same, and your essay should say which one it's using.

Postcolonial

The legacies of empire

How colonialism lives on in culture, representation and identity after formal independence.

Key terms: Orientalism, hybridity, the subaltern, diaspora.

Thinkers: Said, Spivak, Hall, Bhabha.

Roots: literary and cultural studies; South Asia, the Middle East, the Caribbean, Britain.

Decolonial

Coloniality outlives colonialism

Colonialism left a lasting “coloniality of power”: hierarchies of race, labour and knowledge that persist after empire ends.

Asks us to “delink” from European ways of knowing.

Thinkers: Aníbal Quijano, Walter D. Mignolo, Sylvia Wynter, María Lugones.

Roots: Latin America and the Caribbean.

Anti-colonial

Resistance and resurgence, now

Puts active resistance, and the return of land and sovereignty, first, in the present.

In settler colonies (Australia, Canada, the United States) colonisation isn't “post” at all.

Thinkers: Frantz Fanon, Glen Coulthard, Leanne Betasamosake Simpson.

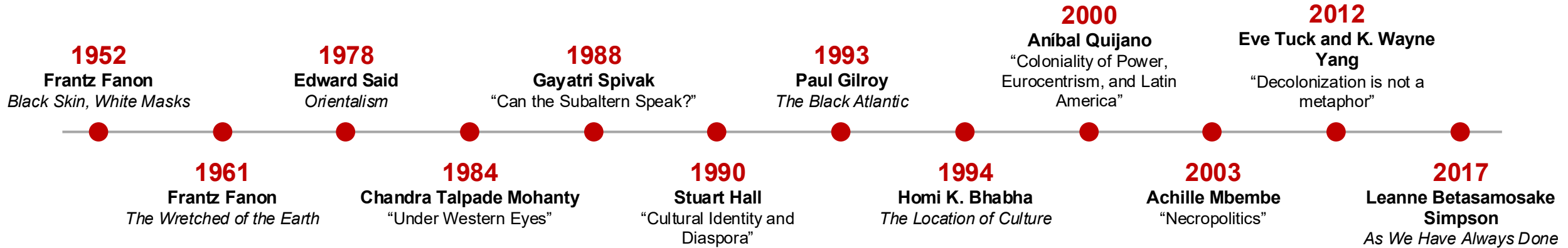
Roots: liberation struggles; Indigenous resurgence.

“Decolonization brings about the repatriation of Indigenous land and life; it is not a metaphor for other things we want to do to improve our societies and schools.”

Eve Tuck and K. Wayne Yang, “Decolonization is not a metaphor” (2012), p. 1

OPENING

Key thinkers: a short timeline



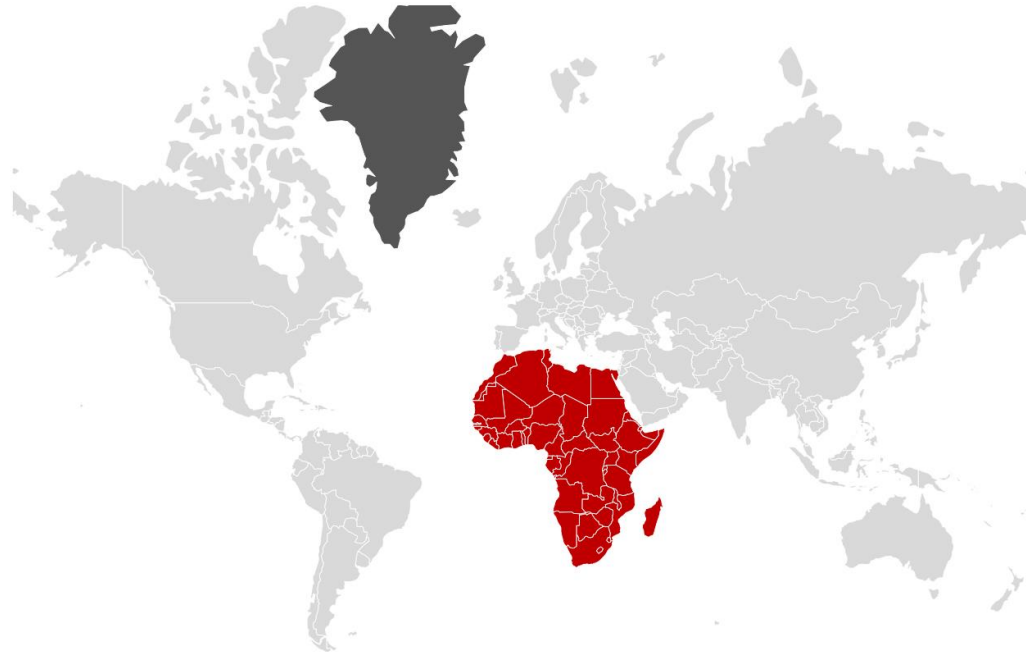
Read across: from the psychology of colonisation (Fanon), to representation (Said, Mohanty, Spivak), to identity and diaspora (Hall, Gilroy, Bhabha), and back to land and life (Quijano, Mbembe, Tuck and Yang, Simpson).



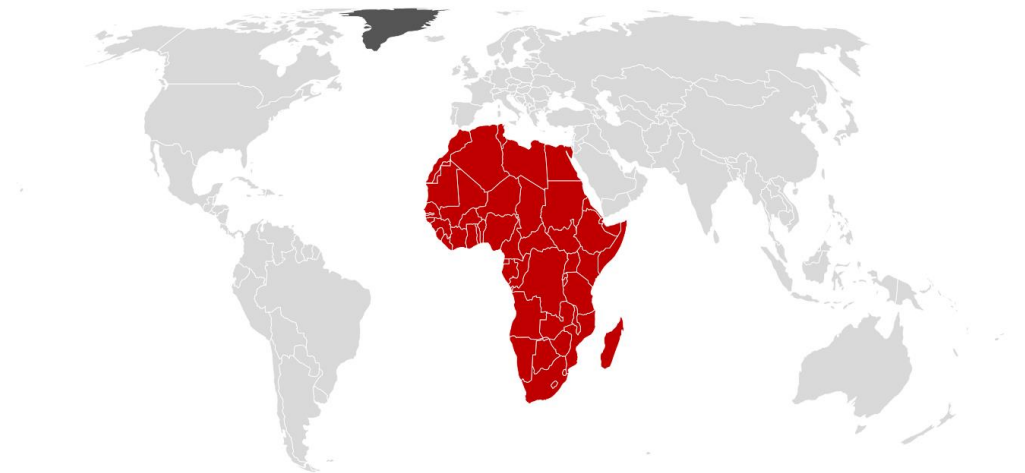
Imperial Federation: Map of the World Showing the Extent of the British Empire in 1886, illustrated by Walter Crane (The Graphic, 1886). A Mercator projection, with Britain at the centre.

Correct the Map (2025–26)

Mercator (1569) was drawn for navigation. As a world map it inflates the poles and shrinks the equator: Africa is about 14 times the size of Greenland, yet they look alike.



Mercator (1569)



Equal Earth (Šavrič, Patterson and Jenny, 2018)

14 August 2025: the African Union endorses the Correct the Map campaign, led by Africa No Filter and Speak Up Africa.

4 September 2026: the UN General Assembly adopts the “Correct the Map” resolution by 164 votes to 1 (the United States), with 6 abstentions. It encourages equal-area maps in classrooms, media and institutions; it doesn’t ban Mercator.

■ Africa
■ Greenland
Maps drawn for this lecture from Natural Earth data

...the map is not the territory

(Alfred Korzybski)

. . . In that Empire, the Art of Cartography reached such Perfection that the map of one Province alone took up the whole of a City, and the map of the empire, the whole of a Province. In time, those Unconscionable Maps did not satisfy and the Colleges of Cartographers set up a Map of the Empire which had the size of the Empire itself and coincided with it point by point. Less Addicted to the Study of Cartography, Succeeding Generations understood that this Widespread Map was Useless and not without Impiety they abandoned it to the Inclemencies of the Sun and of the Winters. In the deserts of the West some mangled Ruins of the Map lasted on, inhabited by Animals and Beggars; in the whole Country there are no other relics of the Disciplines of Geography.

Suarez Miranda: *Viajes de Varones Prudentes*,
Book Four, Chapter XLV, Lérida, 1658.

Jorge Luis Borges enacts the map-territory relation in "**On Exactitude in Science**" (A Universal History of Iniquity).

The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that precedes the territory — precession of simulacra — that engenders the territory, and if one must return to [Borges'] fable, today it is the territory whose shreds slowly rot across the extent of the map. — Jean Baudrillard, *Simulacra and Simulations* (Translated by Sheila Faria Glaser)

It's beautiful here, isn't it...

PHOTOGRAPHS BY LUIGI GHIRRI



PREFACE: WILLIAM EGGLESTON • ESSAY: GERMANO CELANT **aperture**

the territory is not the map

reimagining postcolonial cartographies

...the place we find ourselves in and which has meaning to us, precedes space, the bounded and abstractly defined territory.

Source: [add] — the argument that place precedes space is Edward Casey's (*The Fate of Place*, 1997); see Lecture 6.

Postcolonial Art Practices

Approaches to Critique

01 Reclamation and Decolonisation

Country · the monument · the museum

02 Hybridity and Syncretism

the in-between: the “third space”

03 Resistance and Subversion

the gallery and the factory

04 Identity and Belonging

the nation and the home

05 Postcolonial Feminism

the body as written territory

06 Globalisation and Transnationalism

the ocean · the mine · the border

07 Memory and Trauma

the ruin and the ground

01 reclamation and decolonisation

...art that restores and revives

Indigenous and **marginalised cultures**
oppressed under colonial rule, reclaims
cultural heritage and **challenges**
colonial narratives.

The place: Country · the monument · the
museum

Theory: Fanon · Simpson

Practice: Kngwarray · Rhodes Must Fall · The
Carters



Emily Kam Kngwarray, Anmatyerr people, *Ntang Dreaming* (1989). National Gallery of Australia, Kamberri/Canberra

Emily Kam Kngwarray

Emily Kam Kngwarray (c. 1914–1996), a senior **Anmatyerr** woman whose Country, **Alhalker**, is in the Utopia region north-east of Mparntwe/Alice Springs.

She made batik from 1977 and began painting on canvas in 1988, in her seventies. In eight years she made several thousand works.

Often read as abstraction, the paintings are about Country: the **kam** (pencil yam) seed she was named after, and the designs of women's ceremony (*awely*).



Earth's Creation I (1994) [check work and venue]

On names: Tate and the National Gallery of Australia now use the spellings of the *Central and Eastern Anmatyerr to English Dictionary* (2010), with her family's support. Older sources: "Emily Kame Kngwarreye".

**ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE ARE RESPECTFULLY ADVISED
THAT THIS VIDEO CONTAINS IMAGES AND VOICES OF, AND REFERENCES TO,
DECEASED PEOPLE. WHERE POSSIBLE, PERMISSION HAS BEEN SOUGHT TO
INCLUDE THEIR NAMES AND IMAGES.**

Australia rejects proposal to recognise Aboriginal people in constitution

Australian Indigenous Voice Referendum – Saturday 14 October 2023

Australians voted No, by about 60 per cent, to recognising Aboriginal and Torres Strait Islander peoples in the constitution through an advisory “Voice to Parliament”. Every state voted No.

“The referendum became by proxy a vote on Indigenous peoples’ right to exist in our own land – and our fellow Australians voted to reject us.” — [add author and source]

Since then: treaty in Victoria

Victoria’s Statewide Treaty became Australia’s first treaty with First Peoples. Parliament passed it on 30 October 2025; it was signed, and received Royal Assent, on 13 November 2025.

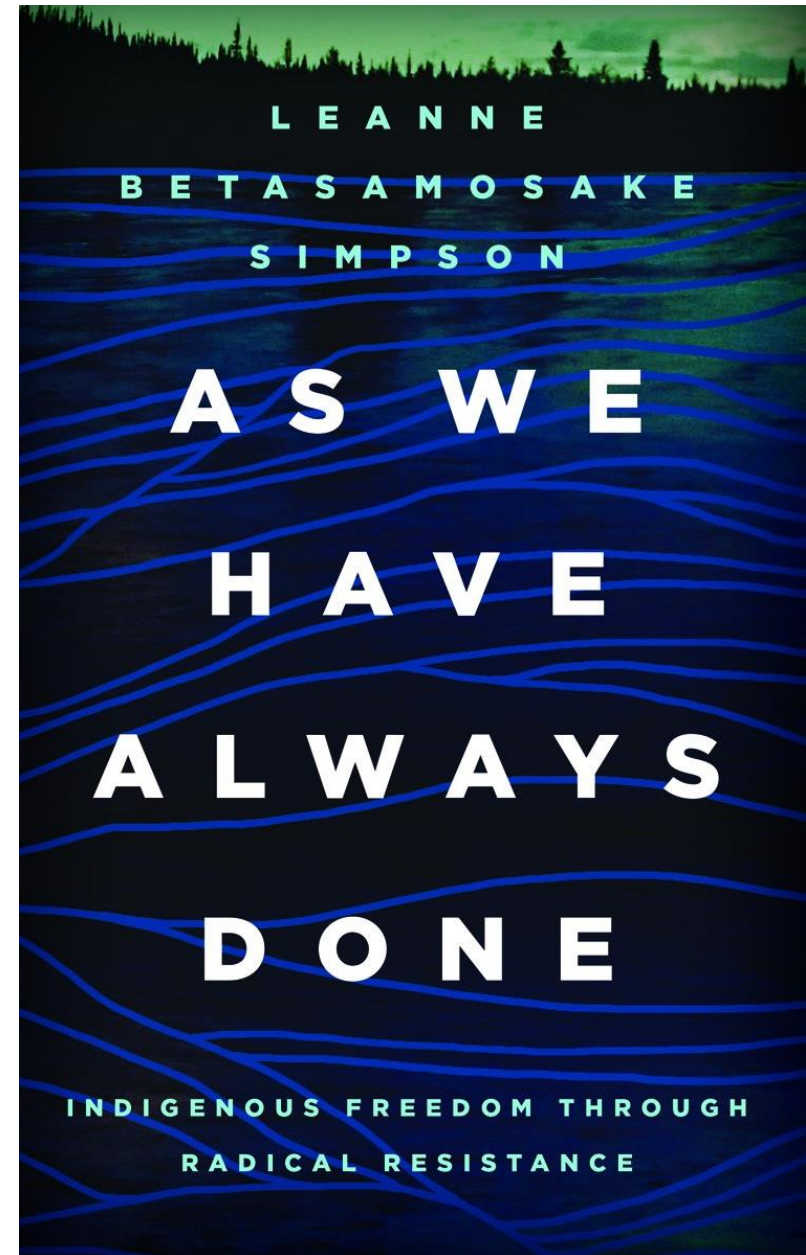
It makes the First Peoples’ Assembly of Victoria a permanent, elected body (Gellung Warl). The state opposition has pledged to repeal it if elected in November 2026.

Reading Emily Kam Kngwarray's art practice through the **anti-colonial theory** of Leanne Betasamosake Simpson

Essay Question: Beyond the Abstract Surface: To what extent does **Emily Kam Kngwarray's** practice embody **Leanne Betasamosake Simpson's** theory of '**Radical Resurgence**' rather than simply participating in the Western Modernist tradition?

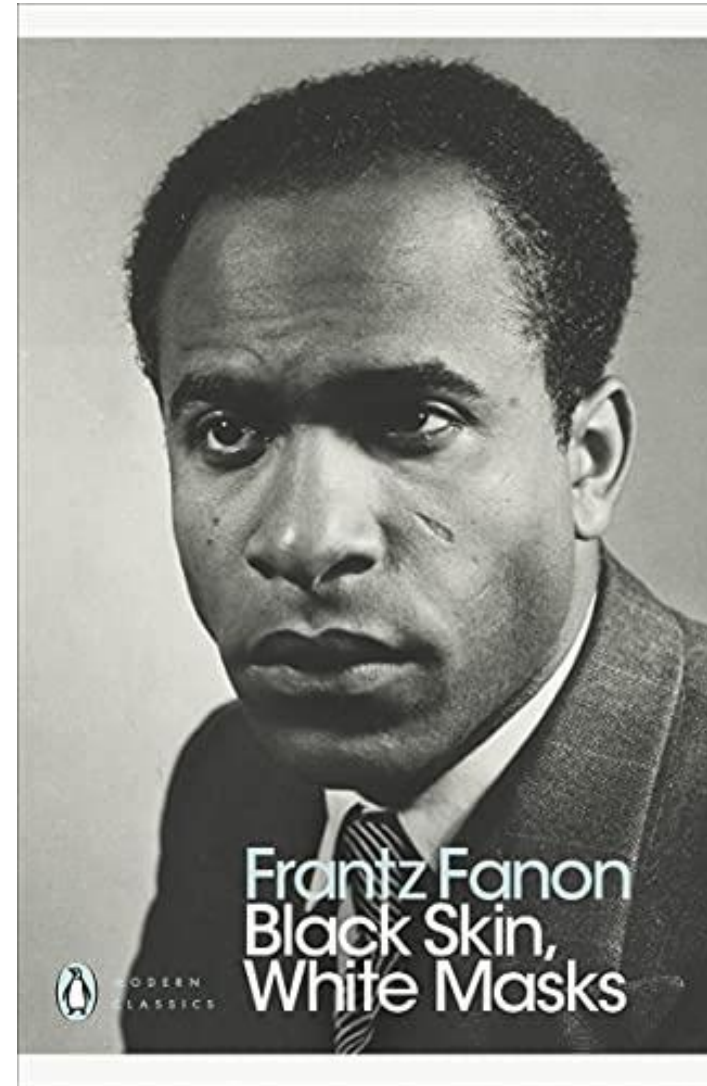
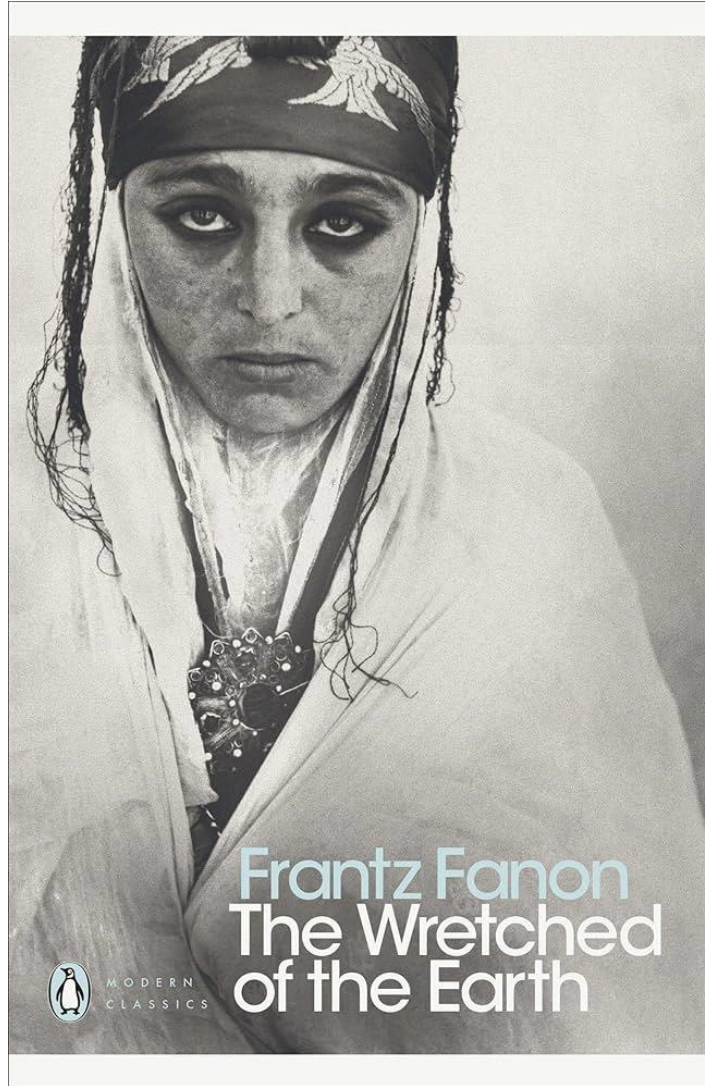
Essay Thesis: Kngwarray's transition from communal batik to individual canvas is not an evolution into Western Modernism, but an act of **Generative Refusal**. By adopting the tools of the contemporary art market, Kngwarray maintained **Grounded Normativity**, using the canvas to protect and fund the continuation of Anmatyerr law (*awely*) while remaining strategically opaque to the colonial gaze.

While **colonial theory** studies the mechanics of empire and **postcolonial theory** analyses its lingering cultural legacies, **anti-colonial theory** is distinct because it prioritises the **active, often revolutionary resistance** and the radical reclamation of Indigenous sovereignty to dismantle colonial power in the present.



“For a colonised people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity.”

