

OKWUI ENWEZOR and the Art of Curating

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Okwui Enwezor was the eminent theorist, critic, and curator who transformed the definition of the “global exposition,” and with great respect, this special *Nka* journal issue commemorates the philosopher-historian whose passing on March 15, 2019, was a tremendous blow to the art world. He was one of *Nka*’s founding editors, and we understand the immense privilege to be invited by Chika Okeke-Agulu and Salah Hassan to contribute our edition of articles to honor him. The opportunity came after we presented our panel “Curatorial Impacts—the Futures of Okwui Enwezor (1963–2019)” at the College Art Association (CAA) Annual Conference in February 2020.

Futures of Enwezor

Enwezor has been a profound influence, a dynamic figure who embodied the political intellectualism that we continue to strive to emulate. In this introduction, we will discuss our personal stakes in this endeavor and provide a conceptual framework, based on Enwezor’s influential writings and curatorial practice, through which to consider the articles by Natasha Becker, Monique Kerman, Amelia Jones, Susette Min, Anne Ring Petersen and Sabine Dahl Nielsen, Przemyslaw Strozek, and Mary Ellen Strom and Shane Doyle, along with a brief description of their contributions. To begin with, we will reflect on our experience putting together the panel in order to contextualize the fraught and political field of art history and to underscore why Enwezor’s work is and will continue to be so important for those of us, including the contributors, who are attempting to write ethically for the field.

The “Curatorial Impacts” panel was meant to bring together the art historians, artists, curators,

researchers, and art critics who also saw Enwezor as an important intellectual. We thought our call for papers would be flooded with submissions, if indeed other panels commemorating him did not create a competition. To our complete surprise, we received only a few responses to our Call for Proposals (CFP), and no other panels of the kind emerged at the 2020 CAA conference. After speaking with our colleagues about this unique situation, we started to realize that in the minds of the art world, Enwezor was considered as an exhibition curator and biennial organizer and not as an “academic”—the repetition of this statement among those we questioned was weirdly revealing. The implication is that CAA is more academic and, therefore, the lack of submissions not surprising, leaving us with the question: What exactly is this distinction between the academic and the curatorial, given that Enwezor had fulfilled the fluid role of professor/historian/researcher/curator in many different contexts? His various teaching positions included visiting professor of art history at the University of Pittsburgh, at Columbia University, and at New York University as the Kirk Varnedoe Visiting Professor. Also, Enwezor was not a stranger to the College Art Association, having been awarded the CAA Frank Jewett Mather Award in 2006 “for significant published art criticism.” Reassessing, we organized the CAA panel to proactively invite panelists whose scholarly practices are also fluid between curating and writing.

There is no question that Enwezor was a scholar (if not an “academic”), and thus it was clear that there were other factors driving the outcome of our CFP. So, what was the reason for the frankly anemic response to our call for papers? Was it simply the particular perception toward the exhibition world by those in the academic universe? We can never know for sure, of course, but at least part of the reason, we posit, is the underlying xenophobic unconscious that persists in the discipline of art history. For instance, organizations such as the USA Africa Dialogue Series (the virtual sociocultural forum), rooted in African studies, had reposted our CAA Call for Proposals, which was entirely welcomed, but it was telling that we were not seeing the CFP announced by groups exploring contemporary art more generally. The important point is that Enwezor

was especially influential in the way his research for both curating and art history crossed seamlessly from African studies to contemporary art subjects not necessarily marked by region. Therefore, another goal for the panel, and by extension this special volume, which includes extended versions of many of our panelists’ papers, was to incorporate a mix of contributions from diverse cultural perspectives that addressed the regional and transnational in equal measure.

Foreshadowing Decoloniality and Whiteness

Almost twenty years after Documenta11, the loss of Enwezor comes during a critical reckoning in the institutions of art, when the processes for exhibiting, researching, discussing, and evaluating have been undergoing a “decolonizing” review. As revealed by the contributions to this special issue, Enwezor has long been an important model for those of us doing cultural work with respect to efforts in confronting the Eurocentrism of the *art history* practice in particular—a predetermined system, which has a lot to do with the lack of response to our CFP. The connective thread among all of the essays is the way in which Enwezor foreshadowed the capitalist-colonialist “crisis” from the purview of a Eurocentric art history whose center no longer holds.

