## Contents

14 Racism, Culture and Subjectivites Australian Aboriginal

Lis	t of Plates	ix
Pre	eface	xi
Acknowledgements		xiv
Par	rt I Mapping the Terrain	1
1	Introduction: What are Cultural Politics?	3
2	Liberals and Humanists, Cosmopolitans and Eurocentrics: on the Development of Cultural Policy in Britain	23
Part II The Cultural Politics of Class		65
	Writing as a Weapon in Class Struggle: Radical Cultural Politics in Britain to the Second World War	67
4	Marxist Cultural Politics in Eastern Europe: the Case of the German Democratic Republic	91
5	Whose History Is It? Class, Cultural Democracy and Constructions of the Past	112
Part III The Cultural Politics of Gender		175
6	Feminism and the Cultural Politics of Gender	177
7	Alternative Subjectivities: White Feminist Fiction	217
8	Gender, Racism and Identity: Black Feminist Fiction	231
Part IV The Cultural Politics of Race		249
9	Marking Difference, Asserting Power: the Cultural Politics of Racism	251

10	Primitives, Politics and the Avant-garde: Modern Art and its	215
11	Others	315
11	Dialogues: Race and the Cultural Politics of the Avant-garde	395
12 13	Encounters: Postcolonial Artists and the Art Establishment From Primitivism to Ethnic Art: Neo-colonialism in the	432
	Metropolis?	473
14	Racism, Culture and Subjectivity: Australian Aboriginal	400
	Writing	489
Pai	Part V Concluding Reflections	
15	The Postmodernist Challenge/Challenging Postmodernism: a Cultural Politics for Today	543
No	tes estal 10	565
Bib	oliography (1997)	583
Ind	lex of Names and Voices	603
Sul	oject Index	614

## Index of Names and Voices

Abdi, Keith (Nino), 141 Abusch, Alexander: on a new national literature, 102; on Western culture, 104 Adam and Eve, 274 Ades, Dawn, 343, 347, 351, 360 Adorno, Theodor, 11 Aeschylus, 58 Ahmad, Ruhksana, 238 Alexandrian, Sarane, 368, 371 Alienation, Voice of, 376 Alther, Lisa, 222 Althusser, Louis, 11 Amos, Valerie, 123 Animism, Rt Hon., 366 Another Voice, 400 Araeen, Rasheed, 48, 405, 416, 444, 445-6,

449-50, 450, 471; dialogue with Aubrey Williams, 455-7; dialogue with Avinash Chandra, 435-7, 439, 448-9; discovering his Oriental soul, 439-41; on Black art in the real world, 557; on burden of essentialism, 450, 452, 454, 463, 465; on 'Ethnic' art and neo-colonial control, 466, 474-5, 478-81, 488; on Europe's new primitives/primitivism, 406, 439-40, 450, 451, 469, 473, 474-5; on exclusion of Artists of Colour from modernity, 433-4, 435-7, 439-42, 445, 446, 447-8, 448-9, 450, 452, 458-9, 460, 462, 463, 464; on Frank Bowling and Pop Art, 447-8; on history/art history as ideology, 408, 409, 411-12, 428, 447-8, 448-9, 464; on multiculturalism vs 'ethnic arts', 486-7; on need for difference, 478; on the new racism, 451, 452, 481, 482; on origins of 'ethnic arts' idea, 481; on The Other Story, 457-61, 462; on primitivism as colonial discourse, 426-7, 428; on Primitivism in

relations industry, 475–7, 478–9; on 'synthetic' identity, 455; see also art exhibitions: The Other Story
Araeen, Voice of, 479
Aragon, Louis, 329, 352, 362, 373
Arif, Saleem, 434–5, 468
Aristotle, 10
Arnold, Matthew, 41; on anarchy, 36; on culture, 24; on literature, 38; on the uncultivated masses, 28; on Utilitarians, 25
Arnold, Dr Thomas: on class and education, 36
Arnoldian Voice, An, 25, 37
Arp, Jean (Hans): against Art, 343, 346; on

20th Century Art, 411-12, 428; on race

349; origins of Dada, 341–2, 351 Artaud, Antonin, 373 Arts Council of Great Britain (ACGB): on funding, 53 Asian Women Writers' Workshop: on objectives, 237 'Augustine' (famous hysteric), 362, 577n21

Dada and the bourgeoisie, 341; on

Janco's masks, 349; and Oceanic art,

Austen, Jane, 10 Authentic Dada Voice, 341, 342, 346, 347, 348

Authors, The, 409, 410, 411, 432–3, 458–61, 471; making a good liberal gesture, 427

Baargeld, Johannes, 346
Bach, Johann Sebastian, 9
Bacon, Francis: and Frank Bowling, 447
Bahr, Hermann: defining Expressionism, 327–8, 380–1

Baker, Josephine: and her buttocks, 277–9, Plate 9.5, 400, 462

Bakhtin, Mikhail, 11, 463

Baldwin, James, 277; on Black rage, 305; on Kafka and burden of race, 502; on problem of respect, 446; on racism and subjectivity, 252, 446; on Subjects and history, 306; on White supremacy, 257, 260, 296

Ball, Hugo: and Berlin Dada, 350, 576n13; and the Cabaret Voltaire, 348; and Dada 'phonetic poetry', 346; on 'Negro Soirées' and Janco's masks, 350

Balzac, Honoré de, 102

Bandaranayake, Senake: on modern Western art, 472

Barker, Martin: and concept of the New Racism, 481

Barnes, Ron: on writing autobiography, 129-30, 132

Barr, Alfred, 329, 331, 496

Barratt, Michèle: on feminist cultural politics, 182-3

Barry, Marcia Brahim, 141, 147

Bartmann, Sarah: see Hottentot Venus Bartók, Béla, 10

Bataille, Georges, 394

Batchelor, David, 341, 342, 361, 364, 374

Bates, Ralph, 87

Beauvoir, Simone de, 223

Becher, Johannes R.: national anthem, 95; on the role of the people, 92

Beckett, Samuel, 10, 104

Beckman, Max, 381

Beethoven, Ludwig von, 9, 10, 466, 565n2; and John Coltrane, 482

Bell, Dorothy Bartlett, 141

Belsize Lane Women's Group: on their film workshop, 195-6

Berger, John, 347

Bergson, Henri: and Surrealism, 354, 358, 362 - 3

Berkeley, George, 11 Besant, Sir Walter, 127 Besantian Voice, A, 127

Bhabha, Homi, 480; on cultural diversity and containment, 486; on liberal societies and cultural difference, 484; on sham universalism, 485

Biermann, Wolf, 106 Black, Cilla, 280, 574n9 Black Leader, 526-7 Black Voice, 297, 392 Black Womantalk: on publishing, 215-16 Blainville, Henri de, 275, 276 Blakelock, Keith, 267-72 Bleyl, Fritz, 379

Boden, Frederick C., 73, 75

Boshier, Derek, 447, 465 Bourgeois Artist, 439

Bourgeois Subject, 439

Bowling, Frank, 435; and Pop Art (Royal College), 447-8, 465

Bowyer, Fran: on The Time of My Life, 133 Boyce, Sonia 435; and Artists of Colour's dilemmas, 453, 466, 468, 484; on Art establishment and Black artists, 484; on categories 'ethnic artist' and 'Black artist', 453; conversation with John Roberts, 451-4 passim, 484; on From Two Worlds exhibition, 453; on racial and professional identity, 453-4

Braithwaite, Edward, 485 Braithwaite, Mark, 269

Brancusi, Constanin, 317, 321, 322

Braque, Georges, 10, 329, 333, 337, 378; impact of African masks on, 329; initial reaction to Les Demoiselles, 333; see also Cubism: Picasso

Braun, Volker, 102

Braxton, Joanne H.: on Black women's traditions, 189

Brecht, Bertold, 10, 94, 100-2; on popular literature, 102

Breton, André: against logic and reason, 354, 355-6; collection of 'primitive' art, 352; condemning West, praising East, 373-4; declaring allegiance to communism, 421-2; defining Surrealism, its task, 352-3, 356, 359, 373; see also 577n24; exalting wildness, nature, 366-7; on hysteria as supreme form of expression, 362; on modernity's love of the 'primitive', 351; on 'primitive societies' and harmony with nature, 367; on Surrealist aesthetics, 361; and Surrealist exhibitions, 352

Brett, Guy: on Aubrey Williams, 445-6; on modern British art, 432-3, 434, 445-6, 485, 579n1; on myth of primitivism, 418-19

Brontës, Charlotte and Emily, 10 Browder, Clifford, 367

Brown, Alec: on bourgeois mentality, 80; on liberals, 81

Brown, James, 267

Bruner, Edward: on dominant narratives,

Brunner, Charlotte: on African women writers, 555-6

Bryan, Beverley, 211,

Bunker, Archie, 286, 575n10

Burke, Edmund: on the state, 37

Bush, George: and war against Iraq, 291; and Willie Horton, 272; see also brown vermin: 200,000 dead

Cage, John, 10 Camus, Albert 10, 446, 465

European/Aboriginal encounter, 501; as

forgotten 'half-caste', 501

Carby, Hazel, 123 Carey, Gerald, 141 Carroll, Charles, 274 Centre for Contemporary Cultural Studies: on history and politics, 114 Centreprise: on its history, 130, 131 Césaire, Aimé, 132, 299, 305, 307, 314; as Surrealist poet, 354-5; on the West and the Others, 34, 293, 294, 296-7; and Wifredo Lam, 368-9, 578n4 Cézanne, Paul, 334 Chamberlain, Jane, 571n9 Chambers, Eddie, 435; I Was Taught to Believe (montage), Plate 9.4; on Black people and history, 297, 552 Chandra, Avinash, 449; dialogue with Araeen, 435-7, 439, 448-9; ethnocized by art establishment, 435-9, 464-5, 466, 468; Hills of Gold (painting), Plate 12.1, see pp. 437-8 Chappell, Phyllis, 571n9 Chaucer, Geoffrey, 10, 485; on the need for her stories, 186-7 Checketts, Linda: on Tate Gallery, 415-16 Chesneaux, Jean, 115, 139; on history and historians, 125, 139; on history and political power, 117-18, 119; on the mass consumption of history, 115; on the past as a site of politics, 114, 116, 121, 155 Chomsky, Noam, 11 Chopin, Frederic, 9 Churchill, Winston, 269 Cinema of Women (COW): on feminist film distribution, 197–8 Cixous, Hélène 200 Claxton, Caroline, 230 Clifford, James, 262, 364, 405; appropriation of non-Western art, 415; on Black bodies in 1920s Paris, 277, 278; defining Surrealism, its aesthetics, 353, 361; on 'elective affinity' concept, 575n2; on primitivism, 277, 278, 321, 406; on Surrealism and ethnography, 577n17 Coldstream, William: and Frank Bowling, Cole, Herbert and Chike Aniakor, 404 Colleagues, 259 Colonel Dodds, 404, 414-15 Colonist, The Liberal, 35 Coltrane, John, 482 Commonsense, Voice of, 30 Comte, Auguste, 11 Concerned Student, 395-6 Contesting Voice, 272 Cooke, Lynne, 578n30; on primitivism and

