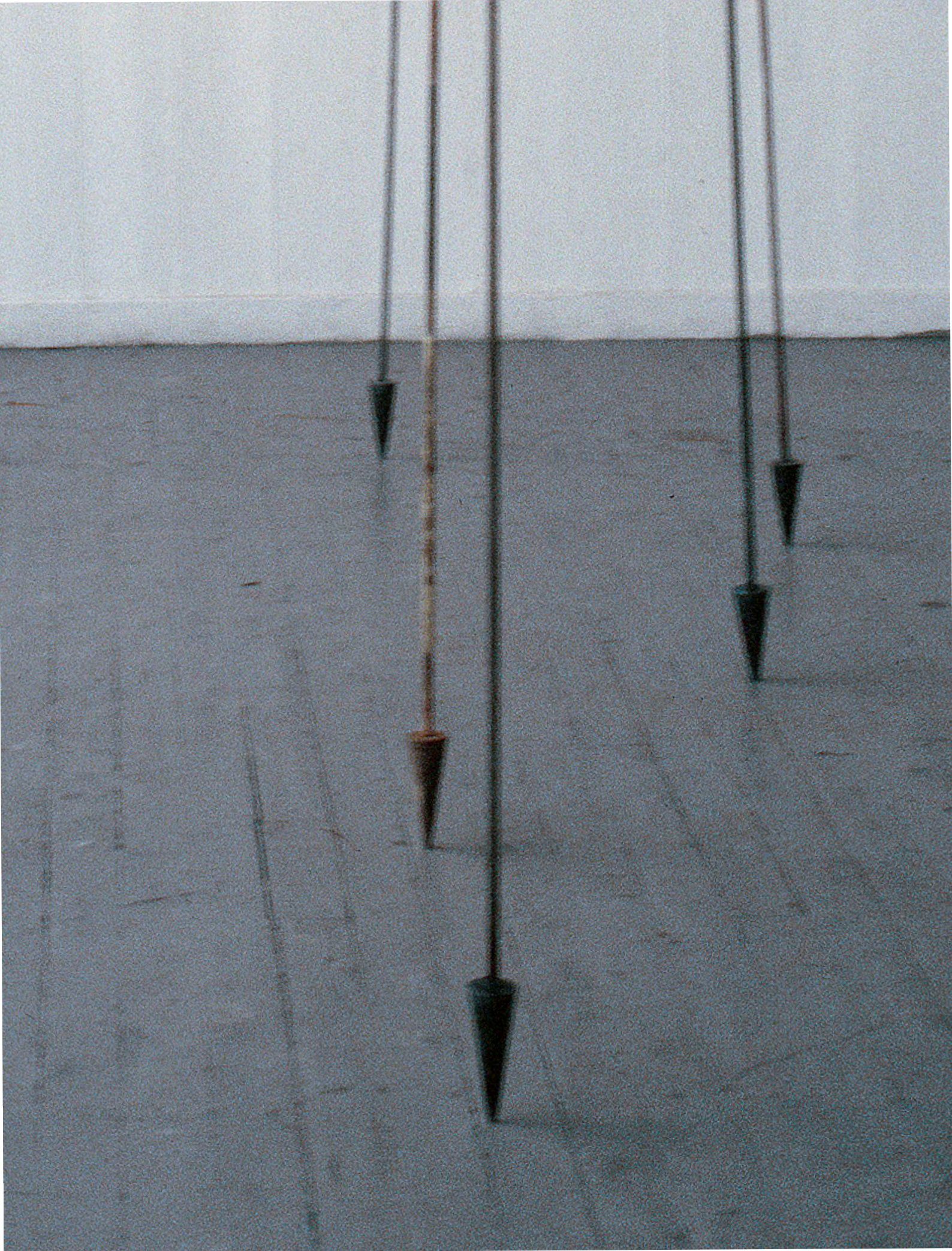

Permindar Kaur: Locating a 'Black' Artist in Narratives of British Art in the 1990s

Alice Correia

Speaking at a conference in October 2016, Permindar Kaur asked, 'Am I a Black artist?'[1] Her provocation was followed by several more questions: 'What does that mean? Who defines it? And do I have a choice?' It is the contention of this essay that the question of Kaur's 'Blackness', whether self-defined or perceived by others, has had significant implications for the ways in which her artworks have been interpreted. What does it mean to be regarded as a 'Black artist' or not to be? What are the consequences for the trajectory of an artist's career; our understanding of the aesthetic affects of that artist's work; and their historicization within narratives of British art? Permindar Kaur graduated from Glasgow School of Art with a Masters in Fine Art in 1992 and was one of a number of diasporic British artists who came to prominence in the 1990s. She participated in several group exhibitions of 'Black art' early in the decade and went on to exhibit in several high-profile group shows of contemporary art that sought to capture the generational Zeitgeist of the 'yBas' (young British artists). While other diasporic artists of her generation, including Chris Ofili, Yinka Shonibare and Steve McQueen, were criticized to varying degrees for either playing up to racial stereotypes or underplaying the politics of race in their work, Kaur largely avoided censure in the passionate debates surrounding definitions of 'Black art' in Britain during this decade.[2] Her work addressed a range of formal and material concerns, while simultaneously engaging with broad questions regarding identity, domesticity and the uncanny. Yet, despite her inclusion in a number of key exhibitions, in the ensuing years Kaur has largely been omitted from narratives of British art in the 1990s and the issue of how she and her work have been historicized provides insight into the challenges of narration faced by artists of colour.

In 2004, cultural theorist Stuart Hall argued that the interpretation of Black diaspora art should be 'properly "historical" – that is, with proper attention to chains of causation and conditions of existence, to questions of periodization and conjuncture.'[3] He also stressed the need to simultaneously avoid the trap whereby analysis of the work of art is collapsed into, or displaced by, discussion of the social history in which it was made and circulates. Hall's art-historical requisites were expressed within a paper which sought to provide an overview of diasporic artistic practice in Britain since 1945; he identified and elaborated on three 'historical moments and their periodization',[4] in order to address how the particular socio-political and cultural contexts variously enforced, enabled, or necessitated particular framings for generationally distinct artistic practices. Following Hall, my project here is to examine specific moments – artworks and their display – in Permindar Kaur's

Detail from Permindar Kaur, *Arrival*, 1991 (*plate 4*).

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career, and their 'periodization' – interpretation and positioning – within curatorial and art-historical narration. Where Hall took a macro-view of Black artistic practice, undertaking a close-up analysis of a single artist's career, it is possible to discern how Kaur's inclusion within and without certain curatorial projects and art-historical narratives variously required or enacted the amplification or muting of her perceived or actual Blackness. While her South Asian heritage arguably provided Kaur with her earliest opportunities to exhibit,[5] her perceived identification as 'Black' also marginalized or excluded her from particular British art-historical classifications. Simultaneously, a predisposition to discuss her work with regard to race in some instances, or omit such discussion in favour of material or thematic concerns in others, has curtailed discursive consideration of each. In highlighting discrepant presentations of her work, it is possible to demonstrate the limitations of those framing contexts wherein curators, critics and art historians have hitherto been unable to allow for intersectional, or in Hall's terminology, conjunctural, readings.

Stuart Hall observed that for diaspora artists, 'the 1990s seem to me to have operated on a "problem space" largely defined by the 1980s'.[6] That earlier period has been described as a 'transformatory decade' that saw the emergence of a vibrant and energetic generation of Black and Asian artists intent on making their voices heard within a largely closed-off and ambivalent art world.[7] Artist-led exhibitions such as *Unrecorded Truths*, curated by Lubaina Himid, and *The Image Employed*, curated by Marlene Smith and Keith Piper, demonstrate how some artists from the South Asian, African and Caribbean diasporas, including Sutapa Biswas, Sonia Boyce, Zarina Bhimji, Chila Kumari Burman, and Allan deSouza, forged productive allegiances, sharing both formalist and materialist, as well as political, concerns. Much of the work made by this generation was urgent and polemical, and directly tackled the racial inequalities and discrimination faced by Britain's non-white communities.

