

De-Colonizing Art Institutions

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TR A \$ H O R C I \$ M

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**ONCURATING
PROJECT SPACE**

TRASHORCI\$M

Once upon a time, the appellation “queer” named an opposition to identity politics, a commitment to coalition, a vision of alternative worlds. Now it has become a weak umbrella term for a confederation of identitarian concerns. It is time to move on, to confuse the enemy, to become illegible, invisible, anonymous. In the words of José Muñoz, “we have never been queer.” Says Jack and no, I don’t quote her surname right here, maybe later, because this is an invitation to an artists’ contribution. If I wanted to put out a contribution to philosophical format I would make the effort and develop an **ARGUMENTATION** which comes with and through and by philosophical concepts - fuck arts’ **PSEUDOACADEMIA** - but here we go, what we have here is another genre. It’s too opinionated and too much angry polemics to be a conversation or a dialogue. It’s too tired for a manifesto. Maybe what this could be called is an after talk of a manifesto. Anonymous, obviously. Anonymous, but generous. Anonymous generosity.

I think what is also interesting and contradictory about the present moment is a certain schizoid two-hand over-identification and de-naturalisation of remaining colonial art institutional power and authority by ‘autonomous’ and independent practitioners for the purpose of the defense of infrastructures.

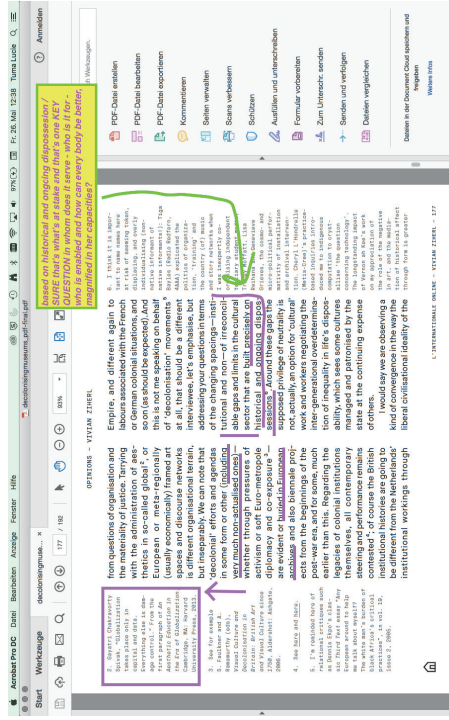
It cannot continue with the quoted identity politics from above nor go towards we have never been modern, even though both would pave a nice entrance for the question at hand since THE INSTITUTION is a modern thing and looking BEFORE or OUTSIDE modernity takes us outside the west and into the rest, as Stuart named it, and right in. BUT hold on a moment, how do you get outside the thing that made us, aha - it makes us stay in relation to where we are speaking from - ok then and SO no, I will not take the science fiction part neither but dwell a little around with good old EXPENDITURE and yes, TECHNOLOGY. It may sound old school but we haven’t mastered to think about algorithms yet and while people chase magick and turn retro for some answers, many forget to look in front of them. Expenditure and technology, if anything then - AS MAGIC - and what is inherent yet not yet at work in dominant economies and their **ECOLOGIES OF ATTENTION**. Whaaa-haat - for whom - and who does it serve - we do know our post-marxist feminist adage yet we have moved toward a somewhat more speculative terrain. YET stay with me, it’s getting real AND SPECIFIC toward **ANONYMOUS GENEROSITY**. It could be a cousin of General Intellect I think. What was it I read with Mohammad the other day,