Well before the terminology of the colonial/decolonial appeared in larger art-historical contexts, Enwezor was reinventing the vocabulary for the “use” of exhibitions in the writing of decoloniality in art history. In his 1997 exhibition catalogue for the Second Johannesburg Biennale, *Trade Routes: History and Geography*, he explained that his goal as the chief curator was to examine the history of globalization through the ways in which the exhibition itself could “explore how culture and space have been historically displaced through colonisation, migration, and technology. . . . emphasising how innovative practices have led to redefinitions and inventions of our notions of expression, with shifts in the language and discourses of art.”¹ This statement codifies Enwezor’s enduring innovation and radical intellectual agenda for what an exposition can do.

Moreover, his 1997 essay “Reframing the Black Subject,” published a year earlier in *Third Text* and three years after the official end of South Africa’s

apartheid, clarifies his *politics* of decolonization. Looking back, Enwezor's analysis on whiteness as a particular form of exclusionary power resonates today as a point of exposure of the key structure for systemic racism in the art world. Contextualizing race as a predicament of art and representation, he notes that "in the specific example of South Africa, as in the American model, the identity of whiteness binds itself to the exclusionary politics of national discourse."² He goes on to acknowledge colonization as the source of the "paradoxical affirmation of origin and a disavowal of past histories," which constitutes an inexorable ambivalence and, therefore, "what needs interrogation is usage of any fixed meaning of blackness as an ideology of authenticity or whiteness as a surplus enjoyment of superiority."³ As such, the decolonial project requires continuing exposure of this ideology in which Blackness is separated by cultural origins as a logic for maintaining the superiority of whiteness. This logic is one that persisted into 2020, perceivable in the ambivalence toward the subject of Enwezor himself as we sought to honor his achievements at the CAA conference. The historical relation extends to the assumption that he was indeed *not an academic*, the misconception acknowledged by our colleagues. The task of decolonizing the very system of art history returns to the concept of identity, which Enwezor suggested in 1997, was under "persistent academic attack" because "the archaic formulation of whiteness" was embedded in nationalistic desire.⁴ What is significant is that he had exposed the colonial unconscious of the academic pursuit, revealed as inextricable from the sovereignty of whiteness under the guise of national discourse.

It is worth emphasizing that, as a founding editor of *Nka: Journal of Contemporary African Art*, Enwezor was an eminent scholar; his curatorial research and practice are indisputable as prodigious contributions to the field of contemporary art and exhibition studies. This vanguardism in respect of the *entirety* of his professional impact was the reason why we wanted to celebrate his accomplishments. Nevertheless, the very nature of the colonial unconscious, or better understood as consciousness in the context of "nation," was always a Hegelian precondition in the academy, and when Susan Buck-Morss wrote "Hegel and Haiti," she implicated

the "scholarly consciousness" in the discourse of slavery, because entrenched academic disciplines are reproduced through the sovereignty of whiteness/nationalism: "there is no place in the university in which the particular research constellation 'Hegel and Haiti' would have a home."⁵ Hegel's *Philosophy of History* was instrumental in establishing the academic system ascribed to the "geographical basis of history"—under the organizing principle of his "world spirit," every culture/nation was detrimentally stereotyped against the sovereignty of Europe (whiteness).⁶ In the politics of exclusion, as revealed by Buck-Morss, the discrepancy must be maintained in scholarship between Hegel's Euro-sovereign philosophy and the African subject, illustrating the master/slave dichotomy in intellectual discourse.

