WAYS OF PERCEIVING. SESSION 6

THE POSTCOLONIAL CONDITION. CURATORIAL APROACHES

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ March 2024

RECAP FROM PREVIOUS SESSION

In our last session touched upon archives as a productive space and the 'atlas' as curatorial strategy. In the first part of the session we approached a range of curatorial strategies. The idea was to see different examples of how to curate an exhibition and see if you identify with some of them.

In the second part we had a workshop in which as a group you had to write the introduction text for your exhibition. Then presented it and have feedback on it.

SESSION OVERVIEW

In today’s session we will re-introduce the idea of the post-colonial condition that we explored in semester one. Then you will research and investigate two current exhibitions that deal with this topic and see if you will apply any of the findings for your imaginary exhibitions.

RECAP FROM PREVIOUS SESSION.
ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK?
GEORGES DIDI-HUBERMAN

Georges Didi-Huberman's understanding of the ***atlas*** as a tool that serves to organise visual knowledge. Didi-Huberman argues that the ***atlas*** has an 'intrinsic capacity for montage' which has 'the potential of producing transversal knowledge'. Therefore, I will use Warburg's and Richter's projects to investigate how they construct different mnemonic systems by using the atlas as a visual tool to recombine and create juxtapositions of images to produce new connections between their elements.

RECAP FROM PREVIOUS SESSION.
ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK?
GEORGES DIDI-HUBERMAN

Didi-Huberman defines the ***atlas*** as a:

> Visual form of knowledge, knowledgeable form of seeing, the atlas disrupts all these frames of intelligibility. It introduces a fundamental impurity – but also an exuberance, a remarkable fecundity – that these models had been conceived to avert. Against any aesthetic purity, it introduces the multiple, the diverse, the hybridity of any montage.

RECAP FROM PREVIOUS SESSION.
ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK?
GEORGES DIDI-HUBERMAN

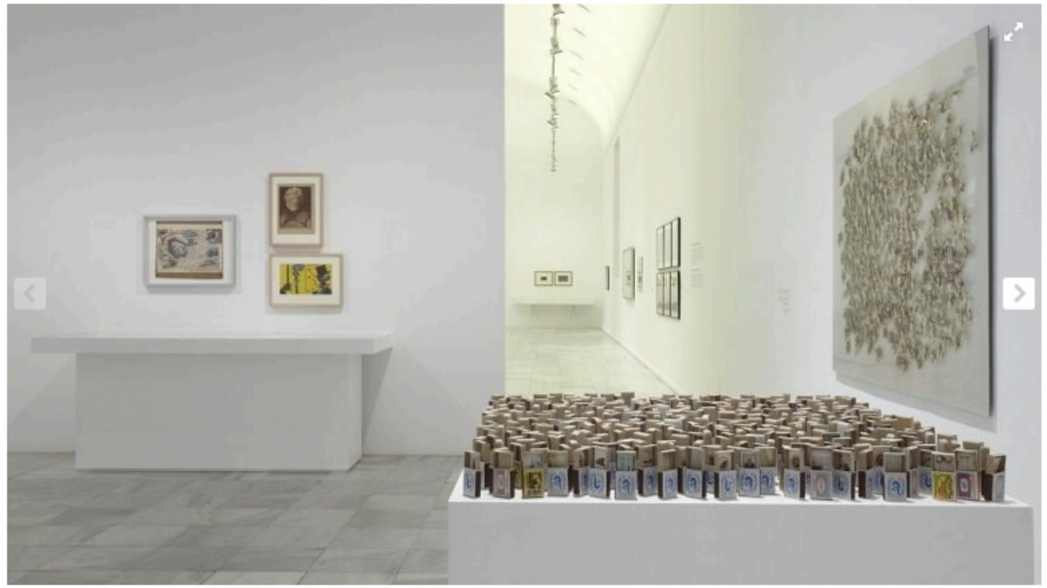
The atlas comprises a heterogeneity of images organised in a systematic way. However, what is more important is that the atlas is a tool to temporarily arrange visual materials and using the montage has the potential of composing and re-composing its contents in different ways. Through the artists' practices we will see how the atlas is a hybrid construction that offers the possibility of mixing both the bureaucratic character of the archive and the subjective element of the collection.

ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK? GEORGES DIDI-HUBERMAN

Home / Exhibitions

ATLAS
How to carry the world on one's back?

November 26 - March 28, 2011 / Sabatini Building, Floor 1



Exhibition view. *ATLAS. How to carry the world on one's back?*, 2010

Atlas is a proposal to put the frame of thought introduced by German art historian Aby Warburg (1866-1929) into the context of historical knowledge and images. This is not a monographic exhibition on Warburg, but a journey through the history of images from 1914 until the present day, where warburgism constitutes the *genius loci*.

Organized by:
Museo Nacional Centro de Arte Reina Sofía in collaboration with Sammlung Falckenberg, Hamburgo y ZKM | Museum für Neue Kunst, Karlsruhe

Curatorship:
Georges Didi-Huberman

Exhibition Tour:
ZKM Zentrum für Kunst und Medientechnologie, Karlsruhe (May 7 - August 7, 2011); Stiftung Falckenberg, Hamburg (September 30 - November 27, 2011)

Artists:
Francesc Abad, Ignasi Aballí, James Agee, Vyacheslav Akhunov, Josef Albers, Louis Aragon, **View more**

Brochures
Brochure of *ATLAS. How to carry the world on one's back?*
Brochure of *ATLAS. How to carry the world on one's back?*

Related

Related Activities

Collection artworks included in the exhibition

Related Videos

Museo Reina Sofía Publications

STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

EXHIBITION TITLE:

INTRODUCTION (150 words)

- What is the show about, why is it important to be discussed in relation to now?
- Outline the theories, artists and themes you will touch upon.

CONTEXT (600 words)

- Analysis of the theme.
- Foundations laid with a view of introducing the artists you have selected for your imagined show.
- Reference theorists/philosophers.

STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

ARTISTS AND ARTWORKS (750 words)

- Analysis of the artworks selected.
- Think about the following aspects:

  What the work is (formally)

  Who made it?

  When it was made (does the time in which the work was made give meaning to the work?)

  What does the work address? – **in relation to the context**

STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

All sections should reference the writings of others (philosophers, writers, interviews with the artists, background contexts etc).

= 1,500 words.

+ Bibliography (IMPORTANT you need to use at least 3 PRINTED SOURCES. These include books, academic journals or magazines that you can find in the library. If you are planning to use online sources they need to be an addition to those three).

+ Map of the show with the works selected in situ.

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+ Map of the show with the works selected in situ.

EXAMPLE IN PRACTICE - MASP'S COLLECTION

When the Museu de Arte de São Paulo (MASP) opened the doors to its new home in 1969, visitors were shocked to find over 100 paintings hovering in the main gallery—each work hung on a glass panel rather than a wall. By the 1990s this unprecedented scheme, conceived by the building's modernist architect, Lina Bo Bardi, Bo Bardi experimented with daring, reconsidering museums as places to explore "ways of showing" while "building an atmosphere" to induce active encounters rather than just reverent contemplation.

EXAMPLE IN PRACTICE - MASP'S COLLECTION



EXAMPLE IN PRACTICE - MASP'S COLLECTION

The return of the easels is not a fetishistic or nostalgic gesture in regard to what has become an iconic exhibition display device, but should rather be understood as part of a programmatic revision of Bo Bardi's spatial and conceptual contributions to museum practice. The political dimension of her proposals is suggested by the open, transparent, fluid, and permeable picture gallery, which offers multiple possibilities for access and reading, eliminates hierarchies and predetermined paths, and challenges canonical art-historical narratives. The gesture of taking the paintings off the wall and placing them on the easels implies their desacralization, rendering them more familiar to the public. Moreover, the placement of the labels on their backs allows for an initial direct encounter with the work, free from an interpretive framework. InÂ this context, the museum experience becomes more human, plural, and democratic

