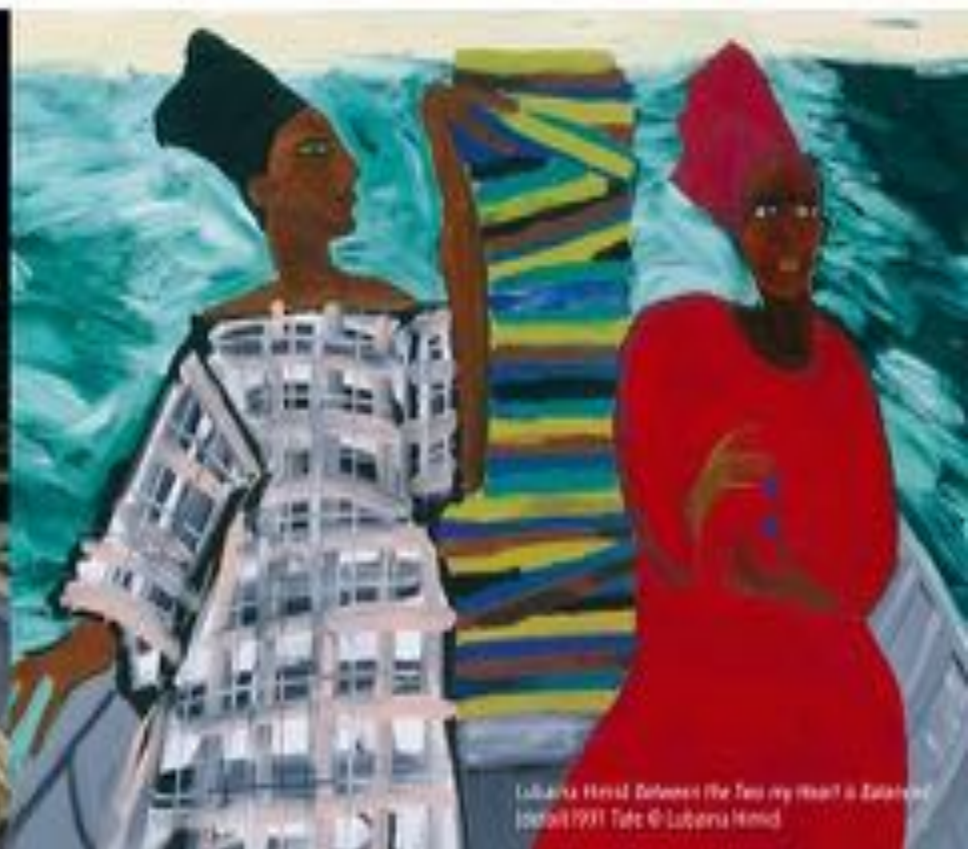


Notes on Caribbean Discourse and Curatorial Practice: Towards the Cross Cultural

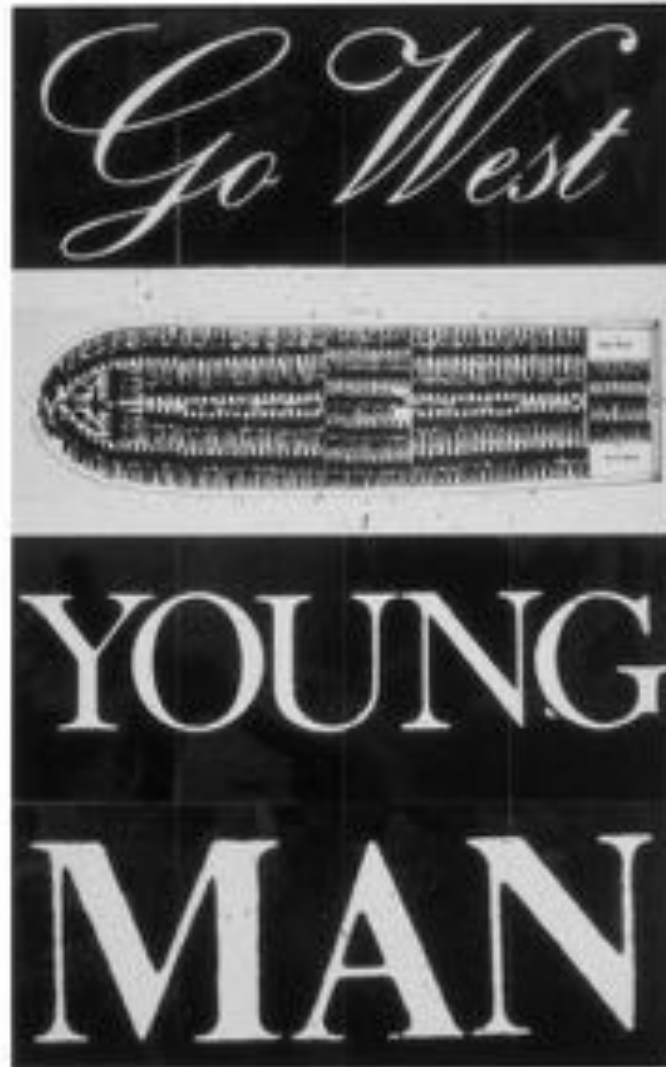
Paul Goodwin

MIGRATIONS

Journeys into British Art



Keith Piper born 1960, Malta





Donald Rodney, How the West was Won, 1982



Mona Hatoum, Measures of Distance, 1988, video installation (Tate)

Rasheed Araeen born 1935, Pakistan





Sonia Boyce, *From Tarzan to Rambo: English Born 'Native' Considers Her Constructed Relationship to the Constructed Self*, 1987

