

LIST OF TWELVE COLONIAL MODES

**EASY AND QUICK
TO RECOGNIZE!**

WHAT IS POWER



You are holding a **List of Twelve Colonial Modes**, a work of art by Kalle Hamm, which was published in 2013. It is the sister project of his *Almost Innocent* installation, which is concerned with how colonization works in practice.

Colonial thinking supports the foundation of Western culture even today. This list demonstrates the ongoing and pervasive nature of colonial thinking, which is driven by both good and bad intentions. In the end, it suggests methods of resistance which requires critical understanding of how systems support colonial thinking.



WITHOUT ITS OBJECT?

<http://www.beelsebub.org/hamm-kamanger-pizza-lists>

SURVEILLANCE



A gaze is a powerful instrument. We know the importance of the commanding view to architecture, landscape painting, scientific research, military intelligence and police surveillance. Invisibility is also crucial in this power position, like watching the neighbors. The gaze gives aesthetic pleasure, but on the other hand feelings of authority and power. This combination of power and beauty gives to it its special character and it can be seen for example in tourism. White gaze implacably reduces the non-white subject to being a function of the white subject. It conveys a sense of mastery over the unknown and over what is often perceived by the whites as strange and bizarre.

EROTIZATION



All concepts of race are concepts of the body and heterosexuality. Many of the fundamentals of all levels of white culture come to us from Christianity, whose sensibility is focused on the body and it gives limits for the individual desires in society. Therefore having sex and sexual desire, are not very white and non-white cultures are seen as a source of sexual pleasure or danger. Whites consider Europe as an active and masculine continent, although etymologically Europa was the daughter of the King Agenor of Sidon, now located in Lebanon. The other continents are considered feminine and because of that also penetrable. By feminizing other continents whites give themselves the right to seduce or colonize them.

APPROPRIATION



Appropriation shows colonization as a gesture of human solidarity. It effaces its own mark of appropriation by transforming it into the response to a putative appeal on the part of the foreign land. This appeal may take the form of chaos that calls for restoration of order, of absence that calls for presence, of natural abundance that awaits the creative hand of technology. Helping others is seen as an aspect of both white spirit and of its effect. This gave appropriation its unprecedented horizon of expansion, conquest and control of space. In the name of coming to help or solve problems it uses the opportunity take over. At the same time it appropriates the means by which such acts of appropriation are to be understood.

MYSTIFICATION



Mystification is a source of social control. The mystifier conceals his own motives and investments through the use of words and ideas that are ambiguous, but prestigious and acceptable. You are mystified when someone plays your credulity to persuade you. Separation and estrangement based on race, religion and opinion encourages mystifications to the extent that the mystifier is seen to have a special power, wisdom or ability that another group respects or fears. Mystification is most evident when the powerful seek to justify their status to the weak, like when the white culture mystifies its origin and purposes in order to justify its superior power position.

AESTHETI- ZATION



Aesthetization happens when you take a feature of another culture and use it for your own purposes for example in aesthetic or scientific study. Aesthetic appreciation and evaluation need distance and separation, which alienate them from their original context. The objects are usually shown as a single object and if they don't have history that will be written for them. The terms "probably, it is thought... according to" are often used in those texts. Aesthetization also flattens the other culture as a style or life-style. The objects of the other cultures turn into curiosities, trophies and souvenirs. In discussions the terms "the exotic, the grotesque, the bizarre, the elemental" and so on are often used.

CLASSIFICATION



Classification is a process by which the mind transforms the world into an object. The classification system of organisms had consequences for the classification of the human race. In the 19th century, the classification of indigenous people based on corrupted Darwinism started to become systematic. Discussions about race were about all races except the white, which was considered as a universal standard. Later, the ideology of the modern – which replaced the classification of the indigenous peoples – started classifying societies according to Western standards. Modern gene research has proved there is more genetic variation inside a race than between races, so there is no use for the concept of race at all.

ENJOY YOUR READING!