yes



so there is an **OVERPRODUCTION** taking place and in this overproduction the economical paradigm is not that of an expenditure - as one could hope for in the **ARTS**, thank you Georges - but one of classical *surplus value over use value* based on growth and some speculative bubbling on a coming prize on prices - I see - we all see all that and yet, keep overproducing and making stuff that will be characterized by standard evaluations, like, competition is an important factor, distinguishing between categories of stuff that is valued higher and better and stuff that’s just a waste of time, the **TRASHBIN** of unsuccess - AHA and **CYNISICM IS NOT AN OPTION** - yet there has been an enormous interest in **CURATING-TIME** oh dear what a bubble was that quote - OK then **BRING IT ON** - you speaking to a choreographer and sure, process has been and is being elevated, in an immaterial post-post-forldism. To a certain degree, **TIMING** is exactly my business. And to me, as a dance maker and choreographer, it could look as if times were great for the **EPHEMERAL AS AN OBJECT** - and they say **YOU CAN’T TAME THE WILD** and open **CALL FOR magicks** and shaman - they say - but pleasease can somebody stop making dance a **NATURAL WOMAN** and the body its mystical vessel while **YES** indeed - there is something in the material you ontologically cannot grasp ever - **AS IN LIKE, EVERY THANG** - and that’s not to be deconstructed neither, **GIVE ME SOME PHILOSOPHY AFTER KUNT** - ok me as a choreographer what do I have to say about this apart from **NO** forget about neologisms like **SO-CALLED DURATIONAL AESTHETICS** everything can be read through the filter of duration and yes I have engaged with practices of magic since before I could speak it’s part of a given hypersensitivity or some call it **TALENT** it has a lot to do with a labour of **SUSTAINING** one self as a non-identity e/merging with worlds. It is not to be rationalized **STOP CURATING** AND **OVERPRODUCING BULLSHIT PARADIGMS** that serve not much else but your own position and **AHA** - whom does it serve and in what historical situation. There was something that had a great impact and was important but it already didn’t work in the 60ies and 70ies: **HOW** would anybody with a last little bit of decency left make a claim on utopias that live off some proclaimed **NEW NEW** that would like, be some **POST-INTERNET** and reside in the **MEDIALITY** of ephemeral where duration as making experience would opt as resistance vs object **AKA PRODUCT** consumerism - **UUUHM I DON’T THINK SO** it already didn’t work back then, sorry Marina - and do

not forget **IT'S OK TO BE ANGRY** but it's more important to get back to work and I mean **REALLY**, there is so much to do. **REALIZING REASON** maybe thank you Danielle. Ah ja genau, because it's efficient to bring forward performance in high times of **PERFORMANCE CAPITALISM**, says Boyan now thanks, in times where currency is identity rather and where ca\$h equals experience – now, it seems rather unsurprising that process can be capitalized and that is no news neither. I could prove helpful to look at the following > > and btw stop doing workshops. Like, **NOW**.



ENDO-COLONIALISM IS A CONDITION «in which an elite treats its own population as a resource to be exploited» this is what I think about when I remember what Paul said about the moment when he came up with this term of **ENDO-COLONIALISM** apparently and if I remember right it was after reading a short story - a great science-fiction short story, it's too bad I can't remember the name of its author, in which a camera has been invented which can be carried by flakes of snow. **Cameras are inseminated into artificial snow which is dropped by planes, and when the snow falls, there are eyes everywhere. There is no blind spot left.**» **TRANSPARENCY AND CRITICALITY** were great earlier in their lives, then they somehow married each other without really deciding to do so, you know how it goes, they just got so used to each other and slipped right into it – btw looking back at it, it may have been institutional critique that supported their relationship greatly and fueled their passion. It didn't take too long until they all got bored with each other and knew what the other would say and do next, no surprises, but very efficient in their routine together. Also, they became toothless and tired over time and now, way into their marriage years, maybe all of them should take a vacation – separated or together, who cares - and more so, a serious long-term **BREAK**. I don't mind if I don't understand and actually, it's wonderful if something overwhelms and dissolves whatever had been known to me as me before – **ZZZZZZSSSSHH** the instant of **WONDER** inherent in aesthetic experience which annihilates itself, if one takes it serious, that's what I am talking about. **WILD**. Wonder is a primary affect, says René thanks, and aesthetic experience if taken epistemologically, is not experienceable. It's something that isn't taking place in realms of what exists