The Wretched of the Earth (1961)



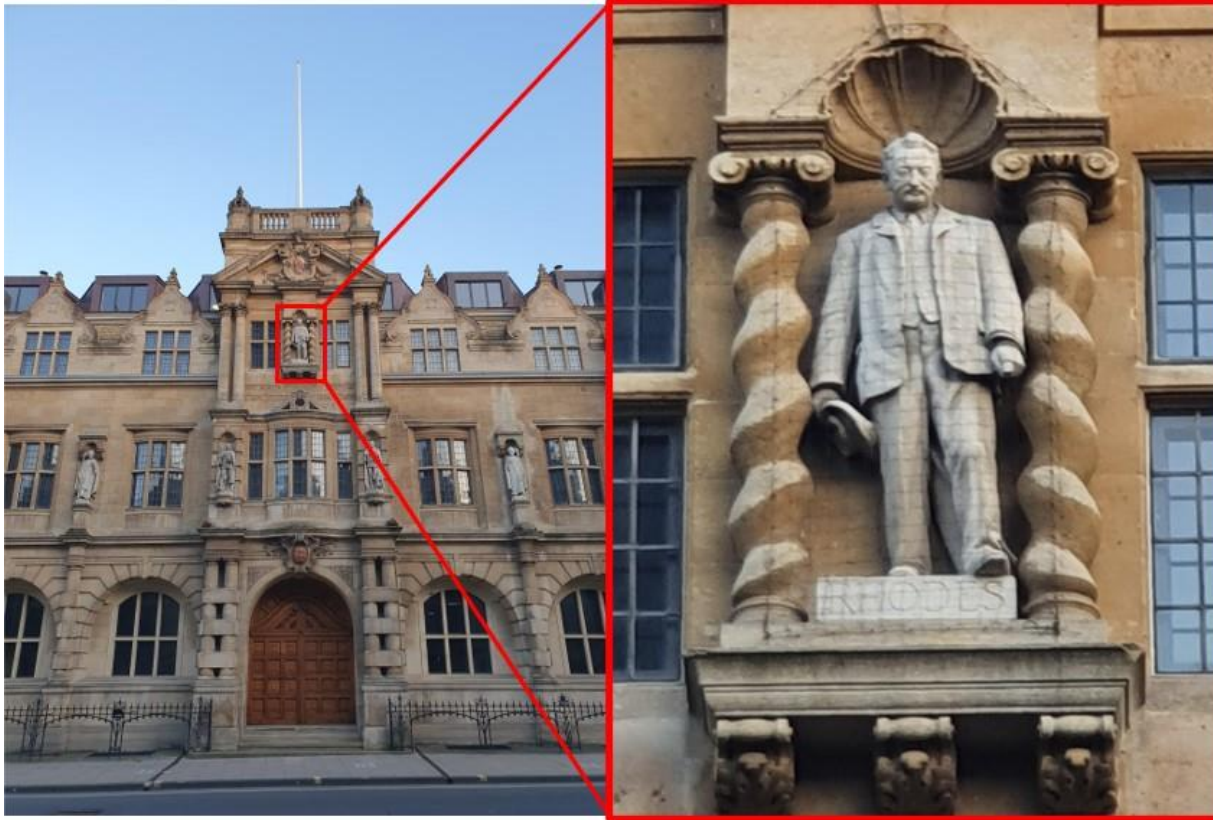
In *Black Skin, White Masks* (1952), colonialism is lived in the body and the mind: the colonised are “fixed” by the white gaze.

Fanon exposes the racial limits of European humanism, and ends the book reaching for a new one.

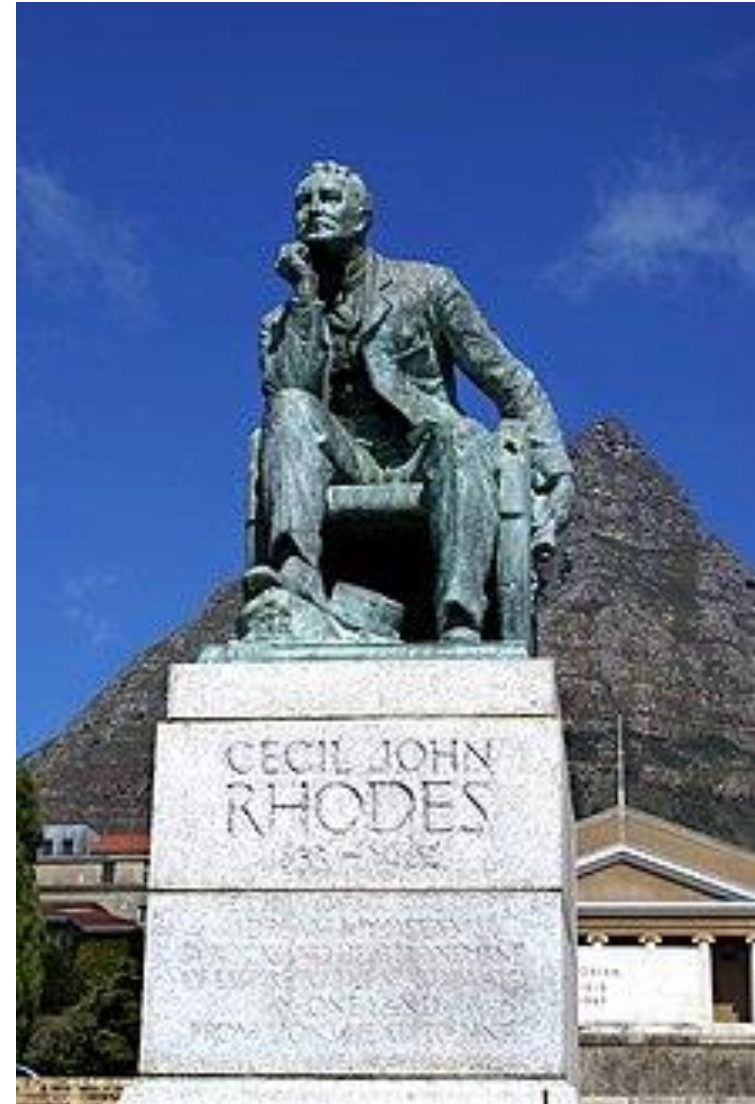
Frantz Fanon

Frantz Fanon (1925–1961): psychiatrist, philosopher, and activist in the Algerian war of independence.

Rhodes Must Fall decolonising public space?



Oriel College, Oxford: Rhodes's statue on the High Street façade. In May 2021 the college decided to keep it, citing cost and planning obstacles, although most of its own commission had backed removal. A plaque added in October 2021 calls Rhodes "a committed British colonialist".



University of Cape Town: #RhodesMustFall began on 9 March 2015. The statue was removed on 9 April 2015.

reclamation and decolonisation

“The Louvre going APESHIT: audiovisual re-curation and intellectual labour in The Carters’ Afrosurrealist music video”

Ana Cristina Mendes and Julian Wacker (2021)



The Carters, *APESHIT* (dir. Ricky Saiz, 2018), filmed in the Musée du Louvre, Paris

Dancing at the Museum

Parataxis and the Politics of Proximity

in Beyoncé and Jay-Z's
"APESHIT"

'The New Gesamtkunstwerk'

Liedeke Plate, *Stedelijk Studies* 8 (2019)



Apeshit from the album *Everything Is Love* (2018) | Beyoncé and Jay-Z at the Louvre



Apeshit from the album Everything Is Love (2018) | Beyoncé and Jay-Z at the Louvre

Parataxis and the Politics of Proximity



Parataxis does not necessarily mean that there is no relation between the terms put into juxtaposition. Rather the relation, unspecified except for proximity, is polysemous and unstable. Lacking a coordinating structure, it is subject to appropriation, interpretation, and reinscription into different modalities. This aspect of parataxis makes it into a cultural seismograph, extraordinarily sensitive to rifts, tremors, and realignments in bodies of discourse, as well as in bodies constituted through discourse and cultural practices.

— N. Katherine Hayles, "Postmodern Parataxis" (1990), p. 398; quoted in Plate (2019)

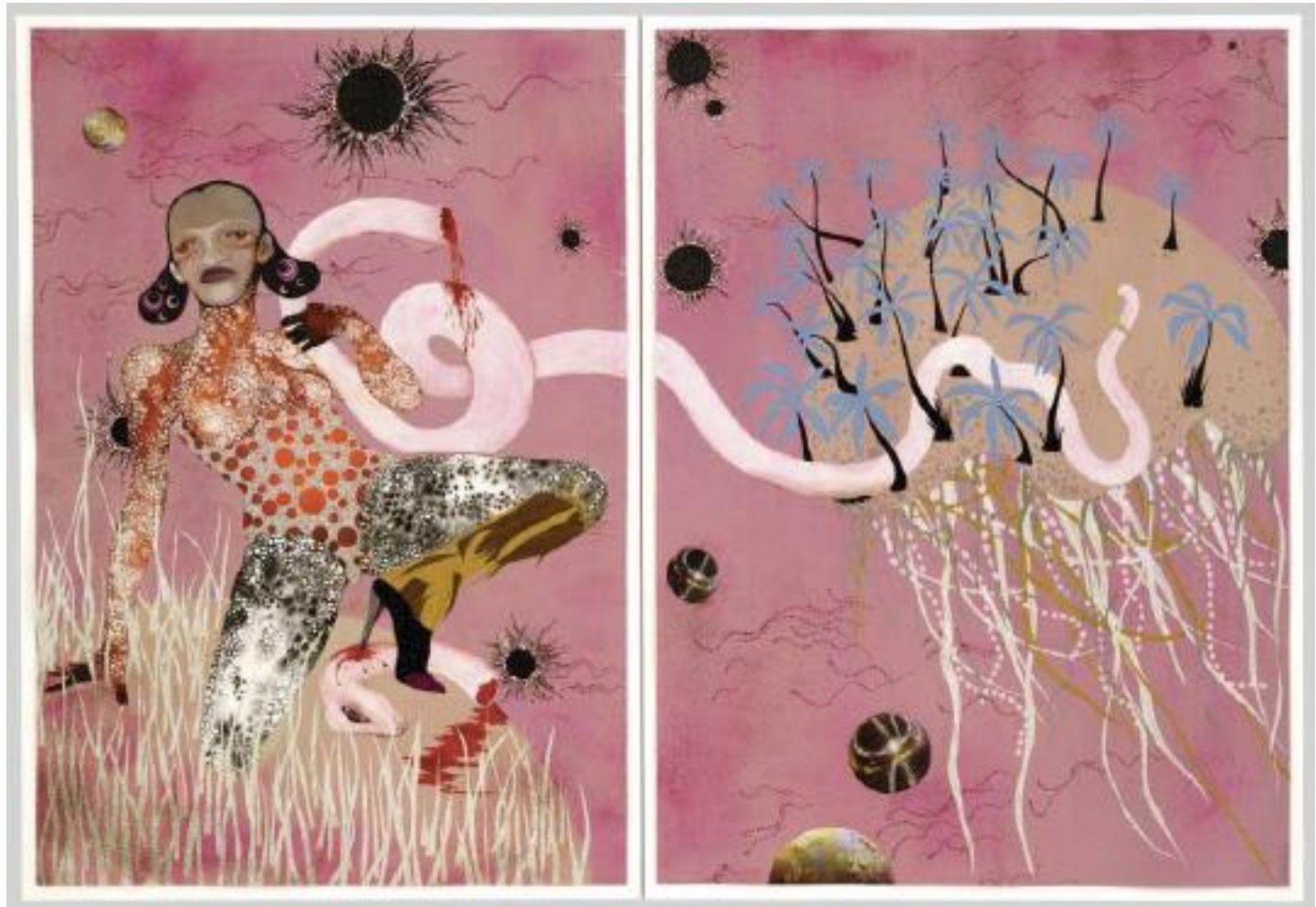
02 Hybridity and Syncretism

...art that explores the blending of cultures, often as a result of colonial encounter, and the new identities made from that fusion: cultures in contact, always changing.

