

ENGAGE

Public School for Social Engagement in Artistic
Research

MILAN, 11 - 20 OCTOBER 2017

CURATED BY VIAFARINI IN COLLABORATION WITH SUNUGAL
VIR VIAFARINI-IN-RESIDENCE, VIAFARINI DOCVA FABBRICA
DEL VAPORE AND MILANO

Le Redempteurs de la Terre

TWO CASES OF CRITICAL ARTISTIC REPATRIATION,
FROM CONGO TO SENEGAL



Privatisation d'un espace par son ciel
Cheikh Ndiaye invited by Kër Thiossane,
At SICAP, Dakar, Senegal, 2016

- a 1961 book by Frantz Fanon
- It provides a psychiatric and psychologic analysis of the dehumanizing effects of colonization
- upon the individual and the nation, and discusses the broader social, cultural, and political implications
- FIRST AIM: establishing a social movement for the decolonization of a person and of a people.

*frantz
fanon*

*les damnés
de la terre*
*préface de
jean-paul sartre*

*cahiers
libres
n° 27-28*

FRANÇOIS
MANPERO

The Pitfalls of National Consciousness

- Fanon's classic text has provided inspiration for anti-colonial movements ever since, **analyzing the role of class, race, national culture and violence in the struggle for freedom.**
- It was Fanon, himself a psychotherapist, who exposed the connection between colonial war and mental disease, **who showed how the fight for freedom must be combined with building a national culture,** and who showed the way ahead, through revolutionary violence, to socialism.
- Many of the great calls to arms from the era of decolonization are now of purely historical interest, **yet this passionate analysis of the relations between the great powers and the 'Third World' is just as illuminating about the world we live in today.**

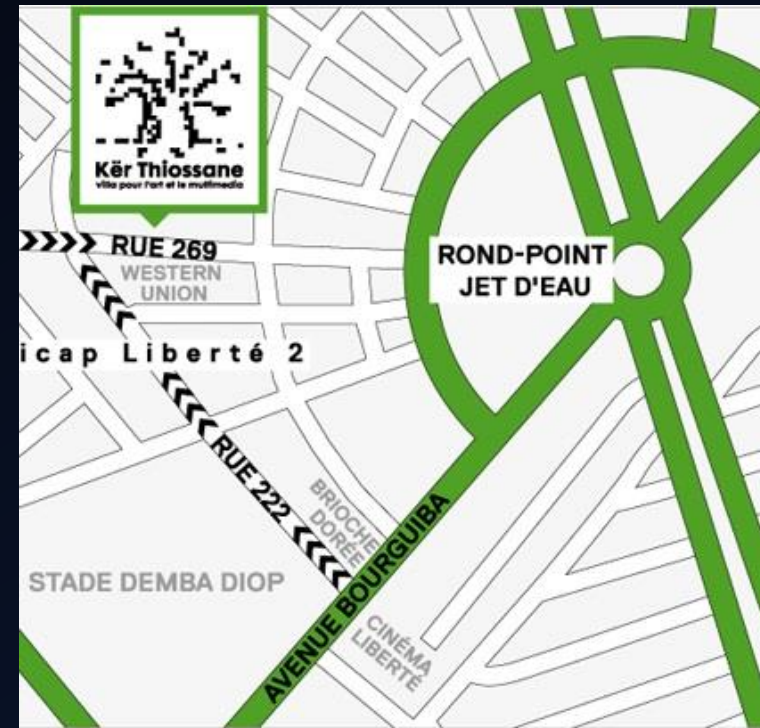
Le Redempteurs de la Terre: on National Culture

Two cases of territorial identity repossession, starting from an artistic critique on economic inequality.

FROM CONGO



TO SENEGAL



Le Redempteurs de la Terre. On Territorial Consciousness

FROM CONGO

BY REVERSING THE MECHANISMS THROUGH WHICH PLANTATIONS UNDERWRITE THE ART WORLD, ATTRACTING THE CAPITAL AND VISIBILITY NEEDED TO INVENT A NEW ECOLOGICAL AND ECONOMIC MODEL ON SITE: THE POST PLANTATION.