end of innocence, 431 Cooley, Reg, 500-2; on Australian

Cooper, Anna Julia: on human rights, 30-1 Copland, Aaron, 10 Corunna, Arthur, 510, 511, 513, 582n17; and White sports, 513 Corunna, Daisy, 260, 304; affects of Australian apartheid on, 507-8, 510, 511, 512-13, 514-15, 582n16, 582n17 Corunna, Gladys, 510, 511; on hiding racial origins, 511-12, 514 Counsellor, The Helpful, 258 Cournot, Michel: on penis sizes, Negro, 266 Coutts-Smith, Kenneth: on art and cultural colonialism, 321, 416, 421 Crutcher Lewis, Vashti: on Sula, 200-1 Cuvier, Georges, 275, 276 Dalai Lama: and Surrealism, 373 Dali, Salvador, 10, 360; and fetishism, 372; Scatological Object (art), 361; and symbols, nightmarish imagery, 364, 366, 372 Daly, Mary: on accusations of racism, 545-6 Dante, 10 Davin, Anna: on class, gender and history, 122 Davis, Jack, 581n15; 'Desolation' (poem), 489; The Dreamers (play), 533, 580nl; 'the Drifters' (poem), 499; 'The First-born' (poem), 490-1; 'To the Others' (poem), 491-2; on race and progress in Australia, 489 Debussy, Claude, 10 Degabriel, Tony, 141 Delpeche, Rita, 141 Depass, Carlos, 141 Derain, André, 333 Derrida, Jacques, 11, 204 Dewey, John, 11 Dhanjal, Avtarjeet, 435 Dickens, Charles, 10 Dissenting Voice, 293, 319 Distraught Voice, 445 Dix, Otto, 10 Dixon, Rev. Thomas, 273, 274 Dohm, Hedwig, 30, 566 Dostoevsky, Fyodor Mikhailovich, 10 Drake, St Clair, 261-2, 288, 475; on history and politics, 114 DuBois, W. E. B.: on racism and subjectivity, 532-3 Duchamp, Marcel, 10, 352; and the Mona Lisa, 346; and Mr. Mutt's urinal, 345, 347, 411 Dufy, Raoul, 378 Durham, Jimmie: on cowboys, artists and savages, 427-8 Aboriginal crisis of identity, 500; on

Dvorak, Anton, 10 Dyson, Michael E., 284

Eastman, Max, 79 Echo, An, 468, 469 Edgar Heap of Birds, 302 Edwards, Bryan, 265 Egonu, Uzo, 435 Eisler, Hans, 95 Elite Liberal Voice, 562 Elliot, George, 10 Eluard, Paul, 329, 352 English Gentleman, 440-1 Ensor, James, 380 Epstein, Jacob, 317, 322 Ernest, Gerald, 141 Ernst, Max, 346, 347, 360, 364, 372; automatism, frottage, 360-1; emblematic

Fabian, Johannes: Time and the Other, 405 Fact, Sir Definite, 274, 342, 350, 353, 357, 360, 448, 535

and Southwest Indians, 363

art of, 363-4; La Horde (painting), 361;

Fanon, Frantz, 33, 256; on brutality of colonialism, 255, 304; on burden of blackness, 287, 302, 303; on colonialism, culture and subjectivity, 297, 298; on Europe's relation to the 'Third World', 32; on evolution, civilization, 284, 293, 294; on Liberal Humanist hypocrisy, 34; on myth of brute, over-sexed Blacks, 265, 266, 275; on the West and human rights, 34, 35-6; on the White Subject, 287

Feest, Christian, 317

Fer, Briony: on Surrealist aesthetics, 352, 361; on Surrealist obsessions: fetishism, hysteria, 357, 362, 372, 577n21

Fisher, Jean: on Art and dominant narratives, 448; on Modernism and its Others, 315, 453, 457-8; on The Other Story, 457-8

Fonlane, Benjamin, 321

Foster, Hal, 405; on cultural politics of primitivism, 395, 396, 406, 409, 410, 411, 412, 417; on primitivism and imperialism, 415, 417; and Rubin's 'elective affinity' concept, 575n2; on Surrealism and 'tribal' objects, 365

Foucauldian Voice, 479

Foucault, Michel, 11, 565n4; and Black Austalian fiction, 536; concept of discourse, 14; Discipline and Punish, 271; on knowledge, truth and power, 441, 475, 476, 548; and pleasure as effect of power, 479, 480; on power as productive network, 479-80; on relation between history and politics,

139; on subjectivity, 303, 480; theorizing the body, 551; on time and the Other, 404

Frazer, Sir James, 354; Golden Bough, 358, 364

Fredrickson, George M., 272, 274

French, Marilyn, 222

Freud, Sigmund, 11; on art and the primitives, 356; on power of art, 371; and Surrealism, 354, 356, 357, 358, 362

Friend, A, 396

Friendly Teacher, The, 258-9

Frobenius, Leo: on Black people and civilization, 297

Fry, Roger, 315 Fryer, Peter, 475 Fuller, Vernella, 232, 236

Gandhi, Mahatma, 549

Garman, Douglas, 85-6

Garner, Margaret, 573n3 Garnett, Alf, 286, 574n10

Gärtner, Hannelore: on the arts in the GDR, 106 - 7

Gatekeeper, 63, 411, 428, 470

Gauguin, Paul: paintings of Polynesian women, 423; primitivism and, 317, 320, 321, 339, 374, 380, 410, 423, 468-9

Genesis, 413

Genghis Khan, 289, 292

Geoffrey, Iqbal, 435

Giacometti, Alberto, 317, 352

Gide, André, 12

Gil-Cervantes, Marco, 159, 571n9

Gilbert, Kevin, 581n6; on Aboriginal poetry/ writing, 530; his Australian national anthem, 496-7; Cherry Pickers, 498; on genocide in Australia, 254-5, 493; on history and subjectivity, 493; on identity, 'Aboriginality', 508

Gilman, Sander L.: on representations of Black female bodies, 263-4, 275, 276; on Hottentot Venus and Black sexuality,

275, 276

Gilroy, Paul: on aesthetics and politics of Black art, 560; and exclusion of Blacks from 'Britishness', 565n6

Goethe, Johann Wolfgang von, 10, 102 Golding, John: on Cubism and African art, 330; on Picasso's Les Demoiselles, 334-5,

Goldwater, Robert: on primitivist impulse, 320, 418

Gombrich, E. H., 378

Gomez-Pēa, Guillermo, 485

Gordon, Donald: on German expressionism and bourgeois values, 382-3; on German expressionism's view of

'primitive' societies, 391-2; on influences of 'tribal art' on German expressionism, 390; on Kirchner's Bathers in a Room, 389; on Nietzsche, nihilism and Die Brücke, 379, 383, 385-6; on stylistic influences on German expressionism, 379; on Whitman, sex and Die Brücke, 379, 387

Gottlieb, Adolph, 327, 416

Grahame, Judy: on business sponsorship of the arts, 55

Gramsci, Antonio, 537

Grass, Günter, 10

Grassic Gibbon, Lewis: on revolutionary writers, 85

Greenwood, Walther, 83, 87, 567

Gregory, Dick: on Black progress, 503

Griaule, Marcel, 358

Griffin, Susan: on women and nature, 201-2 Griffith, W. C.: and negrophobia, 272-3

Grosz, George, 381 Guillaume, Paul, 319

Gupta, Rahila, 239

Habermas, Jürgen, 11

Hager, Kurt, 106; on the role of culture, 91 Haley, Alex: and Roots, 375

Hall, Catharine, 115; on Black feminist critiques of history, 123; on feminist history, 123; on role of historians, 116

Hall, G. Stanley: on women, 178

Hall, Stuart, 172; on 'postmodern society' and meaning, 563; on racism as cultural power, 303

Hall, Stuart et al. (Policing the Crisis): on moral panics, 273

Halward, Leslie, 87

Handel, George Frederick, 9

Hanley, James, 87

Harlen, 295

Harrington, Oliver, 10; on race, intellect and

stereotypes, Plate 1.1

Hartsock, Nancy: on the postmodern challenge, 203-4

Hatoum, Mona, 435, 468

Hay, J. M.: on popular culture, 85

Heartfield, John (Helmut Herzfeld), 316 Heckel, Eric, 377-8, 577-8n29; Sleeping

Negress (painting), 422-4, Plate 11.2 Hegel, Georg Wilhelm Friedrich, 11; and non-Western art, 410; and Orientalism,

406 Heidegger, Martin, 11

Hein, Christoph, 98 Hemming, Sally: and her famous Master, 260, 281

Herder, Johann: and 'culture' vs 'civilization', 565n1

Hervé, Julien, 378

Heslop, Harold, 87, 568n9; on The Morlocks.

Hess, Rudolph, 282

Hewison, Robert: on Arts Council of Great Britain, 47

Hill Collins, Patricia: on Afrocentrism, 209 - 10

Hiller, Susan, 405; on art, meaning and power, 401, 429; on legacy of primitivism, 395; on primitivism and cultural imperialism, 401, 416, 426-7; on time and the other, 405

Himid, Lubaina, 435, 468 Hitler, Adolf, 280, 281-2

Hobbes, Thomas, 11

Hockney, David, 447, 465

Holdyn, Robyn, 494

Holm, Bill, 403 Homer, 295

Honecker, Erich, 106, 107

Honest Statement, 450

hooks, bell (Gloria Watkins), 207, 469, 565; on Black identity politics, 205; on Black male bodies, 313; on commodification of Otherness, 312-13, 394; on images of Black female bodies, 279, 280; on the politics of difference, 205; on the politics of postmodernism, 241, 541; on postmodernism and identity, 551-2; on Reconstruction era, 208; on Tina Turner, 279; on White boys, 311-12

Horton, Willie: contribution to Bush campaign, 272

Hottentot Venus (Sarah Bartman): and her buttocks and genitalia, 275-6, 277

Huelsenbeck, Richard: and his 'African drumming', 348; on the word 'Dada', 351

Hume, David, 11, 285, 286, 287

Humphries, Stephen: on history from below, 142

Hussein, Saddam: and representations of the East, 289-90

Husserl, Edmund, 11

Hutcheon, Linda, 220

Huyghe, René: on African and Oceanic art, 407-8; criticized, 408

Hyndman, H. M., 70; on capitalism and art,

Informed Voice, 298 Irigaray, Luce, 200

Jackson, Mavis, 571n9 Jackson, Michael, 267

Jacky Jacky (Noorak), 515, 518-21; and Black degradation, 519-21; bought by

Whites, 519; performing like monkey, 519–21

Jacobs, Harriet, 256

Jagger, Alison: on liberalism and rationality, 566n2

James, C. L. R.: on 'High Art' and racist logic, 466, 482

James, Henry, 10

Jamieson, Alec, 570n5; on People's Palace, 126

Janco, Marcel: masks he made for 'Negro Soirées', 349–50, 351, 364, 397, 576n12; performing poetry, 346; on real art, 351

