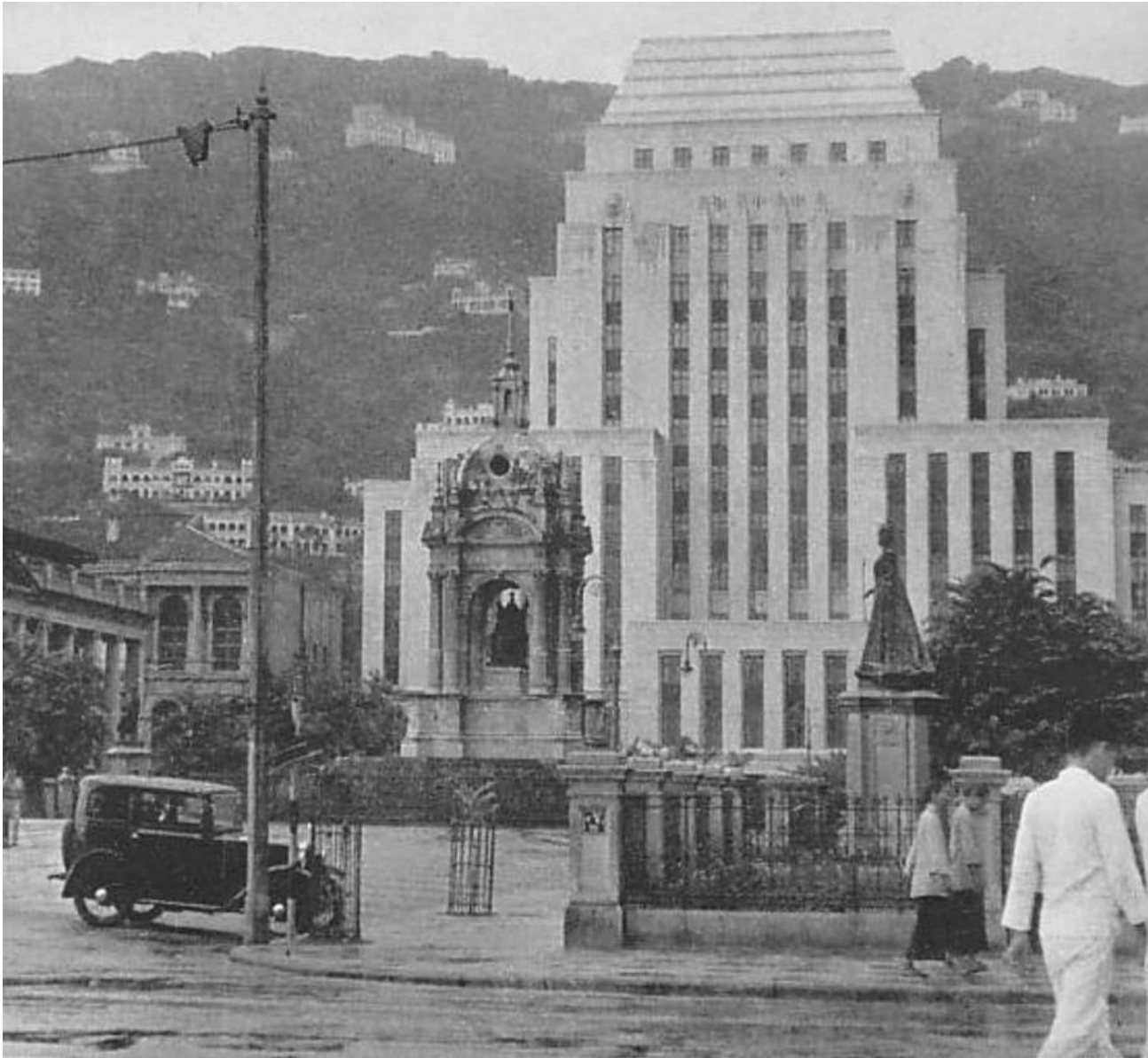




“A WORLD OF STATUES”: COLONIAL MONUMENTALITY AND WHITENESS

CAITLIN.VANDERTOP@WARWICK.AC.UK

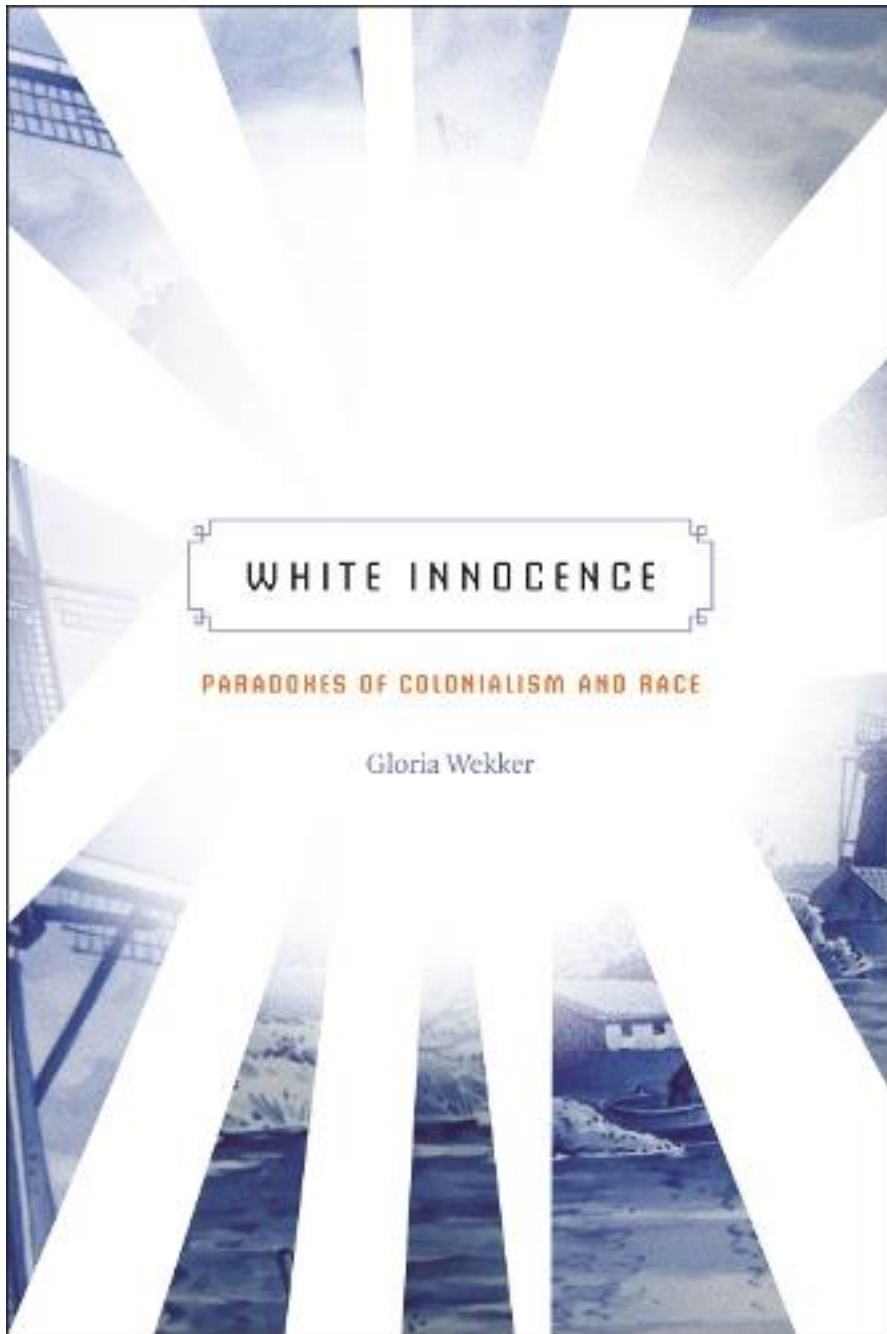


Now at least the statue is truthful!

