

Speech Acts: Reflection–Imagination–Repetition at the Manchester Art Gallery

Speech Acts: Reflection–Imagination–Repetition at the Manchester Art Gallery (May 25, 2018 to April 22, 2019) is an effective exercise in decolonial recuperation. An initiative of the three-year Black Artists and Modernism (BAM) research project—for which one of the show’s curators, Hammad Nasar, is a senior research fellow—the exhibition was co-curated with Manchester Art Gallery curator Kate Jesson. The show, which was developed out of the BAM National Collections Audit, looks “at the collecting practices of museums and galleries across the UK,” and consists of artworks drawn from four public collections in the United Kingdom: Bradford’s Cartwright Hall, the University of Manchester’s John Rylands Library, the Manchester Art Gallery, and the Whitworth Art Gallery.¹

Led by artist and University of the Arts London professor Sonia Boyce, “The remit of BAM has been to explore how black-British artists—that is, artists of African and Asian descent producing artworks in the UK—have featured in the broader, and more integrated story of art.”² In her introduction to the exhibition, Boyce explains this further, citing an alleged remark that artist, theorist, and *Third Text* founder Rasheed Araeen made about what happens to a black-British artist’s work once it has been purchased by a public collection: “it inevitably goes into cold storage, never to be seen again.”³ As Boyce notes, “This harsh comment suggests a fundamental contradiction: that the purchased artwork is of sufficient merit to be acquired and held in trust for the nation; yet, that same artwork, once in the collection, will be left to languish—if not forgotten, then certainly to remain unseen.”⁴

This is where *Speech Acts* comes in. As the curators describe it, the show is “an invitation to engage with the juxtaposition of works considered ‘collection highlights’ with those rendered invisible or viewed through the narrow lenses of biography and difference,” so as to “consider how new meanings can emerge from such encounters.”⁵ Roughly sixty pieces of art—by over forty artists including Said Ardue, Gilbert and George, and Mona Hatoum—are organized thematically according to the three nouns that comprise the exhibition’s subtitle. The overall curatorial approach is akin to folding matter in before kneading it out, with artists reinstated into the frame in such a way that the blending feels at once seamless, subtle, yet insistent.

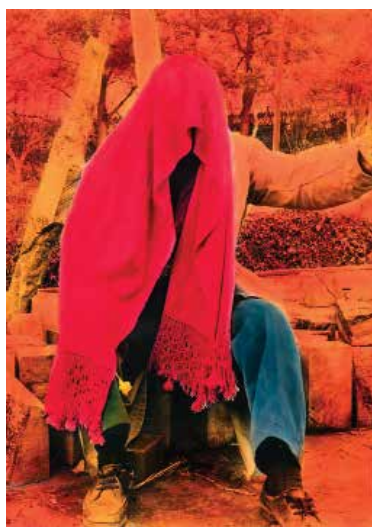
The first gallery, *Reflection–Performing the Self*, is focused on portraiture and self-portraiture—a consideration of art historical oversights through

Left to right: Yara El-Sherbini, *Skit*, 2018, fine art archival giclée print, 182 x 97.5 cm. Gift of the artist to Manchester Art Gallery. Pushpamala N., *Portrait of a Mohammedan Woman*, *Portrait of a Hindoo Woman*, *Portrait of a Christian Woman from the Bombay Photo Studio series* photographed by J H Thakker of the India Photo Studio, *Mumbai*, 2001, three sepia-toned silver gelatin prints (triptych), 67 x 51 cm each. Collection of Manchester Art Gallery, purchased from the artist with the assistance of the Contemporary Art Society, 2003. Said Ardue, *Portrait of Another Kind*, 1990, oil and mixed media on canvas (diptych), 71 x 92 and 50 x 75 cm. Courtesy of Museums and Galleries, City of Bradford Metropolitan District Council, purchased 1996. Gilbert & George, *I*, 1986, photopiece, 242 x 202 cm. Courtesy of The Whitworth, purchased with the aid of a grant from the V&A/MGC, purchase Grant Fund, 1988. Photo: Michael Pollard.



Right: Rasheed Araeen, *Christmas Day*, 1979, 4 photographs, 51 x 76 cm each. Photo: Michael Pollard. Courtesy of the artist and Grosvenor Gallery.