It is our belief that Enwezor's initiatives affected the "scholarly consciousness" a great deal, and this edition of articles pays homage to the myriad ways in which he impacted the different disciplinary fields for art's exhibition, research, and discourse. In retrospect, what we see in the "decolonial" was initiated not only through his writings and his curatorial practice but primarily through an embodied courage of convictions that gracefully shone through all of his endeavors, one that superseded the careerist role of either the university researcher or the exposition curator. The academic continuation of the colonial unconscious is perceivable in both nation-state distinctions and their respective disciplinary studies beyond "Hegel and Haiti." According to Harry Harootunian, the partitioning of knowledge by geography was an explicit field of inquiry established after World War II: "in colleges and universities, area studies were a response to the wartime discovery of the paucity of reliable information concerning most of the world outside Europe."⁷ Contextualizing contemporary Asian subjects, for instance, requires constant inscription of the essentialist geography for naming "Asian" artists, as differentiated from "Asian American" artists who exhibit in the United States. In the surveilling of "the implacable enemy," consisting of "Japan, China, and the former Soviet Union," argues Harootunian, "the humanities continue to authorize the still axiomatic duality between an essentialized, totalized, but complete Western self and an equally essentialized, totalized but incomplete East."⁸ For so long, this

Hegelian-defined history of knowledge was systematized according to the West and the East, and in the context of art and culture, the entrenched scholarly consciousness of art history constitutes the organizing philosophy that aligns with systemic racism.

We can attest to the impact of Enwezor's methodology, based on our own research on contemporary art in transnational China and South Asia addressing the problematic construction of cultural geographies in the colonialist production of knowledge (its Hegelian history will be discussed later in this introduction). For example, Jane Chin Davidson's development of her 2019 book *Staging Art and Chineseness: the Politics of Trans/Nationalism and Global Expositions* was explicitly affected by the ways in which Enwezor "staged" the global exposition in the context of art and nationalism as a political framework. Enwezor's achievement as curator/researcher of the 1997 Second Johannesburg Biennale not only showed the political efficacy of global expositions, but also recognized the geographical contexts they could convey. Likewise, Chin Davidson frames her study with the 1992 Guangzhou Biennale, the first-ever biennial-type exposition held in China, in order to examine the political contradictions of a "global contemporary art" during the period when biennials, triennials, and global art fairs appeared as the new "global art institution." As well, Enwezor's approach to Documenta11 provided a model for the study of the politics of borders ascribed to Chinese contemporary art and the identification of Chinese artists by nations, locations, and exhibitions. Enwezor had long before addressed "the cultural mapping, the ideologies, and methodologies for the study of contemporary art produced by cultures that were categorized as 'non-Western' during the twentieth century."⁹ He ultimately contributed to the redrawn landscape of art and art history in the globalized twenty-first century.

In many ways, and far afield from bounded geographies, Alpesh Kantilal Patel's 2017 book *Productive Failure: Writing Queer Transnational South Asian Art Histories* is directly indebted to the discussions curated by Enwezor as part of his Documenta11's Platform 3, "Créolité and Creolization." Patel's study works toward "creolizing transnational South Asian art histories," as modeled by Enwezor's workshop

held on the West Indian island of St. Lucia in the Caribbean from January 12 to January 16, 2002. The forum brought together a range of scholars, writers, and artists—Stuart Hall, one of the participants, explored the genealogy of the titular terms as well as a third term, "Creole," and their potential to describe phenomena beyond their historically and geographically specific origins to the contemporary art world. Patel adapted this Creole distinction to expand the understanding of South Asian subjects in his book beyond the norm of culture, nation, and borders, especially across racial and sexual identities. This allowed him to construct a queer transnational art history, for instance, that included the work of Cy Twombly alongside the work of artists who are more traditionally considered "appropriate" for a history invested in transnational South Asia.

Staging the difference between the curatorial and art history, it is interesting to note that Enwezor's "Créolité and Creolization" platform took place only a few months before the 2002 Sterling and Francine Clark Art Institute conference "The Art Historian: National Traditions and Institutional Practices," organized by Michael Ann Holly and Mariët Westermann.¹⁰ The disjunction between the two gatherings was apparent, since there was no overlap in terms of ideology or participants.¹¹ Enwezor's Platform 3 did not address art-historical practices and was largely populated by visual culture scholars, curators, and artists, while the Clark conference eschewed discussions of creolization, diaspora, or migration, with the exception of a brief dialogue on global art history.¹² While Patel's book also endeavored to bridge the divide exemplified by this situation, Chin Davidson's adopted the dialectical politics of Enwezor's expositions.