EXAMPLE IN PRACTICE - MASP'S COLLECTION



EXAMPLE IN PRACTICE - MASP'S COLLECTION



December 2015

EXAMPLE IN PRACTICE - MASP'S COLLECTION



December 2015

EXAMPLE IN PRACTICE - MASP'S COLLECTION



EXAMPLE IN PRACTICE - MASP'S COLLECTION

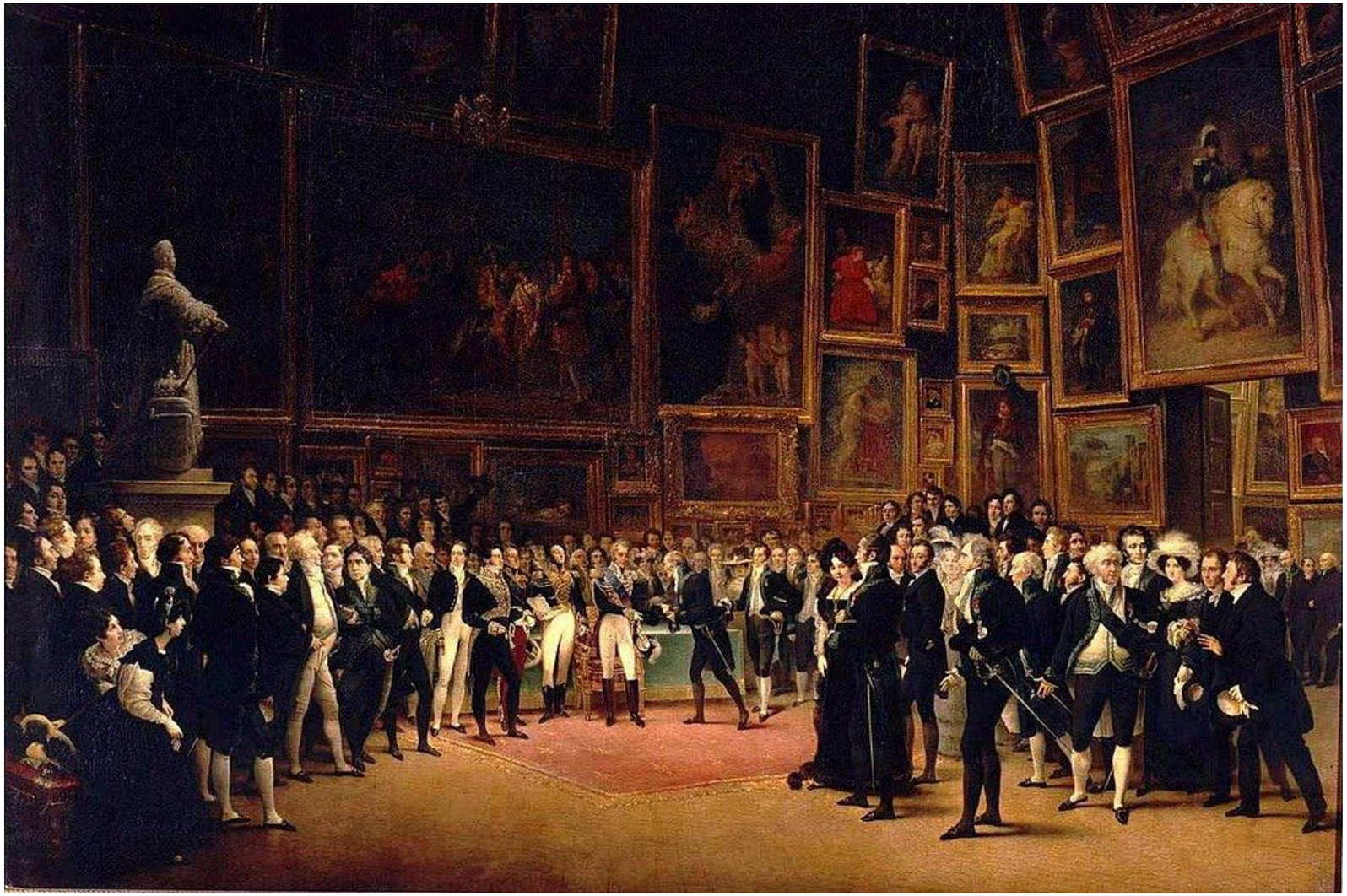


MASP - 1968



View of the pinacoteca (photograph Paolo Gas- perini, 1968, Instituto Lina Bo e P. M. Bardi, São Paulo, Brazil collection.

ANTECEDENT



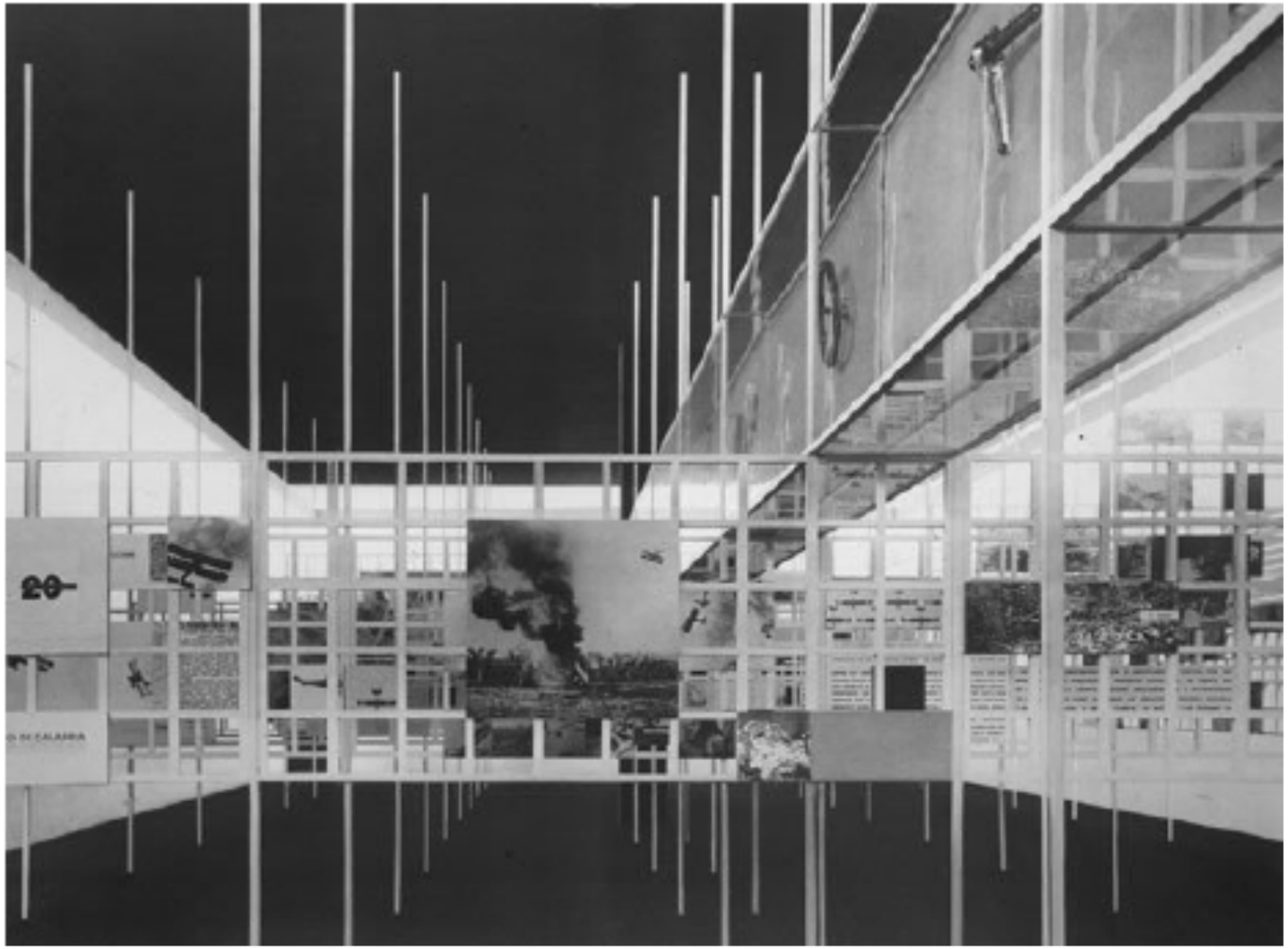
François-Joseph Heim, *Charles X Distributing Awards to the Artists at the Close of the Salon of 1824,* (1827).

ANTECEDENT - PINACOTECA DI BRERA - FRANCO ALBINI



Franco Albini, Pinacoteca di Brera (Brera Art Gallery). Mostra Scipione e del Bianco e Nero (Scipione & Black and White Exhibition), Milan, 1941 (photograph Fondazione Franco Albini collection).

ANTECEDENTS



Edoardo Persico and Marcello Nizzoli, Sala delle Medaglie d’Oro (Gold Medals Room), Mostra dell’Aeronautica (Aeronautics Exhibition), Milan, 1934 (RIBA Photographs Collection).

DOCUMENTA 13

Documenta (13), was celebrated in Kassel in 2012, called *Collapse and Recovery*, curated by Carolyn Christov-Bakargiev there was an emphasis on a section of the exhibition called ‘The Brain’. This constituted a conceptual visual map of the exhibition as a whole and consisted of a collection of objects belonging to different epochs, social and cultural contexts. For instance, Giorgio Morandi’s bottles and vases that were used as props for his still life paintings shared space with Vandy Rattana’s *Bomb Ponds* (2008) photographs that examine the US bombing of Cambodia during the Vietnam War. The purpose with this juxtaposition of elements was to create an open associative space, a visual atlas.

DOCUMENTA 13



Installation view of the Brain at Fridericianum, *dOCUMENTA (13)*, 2012.

DOCUMENTA 13



Five original bottles Morandi had in his studio. Courtesy Museo Morandi, Bologna.

VENICE BIENNALE - THE ENCYCLOPEDIC PALACE - 2013

The exhibition curated by Massimiliano Gioni *The Encyclopedic Palace* in 2013 and part of the Venice Biennale, which considered the labyrinthine quality of collections and the compulsion and obsessions behind them. The exhibition also offered a reflection on collecting and on artists as collectors. One example of this practicewas Cindy Sherman's personal collection of photographic albums. The exhibition. *The Keeper* that was shown in The New Museum in New York in 2016, and also curated by Gioni is a continuation of the previous project.

VENICE BIENNALE - THE ENCYCLOPEDIC PALACE - 2013



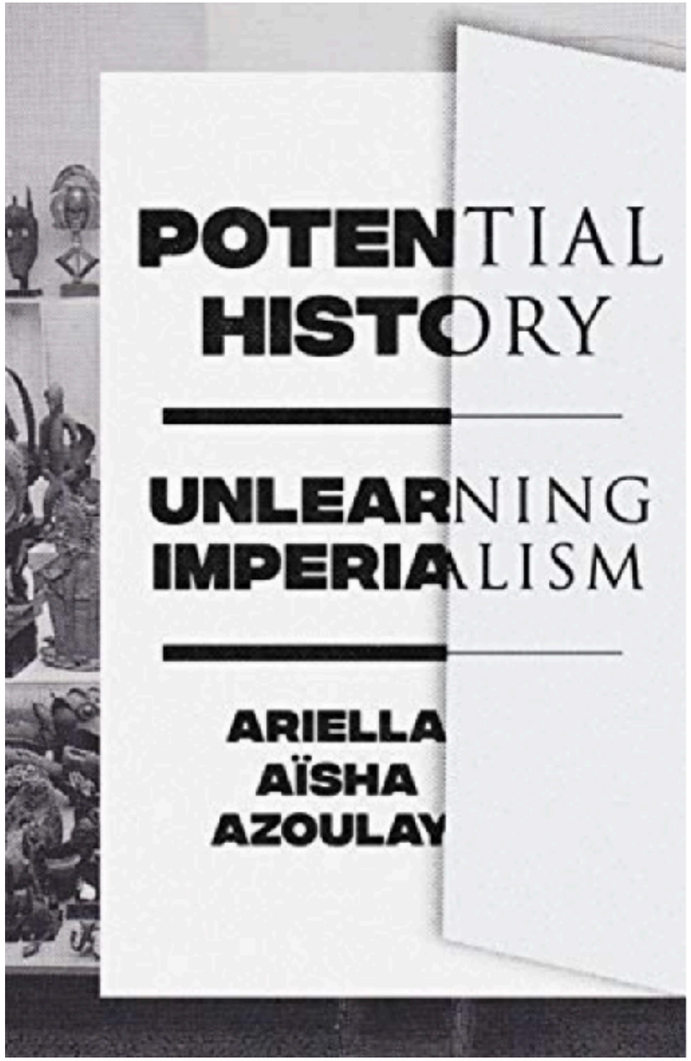
Marino Auriti, Il palazzo enciclopedico del mondo (The Encyclopedic Palace of the World), ca. 1950s, wood, plastic, glass, metal, hair combs, model kit parts. Installation view, Arsenale, Venice, 2013. From “The Encyclopedic Palace.” Photo: Kate Lacey.

