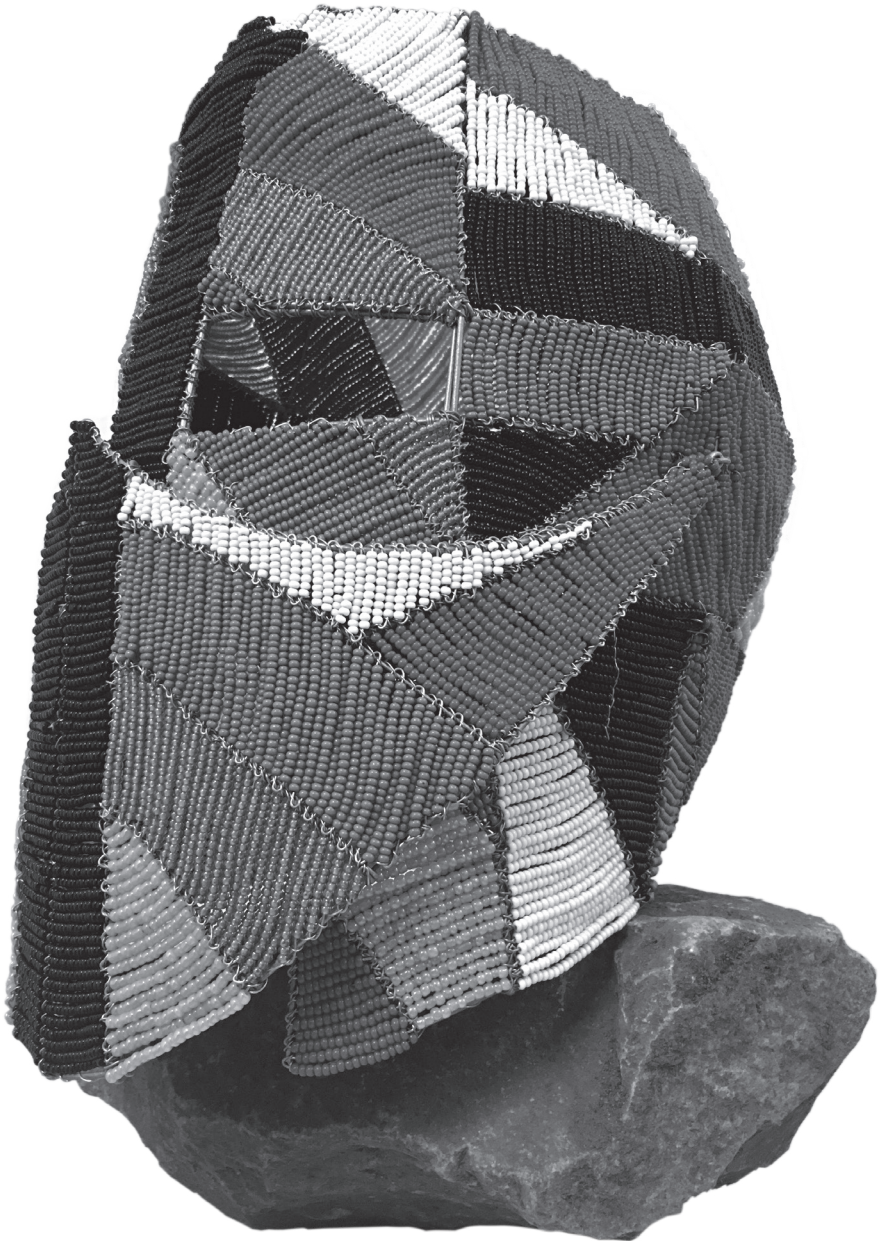


CURTIS
SANTIAGO





Constructing Return

Magdalyn Asimakis



There can, therefore, be no simple ‘return’ or ‘recovery’ of the ancestral past which is not re-experienced through the categories of the present: no base for creative enunciation in a simple reproduction of traditional forms which are not transformed by the technologies and the identities of the present.¹

Last year, Curtis Santiago began drawing with black pastel and charcoal. He marked paper with spare, deliberate lines and used red aerosol spray to render faces that seemed to radiate beyond their surfaces. The *Ancestor* drawings visually explore his spiritual and genealogical lineage with unknown predecessors. The fluid and gestural lines at once intimate a substantive presence and ambiguous movement. The movement of the body that Santiago represents, indeed, gestures to the life of the imagined ancestor. However, he also alludes to the instability that movement necessitates both theoretically and physically. As an artist whose past

¹ Stuart Hall, “New Ethnicities” in David Morley, ed. *Stuart Hall: Critical Dialogues in Cultural Studies* (New York: Routledge, 1985), 448.

involves varied instances of migration, concepts of movement and practices of locating are built into Santiago's process as modes of accessing the past that connects to his present. Works such as these drawings question and collapse temporal, genealogical and spatial distance as well as the ways we look at and narrativize the past.

