



DECOLONISATION AND ART HISTORY PEDAGOGY WORKSHOP

The following resources and ideas were shared by participants at the online workshop organised by the Association for Art History's Higher Education Committee on 31 May 2022.

Articles, Books, and Stand-alone written texts

Catherine Grant and Dorothy Price, eds., 'Decolonizing Art History' survey responses, *Art History* 43 no. 1 (2020), 9-66. <https://doi.org/10.1111/1467-8365.12490>

Anne Marie Butler and Christine Hahn, 'Decolonise this art history: Imagining a decolonial art history programme at Kalamazoo', *London Review of Education* 18 no. 1 (2021) <https://doi.org/10.14324/LRE.19.1.22>

Priyamvada Gopal, 'On Decolonisation and the University,' *Textual Practice* 35 no. 6 (2021), 873-899. <https://doi.org/10.1080/0950236X.2021.1929561>

J.C. Niala, "Reconstructing Relationships: An autoethnographic account of post-colonial museum encounters", *Journal of Museum Ethnography*, no. 32 (March 2019), pp. 136-149.

Rachel Minott, "The Past is Now: Confronting Museum's Complicity in Imperial Celebration", *Third Text*, vol. 33: 4-5, 2019, pp. 559-574. <https://doi.org/10.1080/09528822.2019.1654206>

Amber Hickey and Ana Tuazon, 'Decolonising and Diversifying Are Two Different Things: A Workshop Case Study,' *Art History Teaching Resources* (2019): <https://arthistoryteachingresources.org/2019/05/decolonizing-and-diversifying-are-two-different-things-a-workshop-case-study/>

Stefanie Marotta, "Decolonizing Classrooms: What Image does a Eurocentric Classroom Conjure up for Indigenous Students?" *Emerging Indigenous Voices* (2021): <https://emergingindigenousvoices.ca/project/decolonizing-classrooms/>

Emma Wolukau-Wanambwa, "Margaret Trowell's School of Art A Case Study in Colonial Subject Formation," *Art Education Research* 10 no. 15 (February 2019), 1-14. <https://sfkp.ch/en/article/3960>

Charlotte Jansen, "Remembering Althea McNish, A Forgotten Revolutionary Of British Design" *British Vogue* (5 April 2022). <https://www.vogue.co.uk/arts-and-lifestyle/article/althea-mcnish-textile-designer>

Shirley Madil, "Kent Monkman | Significance and Critical Issues | Art Canada Institute" <https://www.aci-iac.ca/art-books/kent-monkman/significance-and-critical-issues/>

Gregory Younging, *Elements of Indigenous Style: A Guide for Writing By and About Indigenous Peoples* (Brush Education, 2018). <https://www.brusheducation.ca/books/elements-of-indigenous-style>

Eugenia Zuroski, "'Where do we know from?': An Exercise in Placing Ourselves Together in the Classroom," *MAI: Feminism and Visual Culture* (27 January 2020): <https://maifeminism.com/where-do-you-know-from-an-exercise-in-placing-ourselves-together-in-the-classroom/>

Judith Spijksma and Ann-Sophie Lehmann, "Flattening Hierarchies of Display: The Liberating and Leveling Powers of Objects and Materials," *Stedelijk Studies Journal* 5 (2017).
DOI: [10.54533/StedStud.vol005.art08](https://doi.org/10.54533/StedStud.vol005.art08).

Kadish Morris, "Critical Exuberance: How Hew Locke's Sculpture Questions the History of Global Trade," *ArtBasel.com* (2022): <https://artbasel.com/stories/hew-locke-tate-britain-commission>

"How Cheryl D. Miller Confronts White Supremacy in Graphic Design," *Sightlines* (13 November 2021): <https://sightlinesmag.org/how-cheryl-d-miller-confronts-white-supremacy-in-the-graphic-design-profession>

AICA Southern Caribbean, "Valérie John: une pratique artistique trans-locale." (on the exhibition, 'Indigo, the cabinet of curiosities') (14 May 2022): <https://aica-sc.net/2022/05/14/valerie-john-une-pratique-artistique-trans-locale/>

Bibliographies & Toolkits

Diversifying Art History: A Collective Bibliography (started by University of Edinburgh History of Art): <https://docs.google.com/document/d/1Av75-GPmqQPDDejyp4wGV50MQYp9oovXqxcrbOnZeYg/edit>