VENICE BIENNALE - THE ENCYCLOPEDIC PALACE - 2013



View of “The Encyclopedic Palace,” 2013, Central Pavilion, Venice. Foreground: Oliver Croy and Oliver Elser, The 387 Houses of Peter Fritz (1916–1992), Insurance Clerk from Vienna, 1993–2008. Background, from left: Jack Whitten, 9-11-01, 2006; Achilles Rizzoli, Irwin Peter Sicotte Jr. Symbolically Delineated/The “Sayanpeau,” 1936; Achilles Rizzoli, Alfredo Capobianco and Family Symbolically Sketched/Palazzo Del Capobianco, 1937; Achilles Rizzoli, Mr. and Mrs. Harold Healy Symbolically Sketched First Prize, First Anniversary, 1936. Photo: Kate Lacey.

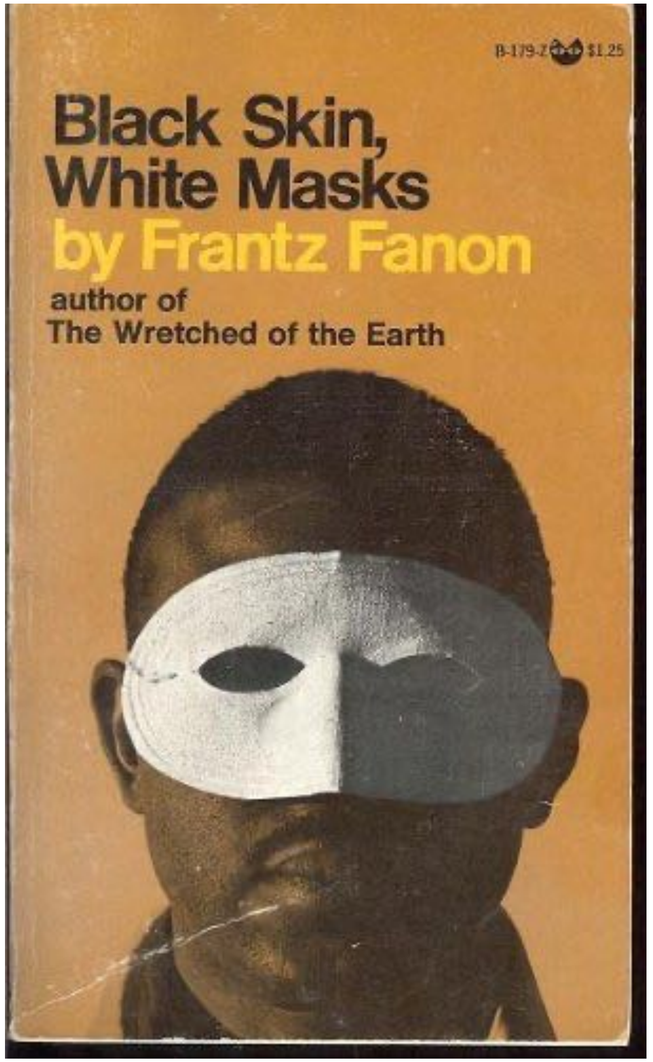
BOOKS - POSTCOLONIAL



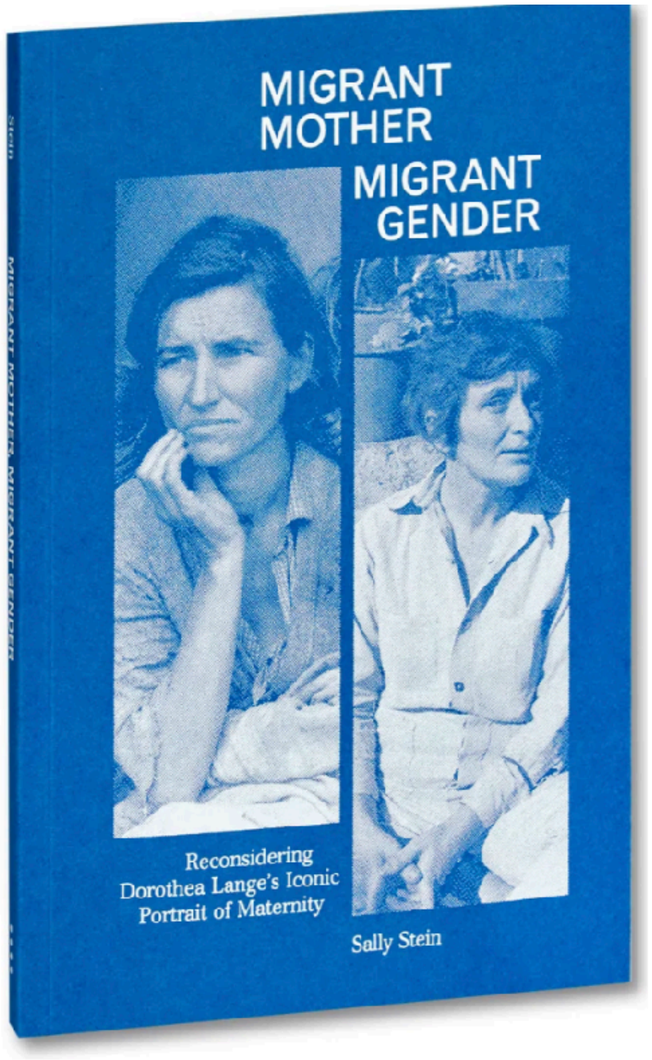


First published in 2019.

BOOKS



First published in 1952.

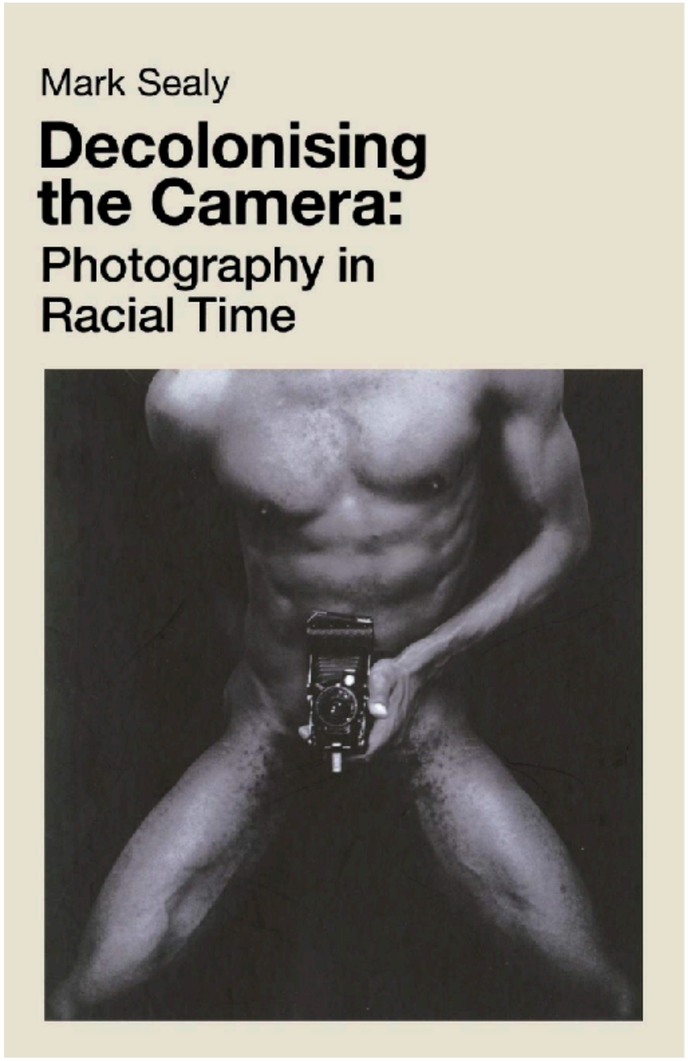


First published in 2020.



First published in 2021.

BOOKS - MARK SEALY

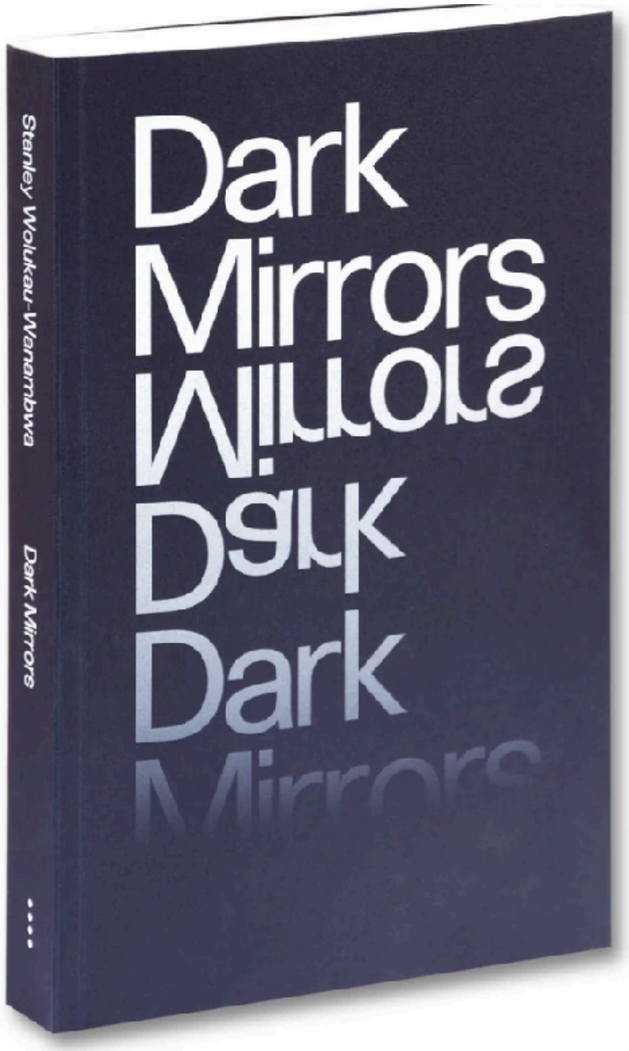


First published in 2019.



