

HUMBER STREET GALLERY

EXHIBITION GUIDE
PROJECT SPACE

JADE MONTSERRAT

INSTITUTING CARE

20 JULY – 1 SEPTEMBER 2019

Instituting Care is an exhibition of work by Scarborough based artist Jade Montserrat, whose work sits at the intersection of art and activism through drawing, painting, performance, film, installation, sculpture, print and text. The artist has transformed the gallery walls with huge charcoal drawings, alongside a structure designed by the artist which will host a series of events relating to ideas around care and education.

The project was developed in 2018 whilst Montserrat worked as artist in residence at Bluecoat, Liverpool's Centre for the Contemporary Arts. Whilst in residence, Montserrat met local artists, educators and activists, some of whom will be facilitating related events during the exhibition. The drawings are comprised of quotations and responses to key texts on decolonisation and decolonising knowledge by writers such as Frantz Fanon, Audre Lorde and Stuart Hall. Montserrat's drawings also feature fragments of text by local and international artists addressing vital questions such as who does art education serve and who should it serve? How do we value individual and collective creativity? And what could a care centred approach to education look like?

As part of the project the artist continues to debate the question 'who gets to be an artist?'. Montserrat will open these questions out further with events and workshops in the gallery space. Speak to a member of our team to find out how you can participate.

AN INTERVIEW WITH JADE MONTSERRAT

by Adam Smythe

Transcription made at Bluecoat, Liverpool's Centre for the Contemporary Arts during the development of Instituting Care.

AS: On entering the gallery we are really struck by these incredible wall drawings filled with text. Where do these words come from?

JM: The words are a combination of quotation and my own writing. I am learning to observe every situation that I am in, and how my experiences can be utilised within the work that I make. I find that texts emerge after having conversations and unforeseen exchanges, whilst engaging with people on social media, and through reading.

For this exhibition I have placed emphasis on the novelists Jamaica Kincaid and Ntozake Shange. Whilst there are a few direct quotations, I don't see them as being isolated or unrelated. For example, I wouldn't have read 'See No Evil' by Shange if I hadn't read one of her other books, 'For Colored Girls who have Considered Suicide / When the Rainbow is Enuf', which I read in 2012 whilst embarking on a long term work called The Rainbow Tribe Project. One thing always leads to another. So while there are direct quotations, I don't see them as isolated quotations.

AS: In the centre of the space you have built a circular structure. What will this structure be used for?

JM: I hope that this space will be used by everybody who wants to use it. It has been designed for contemplating what's written on the walls, for reflection, for safety, for relaxation, rest and also to host events.

AS: You choose very specific materials to work with, can you tell us about the significance of the materials you choose?

JM: As far as I can grasp the work at the moment, it is thinking through space. Understanding what space we have existing to work with and be in – with that I'm thinking about the movement of bodies in space and the negotiation of bodies in space. I say this because the materials can symbolise those negotiations. The charcoal that I use for the wall drawings is a direct negotiation in terms of obtaining it. It has a value that is bigger than its market value to do with carbon being the strongest bond, the strongest element, and carbon allowing us to exist. The blackness of the charcoal also leaves a trace.

The structure is trying to work through materialising what the structure of a safe space could be. It was important to me that it was built with robust materials that can be repurposed. It also strengthens the idea of safety, care, protection and something beyond survival premised on catastrophe or crisis. Similarly the books are as indicators of knowledge production.