However, as the 1980s progressed, collective artistic identities under the banner of 'Blackness' were tested and there was increasing disharmony over who could be a 'Black' artist and what constituted 'Black art'. Shakka Dedi, who ran the Black Art Gallery, London, took a particular pan-African view, stipulating that only those of African descent could produce 'Black art'.[8] In contrast, Rasheed Araeen suggested that:

> 'Black Art', if this term must be used, is in fact a specific historical development within contemporary art practices and has emerged directly from the joint struggle of Asian, African and the Caribbean people against racism, and the art work itself explicitly refers to that struggle. It specifically deals with and expresses a human condition, the condition of Afro-Asian people resulting from their existence or predicament in a racist society or/and, in global terms, from Western cultural imperialism.[9]

While early in his career as an artist and activist Eddie Chambers had advocated a radical, pan-African agenda, by the end of the 1980s, his curatorial practice offered exhibitionary opportunities to artists of Asian and African descent and was more broadly concerned with 'artists whose practice criss-crosses the ideology of Black art [as defined by Araeen]'.[10] In a conversation with Araeen, Chambers explained that for him, 'Black art is not only about protest against racism or imperialism, but it can also be reflective of our existence as black people'.[11] For Chambers, the fact that Kaur's work was not overtly ideologically driven did not preclude it from being 'Black art'. Indeed, he included Kaur in two of his exhibitions – *Let the Canvas Come to Life with Dark Faces*, at the Herbert Art Gallery and Museum, Coventry in 1990, and *Four × 4: Installations by Sixteen*

Artists in Four Galleries, in Bristol, Leicester, Preston and Wolverhampton in 1991 – and she has regularly featured in his art-historical writings, including the survey *Black Artists in British Art: A History since the 1950s*.[12] Nevertheless, while Chambers has included Kaur in his projects under the banner of Blackness, he has also queried the extent to which her racial identity is relevant to interpretations of her work, asking, 'What references to Sikh/Indian identity and culture should we read into her sculpture? Or should we set such readings aside, for fear of misreading or erroneously locating [it]?'[13]

More than being a 'problem space', for many critics, the beginning of the 1990s marked the end of 'the Black British renaissance'.[14] Artists of African and South Asian descent leaving art school at the start of the 1990s were faced with the challenging legacy of the preceding generation and what Kobena Mercer has described as 'the burden of representation'.[15] Although the decade provided a new socio-political terrain and posed new sets of challenges for artists of colour, many were nonetheless accused of failing to address issues of race and oppression; of failing to take up the mantle of protest from the preceding generation. Julian Stallabrass unfavourably compared Ofili's, *No Woman, No Cry* (1998), inspired by the dignity of Doreen Lawrence, mourning her murdered son, Stephen, with an artwork by Keith Piper entitled *13 Dead* (1982), which responded to the tragic events in Deptford, south London in January 1981 when thirteen young black people were killed in an arson attack on a house party.[16] Taking issue with the 1990s generation, Araeen described Ofili and fellow Turner Prize winner McQueen as:

> Acting like juveniles, clowning and buffooning, wearing their respective ethnic dresses and carrying cultural identity cards, they are happily dancing in the court of the ethnic king of Multiculturalism. Having thus achieved their recognition, and being celebrated with the Turner Prize, the hybrid children of multiculturalism are in no mood to upset the establishment.[17]

If at the start of the 1990s Kaur was curatorially positioned as a Black artist, then by the middle of the decade, she was a 'yBa'. Exhibiting alongside artists such as Tacita Dean in the exhibition *New Contemporaries* in 1992, and Damien Hirst and Sam Taylor-Wood in *British Art Show* 4, 1994, placed Kaur within a generation regarded in the popular and art press as 'Thatcher's artists: [they were] mad, bad and dangerous to know'.[18] Raiding popular culture, Sarah Lucas used page three pins-ups, Gavin Turk referenced punk and Gary Hume painted a portrait of DJ Tony Blackburn in the form of a three-leaf clover. The yBas were discussed in broadly accessible publications such as Louisa Buck's *Moving Targets* and Matthew Collings's *Blimey!* (both 1997), providing readers with a select version of the contemporary art world which had become the mainstream, thanks in large part to the Royal Academy of Art's 1997 exhibition *Sensation: Young British Artists from the Saatchi Collection*.[19] In the catalogue for that exhibition Ofili is pictured as the epitome of cool, wearing sunglasses surrounded by a haze of smoke, holding a roll-up cigarette. The Demos think-tank publication, *Britain™: Renewing Our Identity*, by Mark Leonard, believed that '"Cool Britannia" sets the pace in everything from food to fashion',[20] and the yBa 'brand' became a signifier for a young brash and flamboyant New Britain, ready for change brought by a New Labour government. Tapping into an increased public consciousness for contemporary art, in 1999 nine artists collaborated with the DIY store Homebase, Tate and Arts Council England to produce affordable art objects for the home.[21] Kaur and Angela Bulloch represented the younger generation, alongside Tony Cragg, Richard Deacon, Alison Wilding and others with more established careers. Considering Kaur, Ofili,

McQueen and (the now oft forgotten) Hamad Butt (1962–94), within this context, Mercer noted that:

> The Nineties generation of black British artists were neither invisible nor excluded from the hyper-ironic 'attitude' in which the yBa was immersed, but enjoyed access to an art world in which ethnicity was admitted through an unspoken policy of integrated casting.[22]

The inclusion of Black and Asian artists within the 'yBa' narrative was, for some, evidence of Britain's evolution as an inclusive society where racial difference no longer 'mattered'. However, according to John Roberts, British art in the 1990s was 'labelled "Cool Britannia", Brit Art or yBa in an orgy of nationalist sentiment',[23] and while this rebranding of Britain was taking place, Nikos Papastergiadis pointed out that 'the promotional literature of the yBa phenomenon says nothing about multicultural Britain'.[24]

Indeed, many saw Brit-pop and Brit-art of the 1990s as regressive, looking nostalgically as it did towards the 1960s: a period in British history when a colour bar still existed in many public places; when Black people were excluded from institutional political debate; and when Enoch Powell's lectures on repatriation had widespread support.[25] Arguably, these factors disqualified Black and Asian artists from fully participating in the 'yBa' moment, so that by the close of the decade, Mercer reasoned that the Britishness expressed by the yBas was a form of insular neo-nationalism: 'the yBa stridently asserted its own cultural distinctiveness such that it moved forward to embrace the challenge of globalisation only by moving backwards and ever inwards into its own ethnicity'.[26] He went on to suggest that engagements with British culture and history – from two World Wars and one World Cup – were presented with a wistful longing, rather than as post- or de-colonial critique, and Black cultural activity was both hypervisible and rendered mute.[27] Consequently, British artists of colour were 'precariously poised', being of the generation of yBa-ism, yet positioned outside Cool Britannia.[28]

Undertaking a close reading of selected moments in Permindar Kaur's career, this essay asserts that while British-Asian identity politics based in the biographical may have been the impetus for some of her sculptures, these initial concerns were supplemented by a concatenation of interests which resulted in a determinedly complex body of work that does not easily fit within existing narratives of recent British art. Rather, in the drive to recount coherent narratives of British art in the 1990s, the interpretive positions of Kaur's work have variously asserted or subsumed her racial identity according to the requirements of distinct classifications or periodizations. In addition, while Kaur and her work have been positioned within narratives of both Black art and the yBa phenomenon, she also straddles another category of British art in the 1990s: the 'Glasgow Miracle'.[29] It is the contention here that Kaur's perceived Blackness also led to her omission from those narratives of Scottish art in the 1990s which sought to redress London-centric Brit Art.