Art History as a Critical Constellation

Taking the cue from Buck-Morss, the articles in this special issue acknowledge the capacity for the "research constellation" that accommodates Enwezor's scholarly model, by which African subjects and the curatorial research/practice of global expositions convene in the discipline of art history. It is important to recognize, however, that "the archaic formulation of whiteness" in today's academic profiling continues to represent the "universal" subjects of contemporary art. An integral part of Enwezor's

inspiration is the challenge to this exclusive “contemporary art” category while maintaining African or Asian (or any other cultural subjects) that should not be overdetermined as always separate fields (although, specialization in the scholarship of individual subjects remains important).

Enwezor was eloquent in his confrontation of the exclusionary practices of art and art history. His 2003 essay “The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition” undertakes the system of imperialism by describing a nonlinear approach to art history and through contextualizing the production and consumption of “contemporary” art.¹³ He argues that “contemporary” art must be understood not only through current discourses of globalization, but also historical ones of imperialism: “Contemporary art today is refracted . . . from the standpoint of a complex geopolitical configuration that defines all systems of production and relations of exchange as a consequence of globalization after imperialism. It is this geopolitical configuration and its postimperial transformations that situate what I call here ‘the postcolonial constellation.’”¹⁴

Enwezor’s essay deployed concepts that Walter Benjamin also described as a “critical constellation.”¹⁵ Benjamin writes that when researchers “abandon the tranquil contemplative attitude” toward their subject matter, they can become the “conscience of a critical constellation” in which individual elements are brought into juxtaposition with each other for mutual illumination.¹⁶ Benjamin ultimately replaced the Hegelian model of dialectics with the model of the constellation. Such an approach for this special issue allows for affinities and correspondences among the articles exploring contemporary art in Africa, North America, and Europe to remain prominent without blurring their distinct elements into a singular categorical meaning. Griselda Pollock invokes Benjamin (and implicitly echoes Enwezor) when she defines how “moments” serve as the foil for “disciplinary Art History’s categorization of time into period and art into movement.”¹⁷ That is, the organization of artworks into successive and chronological movements tends to belie the unruly ways in which histories unfold. Along this line of thinking, our method is to provide an ideological matrix connecting the essays in order to reproduce

a provisional and aleatory, rather than a fixed and linear, art historical knowledge.¹⁸ Benjamin, who has been referred to as a “a quantum physicist of history,” also rejected the predetermined conception of history as seamless, rational, and objective, based on a model of history that is fractured, messy, and subjective.¹⁹

Enwezor’s “Postcolonial Constellation” was published just a year after his Documenta11 exhibition, which he described as “a constellation of public spheres.”²⁰ The exposition included conversations as part of what he called “platforms” across the globe. Bringing together the Global North (Platform 1 taking place in Vienna, Austria, and Berlin, Germany, and Platform 5 in Kassel) and the Global South (Platform 2 taking place in New Delhi, the aforementioned Platform 3 in St. Lucia, and Platform 4 in Lagos), he decentralized the formation of art-historical knowledge. Indeed, Documenta11 becomes the example par excellence of *constellating as a methodology* and, not surprising, several of the articles in our special issue take this important exhibition as a point of departure or point of reference. Altogether, the varied connected strands of political, social, and aesthetic contexts explored in this edition of articles functions as a curatorial methodology for art history in the twenty-first century.

Forging the Futures of Okwui Enwezor

Each of the contributors to this special issue of *Nka* engage in the different ways that Enwezor expanded the field of art, exhibitions, and art history while contesting the academic unconscious of nationalistic desire (whiteness). Natasha Becker’s essay “In the Wake of Okwui Enwezor” starts off the edition by bridging the testimonial reflection with the theoretical and historical contexts of knowledge production. As a twenty-three-year old university student in Cape Town, Becker saw firsthand Enwezor’s Johannesburg Biennale as the “ground zero for an art system that had hardly scratched the surface of dismantling more than three centuries of racist colonial and apartheid history” during the cathartic period when “two thousand public hearings were held from 1997 to 1998 about the abductions, killings, torture, and other violations committed by the apartheid state.” In this empirical context, Becker’s examination of Enwezor’s *Trade Routes: History*

and *Geography* situates the Johannesburg Biennale in the dynamic of the curator's innovative strategies, acknowledging the ways in which the exhibition "challenged the status of the existing canon on African art, but also proposed a new counter-canon." At the same time, Becker reveals the enduring logic of art-historical nationalism, since the Second Johannesburg Biennale was largely left out of the Euro-American mainstream of research on biennials and global expositions.