In his seminal paper *New Ethnicities*, Stuart Hall argued that in order to understand and represent the black experience as the 'diaspora experience'—one that is made up of a myriad of ethnicities—one must utilize the technologies of the present to access the past; there is no simple return to one's ancestry without this intervention. The past is not static in that it is not detached from the unstable present. Our ancestral histories are not fixed for the same reason. Santiago, in the *Ancestor* drawings and in his practice at large, acknowledges this necessity through a visual language that is thread with references to past artistic practices. The work *Mother and Child*, for instance, cites Bantu culture through the imagined mother's hairstyle. However, Santiago does not exclusively locate the passing down of culture in the visual, as articulated through the mother feeding her child and the intent gaze between them. In the context of the exhibition *Constructing Return*, this work also illustrates the fluidity between the *Ancestor* series and Santiago's drawings of his mother, Monica, both as herself and as other characters. These works place

disparate yet related truths—both real and imagined—up against each other, refiguring the organizing principles of narrative structure.

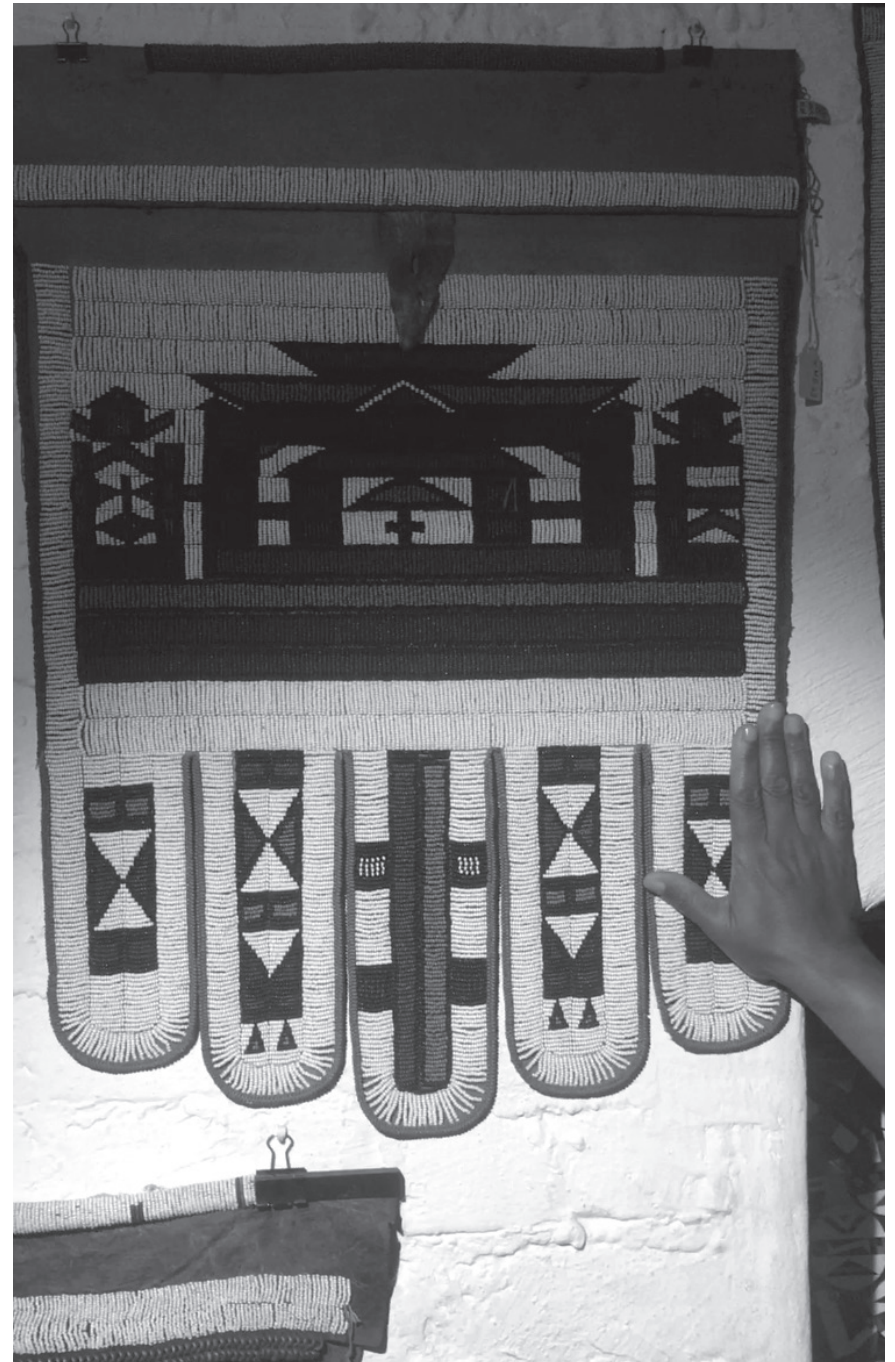
That Santiago's drawings look to histories of bodily and cultural movement is complimented by his ongoing series of sculptural works in found jewelry boxes that index and facilitate physical movement. Under the artist's ideal circumstances, the boxes are meant to be closed and opened by the viewers' hands. This activating gesture is more catalytic than it is performative in its revealing and hiding of the contained narratives. It mirrors methods of resistance and retreat used to destabilize structures and for self-preservation; 'I must be heard' versus 'I will be silent.' The works further explore acts of cultural movement in the ways they are transported: with the artist as he travels and without external organizational support. The doubled physical mobilization of the works—both when stationary and travelling—points to a deliberate instability that the artist creates. This results in an avoidance of static art object status as well as an agility that undermines museum practices of art movement.