Glass Houses

The large-scale installation *Glass Houses* (1991, *plate 1*) was commissioned for the ambitious exhibition *Four × 4: Installations by Sixteen Artists in Four Galleries*, curated by Eddie Chambers, in which sixteen British artists of colour exhibited across four venues in four different English cities.[30] Displayed at the Arnolfini, Bristol, alongside work by Virginia Nimarkoh, Alistair Raphael and Vincent Stokes, Kaur's installation,

1 Permindar Kaur, *Glass Houses*, 1991. Glass, terracotta and steel in six parts, each 180 × 150 × 150 cm. Collection of the artist (partially destroyed). Installation view: Fruitmarket Gallery, Edinburgh. Photo: Jon Baturin.

made while she was still a student, comprised six scaled-down houses, based on architectural designs common to the Punjab, made in glass, and filled with household objects and domestic utensils sculpted in unglazed terracotta. While the back cover of the exhibition catalogue is emblazoned with the slogan 'No war but Class War, No art but Black Art', firmly asserting particular racial and political frames of reference for the content therein, Chambers's introductory text makes little reference to the politics of Black art, which had preoccupied his curatorial projects up to this point. Although described by Kaur at the Black Artists and Modernism conference at Tate Britain in 2016 as a 'Black art show' and certainly understood as such by the curators of the institutions which hosted the four exhibitions, Chambers himself presented the exhibition as an exploration of installation art – or what might constitute installation art – at particular moment in time.[31] He explained that he had invited 'artists to create site specific installation pieces, within artistic and practical boundaries set entirely by themselves'.[32] Additionally, he noted that:

> The attempt had been to suggest that 'installation' art need not be (seen as) the preserve of a supposedly more innovative or radical minority of artists. Rather, an 'installation' is something which any artist can confidently and successfully produce, if they are prepared to dismantle or disregard the limitations set by the singular forms in which they have gained proficiency.[33]

Following Chambers, the exhibition may be considered as a timely investigation into a contemporaneous context in which artistic practice was exploring the disciplinary boundaries of sculpture. However, when speaking about *Four × 4* and *Glass Houses* at Tate Britain this challenge to disciplinary, or medium specific, artistic practice was

not recounted by Kaur. Rather, she presented the show as a survey of what a group of Black artists were doing at that particular time. Although she noted that she was living in Glasgow, she did not reference contemporaneous discourses regarding sculpture or post-conceptualism; instead, she explained her installation through biography, recounting that when her family first moved to Britain from India, they initially settled in Glasgow, where there remains a sizeable Sikh community. She noted that her large glass structures replicate the shapes of the single-storey, cuboid houses found in the Punjab, where her family originated.

In her account, Kaur was attracted to the allusive qualities of glass, which was used in *Glass Houses* as an analogy for the intangibility, or immateriality, of memory. Kaur explained that, 'I chose glass houses because it felt like something that's there and not there, it's like a memory'. She went on to note that, 'I was thinking about the memories that they [her family] brought with them'.[34] Thus, *Glass Houses* may be understood to engage with the experiences of South Asian migrants in Britain; the difficulties of establishing a home in the place of relocation; and a meditation on an attachment to distant homelands. Here, homes, or more specifically scaled-down sculptural houses, are presented as sites where family relations, personal identities and cultural affiliations are negotiated; they are sites of memory and sites that hold memory. Positioned within a pre-existing critical discourse of Black art, *Glass Houses* highlighted the disjuncture between the everyday home and the remembered homeland, of past and present, questioning the authenticity of memories, and the way that diasporic identities are performed and encased within fragile structures in new territories. Kaur concluded her discussion of the work by conceding that, 'in this way the work was quite apt to be in this Black art show because my work here was about cultural identity and about my family.'[35] It is possible that this biographical interpretation of *Glass Houses* is sufficient, especially when the artist herself has asserted that the work was about her family. Arguably, however, it is possible that Kaur inadvertently precluded any further, or alternative, avenues of interpretation. Indeed, it is possible that the (perceived) Black art context of the exhibition for which *Glass Houses* was specially commissioned, limited even the artist's own narrative of her work and the broader discourses that it alluded to.

Materials have always been of central significance for Permindar Kaur, and approaching *Glass Houses* through its material as well as thematic referents invites a consideration of Kaur's work within a narrative of late twentieth-century British sculpture.[36] Following Rosalind Krauss's identification of the expanded sculptural field, students like Kaur were exposed to what Grant Pooke has described as an 'expansive idea of sculpture [that] provided a post-conceptual generation of British artists from the mid-1980s onwards with an open-ended spectrum of practice which could be customized to explore different forms, subject matter and effects'.[37] Whether described as post- or neo-conceptualism, sculptors emerging from British art colleges at the end of the 1980s and early 1990s shared a concern with presenting the everyday, often engaged with material culture and used fragile or ephemeral materials.[38] For curator and art historian Penelope Curtis, the trend towards mixed media and assemblage in the 1990s was reflective of a wider acknowledgement that earlier modernist sculptural practices had resulted in monumental objects that were not suited to capturing the nuances and fissures of contemporary life.[39] Citing the work of Lucas and Rebecca Warren, Curtis noted that this neo-conceptual branch of sculptural practice resulted in works that were 'deliberately fragile and impermanent', yet consequently affective in their materiality.[40]

Discussing John Latham's use of glass in the early 1990s, Keith Wilson noted that the elder sculptor seemingly valued the material for its apparent immateriality, or

nothingness, and superficially Kaur's notion of glass as 'something that's there and not there' seems to correlate with this conception of it as transparently apolitical.[41] However, undertaking an analysis of *Glass Houses* from a position of distrust, it is possible to question the apparent 'nothingness' of glass and challenge the way that its material transparency can lull viewers – artists and audiences alike – into a misplaced understanding of its political power.

In its materials and form, *Glass Houses* is reminiscent of minimalist sculpture and, as such, the work may be positioned alongside that of a generation of female artists engaging with the legacies of 1960s minimalism. In her 1994 exhibition catalogue, *Sense and Sensibility: Women Artists and Minimalism in the Nineties*, Lynn Zelevansky identified the engagement of minimalist concerns in the work of a group of international women artists as a significant trend in contemporary artistic practice. They included Polly Apfelbaum, Mona Hatoum and Andrea Zittel. She argued that although minimalism, when narrowly defined, concerned the work of a small group of New York-based male artists working in the 1960s, an important generation of women 'have worked with aspects of it, adapting it to their own purposes, using it in combination with qualities originally considered alien to it, deliberately violating it, and creatively misunderstanding it'.[42] From one perspective Kaur's six glass cuboids, with their material simplicity, recalled the formal characteristics and conceptual tactics associated with large-scale works by, for example, Tony Smith or Dan Graham. The works were manufactured rather than hand-made and neither small enough to be objects nor large enough to be architecture. The repeated geometric forms recall the modular forms of minimalism, in which the boundaries between artwork and spectator are problematized by material transparency. Here the 'house' can not only be seen into but seen through, creating a tension between inside and out. Following Zelevansky, it is also possible to see in *Glass Houses* the legacy of post-minimalism of the later 1960s and early 1970s, which refigured 'minimalism to suit the socially conscious, antiauthoritarian tenor' of the period and allowed women especially to 'bring the more overtly personal back into their work'.[43] Identifying her glass houses as replicas of Punjabi architectural structures and then contaminating the purity of the glass cube with hand-made objects crafted in terracotta, Kaur may be regarded as encoding minimalism with 'personal and political implications'.[44]

Indeed, by presenting a series of scaled-down rural Punjabi houses in glass could it be that Kaur was in fact claiming a modernist identity for her Punjabi family – and community – that is at odds with colonial stereotypes of rural India and indeed racist stereotypes, common in Britain, that denigrated South Asian migrants? During the 1910s and 1920s, glass had been a material of choice for Bauhaus architects, its transparency offering, according to Nigel Whiteley, 'a sign of modernity and progress that was not just technical, but also aesthetic and ethical'.[45] As the century progressed, Le Corbusier's approach to architecture remained a touchstone for international utopian ideals and he was invited to design the new city of Chandigarh in the divided province of Punjab in 1950; his architectural vision of Chandigarh was perceived by the new government of independent India as a symbol of progress and modernity.[46] Although an oblique association, could Kaur's recreated vernacular Punjabi architecture be revealed as inherently progressive and future-orientated when rendered in modernist materials?