Li Yuan-chia, *Untitled*, 1994, hand-coloured photograph, 24.6 x 19.7 cm. © Li Yuan-chia Foundation (reg. charity no. 1098517). All Rights Reserved, DACS 2018.



embodied responses created by those who have been integral to movements against the sidelining of artists of colour in art history, insisting instead on a defiant, if not complex, visibility. The section opens with two works that express bodies balancing a state of emergence and withdrawal. *Christmas Day* (1979), is a set of four photographs that capture Rasheed Araeen's barely visible reflection in the windows of a Circle Line train in London on Christmas Day in 1979; these are hung in close proximity to an untitled unique hand-coloured photographic print from 1994 by Li Yuan-chia, in which the artist appears with his head and body covered in a bright crimson veil, his body frozen as if caught in the steps of a Shamanic dance.

On the back wall of the same space, a trio of paintings hang in a line, with Lubaina Himid's acrylic on paper *The Tailor* (2010) on the far right—a man standing on a geometric floor, scissors in hand, and various clothing patterns seemingly floating on the white background around him. Created by an artist whose career has been described as “a linear journey

to de-imperialize institutions and amplify the overlooked work of black artists,”⁶ Himid’s painting is positioned next to James Northcote’s 1826 portrait of African-American actor Ira Aldridge, the first black actor to play a Shakespearean role in Britain. This was the first work acquired by Manchester Art Gallery, and it depicts Aldridge as Othello, the Moor of Venice, dressed in a pristine white robe against a tempestuous, greyscale background, his eyes locked in a tense sideways glance. Aldridge first played Othello at the Royalty Theatre in London’s East End in May 1825,⁷ and soon became known as the African “Roscius”—a name that refers to a celebrated actor from the Roman Empire who was born into slavery.⁸ The Manchester Art Gallery acquired Northcote’s painting after the first art exhibition at the Royal Manchester Institution in 1827, some six months after Aldridge performed Othello at Manchester’s Theatre Royal. (Apparently Northcote’s “was judged the ‘best executed’ work” on show.)⁹ As Laura Cumming writes, the painting’s acquisition “was undoubtedly a radical choice for 1827,” perhaps even reflecting “Manchester’s early support for the anti-slavery movement,” given it was here that the abolition movement started.¹⁰



Left to right: Sutapa Biswas, *Housewives with Steak Knives*, 1985–86, acrylic, pastel and Xerox collage on paper mounted on canvas, 246 x 222 cm. Courtesy of Museums and Galleries, City of Bradford Metropolitan District Council, purchased with the assistance of the V&A/MGC Purchase Grant Fund, 1994. James Northcote, *Othello, the Moor of Venice*, 1826, oil on canvas, 76.2 x 63.5 cm. Collection of Manchester Art Gallery, purchased by the Royal Manchester Institution, 1827 and transferred to Manchester Art Gallery, 1882. Lubaina Himid, *The Tailor*, 2010, acrylic on paper, 183 x 102 cm. Collection of Manchester Art Gallery, purchased from the artist in 2010. Foreground: Keith Piper, *An Artist’s Story*, 1986, canvas, paper, and spray paint, 122 x 122 cm. Courtesy of Museums and Galleries, City of Bradford Metropolitan District Council, purchased with support from the V&A Purchase Grant Fund, 1988. Photo: Michael Pollard.

In this show, Aldridge’s eyes are directed toward Sutapa Biswas’s *Housewives with Steak Knives* (1985–86), to the left of Northcote’s painting, which completes this particular trinity of portraits. The large-scale work—a mix of acrylic paint, pastel, and Xerox collage on paper mounted on canvas—formed part of the artist’s final degree show at the University of Leeds. It depicts the Hindu goddess Kali, destroyer of evil, wearing a red dress to match her red tongue and red hands, all set off by a white background. Four arms stretch out from her body, with one hand wielding a bloody blade, and another holding the head of a white man, complementing the string of heads making up her necklace. One hand clutches a red flower and an image presented like a small flag, depicting Artemisia Gentileschi’s circa 1620 painting *Judith and Holofernes*, in which Judith is shown confidently sawing off the head of her aggressor—a recurring motif in Gentileschi’s practice, which is often read as an enactment of revenge by the artist, who was raped