The dioramas in the exhibition *Constructing Return* explore spaces of cultural transition through scenes of heightened tension. In *Deluge VII*—part of Santiago's greater *Deluge* series—a ship full of migrants navigates tumultuous waters. By contrast, *1663 John Elliot's Algonquin (Native American Bible)* statically depicts a room

in an empty colonial Philadelphia home. Within themselves and amongst each other these works are charged by the politics of movement and power. The works' imaginary and multilayered historical references are imbued with the consequences of diaspora that Stuart Hall describes as a "process of unsettling, recombination, hybridization and 'cut-and-mix'."² In drawing parallels between global conditions and distilling the tensions of in-betweenness—as in the case of *Mother Protecting Child*, a woman cradling her child while twisting her body to look back at an unknown scene—Santiago locates the diasporic experience in unfixed space. The poignancy of this volition, in addition, negates the colonial rationale of the 'other' as a homogenous, fixed and entirely knowable being.³

2 Stuart Hall, "New Ethnicities" in David Morley, ed. *Stuart Hall: Critical Dialogues in Cultural Studies* (New York: Routledge, 1985), 447.

3 Homi Bhabha, "The Other Question," in Frances Barker, ed., *The Politics of Theory* (University of Essex: Department of Government, 1983), 23.





Remediating Defacement

Nomaduma Rosa Masilela



A swirl of contradiction pervades the stories that recount the disappearance of the Sphinx's nose. The 15th century historian Al-Maqrizi provides an archaeologically plausible but still debated history of iconoclastic defacement, one enacted by a religious man in the 14th century outraged by local devotion to the Sphinx's believed meteorological powers. Lore maintains that this act of vandalism was followed by years of crop failure and expanding desert sands. These sands are also often blamed for the missing nose. Such politically neutral stories of environmental wear are in turn contradicted by more dramatic tales of British target practice and Napoleonic cannonballs. However, archival materials show that if such military actions were performed, they were enacted on an already existent void. This void provides a fertile ground not only for the fabrication of disappearance myths, but also for contradictory re-imaginings of the nose before its disappearance. Despite archival materials that suggest otherwise, racially divergent imaginings of the shape of the Sphinx's nose reflect the racial, ideological and empiric agendas that determine aesthetic standards and shape historical narratives.

The Sphinx, of course, is not alone—many ancient Greek, Roman, Egyptian, and Etruscan sculptures are missing noses, for similarly varying reasons of accidental or environmental wear, or through iconoclastic and racialized gestures of disempowerment. Writer Nikolai Gogol’s absurdist story of a state bureaucrat’s missing nose, further outlines the social anxiety endured through such a loss. Gogol’s protagonist, Major Kovalyov explains, as he frantically scours the city with a flattened face: “A man without a nose, though, is God knows what, neither fish nor fowl. Just something to be thrown out of the window.”¹ Thus, a nose, it seems, is a most important thing; not only as constitutive of both historiography and myth, but also one that determines social worth, both of which can be undermined through its defacement.

