

# BBC FINAL TRANSCRIPT

<b>STRAND TITLE:</b>	AA318	<b>PRODUCT TITLE:</b>	Art In The Twentieth Century
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<b>PROGRAMME TITLE:</b>	VC3 : Post Colonial Art
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<b>PRODUCER:</b>	Charles Chabot	<b>PPP</b>	Carole Brown/ Sharon Bruce
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**COMMISSIONING NUMBER:** CB: 0084AS1

**FINAL DURATION:** 32:23

## **SYNOPSIS:**

Post Colonial art is explained by Niru Ratnam as the history of cultures coming together, under empire. Different cultures meeting British culture, sometimes under violent conditions, and the legacy of this, is with us today, and has transformed the cultural landscape of Britain, making us think differently about British identity, British culture, and British art.

**MAIN CONTRIBUTORS:****(A) Contributor taken from archive footage****(SS) Contributor specially shot for this programme**

NAME:	TITLE (JOB/COMPANY ETC):
Niru Ratnam <b>(SS)</b>	Narrator/Presenter
Yinka Shonibare <b>(SS)</b>	Artist
Rashee Araeen <b>(SS)</b>	Artist
CLR James <b>(A)</b>	Artist from archive programme as detailed
Linton Kewsi Johnson <b>(A)</b>	Artist from archive programme as detailed
Michael Smith <b>(A)</b>	Artist from archive programme as detailed
Sonia Boyce <b>(A)</b>	Artist from archive programme as detailed
Christopher Morris <b>(A)</b>	Newsreader from archive as detailed
Salman Rushdie <b>(A)</b>	Writer from archive as detailed
Gilane Tawadros <b>(SS)</b>	Director inIVA
Chris Ofili <b>(A)</b>	Artist from archive programme as detailed

## Image

Generic Titles sequence -  
**OU Video sequence**  
**OU Disclaimer + OU**  
**Animated intro**  
**sequence**  
**Dur: 00:20**

Opening titles sequence  
**AA318 Series titles**  
**(description tbc)**  
**© OUPC**  
**Dur: 00:19**  
**00:21-00:40**

S/I  
**POST-COLONIAL**  
**BRITAIN**

**GV's Yinka**  
**Shonibare & Mary**  
**Charlton chatting**

Stills  
3 B&W Photo's on the  
wall  
**Source: Specially shot**  
**© Unknown - Part of**  
**location shoot at**  
**studio of Mary**  
**Charlton**  
**Dur: 00:08**

**GV's patterned**  
**fabrics**

## Text

### **Yinka Shonibare (to colleague)**

..and I thought, because you know he's the writer that would be best to have this alphabet fabric for his waistcoat, and also there's this thing about him being the man of letters so it sets it up, the letters in the waistcoat, so if we use this...

### **Niru Ratnam**

(v/o) The British artist, Yinka Shonibare, working on a new commission. A pair of figures, representing the writer Henry James and his patron.

Shonibare's artistic trademark, is the bright patterned fabrics he uses for his pieces, which are associated with Africa, but in fact, the real story of the fabrics, is that they were first produced in Holland, for the Indonesian market, and ended up being copied in Manchester for export back to west Africa. It's this kind of complicated history, that's the

## Music

Generic title music  
**S.C. music by**  
**Stuart Hancock**  
(Published by  
Macasso Music)  
**Dur: 00:20**

Music  
Opening Titles  
Music:  
**Concerto**  
**Op.24**  
**Chandos:**  
**CHAN 6534**  
**Dur: 00:16**

essence of what Shonibare is interested in.

Aston  
**Niru Ratnam**

**Niru Ratnam**

(sync) In fact, we could say that Shonibare work articulates, what I'm going to call the 'post colonial'. Now what do I mean by the post colonial?

**Niru Ratnam**

Quite simply this, it's the history of cultures coming together, under empire. So the history of different cultures meeting British culture, sometimes under violent conditions. Nevertheless, the legacy of these cultures meeting, is with us today, and has transformed the cultural landscape of Britain, it's made us think differently about British identity, British culture, and British art.

Aston  
**Yinka Shonibare**

**Yinka Shonibare (to cam)**

Well the way that I work, evolved when I was at college mainly, because there was some kind of expectation that I would produce authentically African art, and I remember having a conversation with one of my tutors and, at that time my work was very political, in fact I was making work about Perestroika, in the then Soviet Union, and, the tutor said to me 'well, you know it's all alright you being interested in this stuff but, it's not really you is it, it's not authentically African?' (v/o) and then, of course I started to think about authenticity, and what might in fact constitute such a notion, and what is it. What does an authentic Englishman look like.

**GV's Yinka  
Shonibare & Mary  
Charlton chatting**

**Yinka Shonibare (to colleague)**

..no the buttons should be in a contrasting fabric so

then....so that they..