TO SENEGAL

BY DEVELOPING DIGITAL ARTISTIC PRACTICES TO EDUCATION AND TRAINING, CREATIVE INDUSTRIES, CIVIC ENGAGEMENT, ECOLOGY, AND TOWN PLANNING.



FROM CONGO

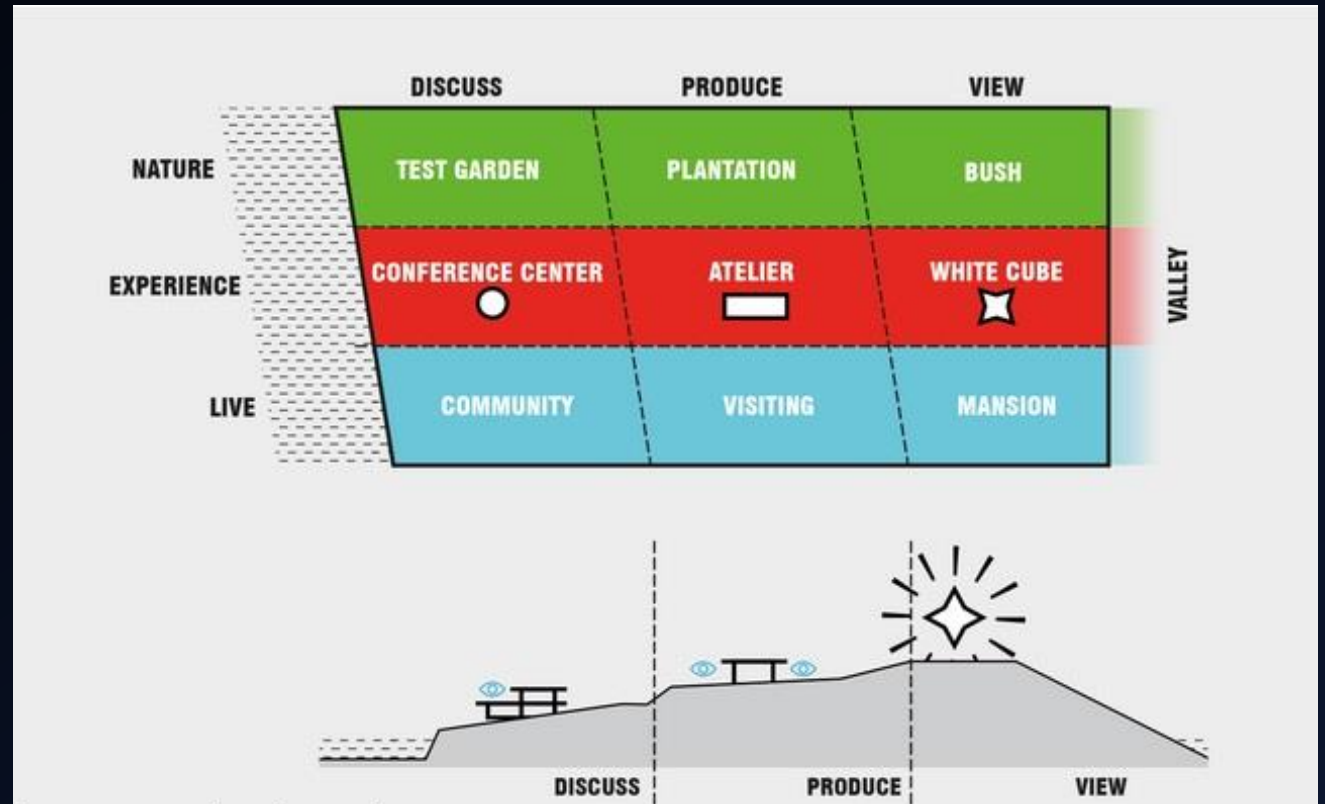
The Institute for Human Activities (IHA) and the Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC)



- On the week-end of April 21st to 23rd, CATPC and IHA have organized a festive and solemn event, dubbed “The Repatriation of the White Cube”, celebrating the launch of their joint five-year research program on the invention of the post plantation



- The Office for Metropolitan Architecture (OMA) has developed, in close collaboration with local communities, a master-plan
- in which the development of three main activities of LIRCAEI – ‘Discuss’, ‘Produce’, ‘View’ – unfolds rationally in the existing habitat and forms the base of a new sustainable economic model for plantation workers and their families.