These anecdotes of missing noses have been written to serve as introduction to a series of noses sculpted by the multimedia artist Curtis Santiago. Fist-size and hand-sculpted from clay, these noses expand upon Santiago’s research-based practice, which works to remediate traditions of cultural defacement long deployed in the service of silencing and disempowering specific narratives, bodies, and cultural production. Santiago’s clay noses make visible

the highly racialized standards of beauty that have led to certain defacements. His noses, refabricated for those who lack these organs of reception, confront these iconoclastic defacements and the oppressive narratives and hierarchies that these acts enable.

There is a certain chilling poetry in the socio-constitutive power of the voided nose, and its close relation to the function of olfaction in mediating brain networks that effect memory and emotion. The void which is produced through such a defacement is a constitutive force in the formation of social and political life. And the act of defacement not only operates to undermine, but also such an act reaffirms that which it is attempting to erase. By refabricating the noses that have been effaced, Santiago works to remediate this defacement, to reconstitute the powers of reception lost, but also to suggest tangible possibilities of enunciation.

1 Gogol, Nikolai. “The Nose” in *Diary of a Madman and Other Stories*. Trans. Ronald Wilks. New York: Penguin Books, 1987.





New ethnicities

Stuart Hall



I have centred my remarks on an attempt to identify and characterize a significant shift that has been going on (and is still going on) in black cultural politics. This shift is not definitive, in the sense that there are two clearly discernible phases – one in the past which is now over and the new one which is beginning – which we can neatly counterpose to one another. Rather, they are two phases of the same movement, which constantly overlap and interweave. Both are framed by the same historical conjuncture and both are rooted in the politics of anti-racism and the post-war black experience in Britain. Nevertheless I think we can identify two different ‘moments’ and that the difference between them is significant.

It is difficult to characterize these precisely, but I would say that the first moment was grounded in a particular political and cultural analysis. Politically, this is the moment when the term ‘black’ was coined as a way of referencing the common experience of racism and marginalization in Britain and came to provide the organizing category of a new politics of resistance, among groups and communities with, in fact, very different histories, traditions and ethnic identities. In this moment, politically speaking, ‘The black experience’, as a singular and unifying framework based on the building up of identity across ethnic and cultural difference between the different communities, became ‘hegemonic’ over other ethnic/racial identities – though the latter did not, of course, disappear. Culturally, this analysis formulated itself in terms of a critique of the way blacks were positioned as the unspoken and invisible ‘other’ of predominantly white aesthetic and cultural discourses.) as response

This analysis was predicated on the marginalization of the black experience in British culture; not fortuitously occurring at the margins, but placed, positioned at the margins, as the consequence of a set of quite specific political and cultural practices which regulated, governed and

'normalized' the representational and discursive spaces of English society. These formed the conditions of existence of a cultural politics designed to challenge, resist and, where possible, to transform the dominant regimes of representation – first in music and style, later in literary, visual and cinematic forms. (In these spaces blacks have typically been the objects, but rarely the subjects, of the practices of representation.) The struggle to come into representation was predicated on a critique of the degree of fetishization, objectification and negative figuration which are so much a feature of the representation of the black subject. There was a concern not simply with the absence or marginality of the black experience but with its simplification and its stereotypical character.

The cultural politics and strategies which developed around this critique had many facets, but its two principal objects were: first the question of *access* to the rights to representation by black artists and black cultural workers themselves. Second, the *contestation* of the marginality, the stereotypical quality and the fetishized nature of images of blacks, by the counter-position of a 'positive' black imagery. These strategies were principally addressed to changing what I would call the 'relations of representation'.

I have a distinct sense that in the recent period we are entering a new phase. But we need to be absolutely clear what we mean by a 'new' phase because, as soon as you talk of a new phase, people instantly imagine that what is entailed is the *substitution* of one kind of politics for another. I am quite distinctly not talking about a shift in those terms. Politics does not necessarily proceed by way of a set of oppositions and reversals of this kind, though some groups and individuals are anxious to 'stage' the question in this way. The original critique of the predominant relations of race and representation and the politics which developed around it have not and cannot possibly disappear while the conditions which gave rise to it – cultural racism in its Dewesbury form – not only persists but positively flourishes under Thatcherism.¹ There is no sense in which a new phase in black cultural politics could replace the earlier one. Nevertheless it is true that as the struggle moves forward and assumes new forms, it does to some degree *displace*, reorganize and reposition the different cultural strategies in relation to one another. If this can be conceived in terms of the 'burden of representation', I would put the point in this form: that black artists and cultural workers now have to struggle, not on one, but on two fronts. The problem is, how to characterize this shift – if indeed, we agree that such a shift has taken or is taking place – and if the language of binary oppositions and substitutions will no longer suffice. The characterization that I would offer is tentative, proposed in the context of this essay mainly to try and clarify some of the issues involved, rather than to pre-empt them.