First published in 2022.

BOOKS - STANLEY WOLUKAU-WANAMBWA



First published in 2021.

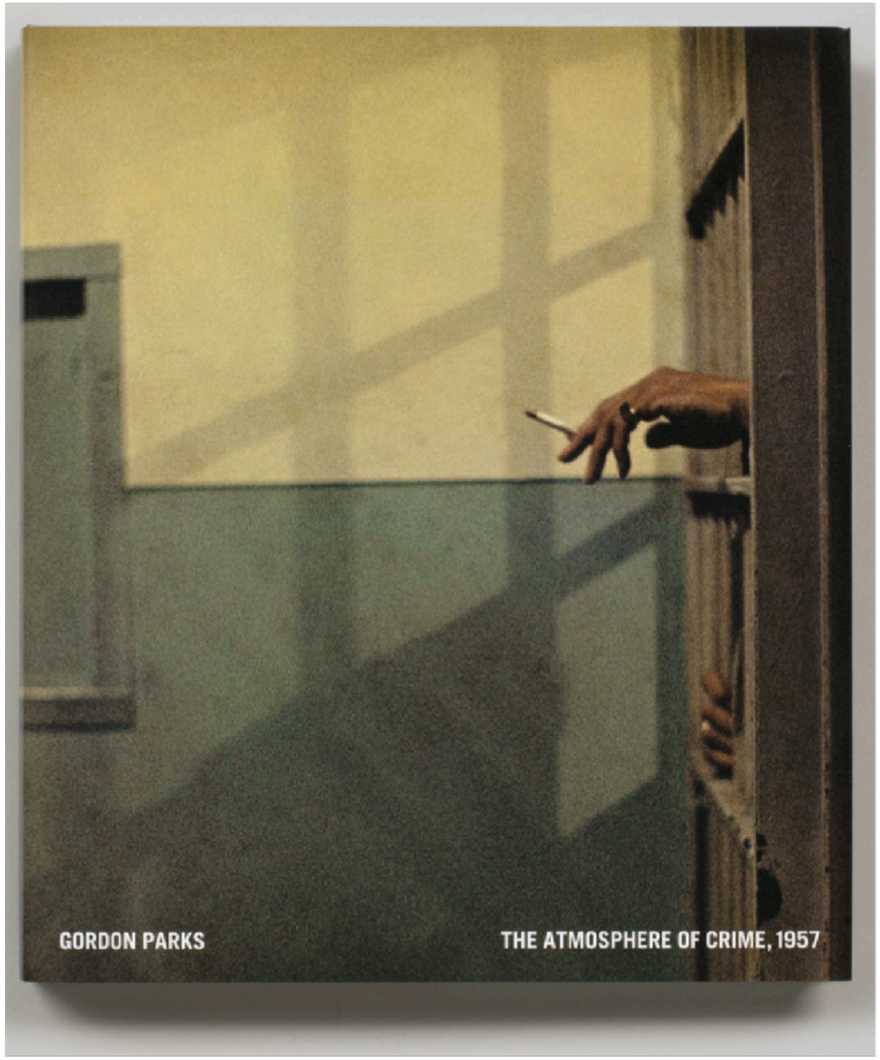


First published in 2022.

WHY DO I MEAN BY THE POSTCOLONIAL CONDITION AND THE REPRESENTATION OF RACE?

-Systems of visibility. For example, who gets to be seen and who remains invisible?
-Structural racism - who has the right to representation and how that representation is framed?
-Ideas related with postcoloniality?
-UK as ‘empire’ the histories associated with it. the British Empire ended in the late 1940s, the impact of its legacy still has meaning today.
-Relation to class, race, ethnicity and cultural assimilation.
-What practices go beyond the idea of visibility? Also provide an entry point to questions around systemic racism by challenging the framework for viewing blackness?

POSTCOLONIAL CONDITION - EARLY EXAMPLE - GORDON PARKS - U





Gordon Parks, *The Atmosphere of Crime,* (1957).

POSTCOLONIAL CONDITION - EARLY EXAMPLE - GORDON PARKS - U



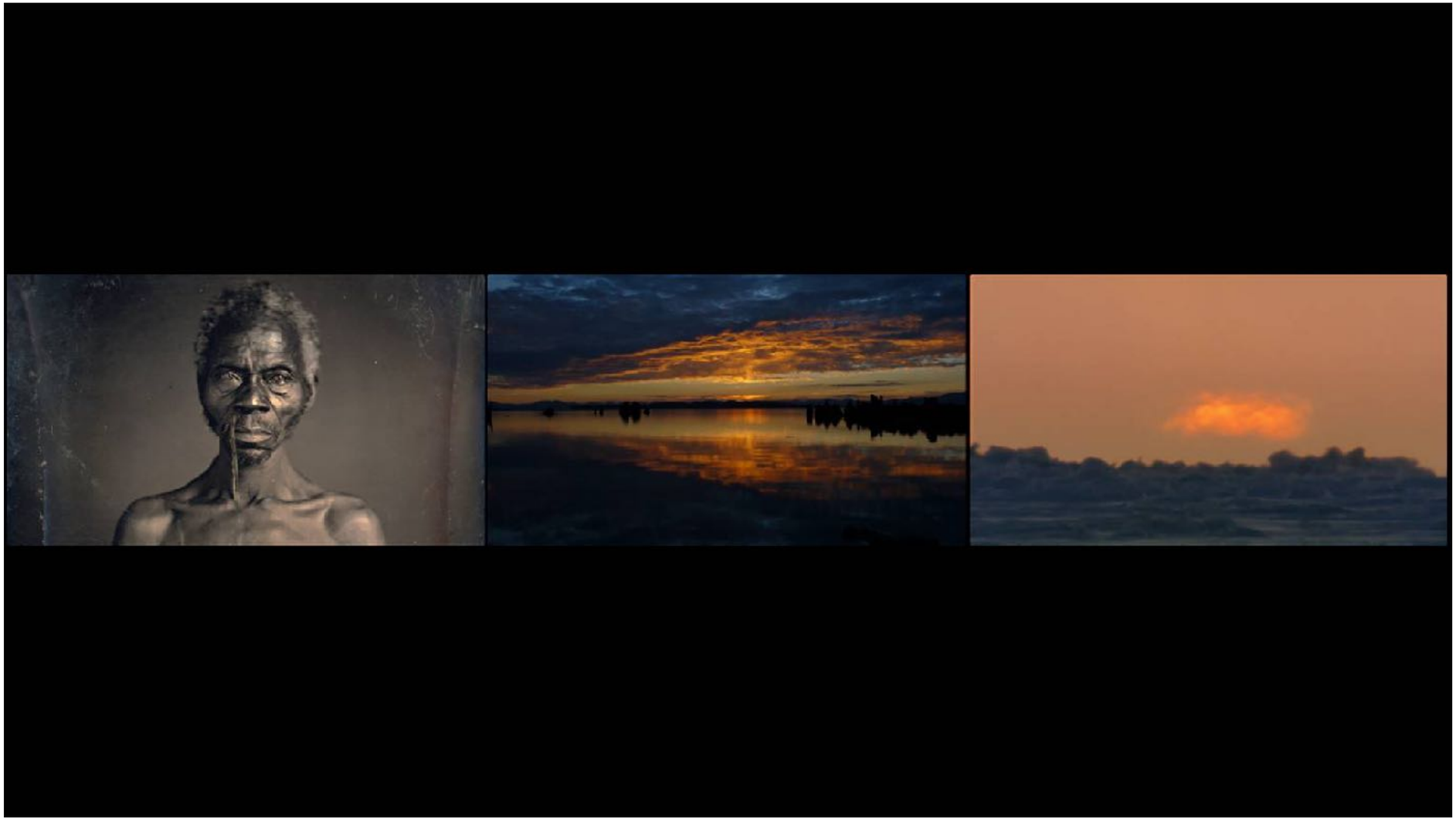
Gordon Parks, *The Atmosphere of Crime,* (1957).

A BLACK GAZE

M. Campt, T. (2021) *A Black Gaze: Artists Changing How We See*. Cambridge, Mass.: MIT Press.

‘This book sketches the contours of this emergent Black gaze, focusing on a group of artists whose creative practice produces radical forms of witnessing that reject traditional ways of seeing blackness - ways of seeing that historically depict blackness only in a subordinate relation to whiteness. What defines and unites their divergent practices is their ability to make audiences *work*. They refuse to create spectators, as it is neither easy nor indeed possible to passively consume their art. Their work requires *labor* - the labor of discomfort, feeling, positioning, and repositioning - and solicits visceral responses to the visualisation of Black precarity’. (p.17)

JOHN AKOMFRAH



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

STEVE MCQUEEN



Steve McQueen, *Year 3,* (Tate Britain, 12 November 2019 – 31 January 2021).

STEVE MCQUEEN



Steve McQueen, *Year 3,* (12 November 2019 – 31 January 2021).

STEVE MCQUEEN



Steve McQueen, *Year 3,* (12 November 2019 – 31 January 2021).

