

MC 13 - “DIS” as resistance

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Resumo: The violent structures of Colonialism not only count on the imposing forces that implement it but, most importantly, on the subjects that accept, normalize and reproduce them. When observing all the oppressive systems of control and punishment established by the colonialist project in the Americas, its most insidious and profound legacy lies in the internalized racism, sexism and classism most colonized people experience: the inner punisher. This mini course aims to identify and deconstruct our internal colonialism (1) and internal stigma (2) by examining the different forms of oppression we all experience individually and re-imagining new ways to shift our relationship to them through radical fictions.

Through writing, drawing, and performance exercises, combined with activities involving 3D motion capture technologies and critical group discussion, over the four sessions we will explore how to dismantle our embodied colonialism. This involves uncovering the intersections and knots between our overlapping yet different experiences of repression and punishment, with the goal of creating speculative futurist narratives of liberation for all of us. Through transdisciplinary activities that combine art, mental health practice with internalized stigma and critical theory this course will focus on delving into the participant's personal experiences and situated knowledge as crucial sites for reshaping social structures and imagining new futures.

From slavery to the diasporas, displacement is one of the key tools used by colonizers in order to forcibly divide, weaken and punish communities. Yet, these currents of displacement have also led to the emergence of new cultural subjectivities, representations and narratives unforeseen by the Colonial structures. In this mini-course we want to go in depth into the prefix “Dis” as a subversive resistance to rigid systems of control and categorization. We will explore the concepts of Dis/identification (3) as proposed by José Esteban Muñoz, Dis/orientation (4) by Sarah Ahmed and Dis/location (5) by Gloria Anzaldúa in order to analyze the different ways through which we can defamiliarize or queer our perception of the socio-cultural frameworks we belong to. Leaning on these authors we have developed 4 sessions that question our normative orientations and functions within space, as well as our embodied identifications towards it. In this mini course we will guide participants to dismantle the essentialist and predetermined relationships to themselves, others and the environments we are in. Fictionalizing their inner punisher in a creative process of wordling (6). Throughout the sessions we will also look at the critical fabulation techniques of Black and Indigenous Futurist movements (Andean, Turtle Island, etc.) which use fiction as a way of making links between micropolitics, personal histories and collective social emancipation. At the end of this mini-course, participants will be invited to share their narratives and future-oriented stories.

This mini-course will be guided by our experiences and expertises as a transdisciplinary collective working with fiction-based research, performance, virtual environments and mental health practice dealing with internalized stigma (see bios).

Footnotes:

1. Rivera Cusicanqui, Silvia. Ch'ixinakax utxiwa: On Decolonising Practices and Discourses, Sept 28, 2020
2. Rivera Cusicanqui, Silvia. Ch'ixinakax utxiwa: On Decolonising Practices and Discourses, Sept 28, 2020
3. Muñoz, José Esteban. Disidentifications. 2013.
4. Ahmed, Sara. Queer Phenomenology: Orientations, Objects, Others. 2006.
5. Anzaldúa, Gloria, and Ana Louise Keating. Now let us shift...the path of conocimiento...inner work, public acts. 2002
6. Haraway, Donna J. Staying with the Trouble: Making Kin in the Chthulucene. 2016.

Duração

4 sessions of 1h30 each

Mini-CV das proponentes:

Santiago Tavera

Is a Colombian-Canadian artist, researcher and curator based in Montréal. Tavera's XR immersive and interactive projects seek to expand the body and perception through a combination of new media technologies to evoke virtual simulations of migrant and queer narratives of dislocation. In Tavera's work, mixed media compositions of videos, 3D graphic animations, VR worlds, text, sound, performance, textiles, archival material and architectural elements create blurred experiences of physical and virtual embodiments of the "other". Tavera's projects have been supported by the Canada Council for the Arts, Le Conseil des arts et des lettres du Québec, Le Conseil des art de Montreal and the Ministry of Culture of Colombia, and presented in Canada, Colombia, USA, Mexico, Brazil, Argentina, South Korea, Italy, England and Belgium. Tavera holds a Master of Fine Arts from Concordia University, and a Bachelor of Arts with an Honor Specialization in Visual Arts and a Major in Psychology from Western University. Tavera is currently an Assistant Professor, with a Tenure Track in Critical Experimental Practices in Intermedia (Video, Performance and Electronic Arts) in the Department of Studio Arts at Concordia University.

Javi Fuentes Bernal

PhD in Social Work, University of Montreal. Is a Colombian-Canadian researcher, social worker and transdisciplinary artist. They grew up in the Catatumbo region of Colombia, and moved to Bogotá, where they obtained a bachelor's degree in anthropology (National University of Colombia, 2017). After receiving the Emerging Leaders in the Americas Program scholarship from the Government of Canada, they moved to Quebec and obtained a master's degree in social work (University of Montreal, 2022). Their research, artistic and clinical practice explore the intersection of identity affirmation, lived experience, and mental health among trans* migrant populations. They draw on arts-based research to analyze the affects related to gender and

geographical mobility, displacement, and memory as a lever for intervention. Javi is involved in developing museum exhibitions in Canada and Colombia (Musée de l'immigration at Pier 21, 2022; Musée de la Civilisation 2022- 2024; Museo Nacional de Colombia, 2024). Recently, they were awarded the prestigious Vanier Canada Graduate Scholarship.

Laura Acosta

Is a Colombian-Canadian transdisciplinary artist who works with textiles, performance, and audio-visual installations. Her work puts into question the relationship between our bodies and the space around us, exploring identity, representation, and dislocation. Collaboration is at the core of Laura's practice, working with other artists across disciplines to achieve new aesthetic languages. Laura holds a diploma in Fine Arts from Fanshawe College, an interdisciplinary BFA with a special focus on textiles and sculpture from and NSCAD University, as well as an MFA in Fibres and Material studies from Concordia University, where she will begin a PhD in Humanities and creative research in the Fall 2024. She has presented her solo and collective work in the form of exhibitions, talks and workshops throughout Canada, Latin America, Europe and South Korea with the support of Canada Arts Council and the Conseil des arts et des lettres du Québec.

Milton Riaño

Is a Colombian new media artist based in Montreal who seamlessly merges art and technology to transcend traditional narratives and redefine our relationship with time and space. With a focus on immersive multimedia experiences integrating laser light, sound, real-time animation, sensors, and unconventional biomaterials, Riaño explores the intersection of art, science, and environmental themes, delving into the complexities of the Anthropocene era. Drawing on extensive experience in leading transdisciplinary collaborations and a background in art, technology, and geography, Riaño has directed multimedia workshops, exhibitions, and performances with teams of artists, scientists, educators, and cultural institutions in Canada and abroad. His ability to bring together disciplines and engage audiences of all ages underscores his commitment to fostering meaningful dialogue and creative exploration. Riaño holds a bachelor degree in Civil Engineering and a Specialization in Spatial Analysis from the National University of Colombia, and a Specialization in Fine Arts + Creative Technologies at the University of Montreal (Canada).

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