Left to right: Yinka Shonibare, *Untitled (Dollhouse)*, 2002, wood, fabric and mixed-media, 33 x 20.3 x 27.3 cm. Courtesy of Museums and Galleries, City of Bradford Metropolitan District Council, purchased, 2005. R. B. Kitaj, *Trout for Factitious Bait*, 1965, oil on canvas, 152 x 212 cm. Courtesy of The Whitworth, purchased with assistance from the Peter Stuyvesant Foundation, 1976. Frank Auerbach, *Head of E.O.W III*, 1963–64, oil on board, 68.6 x 57.8 x 4 cm. Collection of Manchester Art Gallery, accepted in lieu of inheritance tax by H M Government and allocated to Manchester Art Gallery, 2015. *LYC window*, Perspex and wood, inspired by the original window created for LYC Museum by artist David Nash. Do Ho Suh, *Who Am We? (Brown)*, 1999, iris print on somerset paper, 8.9 x 119.4 cm. Courtesy of Museums and Galleries, City of Bradford Metropolitan District Council, presented by the Contemporary Art Society, 2005. Photo: Michael Pollard.

by her tutor at the age of fifteen, and forced to prove the validity of her testimony in the courts. “Through this visual reference,” Stephanie Straine writes, “Biswas connects her image of female strength and empowerment (making dramatic use of the colour red) to a longer narrative of the suppression of women artists throughout art history.”¹¹ The gesture of placing works by Biswas and Himid on either side of Northcote’s painting is a subtle homage to the activism of both artists as feminists and participants in the Black Arts Movement of the 1980s.¹² Himid included Biswas in a trio of exhibitions she curated at the time, which “marked the arrival on the British art scene of a radical generation of young Black and Asian women artists”—*Five Black Women* at the Africa Centre (1983), *Black Women Time Now* at Battersea Arts Centre (1983–84), and *The Thin Black Line* at the Institute for Contemporary Arts (1985).¹³ A re-staging of these exhibitions, *Thin Black Line(s)* took place at the Tate Britain between 2011 and 2012, in which *Housewives with Steak Knives* was shown.¹⁴

The ferocity of Biswas’s painting also speaks to the impact that the artist made during her time at Leeds University’s department of fine art. In one essay, Griselda Pollock, her tutor at the time, credited Biswas for opening up the faculty’s eyes to their own Eurocentric ignorance and privilege, helping them—through engaged and open dialogue as opposed to “abstract taunts”—to recognize the failure of conversations surrounding class and gender that did not acknowledge the equally important issues of race and colonialism.¹⁵ “[A]s student and as producer of artworks,” Pollock writes, Biswas “simultaneously eroded the pairing of accusation and guilt to release the critical problem from defensive denial or mere liberal tolerance.”¹⁶ In many ways, *Speech Acts* attempts the very same balance, avoiding a dichotomous approach to the subject of decolonial recuperation in favour of a considered and purposeful entanglement.



This sense of complex balance is evident in the next gallery, which is thematically titled *Imagination—The Sum of All*. Here, one section is devoted to the “Cumbrian Cosmopolitanisms” of Li Yuan-chia’s LYC Museum & Art

Gallery, founded in the village of Banks, and “largely unacknowledged in the histories of British art.”¹⁷ Li Yuan-chia programmed a series of shows between 1972 and 1983 that transcended traditional binaries, mixing “local artists (Andy Christian, Susie Honour) and celebrated national figures (Paul Nash, Barbara Hepworth), alongside installation and video pioneers (Shelagh Wakely, Stansfield/Hooykaas) and contemporary artists, now of international renown (Lygia Clark, Andy Goldsworthy), but at that time barely known in Britain.”¹⁸ Presented in a closed booth, a small selection of works by some of the 300 artists who showed at the LYC Museum are on view. In Stansfield/Hooykaas’s video *Point in Time* (1987), images of a compass, whose needle moves from one cardinal point to another, are superimposed onto a landscape, with scenes of billowing red flags and an ink painter’s hands at work intercut into the reel. The video invokes the concept of *ten chi jin*—the amalgamation of three Chinese characters for heaven, earth, and person, respectively.¹⁹