Glass, steel and concrete were used by Le Corbusier in his domestic spaces in order to create inherently modern spaces which facilitated an escape from history. Anthony Vidler has explained that in the application of glass to create large open spaces, modernist domestic homes could avoid:

> the weight of tradition and the imbrications of generations of family dramas; if no cranny was left for the storage of the bric-a-brac once deposited in damp cellars and musty attics, then memory would be released from its unhealthy preoccupations to live in the present.[47]

Le Corbusier's modernist houses were inherently antagonistic to conventional conceptions of the home as a comforting and private refuge, where memories of family and history might be stored. Yet in Kaur's installation, escape from the past through the construction of the architectural glass cube is ultimately denied by the presence of terracotta objects: contaminating knick-knacks in the form of sculpted household utensils. Seen in relation to the clay objects, the glass cubes become repositories, and consequently recall archival vitrines or display cases. Thus, there is something contrary in Kaur's use of glass: a material valued for its ability to abjure the past, used here as a container of memory. Indeed, the transparency of the glass does not result in a release from memory but rather serves to enshrine it. Yet while memories may be materially present as clay objects, their meanings are obfuscated.

As architecture, minimalist sculpture and display case, *Glass Houses* exists at the intersection of postmodern art, material culture and museology, wherein the glass box exists as a 'regime of visibility'.[48] As institutional critique of the late 1960s and 1970s sought to illuminate through an analysis of 'the etiquettes and language of museum display',[49] once an object had entered the museum and was encased in its glass box, 'a shift in power and status of the object' had taken place.[50] How Kaur's terracotta domestic objects are understood, then, is determined by their placement within the glass box (*plate* 2). Her use of clay points to a sophisticated understanding of how

2 Detail of Permindar Kaur, *Glass Houses*, 1991, installed at Fruitmarket Gallery, Edinburgh. Photo: Permindar Kaur.

the juxtaposition of specific materials can at once perpetuate and subvert particular stereotypes. The ceramics historian Laura Gray has proposed clay as a 'transgressive material':[51] its historic designation as a craft material and use within sculptural practice limited to preparatory sketches has meant that contemporary artists, such as Grayson Perry, have been able to utilize its seemingly benign and unthreatening material qualities to address complex and provocative issues. In Kaur's application of clay, the domestic implements in *Glass Houses* become foreign, unknown and symbolic of a pre-modern past regardless of their contemporaneous source. Indeed, Kaur has noted that:

> All the clay objects are of Indian items found in [the home] but some of them you wouldn't recognise, some of them, you wouldn't know what they are. But because I'd put them in these glass houses people assumed that they were historical items, not everyday items that are used all the time.[52]

In this reading the objects thus become cultural signifiers or anthropological artefacts from a temporally and geographically distant India. Arguably, however, to counter this Kaur has used non-glazed postmodern ceramic objects that are related to the domestic in order to critique stereotypical expectations of craft-based, cottage-industry societies. The hand-made, low level of the craft object, compared with the industrial, manufactured glass cube, established two diametric, yet synchronic poles. Kaur sets up a conversation between glass and clay; the work enacts a conversation between the symbolically modern and the symbolically 'primitive'.

The *Other* Scottish Miracle

Following its display in 4 × Four, in February 1992 *Glass Houses* was included in the group exhibition *Invisible Cities*, at the newly reopened Fruitmarket Gallery, Edinburgh. Curated by Tom Eccles, the exhibition was a showcase of work by students undertaking the MFA at Glasgow School of Art and in this context *Glass Houses* was presented as one of a number of works that 'makes visible those influences (economic, social, psychological, technological) which impress and organize our disparate life-worlds'.[53] Although Kaur's insistence on medium specificity and praxis was unusual at Glasgow School of Art, as a student she was certainly in step with her immediate contemporaries on other fronts. Addressing the typical practices of Scottish neo-conceptualism of the early 1990s, Neil Mulholland identified 'a commitment to the detournement of material culture' and 'a concurrent preoccupation with functionalist architecture and design' as common points of departure.[54] Alongside that of her fellow students, including Nathan Coley and Simon Starling, Kaur's work may be regarded as demonstrative of a wider trend in sculptural practice in which 'a pervasive refusal of hierarchies of material or format' resulted in discursive, non-monumental works of art.[55] If Kaur's interest in 'making' was at odds with the concerns of her art school contemporaries, whose work with found materials were more easily consolidated into a 'Scotia Nostra' narrative, it nonetheless enabled her to elide modernist concerns with critical postmodernism. As discussed above, Kaur's work made during her time at Glasgow School of Art, including *Glass Houses*, addressed the vicissitudes of material culture and vernacular architecture, whilst also making use of her own subjective – South Asian – terms of reference.

In his catalogue essay for *Invisible Cities*, Nick Smith explored the notion of 'truth' in art, and how and what art may communicate. He suggested that, 'it is most important that the claim of the art work be placed in a dialectic of recognition. The art's claim is not something fixed; it is not a given which is there for me to cognize if only I look hard enough.'[56] He went on to state that there is no single truth in individual artworks

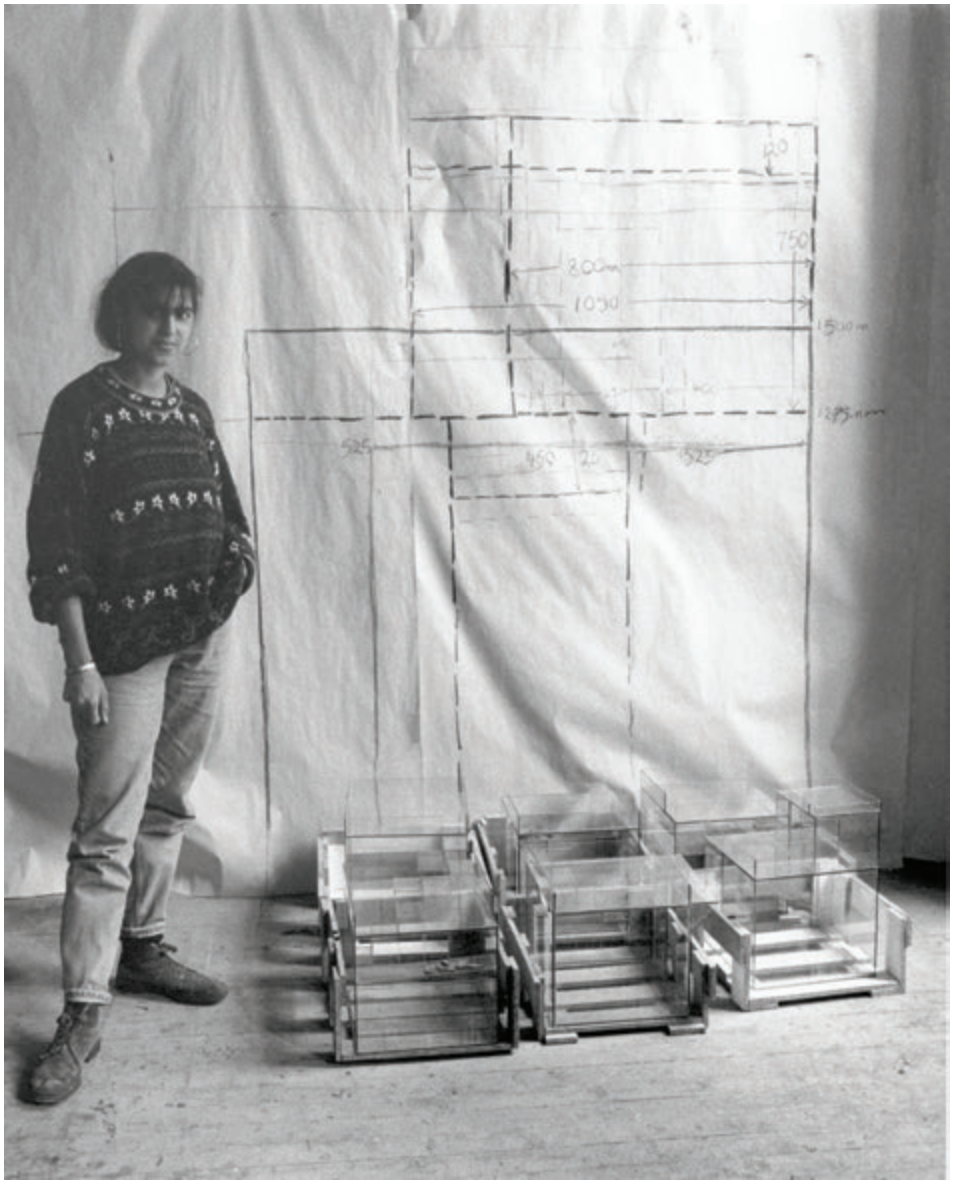
but rather what is at stake in the work of art is its 'orientation, not essence'.[57] In terms of Kaur's *Glass Houses* the insistence on dialogic or coexisting perspectives proves particularly useful, and perhaps in concert with this proposition, no interpretative discussion of the exhibited artworks was included in the catalogue. Smith concluded that the individual artwork, if it is to have meaningful longevity, 'must create for itself a collectively empowering language of greater subjective resonance than that of either unmediated particularity or a rigidly juxtaposed rationality'.[58] Being attentive to contrapuntal points of reference or subjective resonance thus enables *Glass Houses* to be understood as a meditation on Kaur's family, modernist sculpture and Indian architecture, the politics of museum display and other themes simultaneously – and none to the detriment of the others.