Manchester University Press, 'Art and its Global Histories' series:
<https://manchesteruniversitypress.co.uk/series/art-and-its-global-histories/>

Decolonising SOAS Learning and Teaching Toolkit for Programme and Module Convenors (May 2018), Decolonising SOAS Working Group:
<https://blogs.soas.ac.uk/decolonisingsoas/files/2018/10/Decolonising-SOAS-Learning-and-Teaching-Toolkit-AB.pdf>

Amber Hickey and Ana Tuazon, 'Decolonial Strategies for the Art History Classroom':
<http://arthistoryteachingresources.org/wp-content/uploads/2019/05/Decolonial-Strategies-for-the-Art-History-Classroom-Zine.pdf>

'Blackness, Immobility, & Visibility in Europe (1600-1800) – A Collaborative Timeline,' *Journal18* (September 2020): <https://www.journal18.org/nq/blackness-immobility-visibility-in-europe-1600-1800-a-collaborative-timeline/>

Allissandra Cummins et al., Exhibiting Migration and Gender: The Companion Reader, H2020-INT-SOCIETY-2015, The Cultural, Scientific and Social Dimension of EU-LAC Relations, *EULAC Museums* (2020):
https://eulacmuseums.net/eulac_museums_docs/2020_WP7_Exhibiting%20Migration+Gender5_lowres.pdf

Black Central Europe (online database) by the Black Central European Studies Network:
<https://blackcentraleurope.com/>

Shelley Angelie Sagar, *The Decolonial Dictionary*: <https://decolonialdictionary.wordpress.com/>

Contemporary And (C&) online platform: <https://contemporaryand.com/>

Art Hx (led by Anna Arabindan-Kesson and Jessica Womack): <https://artandcolonialmedicine.com>

Black Designers of Canada (led by George Sully): <https://blackdesignersofcanada.com/>
Building the Anti-Racist Classroom, The BARC Collective (2021): <https://barcworkshop.org/>

The Fashion and Race Database, founded by Kimberly Jenkins (2020-2022):
<https://fashionandrace.org/>

Podcasts & Videos

Sushma Jansari (British Museum), 'The Wonder House' podcast:
<https://podcasts.apple.com/gb/podcast/the-wonder-house/id1486140839>

Met Museum, "Artist Interview—Kent Monkman: mistikôsiwak (Wooden Boat People)" *Youtube* (20 December 2019): <https://youtu.be/GwNpUevsKzc>

Mohawk Ironworkers (13-part half hour documentary), 2016:
<https://www.apntv.ca/mohawkironworkers/>

"Villa Lewaro," *National Trust for Historic Preservation*: <https://artsandculture.google.com/story/villa-lewaro-national-trust-for-historic-preservation/vQURHp9z5Eklg?hl=en>

Linda Tuhiwai Smith and Eve Tuck, "Decolonizing Methodologies," CUNY Graduate Centre (2013):
<https://www.youtube.com/watch?v=rIZXQC27tvq>

Carine Harmand, "Surrealism: Imagining a New World," (2021) *HENI Talks* with Tate Modern:
<https://henitalks.com/talks/surrealism/#>

Black Art: In the Absence of Light (HBO Documentary, 2021): <https://www.hbo.com/movies/black-art-in-the-absence-of-light>

Additional Comments shared by Workshop Participants

- I think the next challenge is to not only embrace but apply marginalised methodologies and embed this in learning outcomes and assessments.
- The decolonising process has to be equally theoretical and practical
- It should be embedded in learning outcomes of a modules, and those outcomes have to be discussed with the student.
- I often find that poems, the spoken word, music and films can do more to explain what decolonising efforts should be and why we need them. In other words, some art historical texts could be replaced with other formats and other media - the ones that aren't typically included in traditional, European curricula.
- Skin and the nude has been a way in to the questions around race, gallery visits and reflection have supported our written materials.
- I find zines really useful. There are zines about literally everything (trichotillomania anyone?) and they frequently are from perspectives not represented (except as case studies) in academic publishing. Maybe of slightly more relevance to the current points about teaching delivery and student experience; they're also great for working with students to think through power dynamics (including the politics of citation), and the creation of knowledge and to trouble the idea of reading lists (and library collection policies).