The place: the in-between, the “third space”

Theory: Bhabha · Haraway

Practice: Mutu · Locke

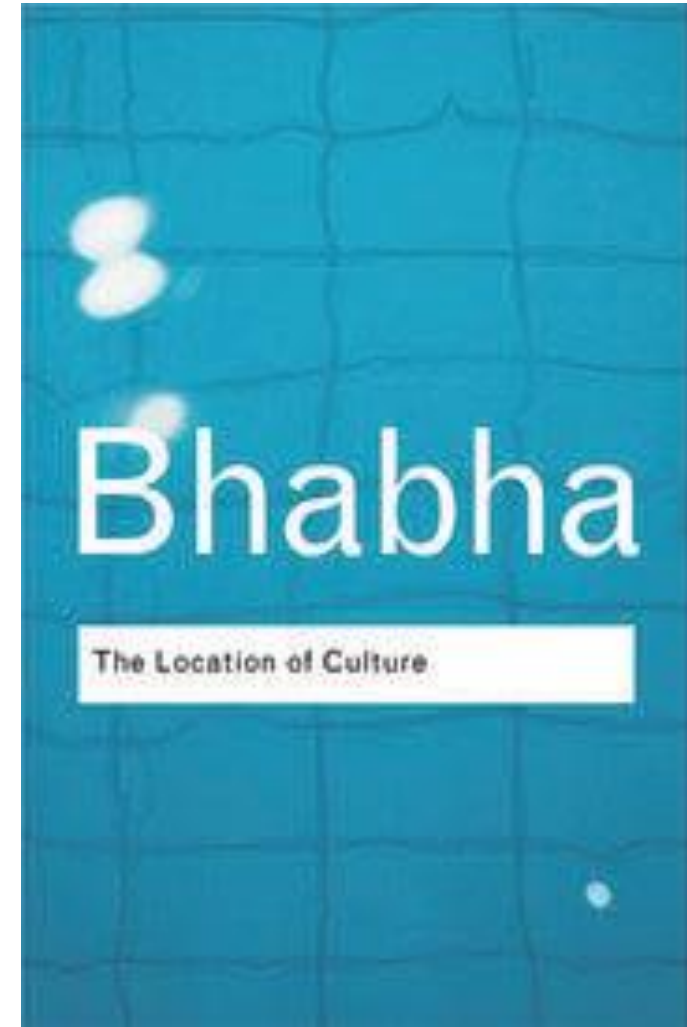
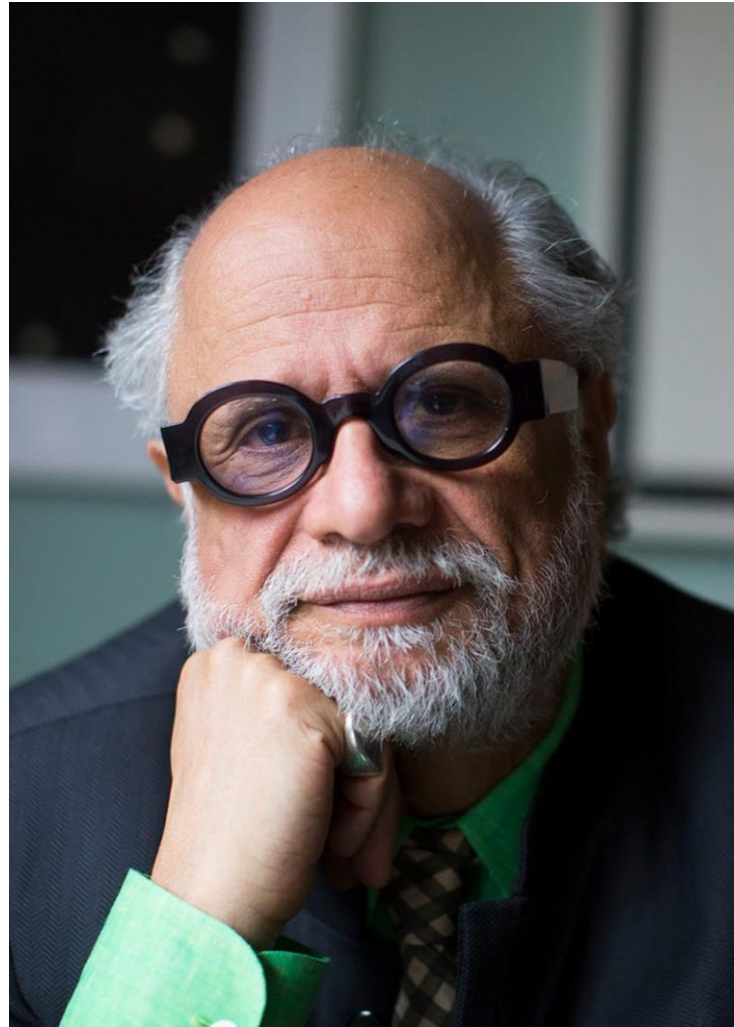


Wangechi Mutu, *Yo Mama* (2003), collage and mixed media on paper (diptych)

Homi K. Bhabha

The Location of Culture (1994)

Hybridity, liminality, the “interrogatory, interstitial space” (p. 3): these are the values Bhabha sets against a “linear narrative of the nation”, with its claims to the “holism of culture and community” and a “fixed horizontal nation-space” (p. 142).



“Interstitial space”: the in-between where cultures meet, above all coloniser and colonised, and new, hybrid identities form.

The Third Space

Cultural Identity Today

In a 1990 interview with Jonathan Rutherford, Bhabha calls the in-between where cultures meet and translate each other the “third space”.

It isn't a blend of two pure originals. Hybridity “gives rise to something different, something new and unrecognisable, a new area of negotiation of meaning and representation” (in Rutherford (ed.), *Identity*, 1990, p. 211).

For artists of the diaspora it names working from a place that both is and isn't home.



[add artist, title, date]

The third space “challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary Past, kept alive in the national tradition of the People” (*The Location of Culture*, p. 37).

Homi K. Bhabha's

Concept of **Hybridity**

Bhabha reads hybridity as a strategic reversal of colonial domination. Colonial authority depends on repeating its signs, but every repetition slips.

Mimicry makes the colonised subject “almost the same, but not quite” (“Of Mimicry and Man”, 1984). That “not quite” unsettles the coloniser’s authority.



Wangechi Mutu

afrofuturism

Wangechi Mutu (born Nairobi, 1972) is often called an **Afrofuturist**: she uses the imaginative strategies of science fiction to picture alternative realities for Africa and its peoples.

Her collages fuse human, animal, machine and plant, so past and future meet in a single figure (see *Family Tree*, 2012).



Afrofuturism (a term coined by Mark Dery, 1993): an aesthetic and philosophy that explores where African diaspora culture meets science, technology and speculative futures.

Cyborg Consciousness in the Art of Wangechi Mutu

Donna Haraway's "A Cyborg Manifesto" (1985), which we met in Lecture 5, reclaims the cyborg, a figure born in Cold War science, as a feminist figure: impure, unfixed, always becoming.

Mutu's women are cyborgs in this sense. Spliced from fashion and pornographic magazines, medical diagrams and *National Geographic*, they turn the images used to classify Black women's bodies into new, monstrous, powerful beings.





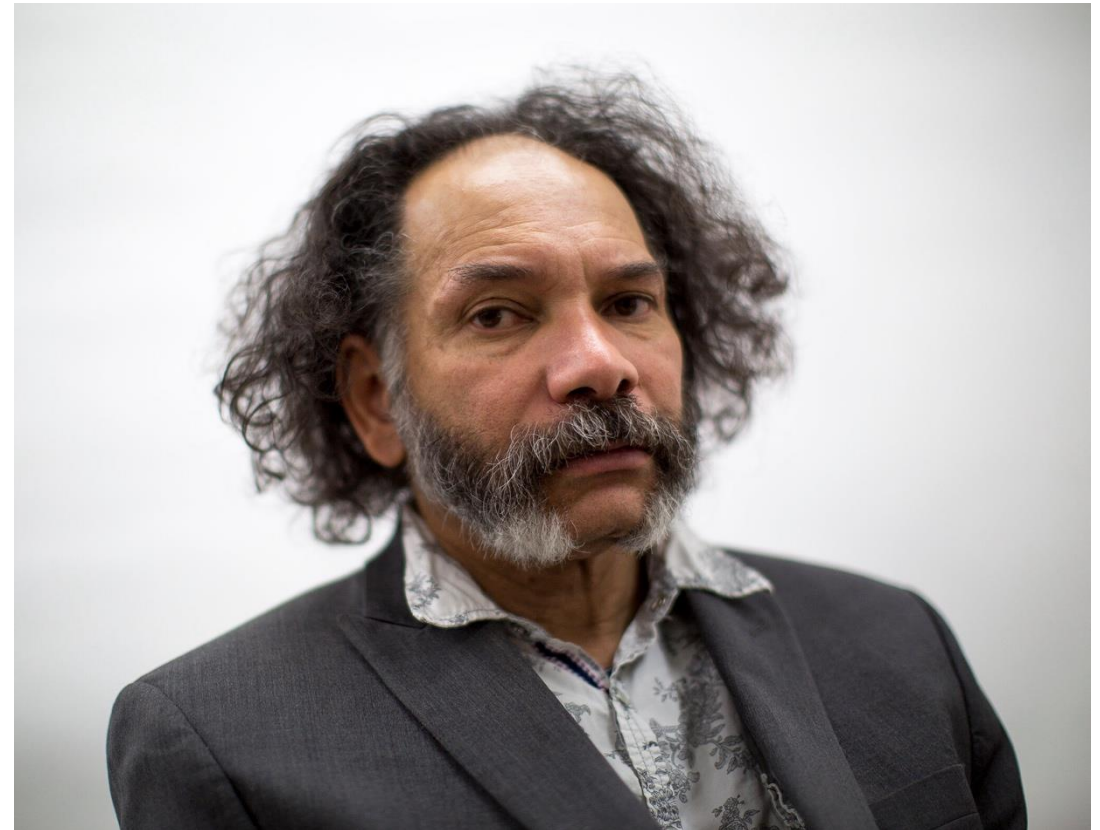
Wangechi Mutu, *The End of eating Everything* (2013), animated video featuring Santigold. Nasher Museum of Art, Duke University



Hybrid Bodies: the Third Space – “Caribbean Elizabethan”

Bhabha's third space makes room for the hybrid body: a “space between” in which cultural mixes are expressed.