**GV's patterned  
fabrics**

### **Yinka Shonibare (to cam)**

(v/o) I like the metaphor of the trade roots of the fabric, you know Indonesia, Holland, and then west Africa. So in (sync) fact, the question of anything being authentically African, was the thing that I really started to work with.

Still  
Mr & Mrs Andrews by  
Shonibare - Headless  
**Source: Specially shot**  
© Yinka Shonibare -  
Permission to use on  
contributor contract  
1ARAM99/8744)  
Dur: 00:10 & 00:08

### **Niru Ratnam**

(v/o) Shonibare is fascinated by English history. He made one of his most popular early pieces of Anne Gainsborough's Mr and Mrs Andrews.

Aston  
**MR AND MRS  
ANDREWS  
WITHOUT THEIR  
HEADS  
1998**

A painting of a supercilious young eighteenth century couple, surveying their large estate.

Still  
Mr & Mrs Andrews by  
Gainsborough  
**Source: Bridgeman Art  
Library**  
© Bridgeman Art  
Library - Fee Paid  
(1DC/9751)  
Dur: 00:05

Still  
Mr & Mrs Andrews by  
Shonibare - Headless  
**Source: Specially shot**  
© Yinka Shonibare -  
Permission to use on  
contributor contract  
1ARAM99/8744)  
Dur: 00:08

**GV Shonibare's Mr  
& Mrs Andrews  
(details above)**

### **Yinka Shonibare**

(v/o) In the main I've been parodying, you know British establishment, (sync) that's what I've enjoyed doing. I kind of call it ethnicising the aristocracy, and it's something I've (v/o) had fun doing, over the years with my work.

Still  
Leisure Lady - Headless  
**Source: Specially shot**  
© Yinka Shonibare -  
Permission to use on  
contributor contract  
1ARAM99/8744)  
Dur: 00:10

Aston  
**LEISURE LADY  
2001**

I create another level of contradiction, because then look at the kind of whole colonial period, and of course colonialism

Still  
Untitled 1997  
**Source: Specially shot**  
© Yinka Shonibare -  
Permission to use on  
contributor contract

1ARAM99/8744)  
Dur: 00:14

Aston  
UNTITLED 1997

Film/VT  
**BBC "JAMAICAN  
EMIGRANTS ARRIVE"**  
**tx 25/06/1948 lib no**  
**177/48/03**  
WS Empire Windrush  
10:04:27-10:04:33  
Men walking down  
gangplank BBC 10:04:33-  
04:38

10:04:38 Group shot  
soldiers BBC  
10:04:44 Men in hats  
smoking BBC  
ENDS 10:04:50  
BBC FOOTAGE IS MUTE  
Dur: 23"

**Pathe footage**  
10:04:51 Man with  
harmonica  
10:4:55 WS man with  
camera on roof of car  
10:04:56 group men on  
shore, pan along group  
ends 10:05:03  
Dur pictures: 17"  
**"Empire Wind Rush in  
1948: Jamaicans come  
to Britain to look for  
Work - ref: 48/51**  
Source: British Pathe  
© British Pathe - Fee  
Paid SLA 10US 9758  
**Still**  
B&W Photo of Souza  
Source: Specially shot  
© AWAIT CLAIM  
Dur: 00:05

**Rostrum**  
Front Covers of various  
catalogues from 1950's:  
**insubstantial**  
BW photograph of Souza  
by Ida Kar Source:  
National Portrait Gallery  
© Await Claim  
Dur: 00:05"

**Still**  
B&W Photo of Souza by  
Ida Kar © National  
Portrait Gallery ref  
125067

Dur: 00:11

does underpin my own dual identity as I was (sync) actually  
born in London but, went back to Nigeria.

## Niru Ratnam

(v/o) The arrival of the Empire Wind rush in 1948, was a key  
moment in the story of post colonial Britain. West Indians,  
some of whom had been doing their bit, in the second world  
war, returned to take advantage of their citizenship, and  
seek a better life in the country they'd been fighting for.

(v/o) Also among the new arrivals were artists from the  
commonwealth, eager to join a still small scale arts scene.  
One of them was Francis Newton Souza.

In 1954, Souza was spotted by a young gallerist by the  
name of Victor Musgrave, who subsequently showed Souza,  
at his London gallery, which was called Gallery One.

By the start of the 1960's, Souza was an enormous hit, with  
the critics and the public. In 1961, the observer's art critic  
would preface a review with the words, "Still the leading  
Indian artist in the West" and the Evening Standard  
deemed the opening of his Gallery One show, important  
enough to feature a gossip account of it.