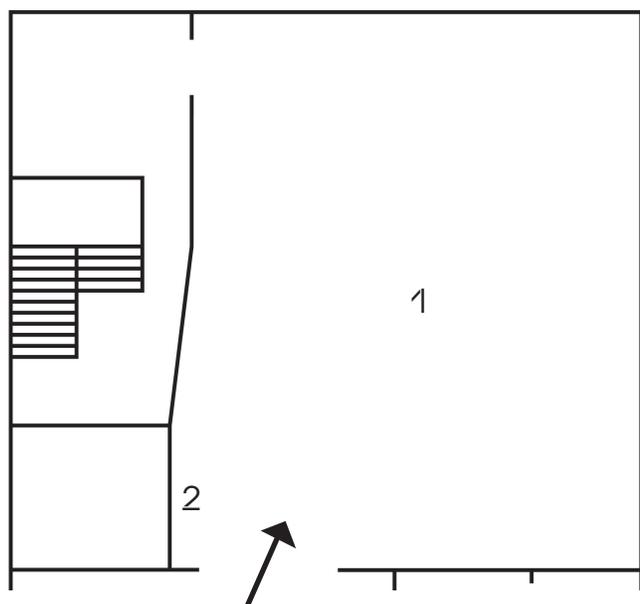
ABOUT THE INTERVIEWER

Adam Smythe is interim Head of Programme at Bluecoat in Liverpool, the UK's oldest arts centre. Prior to his role as Head of Programme, Smythe has worked as Curator at Bluecoat since 2015, where he has curated group shows such as Left Hand to Back of Head, Object Held Against Right Thigh in 2015 including work by Marianna Simnett, Becky Beasley, Mary Hurrell, Rowena Harris and Hannah James, Bloomberg New Contemporaries 2016, co-curated with Kirsty Ogg, and solo commissions such as Jade Montserrat's Instituting Care in 2019.

ABOUT THE ARTIST

Jade Montserrat graduated from the Courtauld Institute of Art in 2003 and Norwich University of the Arts in 2010. She now lives and works in Scarborough, North Yorkshire and is the Stuart Hall Foundation practice-based PhD candidate at The Institute for Black Atlantic Research, The University of Central Lancashire (2017–).

WORK DETAILS



1. Jade Montserrat
Instituting Care, 2018
Wooden frame, soft furnishings, plastic foil curtain, Yorkshire charcoal, paper
Dimensions variable

2. Jade Montserrat
Glossary, 2018
180gsm uncoated paper, bulldog clips, pins
2 of 420 x 594 mm

A complete bibliography can be accessed on humberstreetgallery.co.uk/exhibition/jade-montserrat-instituting-care

GLOSSARY

Glossary of terms included in the exhibition and reproduced below.

ABLEISM

Discrimination in favour of able-bodied people.

BLACK

Belonging to or denoting any human group having dark-coloured skin.

CARE

Close attention or concern for another person or thing.

COLOURISM

Prejudice or discrimination against individuals with a dark skin tone, typically among people of the same ethnic or racial group.

COLLECTIVISM

A cultural value that places emphasis on cohesiveness among individuals and the good of the group over oneself.

CREOLISATION

The process of languages mixing to produce new ones, used especially to refer to mixtures of local languages with European languages.

CURRICULUM

The subjects comprising a course of study in a school or college.

DIASPORA

A scattered population whose origin lies in a separate place.

DIVERSITY

Something that is composed of many and varying elements

or

Comprising of individuals from more than one national origin, colour, religion, gender, sexual orientation, class or other characteristics.

EMPIRE

A group of countries ruled over by a single ruling power. The British Empire controlled over 23% of the world's population at its peak, usually taking and maintaining control through invasion, economic pressure, political manipulation and violence.

FEMINIST

A person that believes in the social, economic and political equality of all genders.

FEMINIST ECONOMIES

An economic system that takes into account paid jobs, like people's professions and unpaid jobs that are typically done by women – things like caring for children or relatives, household chores and emotional work. They also take into account the effects that our gender has on the way that money affects our well-being and happiness.

GHETTOISING

Isolating a group of people either physically, economically or socially and keeping them separate from society in some way. This might be by forcing them to live in a certain place, dress in a certain way or restricting their freedom of expression.

IMPERIALISM

A method of extending the power and influence of a country, institution or people by aggressively colonising, invading or attacking others.

INDIVIDUALISM

A belief that individuals should have as much freedom as possible – rather than being controlled by the government or other people. This especially applies to economics and the belief that governments should not interfere with the way that companies pay or treat their staff or wider society.

INSTITUTING

To introduce or establish something such as an idea, a scheme or a policy. To institute is to make something happen, to turn an idea into a reality.

INSTRUMENTALISATION

A way of considering ideas or theories, especially focussing on ideas and how they may make us do something or act in a certain way.

MYCORRHIZAL

This refers to the relationship that fungi have to the roots of plants and trees, this relationship is sometimes beneficial to both organisms, but can also be harmful for the plant.

OTHERING

To view or treat (a person or group of people) as intrinsically different from and alien to oneself.

NÉGRITUDE

A literary and ideological movement, developed by francophone black intellectuals, writers, and politicians in France in the 1930s by a group that included the future Senegalese President Léopold Sédar Senghor, Martinican poet Aimé Césaire, and the Guianan Léon Damas

NORMATIVITY

Society's process of designating some actions, outcomes or people as good, desirable or permissible and others as bad undesirable or impermissible.