In her study "The Rallying Call to Decolonize: Okwui Enwezor's Legacy" Monique Kerman extends further the contextualization of Enwezor's historical contribution to the decolonial project by returning to the artistic and political initiatives of his curatorial achievements: his 1996 *In/Sight: African Photographers, 1940–Present* and the 2001 exhibition *The Short Century: Independence and Liberation Movements in Africa, 1945–1994*, mounted one year before his groundbreaking Documenta11. Kerman explains the veracity of Enwezor's curatorial practice as one that addressed the imbalances of a Eurocentric art history, resulting from colonialism as a domination of "every aspect of lived experience, not just in the colonized space or era but far beyond it." How naive we are to think that the Hegelian consciousness no longer resides in the capitalist/colonialist inheritance of art history.

How then is a decolonizing of art history possible? Art historian Przemyslaw Stozek makes the case in "Abdelkader Lagtaâ and His Conceptual Exercises in Poland (1971–73)" by attributing to Enwezor the model for research that radically transforms the origin story by which artistic conceptualism is presumed to be a "Western" practice and ideology. By situating the work of African artists in the 1950s to 1980s, such as Frédéric Bruly Bouabré from Cote d'Ivoire, the Laboratoire Agit'Art group from Senegal, and Rachid Koraïchi from Algeria, Enwezor made the case for a conceptual art that "was practiced in Africa long before avant-garde and neo-avant-garde tendencies and stressed that the above-mentioned artists developed, independently and in a similar manner as Western conceptual artists." Stozek thereby presents the work of Moroccan artist Abdelkader Lagtaâ, who moved to Poland in the 1970s, to reassess the preconceived origins of Euro-American conceptualism.

By initiating the terminology of "global conceptualism," Enwezor, along with Salah Hassan and Olu Oguibe, had redefined African conceptualism of the 1970s for the *Authentic/Ex-Centric* exhibition at the 2001 Venice Biennale. Stozek's study of the African artist in Poland contributes to the new global genealogy that delimits the Western sovereignty over the history of contemporary art.

The concept of decolonization for this special issue would be an ineffectual one if Enwezor's contribution was strictly on behalf of a rarefied art-historical or curatorial discourse. Susette Min examines Enwezor's role as guest curator of the 2012 Paris La Triennale *Intense Proximité* in respect of his curatorial premises for dealing with the contentious debates surrounding immigration and French history. In "A Host of Possibilities: Okwui Enwezor's Exhibition Making as a Practice of Hospitality," she contextualizes the terms of "hospitality" as related to Enwezor's position "as a temporary host for the French ministry of culture" at a time when Far Right factions were demeaning undocumented immigrants for "overstaying their welcome." In 2011, five hundred undocumented workers had occupied the National Museum of Immigration History in Paris in order to demand documentation and fair treatment. Min addresses the "unique situation that necessitated an acute attentiveness to France's global, transnational, and translocal context from the point of view of a foreigner, stranger, intruder, and neighbor," characterizations that determine the treatment of guests by the hosts of any country.

Correspondingly, contributors Anne Ring Petersen and Sabine Dahl Nielsen's article "Enwezor's Model and Copenhagen's Center for Art on Migration Politics" recognizes the very migrant relations that could be engaged through the art exhibition as a public space. Their study of the Center for Art on Migration Politics (CAMP), which continued in Denmark from 2006 to 2020, distinguishes the potential of a gallery program that brought together refugees, migrants, asylum seekers, artists, activists, educators, and scholars who worked to mobilize political exhibitions. Petersen and Nielsen attribute the notion of the exhibition as "a space for critical engagement with the world" and public discourse to the *postcolonial* platforms model Enwezor instantiated for Documenta11. The critical

curatorial engagement envisioned by Enwezor—his “interlocking constellations of discursive domains, circuits of artistic knowledge production, and research modules”—provide an example for understanding the potential of art exhibitions that could function as sites of sustainable activism, infrastructure, and community connection.²¹