Jantjes, Gavin, 435

Jefferson, Thomas 34; and his Black slave mistress, 259–60, 281; on human rights, 28; on race and beauty, 259; on race and intellect, 285–6, 292

Jobson, Richard: on Mandingo penises, 266 Johansson, Sheila: on history and collective identity, 120

Johnson, Ćolin (Mudroogoo Narogin), 21, 498, 581n11, 581n12; Long Live Sandawara, 515–30

Johnson, Eva: 'A Letter to My Mother' (poem), 510–11; on assimilation policy in Australia, 510–11

Johnson, Robert, 141, 571n9 Johnson, Vera Roberts, 141, 151 Jones, Lewis, 75, 87

Jones, Rhys, 254

Jordan, G. H., 134; on community history and arts, 134–73

Jordan, Glenn, 139, 140, 142, 144, 145, 146, 147, 295–6, 376, 392, 571n9, 577n25; on Dada's cultural politics, 396–400; in dialogue on avant-garde and racism, 421–4; in dialogue on community history and arts, 134–73 passim; in dialogues with historians, 115–25; in dialogue on primitivism as colonial discourse, 426–7; on primitivism and dominant meanings, 431; see also Weedon, Chris

Jordan, June, 574n7

Jordan, Michael: as cultural icon/superstar, 283–4, 474; and his cousin, 284

Jordan, Winthrop, 574n1; on Hottentots and barbarity, 276

Joseph, Gloria I.: on Sojourner Truth, 200 Joseph, Tam, 199

Joyce, James, 10, 58

Kabbani, Rana: on representations of 'the East', 262–3

Kafka, Franz, 102, 502 Kahnweiler, Daniel-Henry: on Les Demoiselles, 332–3, 576n6 Kandinsky, Wassily, 10, 403, 438; and Der blaue Reiter, 379

Kant, Immanuel, 10, 286, 287

Kapoor, Anish, 434, 460

Khanna, Balraj, 435, 468; on Indian artists in London, 442–3, 464

Kierkegaard, Soren, 11

King, B. B., 267

King, Elspeth: on All Sorts and Conditions of Men, 127; on collection for People's Palace, 129; on the London People's Palace, 127

King Juan Carlos: and linguistic dexterity, 3 King, Rev. Martin Luther Jr.: on ethics and politics, 549; on human rights, 31, 32; and naming as cultural politics, 301; on racism and subjectivity, 249

King, Rodney, 543

Kipling, Rudyard, 442; and 'White Man's Burden', 579n9

Kirchner, Ernst Ludwig: Bathers in a Room, 389, 577–8n29, Plate 10.6; and his Black models, 391–2, Plate 10.7; Girl under Japanese Umbrella, 389–90, 577–8n29; Love Scene, 390; and origins of Die Brücke, 378–9; Standing Nude with Hat, 389; and Walt Whitman, 379, 387

Kirsch, Sarah, 106 Kitaj, R. B., 447, 465 Klee, Paul, 10, 318, 363, 403 Koloss, Hans-Joachim: on Cubism and African art, 330, 575–6n4

Labat, Father, 286

Lacan, Jacques, 11, 357
Lam, Wifredo: and African diaspora cosmologies, 367, 369, 370; animism and, 366–70; and Césaire/négritude, 368–9, 578n5; and cultural politics of race, 425–6, 578n5; and his jungle imagery, 367–71, 425–6; see Plate 10.5; and Pablo Picasso, 370–1; his position in modern art, 578n5; and Senufo sculpture, 371

Lambert, Rosemary: on Les Demoiselles, 335; on Edvard Munch, 377

Leavis, F. R., 78; on the media, 43 Lee, Spike, 543; and superstuds, 267

Left Review: on form in proletarian writing, 84; on the politics of writing, 84; on useful writers, 81; on writing competitions, 86

Leger, Fernand: and Josephine Baker, 278 Leiris, Michael, 277, 358, 394

Lenin, Vladimir Ilyich, 35; and the Bolsheviks in Zurich, 350, 576–7n13; on the media, 35

Lessing, Gottfried E., 102

Lévi-Strauss, Claude, 354, 358, 394; on race and intellect, 421

Lévy-Bruhl, Lucien, 354, 358

Lewis, Helena: on Dada and Bolsheviks in Zurich, 350; on Dada and World War I, 341; on politics of Dada, 576–7n13

Linnaeus, Carl (Carl von Linné): categorizing the races, 287–8; his Great Chain of Being, 276

Lipchitz, Jacques, 317

Lippmann, Lorna, 254, 581n6; death, disease and Aborigines, 492–3

Lissitzky, El, 10 Liszt, Franz, 9 Locke, Donald, 435

Locke, John, 11

Logic, Impeccable, 263, 371, 378

Long, Edward: on African bodies, intellect, character, 288

Long, Edwin: Babylonian Marriage Market, Plate 9.2, 263-4

Lorde, Audre: on racism and subjectivity, 251–3; on sisterhood, 206

Lords of Bute, 140

Lucie-Smith, Edward: on Surrealists and the unconscious, 357

Lukács, Georg, 94, 99; and German Expressionism, 381, 577n27

Luling, Virginia, 494

Lummis, Trevor: on oral history, 145 Lynton, Norbert: on Expressionism, 380

MacDonald, Ramsay: on literature, 40 Macke, Auguste: and *Der blaue Reiter*, 379

Magdalen, Mary, 228–9 Magritte, René, 10

Maher, Molly, 141, 159, 571n9

Maher, Shelagh, 141

Mahler, Gustav, 10 Maitland, Sara, 225

Major, John, 67

Malcolm X, 394 Mandela, Nelson, 559

Mann Heinrich 102

Mann, Heinrich, 102 Mann, Thomas, 102

Marc, Franz: and Der blaue Reiter, 379

Marcuse, Herbert, 11

Marie-Antoinette, 473, 479, 480

Marie-Antoinette, Voice of, 479

Marquez, Gabriel Garcia, 10 Marx, Karl, 11, 478; on art, class and

ideology, 347; on history and modernity, 408–9, 410; on language and consciousness, 70; and

Orientalism, 406; on relation between history and politics, 139; on the ruling ideas, 556

Masson, André, 331, 367

Matisse, Henri, 10, 389, 438

Maurer, Evan, 577n18; on art, ritual and power, 326; on Breton's exalting of nature, 366, 367; on Dada and real art, 351; on Dada 'Negro Soirées', 348; see also 576n12; on key components of Surrealist philosophy, 354, 362; on Lam's The Jungle, 369, 370–1; on Masson and 'primitive art', 331; on Surrealism and 'primitive mentality', 355, 359, 373; on Surrealism and the unconscious, 355, 357, 358; on Surrealism as revolutionary art, 373; on Surrealists' collections of 'primitive art', 351–2

Mauss, Marcel, 358 Medalla, David, 435 Meidner, Ludwig, 381

Memmi, Albert: on colonialism and cultural domination, 294, 299–300; on options available to colonized, 528; on subject of colonialism and racism, 298, 299–

300, 302, 306, 307

Mercer, Kobena: on burden of representation, 561

Merleau-Ponty, Maurice, 11 Merritt, Robert: Cake Man, 498

Messin, Thabit, 143, 147-8

Michelangelo, 11

de Micheli, Mario: on Picasso, 331, 338

Mill, John Stuart, 11

Miller, Daniel, 320, 403, 418

Miller, Jill: on feminism and class, 223

Millett, Kate, 219 Milton, John, 10

Modernist Voice, 406

Modigliani, Amedeo, 317

Mohanty, Chandra Talpade: on 'Third

World' feminism, 213–14 Mondrian, Piet, 10, 438

Monet, Claude, 10

Moody, Ronald, 435, 448, 449

Moore, Henry, 10, 316, 317, 322; comparing West African and Oceanic sculpture, 364–5; on Greek and Renaissance art, 325; on encountering 'tribal art', 325

Moreau, Gustave, 10

Morgan, Sally, 21; on belonging, 513–14; on evolution of her Aboriginal identity, 512–13; on her art and her writing, 510; her complex, non-unified identity, 524; and *My Place*, 256, 260, 303–4, 507–15; on racism, genocide and Aboriginal identity, 510–15; *Taken Away* (silkscreen), 508–10, *Plate 14.3* 

Morgans, Bev, 571n9

Morris, William, 70; on capitalism and art, 71

Morrison, Toni, 221, 239, 243 Mosquera, Gerardo: on where art history lies, 401–2; on Wifred Lam, 367, 369, 370, 374, 375, 578n5

Mozart, Wolfgang Amadeus, 9

Muffled Voice, 468

Munch, Edvard, 10, 376–8, 380; and *The Scream*, 376–8

Murphy, Eddie: as superstud, 267 Mutt, Richard (infamous sculptor): and Fountain, 345

Narogin, Mudroogoo: see Johnson, Colin National Arts and Media Strategy Monitoring Group, 50; on the arts in society, 24, 42, 48; on cultural diversity, 27, 48; on defining the arts, 42; on participation in cultural activities in Britain, 43–4

Nead, Lynda: on female nudes and Art, 335; on feminist art history, 471

Newbolt, Sir Henry: on literature and adult education, 40

Newman, John Henry: on perfection of the intellect, 26

Newton, Arthur: on doing collective autobiography in Hackney, 131

Newton, Eric: on Aubrey Williams' paintings, 445

Nicholson, Linda, 203

Nietzsche, Friedrich, 11; on cultural degeneration, 384–6; and Dionysian or vitalist impulse in art, 387, 389–90; on God, 384–5; impact on German Expressionism, 379, 383–6, 389–90; as nihilist, 383–6; and pessimism, hopelessness, 384–5; and postmodernism, 385; principle of renewal through destruction, 339, 379, 385–6; on purpose and meaning, 384–5, 386; on truth, knowledge, reason and science, 383–4

Nixon, Richard, 13

Nolde, Emil, 382; and *Die Brücke*, 379 Noonuccal, Oodgeroo (Kath Walker): on Aboriginal languages and White power, 494; on benefits of civilization in Australia, 504; on history and identity, 505–6

Observer, An, 277, 413 O'Neill, Mark, 570; on community history, 125; on sources for working-class history, 128