CULTURE AND COLONIZATION

Culture and colonization are etymologically as well as historically related; both derive from the Latin *colere*: to cultivate, to inhabit, to take care of place. The Latin *colonus* designated both a farmer or husbandman and a member of a settlement of Roman citizens, or *colonia*, in a hostile or newly conquered country, while *cultura* referred both to tilling the soil and to refinement in education and civilization.

RESISTANCE

The Polyphonic truth: This means a number of mutually addressed, albeit contradictory and logically inconsistent statements. Truth needs a multitude of carrying voices. It cannot be held within a single mind, it also cannot be expressed by "a single mouth". The polyphonic truth requires many simultaneous voices.

Carnivalization of power: The carnival creates the "threshold" situations where regular conventions are broken or reversed, therefore polyphonic and genuine dialogue becomes possible

Importance of others: In order to understand, it is immensely important for the person who understands to be located outside the object of his or her creative understanding - in time, in space, in culture. For one cannot even see one's own exterior and comprehend it as a whole, and no mirrors or photographs can help; our real exterior can be seen and understood only by other people, because they are located outside us in space, and because they are others.



DEBASEMENT



Whites see themselves as representatives of purity, so non-whites become seen as degenerative, falling away from the nature of the human race. In this context, debasement means generalization of the negative qualities seen in an individual non-white person. According to this logic, the qualities assigned to the individual savage – dishonesty, suspicion, superstition, lack of self-discipline – are reflected more generally in societies characterized by corruption, xenophobia, tribalism and the inability to govern themselves. Here, synecdoche and metaphor combine, marking the individual as both cause and emblem of a more general degradation.

NEGATION



Negation is a sort of erasing and it is interesting to compare with white man's terrifying encounter with his own nothingness. Christian role models, Christ and Mary, are what one should aspire to be like and yet also what one can never be. There is a split between mind and body, regarding the latter as at the least inferior and often as evil. The true white man's destiny is that he has further to fall but can aspire higher. Negation acts also as a kind of cultural and provisional erasure, clearing a space for the expansion of the white imagination and for the pursuit of desire. This cleared space will be filled with white ideology and other points of views are denied.

NATURALIZATION



The concept of "nature" is understood fundamentally in an ambiguous way in colonial thinking. White people see themselves more natural than others, but at the same time nature is seen opposed to culture and civilization. Non-whites are thought to live in the state of nature, which is admired. But because more "advanced whites" understand and know "natural laws", they use that as a justification for the conquest nature of primitive people: those children of nature. In so doing, colonial thinking naturalizes the process of domination. The biggest threat for it is inter-racial heterosexuality, which questions the existence of the white race and its "natural" basis of domination.

AFFIRMATION



The white people have to affirm their power position constantly in order to keep that position. This repeated affirmation becomes in itself a means of gaining of power and mastery. Rhetorical affirmation is used collectively and it idealizes itself in the name of civilization, humanity, science, progress, etc. This all aims to justify white people's right to lead humanity. This essential narcissism in affirmation necessarily involves the subordination of the world to the subject. It gains in its power and mastery by continuing until its power of repetition idealizes itself. The temporal, spatial and racial story of history is a product of this affirmation, although it leaves the definition of whiteness open and unclear.

IDEALIZATION



Idealization of the other cultures always takes place in relation to white culture itself. Far from being a gesture, which turns its back on the West in order to accept some alternative mode of being, it conceives an idea of the non-whites that is readily incorporated into the fabric of white people's values. Idealization uses the non-whites in order to expand the white imagination, at the same time transforming the non-whites into yet one more term of white culture's dialogue with itself. In that way it uses other cultures as a mirror to look at itself. In the end, the idealization always says more about white people's virtues and values than anything about non-whites.

INSUBSTANTIALIZATION



Insubstantialization turns the experience of the non-white culture into an inner journey of white people. In so doing, it renders other cultures as unreal as the backdrop of baseless fabric against which is projected the drama of the white man's self. Insubstantialization usually moves from an outer scene inward at the same time when the unreality of a description produces disorientation in the receiver's mind. The object of representation is seen as an immaterial counterpart to the dissolving consciousness of the subject, and this dissolution is often presented as a positive experience. Insubstantialization creates an exotic set up for the white's delirious ego trip and accuses the other culture of it.