[Belgium documentary shortfilm] Sikitiko The King's Hand

<https://www.youtube.com/watch?v=AYqwgIaR3nA>





‘The claim of innocence, however, is a double-edged sword: it contains not-knowing, but also not wanting to know, capturing what philosopher Charles W. Mills (1997, 2007) has described as the epistemology of ignorance. Succinctly stated, “the epistemology of ignorance is part of a white supremacist state in which the human race is racially divided into full persons and subpersons. Even though—or, more accurately, precisely because—they tend not to understand the racist world in which they live, white people are able to fully benefit from its racial hierarchies, ontologies and economies” – Wekker, 17





The Rhodes Statue



This building was constructed by Oriel College in 1909-11 with money left in the will of Cecil John Rhodes (1853-1902), a former student of the college. The college commissioned a series of statues to front the building which included Rhodes at the top.

Rhodes, a committed British colonialist, obtained his fortune through exploitation of minerals, land, and peoples of southern Africa. Some of his activities led to great loss of life and attracted criticism in his day and ever since.

In recent years, the statue has become a focus for public debate on racism and the legacy of colonialism. In June 2020, Oriel College declared its wish to remove the statue but is not doing so following legal and regulatory advice.

Find out more: www.oriel.ox.ac.uk/rhodes-contextualisation



Oriel College

Oxford Mail: Information sign outside Oriel College. Pic by Professor Dan Hicks via Twitter @profdanhicks

NEWS

New details about Cecil Rhodes exhibition featuring art by Zimbabwean sculptors

Information sign outside Oriel College. Pic by Professor Dan Hicks via Twitter @profdanhicks

Analysis

'We cannot edit our past': Boris Johnson's statue tweets explained

Peter Walker

Political correspondent

PM's slightly confused messages feed into Britain's febrile and divided mood

5.46 BST



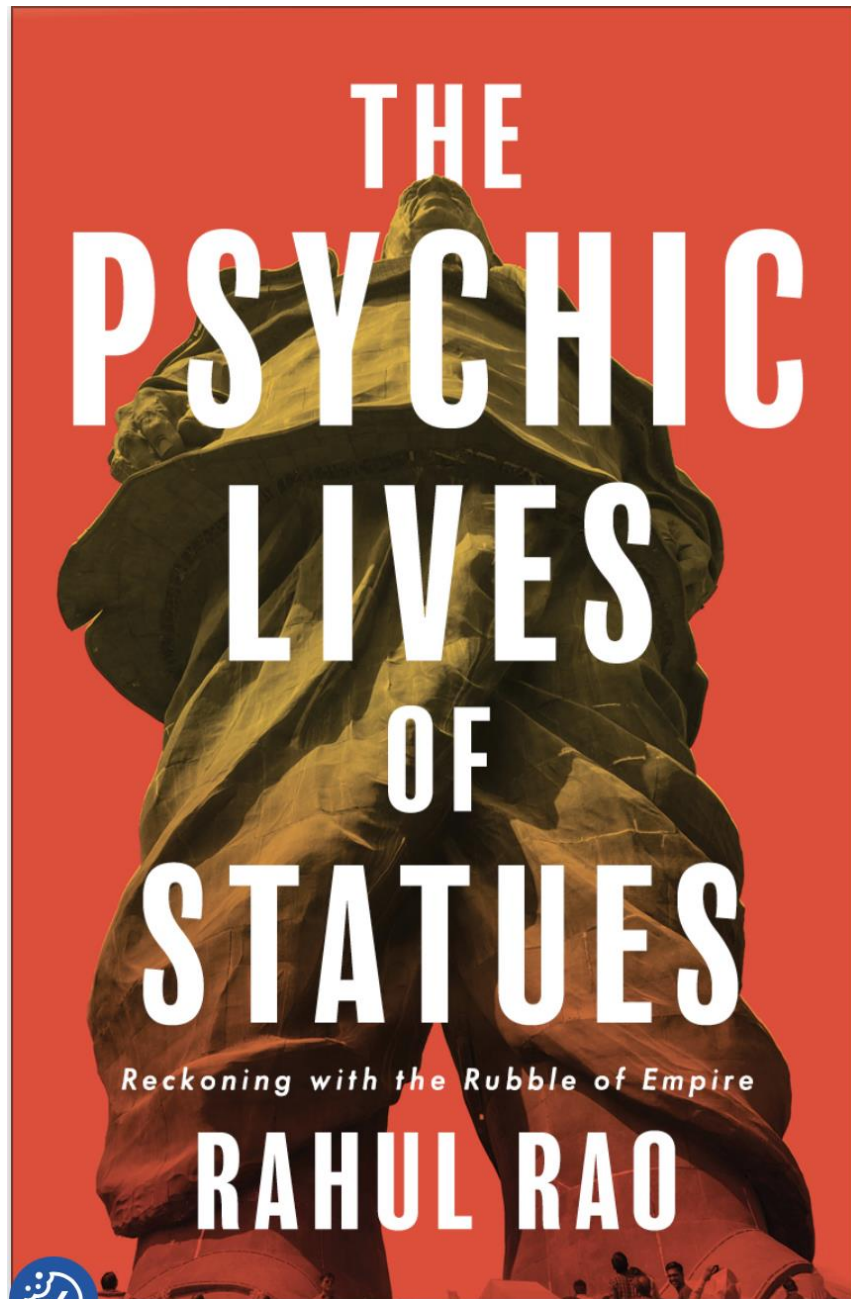
Read Kipling instead of pulling down statues

Arguments about Britain's colonial legacy should be about remembering history, not destroying reminders of it

Andrew Lycett

Saturday January 02 2016,
12.01am, The Times

Few people know that *If* – (Britain's favourite poem, according to a BBC poll) is a paean to Sir Leander Starr Jameson, the buccaneering Scottish-born politician who led the unsuccessful Jameson Raid in South Africa in 1895. His raid was conceived and financed by Cecil Rhodes, powerful head of the British South