Oppenheim, Meret, 352, 577n22; Fur Breakfast (art), 352 Osterhaus, Carolyn, 494

Other, An, 406, 408 Otto, Herbert, 99

Owen, Tom: on Welshness, 49

Owusu, Kwesi, 60; on the Arts Council of Great Britain, 50

Oxford English Dictionary; on class, 67

Paine, Jeff, 571n9 Paine, Thomas, 30 Parker, Charlie, 277

Parmar, Pratibha: on racial identity, 123, 212–13

Parvez, Ahmed, 435

Paudrat, Jean-Louis, 317; on Europe's acquisition of African art, 414–15; on invention of African art, 329

Paz, Octavio: on Surrealism, 360

Pechstein, Max: and African sculpture, 379, 577–8n29

Peltier, Philippe, 317; on Europe's acquisition of non-Western art, 413 Peries, Ivan, 435

Perrois, Louis: on ways of seeing, 418

Philippi, Desa and Anna Howells: on postmodernist cultural nomadism, 430; on primitivism, signification and identity, 430–1

Phillips, Peter, 447, 465

Picabia, Francis: on Dada and bourgeoisie, 342–3

Picasso, Pablo, 10, 328, 430; and aesthetics of African masks, 322-3, 336; and art as fetish power, 336, 372; on art and politics, 65, 328-9; and Aubrey Williams' head, 446, 465; on beauty, 335-6; encounter with a Black artist, 446-7, 454, 465; as honorary savage, 329, 336, 338; influences of 'primitive art' on, 322, 329, 330-1, 338, 412-13, 425; and invention of African art, 319, 427; and Les Demoiselles d'Avignon, 331-6, 337, 338, 370-1, 576n6; and power of African art, 322, 424, 468; and primitivist ideology, 338-9, 375, 424, 427; and principles of African art, 322, 335, 412, 425, 468; and radical heterogeneity, 337, 349; and Renaissance perspective, 325, 334–5; Surrealists and, 352; and time and the Other, 338-9; in the Trocadero Museum, 319, 336, 338; the (White) Artist as Hero, 319, 412-13; and Wifredo Lam, 370-1; see also Cubism; and Aubrey Williams

Piercy, Marge, 230 Pinter, Harold, 10

Piper, Keith, 435, 451; Go West, Young Man (montage), Plate 6.2; on slavery and Black body, 191–3

Plato, 10

Plebs Magazine: on university education, 65; on class and education, 72

Plenzdorf, Ulrich, 105 Pliny, Otto: Oriental Dancer (painting), 423 Podhoretz, Norman, 283 Poliansk, Valerian, 74; on revolutionary cultural politics, 75 Pollock, Griselda, 471; on art, politics and the women's movement, 175; on the exclusion of women from Art History, Pollock, Jackson, 10 Power, 308 Price, Sally, 405, 468, 578n1; on African masks and urinals, 411; on deauthorizing and renaming Others' art, 403, 405; on primitivism and 'common sense', 429; on time and the Other, 406, 407; on Western appropriation of 'primitive' art, 403, 404, 405, 406, 411; on Western images of non-Western artists, 407-8, 467; on where art history lies, 402, 411 Prince, 267 Raghip, Engin, 269 Randhawa, Ravi, 237 Ratton, Charles, 352 Ray, Man, 352, 577n15; and Surrealist fetishism, 372 Read, Herbert, 334 Reagan, Ronald, 13 Rees, A. L. and Frances Borzello: on New Art History, 470-1 Renan, Ernest, 309-10 Renan, M.: on liberalism and the state, 37 Renoir, Auguste, 10 Rich, Adrienne, 215 Richter, Hans, 346, 350 Rickword, Edgell, 77-8 Riley, Joan, 232, 233, 236, 485 Rimbaud, Arthur, 338 Roberts, John: conversation with Sonia Boyce, 451-4 passim, 484; on imperialism, meaning and non-Western art, 410, 411; on race, art and the 'double-bind', 451, 452; on shift from 'primitive' to 'different', 451 Roberts, Michèle, 226, 228, 573 Robinson, Kenneth: on Arts Council of Great Britain, 46-7 Rodin, Auguste, 323 Rorty, Richard, 11 Rosaldo, Renato: on imperialist nostalgia, 420-1; on the Great Tradition, 295 Rose, Phyllis: on Josephine Baker's mastery of buttocks, 277 Rosner, Bernd, 568 Rousseau, Jean-Jacques, 11, 320, 375 Rowbotham, Sheila, 187

Rubin, William: and 'affinities' between

'tribal' and 'modern' art, 318; criticisms of his 'primitivism'/modern art exhibition, 319, 405-6, 411-12, 417, 489. 575n2; one primitive replies to him. 428: on Picasso and college/radical heterogeneity, 337; on Picasso and 'primitive art', 339; on Picasso's Les Demoiselles d'Avignon, 576n6; on postmodernism and primitivism, 393-4; on 'Primitivism' in 20th Century Art catalogue and exhibition, 318; on Wifredo Lam, 369 Rurup, Reinhard: Topography of Terror, 281 - 2Rushdie, Salman, 221 Russell, Bertrand, 11 Russian Association of Proletarian Writers: on art and literature, 79 de Sacy, Silvestre, 309-10 Saffin, John, 288 Said, Edward: on cultural purity, 487; on 'High Art' and the politics of race, 482; on imperialism and culture, 487; and Orientalism, 303, 426, 579n10; on Orientalism, 309-10, 475; on speaking truth to power, 459 St Hilaire, Patricia, 231-2 Salmon, André: on Picasso and Les Demoiselles, 333 Sam and Millie, 391-2, Plate 10.7; and 'pet Negro' phenomenon, 392 Sampson, George, 40 Sanderson, Lesley, 199 Sartre, Jean-Paul, 10, 32; on decolonization, 33; on Liberal Humanism and racism, 34, 35, 287; on the West's hypocrisy, 34, 255-6Scarman, Lord: on the role of education, 37 Sceptic, The, 409, 411, 430-1 Schacht, Richard: on Nietzsche, 384-5 Schiller, Friedrich, 10, 102, 380 Schmidt-Rottluff, Karl: influence of non-Western art on, 378-9, 577-8n29; woodcuts of, 390, 577n29 Schoenberg, Arnold, 10 Schopenhauer, Arthur, 11 Science, 276, 479 Seghers, Anna, 95 Sewell, Brian: on Black artists, 460-1 Shakespeare, William, 10, 11, 262, 295, 482, 485 Shemza, A. J., 435 Sheppard, Richard: on German Expressionism's hatred, 380; on origins of term 'Expressionism', 378

Shimizu, Kumiko, 435

Short, Robert: on Dada aims and practice,

347, 349-50; on Surrealist philosophy

and practice, 356, 360, 361, 373; on word 'Dada', 342

Shostakovich, Dmitri, 101; and Aubrey Williams, 455, 580n

Showalter, Elaine, 184

Shulman, Milton: on Alf Garnett, 574-5n10

Shyllon, Folarin, 475

Silcott, Winston, 268-72

Slave, The, 26

Smith, Barbara: on invisibility of Black women, 206, 207

Socrates, 10, 11

Sophocles, 10

South Wales Echo: on Tiger Bay, 137 South-east Wales Arts Association: on promoting the arts, 51–2

Southern Arts: on the arts as business, 54 Souza, Francis Newton, 433, 435, 448, 579n3 Spender, Dale, 188

Spender, Stephen, 83; on Artists in Uniform, 79–80; on socialist writing, 78–80

Spinoza, Benedict, 11

Spivak, Gayatri: on Enlightenment narratives, 204

Spring, Howard: 'slumming' in Tiger Bay, 310

Stalin, Joseph, 100 Steinbeck, John, 10

Stephano, Di, 203 Stieglitz, Alfred, 319

Stout, Lucy: on designer sponsorship, 55

Strauss, Johann, 9 Stravinsky, Igor, 10

Surrealist Guide, 357

Surrealist Novice, 357

Tagg, John: on power and truth, 476
Tang Nain, Gemma: on Black and anti-racist
feminism, 212, 213

Tanning, Dorothea, 363, 577n22

Tarzan, 369, 425

Taylor, John, 571n9 Tchaikovsky, Peter, 9

Tchaikovsky, Peter, 9 Thälmann, Ernst, 100

Thatcher, Margaret Rt Hon., 181; and Antonio Gramsci, 537

Thompson, Paul, 115, 146; on oral history and marginalized voices, 124–5; on role of oral history, 124; on social role of history, 114

Thorpe, Edward, 277 Thorpe, R. C., 254

Tiffin, Chris: on Archie Weller's fiction, 500

Tolstoy, Leo, 10, 102

Tosh, John, 115; on anti-colonial history, 124; on history and feminism, 19; on history as consciousness-raising, 120; on history as site of resistance, 119–20, 121; on ideological role of history, 118; on production of historical knowledge, 116, 117, 122; on sense of common history, 115, 122; on social role of history, 117, 125

Tresell, Robert 73

Truth, 27, 32, 38, 52, 88, 117, 134, 252, 253, 255, 263, 265, 276, 279, 280, 289, 301–2, 304, 305, 308, 313, 317, 320, 321, 336, 341, 351, 359, 374, 378, 404, 415–16, 421, 446, 452, 453, 462, 466, 467, 487, 488.

528, 535, 536, 552 Truth, Sojourner, 200

Tunde, Carmen, 205-6 Turner, Ike, 279

Turner, Tina, 26, 279–80 Tweedale, Iain, 139, 140, 141

Tyler, Leona E.: on sex roles, 179

Tyson, Mike, 272, 574n7

Tzara, Tristan: on art, 323, 344, 344–5; Dada Manifesto, 340; on Dada 'Negro Soirées', 348; defining Dada, 340–1; on European Renaissance, 343, 344, 576n9; on logic and truth, 344; on making a Dada poem, 339–40; on 'primitive' art and culture, 344–5, 348, 576n10; 'Unpretentious Proclamation', 344; on what Dada is against, 340, 341, 342

Ulbrich, Walter, 107 Unaipon, David: Native Legends, 498

Valley & Vale: on the arts as cultural politics, 112

van Gogh, Vincent, 10, 380 Varnedoe, Karl, 320, 327, 578n30 Victim, The, 420

de Vlaminck, Maurice: Fang mask of, 322, Plate 10.1

Voice, A, 302, 309, 320, 332, 334, 337, 338, 339, 341, 350, 366, 369, 371, 375, 393, 400, 404, 408, 413, 417, 424, 425, 433,

441, 444, 464, 470, 472, 480, 483, 488 Voltaire, François Arouet, 295

Walcott, Derek, 485

Waldberg, Patrick: on Ernst and American Indians, 363

Walker, Alice, 11, 184, 188, 239, 240, 241; defining 'womanist', 571n6

Walker, Kath: see Noonuccal, Oodgeroo

Walpole, Ken, 130

Walvin, James, 265, 475, 574n2

Wander, Maxie, 106 Warhol, Andy, 10, 438

Weber, Max: and the iron cage, 363

Webern, Anton von, 10

Weedon, Alice, 115; on colonialism in history, 123; on history and personal identity, 115; on social role of dominant narratives, 121