Recent: *The Procession* (Tate Britain Commission, 2022); *what have we here?* (British Museum, 2024–25).

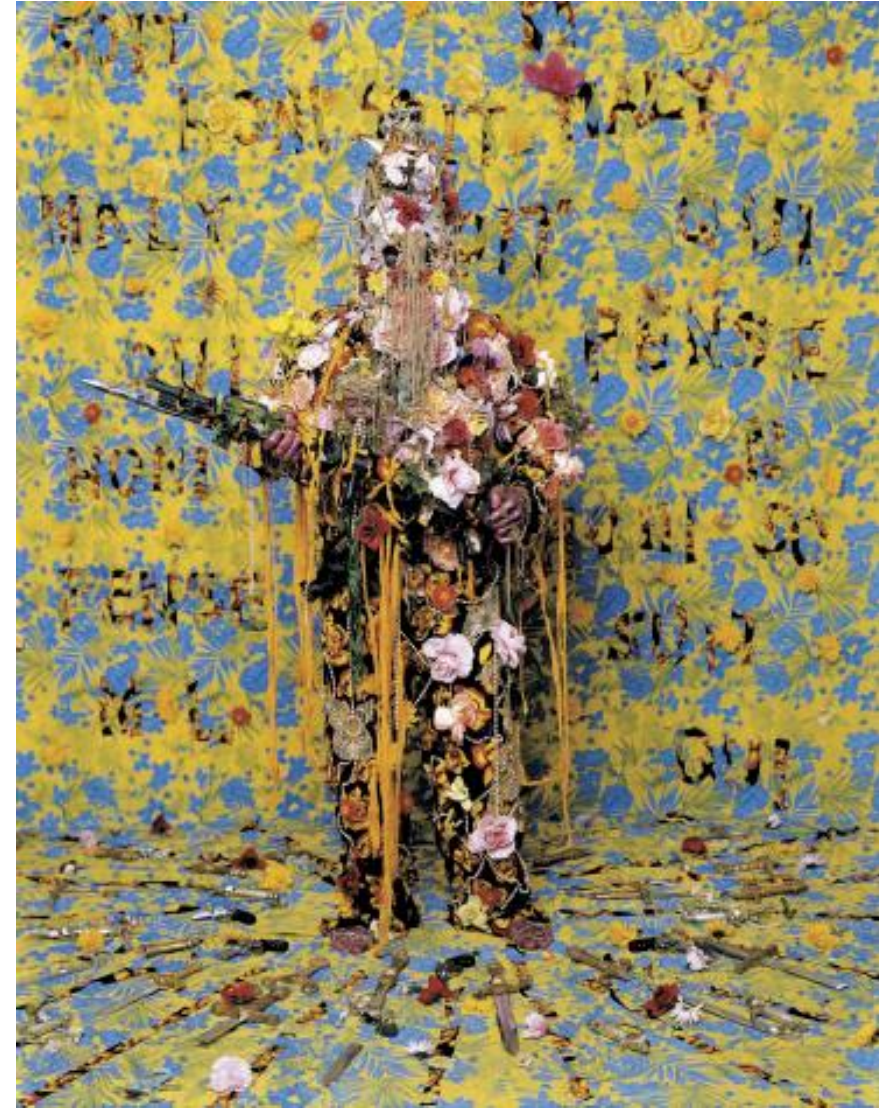


Hew Locke

HEW LOCKE'S POSTCOLONIAL BAROQUE

Once we recognize how Locke's aesthetic strategy of visual excess undercuts **questions of identity**, delaying our ability to name its contents and thereby opening a space in which to reflect upon the **polysemic agency** of his materials, we arrive at the driving concerns that have informed his practice over the past ten years or so, namely, the use of **cross-cultural assemblage** as a critical device for examining **phantasies of power** visually inscribed in the **allegorical** and **emblematic forms of sovereignty**.

Kobena Mercer, *Travel & See: Black Diaspora Art Practices since the 1980s* (Duke University Press, 2016)



Hew Locke, Congo Man, from the series How Do You Want Me?, 2007. C-type photograph, 244 × 152 cm. Hales Gallery, London. Courtesy of the artist and Hales Gallery, London

03 Resistance and Subversion

...art that challenges and subverts colonial structures, oppressive systems and stereotypes, critiquing and resisting the legacies of colonialism.

The place: the gallery and the factory

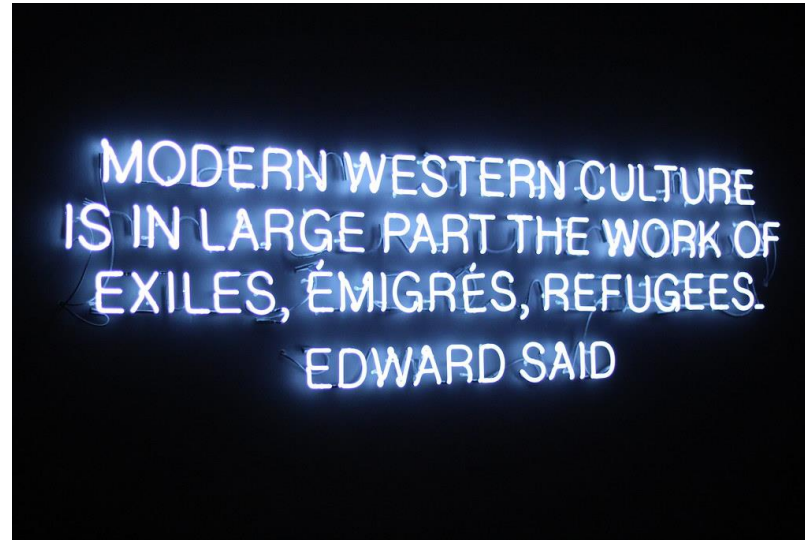
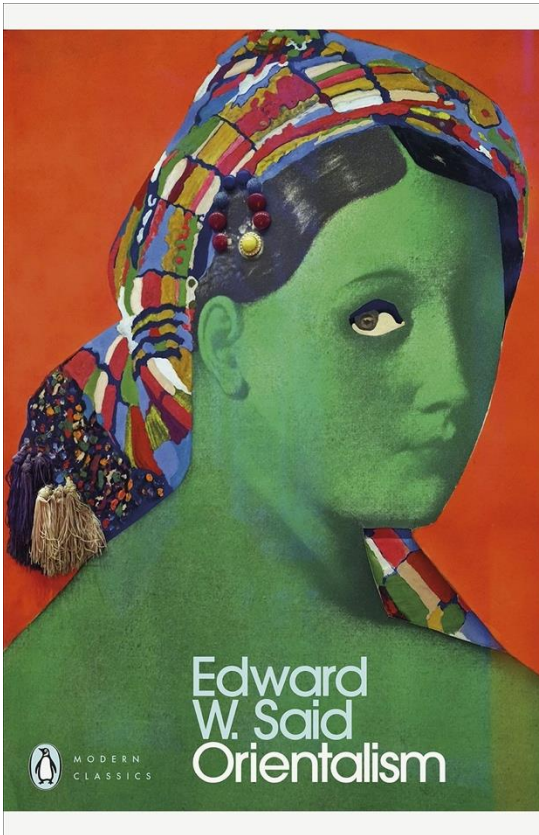
Theory: Said

Practice: Ai Weiwei · Walker · Himid



Ai Weiwei, *Sunflower Seeds* (2010). Tate

Orientalism



Edward Said

Orientalism (1978): the West's "style for dominating, restructuring, and having authority over the Orient" (p. 3). Knowledge and images as instruments of power.

Left: Penguin cover, Martial Raysse, *Made in Japan – La Grande Odalisque* (1964), after Ingres. Centre: Said's line from "Reflections on Exile" (1984) in neon

Ai Weiwei

Sunflower Seeds (2010): 100 million porcelain seeds, each made by hand by some 1,600 artisans in Jingdezhen, China's historic porcelain city.

Shown in Tate Modern's Turbine Hall, 2010–11.



Installation view, *Ai Weiwei: Making Sense*, Design Museum, London (2023)

Kara Walker

A Subtlety, or the Marvelous Sugar Baby (2014): a sugar-coated sphinx, about 35 feet high, in the Domino Sugar refinery, Brooklyn, shortly before its demolition.

Sugar, slavery and the factory in one figure.



Kara Walker, *A Subtlety...* (2014). Commissioned by Creative Time

Lubaina Himid

Turner Prize 2017: the first Black woman to win it.

Naming the Money (2004): 100 life-size painted cut-out figures of Black servants, musicians and workers in Georgian Europe, each given back a name and a story.



Lubaina Himid with her work

04 Identity and Belonging

...art about identity, displacement and the search for belonging: racial, ethnic and national identity, often in the context of diaspora.