Migrations
'New Diasporic Voices' room, installation view



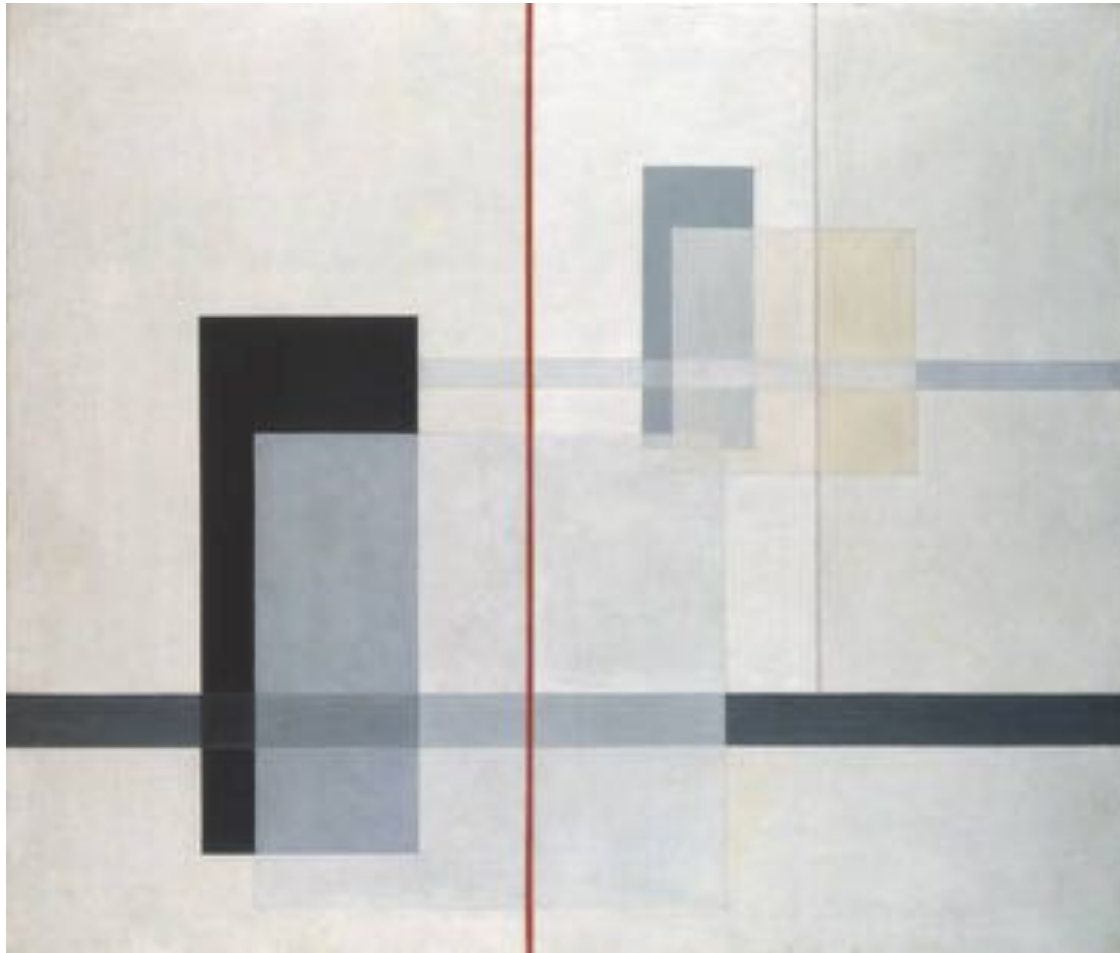
Jan Siberechts 1627-c.1700, Flemish



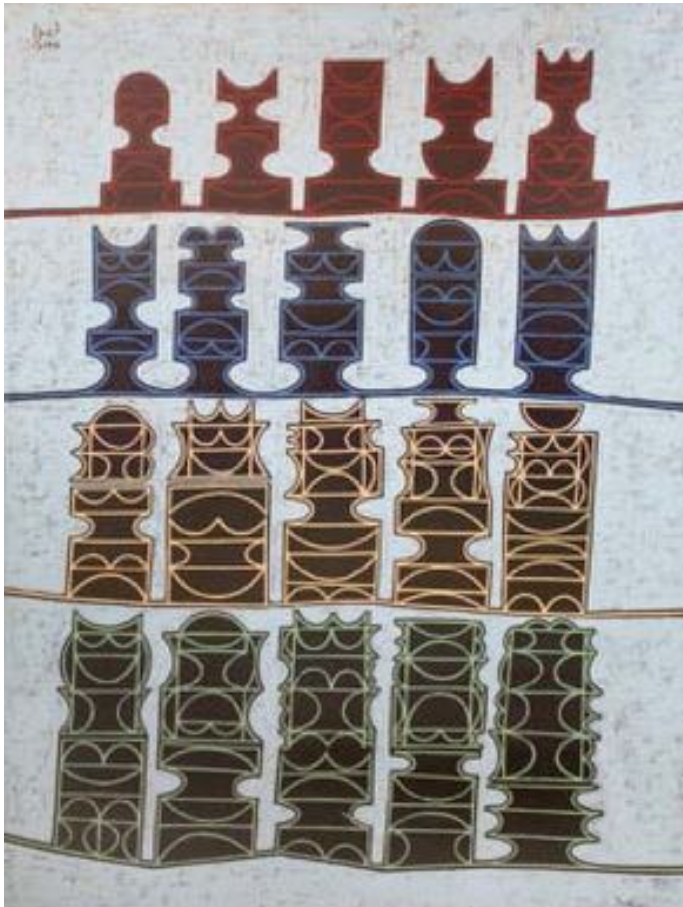
Ronald Moody 1900-1984, Jamaica



László Moholy-Nagy 1895-1946, Hungary



Anwar Shemza, 1928-1985, India



Kobena Mercer, Perforations, paper delivered to “Reframing the Moment; Black Art Group” Conference in Wolverhampton in 2013

“...the early 1980s period tends to get encapsulated by what could be called the ‘angry young blacks’ interpretation or AYB . What’s frustrating about the AYB approach is that the actual artwork of the BLK Art Group and others tends to take second place to the social and political context such that material specifics – paintings, drawings, mixed media installations – are overlooked and thus almost over-contextualized.”

C A R A F B O O K S



CARIBBEAN

DISCOURSE

SELECTED

ESSAYS

Edouard Glissant

Glissant on opacity

“There’s a basic injustice in the worldwide spread of the transparency and the projection of Western thought. Why must we evaluate people on the scale of ideas proposed by the West?....As far as I’m concerned, a person has a right to be opaque. That doesn’t stop me liking that person, it doesn’t stop me from working with him, hanging out with him, etc. A racist is someone who refuses what he doesn’t understand. I can accept what I don’t understand.”

(interview with Mantia Diawarra, 2009)

Rocher du diamant, Martinique





ALTER MODERN

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The Altermodern Manifesto

A new modernity is emerging, reconfigured to an age of globalisation – understood in its economic, political and cultural aspects: an altermodern culture

Increased communication, travel and migration are affecting the way we live

Our daily lives consist of journeys in a chaotic and teeming universe

Multiculturalism and identity is being overtaken by creolisation: Artists are now starting from a globalised state of culture

Today's art explores the bonds that text and image, time and space, weave between themselves

Artists are responding to a new globalised perception. They traverse a cultural landscape saturated with signs and create new pathways between multiple formats of expression and communication.