Weedon, Chris: in dialogue on avant-garde and racism, 421–4; in dialogue on Dada's cultural politics, 396–400; in dialogues on history, 115–25; on Heckel's *Sleeping Negress*, 422–3; interviewing people's history/art worker, 134–73; see also Jordan, Glenn

Weedon, Marguerite, 568n10

Weller, Archie, 21; on Aborigines and police, 503; on being Black and successful, 501–2, 505; Day of the Dog, 505, 507; Going Home, 499–507; on racism's effects on Aborigines, 500–6; 'relentless realism' of, 500; on traditional culture as positive identity source, 506–7

Welsh Arts Council: on arts in a multicultural society, 50–1

Welsh, James, 75, 568; on opera, 39; on working-class life, 68–9; on art and literature, 71

West, Cornel, 253, 259

Wheatley, Phyllis, 292, 575n14 White, Aidan: on Jill Miller, 217

White, Dr Charles, 266; on penis size, Negro, 266; see also penis, pickled

White Power, 375 White Voice 297

Whitman, Walt: and celebration of sex, 387–9; German Expressionism and, 379, 383, 387–91; Leaves of Grass, 387–8, 388–9, 390–1; and racial imagery, 390–1

Wilberforce, William, 290

Wilkinson, Alan: on modernist break/ 'primitive art', 322, 323, 325; and Oceanic vs African art, 365

Williams, Aubrey, 443–7; conversation with R. Araeen, 455–7; and curse of primitivism, 444–6, 463; as different

from primitivists, 456; encounter with Picasso, 446–7, 454, 465; going beyond Western influences, 456–7; and issues of race and identity, 455; Maya Confrontation (painting), Plate 12.3, objectified, 465; and pre-Colombian culture, 455, 456, 580n14; his radical cultural politics, 456–7, 580n14; and recognition, 455–6, 448; and Shostakovich, 455, 580n

Williams, Herbert: on Tiger Bay, 137
Williams, Raymond: on ACGB's precursor,
46; on culture, definitions of, 6–7; on
modernist avant-garde, 315

Winston, George T., 272 Wolf, Christa, 98, 105

Wolf, Eric R.: on hidden and submerged histories, 298

Wollstonecraft, Mary, 30, 179

Women's Film, Television and Video Network: on feminist film and video, 195

Women's Liberation Workshop: Manifesto, 182

A Women's Movement Activist: on 1971 demonstration, 177

Woodward, Billy: and burden of racial degradation, 502–3; encountering the Gorgon, 503, 581n14; as Honorary White, 502

Woolf, Virginia, 10, 11, 485 Working-class Student, 41 Wright, Richard, 277; and Nativ.

Wright, Richard, 277; and Native Son, 502

Yeats, William Butler, 10 Young, Robert: on European thought and colonialism, 32 Yuan Chia, Li, 435

de Zayas, Marius, 319

## Subject Index

abolitionists, White, 299

African art: René Huyghe's unenlightened view of, 407–8; see also African sculpture

African sculpture: collected/exhibited by Surrealists, 351–2; impact on modernist art, 321–7; see also Picasso; invention of as 'Art', 319–20, 412–13; taken by pillaging Europeans, 413–17

African sculpture, specific types: Akan, Plate 10.2; Bambara, 324; Benin, 335, 403, 415; Fang, 324, 403, Plate 10.1; Grebo, 324; Senufo, 324, 371; Yoruba, 324, 335

African societies/cultures: Dahomey (Abomey), 404, 414–15; 'Hottentots' (Khoi-Khoi), 275–6; Mandingo, 262, 266; Wolof, 262

African women's writing, 555–6 African-American culture: its international

character, 474

'Afro' hair and clothes, 522 Afrocentrism, 200-1, 209-10

agency: history and, 298-9, 302; people without, 298-9, 302

alienation, 70–1, 201, 321: see also Australian Aborigines; Dada; German Expressionism; Munch

American Economic Association, 272

American Indian art and culture: Surrealism
and, 363–4, 373; see also Ernst, Max

American Indians (Native Americans), 271, 288, 303, 512, 513; dominant culture's appropriation of Indian names, 301–2; Mayans, 455, 456, 580n14; see also *Plate 12.3*; as objects of White fascination, 263, 331; as victims of brutality, genocide, 255, 257, 305

American Psychological Association, 178 Americanness, 15

animism: and Lam's The Jungle, 367–70; and Surrealism, 366–70; anthropology, 294

Antony and Cleopatra, 262

apartheid, 280-1

Arabs: see Iraqi War; Islam; Orient/ Orientalism

art critics, mainstream: McCartney, Cecil, 437–8, 579n7; responses to *Other Story*, 460–1, 464; Sewell, Brian, 460–1

Art Establishment, modern British: and Artists of Colour, 432–88 passim; policy and funding, 42–56, Table 2.1, 473–88 passim; structure, Figure 2.1, 44–5; and White nationalism, 459

art exhibitions: American Art in the Twentieth Century, 553; Dada in Cologne, 346–7; New Generation Pop Art exhibition, 448, 465; The Other Story, 21, 48, 457–61, 464, 561; 'Primitivism' in 20th-Century Art, see Primitivism; William Rubin; Surrealist exhibitions, 352

art galleries and museums: Hayward
Gallery, 316, 460; see also art
exhibitions: The Other Story; Little
Gallery of the Photo-Session, 319;
Musée d'Ethnographie du Trocadero,
319, 336, 338; Musée de l'Homme, 275,
276, 412; Musée National d'Art
Moderne, Paris, 322; Museum of
Modern Art (MOMA), 405–6, 412, 417,
428; see also Rubin, William; Museum
für Völkerkunde, Berlin, 414; Picasso
and Musée d'Ethnographie du
Trocadero; Royal Academy of Art, 554;
Tate Gallery, and slavery in Caribbean,
415–16

art history/criticism: as site of conflict and struggle, 432–72 passim; feminist, 471; mainstream, 401–2, 403–4, 437–8, 439, 440–1, 444, 445, 460–1; 'The New Art History', 470–2

The (White) Artist as Hero, 319, 412–13, 426–7

120-7

Artists of Colour: in *The Other Story* exhibition, 434–5

Artists of Colour, dilemmas of: Art Establishment critics, 437–8, 444, 445, 460–1; burden of primitivism, 435–9, 439–41, 444–6, 450–1, 463, 464–5, 466, 468; burden of representation, 561; the 'double bind', 451, 452; ethnocization, 465–6, 473–88 passim; exclusion, 465; marginalization, 464–5; negotiating identity, 454–5; objectification, 446–7, 465; racist society, 449, 457; relation to Western aesthetics, practices, 456–7; struggle over value, 452–3

arts centres, 'Ethnic': CAVE, 477

Arts Council of Great Britain (ACGB), 45–8, 133; and cultural diversity, 48, 50–5; and funding priorities, 47–8, 52–4; membership, 46–7; objectives, 46; origins, 46; status, 47

arts funding, 42–56, 215, 557, 561; and business, 54–6

arts funding bodies, 45–52; Arts Council of Wales (see Welsh Arts Council); British Film Institute, 45; Cardiff City Council, 160, 162; Crafts Council, 45; Department of National Heritage, 45; Gulbenkian Foundation, 133; Regional Arts Associations (RAAs), 51–2; South Glamorgan County Council, 133, 160; South–east Wales Arts Association, 51–2, 133, 160, 161, 162; Welsh Arts Council, 48–51; Welsh Development Agency, 133; see also Arts Council of Great Britain; Channel Four

Asian: term as used in this book, 579n4; see also Asian women's writing; exotic women; India; Oriental/Orientalism

Asian women's writing: in Britain, 237–9; and generation difference, 239; and lack of tradition, 239

Asian Women Writers' Workshop, 237 audience, 559-61

Auschwitz/gas chambers, 281, 292; see also Jews; Nazis

Australian Aboriginal fiction (in English): Archie Weller's Day of the Dog, 505, 507; Archie Weller's Going Home, 499–507; Colin Johnson's Long Live Sandawara, 515–30; cultural politics of, 515, 530–9; dominant themes in, 498–9; earliest examples of, 498; and mechanisms of control, 492, 538; Sally Morgan's *My Place*, 507–15; and women's voices, 507

Australian Aborigines: alienation/ disalienation, 489, 498-530 passim; assimilationist policy and, 507-8, 513, 516-17, Plate 14.3; and binary logic of racism, 495; and burden of degradation 303-4; contributions to science, 255; and cultural politics of White power, 493-5; dominant images of, 489-90; and land rights, 508-9, Plate 14.3; living conditions and health of, 489, 492-3, Plate 14.1; protesting against oppression, 495-8, Plate 14.2; and quest for identity, 499-501, 507-15; and resistance through cultural struggle, 495-8, 480-539 passim; skeletons and skulls of, 255; testicles of, 255; vicitims of brutality and genocide, 254-5, 490-3; in Western Australia, 489-539; White settlers-murders-thieves and, 254-5, 508-9; writers and artists, 8, 11, 21, 550, 558

Australian National Anthem: new version by Aboriginal activist, 496–7 Ayers Rock, 509–10

Babylonian Marriage Market, 263–4, Plate 9.2 basketball: Black athleticism and, 258, 283–4 beauty: norms of, 259–60

Beloved, 243–6; and gender, 244; and history, 243; and language, 244; and morality, 245; and postmodernism, 246; and resistance, 245; and self-love, 245; and slavery, 243–6; and subjectivity, 245

Berlin, 4

Birth of a Nation, 272, 273, 274

Black art, 60; and Black oppression, 550; and burden of representation, 561; funding of, 61; a logical definition, 452; questions of politics and audience, 559– 61; and realist vs non-realist form, 558–9

Black and Asian feminism, 209; and Afrocentrism, 209–10; and anti-racism, 212–13; in Britain, 210–12; sisterhood, 206; and identity, 208–9, 212–13

Black Beauty & Hair magazine, 194–5, 262, Plate 6.3

Black bodies: as athletic and graceful, 283–4; obtained from auction block, 311;

pickled parts of, 255, 266, 275; skinned, 255; and White fascination and envy, 260–4, 265, 266–7, 275–80, 283–4, 310–14; and White fear, 267–75, 287; see Plate 9.3

Black bodies, alleged sexual powers of: Black men, 265–7, 274–5; Black and brown women, 260–4, 311–12

Black character, 288-9

Black female aesthetics, 200

Black Film & Video Workshop in Wales (BFVWW), 132, 133, 141

Black intellect, 284-8

Black rage, 305

(Black) Sambo, 260, 261, 308; see also Plate 9.1

Black Womantalk, 215–16, 217, 557
Black women and slavery, 179, 257, 262
Black women's art, 197–8; What Are You
Looking At?, 199, Plate 6.4