**Music**  
Singing from Pathe  
archive over whole  
clip  
(man only invision  
between 4:51-  
4:54)  
Dur: 00:37

Rostrum

Newspaper article  
Source: Specially shot  
© No copyright  
implications for  
newspapers  
Dur: 00:09

Still (in background)

Crucifixion 1959  
Source: Specially shot at  
Tate Modern  
© Deemed Criticism &  
Review by OU Rights  
Dur: 00:08

S/I

CRUCIFIXION  
Francis Newton Souza  
1959

Still (in C/U)

Crucifixion 1959  
Source: Specially shot at  
Tate Modern  
© Deemed Criticism &  
Review by OU Rights  
Dur: 00:19

Crucifixion painting on  
background (Details as  
above)  
Dur: 00:11

Crucifixion painting in  
Close up (Details as  
above) Dur: 00:36

Crucifixion painting in  
background (Details as  
above)  
Dur: 00:13

(v/o) The Times reported that by the time the show closed,  
(sync) it had been seen by six thousand people, a quite  
extraordinary figure, for a one person show.

'Crucifixion' is a typical Souza painting, (v/o) made in 1959,  
the painting depicts a bony, angular, black Christ flanked on  
each side, by equally desperate looking figures. Religious  
figures were common in Souza's work, mostly Christian, but  
sometimes Hindu as well.

Niru Ratnam

(v/o) One of his most well known paintings from this period,  
was of the Indian goddess Kali. But it's his use of Christian  
images, that is particularly interesting here.

(v/o) Souza grew up in a Portuguese colony at the time. The  
Catholic church was a huge influence on Souza as a child,  
and Souza's religious paintings, can very much be seen  
within continuing visual traditions that surrounded him as a  
child.

The point is this, it's not as if Souza was painting Indian  
paintings in India, and then came over here, and started  
painting in a western fashion, growing up in Goa, Souza was  
surrounded by western religious imagery. The west  
surrounded him, well before he got to the west. (sync) When  
he left Goa, and when to the Sir J J school of art in Bombay,  
he was going to an art school which was modelled upon the

syllabus of the royal academy, an arts school, where lessons in Indian art were not even compulsory.

Crucifixion painting in  
Close up (Details as  
above)  
Dur: 00:44

(v/o) Critics in Britain were mesmerised by Souza's work, his paintings were reviewed by the likes of David Silvester, and John Berger, and reviews appeared in major art magazines and newspapers.

Many critics, spent their time trying to work out which elements of the painting were Indian, and which were western. The blackness of Christ here, is an obvious point used, if trying to give the work a none western spin.

Crucifixion painting in  
background (Details as  
above)Dur: 00:10

Niru Ratnam

(sync) But I would argue, there's no point trying to separate out the western, and the none western in Souza's work, because the two are so intertwined.

Colonialism, took the west to other countries, exporting its visual traditions and religions, so much so, that the first generation of immigrants to Britain, often felt they were coming home, so engrained was the west in its colonies. Souza did not see himself as an Indian painter, although some critics tried to position him that way. He simply saw himself as another painter in the western tradition, painting things, (v/o) which had been painted for hundreds of years.

Rasheed Araeen

Aston  
RASHEED ARAEEN  
Artist

Still

(v/o) Artists from Africa, Asia, Caribbean have been here in Europe (sync) for the last fifty sixty years, and they were in the forefront, and or they of development, they were not



B&W Photograph of  
Rasheed Araeen  
Source: Specially shot on  
location  
© Rasheed Araeen-  
Permission to use  
obtained at time of  
filming  
Dur: 00:11

outside the mainstream, and are working in ghettos or, trying to articulate their own specific, African, Asian or Caribbean identities. They were primarily and basically concerned with (v/o) the legacies of modernism.

Niru Ratnam

In Pakistan in the 1950's, Rasheed Araeen had been responding to the international arts scene as he perceived it.

Rostrum  
Images from book by  
Rasheed  
**Source: Specially shot  
on location**  
**© Rasheed Araeen-**  
**Permission to use**  
**obtained at time of**  
**filming**  
**Dur: 00:31**

## Rasheed Araeen

(v/o) I had already done some very original work while I was in Karachi. I mean 1959 for example I made a sculpture by burning bicycle tyres you know, which was not only unique in Pakistan, but was unique in the whole trajectory of modern sculpture. I didn't know that. You see people like Eve Klein were using fire in their work.

You see I didn't know anything about Dechamps. (sync) This is something which has not yet been recognised for art history. Art history is very much you know, a sort of trap with the idea, that certain advanced ideas could only take place in a particular place.

Rostrum  
'Minty Alley' by C.L.R.  
James  
**Source: Specially shot**  
**© Insubstantial Use -**  
**Await Claim**  
**Dur: 00:11**

## Niru Ratnam

The west Indian writer and intellectual, C.L.R. James, also felt himself to be completely on top of western culture.

