

‘The project of decolonisation is less about seeking out authentic culture as such but more about the opening up of creative spaces to facilitate the production of culture informed by indigenous thinking and doing.’

Gurnam Singh, 2018

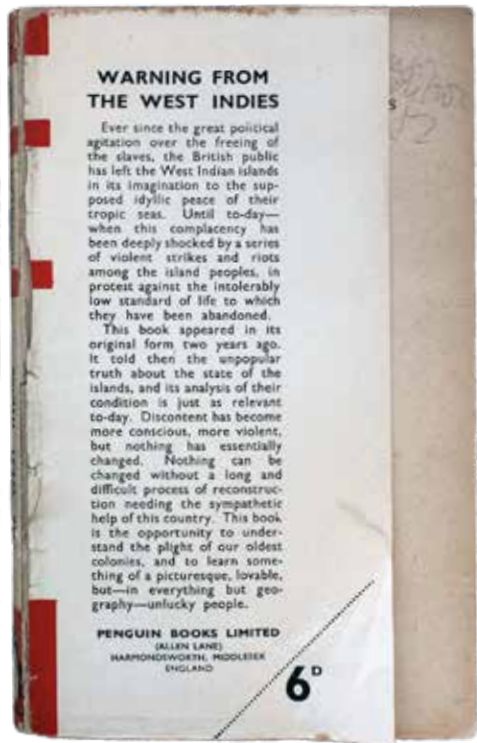
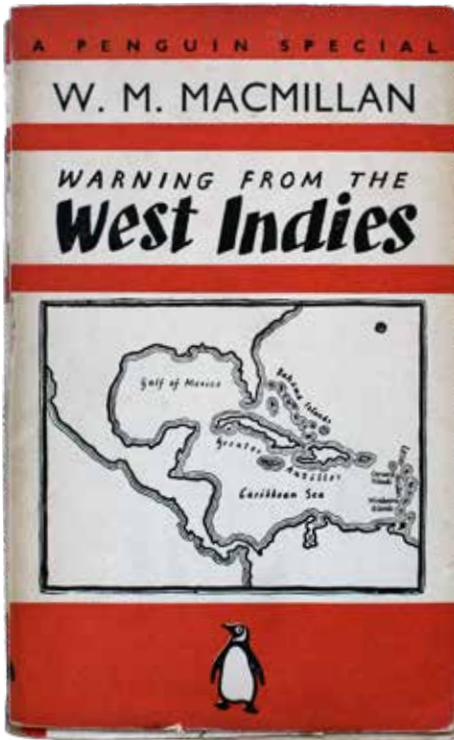
The Printing Historical Collection

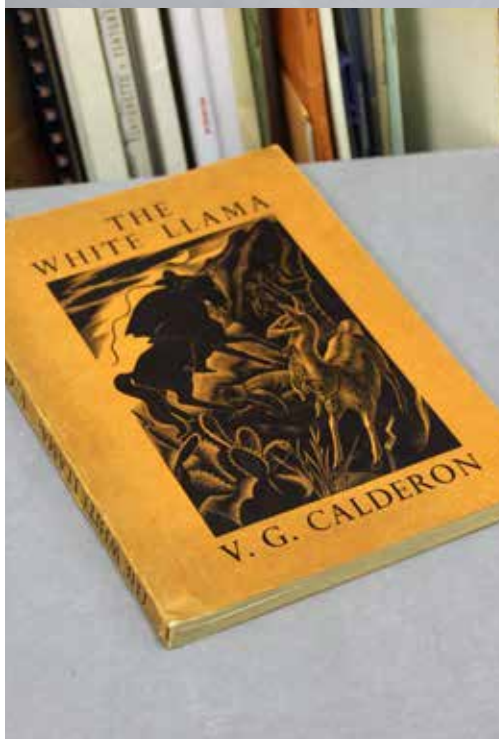
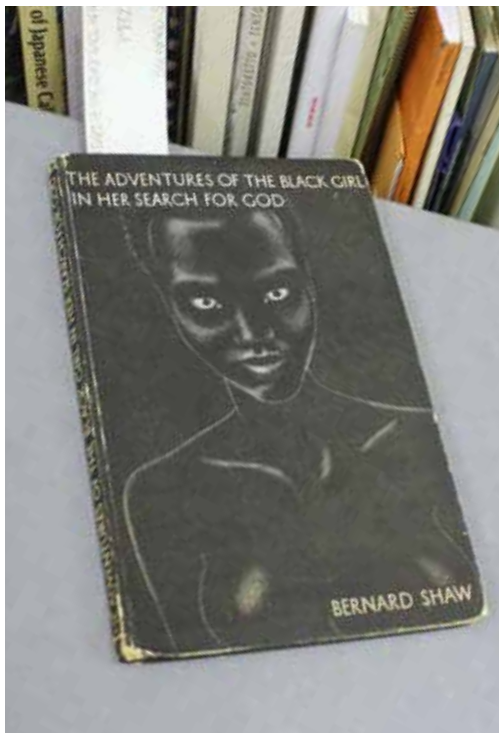
LCC Library's Printing Historical Collection charts the history and art of the Western book, reflecting its physical, technical and aesthetic development from the 15th to 21st centuries. The foundations of the collection were laid in the 1960s. The collection is therefore historical and can be problematic in that representation of certain voices is higher in printing history and mainstream published works; namely, the voice of the white, middle-class, European male. Just as 'colonial perceptions and mindsets are embedded into the fabric of our institutional structures' (Hansika Jethnani, 2018, *Decolonising the Arts Curriculum* zine) so they are embedded within our library collections.