Black women's writing, 218, 231–47, 558; absence from white feminist scholarship, 206–7; in Britain, 232–9; and cultural politics, 246–7; and form, 247; and language, 188–9; recovery of, 188–9, 209; in USA, 239–46

Blackfellas: see Australian Aborigines Blaxploitation films, 267

Blind Date (TV programme), 280

the body: classical ideal of, 323–5, 335–6; masculinity and, 191–3; and the modernist break, 323–5; Picasso and, 330, 335–6; and racial/racist representations, see Plates 9.1, 9.2, 9.3 and 9.5; see also Black bodies; racism and, see Black bodies; rituals of power and, 254–5, 266–7, 270, 271; surrealism and, 366

Boongs, 513

the bourgeoisie: and avant-garde, 374; Dada attitude towards, 341, 342, 347, 348; German Expressionism and, 381–3; Picasso on art and bourgeoisie, 65; Surrealism and, 373–4

boxing, 258

Brazil: race and desire in, 262; racial categorization in, 308–9

Britishness: construction of/ideology of, 16, 269, 271, 290–2

Broadwater Farm riot, 267–72 Brown vermin: 200,000 dead, 289

Buddhism, 373

Burden of degradation, 303-4, 511-15 Butetown History & Arts Programme/

Centre, 20, 134–73; aims and objectives, 133, 138–42, 149–52, 166–7; and

Cardiff's docklands redevelopment, 168–72; and community education, 153–5; funding, 160–3; staffing and facilities, 159–60

Buttocks: see Hottentot Venus, Baker, Josephine

cannibals/cannibalism, 271

Cardiff Bay Development Corporation, 160, 161, 163, 168, 170

Cardiff City Council, 160, 162

Centreprise, 20, 130-2

Channel Four Television, 133, 167, 196

Chapter Arts Centre, 196

Chapter Video Workshop, 133

Chapter Women's Film Group, 133

The Clansman, 273, 274; see also Dixon, Reverend Thomas

class, 19–20; and common sense, 67–8; competing definitions of, 67, 69, 70; and inequality, 68; in postwar Britain,

112–14, 125 classless society, 67, 89

cockroaches, 251-2, 258 Cold War, 91-2, 97

colonialism, 13, 26; benefits to modern art, 413–17; see also *Plate 11.1*; as benevolence, 255; brutality of, 34–6; and culture, 296, 297–8, 299–300; as dehumanizing colonizers too, 307; European and, 32–3; manichean world of, 304

colonizers, games they play: football, 254; the foxhunt, 254; lobbing the distance, 254; the turkey shoot, 254

The Color Purple, 239–41; and history, 241; and language, 240; and lesbianism, 241; and sexual abuse, 240

commodification of racial, cultural difference, 310–14; and White males shopping for sex, 311–12; see also Baker, Josephine; Turner, Tina

common sense, 13, 18

Communist Parties: British, 72; French, 329, 353; GDR, see German Democratic Republic

community arts, 45, 51-2

community publishing, 8, 129-32

community video, 132-3

conflation of race and culture, 466-7, 473-88 passim

consciousness raising, 201, 218, 222; and fiction, 218, 221

Crocodile Dundee, 490

Cubism: and lessons from 'primitive art', 330–1 cultural Bantustan: 'ethnic art' as, 480 cultural colonialism, 415–17, 521 cultural democracy, 25, 544, 555 cultural diversity, 27, 50–1, 59, 562–3; European cities and, 473–4; and value, 51

cultural domination: as aspect of colonialism and racism, 253, 259–60, 292–302

cultural institutions, 5, 6, 8, 23, 26, 58, 63; and access to, 218–19; challenges to, 60–2; and meaning, 13–15; and power to exclude, 11; and traditions, 11, 553–4; women's access to, 218–19

cultural nomadism: and post-modernist art, 430–1

cultural overseers, 469-70

cultural politics, 5–6, 19; of class, 73–82, 85, 89–90; central concerns of, 4–5; and cultural difference, 546; and Eastern Europe, 14–15; and meaning, 543; and power, 556, 562–3; of race, 20–1, 250–539 passim

Cultural Politics book, 173, 426–7 cultural value, 59–62, 553–4; Black challenges to, 60–2, 64; feminist challenges to, 60–2, 64

Culture/culture, 6–11; access to, 555–6; anthropological conceptions of, 7; and class, 19–20; and colonialism, 12, 13; and denigrated Subjects, 303–4, 531; and emotion, 17; and identity, 545; and individual development, 71–2; as legitimation of inequality, 4–5; and national identity, 38; and new technologies, 557; people without it, 292–7; and power; 545; and self-respect, 545; and social cohesion, 37; superior versus inferior, 293–4; see also commodification of difference

Culture and Anarchy 24, 38 cultures: as distinguished from Culture, 7; as hybrid, heterogenous, 487

Dada, 328, 430; against Art and Taste, 344-7, 353; against the Enlightenment, 343, 398; against European Renaissance, 343; in Berlin, 341, 342, 348, 576-7n13; and Bolsheviks, 350, 576-7n13; Cabaret Voltaire, 348-50; in Cologne, 341, 346-7; as cultural guerrilla warfare, 353, 396-400; 'exhibitions', 346-7; Galerie Dada, 346; in Hanover, 341, 348; and Harlem Renaissance, 400; influence of World War I on, 341-2, 349-50; and impermanent art, 349-50; and jazz, 348,

399, 400; lessons we can learn from, 397; 'Negro Soirées', 348–50; in New York, 341, 345, 400; nihilism of, 339–47, 350; in Paris, 341, 342; poetry of, 339–40, 346; and postmodernism, 396, 397; primitivism of, 317, 351, 392, 398–400; see also 348–50; and racism, 351, 397–400; shock techniques of, 346–7; and spontaneous expression, 349; in Zurich, 339–51 passim, 576–7n13

The Dating Game, 280

de-authorization, 403-4, 468

democracy: contested meanings of, 14-15; Western, 23

Les Demoiselles d'Avignon, Plate 10.3, 331-6, 576n6; as 'exorcism painting', 336; and portrayal of female nude, 335-66; and radical use of space and perspective, 334-6; and shift from narrative to iconic, 333-4

as shocking, disturbing, 332-3

Desire, 312, 313; see also Black bodies; exotic women

Dionysius, 387-90

discourse(s), 14; and power, 547–8, 551; and subjectivity, 548

Dogs, Blacks, Indians and Irish, 449

East Palo Alto, California, 301 education, 5, 8, 9, 15–16, 19, 37–42; and role of literature, 38–40; and social control, 37

Eisteddfod, 49, 567n13

Elan vitale (Henri Bergson): and Surrealism, 362–3

'Elective affinities', 318, 575n2

Elizabethan England: and exoticism, 392 emblematic art: Max Ernst and, 363–4; Paul Klee and, 318, 363

emotion, 5, 8, 9, 15-16, 19

Empire Strikes Back, 211

Encyclopedia Britannica, 286, 288-9

The Enlightenment, 18, 546; denounced by DADA, 340, 343; and its thinkers, 285–7; and racism, 33–6

ethics, 549-50

Ethnic arts, 59, 61, 561; alternative definitions of, 477, 478, 483; as cultural bantustan, 480; and New Racism, 481–3; and social control agencies, policing, 475–9, 487; as White invention, 475–88 passim

Ethnocizing: Artists of Colour and, 435–9, 439–41, 443–6, 446–7, 448–9, 450–1, 451–4, 459, 464–5, 466, 468, 473–88 passim; definition of, 466

Europe: and its Others, 32–3 Europe: and its Others, 32–3 European cities: 'ethnic quarters' of, 474

Evolution, 285

Exotic women: African/Black women, 261–2, 275–80, 312–13; Asian/Eastern women, 261–4, 311–12, Plate 6.3; Cleopatra (and Mark Anthony), 262; cult of the mulatta, 262; Hottentot Venus (Sarah Bartman), 275–6, 277; Josephine Baker, 277–9, Plate 9.5; Tina Turner, 279–80; White boys and, 312–13 experience, 5, 16, 18

expressive theory of art, 466–7

fascism, 76, 77, 89

Fauvism, 317
Federation of Revolutionary and Proletarian
Writers, 102

female aesthetics, 199-200

femininity, 179–81, 201–5; alternative representations of, see Plate 6.4; dominant representations of, see Plate 6.3; essentialism, 201, 222–3

feminism: Black, 185–6; and colonialism, 214; and the Enlightenment, 203–5; and Eurocentrism, 33; liberal, 183–4; Marxist, 185, 201; postmodern, 185, 203–5; radical, 184–5, 201–3; and theory 183–6, 215; 'Third World', 185–6, 213–14; woman-centred, 184

feminist cultural politics, 214–16, 545–6; main types of, 183–6; and publishing, 215–16

feminist fiction, 217–30; by Black women, 218; and language, 221; and lesbianism, 223, 226; and masculinity, 225, 230; and patriarchal culture, 223; and science fiction, 230; and separatism, 230; and theory, 221

feminist film and video, 9, 195–8; Belsize Lane Women's Group, 195–6; Cinema of Women (COW), 197; circles, 197; distribution, 197–8; First National Conference, 197; South Wales Women's Film Group, 169–71; Women's Film, Television and Video Network, 195

Feminist Review, 211, 212

fetishism: in Surrealism, 371–2; Man Ray and, 372

fiction: and marginality, 220; and politics, 219–20; and racism, 232–7; social relations of, 217–18; social role of, 218
Les Folies Bergère, 277–8

Foreign Office (London): contribution to modern art, 415 form, 82–4, 86–7, 558–61 free will, 23 French Caribbean, 262, 294, 308

From Two Worlds (exhibition), 453

Garden of Eden, 423, 536 gender: and common sense, 181; cultural politics of, 182–3; and difference, 178– 81; and essentialism, 184–5; nature vs culture, 177–81

genocide, 281; Australian settlers and, 254– 5; benefits to science of, 255; Nazis and, 255, 281; as White recreation, 254; see also colonizers, games they play; racism

German colonialism: and expropriation of African art, 414

German Democratic Republic (GDR), 9, 14, 15, 18, 20, 90, 91–111, 220, 555; achievements and failings of, 109–11; and anti-fascism, 92, 94, 107; and collectivism, 94, 95–6; and racism, 97; and role of church, 98; and sexual politics, 96–7; and social reform, 94; and socialist competition, 96; and socialist consciousness, 95; and socialist personality, 95–6; and the woman question, 220

GDR cultural politics: and amateur art, 94, 103–4; and the *Bitterfelder Weg*, 103; and censorship, 97–9, 104, 111; and constructive criticism, 97, 106; and formalism, 103; and media, 106; and modernism, 99, 102; and public art, 100; and reconstruction of traditions, 102; status of literature and art, 105–6; and subsidies to artists/writers, 97; and Western media, 99; and worker writer circles, 103–4; and writers' union, 98