Invisible Cities was discussed by Sarah Lowndes in her book, *Social Sculpture: The Rise of the Glasgow Art Scene* (2003), which charted the rise of Scottish art in the 1990s, focusing in particular on what became labelled the Glasgow Miracle. Along with Mullholland's and Lowndes's publications, Maria Lind's *Here+Now: Scottish Art 1990–2001* (2001) and Craig Richardson's *Scottish Art since 1960* (2011) set out a nationalist narrative of art that positioned Scottish artists in the 1990s as distinct from other accounts of young British art. According to these publications, rather than look to London or even a wider British context, Scottish artists and specifically those in Glasgow looked horizontally to Europe and a broad international agenda. Identifying the turn in Scottish art to 'international concerns', Mulholland sketched the artistic ecosystem around Glasgow School of Art during the 1990s as a tight-knit community of artists who sought to push conceptual boundaries; Mulholland cited Ross Sinclair as saying: 'We wanted dialogue, diversity, context, accessibility, and above all, ideas.'[59] Permindar Kaur was in the same year group as Sinclair and Starling at Glasgow School of Art but, despite claims to diversity and internationalism, to date these aspects of Scottish art in the 1990s have been largely absent from art-historical discussion.

In their essay, *The White Aesthetic Necessitated by the 'Glasgow Miracle'*, the curatorial collective Mother Tongue highlighted the lack of racial diversity in the narratives encapsulating Scottish art in the 1990s. They concluded that the prevalent mainstream nationalist narrative implies that this generation of artists were 'ethnically white'.[60] Although director of the Glasgow School of Art MFA, Sam Ainsley, described the course as 'deliberately multi-specialist, multidisciplinary and [we] also tried to attract people who weren't necessarily from our own undergraduate course',[61] those artists associated with the Glasgow Miracle do not reflect a great degree of racial diversity. Mother Tongue commented that 'to state the obvious, all of the artists associated with the Glasgow Miracle are white. Looking at the much-referenced *Windfall '91* photograph, there is not a single non-white participant.'[62] It is therefore significant that in her discussion of *Invisible Cities* Lowndes did not mention Kaur, or fellow exhibitor Sarbjit Kaur (no relation) and rather than identify the exhibition as a student show, characterized the participating artists as 'Glasgow-based'.[63] Of those whom she listed as exhibiting (Claire Barclay, Andrew Miller, Lesley Punton, John Shankie and Sinclair) all conform to a particular narrative of the Glasgow Miracle: they were born in Scotland (with the exception of Miller, who was born in Devon), they all remained living in Glasgow or retained significant links with the university post-graduation and they are all white.

To counteract this type of exclusionary narrative, in 2012 Mother Tongue presented a selection of archival material relating to the work of Maud Sulter and Oladélé Bamgboyé in the exhibition *What We Have Done, What We Are About to Do* at the Centre for Contemporary Art, Glasgow. Through their presentation and exhibition

essay, they asserted that 'from today's perspective, Sulter and Bamgboyé appear to have been written out of the grand narrative of the "Glasgow Miracle", becoming invisible somehow, their presence fading'.[64] While attention to Maud Sulter has increased, Bamgboyé remains a marginal figure and by 2013 he had 'ceased to remain working as an artist'.[65] Nonetheless, Bamgboyé, a photographer of Nigerian origin who was one of the founding members of Street Level Gallery in Glasgow, was included in several high-profile exhibitions including *Intelligence: New British Art* at Tate Britain in 2000. 'Bamgboyé wanted to make images that incorporated Black people in them. This was not being dealt with in any way aesthetically in Glasgow' and it is thus retrospectively important that the photograph of Kaur in her Glasgow studio with maquettes for *Glass Houses*, and reproduced in the *Four × 4* exhibition catalogue, was taken by Bamgboyé (*plate* 3).[66] Following the argument posited by Mother Tongue it would seem that Kaur's position as a Black artist precluded her inclusion in mainstream narratives of the Glasgow Miracle. Yet as they suggest, the work of Sulter, Bamgboyé and other artists of colour '*are* important for Glasgow's art history and there needs to be an acknowledgement that narratives other than that of the "Miracle" exist'.[67]



3 Oladélé Bamgboyé, *Portrait of Permindar Kaur*, 1991, in Eddie Chambers, ed., *Four × 4: Installations by Sixteen Artists in Four Galleries*, Bristol: Eddie Chambers, 1991, n.p.

'Where is home?'

If acknowledgement of Kaur's participation in the Glasgow Miracle was not forthcoming, her inclusion in exhibitions of young British art and reference to her work in publications such as Stallabrass's *High Art Lite* has meant that she is a present, if marginal, figure in that narrative. As the 1990s progressed, Kaur exhibited in several group shows including *New Contemporaries* in 1992, *British Art Show* 5 in 1995–96 and the ambitious international touring show *Pictura Britannica: Art from Britain* in 1997–98. Writing in 1999, Kobena Mercer described the 1990s as an arena of 'perplexing conditions' for diaspora artists, arguing that

> one of the distinctive features of the contemporary international art world is that although cultural difference is now more visible than ever before, the unspoken rule is that you would look a bit dumb if you made a big issue out of it.[68]

So, despite having taken umbrage at Chris Ofili's lack of politicization, Stallabrass positioned Kaur amongst a cluster of female yBa artists, including Mona Hatoum and Rachel Whiteread, who utilized themes of domesticity and the home, inflected with an uncanny sensibility.[69]

Kaur's installation *Arrival* (1991, *plate* 4) was first exhibited at *New Contemporaries* in 1992. The work comprises ten vertical steel rods, capped at both ends with a sharp conical point. The lower point of each rod is embedded in the floor, while a sculpted glass object is balanced on each of the upper points. The rods themselves have been grouped in two clusters of five, with a narrow pathway dividing the arrangement. The small glass objects appear to be at once familiar, yet strange in their rendering. A dress, a pair of trousers, a cuboid house, a windmill and a two-wheeled cart are distinguishable, while other objects recall architectural structures or geometric shapes but are inconclusively identified. During the *New Contemporaries* exhibition audiences were invited to walk between the upright rods, in order to become aware of the narrowness of the space and the fragility of the glass objects.

Established in 1949, the annual *New Contemporaries* exhibition is designed to support artists moving from an educational context to an established professional practice; each iteration is commonly regarded as offering a snap-shot of current artistic concerns and in 1992 was described as 'the most prestigious national contemporary arts tour'.[70] Selected by Guy Brett, Derek Jarman and Marina Warner, the 1992 offering presented what critic Emma Anderson described as 'a strong and challenging exhibition', in which 'the poignancy and resonance of everyday objects as symbols of personal or collective histories, as expressions of absence and presence' was central.[71] While *Arrival* could be regarded as commenting on migration and specifically the arrival of South Asian communities in Britain, in the context of *New Contemporaries* Anderson noted that 'Kaur's glass and metal sculptures have familiar elements: windmill, card and sword but refuse to offer up easy explanations'.[72] That Kaur's artwork was able to elicit such an allusive or inconclusive reading is due largely to her uncanny rendering of familiar objects in glass. In addition, her deliberate juxtaposition of these apparently fragile sculptures with the violence implied by the steel arrow heads achieves a sense of disquiet and precariousness. In 2014 she noted that:

> I enjoy using contrasting materials. In the past this has been rubber and copper, steel and wood or terracotta and glass. It's interesting working with materials, which have very different qualities and exploring how they can be placed or fixed, naturally and seamlessly together.[73]

4 Permindar Kaur, *Arrival*, 1991. Glass and metal, 270 × 167 × 147 cm. No longer extant. © Permindar Kaur. Photo: DACS, London.