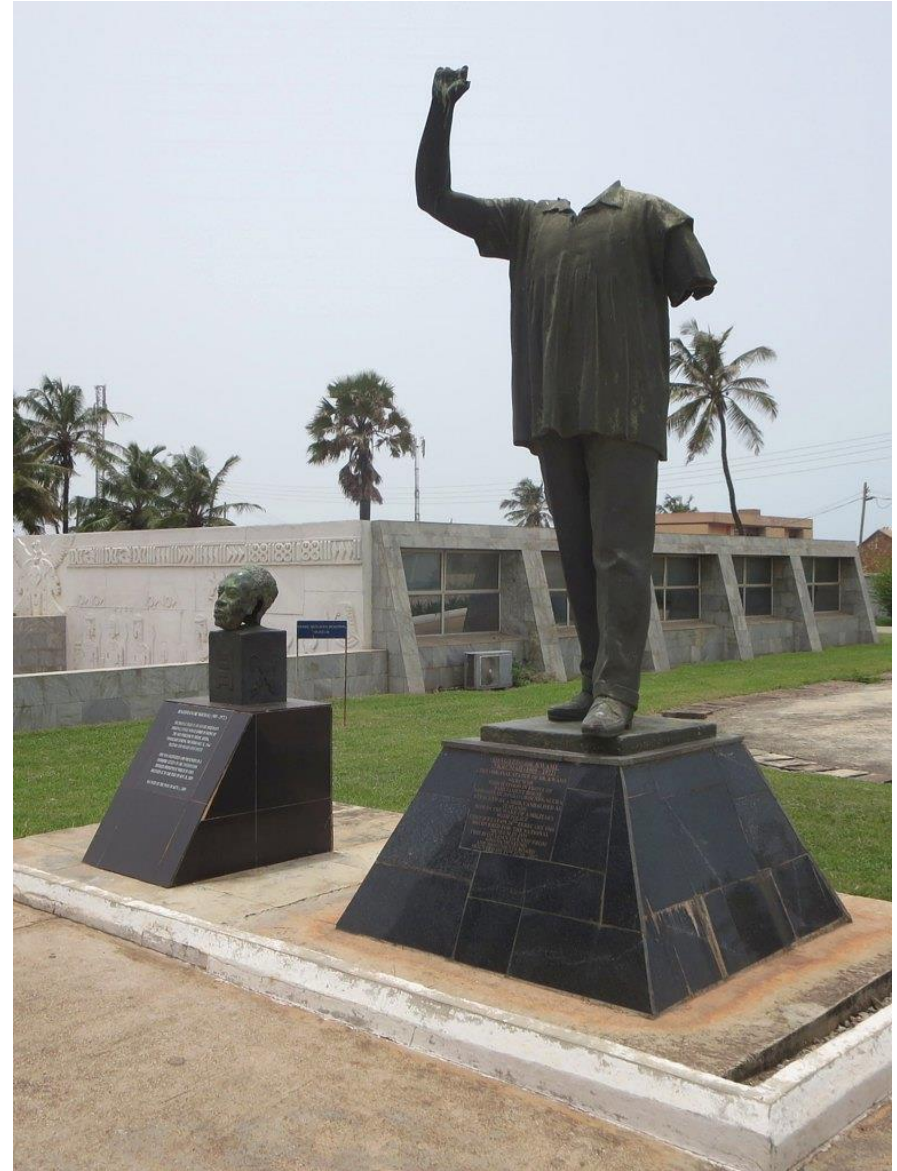


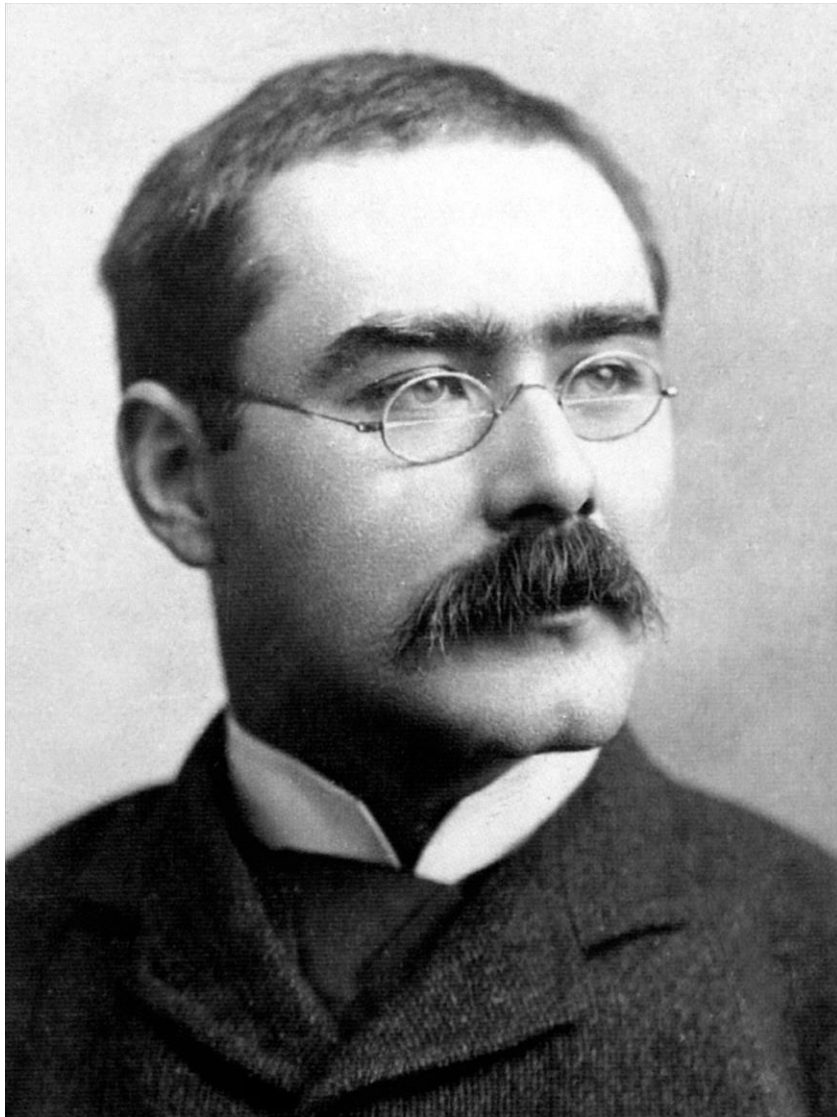
'The problem is not only that the history that a statue tells might be flawed, but also that that history barely registers at all. It is only with the defacement that the statue comes into its own.' Rao, 55





Art@Site Kiluanji Kia Henda, Redefining The Power, with
with Pamina Sebastiã, Angola

