



Affective Methodologies

Research seminar, Autumn 2018

Organized by the Body Politics Research Unit/

Cultural Transformations Research Program

School of Communication and Culture

Aarhus University

Art and methodology workshop: testing and rehearsing decolonial practices
November 21, 12-18. Langelandsgade 143, Building 1585, "Lille Sal"

12.00-13.30:

Thinking about decoloniality in Marseille's contemporary art in the plural.

A reading of Walter Mignolo and Rolando Vasquez's conception of the two currents of decolonial aestheSis, in the light of the works of Martine Derain/Dalila Mahdjoub and Guy-André Lagesse

Marine Schütz, Art history, Post.doc in ECHOES (H2020: 2018-2020)

May an artwork created in the West, or in what Walter Mignolo calls a 'colonizer society' (2007), be considered as decolonial ? May an artwork be qualified as decolonial if the reflexivity it engages does not unfold within the museum, this place from which Mignolo has patterned the extension of its formerly epistemological thinking to the aesthetic realm in order to understand why categories 'like 'beauty' or 'representation' have come to dominate all discussion of art and its value, and how those categories organize the ways we think of ourselves and others' (Mignolo and Vasquez, 2013)? This talk will attempt to answer these questions in offering an analysis of some artworks made in Marseille's public space in the 2000s and which, as they are connected to semantics of colonial history, allow to question the distinction that Mignolo and Vasquez argued for, between a decolonial current linked, on the one hand, to the forms of sensing the world 'preceding any naming of the decolonial' and, on the other hand, the critical intervention within the contemporary art, 'running parallel to decolonial epistemic critique' (Mignolo and Vasquez, 2013). Discussion around two works involved in a critique of the concept of belonging will allow decolonial readings on art in Marseille to be made, as in decolonial thinking, the epistemic restaging is related to the practical dimension of the tools at stake and as transformation of art and of sensibility, is considered as a critical landmark of the decolonial option.

Between 2004 and 2007, artist Guy-André Lagesse (born in Durban and raised in Mauritius) settled *Mari Mira*, a moving installation formed by a series of little shacks born out creative processes emphasizing global collaborations. Its study, as we shall see, invites us to face the artist's critical will to bring to re-existence the Creole and African popular ways of making and seeing the world, which have been denied validity under the modern aestheTics hegemony, and to suggest its side-effect, that is the ways the national sense of belonging is subverted and can challenge the modern colonial aesthesis/knowledge.

Martine Derain and Dalila Mahdjoub's postconceptual project connected to the history of Marseille's hundred-year old Algerian district Belsunce entitled *D'un seuil à l'autre* (2007) constitutes the second case study. Addressing the social difficulties of today's

inhabitants, Dalila Madjoub and Martine Derain's project displaces art's sense in giving up the injunction to representation, and endorsing the goal of producing materials and displays able to unleash feelings of indignation and hope. For Derain, issue of problematic housing of poor Algerian people emerges as a starting point to develop a critique of the city's relationship to its former colonial subjects, while she taps into the Algerian imaginary of home a way to open to alternative meanings, as she mobilises an Algerian proverb about hospitality in the book accompanying the project as the moment when everything becomes possible. Home is thus not only held as a possibility to critique the Western equation between home and soil, and the politics of housing is not a metaphor of the relationship France has to its own colonial past but a kind beacon to renew epistemic traditions.

14.00-15.30:

Body talk - on counter narratives and black body politics

Jeannette Ehlers, kunstner, København

Web-page: jeannetteehlers.dk

JAMQUEENMARY.COM

La Vaughn Belle & Jeannette Ehlers



Værker om Jeannette Ehlers mv.:

Maya Albans's dokumentarfilm *Det sorte kapitel* sendt på DR 1,

<https://www.dr.dk/tv/se/100-aret-for-ophoeret-af-dansk-slavehandel-udvikling/-/det-sorte-kapitel#/!/>

16.00-17.30:

Prerequisites for decolonial discussion (provisional title)

François Piquet

Contemporary Art - Guadeloupe

169 rue Lethière

97180 Sainte-Anne, Guadeloupe, France

+590 690 36 86 24

www.francoispiquet.com (bilingual website)

contact@francoispiquet.com

During this performative workshop, François Piquet will propose a collective experimentation of various sensations which are constitutive of a complex colonial / decolonial situation, such as he has met during his artistic creation and his daily Caribbean life. This experience sharing will rely on his sculpture and participatory video works, to touch the violence and conflicting emotions of being collectively assigned to a progressive loss of abilities, singularity and choice.

If decolonial discussion is impossible between two incompatible postures, it is nonetheless unavoidable for the construction of a future that will be common, for better or worse. In order to establish footbridges of understanding, cultural and affective movements are indispensable.



Utopie de la libération / Fabrique de la beauté (credit : www.francoispiquet.com)

A voir ou consulter

"**Timalle**" : Sculpture et video de François Piquet.

2 versions d'une expérimentation corporelle de l'esclavage :

- "Timalle", 2017. Collection de l'International Slavery Museum de Liverpool (United Kingdom).

<http://www.reparations-art.org/Timalle-FR.html>

- "Timalle", 2011. Collection du Fonds d'Art Contemporain de la Guadeloupe

video : <https://vimeo.com/117672112> - lien : www.francoispiquet.com/mounpapye-timalle-piquet.htm

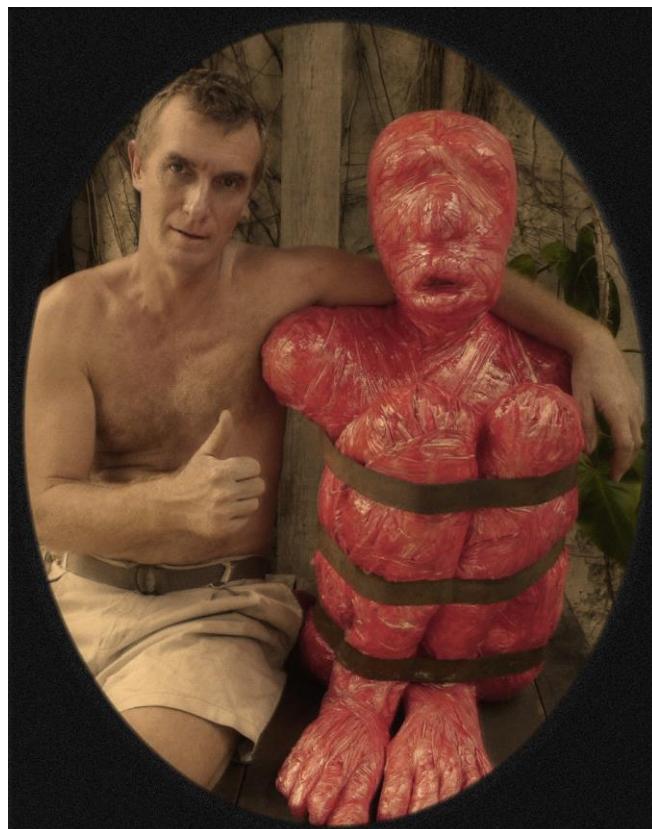
Hannah Black Pens Open Letter, 2017

<http://blackcontemporaryart.tumblr.com/post/158661755087/submission-please-read-share-hannah-blacks>

"**Printemps**", video d'Adel Abdessemed, exposition "L'Antidote", Musée d'art contemporain de Lyon, 2018.

"**Je suis innocent**", Adel Abdessemed, exposition "Je suis innocent", Centre Pompidou, Paris, 2012.

Shoah (1985), film documentaire français réalisé par Claude Lanzmann.



François Piquet and "Timalle"