Utopia Station Venezia Utopia Station Venezia / 2003 / wood, mixedmedia / dimension variable /

Courtesy: Biennale di Venezia, Venice





“In The Mask of the Beggar a nameless artist seeks mutualities between cultures. He seeks cross-cultural realities that would reverse a dominant code exercised now, or to be exercised in the future, by an individual state whose values are apparently universal. He senses great dangers for humanity in this determined and one-sided notion of universality.

He senses unconscious pressures within neglected areas of the Imagination that may erupt into violence. The roots of consciousness are his pursuit in a quantum cross-cultural art that brings challenges and unexpected far-reaching, subtly fruitful consequences.”

Wilson Harris, *The Mask of the Beggar*, Faber & Faber (2003)

“We live in dangerous and terrible times, and one faction fights the other. When you hear of ‘multiculturalism’ it simply means cultures grouped together, but they retain their absolute beliefs. Each culture promotes itself, whereas I’ve been working against those absolute values.”

“It’s a threshold into wholeness. It means one faction of humanity discovers itself in another; not losing its culture, but deepening itself. One culture gains from another; both sides benefit from opening themselves to a new universe”.

Wilson Harris

Aubrey Williams, Olmec Maya - Now and Coming Time, 1985, oil on canvas, 119 x 178 cm



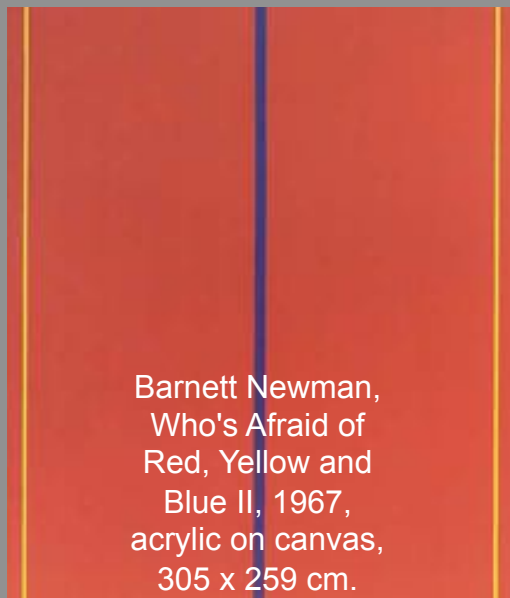
Aubrey Williams (1926 -1990) was born in Guyana, South America. He came to London in 1954 where he studied at St. Martin's College of Art. One of the key figures in British post-war painting, his work drew influences from classical music, astronomy, ornithology and pre-Columbian iconology. He was a founder member of the Caribbean Artists' Movement, and lived and worked in London until his death in 1990.



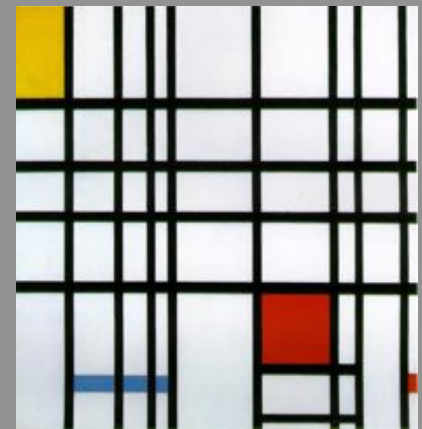
There are two bits of readable images in this work, the map of South America and mother's house. At the top of the picture there is the skeleton of the building that was my family's general store...I didn't become an artist until I had left Guyana...Over and over again people would point out to me that this looked like tropical colour, yet I'm not sure that this was in the forefront of my brain. My intention was to be as good as all the colour painters around, including Barnett Newman... The title is a response to a painting by Barnett Newman called Who's Afraid of Red, Yellow and Blue, taking a swipe at the painting of Piet Mondrian. '



Frank Bowling, Who's Afraid of Barney Newman?
1968



Barnett Newman,
Who's Afraid of
Red, Yellow and
Blue II, 1967,
acrylic on canvas,
305 x 259 cm.



Piet Mondrian,
Composition with Red,
Yellow and Blue, 1921,
oil on canvas, 39 x 35 cm



Donald Locke, installation view (with Amana Spring, 1989), Skoto Gallery, New York

Donald Locke, Ceremonial Figure, 2002, Wax, Paint, Tree Branch, Skoto Gallery

Donald Locke's work is influenced as much by native cultures as by classical European tradition. His most recent body of work fuses these elements, integrating influences of his various ancestries (Africa, Asia, European).