LCC special collection librarians seek to challenge these dominant voices, to recognise the multiple, systemic barriers and multiple forms of prejudice faced by those who sit outside of the dominant culture and the ways in which their voices have been erased or silenced in printing and publishing history. Decolonising collections is one part of a broader critical practice with which we aim to ensure collection development is as diverse and inclusive as possible. We are diversifying our collections to be inclusive of BAME voices, culturally diverse voices, international voices, women's voices, LGBTQ+ voices, working class voices...

Colonialism and its impact

Given the focus of the Printing Historical Collection, these books will primarily have been collected to demonstrate the changing processes of book production, rather than their content. Yet the items shown here reveal something else, our colonial past. Some provide evidence of dissenting voices which were critical of colonialism at the time, but most are the product of and therefore are unquestioning of colonialism.





Diverse voices and cultural production

Over the past decade the practice of diversifying collections has in part been possible through the development of the artists' books and zine collections, allowing us to adopt more creative approaches to collection development. The inclusion of alternative or underground publications ensures voices outside or against the mainstream are represented, allowing LCC's special collections to evolve to incorporate inclusivity and diversity. The zine collection contains zines that are varied in topic: class, sexual identity, gender and body politics, race, ethnicity and faith, mental health, and personal interest. The zines and artists' books shown here demonstrate 'the opening up of creative spaces to facilitate the production of culture' (Gurnam Singh, 2018, *Decolonising the Arts Curriculum* zine) and the empowerment of self-publishing.

Publishing is "an independent validation of one's own culture, history, and politics"... (it) "implies autonomy and initiative – the validation of ourselves."

John La Rose (founder of New Beacon Books), 1969, quoted on OOMK website http://oomk.net/blog/issue_2_deep_roots.html





New Maroons
Geron Haughton, is the founder and creator of New Maroons
by his
sect
tal
apt

...my changing, I'm getting older.
Where are all the queer folks aging?
Do you know where the body folks heading?
A stack of candles on my cake,
A reminder of choices to make.
Will I be queer when they wheel me into care?
Will I be the only black face there?
Or will my identity break and shatter?
Will I be forced to pretend being myself doesn't matter?
I may be alone in times to come
Black, bisexual, but still a human.
Add another candle to the fire
Another digit. Make my worst burn brighter.
Help me celebrate my history.
And make the best of life ahead of me.



I really wanted to see some images of happy color people
Colour. I need to remind myself the most beautiful things
For all of us.