Just beyond the LYC Museum presentation is a selection of pieces by the so-called School of London, which is positioned in contrast to the LYC’s unsung history. As Nasar writes, the School of London “has

dominated accounts and public collections of modern art in Britain,” and the School’s “leading lights”—Frank Auerbach, Francis Bacon, Lucian Freud, David Hockney, and RB Kitaj—are all represented here, demonstrating what Nasar calls “a confident internationalism . . . made possible by the liberalism that shaped British immigration policies in the twentieth century.”²⁰ Among the works is a carved wooden head of a girl from 1920 by Henry Moore, which was gifted to the Manchester Art Gallery in 1928 by Essil Rutherford.²¹ Rutherford was the wife of textile merchant Charles Lambert Rutherford, to whom another area in this particular gallery is dedicated, offering not so much a counterpoint as an off-centre complement to the LYC Museum. The son of German-Jewish immigrants, and brother to artist Sir William Rotherstein, Charles Rutherford began collecting art in 1892, and eventually donated “his entire collection of 562 art works to Manchester Art Gallery in 1925 to form an art loan service for northern educational institutions and galleries,” with an aim “to encourage a renaissance in British art education.”²² As Samuel Shaw writes, “the heart of [Rutherford’s] collecting practice was

Li Yuan-chia, *LYC window*, Perspex and wood, inspired by the original window created for LYC Museum by artist David Nash. William Turnbull, *Untitled*, 1964, screenprint on paper, 52 x 74 cm. Collection of Manchester Art Gallery, purchased from the ICA, London, 1965. Yinka Shonibare, *Untitled (Dollhouse)*, 2002, wood, fabric and mixed media, 33 x 20.3 x 27.3 cm. Courtesy of Museums and Galleries, City of Bradford Metropolitan District Council, purchased 2005. Photo: Michael Pollard.

Frank Auerbach, *Head of E.O.W III*, 1963–64, oil on board, 68.6 x 57.8 x 4 cm. Collection of Manchester Art Gallery, accepted in lieu of inheritance tax by H M Government and allocated to Manchester Art Gallery, 2015. Henry Moore, *Head of a Girl*, 1922, carved wood, 23.5 x 7.5 x 10 cm. Collection of Manchester Art Gallery, gift of Mrs Essil Rutherford, 1928. William Rothenstein, *Self-portrait*, 1919, oil on canvas, 76.2 x 63 cm. Collection of Manchester Art Gallery, purchased from Agnew, Thomas and Sons Ltd., 1935. William Rothenstein, *Charles L. Rutherford*, 1918, chalk on paper, 47.4 x 29.5 cm. Collection of Manchester Art Gallery, gift of Mrs Powell, 1953. William Rothenstein, *Three Jews Praying*, 1905, black chalk on paper, 48.1 x 52.6 cm. Collection of Manchester Art Gallery, gift of Charles Lambert Rutherford, 1925. William Rothenstein, *Rabindranath Tagore*, 1912, pencil on paper, 42.6 x 32.3 cm. Collection of Manchester Art Gallery, gift of Charles Lambert Rutherford, 1925. Samuel Fyzee-Rahamin, *Ali Pathar, Kashmir*, 1930, watercolour on paper, 56.8 x 39.6 cm. Collection of Manchester Art Gallery, purchased from the artist, 1930. Photo: Michael Pollard.

the idea that art should be shared, on which basis he regularly loaned his artworks out to galleries or teaching establishments so that they could be seen by as large an audience as possible.”²³

Works articulating Rutherford’s contribution to Manchester Art Gallery reflect on what the curatorial text describes as a cosmopolitan outlook. These include sketches by Rutherford’s brother, as well as a 1930 watercolour painting by Samuel Fyzee-Rahamin, which Manchester Art Gallery acquired from the artist in the year it was made: *Ali Pathar, Kashmir*, a romantic vista of ghostly mountains and a low-lying plain, in which a solitary figure is frozen in step.²⁴ Rutherford, who co-founded the India Society in 1910 and believed—in his own words—that living artists, “in many cases unrecognized, were morally entitled to support,” was a great supporter of Fyzee-Rahamin, whose life, Jesson points out, speaks to the global art networks in existence at the time.²⁵ Born in Poona, India, in 1880, Fyzee-Rahamin trained in Bombay before studying at the Royal Academy Schools in London under John S. Sargent and Solomon J. Solomon in London.²⁶ In 1908, he returned to India and lived in Bombay, exhibiting with the Bombay Art Society,²⁷ and taking on the role of art adviser to the State of Baroda that year, holding the post until 1918.²⁸ He mounted his first one-man exhibition in Europe at Galerie Georges Petit, Paris in 1914, and went on to show at the British Empire Exhibition in 1924, at Arthur Tooth and Sons Gallery, London, in 1926, and the American Association, New York, in 1939, completing painted frescoes for the Imperial Secretariat in New Delhi along the way.²⁹ Fyzee-Rahamin also helped reorganize the Oriental sections of the Victoria and Albert Museum in London, and the Metropolitan Museum in New York—a curious fact that reflects, perhaps, early attempts at rebalancing the colonial gaze.³⁰