The place: the nation and the home

Theory: Hall

Practice: Shonibare · Biswas · Kabir



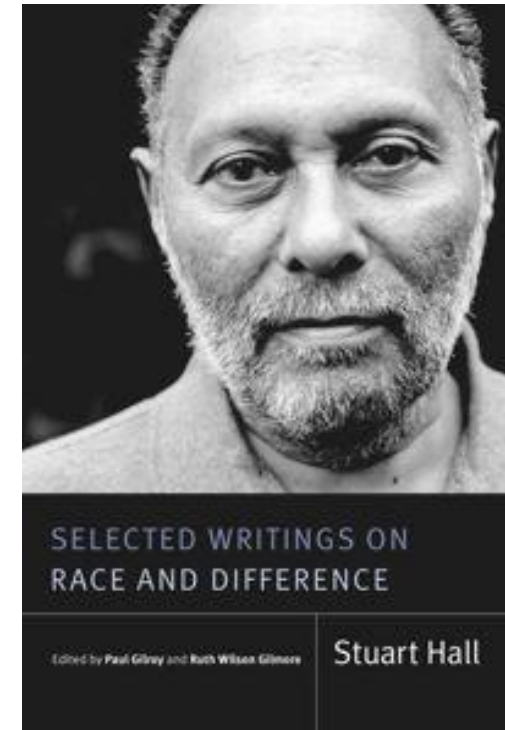
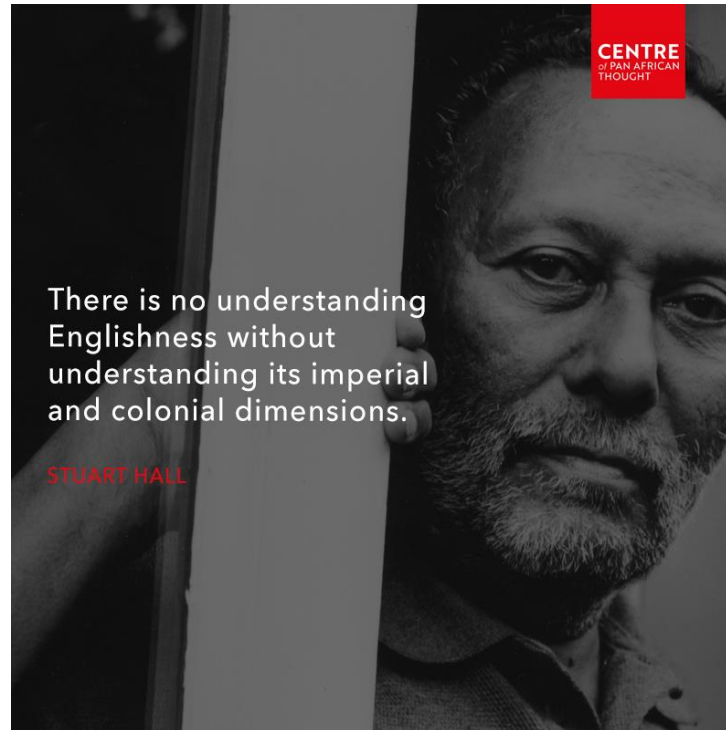
Stuart Hall

cultural identity and diaspora

Stuart Hall (1932–2014), Jamaican-born cultural theorist and a founder of British cultural studies.

In “Cultural Identity and Diaspora” (1990) he sets two ideas of identity side by side: a shared “one true self”, and a process of positioning shaped by history, culture and power.

Cultural identity “is a matter of ‘becoming’ as well as of ‘being’. It belongs to the future as much as to the past” (p. 225).



Stuart Hall, *Selected Writings on Race and Difference*, ed. Paul Gilroy and Ruth Wilson Gilmore (Duke University Press, 2021)

Yinka Shonibare

Postcolonial Film and Fabrication

Shonibare's signature material is "African" wax-print cloth, and its history undoes the label.

The technique imitates Indonesian batik. Dutch and British manufacturers industrialised it and sold it into West Africa, where it became a sign of African identity. Shonibare buys his in Brixton market.

The cloth is already hybrid. Dressed in it, European aristocrats show how Africa and Europe made each other.



Yinka Shonibare CBE RA, *Un Ballo in Maschera (A Masked Ball)*, 2004

Yinka Shonibare's first film featuring dramatic postcolonial performances that highlight the slipperiness of identity-making and history-telling.

...message in a bottle?

Fourth Plinth, Trafalgar Square, 2010–12: a scale replica of HMS *Victory* with 37 sails of wax-print cloth, in a giant bottle, below Nelson's Column.

Bought for the National Maritime Museum, Greenwich, in 2012.



Nelson's Ship in a Bottle (2010) | Yinka Shonibare

A Space Between Homes

Sutapa Biswas

Crosses Time and Space

memory and displacement

Sutapa Biswas (born Santiniketan, India, 1962) came to Britain as a child and was part of the British Black Arts Movement of the 1980s.

Birdsong (2004): a horse stands quietly in a London living room. Something out of place, at home.



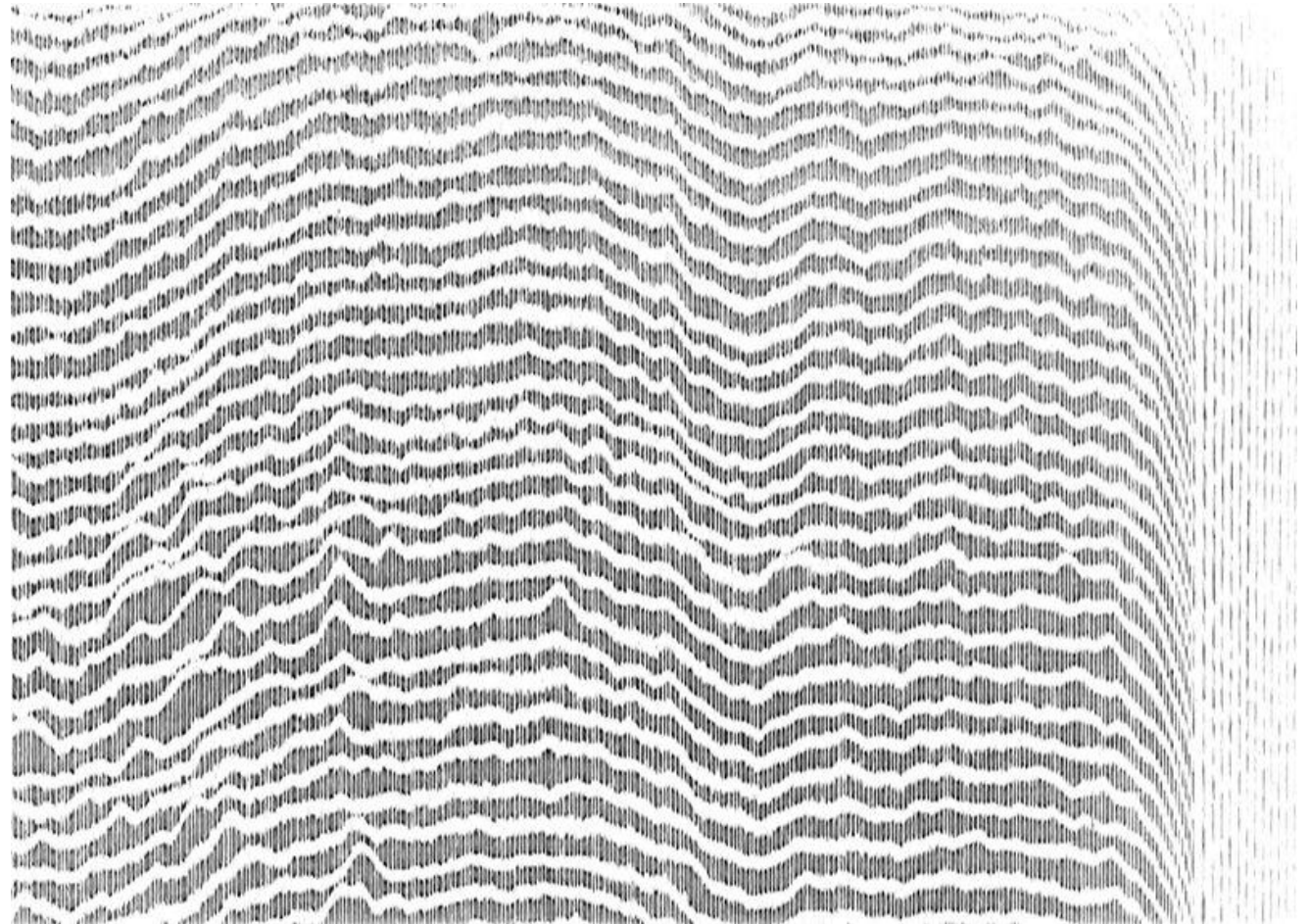
Sutapa Biswas, *Birdsong* (2004, re-mastered 2021)

Raisa Kabir

artist · weaver · writer

Paragraphs and Borders reads textiles as texts. A handwoven cotton cloth is photographed, stretched and zoomed until it no longer looks like cloth.

The distance this opens up between viewer and labour is the point: the “globalised racialised labour” behind South Asian textiles (artist’s statement, 2015).



Raisa Kabir, *Paragraphs and Borders* (c. 2015)

05 Postcolonial Feminism

Asks whose experience counts as “women’s experience”. It challenges a Western feminism that speaks for women elsewhere, and insists that gender can’t be separated from race, class and colonial history.

The place: the body as written territory

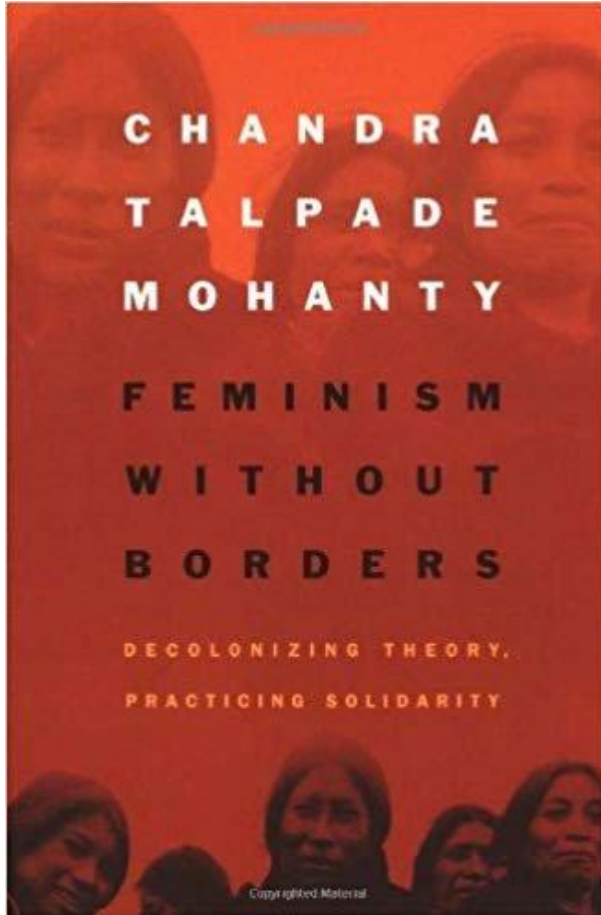
Theory: Spivak · Mohanty

Practice: Neshat



Gayatri Chakravorty Spivak, “Can the Subaltern Speak?” (1988)

Chandra Talpade Mohanty



“Sisterhood cannot be assumed on the basis of gender; it must be forged in concrete historical and political practice and analysis.”