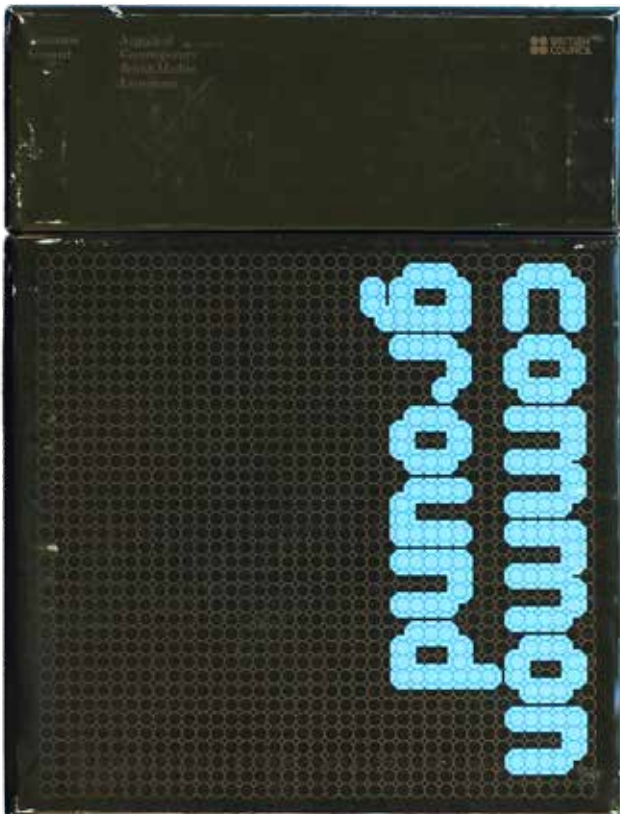
- 1 *Common Ground: Aspects of contemporary British Muslim experience* by Cooper, Clement; Dhanda, Suki; Jamil, Rehan; Piyasena, Sam; Amyandtanveer; British Council. Visual Arts Department: 2003
Gregory GoogleUK

Shelves of uncatalogued documents (books, artefacts, ephemera) are not an untypical occurrence behind the scenes in any library. At LCC library our uncatalogued documents have accumulated for a variety of reasons over the decades.

Common Ground – a British Council 2003 ‘major photography exhibition, which attempts to explore the range and diversity of British Muslims’

experience of life in the UK’ – was recently ‘found’ in our uncatalogued items shelves having been there since 2003.

Considering the fact that exhibitions for and of race and gender voices in the major art institutions are the exception – it has to be questioned why this important document was not catalogued and made accessible to students and staff at UAL for 15 years.





This is Whiteness: white privilege and white centring.

Whiteness: Defined as a set of characteristics and experiences that are attached to the white race and white skin. In the US and European contexts, whiteness marks one as normal and the default. While people in other racial categories are perceived as and treated as 'other', whiteness comes with a wide variety of privileges. (SoN, 2018, p. 137)

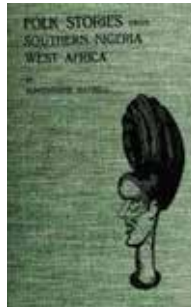
Disclaimer: Presenting and viewing this 'everyday event' through the Critical Race Theory lens acts as a provocation for dialogue within the library service and academic institution.

References

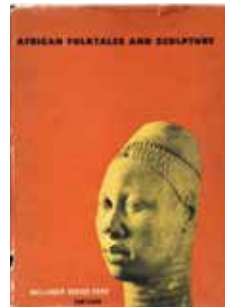
- British Council (2003) *Common Ground: Aspects of Contemporary British Muslim Experience*. Available at: <http://visualarts.britishcouncil.org/exhibitions/exhibition/common-ground-aspects-of-contemporary-british-muslim-experience-2003>
- SoN ToR (2018) Peekaboo we see you whiteness. Available at: <https://shadesofnoir.org.uk/peekaboo-we-see-you-whiteness/>
- Reilly, M. (2011) *Toward a Curatorial Activism*. Available at: <http://www.maurareilly.com/pdf/essays/CIAFessay.pdf>

2 *An African Folktale* by Willow Legge: Circle Press 1979

Elphinstone Dayrell (1869–1917) a British colonial administrator, was the district commissioner for Ikom in the South Eastern province of Nigeria when he ‘gathered the stories told to him by the local Efik Ibibio people’. ‘Dayrell’s collection of tales’ was published in 1910 as *Folk Stories from Southern Nigeria, West Africa* by Longmans, Green and Co. publishing company [1].