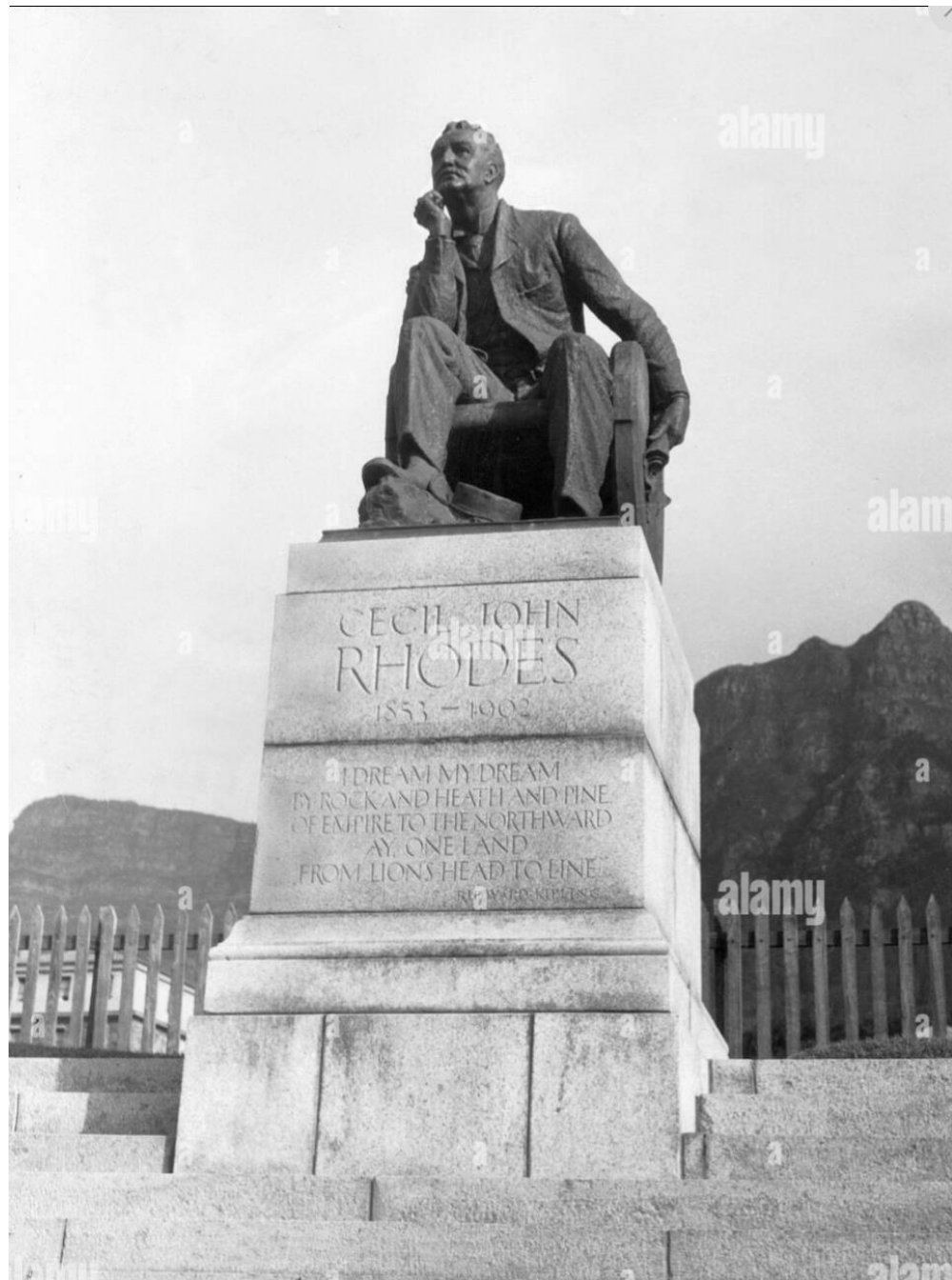




Rudyard Kipling (1865-1936)



Frantz Fanon (1925-61)



I DREAM MY DREAM
BY ROCK AND HEATH AND PINE
OF EMPIRE TO THE NORTHWARD
AY, ONE LAND
FROM LIONS HEAD TO LINE
RUDYARD KIPLING

CALCUTTA

Me the Sea-captain loved, the River built,
 Wealth sought and Kings adventured life to hold.
 Hail, England! I am Asia—Power on silt,
 Death in my hands, but Gold!

MADRAS

Clive kissed me on the mouth and eyes and brow,
 Wonderful kisses, so that I became
 Crowned above Queens—a withered beldame now,
 Brooding on ancient fame.

RANGOON

Hail, Mother! Do they call me rich in trade?
 Little care I, but hear the shorn priest drone,
 And watch my silk-clad lovers, man by maid,
 Laugh 'neath my Shwe Dagon.

SINGAPORE

Hail, Mother! East and West must seek my aid
 Ere the spent gear may dare the ports afar.
 The second doorway of the wide world's trade
 Is mine to loose or bar.

HONG-KONG

Hail, Mother! Hold me fast; my Praya sleeps
 Under innumerable keels to-day.
 Yet guard (and landward), or to-morrow sweeps
 Thy warships down the bay!

HALIFAX

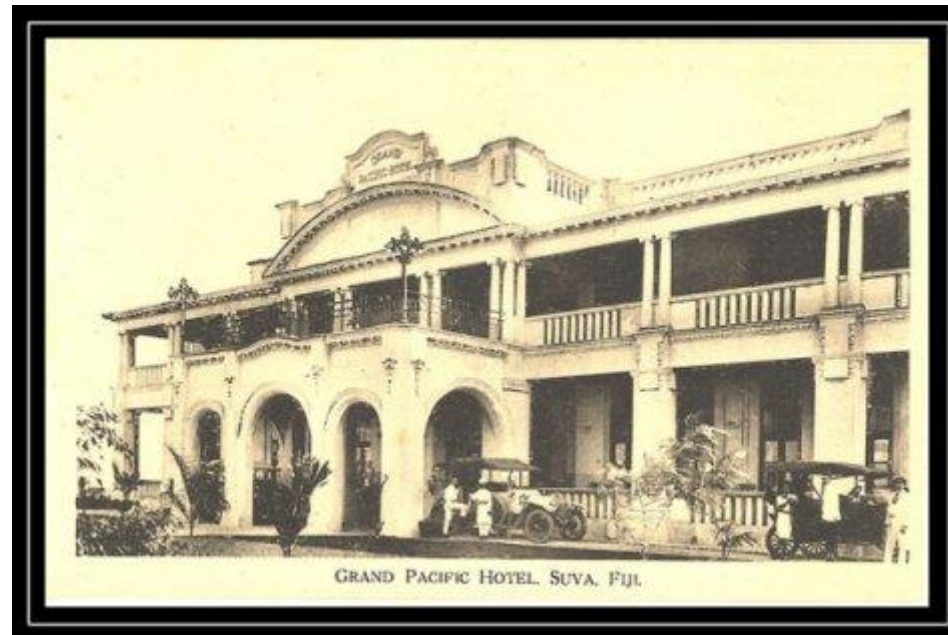
Into the mist my guardian prowls put forth,
 Behind the mist my virgin ramparts lie,
 The Warden of the Honour of the North,
 Sleepless and veiled am I!

QUEBEC AND MONTREAL

Peace is our portion. Yet a whisper rose,
 Foolish and causeless, half in jest, half hate.
 Now wake we and remember mighty blows,
 And, fearing no man, wait!