Film/VT  
Archive - Discussion with  
CLR James, Linton Kwesi

Johnson & Michael Smith.  
Source: Arena: Upon  
Westminster Bridge'  
TX: 23/11/82 -  
Specially shot  
© BBC  
Dur: 01:44

S/I  
**ARENA: UPON  
WESTMINSTER  
BRIDGE  
BBC 1984**

Aston  
**CLR James**

We see him here in 1984, trying to interest the young dub poet, Michael Smith, and his mentor, Linton Kwesi Johnson.

### **C L R JAMES (from archive)**

*I began by loving Wordsworth, Keats, Shelley, and everybody. I had learned them in the Caribbean, I had made no distinction. British poetry, English poetry was one of the finest poems in the world.*

### **Linton Kwesi Johnson**

*What kind of impact did the kind of literature that Nello is talking about, have on you as a person going to school in the Caribbean, and later on developing an interest in poetry?*

Aston  
**Linton Kwesi  
Johnson**

### **Michael Smith**

*Never have any impact on me, Lintern, didn't have any impact. As a matter of fact I detested a lot of, what it is say like, Wosrow....*

Aston  
**Michael Smith**

### **C L R James**

*Wordsworth.*

### **Linton Kwesi Johnson**

*That's the pronunciation.*

### **C L R James**

*Wordsworth, there is no pronunciation, and that's his name.*

### **Michael Smith**

*That's his name, well I hope I didn't pronunciation of his name correct, and Shakaspear, or Shakespeare.*

### **C L R James**

(v/o) *Shakespeare yes. Nobody in the Caribbean, have I ever heard say Shakaspeare. Nobody, they said Shakespeare.*

**Michael Smith**

*Is it Shakespeare?*

**C L R James**

*Yes.*

**Michael Smith**

*Well I wasn't into Shakespeare you know no I don't.*

**Michael Smith**

*You didn't go into Shakespeare I want that clear, nobody every told you about Shakespeare, nobody.*

Film/VT

Poem on screen  
**Source:** Arena: Upon Westminster Bridge'  
**TX:** 23/11/82 -  
**Specially shot**  
© BBC  
Dur: 00:07

Film/VT

Michael performing on stage  
**Source:** Arena: Upon Westminster Bridge'  
**TX:** 23/11/82 -  
**Specially shot**  
© BBC  
Dur: 00:07

Still

B&W Photograph of Sonia Boyce  
**Source:** Donald MacLellan  
© Donald MacLellan -  
Fee paid for permission to use  
Dur: 00:11

Film/VT

V/O Extract  
**Source:** Channel 4  
**'State of the Art: Identity'** TX: 1987  
© Illuminations Television - Fee Paid (1OUSX:9574)  
Dur: 00:40

**Michael Smith**

*As they say, no no but to be honest, they didn't have any impact on me, do you understand that. You see from the standpoint that, what happened with was, well I couldn't relate much to it because, the (v/o) symbols and the rhythms was out and, the tongue twisting and all of that.*

**Sonia Boyce (from archive)**

*I think the reason why I started doing domestic scenes, or scenes in homes, was because that's where I felt we, our whole creativity was, that was the only place that it was allowed to be, because it was ours you know.*

*You can shut the door and, and that's your space and, and*

S/I

**STATE OF THE ART:  
IDENTITY**

**CHANNEL 4 1987**

Stills

Collection of images from  
painting(s)

**Source: Channel 4**

**'State of the Art:**

**Identity' TX: 1987**

**© Illuminations**

**Television - Fee Paid**

**(10USX:9574)**

**Dur: 00:19**

Still

B&W Photograph of Sonia  
Boyce

**Source: Donald**

**MacLellan**

**© Donald MacLellan -**

**Fee paid for**

**permission to use**

**Dur: 00:14**

Film/VT

Extract from News Report

**Source: BBC**

**Newsnight**

**TX: 10/7/81**

**© BBC Specially shot**

**Dur: 00:29**

S/I

**BBC News 1981**

*that's where you can be yourself, and that, outside in the street, you're you're just, you know you're just invisible no one sees you no one knows you.*

**Niru Ratnam**

(v/o) Sonia Boyce emerged as part of a generation of young artists, who made what was termed black art. (sync) Along with artists, such as Keith Piper, Eddie Chambers and Lubania Himid oyce made work, that addressed the contemporary condition of being black in Britain in the 1980's.