It is perhaps worth pointing out however that in *Arrival* it is this marked *contrast* between the materials rather than their seamless union that makes the sculpture so affective. *Arrival* offered a potentially fractious pathway and Kaur confronted her audience with the proposition that 'arrival' is not synonymous with safety but could result in new, possibly unexpected, forms of jeopardy; that navigation through a space may be fraught with danger. That such an interpretation was congruent with contemporaneous artistic concerns, the critic Richard Cork observed in 1995 that:

> more and more young artists are becoming preoccupied with a sense of frustration, confinement and loss. In the work they produce, this gathering disquiet spans a range of diverse and unpredictable forms. But an awareness of injury in all its manifestations – whether mental or physical, individual or social, hidden or exposed, self-inflicted or perpetrated by an aggressor – remains the fundamental obsession.[74]

Within a few years of making *Arrival* Kaur was creating large-scale sculptures that transfigured domestic furnishings into sinister and potentially threatening items. Like Hatoum and Whiteread, Kaur used household furniture and architecture to explore the nature of memory, belonging, alienation, threat and risk. *Cot* (1994, *plate 5*) was an enlarged, utilitarian child's cot transformed into a cage-like structure; its side railings were disproportionately tall and curved outwards. The cot itself was filled with eight scarlet red mattresses, each one larger than the one below, between which items of

5 Permindar Kaur, *Cot*, 1994. Fabric, steel and foam, 150 × 105 × 62 cm. Reus: L'Institut Municipal d'Acció Cultural. © Permindar Kaur. Photo: DACS, London.

clothing, tailored in the same red fabric, were trapped. *Cot* was exhibited in *The British Art Show 4*, and Cork noted in his catalogue essay:

> In *Cot*, 1994, the brilliant red fabric seems inviting at first. But then we begin to wonder why the cot has been filled almost to the point of congestion, and its sides take on a defensive appearance. They seem bent on shutting the rest of the world out, as well as preparing the child who inhabits the cot for a life governed by a siege mentality.[75]

Although the red mattresses appear soft, luxurious even, they are not inviting; indeed, getting progressively bigger the higher they are stacked, their excess becomes threatening, suffocating and repellent. Stallabrass attributed the interest in these themes to Sigmund Freud's 1919 essay, 'The Uncanny', in which the psychiatrist discussed 'that class of the frightening which leads back to what is known of old and long familiar'.[76] As Alexandra Kokoli has eruditely narrated,[77] the collision of the domestic and the uncanny in the work of women artists has a rich tradition and, although Kaur does not profess to any particular interest in Freud's essay,[78] her work certainly explores the unsettled emotions caused by defamiliarized domestic forms.

However, for Mercer, the cultural climate of 'multicultural managerialism'[79] in 1990s Britain enabled artists of colour to gain prominence within the art world, but only if their work was denuded of racial discourse. As such, Kaur's answers to Rose Finn-Kelcey's questionnaire, published in the *British Art Show 4* catalogue, become significant for what is left unsaid. Instead of writing a conventional essay for the catalogue, Finn-Kelcey sent the participating artists twenty questions, ranging from: 'Is there any artwork that makes you really angry?' to 'How do you earn money?' The eighteenth question on the list was: 'What question would you like to answer?' While some answers reflected the ironic swagger of the 'yBa's (Matt Collishaw's 'Do you accept cash?') and others were more esoteric (Mark Wallinger's 'Why are we here?'), Kaur asked 'Where is home?' While it is entirely possible that 'home' in this instance could be the security and comfort of a personal living space, as explored in the work of Whiteread, the unspoken factor of diasporic belonging hangs in the air. As Mercer argued, to foreground issues of race at a time of apparent integrated and successful multiculturalism could seem churlish; so, the artist's Indian-Sikh heritage is both present and absented in both her question, and her unsettled – and unsettling – sculptures.

'Am I a Black Artist?'

Although she declined to participate in the exhibition *Transforming the Crown: African, Asian and Caribbean Artists in Britain 1966–1996* held at the Caribbean Cultural Center in New York, in 1997, discussion of Kaur's sculpture *Arrival* was nonetheless included in the exhibition's catalogue. By the end of the 1990s Kaur was cautious about her inclusion in exhibitions where the selection of artworks was informed by the race or ethnicity of the artist. However, the legacy of *Transforming the Crown*, manifested in the catalogue, is such that interpretations of Kaur's work are nonetheless informed by its curatorial frame. In this context, curator Mora Beauchamp-Byrd regarded *Arrival* specifically through notions of nationality, proposing that the points of the steel rods 'form map-like configurations, charting geographical points of residence and transitory movement'.[80] Readers of the exhibition catalogue are thus encouraged to regard *Arrival* through references to South Asian migration to Britain, the history of which has been marked by public protest and institutional racism.[81] For example, the arrival of South Asian migrants from East Africa following their expulsion from Kenya, and then Uganda, in 1968 and 1972 respectively,

stimulated public demonstrations against 'coloured migration', while the start of the 1980s saw outcry over the so-called 'virginity testing' of South Asian women landing at Heathrow airport to join their fiancés; for those women, arrival in Britain was to face invasive and degrading medical procedures.[82] Kaur's biographical identity underpinned and was used to legitimate interpretations of *Arrival* through a turbulent history of South Asian migration to Britain, and the precarious nature of (not) belonging to a national identity. In the catalogue accompanying *Transforming the Crown*, the diffuse reading of *Arrival* prompted by its placement in *New Contemporaries* was arguably narrowed, or expanded, depending on your point of view.

Since 2010, Kaur has been creating installations featuring soft sculptural bear-like forms engaged in a variety of activities and interactions. Kaur's tactile sewn sculptures are by turns benevolent and eerily threatening, and she has acknowledged the importance of Maurice Sendak's 1963 illustrated story *Where The Wild Things Are* in relation to this series of works.[83] In that evocative book, the naughty child Max, who refuses to do as he is told, is sent to his room and subsequently goes on an adventure, to the place where the Wild Things are. Kaur's sculptures, like Sendak's Wild Things are by turns friendly and monstrous, familiar and alien. The space that they inhabit is that of the liminal here, there, and in-between, in which normal codes of behaviour are abandoned. However, despite recalling childhood toys and imaginative play, and although identified by the artist as 'Teddies', Kaur's sculptures are specifically not comforting childhood 'Teddy Bears'. *Ten Teddies & Barrier* (2017, *plate 6*) presents ten one-metre tall black Teddies with upturned noses and short pointed horns variously seated, slumped, lying and standing, adjacent to a steel pole elevated by seven pointed legs. Much like the steel spears of *Arrival*, this barrier is reminiscent of geometry compasses, designed for measuring and charting with pin-point precision. Cumulatively, the installation prompts reflections on the themes of home, safety and separation; of strange creatures inhabiting the border-space; and of what Richard Kearney has described as 'a species of sinister miscreants exiled from the normative categories of the established system',[84] which haunt and undermine any comforting definition of belonging. *Ten Teddies & Barrier* could be a reflection on racial discrimination and the barriers and exclusions faced by Britain's ethnic minorities; it could also be a mediation on the twenty-first-century's 'migration crisis', and the ways in which migrants and asylum seekers are demonized and corralled into camps and detention centres; it might also reflect themes of poverty, homelessness, and the ways in which austerity Britain prohibits a care-free childhood for those most in need. Created in 2017, the seventieth anniversary of the Partition of British India, the barrier, with its spear-like points may also recall the violent divisions of South Asian communities in 1947 and after. It is the contention here that *Ten Teddies & Barrier* can refer to all of these concerns, and others simultaneously; in her Teddies, Kaur has created quietly political ciphers for addressing the universality of suffering beyond the specificities of race, ethnicity and, indeed, time or place.