- CATPC has curated the inaugural exhibition of the White Cube. The exhibition presented the artworks in a network of Kisendus - traditional huts, especially built for the show, dedicated to arts and social events— linked to the White Cube.



- Participating artists included:
- Kader Attia, Sammy Baloji, Vitshois Mwilambwe Bondo, Marlene Dumas, Michel Ekeba, Eleonore Hellio, Carsten Höller, Irene Kanga, Mathieu Kasiama, Jean Katambayi, Jean Kawata, Mbuku Kimpala, Thomas Leba, Jeremie Mabiala, Daniel Manenga, Mega Mingiedi, Emery Mohamba, Cedrick Tamasala, Pathy Thsindele and Luc Tuymans.



- Since 2014, the cooperative of plantation workers of CATPC has produced and exhibited figurative sculptures.
- They are casted in chocolate made from cocoa originating from African plantations and sold in museums and galleries. Recent exhibitions include, amongst others, SculptureCentre in New York, Kunst-Werke Institute for Contemporary Art, Berlin, or the VanAbbeMuseum, Eindhoven.



- Through exhibitions, presentations and the instigation of critical reflection, the IHA is reaching out beyond the Research Centre in Congo.
- Furthermore, the IHA facilitates the global dissemination of the artworks created with the CATPC, the profits of which return directly Congo to support the makers and their families, as well as community projects in Lusanga.



Laurens Otto donnant une conference sur l'histoire du White Cube, Institute for Human Activities, localisation secrete, RD Congo, 2015

FROM SENEGAL

The story of Ker Thiossäne, Villa for Art and Multimedia into Dajkar's banlieu



- 'Kër' means "house" in Wolof (language widely spoken in Senegal) and 'thiossane' refers to traditional Senegalese culture. The story of Kër Thiossane is intertwined with the personal stories of Marion Louisgrand Sylla et Francois Sylla, founders of this Villa for Art and Multimedia



- The activities of Kër Thioossane started in 2002 with the aim to provide African artists with access to multimedia tools
- Ker Thioossane wanted to propose another approach to media and technology, emphasizing them as tools for knowledge that can be appropriated, and support the development of African multimedia creations on the internet. "Technology doesn't prevent tradition from existing, it's the encounter between the two that is interesting" says Marion.



- Project The City: Following the South Africans from Trinity Session in 2010, a workshop with Mike Latona in 2014 and an ongoing collaboration with Perte de Signal around the development of the open source software MapMap, Ker Thiossane puts video mapping back in honor for Afropixel 2016..



- KT created workshops available for children and students of SICAP and its surroundings, allowing them to imagine their neighborhood or city through the construction of graphic models, drawings, or collages. At the end of the festival all these models will be assembled in the Jet d'Eau Garden to create an artwork representing the future SICAP.

BEFORE



AFTER



- At the occasion of Afropixel 5, Ker Thiossane invited the company SICAP S.A. to present some of their photographic archives inside the Biennale kiosk, installed at the Jet d'Eau roundabout.
- A way to show Dakar residents and those who did not know, the old SICAP and the urban project intended by President Senghor at the end of the independences which was a great a source of great pride for Senegal with its fountain, cinemas, libraries, parks and playgrounds