VICTORIA

From East to West the circling word has passed,
 Till West is East beside our land-locked blue;
 From East to West the tested chain holds fast,
 The well-forged link rings true!

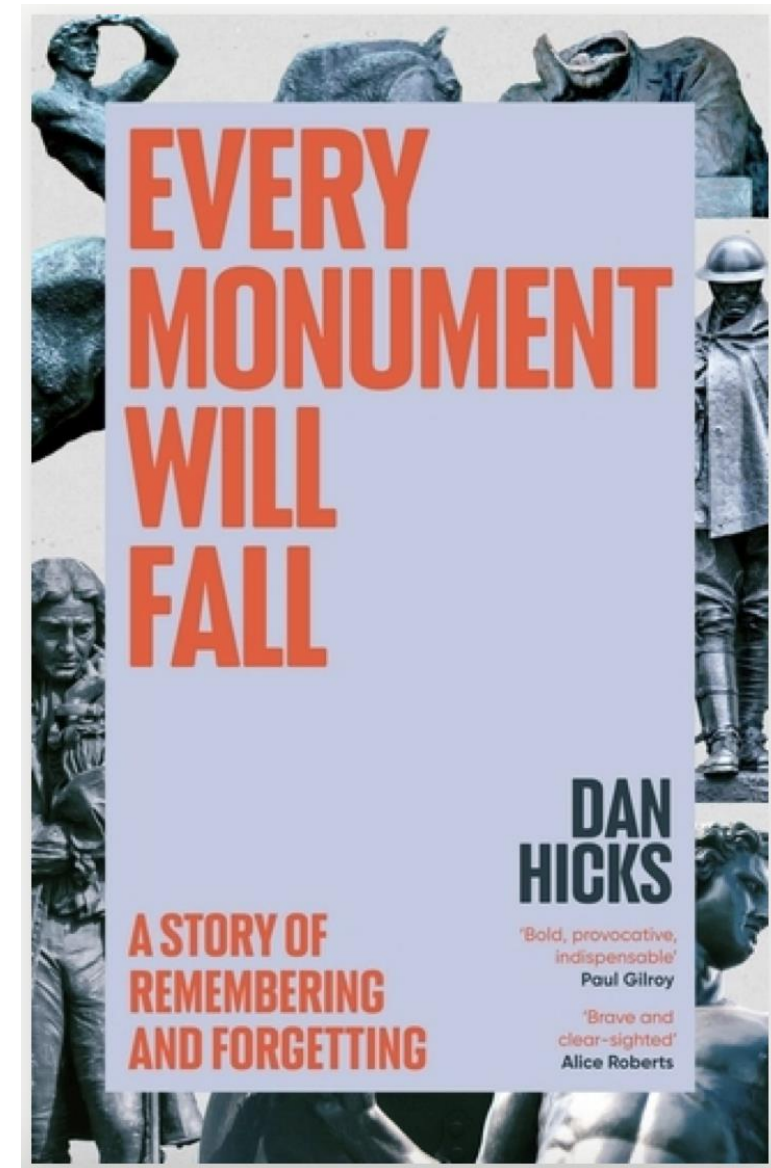


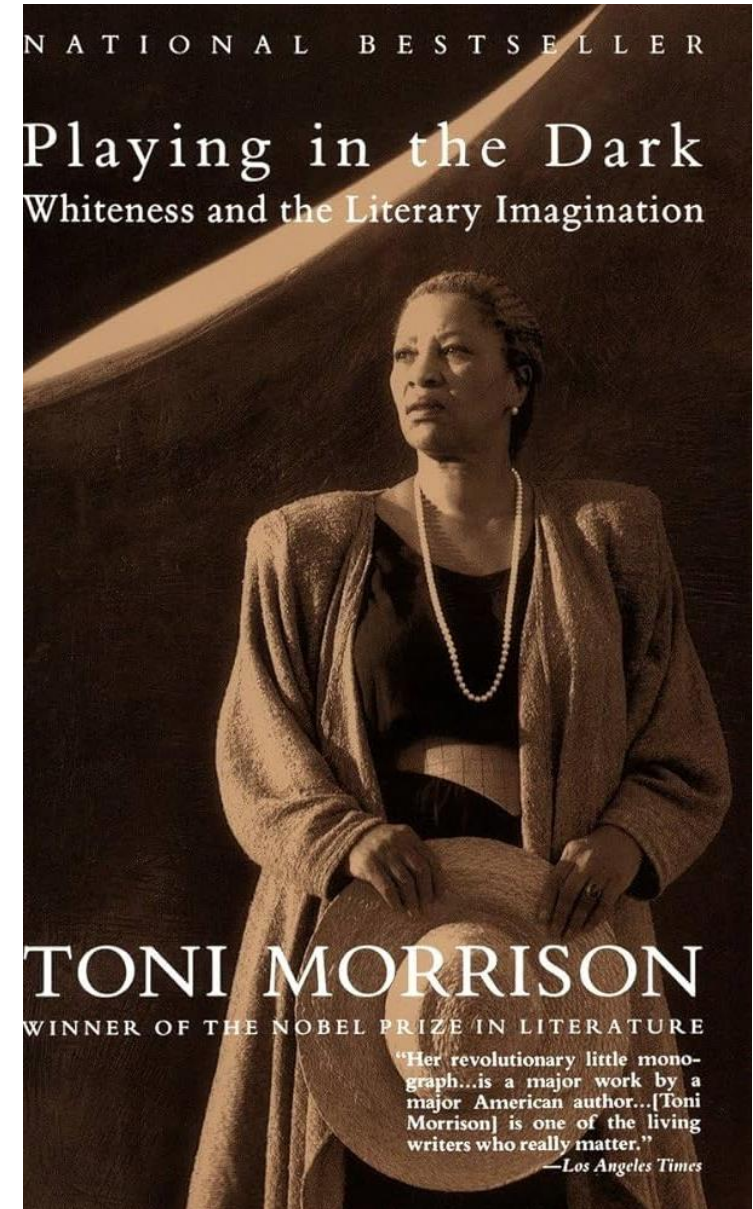
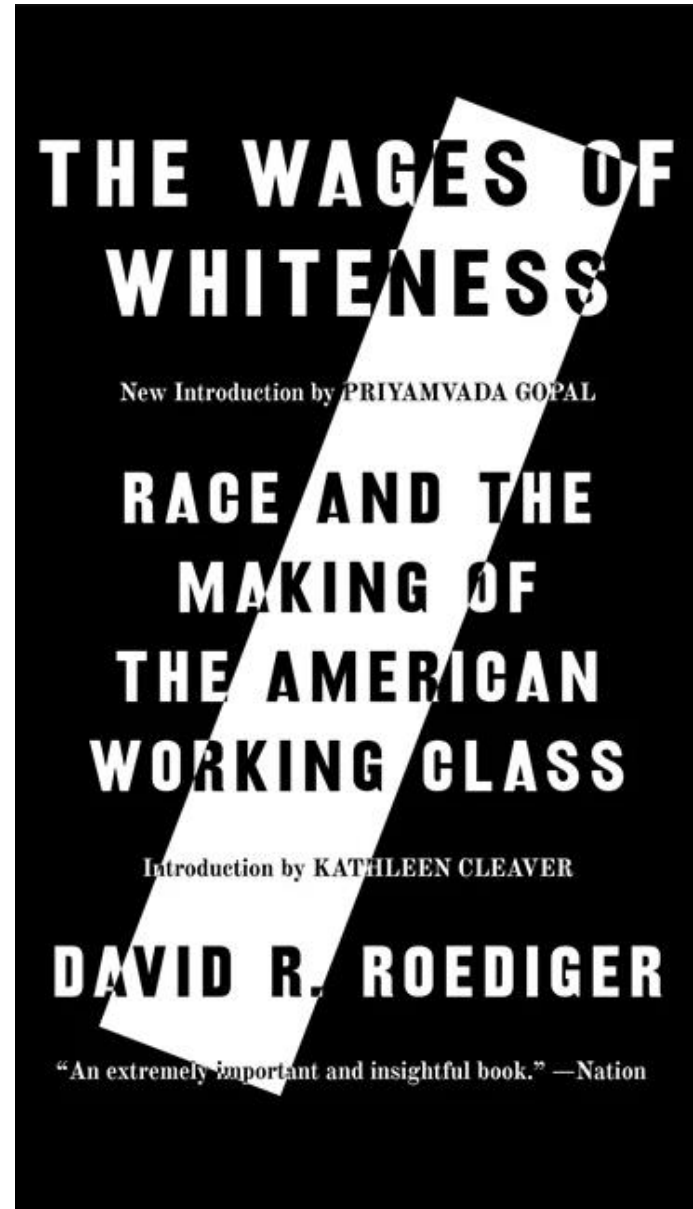
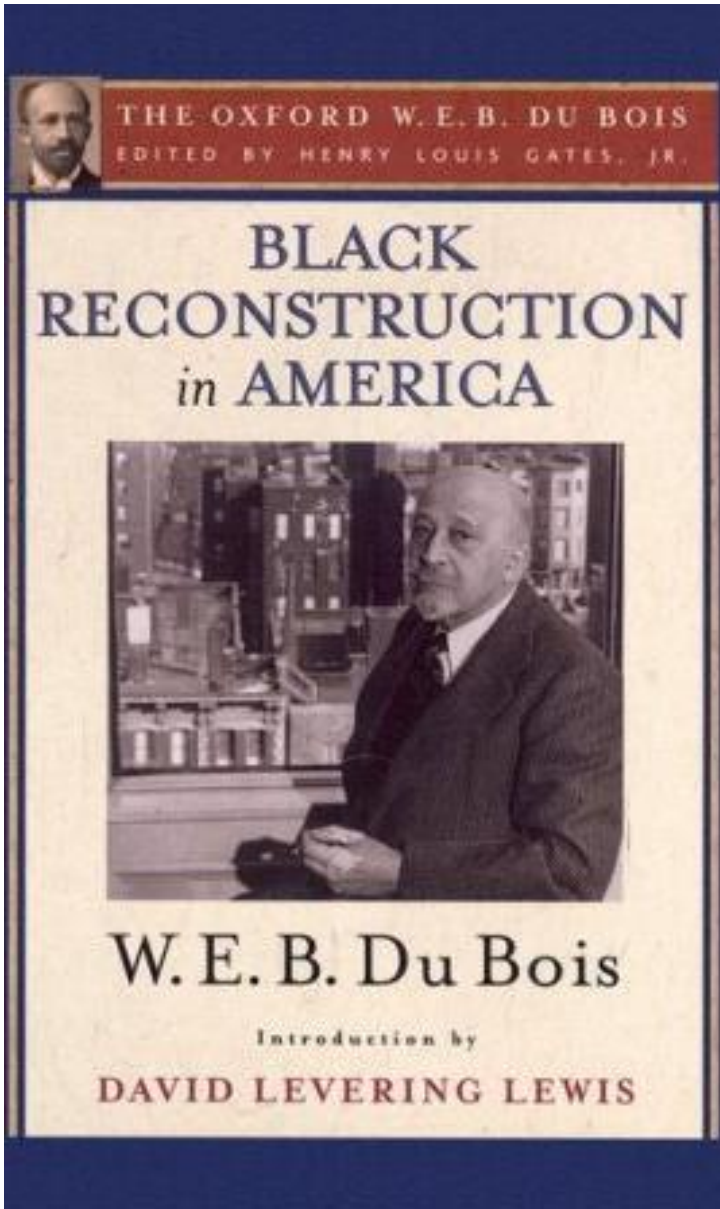
I contend that we are the first race in the world, and that the more of the world we inhabit, the better it is for the human race. I contend that every acre added to our territory provides for the birth of more of the English race who otherwise would not be brought into existence . . . The absorption of the greater portion of the world under our rule simply means the end of all wars . . . The furtherance of the British Empire, for the bringing of the whole uncivilised world under British rule, for the recovery of the United States, for the making the Anglo-Saxon race but one Empire [*sic*]. What a dream! but yet it is probable. It is possible.⁶²

Cecil Rhodes, 'Confessions of Faith', 1877

The Greater Britain, so in 1898 Cecil Rhodes was expanding a Victorian idea about how a shared language and culture could represent bonds akin to the concept of 'race' in colonial-militarist expansion. Where Mosley repurposed this concept in his fascist rhetoric about how to 'preserve and elevate European culture' in 'a tradition of civilisation and progress', the colossus operationalised an anglophone psychogeography at a global scale in the idea of an Anglo-Saxon unity not just across the British Empire in Canada, the Caribbean, southern Africa, Australia, and India, but to the United States and Germany as well.⁶⁹