The shift is best thought of in terms of a change from a struggle over the relations of representation to a politics of representation itself. It would be

useful to separate out such a 'politics of representation' into its different elements. We all now use the word representation, but, as we know, it is an extremely slippery customer. It can be used, on the one hand, simply as another way of talking about how one images a reality that exists 'outside' the means by which things are represented: a conception grounded in a mimetic theory of representation. On the other hand the term can also stand for a very radical displacement of that unproblematic notion of the concept of representation. My own view is that events, relations, structures do have conditions of existence and real effects, outside the sphere of the discursive; but that it is only within the discursive, and subject to its specific conditions, limits and modalities, do they have or can they be constructed within meaning. Thus, while not wanting to expand the territorial claims of the discursive infinitely, how things are represented and the 'machineries' and regimes of representation in a culture do play a *constitutive*, and not merely a reflexive, after-the-event, role. This gives questions of culture and ideology, and the scenarios of representation – subjectivity, identity, politics – a formative, not merely an expressive, place in the constitution of social and political life. I think it is the move towards this second sense of representation which is taking place and which is transforming the politics of representation in black culture.

This is a complex issue. First, it is the effect of a theoretical encounter between black cultural politics and the discourses of a Eurocentric, largely white, critical cultural theory which in recent years, has focused so much analysis of the politics of representation. This is always an extremely difficult, if not dangerous, encounter. (I think particularly of black people encountering the discourses of post-structuralism, postmodernism, psychoanalysis and feminism.) Second, it marks what I can only call 'the end of innocence', or the end of the innocent notion of the essential black subject. Here again, the end of the essential black subject is something which people are increasingly debating, but they may not have fully reckoned with its political consequences. What is at issue here is the recognition of the extraordinary diversity of subjective positions, social experiences and cultural identities which compose the category 'black'; that is, the recognition that 'black' is essentially a politically and culturally *constructed* category, which cannot be grounded in a set of fixed trans-cultural or transcendental racial categories and which therefore has no guarantees in nature. What this brings into play is the recognition of the immense diversity and differentiation of the historical and cultural experience of black subjects. This inevitably entails a weakening or fading of the notion that 'race' or some composite notion of race around the term black will either guarantee the effectivity of any cultural practice or determine in any final sense its aesthetic value.

We should put this as plainly as possible. Films are not necessarily good because black people make them. They are not necessarily 'right-on' by

virtue of the fact that they deal with the black experience. Once you enter the politics of the end of the essential black subject you are plunged headlong into the maelstrom of a continuously contingent, unguaranteed, political argument and debate: a critical politics, a politics of criticism. You can no longer conduct black politics through the strategy of a simple set of reversals, putting in the place of the bad old essential white subject, the new essentially good black subject. Now, that formulation may seem to threaten the collapse of an entire political world. Alternatively, it may be greeted with extraordinary relief at the passing away of what at one time seemed to be a necessary fiction. Namely, either that all black people are good or indeed that all black people are *the same*. After all, it is one of the predicates of racism that 'you can't tell the difference because they all look the same'. This does not make it any easier to conceive of how a politics can be constructed which works with and through difference, which is able to build those forms of solidarity and identification which make common struggle and resistance possible but without suppressing the real heterogeneity of interests and identities, and which can effectively draw the political boundary lines without which political contestation is impossible, without fixing those boundaries for eternity. It entails the movement in black politics, from what Gramsci called the 'war of manoeuvre' to the 'war of position' – the struggle around positionalities. But the difficulty of conceptualizing such a politics (and the temptation to slip into a sort of endlessly sliding discursive liberal-pluralism) does not absolve us of the task of developing such a politics.

The end of the essential black subject also entails a recognition that the central issues of race always appear historically in articulation, in a formation, with other categories and divisions and are constantly crossed and recrossed by the categories of class, of gender and ethnicity. (I make a distinction here between race and ethnicity to which I shall return.) To me, films like *Territories*, *Passion of Remembrance*, *My Beautiful Laundrette* and *Sammy and Rosie Get Laid*, for example, make it perfectly clear that this shift has been engaged; and that the question of the black subject cannot be represented without reference to the dimensions of class, gender, sexuality and ethnicity.

DIFFERENCE AND CONTESTATION

A further consequence of this politics of representation is the slow recognition of the deep ambivalence of identification and desire. We think about identification usually as a simple process, structured around fixed 'selves' which we either are or are not. The play of identity and difference which constructs racism is powered not only by the positioning of blacks as the inferior species but also, and at the same time, by an inexpressible envy and desire; and this is something the recognition of which fundamentally

ambivalence

displaces many of our hitherto stable political categories, since it implies a process of identification and otherness which is more complex than we had hitherto imagined.