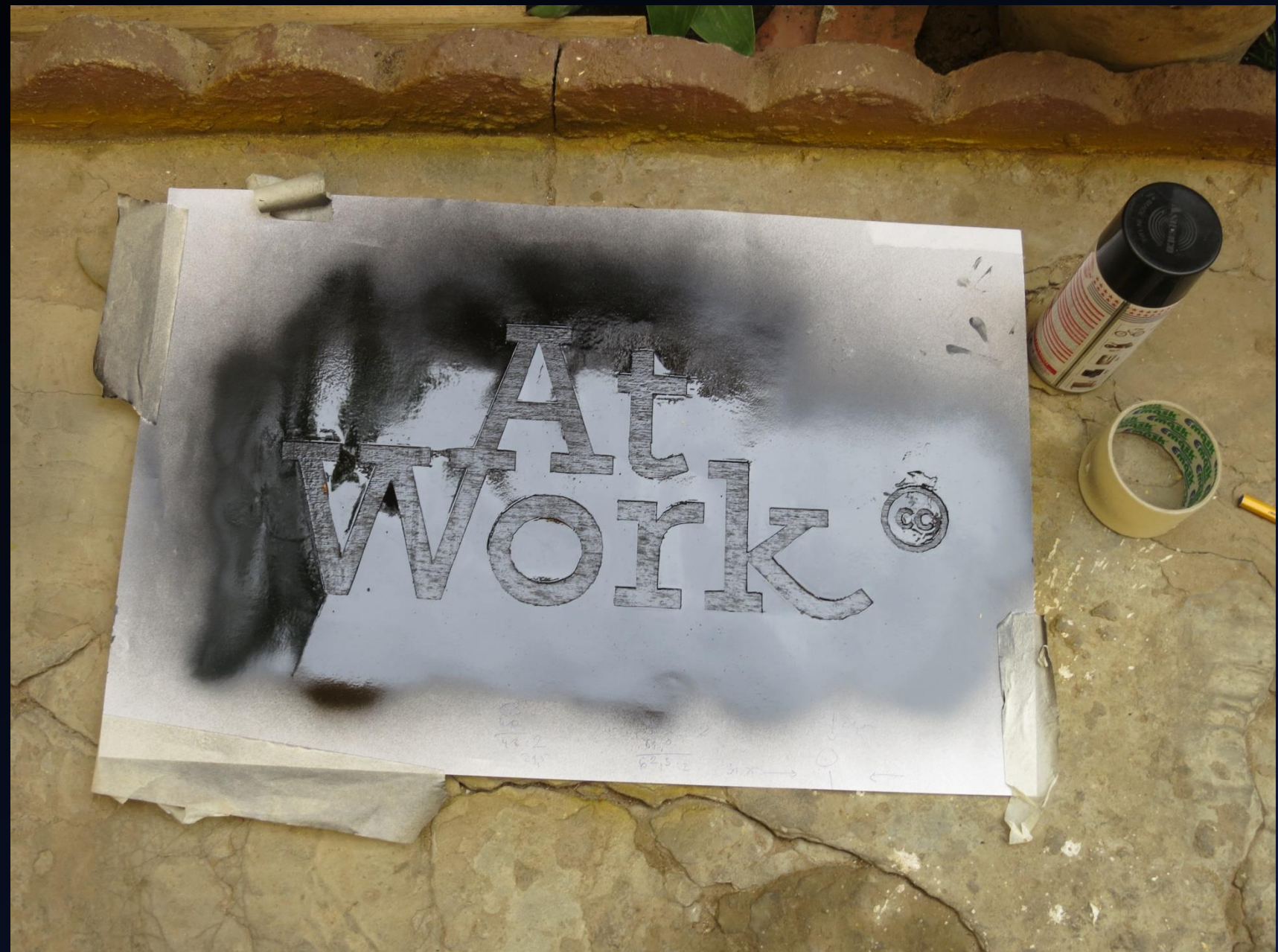
- Atwork was set at the public library located at Jet d'Eau, where are exposed portfolios of artists, students and creative professionals worldwide who have given their work in order to support knowledge sharing. [AtWork](#)'s vision is clear : knowledge must be free and accessible to all.

- This is where the portfolios should be, in this library with the books. These magical items that trigger the imagination, bringing back geographies of the soul and bear the traces of our lives.



So now:

- 1 - What is your idea of social engagement in artistic research?
- 2 - Is social engagement somehow linked to the idea of involvement in an horizon of solidarity?
- 3 - In which sense engagement/involvement is radically different from moralist and philanthropic « good intentions » of the modernist engagé intellectual (N. Azimi)?
- 4 - What are the responsibilities that come with the privileges linked to gender binary, racial assignation and class?
- 5 - How do you conceive the collaborative work with local communities?



GRATEFUL FOR
YOUR ATTENTION

www.humanactivities.org
www.ker-thiossane.org