In this way, Enwezor developed insightful and inciteful ways of conceiving the politics of the exhibition, which Amelia Jones addresses by analyzing “two hybrid curatorial/artistic practices” found locally in her Los Angeles vicinity: the Hauser and Wirth gallery’s 2019 *David Hammons* exhibition and the 2020 *Care not Cages* project at the nearby Crenshaw Dairy Mart. In her essay “Ethnic Envy and Other Aggressions in the Contemporary ‘Global’ Art Complex,” Jones’s broader context for understanding the global-capitalist norm of the art industry is based on Enwezor’s oppositional vision as “one of the few international-level curators who warned us well of the dangers of the pretenses and hidden violence of the ‘global’ art complex.” In the space of a “global Los Angeles,” both radical pretenses and exposures of violence, circulating around contexts of race, class, and immigration, can coexist in the production of exhibitions.

The final article, coauthored by artist/curator Mary Ellen Strom and Native American researcher Shane Doyle, discusses their anticolonial project “Cherry River: Where the Rivers Mix,” restoring the past of Native place names to envision the future of the exhibitions of art. The photographic essay documents the multimedia event involving Indigenous and local forms of music, dance, and song while centering on performative and community actions. The Cherry River event reimagines the possibilities of exhibitions. Enwezor’s notion of interlocking constellations was renewed by Strom and Doyle, but also used as a metaphor for the exhibition as a new kind of practice that functions as a reclamation.

In closing, we strive to practice a different methodology for this special issue from the colonialist and heteronormative “white” and “whole” standardization of knowledge, what Foucault called the unities of discourse.²² Our *constellating* privileges bring together discursive irregularities such as refugee, outcast stateless, and Indigenous subjects. To reiterate, doing so is not to universalize these

positions but to consider the relations between them. The refugee subject often connotes a sense of wandering or homelessness, whereas the Native subject, a rootedness to a singular, fixed locus. Of course, the framing of refugees as homeless subjects discounts how they do in fact “place-make,” even if outside of official recognition. Both instances are reminders that statelessness is an effect of empire and the colonialist construction of the nation-state. Likewise, the framing of the Indigenous as immobile subjects elides those who forge homes outside of “traditional” tribal land, the parameters of which are often state-sanctioned, nevertheless.²³ In this way, we suggest that these articles exploring diverse subjects, often seen as separate categories with subject positions that are highly contingent and deeply entangled in the regulation of the other, attempt to follow Enwezor’s model for the decolonial critical constellation, as each contributor recognizes with deep respect the myriad ways that he impacted art-historical and curatorial knowledge. At the same time, while this volume is a commemorative and therefore reflexive of the past, we also see it as one that makes explicit the futures of Okwui Enwezor’s scholarship that can be palpably felt *now* in the articles compiled in this volume.

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Notes

- 1 Okwui Enwezor and Colin Richards, *Trade Routes: History and Geography: 2nd Johannesburg Biennale 1997* (Johannesburg: Greater Johannesburg Metropolitan Council, 1997), 9.
- 2 Okwui Enwezor, “Reframing the Black Subject: Ideology and Fantasy in Contemporary South African Representation,” *Third Text* 40 (1997): 23.
- 3 Enwezor, “Reframing the Black Subject,” 39.
- 4 Enwezor, “Reframing the Black Subject,” 22.
- 5 Susan Buck-Morss, “Hegel and Haiti,” *Critical Inquiry* 26, no. 4 (2000): 822.
- 6 Georg Wilhelm Friedrich Hegel, *The Philosophy of History*, trans. J. Sibree (Kitchener, Ontario: Batoche, 2001).
- 7 Harry Harootunian, “Tracking the Dinosaur: Area Studies in a Time of Globalism,” in *Uneven Moments: Reflections on Japan’s*