PEDAGOGY

The way that we think about and practice teaching.

PERMACULTURE

Any system of sustainable farming that renews natural resources and enriches local Ecosystems.

PEOPLE OF COLOUR

People who are not White.

PERFORMATIVITY

The idea that a person's actions, behaviours and gestures inform their identity, and that their identity also informs their actions, behaviours and gestures.

PRIMITIVISM

A western art movement that normally took inspiration from non-western art practices, normally producing racist or simplified stereotypes of the people that it generally depicted. Paul Gauguin is a particularly good example.

PRIVILEGE

A special right, advantage, or immunity granted or available only to a particular person or group.

PROFESSIONALISATION

A societal process which transforms actions or activities into economic processes and subjects them to restrictions and separates the qualified from the unqualified. It is also likely to create "occupational closure", closing the profession to entry from outsiders, amateurs and the unqualified.

Q.T.P.O.C.

Queer and Trans People of Colour.

RACE

A group of people sharing the same culture, history, language, etc.; an ethnic group.

RADICAL MYCOLOGY

A movement and cluster of organisations started by writer Peter McCoy. Radical Mycology groups propose that we can learn new ways of looking after and living with the environment from the study of mushrooms and fungi. Radical Mycology also advocates for alternative models of ordering society based on the organisational structures of mushrooms.

REDACTION

The process of obscuring, editing or censoring a text and adding information from other sources to it.

REFUSAL

Declining to engage with an action or process.

RELATED EVENTS

GLOSSARY REVIEW

Sat 10 August

1–4pm

Free, booking required

YES, BODIES

Sun 4 August

2–4pm

Free, booking required

ABOUT US

Humber Street Gallery is an Absolutely Cultured project, bringing a vibrant, high-quality contemporary art space to Hull. The gallery's free programme of exhibitions is supported by a series of talks, performances, screenings and workshops.

Absolutely Cultured puts culture at the heart of Hull's ambition and aspirations, commissioning and producing a programme of events and projects which are ambitious, surprising and imaginative. In addition to the gallery and our broader cultural events, we continue to develop our world-class volunteer programme, to deliver initiatives to support the cultural sector and to offer access to creative learning opportunities.

OPENING TIMES

GALLERY & CAFÉ

Mon: Closed

Tue – Sun: 10:00 – 18:00

First Thu of the Month: Until 20:00

(During Exhibitions)

CONTACT US

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Get the latest updates by following Humber Street Gallery on our official social media channels.

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HUMBER STREET GALLERY

JADE MONTSERRAT

INSTITUTING CARE

20 JULY – 1 SEPTEMBER 2019

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7. Adichie, Amesicanah
8. Adorno Aesthetic Theory
9. Aeschylus, The Oresteian Trilogy
10. Agamben, The Man Without Content
11. Ahmed, Living a Feminist Life
12. Ahmed, The Promise of Happiness
13. Akala, Natives
14. Albertine, Clothes
15. Alger, Ragged Dick and Mark the Match Boy
16. Allen, Education
17. American Art in Painting and Sculpture 20th Century
18. Anderson, Imagined Communities
19. Andrews, The Rosetta Stone
20. Arendt, On Revolution
21. Arenot, Between Past and Future
22. Aristophanes, Lysistrata and Other Plays
23. Art and Text
24. Babayan, Blood Oranges Dipped in Salt
25. Bachelard, The Poetics of Space
26. Bacher Diagne, African Art as Philosophy
27. Bal, Acts of Memory, Cultural Recall in the Present
28. Baldwin, Another Country
29. Baldwin, Giovanni's Room
30. Baldwin, Going to Meet the Man
31. Ballard, Cocaine Nights
32. Ballard, The Atrocity Exhibition