Indeed, nothing is straightforward in *Speech Acts*; everything is enmeshed, rather than dualistic. This is most effectively communicated in a stunning row of abstract paintings lined up against the same back wall that stages the three aforementioned portraits by Biswas, Northcote, and Himid—in fact, a running line of works that moves through all three sections like a visual spectrum. In the same gallery as the LYC presentation, three perfectly aligned paintings begin with *Elephant’s Eyeful* (1960), an oil on board explosion of black lines, strokes, and squiggles over and under bright reds, yellows, and moody greens. The painting is by Alan Davie, a Scottish painter “celebrated for being one of the first British artists after the Second World War to develop an expressive form of abstraction.”³¹ Next to this is *Birth of Maridowa* (1959) by British-Guianan artist Aubrey Williams, who also spent time working in Jamaica and Florida: a small oil painting that mirrors the expressive abstraction and colour palette of *Elephant’s Eyeful*. As Nasar writes, “figuration and abstraction are not mutually exclusive” in Williams’s painting—hidden in the layers are two figures, which Nasar posits could be the artist with his daughter.³² Bryan Wynter’s *Atavistic Group* (1959) completes the trio: a stunning and complex oil on canvas inspired by the



Cornish landscape, albeit “from the other side.”³³ The painting is rendered in the St. Ives painter’s “trademark style,” which “was already fully developed by the time Abstract Expressionism was first shown at the Tate in 1956”—“a dense web of black calligraphic marks interwoven with splashes of colour,” in this case blues, browns, blacks, greens, and ochres.³⁴

Leading into the next gallery, this line of abstraction continues on the same wall with paintings by Anwar Jalal Shemza, Fahrelnissa Zeid, and Bridget Riley: a thrilling juxtaposition of vastly different yet visibly relational styles that continues throughout the space. Titled *Repetition—“I contain multitudes,”* this section of the show is anchored by two sculptures placed in the centre of the room. Singaporean-British sculptor Kim Lim’s *Spiral II* (1983) consists of seven wedges of portland stone arranged into a curve, while Eduardo Paolozzi’s *The Twin Towers of the Sfinx, State 1* (1962), is a formalist, gunmetal monument to industrial form, in which two towers, connected by a single wheel between them, are composed of blocks topped with a pair of chimneys on each. Textile designer Barbara Brown’s wall-height screenprint on crepe cotton, *Piazza* (1964), offers a dramatic backdrop to Paolozzi’s sculpture from one side: the print is divided into vertical columns, with columns on each side of the frame containing uniform lines of circles—in one, they are brown on a background of vertical red stripes, with the colour-pattern scheme inverted in the other. Next

Anwar Jalal Shemza, *War Sonnet*, 1969, oil on canvas, 98 x 73.5 cm. Courtesy of Museums and Galleries, City of Bradford Metropolitan District Council. Fahrelnissa Zeid, *Red Composition*, 1959, oil on canvas, 93.5 x 73 cm. Courtesy of Museums and Galleries, City of Bradford Metropolitan District Council, presented by the Contemporary Art Society through the Friends of Bradford Art Galleries and Museums, 1965. Bridget Riley, *Zephyr*, 1976, acrylic on linen, 226 x 108 cm. Collection of Manchester Art Gallery, purchased with the assistance of the Wilfrid R Wood Bequest Fund, 1977. Anwar Jalal Shemza, *One to Nine and One to Seven*, 1962, oil on hand-dyed cloth, mounted on board, 27 x 53 cm. Collection of the Estate; Kim Lim, *Spiral II*, 1983, Portland stone, 1.5–2 m diameter. Courtesy of the Estate of Kim Lim. Photo: Michael Pollard.

to this, Shemza's small oil on canvas *Meeting* (1963) shows two columns of circles in various states of geometric abstraction, rendered in a similar palette of red, brown, and tan.