for us – so even ontologically, it's a negative existence – BUT that doesn't mean it does not exist. SO, per se and forever and once and for all times, IT IS CRUCIAL to not forget that there is something inherent and at stake in aesthetic experience that is not colonizable **THAT IS UNTOUCHABLE** that beholds **WEIRDNESS** and it is by its nature and unconditionally not colonizable **YES** maybe a hidden dark side called by some, WE FIND THAT RATHER **TACKY**, though dark ecologies are nice to read and cheers Tim though I don't really agree. The unknown and always contingent can be very light, indeed it can be **TOO BRIGHT TO SEE** let's call it a **SOLAR ANUS** covering its face in allure and withdrawal or more so, it's **RIGHT IN YOUR FACE** but you not there with it, nope, not today. It will never be tamed. **SAILING THROUGH COLOR** thank you Michael. It stays wild because total subsumption is another anthropocentric **MEGALOMANIA** – you are just incapable to think or perceive, sense and intuit that which **CANNOT BE SUBSUMED** so and therefore, acts of **DECOLONIZING** consist in seeing what is already here and hold on to a set of unshakable values. How could it be better for every body and how to protect spaces in which capacities are magnified and further more, not so via another's capacities being diminished – yes. **MAGIC AS TECHNOLOGY OF A PARTICULAR ATTENTION** inherent in labour, for example, and that can be very everyday not exactly a sunday afternoon stroll but deeply entrenched in the sometimes quite frightening moments of subject-object dissolution and its unconditional openness towards **YES**, still - **ART** or also, resisting **CHRONOPHOBIA** thank you Michael again - and all of that is the **LABOUR OF LOVE** with a devotion to its **ONGOING** which is to give way to the **LABOUR OF MATERIALS** themselves. **YES TO COLORS**. They aren't secondary. Stop those distinctions **NOW** – colors are **HAPTIC**. And I guess, **TECHNOLOGY** wants to say hello here again, too. Take a step back and while doing so, watch every decision you make through the values of serving that which isn't yours – **STRATEGIC DISPOSSESSION OF SELVES** via that which you don't know yet – the unknown and obscure may be the obscene in some cases, what counts more is the notion of **POIESIS** and its force of **GENERATING** that which has not been before. Or that went unnoticed. The new **NEW** gives up chasing and puts a foot down and formulates and ja ja, the virtual in the actual, though we actually mean it and Gilles was right with that. Merci.

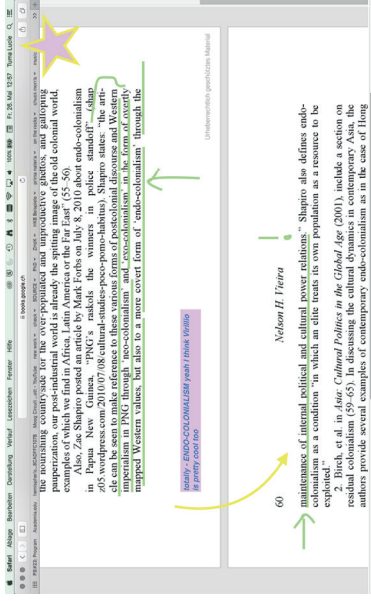
8. David Harvey, "The 'New' Imperialism: Accumulation by Dispossession", in *Socialist Register 40*: 63-87, 2004.

armature. The art institution is as good a site as any to interrogate the entrenchment of contemporary (neo)colonial styled vectors and forces impacting culture in these broadest senses—in so far as art's own changed, global, financialised, conditions are acknowledged, and intractably 'moving' problems of political and economic power discrepancies are all there.

IN THE END IT WILL BE SIMPLE: **PUT YOURSELF TO SERVICE** and forget about anything you already knew - forget what you identified with - forget about anything strategic or career **FOR SURE** and start to put yourself to **DELEARN**-ing and never stop insisting on changeability and **ON WONDER** yes that one – again - it's been called **CONTINGENCY** for the last 10 years or so, Niklas brought that up for me a long time ago though, and for now and more prominently - let's demystify that one too **WHILE KEEPING DISENCHANTMENT OUT OF THE HOUSE** when everything is under the logic of derivatives **THAT WHICH PUTS US AT AWE** is that which may or may not be already inherent **AND COULD BE COMPLETELY OTHERWISE** – the institution needs to take a step back and engage with the **BASICS** which is content content content via materials materials materials – there is **NO SPACE FOR YOU** there is no space for personal relating to something like **YOUR WORK**, it doesn't exist no more. There is only a negation of you and the negative space of identity which is **GENEROUS** because it doesn't take you too serious and in that sense, you can be or not, contingently, become what you may think or didn't think you were it weren't to be. And when in or with **THE INSTITUTION** – it **NEEDS TO LOOK TO WHERE IT HURTS** and to what it has been and what it is constantly excluding. For this, the institution needs you to be **FORMAL AND INHUMANE** in order to go beyond the identitarian **YOU** – the one that is called individual and will always be driven by a desire for more power and private interest – **AND THAT IS WHY THEN, THE INSTITUTION NEEDS** to understand that the materials don't need it and that **ART DON'T NEED IT** but that the institutions need art and that **ART** doesn't come from individuals - btw also not from some romantic and sentimental idea of collective - **BUT FROM THAT WHICH IS AND HAS ALWAYS BEEN AND CANNOT OTHERWISE** but stay **WILD**. Forget about Nature. OR about culture, so to speak. Nature same same. **ALGORITHMIC INTUITIONS**. In times of **SOUL EXPLOITATION** which goes via **IDENTITY PRODUCTION** and overwhelming sociability yes, ruled by technologies, **IDENTITY** lives off affect and proves to be the most fluid and efficient currency **YES** let's look at technologies of and for the **SOUL** not because we lack another word but because it's a good one – an inhumane and formally indifferent soul **THAT** could be a tool in this task – **DECOLONIZING THROUGH AN ENDO-COLONIZING FILTER** and producing **ANONYMOUS GENEROSITY**.

