Lecture 24:

(Part I) → Shemza studies at the Slade. (1954) reference to Paul Klee, chromatic vers. of the cubist grid. Shemza has a moment reckoning.
His statement is always the same: formally colonized artist moves to Europe, participates in modernism, then he has some moment of confrontation, a formally colonized subject feels like an outsider.
Gombrich writes off islamic art as decorative, functional.
This is part of his personal self-narrative prompts Shemza to re-think his art..
He embraces narrative of islamic decoration (1958-62) ⇒ islamic motifs
Stylized urdu lettering (circles connected to large stacks) ⇒ distortion of calligraphy, allusions to writing

→ Love letters feels like a Rosetta stone.; Chessmen is a common theme of chess pieces.
He ends up being a figure outside the national limelight.

(Part II) → Steward Hall talks about "the first" wave of diaspora artists to engage with modernism (Shemza is like the first wave - or one of them)
1st W: tempered ambition: fulfill artistic goals, they can participate in modernism (spirit of optimism)
Hall involves Araeen - pakistani painter + editor and curator - founder of Third Text and Black Phoenix. He describes the moment of diaspora artist as "the chicken enter the oven to roost."

→ Souza is a diaspora artist who was very prominent, he's from Goa (Listen to Goa Trance) - and the region was a Portugese colony.
Deliberately crude, ~~self-~~ self-primitivizing art. Responds to his urban environment. He specalizes in both abstract paint and figurative work

→ Chandra is engaged with a logic of totems & pictographs (# Gottlieb) but more highly eroticized (genitalia).

... → Souza "I make more from my painting than the Prime Minister with his politics"

Part III → South American artists (both from Guyana) – also from the 1st wave

→ Williams (1959) uses abstract as a field where modernism can exist alongside other representations. Dark earth tones, bones, branches. Highly material in their earthly tones. You can see an engagement with crusty materiality, as reference of Pollock's Full Fathom Five.
(1980) archaeological figuration: Mercer essay says that Williams is not a direct line of inheritance, but rather a space where multiple lineages come together in a hybrid space.

→ Bowling has a diff approach to abstraction. Influenced by Francis Bacon, he devises a figurate that suggests dematerialized bodies, evaporating, but also a structure of composition rooted within axonometric frames, interest in the body as flesh.
He moves away from F. Bacon, and engages with Post-Painterly abstraction as well as Pop-art.
His Mirror from 1966 is massive. It's chromatically riotous, but then you notice pop-decor in patterning and also from photographs (the stairway). Merger of a hard-edge painting with pop-art element / vernacular.
All these figures are mediated by reproduct°: placed on purpose with color-field painting.
→ Bowling comes to New York (in the Whitney exposition). His images are maps: nearly effaced with pores of red & yellow. Hommages to Edwards, but also to Barnett Newman (who's afraid of Barney newman) as a response to a response to who's afraid of Wolfe etc..
Instead of a uniform field of color, three stripes of colors proper to most south-american flags.

→ By the 70's, pure abstract°. Mercer is ambivalent abt this. Direct ~~dialogue with~~ reference to Newman & Rothko (Barney and Mark)

... → Bowlings moves need to be put in the larger context of artists coming to London. We already talked about him with Ghikaredi: Picasso only wanted to paint his "fine african head" rather than acknowledge a fellow african artist. There was a lack of confidence with racial identity being irrelevant in modernism.