1



2

Approximately seventy years later Willow Legge (wife of Ron King from the Circle Press) found Dayrell’s story ‘Why the Sun and the Moon live in the Sky’ in the 1952 anthology: *African Folktales and Sculpture* by Paul Radin and designed by E. McKnight Kauffer [2]. *An African Folktale* is an adaptation of this Efik Ibibio traditional tale.

This is cultural misappropriation.

Cultural misappropriation ... It's a place where one culture (most often one that has an historical record of oppressing other cultures: white) engages in the unauthorised taking/stealing of some aspects of another (most often an oppressed) culture without consent. But it doesn't end with just that primary format. (SoN, 2018)

Disclaimer: Documenting the historical record of this item held in the LCC library’s special collection acts as a provocation for dialogue within the academic institution.

References

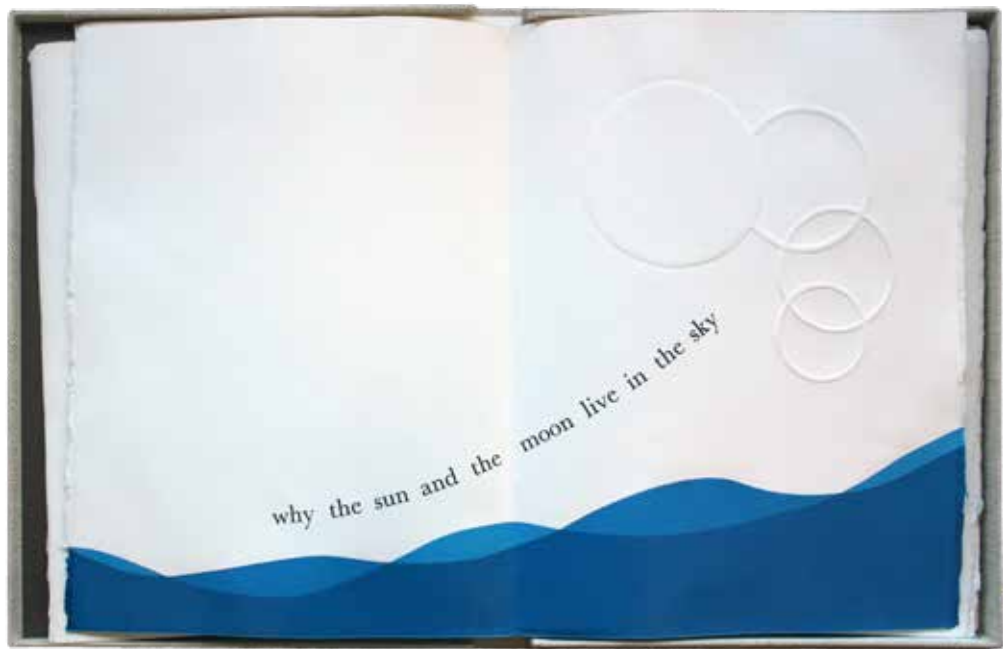
Fairytalez.com (2018) Elphinstone Dayrell. Available at: <https://fairytalez.com/author/elphinstone-dayrell/>

Krewinkel, B. (2015) Africa in the photobook. Available at: <https://africainthephotobook.com/2017/11/18/african-folktales-and-sculpture-1952/>

SoNAdmin (2017) Cultural appropriation and cultural misappropriation on your course? Available at : <https://shadesofnoir.org.uk/cultural-appropriation-and-cultural-misappropriation-on-your-course/>

Smithsonian Libraries (n.d.) Artists’ books and Africa. Available at: <https://library.si.edu/exhibition/artists-books-and-africa/african-folktale-full>

Image 2 (Krewinkel, 2015)



- 3 A LCC Library Special Collections critical pedagogy proposal to highlight ‘a hegemonic discourse that the current art and design system privileges: the European-white male’ (Reilly, 2012, p. 12).

Working with the LCC Printing Historical Collection is a challenge because the collection and its character is not inclusive. Actively working with this teaching collection could be said to perpetuate the discriminatory narratives and ideals of the hegemony.

To inspire, experience and inform are the attributes of learning engagement that the special collection librarian uses to select and display documents from the collection. Yet despite our considered exhibition schedules the ‘omnipotence’ of the ‘biased representation’ often negates the function of any exhibition.