Racism, of course, operates by constructing impassable symbolic boundaries between racially constituted categories, and its typically binary system of representation constantly marks and attempts to fix and naturalize the difference between belongingness and otherness. Along this frontier there arises what Gayatri Spivak calls the 'epistemic violence' of the discourses of the Other – of imperialism, the colonized, Orientalism, the exotic, the primitive, the anthropological and the folk-lore.² Consequently the discourse of anti-racism had often been founded on a strategy of reversal and inversion, turning the 'Manichean aesthetic' of colonial discourse upside-down. However, as Fanon constantly reminded us, the epistemic violence is both outside and inside, and operates by a process of splitting on both sides of the division – in here as well as out here. That is why it is a question, not only of 'black-skin' but of '*Black-Skin, White Masks*' – the internalization of the self-as-other. Just as masculinity always constructs femininity as double – simultaneously Madonna and Whore – so racism constructs the black subject: noble savage and violent avenger. And in the doubling, fear and desire double for one another and play across the structures of otherness, complicating its politics.

Recently I have read several articles about the photographic text of Robert Mapplethorpe – especially his inscription of the nude, black male – all written by black critics or cultural practitioners.³ These essays properly begin by identifying in Mapplethorpe's work the tropes of fetishization, the fragmentation of the black image and its objectification, as the forms of their appropriation within the white, gay gaze. But, as I read, I know that something else is going on as well in both the production and the reading of those texts. The continuous circling around Mapplethorpe's work is not exhausted by being able to place him as the white fetishistic, gay photographer; and this is because it is also marked by the surreptitious return of desire – that deep ambivalence of identification which makes the categories in which we have previously thought and argued about black cultural politics and the black cultural text extremely problematic. This brings to the surface the unwelcome fact that a great deal of black politics, constructed, addressed and developed directly in relation to questions of race and ethnicity, has been predicated on the assumption that the categories of gender and sexuality would stay the same and remain fixed and secured. What the new politics of representation does is to put that into question, crossing the questions of racism irrevocably with questions of sexuality. That is what is so disturbing, finally, to many of our settled political habits about *Passion of Remembrance*. This double fracturing entails a different kind of politics because, as we know, black radical politics has frequently been stabilized around particular conceptions of

black masculinity, which are only now being put into question by black women and black gay men. At certain points, black politics has also been underpinned by a deep absence or more typically an evasive silence with reference to class.

Another element inscribed in the new politics of representation has to do with the question of ethnicity. I am familiar with all the dangers of 'ethnicity' as a concept and have written myself about the fact that ethnicity, in the form of a culturally constructed sense of Englishness and a particularly closed, exclusive and regressive form of English national identity, is one of the core characteristics of British racism today.⁴ I am also well aware that the politics of anti-racism has often constructed itself in terms of a contestation of 'multi-ethnicity' or 'multi-culturalism'. On the other hand, as the politics of representation around the black subject shifts, I think we will begin to see a renewed contestation over the meaning of the term 'ethnicity' itself.

If the black subject and black experience are not stabilized by Nature or by some other essential guarantee, then it must be the case that they are constructed historically, culturally, politically – and the concept which refers to this is 'ethnicity'. The term ethnicity acknowledges the place of history, language and culture in the construction of subjectivity and identity, as well as the fact that all discourse is placed, positioned, situated, and all knowledge is contextual. Representation is possible only because enunciation is always produced within codes which have a history, a position within the discursive formations of a particular space and time. The displacement of the 'centred' discourses of the West entails putting in question its universalist character and its transcendental claims to speak for everyone, while being itself everywhere and nowhere. The fact that this grounding of ethnicity in difference was deployed, in the discourse of racism, as a means of disavowing the realities of racism and repression does not mean that we can permit the term to be permanently colonized. That appropriation will have to be contested, the term dis-articulated from its position in the discourse of 'multi-culturalism' and transcoded, just as we previously had to recuperate the term 'black' from its place in a system of negative equivalences. The new politics of representation therefore also sets in motion an ideological contestation around the term, 'ethnicity'. But in order to pursue that movement further, we will have to re-theorize the concept of *difference*.

