

# call for participation



## decolonize

### art, curating, critical practices in contemporary times

art, curating and critiquing practices today take place in a world where postcolonial – neocolonial – globalized categories are still present and playing roles that puzzle as well as challenge us.

this state of things generates affiliations and relationships between art and curating, art and critique, art and power, art and markets which are at times new, at times rather trite and well-trodden.

cocoa project invites artists, curators, art collectors, scholars and all interested art industry players to participate into a bold, collective reflection, simultaneously live and online, to explore multiple visions of contemporary and modern art, to investigate new ways to curate and critique today in what is an extremely varied art world. cocoa project proposes to develop and launch a manifesto for attaining decolonized art curatorial and critical practices.

for this reason cocoa project proposes to explore the relevance to the art world of notions of posthuman in rosi braidotti's sense where rather than seeing the post-human condition as a crisis or a loss, braidotti debates that it is an opening and a challenge for new ethical and social forms of bonding. with braidotti and glissant cocoa project banks on the creolization of languages therefore proposes as a workshop methodology distance as well as freedom in the relationship with current art language through processes of hybridization that incorporate artist and critical practices. with braidotti we recognize that the nomadic is a navigational tool, not a concept. therefore,

discussing dialogical and critical collaborations between artists and curators, contributing to decolonizing critical language and curating will be unavoidable questions as critics / curators of various backgrounds collaborate with artists from various cultures.

such practices in fact require a balanced perspective, not only a recognition of backgrounds but reacquainting with diverse epistemologies, cultural realities. at times current curatorial practices expose a reluctance to engage with a lingering essentialist nostalgia. at the same time for example, the dilemma exists when curating and critiquing some indigenous art of particular historic significance where not only a cultural mandate by indigenous people should be sought but a determination to produce events where a new experience of art and artifacts can be performed. anyone who plays in today's art fields side by side with so many other players who can come from anywhere in the world will face these interrogatives and we would like to open the way and celebrate a new start in new directions.

*credits image: wetseason clouds, (2003) kevin shaw from the mates series, courtesy of artegiro contemporary art.*

- a rich text, experimenting with various discourse forms and visual inputs (unlike an eBook is not a simple compilation of articles or chapters)
- art is central to this publication as are artists, as authors: a publication about art cannot consider art as an accessory or a feature.
- characteristic of both format and content of this publication is the endeavor to produce a conceptual risk-taking and creative text

**Thus main style characteristics in this publication are:**

- a Bergsonian “quest for the forms ever new”

- a realization that *theory takes the form of theatre*
- avoiding a sharp choice between literary fiction and scientific styles but striving to experiment
- contributions can be entirely textual or textual and visual or only visual
- written contributions can be substantial, referring to theory but not refraining from incorporating sounds and or images if they are necessary
- text should not go beyond the 4000 words length
- all images should be clear as far as copyright
- Harvard Citation Style (here is your guide, please refer only to this document: [https://library.sydney.edu.au/subjects/downloads/citation/Harvard\\_Complete.pdf](https://library.sydney.edu.au/subjects/downloads/citation/Harvard_Complete.pdf) ).
- Will be widely available and disseminated as **streetlib** has a huge network ( see <https://www.streetlib.com/it/publish/>)

[artegiro@artegiro.com](mailto:artegiro@artegiro.com); skype account: rsummooc; FB messenger (Renata Summo-O'Connell), +39 347 29 72848