So the question about decolonisation 'here' is not whether 'European' institutions are or are not 'withdrawing' from such, which is somehow a fantastically cartesian conception of production and history (constantly somehow granting an entity some default 'prior' imperial neutrality until a better effort is prioritised soon?), but how, actually, do spaces and agents of art and culture socially perform, place, hold or redistribute internationalism and perform and enact some version of 'just' exchange, with political and aesthetic specificity, discriminatory value, while negotiating wide-scale agendas of privation and neocolonial or endo-colonial (Paul Virillio) while discursive or propositional or presentationalist one.

ANONYMOUS GENEROSITY JA GENAU, where we got started. it is about how an artist does or does not colonize materials - and therefore possibly 'a people' via their taking part through and as aesthetic experience. Which becomes a technology - that is, the making of a particular attention – **AND THIS** makes way whether a position or a piece are more or less prone to the always more or less **ENDO-COLONIAL** mechanisms of an institution – any institution: be it marriage between people or marriage between disciplines, tendencies or trends, be it open relationships between curators and audience or be it flirtations or more profound connections between philosophical concepts, artistic propositions and materials, be it affairs or **ONS** with no consequences between working structures and material practices and/or **FORM** or a whole other set of serious engagements and commitment. Don't be afraid of form. If philosophy is statements of truth, arts are statements of form, thank you Marcus. But of course an **ARTIST** is not alone and if she is artist **FOR REAL** – and forget about putting quotation marks, times of irony are over there is a wind blowing of another kind – it hums and loudly sings **TALES OF EXTINCTION** - no fun to put **THAT ONE** in quotation marks – so **FOR REAL** means she will never be finished and therefore, something *she* is is some thing that she is becoming rather than identifying with, **dividual obvi**, thanks again Gills, and being-artist is nothing but a function towards and an operation for the work of art **COZ** we **DO WANT** to give autonomy to the art work by **CREATING BUFFER ZONES** thank you Kiguchi. Or let's just pause and stop answering open calls and head for an **OPENING VIA STRUCTURAL COUPLING** thank you Niklas, my first love ever.



«The territorial body has been polluted by roads, elevators, etc. Similarly, our animal body starts being polluted. Ecology no longer deals with water, flora, wildlife and air only. It deals with the body itself as well. It is comparable with an invasion: technology is invading our body because of miniaturization.»

THE INSTITUTION NEEDS TO TAKE ITSELF LESS SERIOUS AND REMEMBER THAT IT IS OF SERVICE TO THE ARTS. WHICH IS MAKING A PARTICULAR ATTENTION. THAT IS ITS MAIN TECHNOLOGY. IT DEPENDS ON THE USERS WHAT A TECHNOLOGY DOES. THAT'S WHY. EVERY STEP COUNTS. THE SAME COUNTS FOR THE ARTISTS WHO NEEDS TO TAKE THEMSELVES LESS SERIOUS AND NEED TO REMEMBER THAT ART IS OF SERVICE TO THE SOUL.

Which is a somewhat impossible formulation for most post post any isms, but therefore even more so important. Fucking get over your what you think are your SELVES and start to GET REAL:

AND a-1 & a-2 & a-1-2-3-4-5-6-7-8 SOUL WORKERS OF THE COSMOS > > > UNITE