- Modern History* (New York: Columbia University Press, 2019), 25.
- 8 Harootunian, "Tracking the Dinosaur," in *Uneven Moments*, 23.
- 9 Jane Chin Davidson, *Staging Art and Chineseness: Politics of Trans/Nationalism and Global Expositions* (Manchester, UK: University of Manchester Press, 2020), 1.
- 10 The proceedings for the Clark conference can be found in *The Art Historian: National Traditions and Institutional Practices*, ed. Michael F. Zimmermann (Williamstown, MA: Sterling and Francine Clark Art Institute, 2003).
- 11 Participants of Platform 3 included Petrine Archer-Straw, Jean Bernabé, Robert Chaudenson, Juan Flores, Stuart Hall, Isaac Julien, Dame Pearllette Louisy, Jean-Claude Carpanin Marimoutou, Gerardo Mosquera, Annie Paul, Virginia Pérez-Ratton, Ginette Ramassamy, Françoise Vergès, and Derek Walcott. Among those invited to "The Art Historian: National Traditions and Institutional Practices" were Mieke Bal, Stephen Bann, Horst Bredekamp, H. Perry Chapman, Georges Didi-Huberman, Eric Fernie, Françoise Forster-Hahn, Carlo Ginzburg, Charles W. Haxthausen, Karen Michels, Willibald Sauerländer, Alain Schnapp, and Michael F. Zimmermann.
- 12 Okwui Enwezor et al., eds., "Introduction," in *Créolité and Creolization: Documenta 11_Platform 3* (Ostfildern-Ruit, Germany: Hatje Cantz, 2003), 16. In the book edited by Michael F. Zimmermann that was published a year after the conference, the author cites Enwezor's *Documenta 11*. See Zimmermann, "Introduction," in *The Art Historian*, xxii [n9].
- 13 Okwui Enwezor, "The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition," *Research in African Literatures* 34, no. 4 (2003): 58.
- 14 Enwezor, "The Postcolonial Constellation," 58.
- 15 Benjamin's fragmentary ideas of the constellation can be found in a variety of his works such as *The Origin of German Tragic Drama*, trans. Howard Eiland (1928; repr. Cambridge, MA: Harvard University Press, 2019); and "On the Concept of History" (1940), published as "Theses on the Philosophy of History," in *Illuminations: Essays and Reflections*, trans. Harry Zohn, ed. Hannah Arendt (Cambridge, UK: Fontana, 1970), 255–66. Among others, recent consideration of the constellation in the humanities can be found in Nassima Sahraoui and Caroline Sauter, eds. *Thinking in Constellations: Walter Benjamin in the Humanities* (New Castle upon Tyne, UK: Cambridge Scholars, 2018); and Graeme Gilloch, *Critical Constellations* (Cambridge, UK: Polity, 2002). Benjamin further develops *constellation* in the context of urban space as a concept in his Arcades Project.
- 16 Walter Benjamin, "Eduard Fuchs, Collector and Historian," *Selected Writings, Volume 3, 1935–1938*, ed. Michael W. Jennings, Howard Eiland et al. (Cambridge, MA: Belknap, 2002), 262.
- 17 Griselda Pollock, "Wither Art History," *Art Bulletin*, 96, no. 1 (2014): 12, 22 [n17].
- 18 It is interesting that the art history department of University of Pittsburgh has "recast itself by adopting its Constellations model." Faculty are grouped into categories such as visual knowledge, agency, identity, environment, mobility/exchange, and temporalities. This restructuring of the department away from art-historical periodization or geography appears synonymous with Benjamin's concept. See "History of Art and Architecture: Constellations," University of Pittsburgh, haa.pitt.edu/graduate/constellations (accessed January 9, 2021).
- 19 Eric Kligerman, "From Kant's Starry Skies to Kafka's Odradek: Walter Benjamin and the Quantum of History," in *Thinking in Constellations*, 4.
- 20 Okwui Enwezor, "The Black Box," in *Documenta 11_Platform 5: Exhibition Catalogue*, ed. Heike Ander and Nadja Rottner (Berlin: Hatje Cantz, 2002), 54.
- 21 Enwezor, "The Black Box," in *Documenta 11*, 42.
- 22 Michel Foucault, "The Unities of Discourse," in *The Archaeology of Knowledge*, Part II, trans. A. M. Sheridan Smith (New York: Pantheon, 1972), 21–30.
- 23 Robyn Sampson and Sandra M. Gifford, "Place-making, Settlement and Well-being: The Therapeutic Landscapes of Recently Arrived Youth with Refugee Backgrounds," *Health and Place* 16, no. 1 (2010): 116–31.