Sonia Boyce, *She ain't holding them up, she's holdin on (Some English Rose)*, 1986.



Sonia Boyce, *Do you want to touch?*, 1993, human and synthetic hairpieces

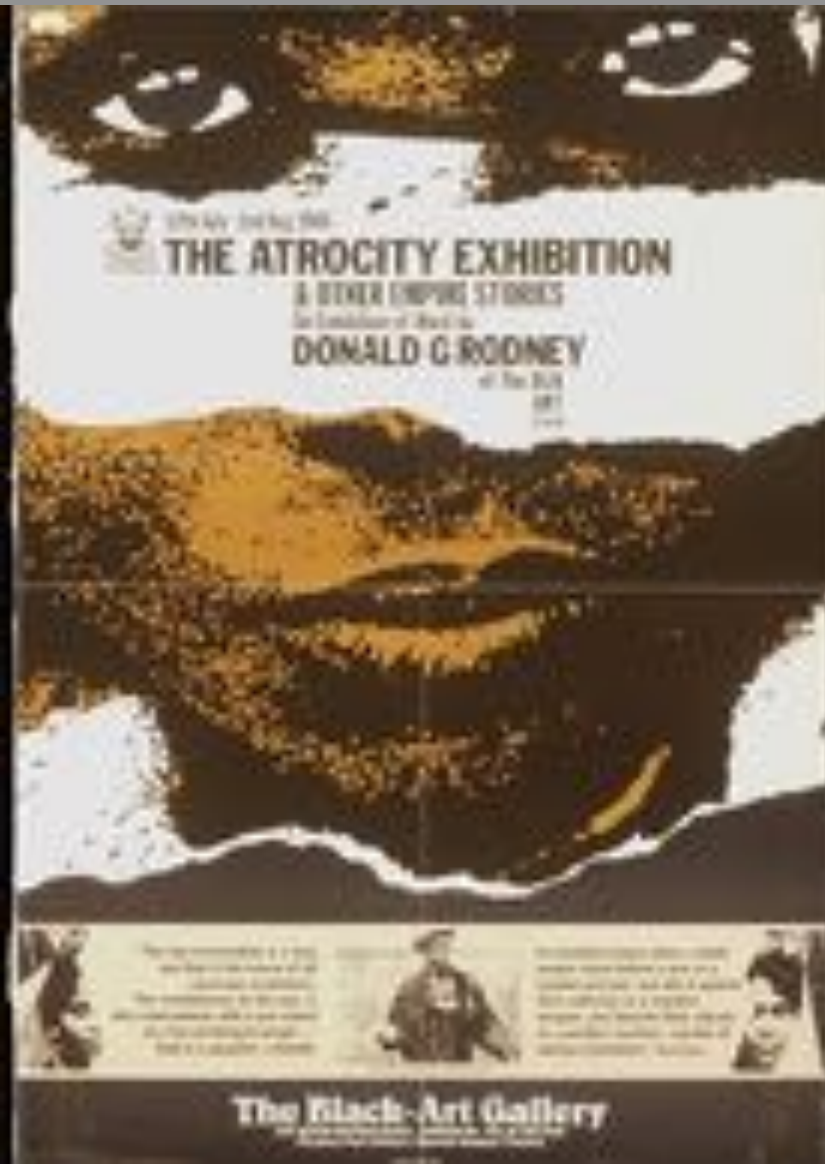


Sonia Boyce achieved critical acclaim as a young figurative artist at the height of the growing Black British Art movement in the mid 1980s. Since then her work has been shown internationally.



Sonia Boyce, *From Tarzan to Rambo: English Born 'Native' Considers her Relationship to the Constructed/Self Image and her Roots in Reconstruction*, 1987, photograph and mixed media on paper, 1240 x 3590mm.

I wanted to be a Black Picasso. Not because I thought being Black was important. It's just that I wanted to be famous. When I got to Trent [Polytechnic] I met Keith and Eddie and their work was about the experience of being Black. And up until that time at Trent I'd been painting flowers...And then I thought I should start doing things about me...'



In the 1980s sickle-cell anaemia, was taking hold of his body and Donald Rodney started to use medical X-rays in his work.



My Father, My Sister, My Brother.