Shirin Neshat

Shirin Neshat (born Qazvin, Iran, 1957) has lived in the United States since the 1970s.

Women of Allah (1993–97): photographs of women, often holding guns, their skin written over with Farsi poetry.

Read with Spivak: who speaks for Iranian women here, and to which audience? The 2022 “Woman, Life, Freedom” protests gave the question new force.



Shirin Neshat, *Rebellious Silence* (1994), from *Women of Allah*

06 globalisation and transnationalism

dis/**placement** and **diaspora**

...the interconnected postcolonial world:
globalisation, migration, and the
movement of people, ideas and goods
across borders.

The place: the ocean · the mine · the
border

Theory: Gilroy · Davis

Practice: Nkanga · *Cobalt Red* · Gupta and
Rana



Zarina Bhimji, still from *Yellow Patch* (2011)

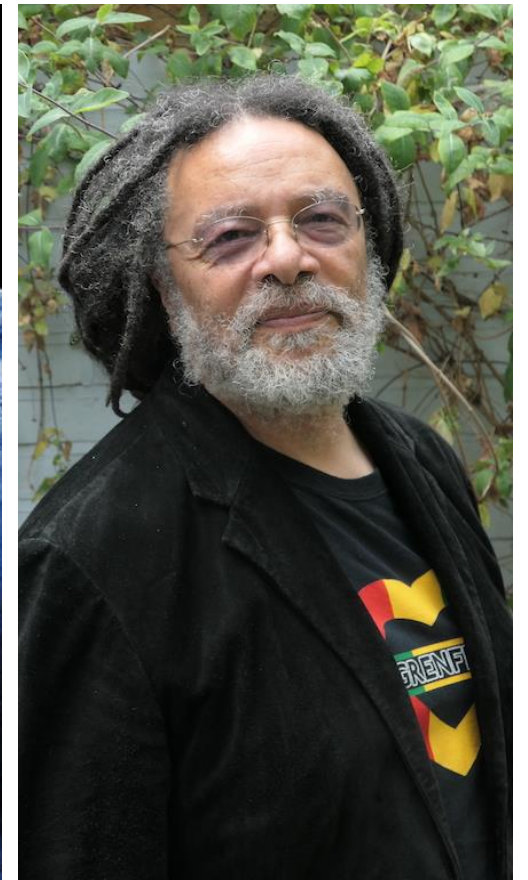
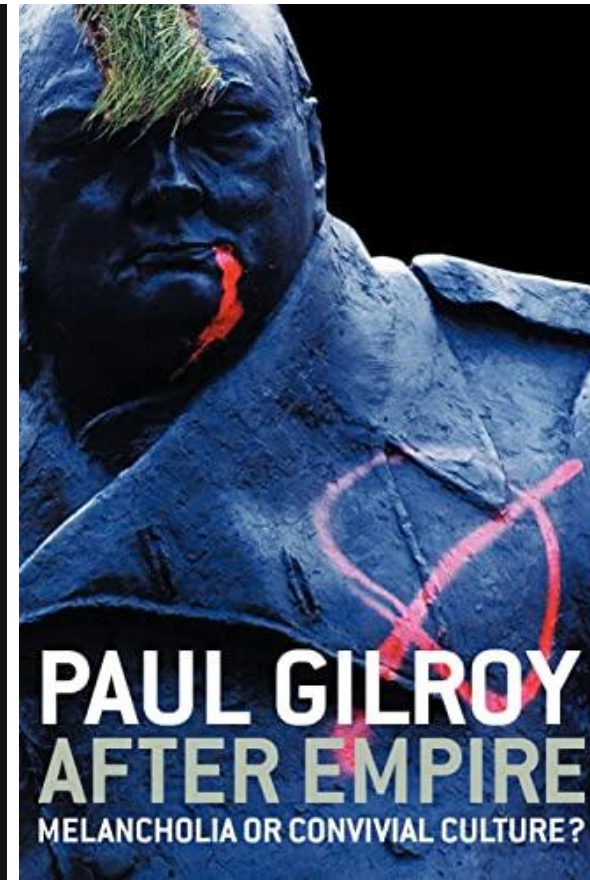
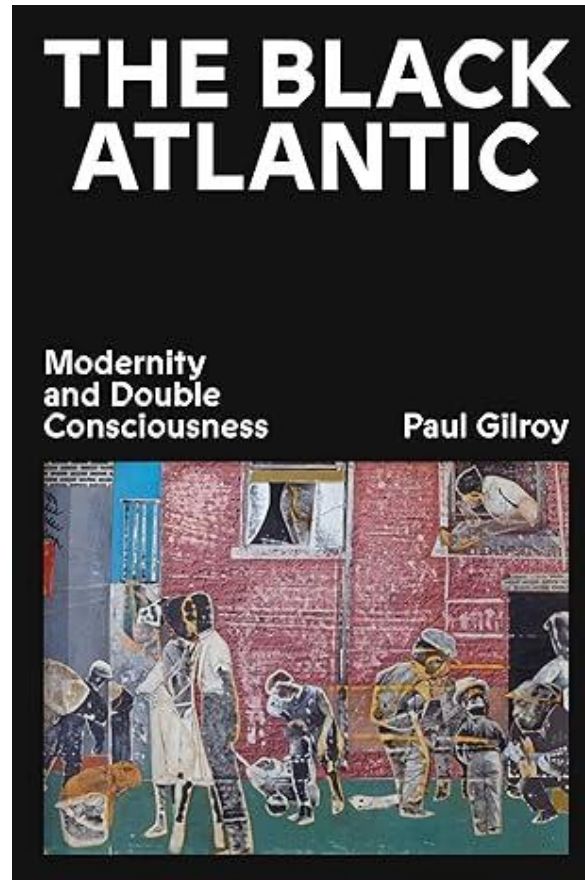
The Black Atlantic and beyond: modernity, transnationalism

Paul Gilroy

The Black Atlantic: Modernity and Double Consciousness (1993): the Atlantic as a space of Black culture in its own right, made by ships and crossings rather than nations. Identity comes from “routes” as much as “roots”.

The ship is the central image: “a living, micro-cultural, micro-political system in motion” (p. 4).

After Empire (2004; US title *Postcolonial Melancholia*, 2005): Britain’s failure to mourn its lost empire, and the everyday “conviviality” of its cities as the alternative.



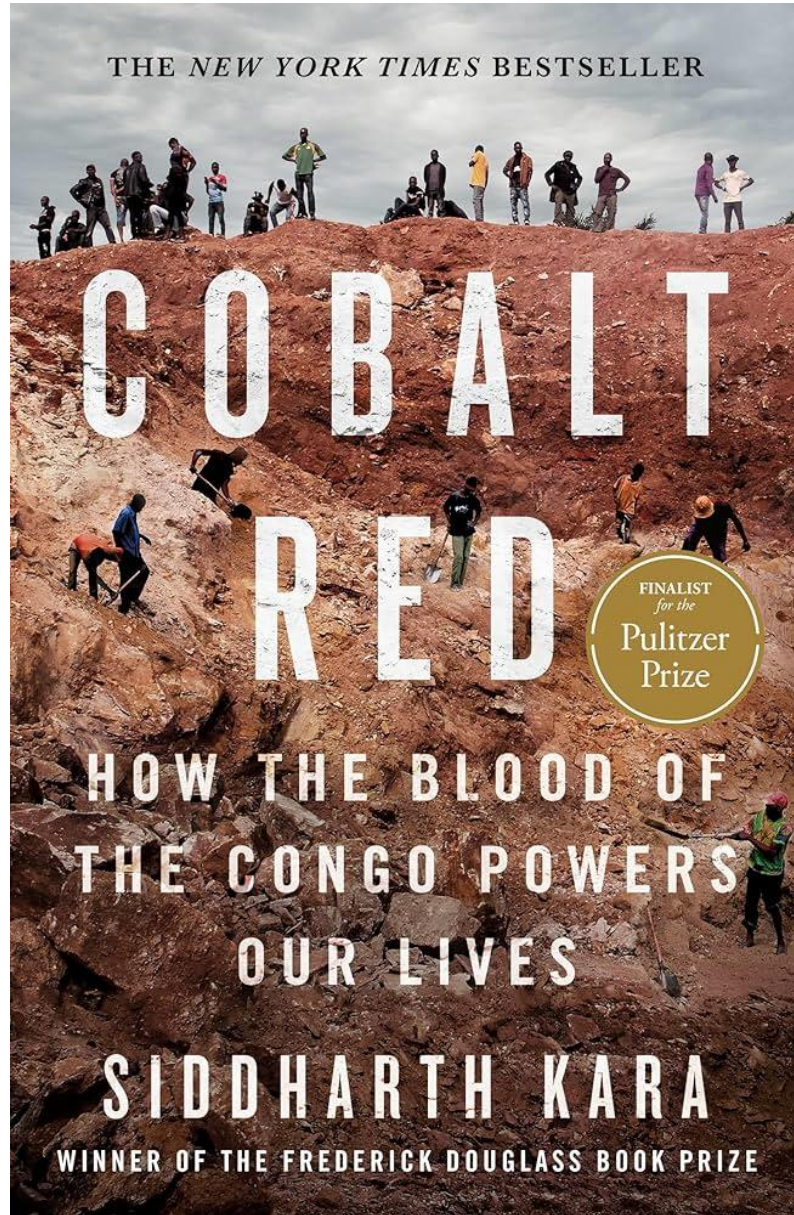
How can Gilroy help us think about the making of Black subjectivity, alternative modernisms, and counter-hegemonic formations today?

Blue, Bling: On Extractivism

Heather Davis, "Blue, Bling: On Extractivism",
Afterall [check year]: how extraction depends on
seeing land and bodies as resource, read through
Mary Mattingly and **Otobong Nkanga** (born Kano,
Nigeria, 1974).



Otobong Nkanga, *In Pursuit of Bling*, 2014. Courtesy the artist and Galerie In Situ –
fabienne leclerc, Paris



Siddharth Kara, *Cobalt Red: How the Blood of the Congo Powers Our Lives* (2023). Right: artisanal cobalt mining, Democratic Republic of the Congo

My East Is Your West

Artists from India and Pakistan in one exhibition, a collateral event of the 56th Venice Biennale.

Both countries were cut by the **Radcliffe Line** at Partition in 1947: a border drawn in about five weeks by a lawyer who had never been to India, and published two days after independence.



Shilpa Gupta and Rashid Rana, *My East Is Your West*, Palazzo Benzon, Venice, 5 May – 31 October 2015

07 Memory and Trauma

Art that addresses the historical trauma and lasting effects of colonialism: remembrance of violence, exploitation and cultural erasure.

