

SUMMARY

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POST-BLACKNESS DISCOURSE AND NEW REPRESENTATIONS OF BLACK IDENTITY. ABOUT SOME EXAMPLES OF GLENN LIGON'S WORK

The article discusses the work of American conceptual artist Glenn Ligon, who creates paintings, video works and neon installations. Ligon in his work focuses on issues of black identity, generally challenging simple identification mechanisms and nuancing the question of belonging to a racial or cultural community. In his works, he frequently enters the field of 'white' aesthetics, initiating a dialogue with famous representatives of artistic (Mark Rothko) or literary modernism (Gertrude Stein), or playing with ambiguities in relation to the legacy of American slavery and racism. Ligon's work resonates with the post-blackness perspective promoted by the American journalist Touré, which rejects normative approach to identity. Open thinking about *blackness* that is not exclusively focused on resentment is, in turn, in line with identity discourse researcher Diana Fuss's call for the concept of *identity* to be seen as an area that accommodates multiple *identifications*. On the other hand, no matter how progressive such proposals may sound, they are difficult to accept for victims of racist violence, including the US police brutality against black American citizens, the high-profile cases of which have recently outraged public opinion worldwide. Therefore, in discussing the dilemmas of post-blackness in the context of Ligon's work, I also take up the theme of the Black Lives Matter movement, thus indicating that abandoning resentment and leaving the cultural ghetto is a demand of black elites – one that is still impossible for potential victims of violence to fulfil. In the text I refer to the work of authors such as Homi J. Bhabha, Richard Dyer, Darby English, Diana Fuss, Nav Haq, bell hooks, Irit Rogoff and Touré, among others.