Stuart Hall concluded his genealogy of Black diaspora artists by suggesting 'that "black" by itself – in the age of refugees, asylum seekers and global dispersal – will no longer do'.[85] Reflecting on the rise of globalization, he noted that:

> boundaries and border crossings, liminal and disrupted places, voyaging and displacement, fault-lines and states of emergency – are surfacing and intruding 'within the work' everywhere as the costs of living in one deeply uneven, interdependent but dangerous and unequal world make themselves felt. Difference refuses to disappear.[86]

6 Permindar Kaur, *Ten Teddies and Barrier*, 2017. Steel and fabric, installation dimensions variable (each teddy approximately 100 cm (height); barrier 162 × 60 × 293 cm). Collection of the artist. Installation view: New Art Projections, London, 2017. © Permindar Kaur. Photo: Richard Davies/DACS, London.

Ten Teddies & Barrier condenses personal and social unease about difference into sculptural form, where difference or otherness is defined according to the viewer's subjectivities, while simultaneously reminding us that the barrier between self and other is paper-thin. Discussing *Where the Wild Things Are*, Marina Warner reminds us that Max puts on a wolf suit and becomes King of the Wild Things; 'Sometimes the distinction between taming the beast and becoming one of them is blurred'.[87]

But while Hall noted that difference may be more easily accommodated within global art practices, challenges remain for British artists of colour. As the example of Kaur's historicization within and without the various narratives of British art in the 1990s attests, her identity as an artist of South Asian heritage has, in some contexts, predetermined interpretations of her work, excluded her from some periodizations, while at other moments, it has been ignored almost entirely. If critical interpretation of the work of Black and Asian artists in the 1980s was proscribed according to the colour of their skin – whether strategically by the artists themselves, or via exclusionary institutional racism – by the 1990s mainstream curating and art criticism seemed to be moving towards an acknowledgement of the multiple, intersectional thematic vectors that constituted an artwork, but was concurrently unwilling or unable to address race. As Kaur's omission from the Glasgow Miracle narrative, or indeed a broader telling of art in Scotland, and her precarious presence amongst the 'yBa's, suggests, in 1990s Britain, racial identifiers remained relevant. It has been the contention here that Kaur's South Asian identity informed how her work was perceived by curators and critics, and therefore which exhibitions she was invited to show in; consequently, the curatorial remits of each of those group exhibitions have informed the ways in which Kaur's work has been recorded and historicized. As art historians, it is beholden on those of us concerned with the narration of an expansive and inclusive British art to recognize

those framing structures and think beyond, between and around them; following Hall, to make contrapuntal readings where artworks are recognized as having multiple and mutually dependent components. To return to Kaur's question 'Am I a Black artist?', we might answer, always, never, sometimes.

Notes

1 Permindar Kaur, 'Altering Contexts', talk given as part of the conference *Now & Then … Here & There*, organized by the Black Artists and Modernism project, 6–8 October 2016, Tate Britain, London. For a recording of Kaur's talk see https://vimeo.com/194321526; for further information on the conference, see http://www.blackartistsmodernism.co.uk/now-then-here-there-black-artists-and-modernism-london-conference/, accessed 15 May 2018.
2 See Rasheed Araeen, 'A New Beginning: Beyond Postcolonial Cultural Theory and Identity Politics', *Third Text*, 14: 50, Spring 2000, 3–20.
3 Stuart Hall, 'Black Diaspora Artists in Britain: Three "Moments" in Post-War History', *History Workshop Journal*, 61, Spring 2006, 1–24, 23.
4 Hall, 'Black Diaspora Artists', 2–3.
5 The earliest exhibition listed on Kaur's CV held in the Panchyat Archive at Tate is dated 1990, and was Eddie Chambers's open call exhibition, *Let the Canvas Come to Life with Dark Faces*, Herbert Art Gallery, Coventry and touring. In 1991, while undertaking her MA, she participated in *Starting Points: Towards an International Exhibition Concerning Issues of Local Identity*, Mappin Art Gallery, Sheffield, and *Four × 4: Installations by Sixteen Artists in Four Galleries*, curated by Eddie Chambers, as discussed in this essay.
6 Hall, 'Black Diaspora Artists', 22.
7 Kwesi Owusu, 'Introduction: Charting the Genealogy of Black British Cultural Studies', in *Black British Culture & Society: A Text Reader*, ed. Kwesi Owusu, London, 2000, 1–18, 6.
8 See Eddie Chambers, *Black Artists in British Art: A History since the 1950s*, London, 2014, 119.
9 Rasheed Araeen, 'The Emergence of Black Consciousness in Contemporary Art in Britain: Seventeen Years of Neglected History', in *The Essential Black Art*, ed. Rasheed Araeen, London, 1988, 5–11, 5.
10 Eddie Chambers in Rasheed Araeen, 'Black Art: A Discussion with Eddie Chambers', *Third Text*, 5, Winter 1988/89, 50–77, 56.
11 Chambers in Araeen, 'Black Art', 57.
12 Chambers, *Black Artists in British Art*.
13 Eddie Chambers, 'Cold Comfort', *Third Text*, 36, Autumn 1996, 91–94, 91.
14 Owusu, 'Introduction', 11.
15 See Kobena Mercer, *Welcome to the Jungle: New Positions in Black Cultural Studies*, London, 1994, 233–258.
16 Julian Stallabrass, *High Art Lite: The Rise and Fall of Young British Art*, London, 1999, 116.
17 Araeen, 'A New Beginning', 16.
18 John Roberts, 'Domestic Squabbles', in *Who's Afraid of Red, White and Blue? Attitudes to Popular and Mass Culture, Celebrity, Alternative and Critical Practice and Identity Politics in Recent British Art*, ed. David Burrows, Birmingham, 1998, 36–51, 38.
19 Louisa Buck, *Moving Targets: A User's Guide to British Art Now*, London, 1997; and Matthew Collings, *Blimey! From Bohemia to Britpop: The London Art World from Francis Bacon to Damien Hirst*, Cambridge, 1997. See, especially, *Sensation: Young British Artists from the Saatchi Collection*, London, 1997.
20 Mark Leonard, *Britain™: Renewing Our Identity*, London, 1997, 13.
21 See 'At Home with Art', British Council Collection, http://visualarts.britishcouncil.org/collection/portfolios/at-home-with-art/view/portfolio/initial/a, accessed 13 July 2020.
22 Kobena Mercer, 'Ethnicity and Internationality: New British Art and Diaspora-Based Blackness', *Third Text*, 13: 49, Winter 1999, 51–62, 55.
23 Roberts, 'Domestic Squabbles', 38.
24 Nikos Papastergiadis, 'Back to Basics: British Art and the Problems of the Global Frame', in *Pictura Britannica: Art from Britain*, ed. Bernice Murphy, Sydney, 1997, 128–145, 137.
25 Enoch Powell, *Freedom and Reality*, ed. John Wood, London, 1969. Chapter 13, 'Immigration', reproduces Powell's 'Rivers of Blood' speech in full, 213–237.
26 Mercer, 'Ethnicity and Internationality', 55.
27 Mercer, 'Ethnicity and Internationality', 55.
28 Mercer, 'Ethnicity and Internationality', 59.
29 For analyses of these differing moments in British art see, for example, Duncan McCorcquodale, Naomi Siderfin, and Julian Stallabrass, eds, *Occupational Hazard: Critical Writing on Recent British Art*, London, 1998; Stallabrass, *High Art Lite*; Neil Mulholland, *The Cultural Devolution: Art in Britain in the Late Twentieth Century*, Abingdon, 2008; Craig Richardson, *Scottish Art since 1960: Historical Reflections and Contemporary Overviews*, Abingdon, 2011; Sophie Orlando, *British Black Art: Debates on Western Art History*, Paris, 2016; and Leon Wainwright, *Phenomenal Difference: A Philosophy of Black British Art*, Liverpool, 2017.
30 Venues and exhibitors were: Harris Museum and Art Gallery, Preston, 8 September–17 October 1991, Shaheen Merali, Houria Niati, Sher Rajah and Lesley Sanderson; Wolverhampton Art Gallery, 21 September–2 November 1991, Osi Audu, Val Brown, Stephen Forde and Rita Keegan; The City Gallery, Leicester, 9 October–16 November 1991, Medina Hammad, Richard Hylton, Tony Phillips and Folake Shoga; and Arnolfini, Bristol, 12 October–24 November 1991, Permindar Kaur, Virginia Nimarkoh, Alistair Raphael and Vincent Stokes.
31 See Kaur, 'Altering Contexts'; and Eddie Chambers, ed., *Four × 4: Installations by Sixteen Artists in Four Galleries*, Bristol, 1991, unpaginated [4–5]. In their brief introductory paragraphs in the exhibition catalogue, three of the four institutional curators reference 'black art' or 'black and Asian artists'.
32 Eddie Chambers, 'Foreword', in *Four × 4*, unpaginated [7].
33 Chambers, 'Foreword', unpaginated [7].
34 Kaur, 'Altering Contexts'.
35 Kaur, 'Altering Contexts'.
36 See Mulholland, *The Cultural Devolution*, 105–106. Also, Lewis Biggs, Iwona Blaswick, and Sandy Nairne, 'Introduction', in *Objects and Sculpture*, London, 1981, 5.
37 Rosalind Krauss, 'Sculpture in the Expanded Field' [1978], in *Modern Sculpture Reader*, ed. Jon Wood, David Hulks, and Alex Potts, Leeds, 2007, 333–342, 340; and Grant Pooke, *Contemporary British Art: An Introduction*, Abingdon, 2011, 171.
38 Burrows, 'Introduction', in *Who's Afraid of Red, White and Blue?*, 3–8, 8.
39 For an overview of modern British sculpture see Penelope Curtis and Keith Wilson, eds, *Modern British Sculpture*, London, 2011.
40 Penelope Curtis, 'British British Sculpture Sculpture', in *Modern British Sculpture*, ed. Curtis and Wilson, 14–27, 27.
41 Keith Wilson, 'British British Sculpture Sculpture', in *Modern British Sculpture*, ed. Curtis and Wilson, 270–276, 271.
42 Lynn Zelevansky, *Sense and Sensibility: Women Artists and Minimalism in the Nineties*, New York, 1994, 7.
43 Zelevansky, *Sense and Sensibility*, 9.
44 Zelevansky, *Sense and Sensibility*, 14.
45 Nigel Whiteley, 'Intensity of Scrutiny and a Good Eyeful: Architecture and Transparency', *Journal of Architectural Education*, 56: 4, May 2003, 8–16, 8.
46 See Atreyee Gupta, 'Dwelling in Abstraction: Post-Partition Segues into Post-War Art', *Third Text*, 31: 2–3, 2017, 433–457.
47 Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely*, London, 1992, 64.
48 John Welchman, 'Introduction', in *Sculpture and the Vitrine*, ed. John Welchman, London, 2013, 1–22, 2.
49 Welchman, 'Introduction', 3–4.
50 M. M. Ames, *Cannibal Tours and Glass Boxes: The Anthropology of Museums*, Vancouver, 1992, 144.
51 Laura Gray, 'Museums and the "Interstices of Domestic Life": Re-