This proposal aims to shift the gaze of the collection from the hegemonic to the critical pedagogical by providing the means for students to question the documents exhibited and displayed. In turn, the teaching and learning function of the Printing Historical Collection is renewed for today’s academy.

The proposal:

Add the following label when and where applicable to any item displayed and exhibited.

Disclaimer: Actively encouraging students to question and challenge the collections held in UAL libraries acts a provocation for dialogue between students and the library service.

References

Friere, P. (1970) *Pedagogy of the oppressed*. London: Continuum.

Reilly, M. (2011) *Toward a Curatorial Activism*. Available at: <http://www.maurareilly.com/pdf/essays/CIAFessay.pdf>

European-White-Male

Exhibition documents

The Printing Historical Collection

Adelaide A. Procter (ed.) (1861) Victoria Regia, a Volume of Original Contributions in Poetry and Prose

Provocations

Amyandtanveer [and eight others] (2003) Common ground: Aspects of contemporary British Muslim experience

Willow Legge (1979) An African folktale

Colonialism and its impact

W.H.D. Rouse & Heath Robinson (1973) The giant crab, and other tales from Old India Adapted from tales from 'The Jataka' translated, in part, by W.H.D. Rouse

Caspar van Baerle (1631) Casparis Barlei Poematum

Sir Alfred Lyall (1889) Verses written in India

Bernard Shaw (1935) The adventures of the black girl in her search for God

W. M. Macmillian (1938) Warning from the West Indies: a tract for the Empire

Norman Angell & Dorothy Frances Buxton (1939) You and the refugee: the morals and economics of the problem

V.G. Calderon (1938) The white llama: being La Venganza del Condor / now translated into English for the first time by Richard Phibbs; engravings by Clifford Webb

Diverse voices and cultural production

Maria Lucia Cattani (2005) 4 cantos do mundo = 4 corners of the world = Heimshornin 4

Text in Portuguese, English, Icelandic and Japanese. Based on a work in four parts based in four public collections around the world

Batool Showghi (2010) Birth certificate. Series 2

Sherley C. Olopherne (2014) Black Lesbians in the 80's @ Lesbian Herstory Archives

Sherley C. Olopherne (2014) Black Lesbians in the 90's @ Lesbian Herstory Archives

Sherley C. Olopherne (2014) Black Lesbians @ Lesbian Herstory Archives 2000-10

Jacq Applebee (date unknown) Black like outer space

Jacq Applebee (date unknown) A blaze of candles on my cake: growing old when you're bisexual, black and disabled

Anonymous (date unknown) Black Simpson. #5.

Naomi Moyer (2015) Black women & self-care: thoughts on mental health, oppression & healing

Night Pong (2014) A brief foray into Japanese psych music

Seleena Laverne Daye (2014) Brown girl

Seleena Laverne Daye, (2015) Brown girls. 2

Miho (1985) China =: (Chung-kuo) Kromekote opens up a whole new world.

Marja de Sanctis (2016) Citrus Tree Disease

Rudy Loewe(2015?) Conversations about our hair

Tan Xu (2008) Dictionary of keywords = 关键词词典

Various contributors (2015) Drawing black lives in the East End

Marcia X (2014?) Documenting the reclamation: X: I am multi-racial. It is all within me, yet I don't fully belong to any one nation. I am diaspora X.)

Debora Gutman(2007) Fabulous: a base de recursos graficos

Jacob V Joyce, (2014) Fear brown queers: returning and de-centering the white gaze: an ongoing visual essay

Anonymous (date unknown) Ghosts of Japan

Melina Dorfman (c2005) Gonzalo fanzine: conversaciones, monologos, revelaciones, declaraciones sobre sexo / [Melina Dorfman].

Layla K. Brown (2015) Harsh tokens

Ho Ling Tso (2016) How to become a goddess: feel happy, feel beautiful: the selfie guide to become the fabulous woman

Anthony p. (2000) I am not my job

Bol Marjoram(1997) [India song]

Josh MacPhee (2016) Liberation support movement

Claudia von Vacano (date unknown) Lost I.D.: feminist women of color shout /.