Rasheed Araeen, *Christmas Day*, 1979, four photographs, 51 x 76 cm each. Courtesy of the artist and Grosvenor Gallery. Eduardo Paolozzi, *The Twin Towers of the Sphinx, State 1*, 1962, gunmetal, 163.5 x 135 x 61 cm. Courtesy of The Whitworth, purchased from the artist, 1964. Barbara Brown, *Piazza*, 1964, screen print on crepe cotton, 366 x 122 cm. Courtesy of The Whitworth, gift of Heal Fabrics Ltd., 1965. Anwar Jalal Shemza, *Meeting*, 1963, oil on canvas, 76 x 61. Private Collection courtesy of Jhaveri Contemporary. Abigail Reynolds, *St. Pauls 1981/1971*, 2014, cut and folded book pages, 4.5 x 18.4 cm, *St. Pauls 1926/1973*, 2014, cut and folded book pages, 16.2 x 21 cm, *St. Pauls 1975/1926*, 2014, cut and folded book pages, 30 x 22.5 cm, *St. Pauls 1952/1948*, 2014, cut and folded book pages, 13.5 x 12 cm. Courtesy of the artist and Parafin, London. Eduardo Paolozzi, *Jahrenstellar '78*, 1978, cast porcelain, 34.5 x 34.5 cm. Collection of Manchester Art Gallery, purchased, 2007. Kim Lim, *Spiral II*, 1983, Portland stone, 1.5–2 m diameter. Courtesy of the Estate of Kim Lim. Photo: Michael Pollard.



Nearby, a “painting” made up of ceramic tiles by Lubna Chowdhary, a former student of Paolozzi, presents circles rendered in various styles, from a square of four black tiles connecting to form a circle defined by a thick white line, to a single tile containing a ghostly red orb. Aptly,

this 2015 piece is titled *Universal*, and perhaps here that word should be defined as “common to all,” since circles are nothing but common, just as art is a discipline that, in truth, belongs to anyone who decides to take it up as a practice. Consider here another of Shemza's paintings on view: *One to Nine and One to Seven* (1962), in which a line of five squares contain circles in various states of deconstruction, below which an Urdu inscription reads: “One circle, one square, one problem, one life is not enough to solve it.” These words could easily resonate with many artists, from many places.

Following this line of thought, there is one work in particular that beautifully bridges all three sections of *Speech Acts*, complemented by the re-staging of the children's art room at the LYC Museum & Art Gallery in the Clore Art Studio: an interactive space including a six-sided Ping-Pong table, magnetic circular boards with magnets left for anyone to interact with, and a specially commissioned film by artist-filmmaker Helen Petts, *Space & Freedom*, composed of Li Yuan-chia's personal films, footage shot by Petts around the LYC Museum site, audio field recordings, a tape of Li Yuan-chia's voice, plus improvised music by Steve Beresford. Do Ho Suh's *Who Am We (Brown)* (1999) is presented just after the first gallery: an iris print on somerset paper consisting of a multitude of tiny portraits taken from Korean high school yearbooks—faces so small they can only really be made out using a magnifier. Teetering on the edge of figuration and abstraction, *Who Am We* embodies the abstract in the most universal way, using the most common of all things—the face—to ask who “we” are, whoever “we” might be. At its core, this is the question that *Speech Acts* poses to its audience by disrupting what Nasar calls “the received order of things,” and bringing a fuller, denser picture into view.³⁵

Left: Magnetic playground inspired by Li Yuan-chia's *Hanging Disc Toy* artworks. Photo: Michael Pollard.

Right: Magnetic playground inspired by Li Yuan-chia's *Hanging Disc Toy* artworks. Helen Petts, *Space and Freedom*, 2018, film. Photo: Michael Pollard.