Ingrid Pollard, Oceans Apart, 1989



Oceans Apart : stretches from the eastern coasts in the Caribbean and the Americas to the Western shores of Britain and Europe have been the sites of important arrivals and departures.

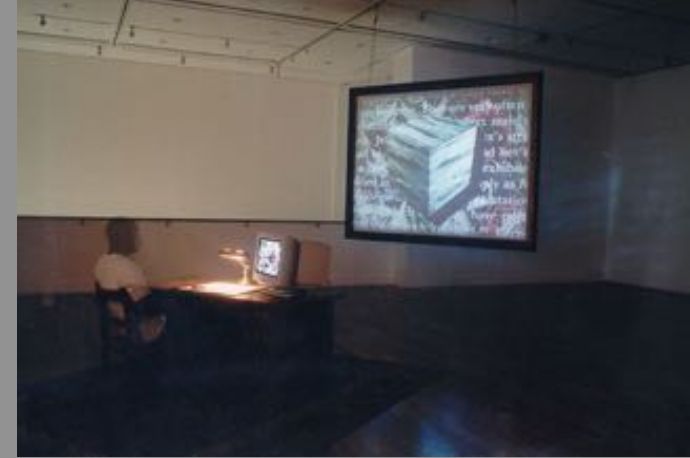
Ingrid Pollard, Untitled from the series The Boy Who Watches Shops Go By, 2002



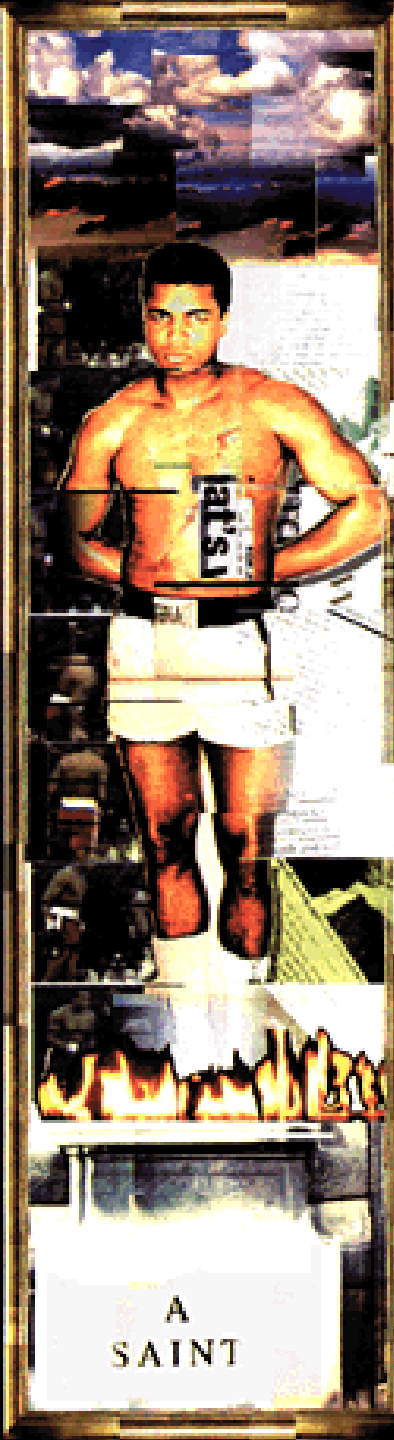
‘Using the sea as a way of exploring the themes of separation and migration, I look at journeys that have crisscrossed the Atlantic Ocean both east and west. These voyages echo the sea's own relentless movement of waves and tides: journeys out toward the sea's horizon and journeys of arrival from the same horizon. What traces are left of the past accumulate in contemporary coastal locations.’

Ingrid Pollard

Keith Piper combines a whole range of sources, from colonial history, to recent popular music and media clips.



Keith Piper , Black Atlantic Website, 2004



Hundreds of black faces in a storm of decoration, featuring musical icons such as James Brown, Louis Armstrong, Michael Jackson or Little Richard. Names are spelt out onto clumps of elephant dung that have been attached to the canvas. The painting won the Turner Prize in 1998.

‘My work and the way I work comes out of experimentation’ Analogies are drawn between his painting technique to the way hip-hop innovators compose a musical track from different layers of instruments and sounds, laid down one at a time.

Chris Ofili, *Afrodizzia*. 1996 oil paint, paper collage, glitter, polyester resin, map pins and elephant dung on linen 243.8 x 182.9 cm