Ral Veroni (2003) Lucha por la vida = Struggle for life

Ms. Frizz (2002) Made with tender loving care. 1

C.A. Burland (1953) Magic books from Mexico

Britt Nance Letcher (2016)
A man was lynched yesterday:
a sad black queer transboi's
thoughts on the murders of
Alton Sterling and Philando
Castile /

Bamboo & Dumpling (date
unknown) Mellow yellow
/ [Issue 2] / this episode...is
brought to you by Bamboo...
and Dumpling.

Marya Errin Jones (2012)
Mocha chocolata momma:
Bessie Coleman

Marya Errin Jones (2013)
Mocha chocolata momma.
Volume #2, Zoe Washburne

Marya Errin Jones (2015)
Mocha chocolata momma
zine. Volume #3, Salaria Kea:
a black nurse in Republican
Spain

Rosi (2012) Not straight, not
white, not male

Sofia Niazi (ed)(2013) One of
my kind (OOMK). Issue two,
Print

Sofia Niazi (ed (2014) One of
my kind (OOMK). Issue three,
Drawing

Sofia Niazi (ed)(2015) One of
my kind (OOMK). Issue four,
The internet

Sofia Niazi (ed)(2015) One of
my kind (OOMK). Issue five,
Collecting

Misha Maltsev (ed) (2011)
Partisan: political Indian
documentary filmmakers in
conversation / 1

Rudy & Daniel (eds.)(date
unknown) Plantain zine

Seleena Laverne Daye & Em
Ledger (2017) Poor lass. No. 7,
The race issue.

Seleena Laverne Daye & Em
Ledger (2015) Poor lass. Health
issue

Eloisa Aquino (2014) Pajubá:
the language of Brazilian
travestis

Proletarian gob (1995)
Proletarian gob. No. 6,
Autumn 1995

Jacob V. Joyce (2017)
QTIPOC Assemble! : Radical
imagination of queer, trans
& intersex people of colour.
Volume one

Swanzy (2014) Roadfemme.
Issue 002, The black issue /

David Tremlett(1985) Rough
ride: works made in Africa,
Australia, Mexico

Ms Dorothy Damage (2014)
A short compendium of
significant African-American
hairstyles & other related
ephemera

Osa Atoe (2015) Shotgun
Seamstress, No. 8,

Megan Pickering (2016)
Silenced Feminism: inspired
by Spare Rib

Anuradha Henriques & Lina
Abushouk (eds) (2015) Skin
deep. Issue 3, March 2015,
Terrorising the masses

Yasuo Kume (1980) Tesuki
washi shuho: Fine handmade
papers of Japan / Vol. I

Renato (2010) Tijolada cõnscio
6 Brazilian punk fanzine

BORN N BREAD (2017)
WERK: Work experience real
knowledge

DIY Diaspora Punx (2017)
What it's like to be a punk of
colour: a zine to accompany
the first ever Decolonise-Fest/

Bad Mouth & Boileroom
(2015) What is your activism?
a workshop series

Jacob V. Joyce (2014) White
boys: a simple zine about
white men

WOC zine collective (2017)
WOC (Women of Color). #13,
Presidential crisis.

Charlotte Richardson
Andrews (2013) Working class
queers. Issue #1

BORN N BREAD (date
unknown) The Yard
Chronicles

Melanie Santin (date
unknown) You'll see it. Issue
1. [A juxtaposition of the
traditional and modern - in
Japan Photographs of Japan

Grace Barber-Plentie [and six
others] (2015) Zine Latifah /
Grace Barber-Plentie [and six
others]

A zine about Queen Latifah
made by contributors.

Zine-making

Anonymous (date unknown)
How to make zines and why

Melanie Maddison (2010)
Taking cultural production
into our own hands

Sarah (2007) Zine making: an
introduction

Playlist

Decolonising the Arts Curriculum Playlist,
Spotify profile: LCC Library Special Collection

A zine catalogue accompanying the *Decolonising the Arts Curriculum: Perspectives on Higher Education* exhibition, LCC, 4–31st October 2018 by Jessica Anoché, Ruth Collingwood, Pascale Jordan, Monica-carmela Sajeve. All images © LCC Library

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