WILLIAM KENTRIDGE



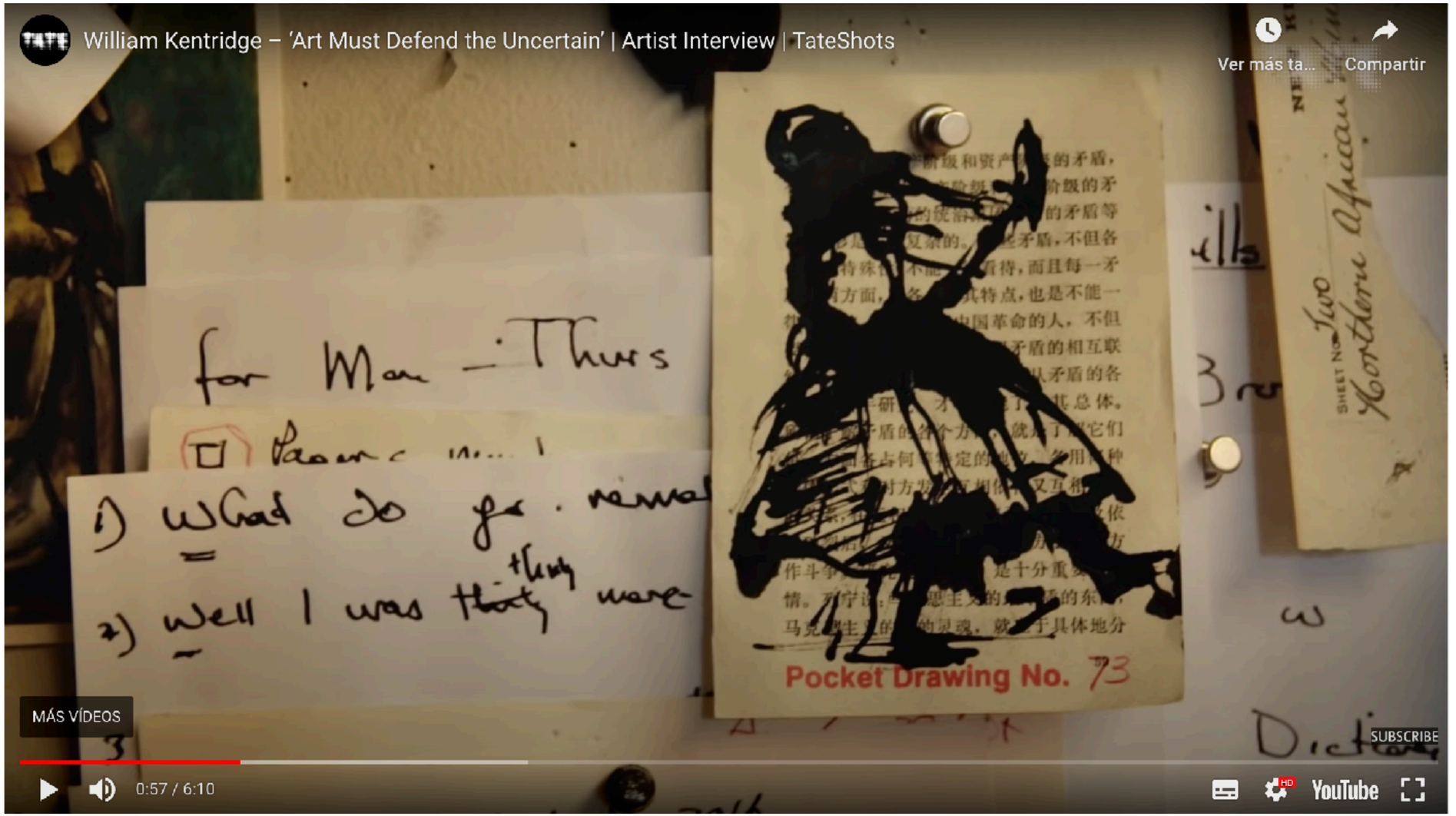
William Kentridge, *Arc/Procession: Develop, Catch Up, Even Surpass,* (1990).

WILLIAM KENTRIDGE



William Kentridge, *I am not me, the horse is not mine,* (2008).

WILLIAM KENTRIDGE



William Kentridge, *Art Must Defend the Uncertain,* (2018).

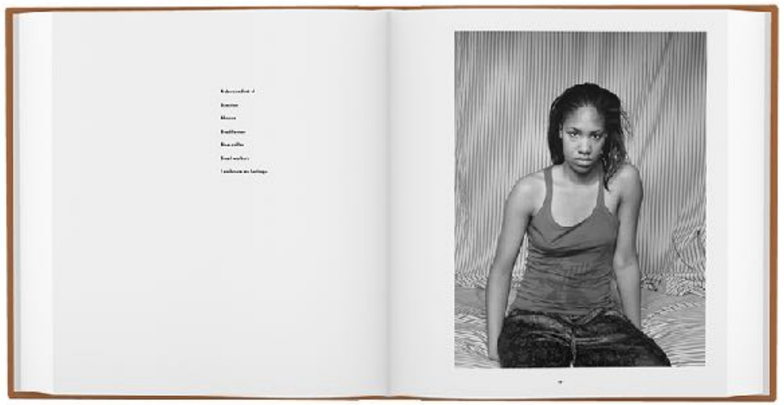
LaToya Ruby Frazier/ *The Notion of Family* / 2001- 2014/



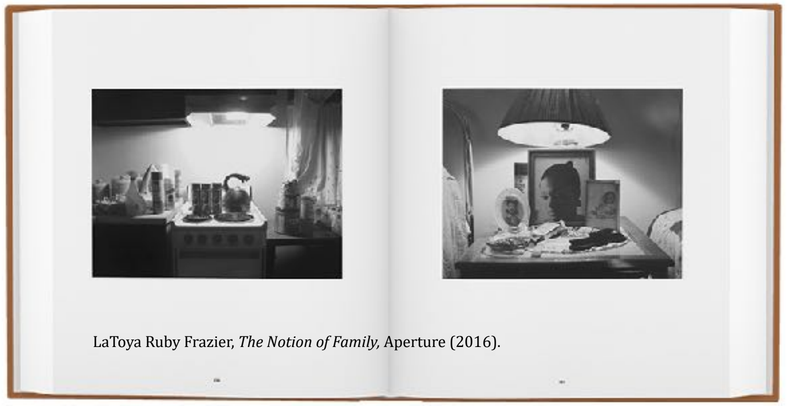
LaToya Ruby Frazier, *Home on Braddock Avenue* (2007). Gelatin silver print.



LaToya Ruby Frazier, *Aunt Midgie and Grandma Ruby* (2007). Gelatin silver print.







LaToya Ruby Frazier, *The Notion of Family,* Aperture (2016).

LaToya Ruby Frazier/ *The Notion of Family* / 2001- 2014/

LATOYA RUBY FRAZIER



LaToya Ruby Frazier, *The Notion of Family,* exhibition view (2018). Gelatin silver prints.

Deana Lawson, MoMA PS1, New York /April 14 – September 05, 2022/



Deana Lawson, *Hair Advertisement* (2005). Pigment print.



Deana Lawson, *Coulson Family* (2008). Pigment print.

KARA WALKER



Kara Walker, *Grub for Sharks: A Concession to the Negro Populace,* (2004).

KARA WALKER

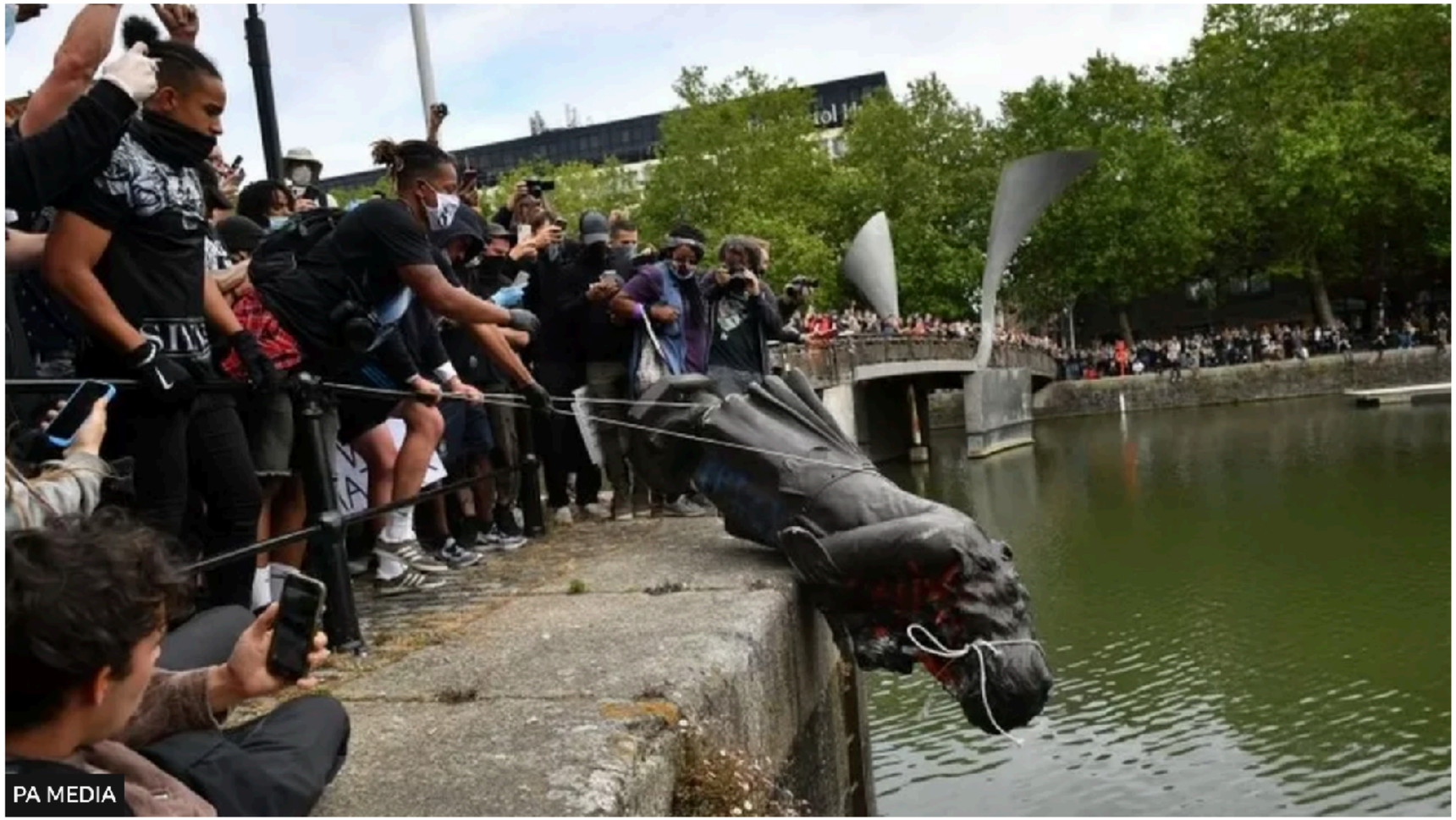


Kara Walker, *Fons Americanus,* (2019).