It seems to me that, in the various practices and discourses of black cultural production, we are beginning to see constructions of just such a new conception of ethnicity: a new cultural politics which engages rather than suppresses *difference* and which depends, in part, on the cultural construction of new ethnic identities. Difference, like representation, is also a slippery, and therefore, contested concept. There is the 'difference' which makes a radical and unbridgable separation: and there is a

"difference"

'difference' which is positional, conditional and conjunctural, closer to Derrida's notion of *differance*, though if we are concerned to maintain a politics it cannot be defined exclusively in terms of an infinite sliding of the signifier. We still have a great deal of work to do to *decouple* ethnicity, as if functions in the dominant discourse, from its equivalence with nationalism, imperialism, racism and the state, which are the points of attachment around which a distinctive British or, more accurately, English ethnicity have been constructed. Nevertheless, I think such a project is not only possible but necessary. Indeed, this decoupling of ethnicity from the violence of the state is implicit in some of the new forms of cultural practice that are going on in films like *Passion* and *Handsworth Songs*. We are beginning to think about how to represent a non-coercive and a more diverse conception of ethnicity, to set against the embattled, hegemonic conception of 'Englishness' which, under Thatcherism, stabilizes so much of the dominant political and cultural discourses, and which, because it is hegemonic, does not represent itself as an ethnicity at all.

This marks a real shift in the point of contestation, since it is no longer only between anti-racism and multi-culturalism but inside the notion of ethnicity itself. What is involved is the splitting of the notion of ethnicity between, on the one hand the dominant notion which connects it to nation and 'race' and on the other hand what I think is the beginning of a positive conception of the ethnicity of the margins, of the periphery. That is to say, a recognition that we all speak from a particular place, out of a particular history, out of a particular experience, a particular culture, without being contained by that position as 'ethnic artists' or film-makers. We are all, in that sense, *ethnically* located and our ethnic identities are crucial to our subjective sense of who we are. But this is also a recognition that this is not an ethnicity which is doomed to survive, as Englishness was, only by marginalizing, dispossessing, displacing and forgetting other ethnicities. This precisely is the politics of ethnicity predicated on difference and diversify.

The final point which I think is entailed in this new politics of representation has to do with an awareness of the black experience as a *diaspora* experience, and the consequences which this carries for the process of unsettling, recombination, hybridization and 'cut-and-mix' – in short, the process of cultural *diaspora-ization* (to coin an ugly term) which it implies. In the case of the young black British films and film-makers under discussion, the diaspora experience is certainly profoundly fed and nourished by, for example, the emergence of Third World cinema; by the African experience; the connection with Afro-Caribbean experience; and the deep inheritance of complex systems of representation and aesthetic traditions from Asian and African culture. But, in spite of these rich cultural 'roots', the new cultural politics is operating on new and quite distinct ground – specifically, contestation over what it means to be 'British'. The relation of this cultural politics to the past; to its different 'roots' is

dias

profound, but complex. It cannot be simple or unmediated. It is (as a film like *Dreaming Rivers* reminds us) complexly mediated and transformed by memory, fantasy and desire. Or, as even an explicitly political film like *Handsworth Songs* clearly suggests, the relation is inter-textual – mediated, through a variety of other ‘texts’. There can, therefore, be no simple ‘return’ or ‘recovery’ of the ancestral past which is not re-experienced through the categories of the present: no base for creative enunciation in a simple reproduction of traditional forms which are not transformed by the technologies and the identities of the present. This is something that was signalled as early as a film like *Blacks Britannica* and as recently as Paul Gilroy’s important book, *There Ain’t No Black in the Union Jack*.⁵ Fifteen years ago we didn’t care, or at least I didn’t care, whether there was any black in the Union Jack. Now not only do we care, we *must*.

This last point suggests that we are also approaching what I would call the end of a certain critical innocence in black cultural politics. And here, it might be appropriate to refer, glancingly, to the debate between Salman Rushdie and myself in the *Guardian* some months ago. The debate was not about whether *Handsworth Songs* or *The Passion of Remembrance* were great films or not, because, in the light of what I have said, once you enter this particular problematic, the question of what good films are, which parts of them are good and why, is open to the politics of criticism. Once you abandon essential categories, there is no place to go apart from the politics of criticism and to enter the politics of criticism in black culture is to grow up, to leave the age of critical innocence.