**Christopher Morris (from archive)**

(v/o) *Even Brixton police station has come under attack. Groups of youth who ran down side streets suddenly launched their first attack with bricks bottles and other missiles, they were chased off, but later returned to bombard the lines of policemen again.*

(sync) *So tonight after seven hours, there's still no end in sight of the rioting and the looting. No street anywhere in Brixton is really safe, and even the police station here in the heart of Brixton, has twice come under attack within the past two hours.*

**Niru Ratnam**

(sync) As a term, black served as a rallying call and artists of colour, whose origins were in Asia, also often chose to find themselves this way. Most black artists, made work which addressed racism directly, often routing their work in contemporary political events.

At first sight, (v/o) Boyce's work, does not seem to have the

Still

Missionary Postition II

**Source: Specially shot  
at Tate Modern**

**© Deemed Criticism &**

**Review by OU Rights**

**Dur: 00:10**

S/I

**MISSIONARY  
POSITION II**

**Sonia Boyce 1985**

**Missionary Position II  
painting in C/U**

(details as above)  
Dur: 00:17

strident political drive, and it's fair to say, that she is more interested in examining the history, of imperialism, and its subtle legacy on day to day living, and directly responding to racism. (sync) But I'm going to argue, that appearances are deceptive, that in fact, (v/o) this is a highly political work.

Missionary Position II  
painting in  
background (details  
as above)  
Dur: 00:03

Missionary Position II  
painting in C/U  
(details as above)  
Dur: 00:07

Missionary Position II  
painting in  
background (details  
as above)  
Dur: 00:09

'Missionary Position II', as its title suggests, (sync) explores the role that Christianity played in the British empire, and the legacy of Christianity in the post colonial world.

Missionary Position II  
painting in C/U  
(details as above)  
Dur: 00:20

## Niru Ratnam

(v/o) The figure, on the left hand side of the picture, looks as if he is lost in prayer whilst the figure on the right, which we recognise to be a self portrait of Boyce, is raising a hand up, as if to snap him out of his reverie. She's wearing a headscarf, which is associated with the idea of black pride, and rastafarianism. (sync) She seems to be leaning away from him, and it would seem that she is a counterpoint to the praying figure.

Missionary Position II  
painting in  
background (details  
as above)  
Dur: 00:05

Missionary Position II  
painting in C/U  
(details as above)  
Dur: 00:13

Missionary Position II  
painting in  
background (details  
as above)  
Dur: 00:05

Missionary Position II  
painting in C/U  
(details as above)  
Dur: 00:19

(v/o) The man on the left, might be at prayer but more importantly, he's engaging with the religion of the colonial master. Christianity was imported into countries which were overrun by European powers, building empires. (sync) We often read of the civilising mission of the colonial powers. A handy excuse, when you want to take somebody's country over, and steal their resources.

Missionary Position II  
painting in  
background (details  
as above)  
Dur: 00:56

Missionary Position II  
painting in C/U  
(details as above)  
Dur: 00:27

The text, (v/o) at the bottom of the painting, suggests that religion goes hand in hand with politics. *'They say, keep politics out of religion, and religion out of politics. Lord, but look at my trials nuh, but when were they ever separate? Lord give me strength'*

Thus, (sync) we can understand this gentle looking pastel as offering a harsh message. Christianity, is the religion of colonial powers, who often used it, as an excuse for extending their empires.

### **Niru Ratnam**

It's a way of invading minds, after you've invaded somebody's land. The figure on the left, is a black man, who we can imagine telling us, that religion has nothing to do with politics, but for the figure on the right, Boyce herself, religion is intimately intertwined with politics, and the man is deluded, by the legacy of colonialism, into thinking that religion transcends the political. The title of the work, Missionary Position II, is mischievous. It refers to the seamy side of empire, the consensual, and non-consensual sex act, between coloniser, and colonised, that got written out of the accounts, of the civilising force of empire.

(v/o) The picture despite its first appearance, articulates a heady mixture of power sex and religion, that colonisation was all about, and the legacy of that, in the post colonial. It even makes the very act of praying, for a person of colour, problematic. It's radical art, and I think typical of this outpouring of highly charged highly political work, from

young black artists, that took place in the 1980's.

Film/VT

Salman Rushdie and the  
Satanic Verses Row  
**Source:** The Late Show  
**TX:** 16/1/89 - original  
**source:** 'Bookmark:  
Salman Rushdie's The  
Satanic Verses'  
**TX:** 30/9/88  
© BBC Copyright  
**Dur:** 02:03  
16:51-18:54

S/I

**SALMAN RUSHDIE**  
**Reading from the**  
**Satanic Verses**  
**Bookmark BBC**  
**1988**

### **Salman Rushdie (from archive)**

(sync) *Such is the miraculous nature of the future of exiles. What is first uttered in the impotence of an over heated apartment, becomes the fate of nations.*

(v/o) *Who has not dreamed this dream, of being king for a day. But the Iman dreams of more than a day. Fields emanating from his fingertips, the arachnid strings, which he will control the movement of history. No, not history, his is a stranger dream.*