Dan Hicks, *Every Monument Will Fall*

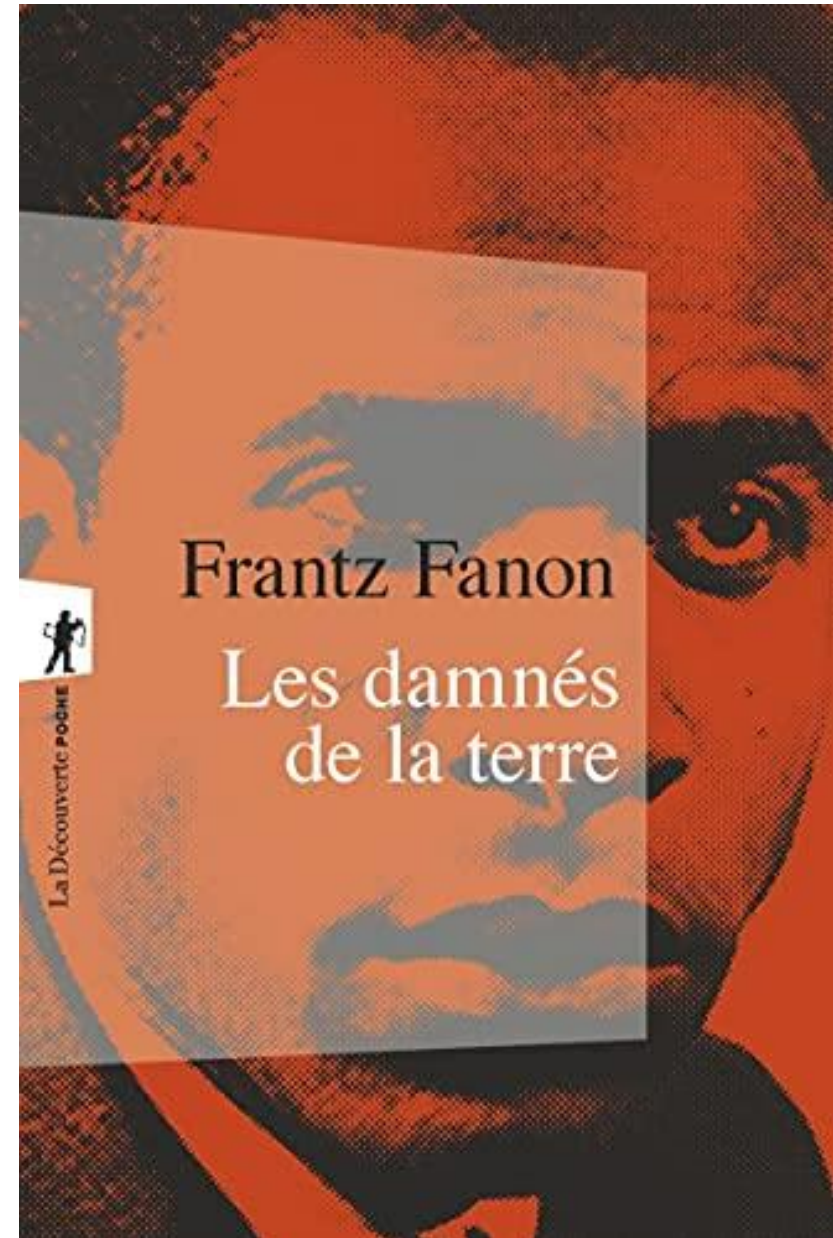








The Blida-Joinville Psychiatric Hospital in 2017. *Image by Joelle M Abi-Rached*



‘The colonial world is a world cut in two. The dividing line, the frontiers are shown by barracks and police stations... The settlers’ town is a strongly built town, all made of stone and steel. It is a brightly lit town; the streets are covered with asphalt, and the garbage cans swallow all the leavings, unseen, unknown and hardly thought about... . The town belonging to the colonized people, or at least the native town... is a world without spaciousness; men live there on top of each other, and their huts are built one on top of the other. The native town is a hungry town, starved of bread, of meat, of shoes, of coal, of light.’ *The Wretched of the Earth* (38-39)

‘A world divided into compartments, a motionless, Manichean world, a world of statues: the statue of the general who carried out the conquest, the statue of the engineer who built the bridge; a world which is sure of itself’ (41)

‘Since the European settlement is often confined to the towns, the psychological effects of demonstrations on the settlement are considerable: there is no electricity, no gas, the dust bins are left unemptied, and goods rot on the quays.’ (120)



Aboriginal people and colonial commemorations
in so-called Australia

MONUMENTAL DISRUPTIONS



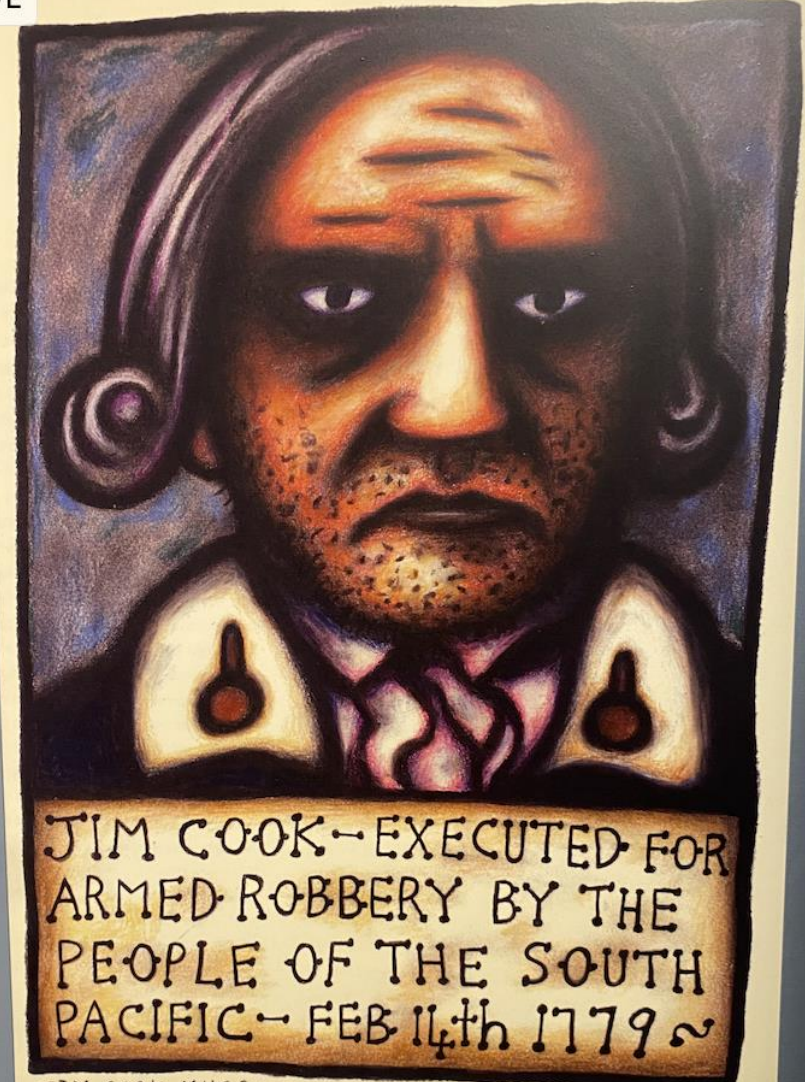
BRONWYN CARLSON and TERRI FARRELLY





Jason Wing (Biripi people)
Captain James Crook 2013
 Purchased 2013 in recognition of the 50th Anniversary of the 1967
 Referendum

© LIVE



JIM COOK MUGSHOT.