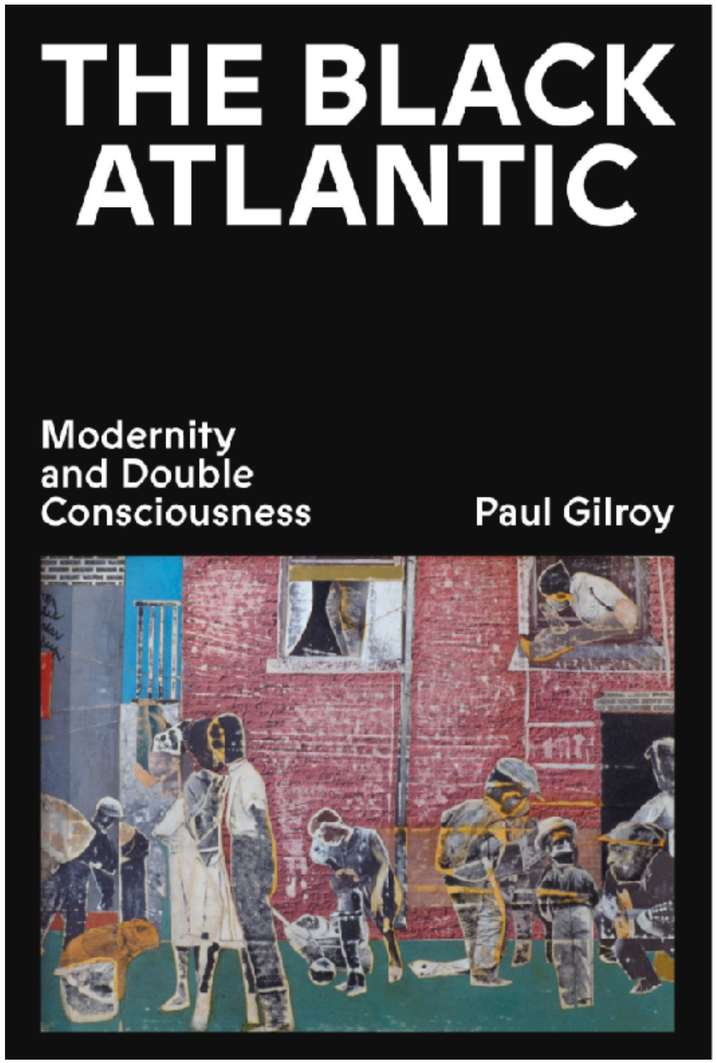
The Victoria Memorial outside Buckingham Palace, London being unveiled for the first time, (1911).

STATUE OF EDWARD COLSTON - BRISTOL - 2020



The statue of Edward Colston was pushed into the harbour after being toppled by protesters

THE BLACK ATLANTIC - PAUL GILROY



First published in 1993.

LORNA SIMPSON



Lorna Simpson, *Vantage Point ,* (1991).

LORNA SIMPSON



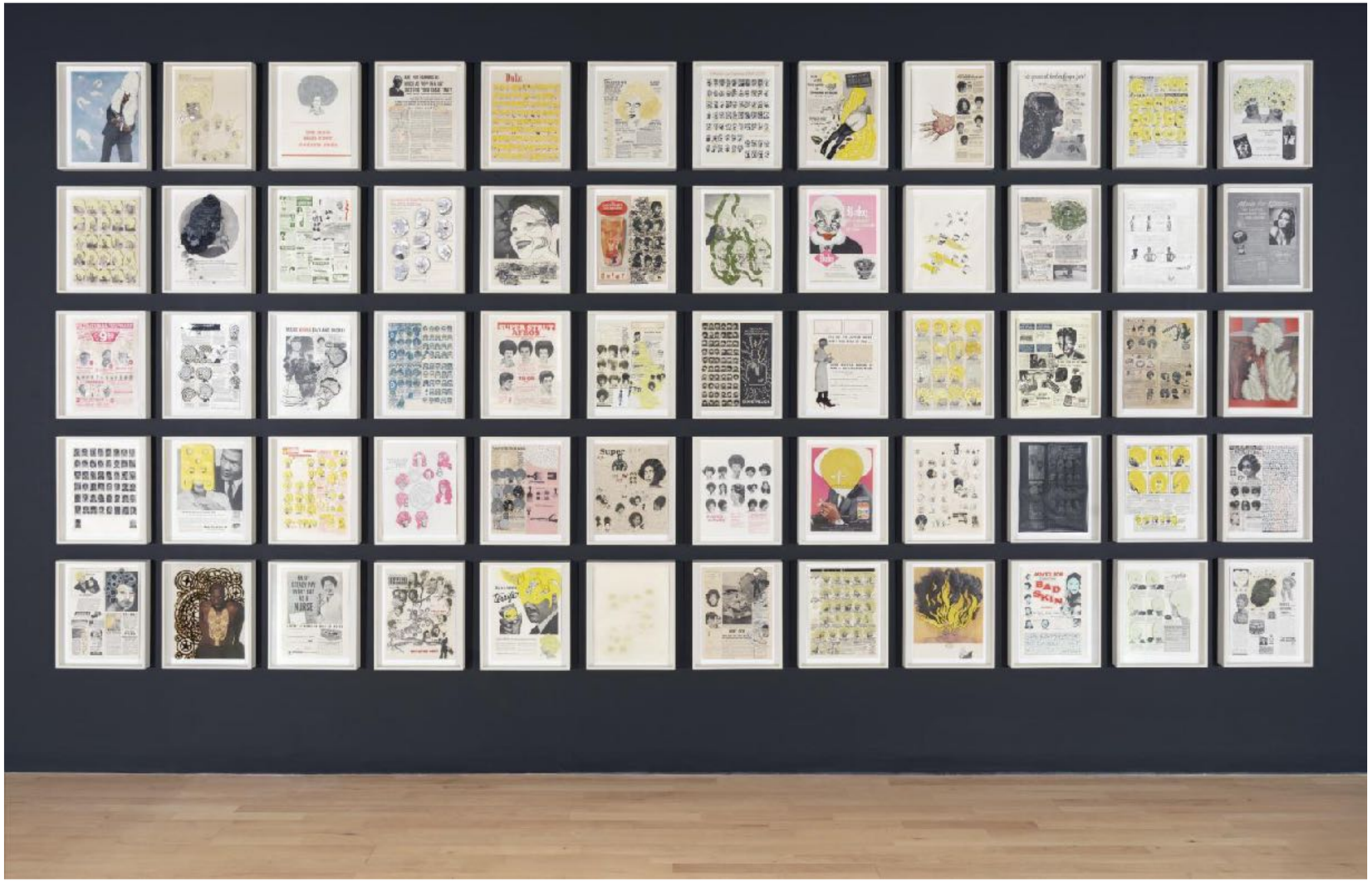
Lorna Simpson, *Photo Booth,* (2008).

LORNA SIMPSON



Lorna Simpson, *Wigs, (Portfolio),* (1994).

ELLEN GALLAGHER



Ellen Gallagher, *DeLuxe,* (2004-2005).

ELLEN GALLAGHER





Ellen Gallagher, *DeLuxe* (detail), (2004-2005).

ELLEN GALLAGHER



Ellen Gallagher, *Bird in Hand,* (2006).

JAMES BARNOR AND DRUM MAGAZINE



James Barnor, *Drum Cover Girl, Erlin Ibreck, London,* (1966).



James Barnor, *Drum Cover Girl, Erlin Ibreck, London,* (1966).

JAMES BARNOR

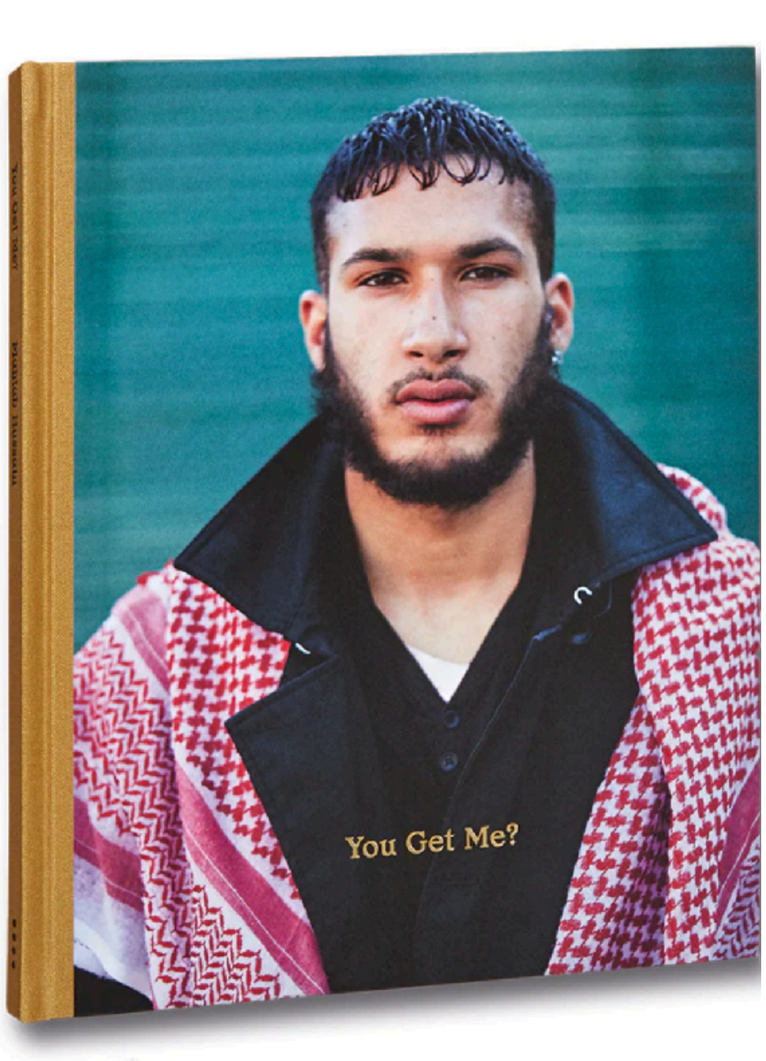


James Barnor, *Sick Hagemeyer shop assistant, Accra,* (1957).