### **Salman Rushdie (from archive)**

*We will make a revolution the Iman proclaims, that is a revolt, not only against the tyrant, but against history, the creation and possession of the devil, of the great Shaitan, the greatest of the lies, progress science rights, against which the Iman has set his face. We will unmake the veil of history, and when it is unravelled, we will see paradise standing there in all its glory and light. The end of time, the our of the exile's return, of the commencement of the untime of the Iman.*

Film/VT

Muslims  
protesting/rioting/  
Ayatollah Komenhi  
**Source:** Newsnight  
**TX:** 14/2/89 - original  
**source:** 'Bookmark:  
Salman Rushdie's The  
Satanic Verses' **TX:**  
30/9/88  
© BBC Copyright  
**Dur:** 00:19  
18:54-19:13

### **Niru Ratnam**

(v/o) The publication of "The Satanic Verses" in 1988, can be seen in retrospect as marking some sort of turning point, in post colonial Britain. The previous year, the cultural theorist Stewart Hall, wrote a paper entitled new ethnicities. Hall suggested, that a shift was going on in black cultural politics, one where it was no longer important for minority voices just to be heard, or just to be seen. Hall argued that the new cultural politics would go beyond the collective label of black, and stressed that we all speak, from a particular

place, and time. (sync) Nothing exemplified Hall's thesis, more than the controversy around the Satanic Verses. Whilst London's liberal intelligentsia, defended freedom of expression, many (v/o) British Muslims, in the north of England were horrified, by what they saw as an attack on Islam.

### **Niru Ratnam**

Moreover, Ayatolla Khomeni infamous Fatwa, starkly showed that cultural difference could now end in death.

(sync) There were no easy rights or wrongs. As Hall had predicted, what you thought, depended from where and when you spoke. Simply assuming that all Asian African and Caribbean groups, or even all Asians, would automatically sing from the same song sheet looked simplistic. and the old white mainstream might not be the enemy any more? In fact, it might not even exist any more. (v/o) As Hall said in another paper, entitled minimal selves, now, that in the post modern age, you all feel so disburied, I become centred. What I thought of as disburied and fragmented, comes paradoxically to be the representative modern experience. This is (sync) coming home with a vengeance. Most of it I enjoy, welcome to Migranthood

**Specially shot**

### **Gilane Tawadros**

(sync) People had got into, found themselves in a cul-de-sac

Aston  
**GILANE**  
**TAWADROS**  
**Director inIVA**



**Specially shot**

not of their own making, in the sense that, they felt that identity had had ceased to be, an opportunity for them, to, if you like tag their experiences in the way that they navigate through the world, but it has become, a closure, a full stop. It became a way to define and fix, people's experiences in a way which, simplified them, which in many ways, reduced them and, I think there was a struggle on the part of many artists and film makers to articulate their experiences in ways that didn't end up with a full stop, but actually began a conversation (v/o) about the complexity of identity.

### **Niru Ratnam**

(v/o) The debate was shifting again, and this was reflected in a new kind of arts organisation, inIVA.

### **Gilane Tawadros**

(v/o) inIVA was being discussed as a possible entity towards the late eighties and early nineties, (sync) and came into existence in 1994 formally. So clearly a lot of discussion and debate had preceded that. and so, it did in a way, come into existence across this transitional moment, it was an organisation born on a bridge if you like. (v/o) It was interesting, that lots of people found the organisation very difficult to grasp, and everyone wanted it to fit into a box.

Rostrum  
inIVA stationery  
**Source: Specially shot**  
**© inIVA -Insubstantial**  
**Use**  
**Dur: 00:07**

Still  
inIVA Poster  
Source: Specially shot in  
London tube station  
**© Yinka Shonibare -**  
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**1ARAM99/8744)**  
**Dur: 00:05**

### **Niru Ratnam**

(v/o) One of the main tactics of post (sync) colonial artists, and institutions like inIVA, has been to reinterpret British history. In 1998, inIVA commissioned Yinka Shonibare, to

make diary of a Victorian Dandy which appeared as a series of posters on the London underground.

In the series of posters, we see Shonibare, as the Victorian Dandy, at various different times of the day.

Still

Poster 1 - Shonibare as Victorian Dandy

**Source: Specially shot**  
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**Dur: 00:29**

(v/o) We see him surrounded by servants and sycophants, and hangers on. Now, at one level this piece is all about Victorian Britain. A time when Britain was a superpower, perhaps the superpower, fuelled by empire's riches. By casting himself as the dandy, Shonibare re-inscribed empire, at the heart of Victorian Britain.