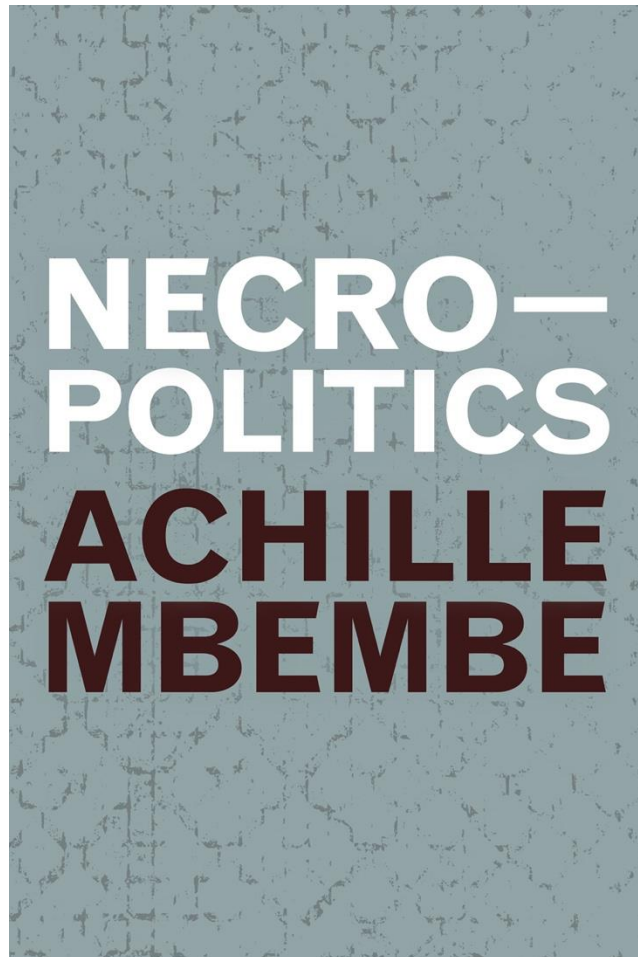
The place: the ruin and the ground

Theory: Mbembe

Practice: Bhimji · Salcedo



Doris Salcedo, *Uprooted* (2020–22), dead trees and steel



Achille Mbembe (born Cameroon, 1957): “the ultimate expression of sovereignty resides, to a large degree, in the power and the capacity to dictate who may live and who must die” (“Necropolitics”, 2003, p. 11). For Mbembe, the colony is where that power was first exercised without limit.

Zarina Bhimji

Light, Time and Dislocation

the **testimonies** of
those left out of
official narratives

the **traumas** of
displacement and
exile

Born in Mbarara, Uganda, in 1963. In 1972 Idi Amin gave Uganda's Asian population 90 days to leave; her family came to Britain. Her photographs of Uganda (1998–2003) show the empty rooms, walls and ground where that history happened.



Memories Were Trapped Inside the Asphalt, 1998–2003, transparency lightbox, 130 x 170 cm, courtesy the artist and DACS, London

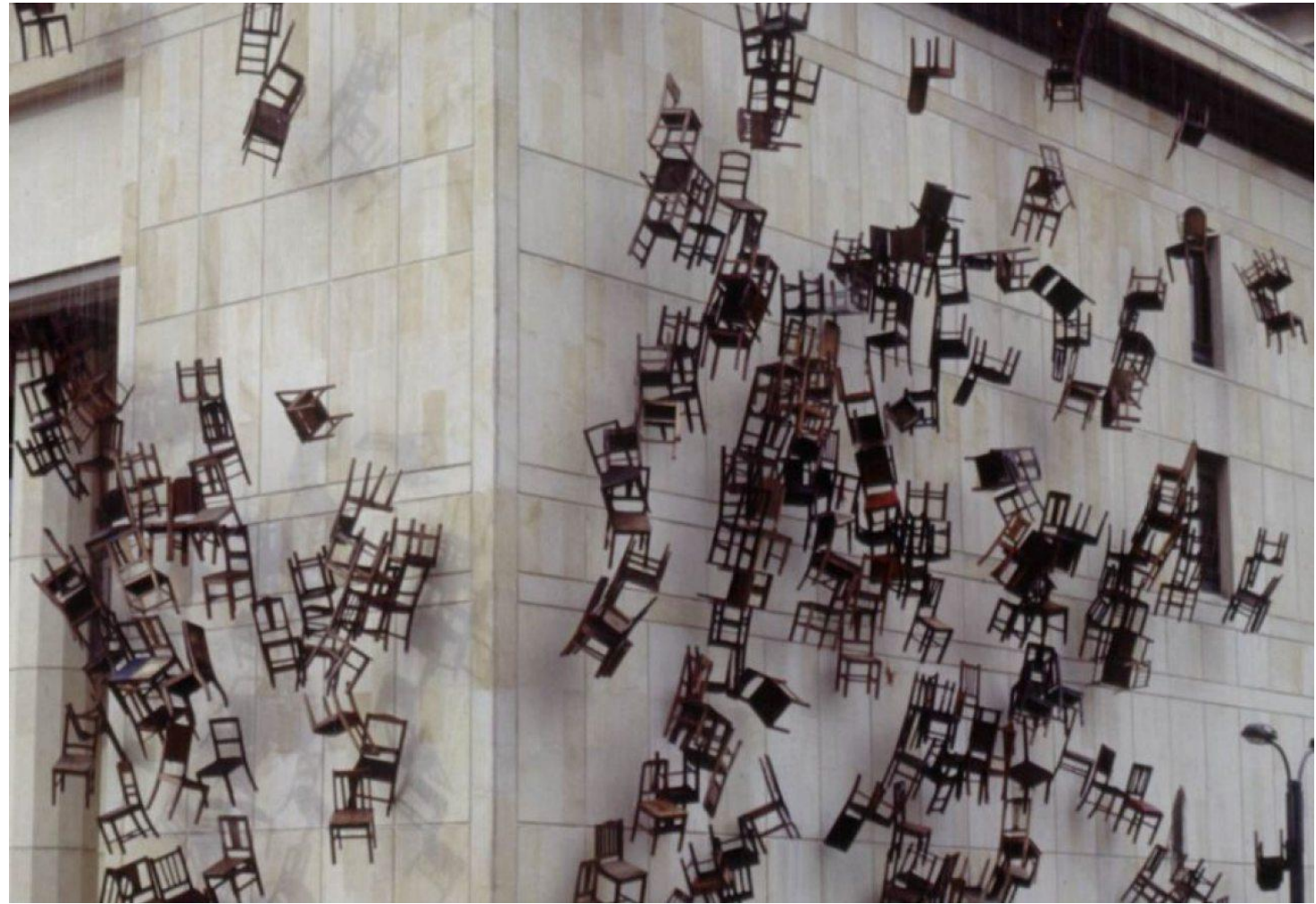


Yellow Patch (2011) | Zarina Bhimji

Doris Salcedo

Doris Salcedo (born Bogotá, 1958) uses furniture, cloth, concrete and the building itself to mark violence that official history forgets.

Noviembre 6 y 7 (2002): chairs lowered down the façade of Bogotá's Palace of Justice over 53 hours, on the anniversary of the 1985 siege.



Doris Salcedo, untitled installation, 8th Istanbul Biennial (2003): about 1,550 wooden chairs



Doris Salcedo
The Materiality
of Mourning



Left: *Doris Salcedo: The Materiality of Mourning* (Harvard Art Museums, 2016). Right: *Shibboleth* (2007), Turbine Hall, Tate Modern: a crack 167 metres long in the floor.



human and natural history meet at the abyss

John Akomfrah, *Vertigo Sea* (2015), three-screen film, 48 min

CLOSE

Seven approaches, seven places

The approaches overlap. Most works sit in two or three rows, so say which one your argument is using.

#	Approach	Place	The question it asks
01	Reclamation and decolonisation	Country · monument · museum	<i>Who owns this place, and who gets to return to it?</i>
02	Hybridity and syncretism	the in-between	<i>What new forms grow where cultures meet?</i>
03	Resistance and subversion	gallery · factory	<i>Whose labour and whose image built this space?</i>
04	Identity and belonging	nation · home	<i>Where is home, once you've travelled the routes?</i>
05	Postcolonial feminism	the body	<i>Who speaks, and for whom?</i>
06	Globalisation and transnationalism	ocean · mine · border	<i>Where does the stuff of modern life come from?</i>
07	Memory and trauma	ruin · ground	<i>How do you mark what official history forgets?</i>

Back to the start: **whose place? Who names it? Who maps it?**

And the lens: postcolonial (legacies), decolonial (coloniality), anti-colonial (land and resurgence, now).

CLOSE

Where to start reading

Start here

Andrew Teverson and Sara Upstone (eds), *Postcolonial Spaces: The Politics of Place in Contemporary Culture* (Palgrave Macmillan, 2011)

Ania Loomba, *Colonialism/Postcolonialism* (3rd edn, Routledge, 2015)

Kobena Mercer, *Travel & See: Black Diaspora Art Practices since the 1980s* (Duke University Press, 2016)

Short primary texts

Stuart Hall, "Cultural Identity and Diaspora" (1990)

Homi K. Bhabha, "Of Mimicry and Man", in *The Location of Culture* (1994)

Eve Tuck and K. Wayne Yang, "Decolonization is not a metaphor", *Decolonization: Indigeneity, Education & Society* 1:1 (2012), free online

Achille Mbembe, "Necropolitics", *Public Culture* 15:1 (2003)

Going further

Frantz Fanon, *Black Skin, White Masks* (1952), chapter 5

Edward Said, *Orientalism* (1978), introduction

Paul Gilroy, *The Black Atlantic* (1993), chapter 1

Leanne Betasamosake Simpson, *As We Have Always Done* (2017)

T. J. Demos, *Decolonizing Nature* (Sternberg Press, 2016): art and ecology, a link back to Lecture 5

Decolonising place?

Choose one work from today. Which place does it contest, and does it **decolonise** that place, or **represent** its colonisation?

How to approach it

Name the place: land, monument, museum, gallery, factory, home, body, ocean, mine, border, ground.

Name your lens: postcolonial, decolonial or anti-colonial, and one thinker.

Point to decisions: material, site, scale, who is in the frame, who the audience is.

Or test Tuck and Yang

‘Decolonisation is not a metaphor.’ Does any work today give anything back, such as land, a name or a voice? Or does it only represent?

Format: 5 minutes in pairs, then two or three pairs report back. The worked example (Kngwarray and Simpson) shows the essay version.