

Proposition d'ordre de traitement et de cartels :

I would have placed figure 1 first in the exhibition room, as it offers some key contextual information and is also the only picture representing Baffin Island, while the other two were most probably painted in England.

Figure 2 would have come second as it shows a mother and her infant, probably the mother and child who were captured at Bloody Point, following the skirmish described in picture 1.

Figure 3, finally would have offered yet another example of the 'use' of captives as trophies, exploited to commercial and political aims.

Fig. 1:

This picture stages a bloody battle between Englishmen with guns against Inuit with bows and arrows on Baffin Island. The imbalance between them is heightened by the contrast between the bright colors of the English vessel and the muted tones of the icy landscape. The kayak in the foreground adds a documentary dimension to the watercolor. **55 words**

Fig. 2:

Following the skirmish, a mother and her wounded baby were captured and taken back to England to promote further expeditions through exhibition. Although they here seem to be posing willingly—their humanity on show through the woman's navel, showing through the fabric, and the representation of maternal love—this picture results from a history of coercion. **55 words**

Fig. 3:

Kalicho was yet another captive who died shortly after reaching England. His autopsy revealed the severity of the blows he had suffered. While this image, following the stylistic conventions of costume books, contributed to the discovery of new worlds, it was also used to justify a colonial agenda steeped in violence and domination. **53 words**

Commentaire des cartels :

- Je ne redouble pas ce que j'ai déjà dit dans l'introduction
- J'apporte des précisions sur l'image et en particulier sur ce qui n'est pas évident ou ne se comprend pas sans information supplémentaire. Il ne s'agit pas de décrire / paraphraser l'image.
- Les cartels ne se répètent pas entre eux, chacun apporte un éclairage différent :
 - Le premier évoque le paradoxe du réalisme doublé de la mise en scène, de la théâtralisation de cette histoire.
 - Le deuxième s'attarde sur un autre paradoxe : celui de l'humanité qui transpire à travers l'image et contribue à masquer les conditions de production du portrait.
 - Le troisième, enfin, montre en quoi les conventions stylistiques et théâtrales de l'image (la pose de l'homme, qui pose avec son accessoire caractéristique, l'absence de toile de fond etc.) reprennent les codes des représentations proto-ethnographiques pour servir un but qui excédait le seul souhait documentaire / l'entreprise anthropologique.