**Poster in background**  
**(details as above)**  
**Dur: 00:29**

### **Niru Ratnam**

On another level however, (sync) there's an air of certain melancholy about the piece. Charles Baudelaire, famously described the dandy as a star in decline, full of melancholy. The dandy is permanently outside the aristocratic circle he so wishes to be in, and perhaps here's a parallel, perhaps there's a parallel with the generations of post war immigrants, who came to Britain, only to feel that they're somehow different, always from the wrong side of the tracks.

### **Yinka Shonibare**

**Poster 1**  
**(details as above)**  
**Dur: 00:07**

Still

Poster 2 - Shonibare as Victorian Dandy

**Source: Specially shot**  
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**Dur: 00:07**

(v/o) The interesting thing that actually about those photographs is that, when people saw them on the underground, (sync) some people did in fact think that, you know, perhaps that character did actually exist, and the people wanted to know, if there was such a person during the Victorian period.

Still

Poster 3 - Shonibare as Victorian Dandy

**Source: Specially shot**

(v/o) I mean there were prominent black people in England

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(1ARAM99/8744)  
Dur: 00:13

Still

Poster 4 - Shonibare as  
Victorian Dandy  
Source: Specially shot  
© Yinka Shonibare -  
Permission to use on  
contributor contract  
(1ARAM99/8744)  
Dur: 00:17

Still

Poster 5 - Shonibare as  
Victorian Dandy  
Source: Specially shot  
© Yinka Shonibare -  
Permission to use on  
contributor contract  
(1ARAM99/8744)  
Dur: 00:09

during the Victorian period, but of course, you never actually see them in British paintings. Whenever you see a black person depicted, they're likely to be a servant or. You know, but they're usually in some secondary role. On the one hand the piece is actually quite playful and fun to make, but they are, you know also quite serious, they're dealing with a lot of contemporary issues, that we're now concerned with. You know issues around class, social exclusion. But I don't really want to be too didactic in my approach. By that I actually mean I don't want the world to look too serious.

## Yinka Shonibare

You know I want my audience to be drawn in. and so, I think that humour is a very good way of doing that.

Film/VT

Extract interview with  
Chris Ofili  
Source: BBC Specially  
shot for 'Date with an  
artist' TX: 8/12/97  
© BBC (As per A. Hales  
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Dur: 00:47  
24:16-25:03

S/I

**DATE WITH AN  
ARTIST  
BBC 1997**

Aston

**CHRIS OFILI  
Artist**

Still

Paintings & works of Ofili  
BBC Specially shot for  
'Date with an artist'  
TX: 8/12/97  
© BBC (As per A. Hales  
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Dur: 00:22  
24:36-24:58

Film/VT

Ofili winning Turner Prize  
Source: ITN News  
Archives  
© ITN - Fee Paid  
(10USX:9672)  
Dur: 00:22

## Chris Ofili (from archive)

*(v/o) I listen to hip hop all day. I think there's something about that kind of music that, it's about music, (sync) it's about you know it's about beats and lyrics, but it's also about (v/o) concepts and jokes, and high drama.*

*My work is made of paint, and resin and glitter, and elephant dung, and, funk, pure funk.*

## Niru Ratnam

*(v/o) In 1998, Ofili playful riffing, hit the jackpot at the Turner prize.*

Music

(From archive)  
Dur: 00:47  
24:16-25:03

S/I  
**TURNER PRIZE**  
**1998**  
**CHANNEL 4**

### **Chris Ofili (from archive)**

*Okay I don't know what to say, I'm just really happy, can't believe it, feels like a film, I'll watch the tape when I get home. Thanks.*

Still  
No Woman No Cry  
**Source: Specially shot at Southwark Stores**  
**© Deemed Criticism & Review by OU Rights**  
**Dur: 00:17**

**No Woman No Cry by Chris Ofili in background and in Close up throughout review**  
**Dur: 00:19**

**No Woman No Cry painting in Close Up (details as above)**  
**Dur: 00:20**  
26:00-27:29

**No Woman No Cry painting in background (details as above)**  
**Dur: 00:09**  
27:29-28:38

### **Niru Ratnam**

(v/o) 'No woman No Cry', looks like a typical Chris Ofili painting. It's a highly stylised portrait of a black woman, and as in his other works, Ofili deliberately sympathises, and accentuates the features of the figure, (sync) parodying the way other cultures, have been reduced to stereotypes. Swarthy Jews, Nigger lips, stupid Irish, lazy Paki's.

Yet this figure is graceful and poised, with intricately arranged hair, falling to her shoulder. It defies the simplicity of stereotyping.