German Expressionism, 328, 430; and African art, 390, 577-8n29; and alienation, 372-8, 380-1; and cultural politics of race, 390-2, 422-4; see Plates 10.6, 10.7 and 11.2; and cultural revolution, 382-3, 386; defined, 378, 380-1, Der blaue Reiter (Munich), 379; Die Brücke (Dresden), 378-9; 376-92 passim; and Edvard Munch, 376-8; and family, sexuality, 381-3, 387-92; 'going native', sleeping with Other, 390-2, 424; hatred of bourgeoisie, bourgeois values, 381-3; influences on, 379-80; Neue Sezession (Berlin), 379; and Nietzsche, 379, 383-6, 389-90; nihilism/regeneration idea, 379, 384-6;

and Oceanic art, 390, 577-8n29; politics of, 381; primitivism of, 389-2, 422-4; as reaction against machine, 380-1; and Walt Whitman, 379, 383, 387-91; and Wilhelmian society, 381-3; getting a bit of the Other, 310-14 Girls Next Door, 224, 230

good and faithful slave, 528-9

Going Back Home, 236-7; and identity, 236; and racism, 236

Going Home: see Australian Aboriginal fiction; Archie Weller Gone with the Wind, 198

Great Chain of Being, 274, 276, 284-5, 287-8 Great White Men, 9-11, 293; see Plate 1.1;

see also (White) Artist as Hero Greater London Council, 114 Greco-Roman tradition, 325, 335, 337 Group Theatre, 77 Guardian newspaper, 290-1 Gyn/Ecology, 545-6 gynocriticism, 184

Haitian revolution, 299 Hamburg, 260-1, Plate 9.1 Happy as a Dead Cat, 223 The Heart of the Race, 211-12 Heinemann Book of African Women's Writing,

heritage: as terrain of cultural politics, 295-6 herstories: need for, 186-9

heterogeneity, provocative juxtaposition: and Dada anti-Art, 346-7, 348; and the Modernist break, 322, 323, 337; and Surrealist aesthetics, 353, 361

heterosexuality, institution of, 202 'High Art', 7, 46, 400-1, 315-472 passim The Highway, 46, 74, 85

historical knowledge, 116-17

history, 552-3; as collective memory, 299-300, 306, 523-4; and cultural democracy, 182-273; as cultural politics, 114-25, 523-4, 553; and culture, 3, 4; German, 4; and identity, 552, 498-539 passim; as nightmare, 306; people without, 297-8; people removed from, 302, 462-6; People's Palace, 126-9; and politics, 117-19; and postmodernism, 553; and resistance, 119-21; as resistance, 119-21, 523-4; subjects of versus objects of, 298-9, 302; working-class history, 125-29; women's history, 125-29; why history matters, 115-16

history, oral, 124-5; and cultural democracy, 142-7, 155-9; and issues of

morality, 147-8; see also Lummis, Trevor; Thompson, Paul Holocaust, The, 253, 292, 308 How to Read Literature, 40 human degradation: through racist brutality, oppression, 249, 251-3; 254-6, 257-8, 489-539 passim human nature, 9, 23, 56, 58, 179 human rights, 29-31, 546; and Black people, 30-1; exclusion from, 29; struggle for access to, 29-31, 33-4; and women, 29 Humanism, 23, 27, 29-30; and Eurocentricism, 32-3, 57; and racism,

identity, 3, 5, 16-17; Australian Aboriginals and, 499-501, 507-15; and authenticity, essentialism, 454-5, 473-88 passim; Black British artists and, 450-1, 451-2; and false consciousness, 455; 'synthetic' forms of, 455

identity politics, 204-5

imperialism: see colonialism; colonizers; genocide; racism

India, 374

'Indian art', traditional, 435-9, 464-5, 466,

Individual, The, 9, 23-4, 29-30, 56-8; and culture, 24; and human rights, 28-32 International Association for the Defence of

Culture, 77

International Federation of Proletarian and Revolutionary Writers, 41

International Literature, 76

invention of Black people, 307-8

Iraqi war: and massacre of Muslim victims, 289-92; xenophobic imagery and, 289-92

Islam/Islamic world/Muslims, 262-4, 289-92, 309-10, 473, 474, 522, Plate 9.2; see also Orientalism

'Islamic art', 440-2, 463, 465

Islamic dress, 522

Italian opera: and rhythm & blues, 482

Jazz: in Paris, 277; and primitivism, 348, 399, 462

Jews: and anti-semitism/racism, 253, 281-3, 288; brutalization of, 281; extermination of, 253, 281, 292, 308, 521; Nazi laws against, 281-3, 308; use of skin by Nazis, 255

'jungle' art/imagery, 444-5; see also 367-72, 425-6, Plate 10.5

The Jungle (painting), Plate 10.5, 367-71, 425-6, 578n5; and African diaspora religions, 370; and animism, 367–70; and cosmic metamorphosis, 369–70; and romantic racialism, 425–6; as tribute to Picasso, 370–1; use of gouache in, 369; see also Lam, Wifredo

Kinflicks, 222

knowledge and power, 253, 297–8, 300–2, 302, 475–7, 479; see also Foucault, Michel

La Korrigane expedition, 413, *Plate 11.1* Kreuzberg district, Berlin, 474 Ku Klux Klan, 273, 274 Kuwait: Iraqi invasion of, 289–92

Labour Movement: and culture, 39; and literature, 41–2

Labour Party: British, 113, 114; in South Wales, 162, 169

Lacanian psychoanalyis, 226 Latin America, 262, 308–9 leather goods, 255

Left Book Club, 77
Left Review, 8–9, 20, 41, 74, 76, 77–89, 557, 559; competitions, 86–7; literature and propaganda, 79–82; and popular culture, 85; and working-class writing, 84–7; writers and politics, 82

Left Theatre, 77

lesbianism, 202; and fiction, 223-4

Liberal Humanism, 6, 9, 18, 19, 78–9, 82, 219; appeal of, 56; and cosmopolitanism, 27; and cultural diversity, 57; and cultural institutions, 23, 26, 58, 63; and cultural politics, 23–64; and cultural traditions, 26, 57, 554–5; and cultural value, 59–62; and Eurocentrism, 62; and racism, 33–6; and the role of Culture, 27, 44, 57; and slavery, 34–5; and social control, 36–7; strengths of, 62; 'Third World' critiques of, 56

Liberal Humanist cultural values, 23, 26, 57, 62–4

liberal individualist philosophy, 526 Liberalism, 17, 23, 26, 29, 546; and progress, 56; and universals, 33

liberals: as inadvertent racists, 488; see also ethnic arts; primitivism

liberation: strategies for oppressed, 525–30; accommodation, 526, 529; armed struggle, 527–8; assimilation, 529; carnival, 528; cultural nationalism, 529–30; as theme in *Long Live Sandawara*, 525–30

Die Linkskurve, 76 Literature of World Revolution, 75–6 Live Aid, 559 logic of racism, 455, 467 logic, Western: impeccable reasoning, 284–7 London Museum of Childhood, 553 Long Live Sandawara, 515–30; see also

Johnson, Colin Love Connection (TV show), 280 lynching, 273–5, 281, 309

Malcolm X, 543

Marks & Spencer, 160, 161

Marxism, 6, 19, 68, 69–71; and culture, 42, 70, 71, 74–84, 88–9; and language, 70 Marxism-Leninism, 14, 20, 79, 91, 97, 100,

108, 219, 555; and cultural politics, 94 masculinity, 179–81, 225, 229–30, 313

masculinity, 179–81, 225, 229–30, 313 masculinity, and racism, 191–3; Go West Young Man (montage), Plate 6.2

Mayan civilization: Aubrey Williams and, 455, 580n12, *Plate 12.3* 

meaning, 543, 556; as intertwined with power, 5, 11, 13, 18, 462–4; dominant versus subordinate meanings, 462–4; see cultural politics; names/naming; narrative

men and feminism, 190-1

Meridian, 241–2; and history, 242; and identity, 241; and language, 242 metanarratives, 18, 204, 548–9 Mexicans/Mexican Americans, 437 M/F, 203

middle passage/trans-Atlantic slave trade, 257, 455

Miss World, 182

modern Western art: and primitivism, 315–94, 395–88 passim

modernism/modernist art, 58–9, 315–94, 395–431, 432–72; see also Artists of Colour; Dada; German Expressionism; Picasso; Primitivism; Surrealism

monkeys: Black people and, 285, 519–20 Moral panics, 273–5

Morning Star, 98

motherhood, 179

Mothers of the Novel, 188

mulatta, cult of, 262

multiculturalism, 27–8, 50–1, 60; as distinct from 'ethnic arts', 486–7; genuine, 485–7

My Place: see Australian Aboriginal fiction; Morgan Sally

names/naming: as terrain of cultural politics, 13, 522–3, 581n8, Figure 1.1 narrative, 218; and feminism, 219; official and hidden, dominant and

subordinant, 462–4; and subjectivity, 218; as units of power and meaning, 462–4

National Council of Labour Colleges, 72 National Geographic magazine: and politics of representation, 489–90

nature-people: and politics of race, 425-6

Nazis: see Jews

Négritude: cultural politics of, 425–6; and Surrealism, 354–5; and Wifredo Lam, 368–9, 578n4

Negrophobia, 272–4 Neues Deutschland, 82 New Masses, 76

Newbold Report, 39-40

Oceanic art, see Plate 10.4 and also Plate 11.1; European appropriation of, 413, Plate 11.1; and Fetish power, 372; and German Expressionism, 389, 390; Huyghe's unenlightened view of, 407–8; and Jeap Arp, 349; and Kirchner, 389; and Picasso, 337, 338, 339; and radical heterogeneity, 365–6; Sulka mask, 363–5, Plate 10.4; Surrealist preference for, 364–6, 521–2; and Tristan Tzara, 348, 576n10

Oceanic oral culture: and modern Western art, 364

Old Cardiff 1

Old Cardiff Winds (songbook), 143 Old Slave Market, 301

The Olgas (Australia), 509-10

Olympic Games, 3

Onlywoman Press, 217

Organization of Women of Asian and African Descent (OWAAD), 123, 211 orgasm, 267

the Orient/Orientals: despotic men, 289–92; exotic women, 261–4, 311–12, Plate 6.3; the harem, 263; see also Plate 9.2

Orientalism: as a mode of discourse, 309–10; see also exotic women; Islam; Orient; racism; Said, Edward

Paris: racial exoticism and, 277–9; see also Plate 9.5

passive servant of tradition: non-White artist as, 407-8, 468, 487

patriarchy, 178

penis: Black vs White males and, 266–7; pickled African, 266

people without culture, 292–7 people without history, 297–303

people's history, 8, 20, 125-73

People's Palace, Glasgow, 126-9

People's Palace, London, 127 perspective in painting: and Modernist break, 323–5, 334–6

A Piece of the Night, 226–8; and lesbianism, 227; and subjectivity, 227–8; and women's bodies, 227

pleasure: the Other as key to, 312–14 Plebs League, 39, 72; and culture, 39 Plebs Magazine, 72