33. Balzac, Old Goriot
34. Balzac, Selected Short Stories
35. Bambara, The Salt Eaters
36. Barthes, Camera Lucida
37. Baudrillard, The System of Objects
38. Baxandall, Patterns of Intention
39. Beauvoir, The Second Sex
40. Beckett, The Story of Painting
41. Beckett, Waiting For Godot
42. Beckles, Trading Souls
43. Bellow, The Modern Traveller
44. Bennett, Vibrant Matters
45. Berger, About Looking
46. Berger, From A to X
47. Berger, Ways of Seeing
48. Bergson, Matter and Memory
49. Berners-Lee, How Bad are Bananas?
50. Bindman, Hogarth and his Times
51. Blackett, Divided Hearts, Britain and the American Civil War
52. Blackman, Noughts and Crosses
53. Bliss, The Future of Religion
54. Bob and Roberta Smith, I Should Be In Charge
55. Bonneuil and Fressoz, The Shock of the Anthropocene
56. Book Works Catalogue 2018/19
57. Boorstin, The Image
58. Borjesson, Into the Buzzsaw
59. Borstelmann, The Cold War and the Color Line
60. Boucicault, The Octoroon
61. Bourgeois, Destruction of the Father/ Reconstruction of the Father
62. Bourne, Black in the British Frame
63. Brand, At the Full and Change of the Moon
64. Brand, In Another Place, Not Here
65. Brandt, World Armament and World Hunger
66. Brettell, Impression, Painting Quickly in France 1860–1890
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69. Brookner, The Next Big Thing
70. Brown, Emergent Strategy
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72. Bunyan, The Pilgrims Progress
73. Burchall, Girls on Film
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76. Burroughs, Junky
77. Calefato, Luxury, Fashion Lifestyle and Excess
78. Calvino, Invisible Cities
79. Camus, The Sea Close By
80. Can Do
81. Caravaggio, The Final Years
82. Carretta, Unchartered Voices
83. Carson, Silent Spring
84. Casid, Sowing Empire
85. Catel and Bocquet, Josephine Baker
86. Chastity in Focus
87. Cheim and Read, Dust Paintings: Jenny Holzer

88. Chekhov, Lady with the lapdog and other stories
89. Chekhov, Plays
90. Chekhov, The Kiss and Other Stories
91. Cicero Pro Rege Deiotaro
92. Clark, Civilisation
93. Cleaver, Soul On Ice
94. Colette, My Mother's House and Sido
95. Colley, Captives
96. Common People
97. Consented Youth Education
98. Cooke, Letter From America
99. Cooper, The Last of the Mohicans
100. Cootes, Britain Since 1700
101. Coover, A Child Again
102. Cornell and Halter, Mass Effect
103. Crary, Techniques of the Observer
104. Creative Darkroom Techniques
105. Culpeper, Culpeper's Herbal Remedies
106. D'Souza, Whitewalling: Art, Race and Protest in 3 Acts
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118. Denzer, Build Your Own Earth Oven
119. Desai, Fasting, Feasting
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122. Dinsmore–Tuli, Yoni Shakti
123. Dixon, Play–Acting
124. Dodua Otoo, The Things I am Thinking While Smiling Politely
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367. Renegotiations
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369. Rice, Creating Memories, Building Identities
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371. Riley, Dialogues on Art
372. Roberts, The Art of Interruption
373. Rodney McMillian
374. Roesch, We are the Revolution
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376. Rose, Visual Methodologies
377. Rothko, The Artist's Reality, Philosophies of Art
378. Rushdie, Fury
379. Rushdie, The Satanic Verses
380. Said, Orientalism
381. Salten, Bambis Children
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383. Sara-Wiwa, Lemona's Tale
384. Sardar, Mecca
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386. Schierse, Meeting the Mad Women
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389. Segal, Radical Happiness
390. Seleem, Egyptian Book of the Dead
391. Sennett, Respect
392. Shakespeare, Othello
393. Shakespeare, Titus Andronicus
394. Sharpe, In the Wake
395. Showalter, The New Feminist Criticism
396. Siegel, Mindsight, The New Science of Personal Transformation
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398. Sitwell, English Women
399. Skin Deep, Movements Issue 8
400. Small, Music of the Common Tongue
401. Smith, The Foundling
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403. Solkin, Art on the Line
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410. Sozhenitsyn, One Day in the Life of Ivan Denisovich
411. Spivak, Outside in the Teaching Machine
412. Srnicek, Inventing the Future
413. Starhawk, Truth or Dare
414. Sterne, The Life and Opinions of Tristram Shandy

415. Steyerl, Duty Free Art
416. Stone, Uncle Toms Cabin
417. Stone, When God was a Women
418. Stonor Saunders, Who Paid the Piper?
419. Strong, The Artist and the Garden
420. Sturluson, Edda
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