James Barnor, *Untitled, Studio X23, Accra,* (1975).

MAHTAB HUSSAIN





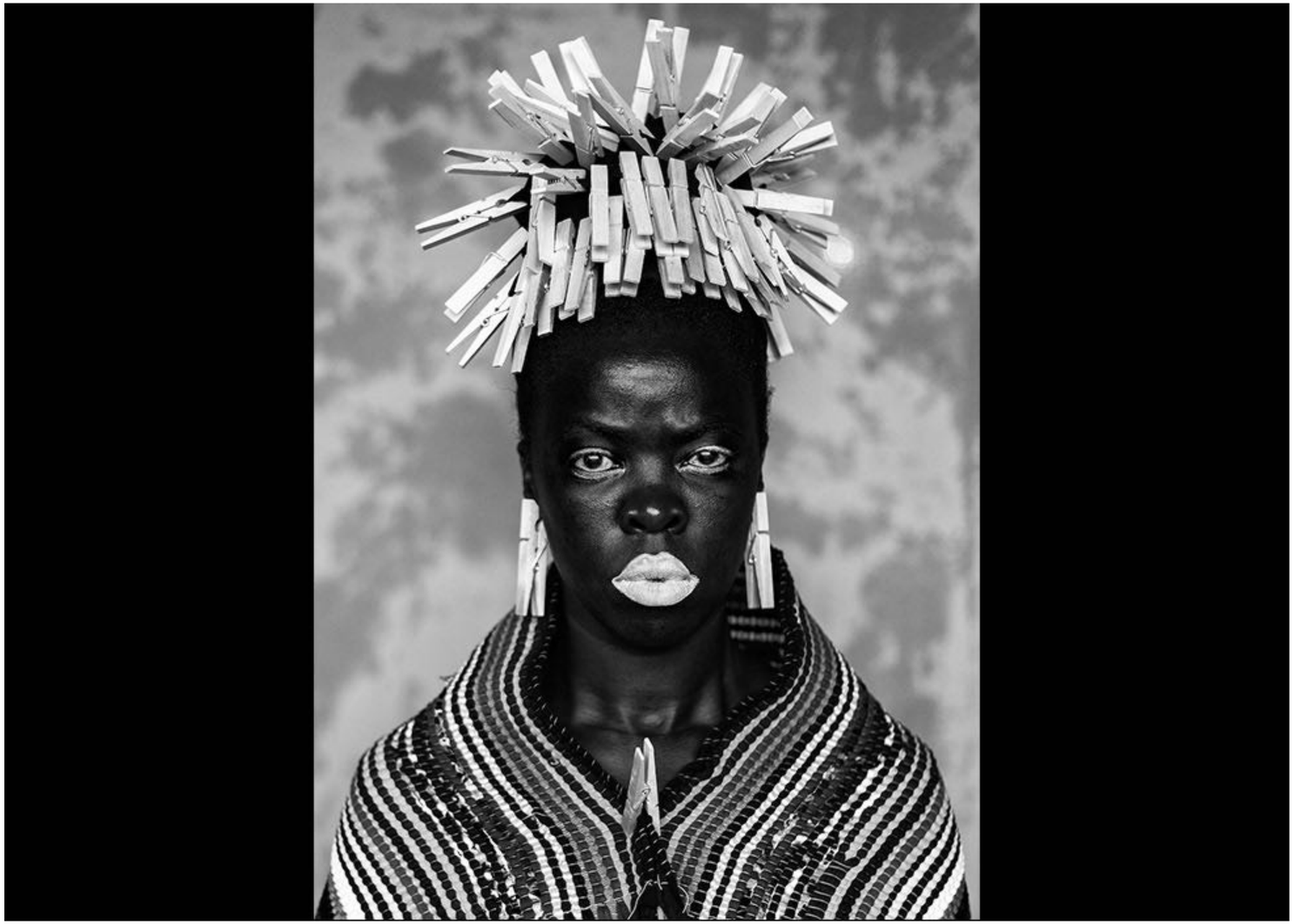
Mahtab Hussain, *You Get Me?,* (2017).

ZANELE MUHOLI



Zanele Muholi, *Somnyama Ngonyama, Hail, The Dark Lioness,* (2017).

ZANELE MUHOLI



Zanele Muholi, *Somnyama Ngonyama, Hail, The Dark Lioness,* (2017).

ZANELE MUHOLI



Zanele Muholi, *Somnyama Ngonyama, Hail, The Dark Lioness,* (2017).

THEASTER GATES



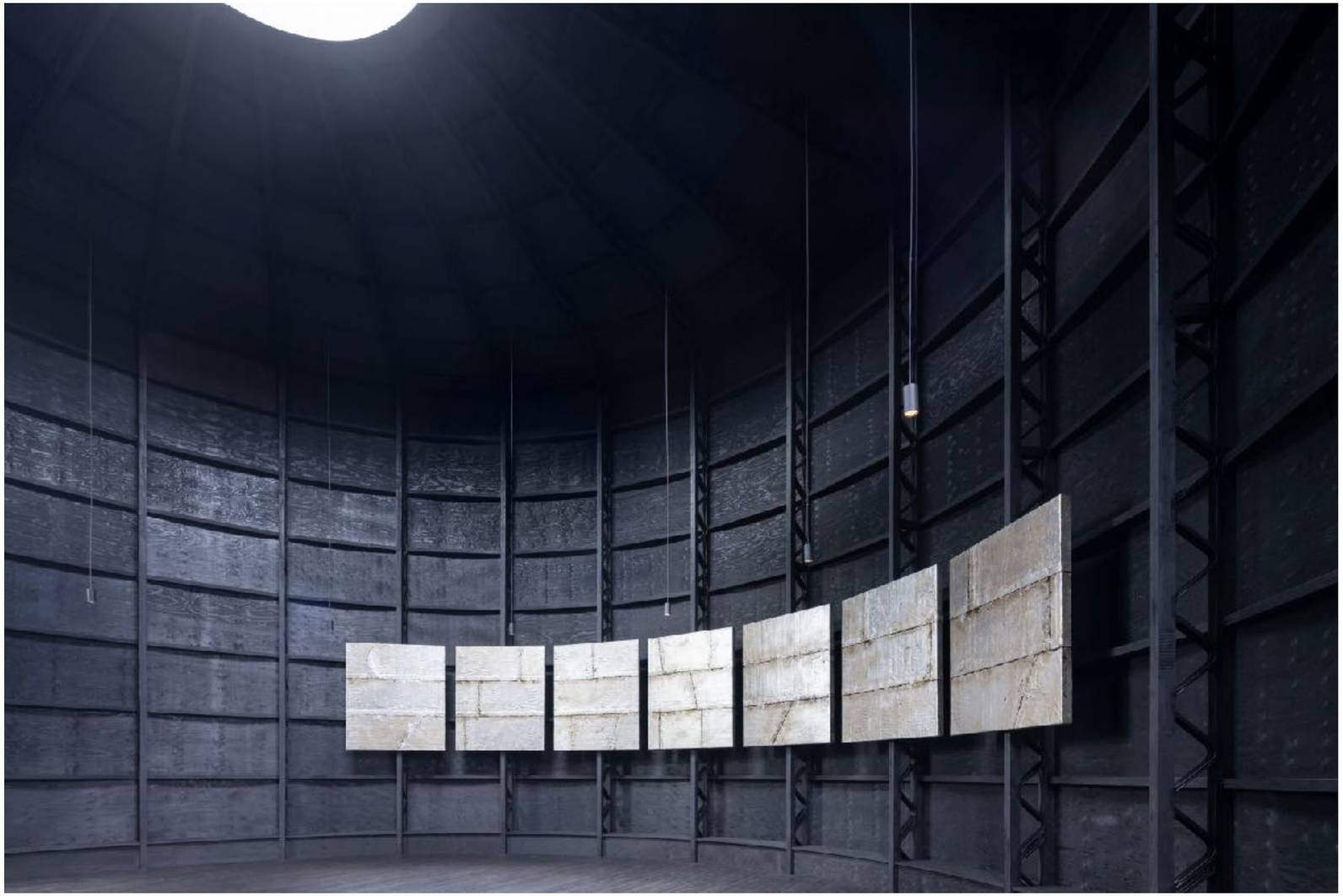
Theaster Gates, *Amalgam,* (2019).

THEASTER GATES



Theaster Gates, *Black Chapel,* (2022).