(v/o) A piece of elephant dung positioned as a jewel on the figure's chain, and two pieces of dung prop up the painting. Again the elephant dung, like the thick sensuous lips of the figure, is a signifier of blackness, but one that is being used, bot for perfection, and irony. (sync) In fact, Ofili's become well known, for filling his paintings with references to his ethnicity, but doing so, in a very previous way to assertions of blackness. Ofili doesn't really assert

his blackness, he borrows it, and fashions a black identity around these borrowed signifiers of being black. He's ambiguous, we can never tell how serious he is being. (sync) Everything in his painting is borrowed, (v/o) even the dots which cover the surface in a shimmering haze, are appropriations.

Ofili got the idea, from cave painters in the Mataposs hills in Zimbabwe. The title of the painting is borrowed, it's a Bob Marley song. Ofili questioned the idea, that there's an authentic black identity lurking within him, that he can simply express.

### **Niru Ratnam**

Instead, identity is constructed, from popular culture, from history, from what's around you. He cuts and pastes together a black identity, in a playful self referential fashion.

Now this way of thinking about (sync) identity, has gained increasing and critical currency. Identity is not something deep inside you, but a construct, it's made up as you go along, by institutions which surround you, like your family, the state, religions. But also on a day to day level, through encounters with popular culture, books friends, strangers even. Identity becomes a more fluid process, a series of identifications rather than something stable and essential. Thus being black or Asian, is less to do with skin colour, but more to do with culture and cultural identifications. and it means, that in some situations, at some times, I might feel Asian, but in another situation, I might feel British. At another time, a Londoner.

**No Woman No Cry painting in Close Up (details as above)**  
Dur: 00:18  
28:38-28:54

**No Woman No Cry painting in Close up including images of Stephen Lawrence(details as above)**  
Dur: 00:17  
28:54-29:11

**No Woman No Cry painting in background (details as above)**  
Dur: 00:17  
29:11-29:38

**No Woman No Cry painting in Close up including images of Stephen Lawrence (details as above)**  
Dur: 00:07  
29:38-29:45

**No Woman No Cry painting in background (details as above)**  
Dur: 00:22  
29:45-30:07

**No Woman No Cry**

painting in Close up  
(details as above)  
Dur: 00:10  
30:07-30:17

Some critics claim, this reduces identity to a gain but if we believe identity is a construct, we can no longer make political claims on behalf of minority groups. We can no longer engage in identity politics. I think Ofili's painting, (v/o) rebuts these criticisms. It was painted in the aftermath of the death of Stephen Lawrence, killed in an unsolved racist attack in Elton, south London in 1993. The only direct references to the murder, is a tiny photograph of Stephen Lawrence embedded in the tears of the figure, and a painted message, In phosphorescent paint, that can only be seen in the dark.

### **Niru Ratnam**

The realisation of who the photograph is, jars the viewer. It's at odds with the playfulness, that we expect from Ofili (sync) but it's also totally logical. But the image of Steven Lawrence is another facet of black culture to be borrowed, like the dots, and the dung.

This is not to denigrate in any way, but instead, merely to note, that Lawrence is part of the fabric of black culture around Ofili, from which he has to negotiate his practice, as a black artist.

(v/o) Lawrence's image, reminds us, that not everything and everywhere, is cosmopolitan and multicultural.

(sync) It's a recognition, that not everything you cut and paste your identity from, is fun and funky. It's an attempt to deal with the racist murder, whilst maintaining that ethnicity is a construct. It's an attempt to deal with the fact, that the colour of skin is not important, whilst

remembering, that Steven Lawrence was killed because of the colour of his skin. The message on the painting reads. R I P Steven Lawrence.

### **Yinka Shonibare (to colleague)**

The idea is to actually wrap Britannia. I'm actually thinking about basically, strips of very long fabric, which in fact means that, there might actually have to be a lot of stitching of fabric together yeah.

### **Niru Ratnam**

(v/o) In the autumn of 2001, Tate Britain invited Yinka Shonibare to produce a temporary installation, to celebrate the re-launch of the galleries. The Tate's new by-line was, RePresenting Britain. So it was appropriate that Shonibare represented Britannia.

**GV's Statue on top of Tate Britain**

Yinka Shonibare's wrapping of Britannia, is a very apt piece of work to finish with (sync) sitting on top of Tate Britain, it questions terms such as British, Britain, British art.

It reminds us of Britain's colonial past. Of course the Tate gallery was built on money from colonial sugar plantations. (v/o) It inscribes the presence of people of colour on this venerable British institution. It's funny, it's clever, it's questioning, it's an optimistic statement of what post colonial Britain could be.

**Art logo as start of programme**

S/I  
**Post Colonial**

Music  
Closing Credits  
**Concerto Op.24**

**Britain**

**Chandos: CHAN  
6534  
Dur: 00:33  
31:47-32:20**

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Presented and  
Written by  
NIRU RATNAM

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PETER VANE

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CAROLEANNE  
BROWN

Cameras  
COLIN CASE

Sound  
DAVE BRABANT

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