

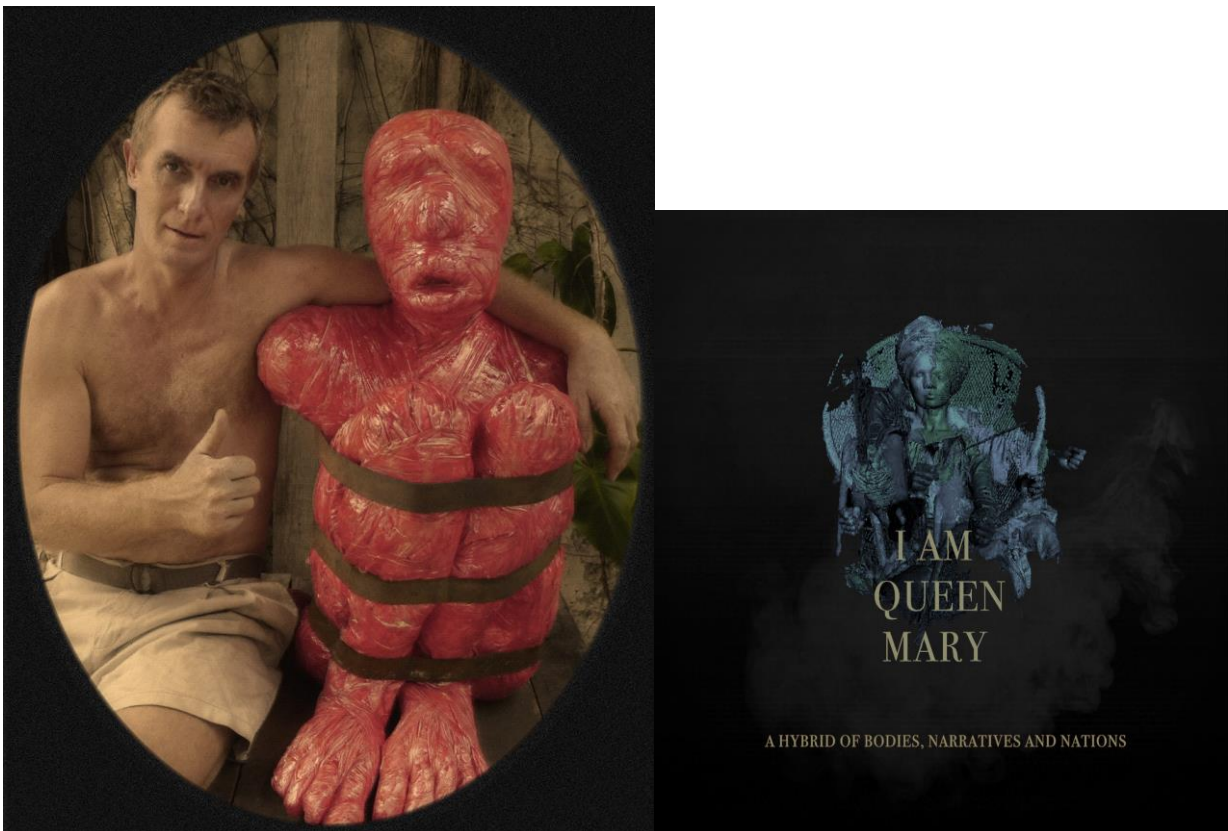
Affective Methodologies Seminar

Organizers: Britta Timm Knudsen, Mads Krog, Carsten Stage, Cultural Transformations Research Program

Funded by Uses of the Past, ICC Research Funds, The Ph.D. Program in Arts, Literature and Cultural Studies, AU

Art and methodology workshop: testing and rehearsing decolonial practices

November 21, 12-18. Langelandsgade 143, Building 1585, "Lille Sal"



Francois Piquet and "Timalle"

12.00-13.30:

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

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

May an artwork created in the West, or in what Walter D. 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 discussions of art and its value, and how those categories organize the ways we think of ourselves and others' (Mignolo and Vasquez, 2013)?

My 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). Discussions around two works involved in a critique of the concept of belonging will allow decolonial readings on art in Marseille to be made.

14.00-15.30:

Body talk - on counter narratives and black body politics

Jeannette Ehlers, artist Copenhagen

Web-page: jeannetteehlers.dk

IAMQUEENMARY.COM

La Vaughn Belle & Jeannette Ehlers

Consult:

Maya Albans's documentary *Det sorte kapitel* broadcasted on DR1 (no English subtitles)

<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

François Piquet

Contemporary Art - Guadeloupe

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.

Webpage: www.francoispiquet.com (bilingual website)

Consult:

"**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.

Francois Piquet and “Timalle”