Notes

1. Sonia Boyce, "Foreword," *Speech Acts Exhibition Guide* (University of the Arts London and Manchester Art Gallery: 2018), 2.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
6. Kadish Morris, "Lubaina Himid: The Tireless Flag Waver for Black Art and Thought," *Frieze*, June 2, 2018, <https://frieze.com/article/lubaina-himid-tireless-flag-waver-black-art-and-thought/>.
7. "Painting of Ira Aldridge as Othello," British Museum Collection entry, <https://www.bl.uk/collection-items/painting-of-ira-aldridge-as-othello/>.
8. "Painting of Ira Aldridge as Othello," British Museum Collection entry.
9. "Painting of Ira Aldridge as Othello," British Museum Collection entry.
10. Laura Cumming, "Pretty, vacant," *Guardian*, May 6, 2002, <https://www.theguardian.com/theobserver/2002/may/26/3/>.
11. Stephanie Straine, "Five artworks from Tate Liverpool's Keywords show," *Tate*, March 17, 2014, <https://www.tate.org.uk/context-comment/blogs/five-artworks-tate-liverpools-keywords-show/>.
12. Griselda Pollock, "Action, Activism, and Art and/as Thought: A Dialogue with the Artworking of Sonia Khurana and Sutapa Biswas and the Political Theory of Hannah Arendt," *e-flux Journal* 92 (June 2018), see <https://www.e-flux.com/journal/92/204726/action-activism-and-art-and-as-thought-a-dialogue-with-the-artworking-of-sonia-khurana-and-sutapa-biswas-and-the-political-theory-of-hannah-arendt/>.
13. "Thin Black Line(s), *Lubaina Himid Online Portfolio*," see <http://lubainahimid.uk/portfolio/thin-black-lines/>.
14. Ibid.
15. Griselda Pollock, "Tracing Figures of Presence," in *With Other Eyes: Looking at Race and Gender in Visual Culture*, ed. Lisa Bloom (Minneapolis: University of Minnesota Press: 1999), 215.
16. Ibid.
17. Hammad Nasar, "Imagination, the sum of it all," *Speech Acts Exhibition Guide* (University of the Arts London, and Manchester Art Gallery: 2018), 8.
18. Hammad Nasar, "Li Yuan-chia's Cumbrian Cosmopolitanisms," *Speech Acts Exhibition Guide* (London and Manchester: University of the Arts London and Manchester Art Gallery, 2018), 20.
19. Entry for Stansfield/Hooykaas, *Point in Time*, 1987, LIMA, <http://www.li-ma.nl/site/catalogue/art/stansfield-hooykaas/point-in-time/2095/>.
20. Hammad Nasar, "Li Yuan-chia's Cumbrian Cosmopolitanisms," 20.
21. Work entry, *Speech Acts Exhibition Guide*, 9.
22. Kate Jesson, "Entangled Histories," *Speech Acts Exhibition Guide*, 21. The date of Rutherston's gift is currently listed as 1926 on the Manchester Gallery website.
23. Samuel Shaw, "Exhibition and Reception," in Samuel Shaw, ed., *In Focus: The Doll's House 1899–1900 by William Rothenstein* (London: Tate Research Publication, 2016), <https://www.tate.org.uk/research/publications/in-focus/the-dolls-house-william-rothenstein/exhibition-and-reception/>.
24. Work entry, *Speech Acts Exhibition Guide*, 9.
25. Kate Jesson, "Entangled Histories," *Speech Acts Exhibition Guide*, 21.
26. Entry for Samuel Fyzee Rahamin in "Making Britain: Discover how South Asians shaped the nation, 1870-1950," The Open University, <http://www.open.ac.uk/researchprojects/makingbritain/content/samuel-fyzee-rahamin/>.
27. Ibid. See also: "Samuel Fyzee-Rahamin," *Art & Artists*, Tate Modern, <https://www.tate.org.uk/art/artists/samuel-fyzee-rahamin-1136>. Published in Ronald Alley, *Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists* (London: Tate Gallery and Sotheby Parke-Bernet, 1981), 229.
28. "Samuel Fyzee-Rahamin," *Art and Artists*, Tate Modern.
29. Entry for Samuel Fyzee Rahamin in "Making Britain: Discover how South Asians shaped the nation, 1870-1950," The Open University.
30. Ibid.
31. Helen Little and Louise Cohen, "Remembering the great painter Alan Davie," *Tate*, April 14, 2014, <https://www.tate.org.uk/context-comment/articles/remembering-alan-davie/>.
32. Hammad Nasar, "Works in Conversation," *Speech Acts Exhibition Guide*, 10.
33. Entry for Bryan Wynter on the British Council website, <http://visualarts.britishcouncil.org/collection/artists/wynter-bryan-1915/>.
34. Entry for Bryan Wynter on the John Clark Fine Art website, <https://jcfa.co.uk/artists/70-bryan-wynter/overview/>.
35. Hammad Nasar, "Repetition, I contain multitudes," *Speech Acts Exhibition Guide*, 12.