It was not Salman Rushdie’s particular judgement that I was contesting, so much as the mode in which he addressed them. He seemed to me to be addressing the films as if from the stable, well-established critical criteria of a *Guardian* reviewer. I was trying perhaps unsuccessfully, to say that I thought this an inadequate basis for a political criticism and one which overlooked precisely the signs of innovation, and the constraints, under which these film-makers were operating. It is difficult to define what an alternative mode of address would be. I certainly didn’t want Salman Rushdie to say he thought the films were good because they were black. But I also didn’t want him to say that he thought they weren’t good because ‘we creative artists all know what good films are’, since I no longer believe we can resolve the questions of aesthetic value by the use of these transcendental, canonical cultural categories. I think there is another position, one which locates itself *inside* a continuous struggle and politics around black representation, but which then is able to open up a continuous critical discourse about themes, about the forms of representation, the subjects of representation, above all, the regimes of representation. I thought it was important, at that point, to intervene to try and get that mode of critical address right, in relation to the new black film-making. It is extremely tricky, as I know, because as it happens, in intervening, I got

the mode of address wrong too! I failed to communicate the fact that, in relation to his *Guardian* article I thought Salman was hopelessly wrong about *Handsworth Songs*, which does not in any way diminish my judgement about the stature of *Midnight’s Children*. I regret that I couldn’t get it right, exactly, because the politics of criticism has to be able to get both things right.

Such a politics of criticism has to be able to say (just to give one example) why *My Beautiful Laundrette* is one of the most riveting and important films produced by a black writer in recent years and precisely for the reason that made it so controversial: its refusal to represent the black experience in Britain as monolithic, self-contained, sexually stabilized and always ‘right-on’ – in a word, always and only ‘positive’, or what Hanif Kureishi has called, ‘cheering fictions’:

the writer as public relations officer, as hired liar. If there is to be a serious attempt to understand Britain today, with its mix of races and colours, its hysteria and despair, then, writing about it has to be complex. It can’t apologize or idealize. It can’t sentimentalize and it can’t represent only one group as having a monopoly on virtue.⁶

Laundrette is important particularly in terms of its control, of knowing what it is doing, as the text crosses those frontiers between gender, race, ethnicity, sexuality and class. *Sammy and Rosie* is also a bold and adventurous film, though in some ways less coherent, not so sure of where it is going, overdriven by an almost uncontrollable, cool anger. One needs to be able to offer that as a critical judgement and to argue it through, to have one’s mind changed, without undermining one’s essential commitment to the project of the politics of black representation.

NOTES

- 1 The Yorkshire town of Dewesbury became the focus of national attention when white parents withdrew their children from a local school with predominantly Asian pupils, on the grounds that ‘English’ culture was no longer taught on the curriculum. The contestation of multicultural education from the right also underpinned the controversies around Bradford headmaster Ray Honeyford. See, Paul Gordon, ‘The New Right, race and education’, *Race and Class* XXIX (3), Winter 1987.
- 2 Gayatri C. Spivak, In *Other Worlds: Essays in Cultural Politics*, Methuen, 1987.
- 3 Kobena Mercer ‘Imaging the black man’s sex’ in Patricia Holland *et al.* (eds), *Photography/Politics: Two*, Comedia/Methuen, 1987 and various articles in *Ten.8* 22, 1986, an issue on ‘Black experiences’ edited by David A. Bailey.
- 4 Stuart Hall, ‘Racism and reaction’, in *Five Views on Multi-Racial Britain*, Commission for Racial Equality, 1978.
- 5 Paul Gilroy, *There Ain’t No Black in the Union Jack: The Cultural Politics of Race and Nation*, Hutchinson, 1988.
- 6 Hanif Kureishi, ‘Dirty washing’, *Time Out*, 14–20 November 1985.

Image Credits

Front Cover

Black Knight, beaded helmet, 2017

Inside (in order)

1. *Mumala on Veranda*, 2016, tablet drawing
2. *Deluge VII*. Mixed media diorama in reclaimed jewelry box. 6 x 4 x 4.5 inches. Collection of Carla Shen and Chris Schott
3. Stills from the artist's film footage taken in South Africa.
4. *Mumala*, 2016, Pastel on paper 11 x 15", Collection of the artist
5. *Self as Wooden Figure*, 2016
Pastel and charcoal on paper, 22 x 30"
Collection of the Artist
6. *Ghost Wst (Self Portrait)*, 2016
Charcoal and watercolor on paper 9 x 12", Collection of the Artist
7. *Mother and Child, Ancestor Drawing II and Ancestor Drawing III*, In Curtis Santiago's studio at Pioneer Works, Brooklyn 2016
8. *Zulu Ancestor*, 2016
spray paint and charcoal on arches paper 30 x 22 inches, Collection of the Artist
9. *1663 John Elliot's Algonquin (Native American Bible)*, 2016, 2.625 x 2 x 2.5"
Collection of the Artist

Curtis Santiago: Constructing Return

Curated by Magdalyn Asimakis

Coordinating curator, Leah Taylor

College Art Galleries

University of Saskatchewan

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CONSTRUCTING RETURN