Reg Mombassa 7

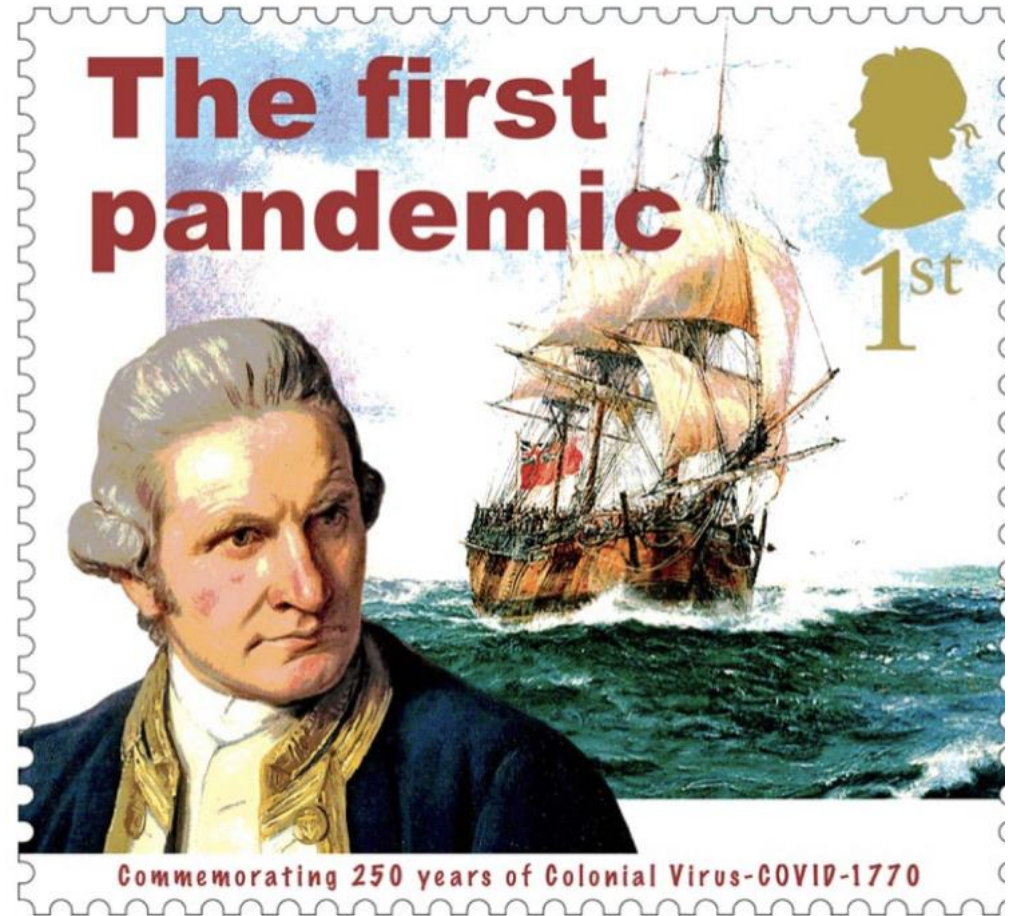
Jim Cook Mugshot
 by Reg Mombassa, 2013

Copyright Reg Mombassa, image courtesy Australian
 National Maritime Museum



We Call Them Pirates Out Here

Daniel Boyd, *We Call them Pirates Out Here*, 2006



Chips Mackinolty, *The First Pandemic*, 2020



Charles Robb, *Landmark*, 2004



The statue in question: featuring explorer George Evans and an unidentified Aboriginal man, kneeling

YINDYAMARRA ROLL

"They gave that we might have"

1770	UNKNOWN DHARAWAL	1838	UNKNOWN KAMILAROI	1865	UNKNOWN KARAJARIE
	COOMAN	1838	UNKNOWN WIRRAYARAAY	1868	UNKNOWN YABURARA
1789	UNKNOWN EORA	1838	UNKNOWN KAMILAROI	1874	UNKNOWN KAYTETYE
1792	WILLEMING	1838	UNKNOWN YORTA YORTA	1876	TRUGANINI
1797	UNKNOWN EORA		WEEIP	1879	UNKNOWN GUUGU-YIMIPHIR
1802	PEMULWUY	1839	UNKNOWN DAUNG WURRUNG	1880	UNKNOWN YOLNGU
1804	UNKNOWN MOOMAIRRENER	1839	UNKNOWN DJA DJA WURRUNG	1884	UNKNOWN KALKADOON
1806	COLEBEE	1839	UNKNOWN KIRRAE WURRONG	1887	UNKNOWN DJARA
1810	TEPBURY	1840	UNKNOWN KONONGWOOTONG	1887	UNKNOWN KONEJANDI
1816	UNKNOWN GUNDUNGURRA	1840	UNKNOWN JARDWADJALI	1887	UNKNOWN WALMADJARI
1816	UNKNOWN DHARAWAL	1840	CALYUTE	1888	UNKNOWN MAIAWALI
1824	UNKNOWN WIRADJURI	1840	UNKNOWN WURUNDJERI	1888	UNKNOWN KARUWALI
1825	MUSQUITO		JAGA JAGA	1890	UNKNOWN PJABUCAY
1827	KICKERTERPOLLER (BLACK TOM)	1841	UNKNOWN BARKINDJI	1897	TJANPAMURRA
1828	UNKNOWN PENNEMUKEER	1842	UNKNOWN JAGERA	1899	UNKNOWN COOLARABOOLOO
1830	UNKNOWN NCYOGAR	1842	UNKNOWN KABI KABI	1901	BILIN BILIN
1830	UNKNOWN PAREDARERME	1842	UNKNOWN BUNDJALUNG	1903	WILLIAM BARAK
1831	UNKNOWN NUENONNE	1842	UNKNOWN KERNAI	1906	UNKNOWN MARDU
1832	UNKNOWN TYERREMOTEPANNER	1842	TUNNERAMINERWAIT (JACK NAPOLEON)	1907	FANNY BALBOK
1832	UNKNOWN PYEMMAIRRE	1842	MAULBOYHEENNER	1915	UNKNOWN KIJJA
1832	UNKNOWN LAIRMAIRREN		PLANOBEEA	1918	UNKNOWN KAIADILT
1832	EUMARRAH		PYTERUNNER	1924	UNKNOWN WORLA
1833	UNKNOWN GUNDITJARA	1842	UNKNOWN KIVARN KOLAC	1926	UNKNOWN ARNGA
1833	HEEGAN	1843	UNKNOWN GADUBANUP	1926	LUMBIA
1833	YAGAN	1843	UNKNOWN MURUWARI	1928	UNKNOWN WALPIRI
	MIDCEGOOROO	1849	UNKNOWN BUNGANDIDJ	1928	UNKNOWN ANMATYERR
	MUNDAY	1849	UNKNOWN MURUWARI	1928	UNKNOWN KAYTETYE
1833	UNKNOWN WIRADJURI	1849	UNKNOWN YUALWARRI	1934	DDHAKIYARR WIRRPANDA
1833	TARENORERER (WALYER)	1853	DUNDALLI	1940	NEMARLUK
1834	UNKNOWN PINJARUP	1857	UNKNOWN YEEMAN	1959	KAMALYARRPA JAPANANGKA
1836	UNKNOWN BALARDONG	1861	UNKNOWN BIDJARA		

Amala Groom, *Yindyamarra Roll*, 2014

THE STOLEN GENERATIONS MEMORIAL SITE IS CLOSED DUE TO VANDALISM.

The Memorial will be reopened following repairs by artist Uncle Badger Bates.

CCTV is in operation. Vandalism is a crime and suspicious behaviour will be reported to NSW Police.

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and updates regarding the Memorial please visit
australianbotanicgarden.com.au/memorial-repair



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Sydney Rose