Pledge of Allegiance, 15; and constitution of Subjects, 15

politics of location, 215

popular memory: as source of resistance, 523-4

post-modernism: and primitivism, 393–4 postmodern enjoyment: as inadvertent racism, 312–14

postmodern world, the, 89

postmodernism, 18, 544, 547–9; and art history, 472; and cultural politics, 18–9, 21–2; and feminism, 203–5; and fiction, 220, 221; and history, 553, 564; and language, 547; and play, 547–8, 564; and power, 547–8, 564; and sexual politics, 563; and subjectivity, 551–2; and universals, 546

postmodernists and liberals, 472 poststructuralist theory, 18, 203–4; and interests, 18; and knowledge, 18; and power, 18

power, 4, 11–13; to create official stories, 13, 462–4; Foucauldian vs traditional view of, 479–80; to name, 13, *Figure 1.1*, 522–3; and meaning, 11, 13, 462–4; to represent common sense, 13

the press: British tabloids and race, 267–72, 290–1

Primitivism, 315-394, 395-431, 473-488 passim; contradictory politics of, 351, 359, 373-5, 395-431; and Dada, 326, 344, 348-50, 351, 424, 425; and German Expressionism, 422-4, 425; as ideology about time and the Other, 339, 404-8; and Josephine Baker, 277-9, 400, 462; and Picasso, 319, 322, 329, 330-1, 331-6, Plate 10.3, 336, 337, 338-9, 412-13, 424, 425, 446-7; and postmodernism, 429-31; see also 310-14, 541; Primitivism in 20th-Cen. Art exhibition (MOMA), 318, 319, 405-6, 411-12, 417, 428, 489, 575n2; and sexual pleasure, 311-12, 387-92; and Surrealism, 328, 326, 351-2, 354, 355-9, 362-3, 363-4, 365-6, 367-71, 371-2, 373-5, 424, 425; see also Gauguin, Paul; and Lam, Wifredo and theft, 413-17, 464

Proletcult, 41, 74-5, 81 psychoanalysis, 200

race and representation (racial imagery), 259-60, 260-4, 265-7, 267-75, 275-80, 281, 283-4, 284-7, 287-9, 289-92, 292-7, 297-8, 300-2, 306-7, 307-10, 310-11, 311-12, 312-14, 543; Black bodies, 260-4, 265, 266-7, 283-4, 310-14; Black caricature, 260, Plate 9.1, 574n2; Black female buttocks, 275-8; see Plate 9.5; Black male penises, 266-7; Black men as beasts and monsters, 267-75; Black Sambo, 260, Plate 9.1; cannibals, 272; devilish exotic females, 260-4, 311-12; see Plates 6.3, 9.2 and 9.5; forbidden acts, 280-1; mulattoes, 262; myth of Black men's sexual powers, 265-7, 274-5; Oriental men, 289-92; Oriental women, 261-4; see Plate 6.3; White angels, 259-60

race as social construction, 307–10 'race mixing', 280–3

race relations industry, 475–7; and neocolonial discourse, 478–9

racial and ethnic difference:

commodification of, 311–14, 541 racial caricature: American Indians, 301–2; Black Sambo stereotype, 260, Plate 9.1; Black savages (and cannibals), 267–75, Plate 9.3; The Despotic Oriental, 289–92

racial categorization: by ancestry, appearance or status, 308–9; Linnaeus' Homo-Sapiens, 287–8; in Latin America compared to USA, 308–9; in Nazi

Germany, 292, 308

racism 11, 205-6, 251-314; and alienation, 489-539 passim; and anger of the oppressed, 305; and art, 21; benefit to modern Western art of, 424-6; and Black bodies, 251-84, 287, 310-14; see also Plates 6.2 and 9.4; and Black character, 267-75, 287-9; and Black women, 207; as brutality, 253-8, 543; and colonialism, 32-6; as conflation of 'race' and culture, 466-7, 486; cultural relativity vs universalism and, 545-6; and degradation, 303-4, 518-21; as discourse, imagery and fantasy, 251-314; as discourse on culture, 292-8; as discourse on intellect, 284-7, Plate 1.1; as discourse on sex/sexuality, see race and representation; and emasculation theories, 208; and feminism, 206-7; as fixing of difference, 482, 432-72 passim, 473-88 passim; as

ideological justification, 257–8; as institutional phenomenon, 306–7, 432–72 passim, 473–88 passim; with a postmodern twist, 481; and science, 255, 276; and sexism, 198–9, 206–7; and slavery, 33; and subjectivity, 208–9, 550; see also genocide; Orientalism; primitivism

radical feminism, 18, 201–3, 545–6; and art, 202; and biology, 201–3; and nature, 201–2; and sexuality, 202–3

realism, 84, 222–3, 558

Reason, 23, 56

Red Flannel, 133

Renaissance: Harlem, 400; Western European, 323–5, 334–6, 343

La Revue nègre: Josephine Baker and, 277 Right of Way, 237–8; and cultural difference,

237; and generational difference, 238 Rock Against Racism, 559

Romance, 235

Romanticism, 38, 354, 356, 359, 362–3; definition of, 362; relationship with primitivism, 320–1

Russian Association of Proletarian Writers, 79

Scarman Report, 37, 38

Schomburg Centre for Research in Black Culture, 188

sex: see Negro

sex and race: see race and representation sex roles, 178–81

sexism and racism, 198-9, 206-7

Sexual Politics, 219

sexual relations: between White men and women of Colour, 481–2

Sheba, 217

Sheffield City Council, 114

slave women, 178–9; selling of their children, 257; sexual exploitation and rape of, 257

slavery 33, 178–9, 207–8; in *Beloved*, 243–6; Black people as property, 256–7; and Black Women, *see* slave women; *see also* middle passage

Sleeping Negress (Plate 11.2); and primitivism, 422–4; and racist imagery of Black women, 422–4

'slumming', 310

social science: as neo-colonial surveillance, 475–7; traditional view of, 476

socialist realism, 83-4, 99-103;

Landaufteilung (painting), Plate 4.1; statue of industrial workers, Plate 4.2

Socialist Unity Party, 14, 92

Soul: Black people and, 425 soul music, 11

Soviet Union: and Western cultural politics, 74

Spain, 3 Spare Rib, 212 Stalinism, 94

Stanford University: and struggle over Western civilization, 295–6

Storm, 76

Storms of the Heart, 60 Subject, The, 204

subjectivity, 3; feminism and, 201–5; and identity, 15–18; and politics, 14, 55, 550–2; and power, 5, 11

subjectivity, changed: through political struggle, 524–5

subjectivity, racism and, 16, 305; burden of race and degradation, 251–3, 303–4, 502–3, 518–21, 526

Surrealism/Surrealists, 328, 439; against Reason, 355; against view of artist as creator and genius, 360-1; and animism, 366-7, 425-6; belief in superiority of unconscious, irrationality, 354-5, 355-60, 363-3; defined, 352-3; distinguished from Dada, 353; and fetishism, 372; linking of women, children, insane and primitives, 356, 424; obsessions with irrational, esp. female hysteria, 357, 362, 577n21; personal collections of non-Western art, 351-2; politics, 328-9, 353, 421-2; preference for fantastic and nightmarish, 364-6; preference for juxtaposition, heterogenity, 353, 364-6; use of personal and evocative symbols, 363-4; Wifredo Lam, 367-71, 373-5, 425-6

symbols of resistance: clothes, 521–2; names, 522–3, 301 Symbolists/Symbolism, 362–3

Tahiti: see Gauguin television soap opera, 558–9 terror, 253–5; see also colonizers, games they play Thatcherism, 5, 13, 38, 67, 582 Third Text, 21, 316, 472; 395–488 passim

Third Text, 21, 316, 472; 395–488 passim 'Third World' feminism, 185–6, 213–14 'Third World' liberation movements, 5, 17

Tiger Bay, 134–8; history of, 134–6; representations of, 136–8; see also Butetown History & Arts Centre The Tiger Bay Story (book), 165 Time and the Other, 404–8 Tourism and heritage: in Australia, 519-21

The Unbelonging, 233–4; and abuse, 233; and Black nationalism, 233; and language, 234; and realism, 234
United Front, 76, 77, 78

United Front, 76, 77, 78 United Nations, 29 Unity Theatre, 77 universals, 33, 546, 563;

universals, 33, 546, 563; and ethics, 549 utilitarianism, 25

Valley & Vale, 112, 133

A Vindication of the Rights of Woman, 30

Virago Modern Classics, 188

Virgin Territory, 225–6; and the family, 225–6; and lesbianism, 226; and rape, 225; and religion, 225; and subjectivity 225–6

Voodoo: and Picasso, 336 voyeurism: race and, 311

Waiting in the Twilight, 234–5; and position of women in Jamaica, 235; and racism, 235

Wales, arts and cultural policy: see Welsh Arts Council

Weimar Republic, 93

Welsh Arts Council, 48–51, 197; composition, 49; and multiculturalism, 50–1; priorities, 49; and Welshness, 49

Western rationality: challenges to it, see Dada; German Expressionism; Surrealism

White boys: and commodification of difference, 311–12

White man's nigger, 527

White power: masquerading as truth, 479; see also racism

The Wild Girl, 228–9; and masculinity, 229; and sexuality, 229; and subjectivity, 228–9

Woman on the Edge of Time, 230 womanist writing, 188

women: and the environment, 182; invisibility of, 186, 189

Women of Ideas, 188

women writers, 60

Women's Aid, 197

Women's Film, Television and Video Network, 195

women's history, 187; recovering art history, 187–8; recovering cultural history, 188; recovering literary history, 188–9; Women's Liberation Movement, 5, 8, 17, 182–3; and racism, 206–7, 212–13; and writing, 221
Women's Liberation Workshop, 182
women's nature, 178–9
women's peace movement, 183; Greenham
Peace Camp, 183, 184, Plate 6.1
The Women's Press, 217
women's publishing, 217
The Women's Room, 222

Women's Studies, 189–90; challenging hierarchies, 189; and consciousness raising, 190; development in Britain, 189; and liberal education, 189–90; role of men, 190–1; and separatism, 190; syllabus content, 190; and women's experience, 189

women's writing, 9, 188 Workers Educational Association (WEA), 39, 40, 41; and Culture, 39, 72; and literary education, 40 Workers' Film Movement, 77
working class: and access to education and
culture, 38–9; and literature, 40
working-class writing, 9, 41–2, 64, 73–5,
82–7

Das Wort, 94
Writers' International, 74, 75, 76, 544;
Charkov conference, 75

writing as cultural politics: Australian Aborigines and, 530–9; working-class British and, 72–6, 82–7; women and, 217–22

xenophobia: in British tabloid press, 290–1, *Table 9.1* 

Yale University, 311 York Castle Museum, 553