THEASTER GATES

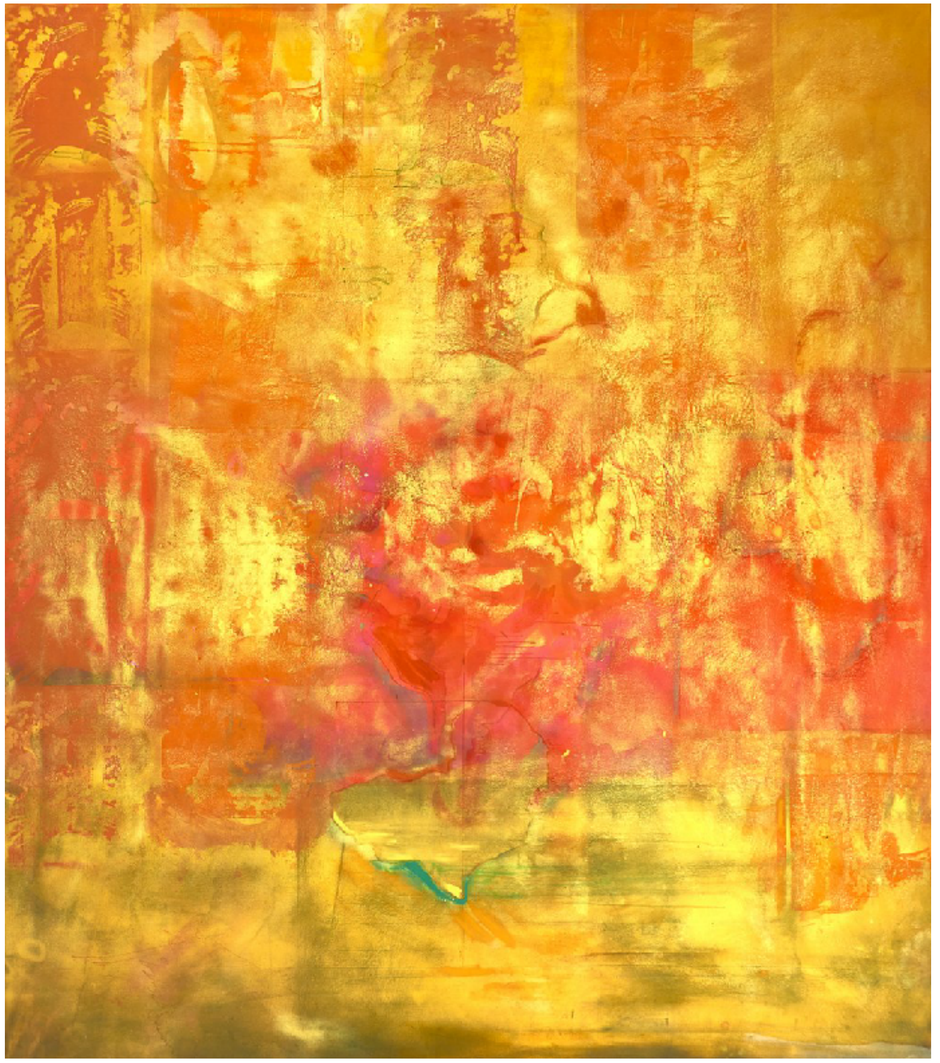


Theaster Gates, *Black Chapel,* (2022).

FRANK BOWLING



Frank Bowling, *Who's Afraid of Barney Newman,* (1968).



Frank Bowling, *Middle Passage,* (1970).



Frank Bowling, *Tony's Anvil,* (1975).

FRANK BOWLING



Frank Bowling, *False Starts,* (1970).

FRANK BOWLING



Frank Bowling, *Marcia H Travels,* (1970).

LYNETTE YIADOM-BOAKYE

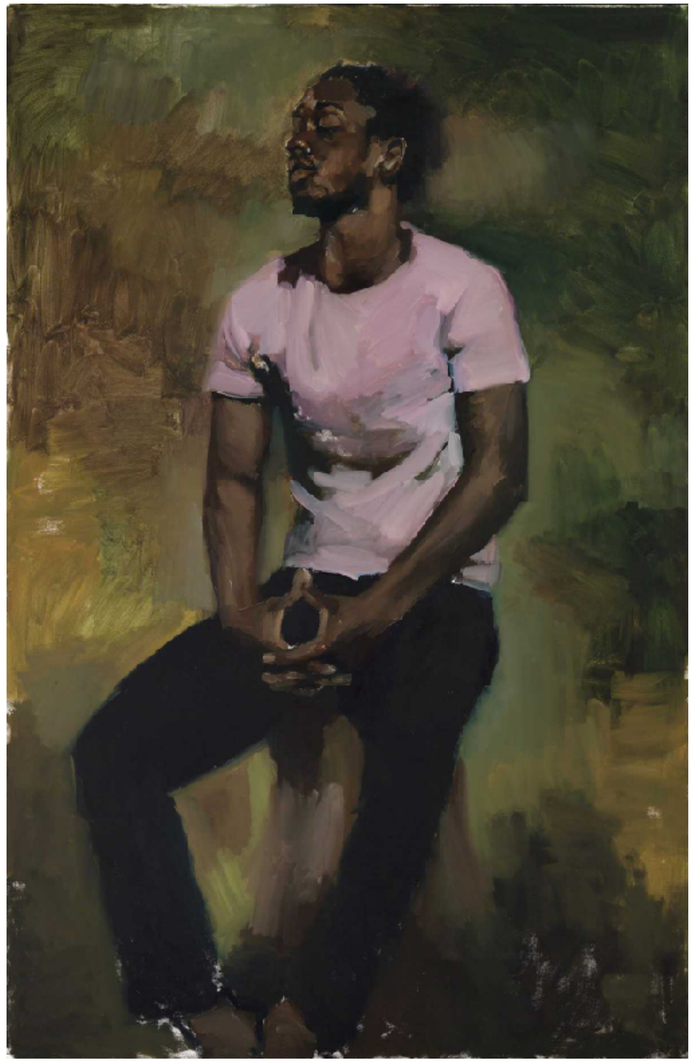


Explore the artist's exhibition at Tate Britain which brings together around 80 works from 2003 to 2020.

LYNETTE YIADOM-BOAKYE



Lynette Yiadom-Boakye, *The Generosity,* (2010).



Lynette Yiadom-Boakye, *Coterie Of Questions,* (2015).

LYNETTE YIADOM-BOAKYE



Lynette Yiadom-Boakye, *A Passion Like No Other,* (2012).



Lynette Yiadom-Boakye, *No Such Luxury,* (2012).

MICHAEL ARMITAGE



Michael Armitage, *The Fourth Estate*, (2017).

MICHAEL ARMITAGE



Michael Armitage, *The Promised Land*, (2019).

EXHIBITIONS

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What's On → Tate Modern → Soul of a Nation: Art in the Age of Black Power



TATE MODERN
EXHIBITION

SOUL OF A NATION: ART IN THE AGE OF BLACK POWER

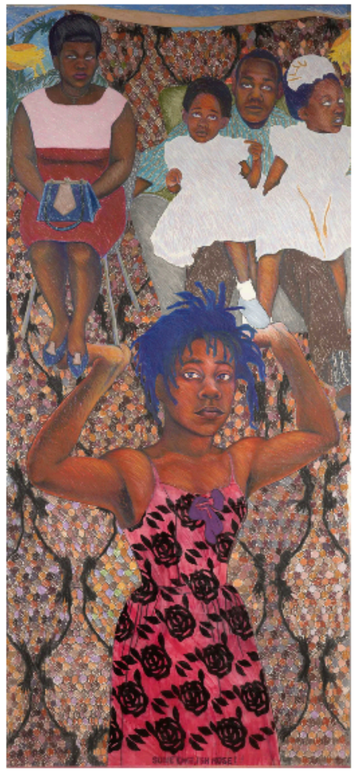
12 JULY – 22 OCTOBER 2017

Barkley L. Hendricks *Icon for My Man Superman (Superman Never Saved any Black People – Bobby Seale)* 1969 Collection of Liz and Eric Lefkofsky © Estate of Barkley L. Hendricks. Courtesy of Jack Shainman Gallery, New York. Superman S-Shield © & ™ DC Comics. Used with permission

EXHIBITIONS

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TATE BRITAIN
EXHIBITION

LIFE BETWEEN ISLANDS
CARIBBEAN-BRITISH ART 1950S – NOW

1 DECEMBER 2021 – 3 APRIL 2022

Free with ticket for Members

BECOME A MEMBER

Sonia Boyce *She Ain't Holding Them Up, She's Holding On (Some English Rose)* 1986 Middlesbrough Institute of Modern Art (Middlesbrough, UK) © Sonia Boyce. All Rights Reserved, DACS 2021

EXHIBITIONS

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TATE MODERN
EXHIBITION

LUBAINA HIMID

25 NOVEMBER 2021 – 2 OCTOBER 2022

Free for Members

BECOME A MEMBER

Lubaina Himid *Le Rodeur: The Exchange* 2016 © Lubaina Himid Courtesy of the artist and Hollybush Gardens, London.

LUBAINA HIMID



Lubaina Himid, *Installation view of Lubaina Himid at the Tate Modern,* (2021-2022).

LUBAINA HIMID



Lubaina Himid, *Freedom and Change,* (1984).

LUBAINA HIMID



Lubaina Himid, *A Fashionable Marriage,* (1986).

WORKSHOP - SEMINAR

Research the theme, artists, context of the following two exhibitions.
How they are contextualised according the postcolonial condition?

ENTANGLED PASTS, 1768-NOW



ENTANGLED PASTS, 1768-NOW

theguardian.com/artanddesign/2024/feb/04/entangled-pasts-art-colonialism-and-change-review-royal-academy-london-five-stars

The Observer
Art

Review

Entangled Pasts: Art, Colonialism and Change review – the most radical show in the RA's history



Laura Cumming
@LauraCummingArt
Sun 4 Feb 2024 09.00 GMT

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Sethembile Msezane, *Chapungu – The Day Rhodes Fell*, 2015. Photo: Courtesy of the Artist

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The Observer
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Review

Entangled Pasts: Art, Colonialism and Change review – the most radical show in the RA's history



Laura Cumming
@LauraCummingArt
Sun 4 Feb 2024 09.00 GMT

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SUMMARY

- The post-colonial condition and how it applies to the exhibition context.
- Research mini-task.

THANK YOU

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