Articulating Domestic Space in Contemporary Ceramics Practice', in *The Ceramics Reader*, ed. Andrew Livingstone and Kevin Petrie, London, 2017, 495–504, 503.

52 Kaur, 'Altering Contexts'.

53 The exhibiting artists were: Tina Addison, Claire Barclay, Jon Baturin, Michael Ellis, Permindar Kaur, Sarbjit Kaur, Paul Maguire, Andrew Miller, Anna Milsom, Lesley Punton, Charles Sandison, John Shankie, Ross Sinclair and Simon Starling. Tom Eccles, in *Invisible Cities*, Glasgow, 1992, unpaginated.

54 Mulholland, *The Cultural Devolution*, 148.

55 Pooke, *Contemporary British Art*, 171.

56 Nick Smith, 'Art and Truth: Either/Or?', in *Invisible Cities*, unpaginated [2].

57 Smith, 'Art and Truth', unpaginated [3].

58 Smith, 'Art and Truth', unpaginated [3].

59 Ross Sinclair, cited in Mulholland, *The Cultural Devolution*, 145.

60 Mother Tongue, *The White Aesthetic Necessitated by the 'Glasgow Miracle': Two Invisible Case Studies*, 2013, https://issuu.com/mothertongue1/docs/mother_tongue_-_normal_pr_format_22, accessed 8 June 2018.

61 Sam Ainsley, cited in Sarah Lowndes, *Social Sculpture: The Rise of the Glasgow Art Scene*, Edinburgh, [2003] 2010, 106–107.

62 Mother Tongue, *The White Aesthetic*. *Windfall* 91 was a large-scale, European-funded exhibition held in the derelict Seaman's Mission in Glasgow in August 1991.

63 Lowndes, *Social Sculpture*, 163.

64 Mother Tongue, *The White Aesthetic*.

65 Mother Tongue, *The White Aesthetic*.

66 Odili Donald Odita, 'Movement and Real time in the Work of Oladele Ajiboye Bamgboye', 1998, note 2, http://www.plexus.org/connect/texts/essays/texts/5.html, accessed 8 June 2018.

67 Mother Tongue, *The White Aesthetic*.

68 Mercer, 'Ethnicity and Internationality', 54.

69 Stallabrass, *High Art Lite*, 159–160.

70 Jane Flintoff, 'New Contemporaries', *The City Life Magazine*, [undated] 31. New Contemporaries Archive.

71 Emma Anderson, 'BT New Contemporaries', *Women's Art*, 48, September–October 1992, 23.

72 Anderson, 'BT New Contemporaries', 23.

73 Permindar Kaur, cited in Ruth Wilber, 'Artist of the Month: May 2014, Permindar Kaur', Axisweb, May 2014, republished on artist's website, http://www.permindarkaur.com/text-wilbur.html, accessed 8 June 2018.

74 Richard Cork, 'Injury Time', in *British Art Show 4*, London, 1995, 12–32, 13.

75 Cork, 'Injury Time', 26.

76 Stallabrass, *High Art Lite*, 160. Sigmund Freud, 'The Uncanny' [1919], in *Art and Literature*, London, 1985, 339–376, 340.

77 Alexandra Kokoli, *The Feminist Uncanny in Theory and Art Practice*, London, 2016.

78 Permindar Kaur in conversation with the author, 21 June 2018.

79 Kobena Mercer, 'Iconography after Identity', in *Shades of Black: Assembling Black Arts in 1980s Britain*, ed. David A. Bailey, Ian Baucom, and Sonia Boyce, Durham, NC, 2005, 49–58, 51.

80 Mora J. Beauchamp-Byrd, 'London Bridge: Late 20th-century British Art and the Routes of National Culture', in *Transforming the Crown: African, Asian and Caribbean Artists in Britain 1966–1996*, ed. M. Franklin Sirmans and Mora J. Beauchamp-Byrd, New York, 1997, 26.

81 See Ian R. G. Spencer, *British Immigration Policy Since 1939: The Making of Multi-Racial Britain*, London, 1997.

82 See Evan Smith and Marinella Marmo, 'Uncovering the "Virginity Testing" Controversy in the National Archives: The Intersectionality of Discrimination in British Immigration History', *Gender & History*, 23: 1, 2011, 147–165.

83 Permindar Kaur, *Black and Blue*, London, 2017, unpaginaged [8].

84 Richard Kearney, *On Stories*, London, 2002, 119.

85 Hall, 'Black Diaspora Artists', 22.

86 Hall, 'Black Diaspora Artists', 22.

87 Marina Warner, *Six Myths of Our Time: Managing Monsters: The Reith Lectures*, London, 1994, 53.