

WORKSHOP

DECOLONIAL AESTHESIS PARCOURS

SHARLENE KHAN AND FOUAD ASFOUR



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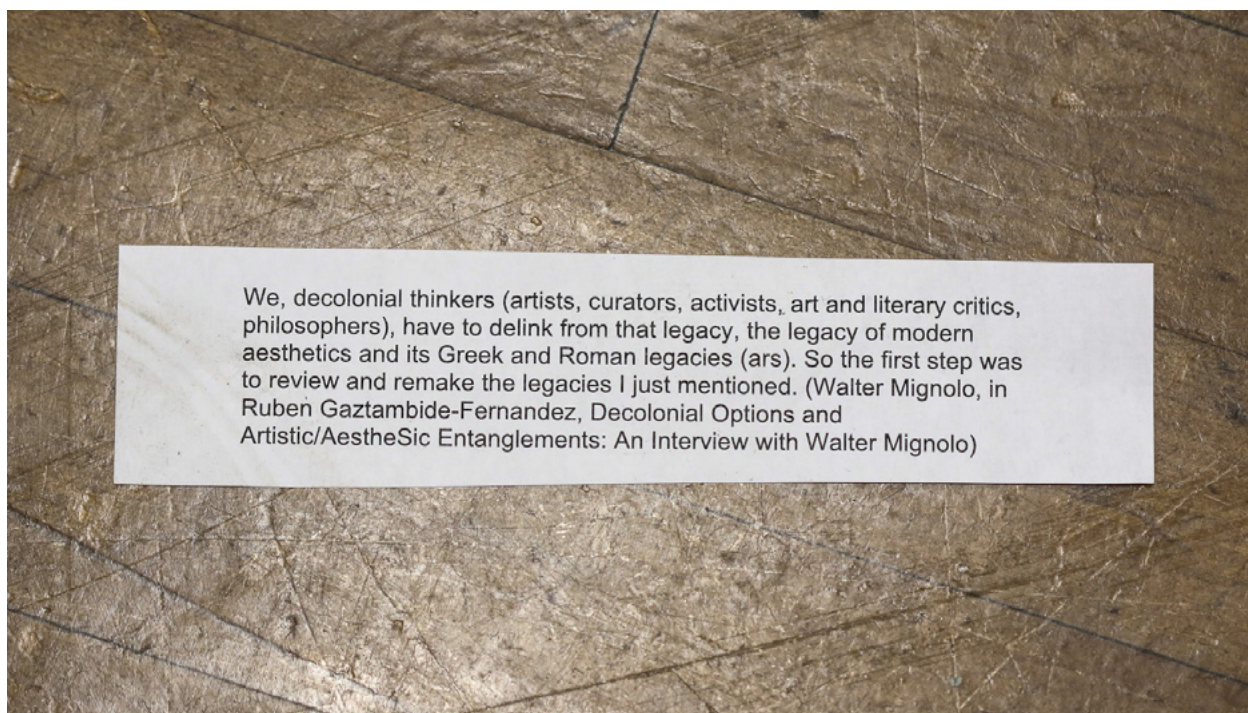
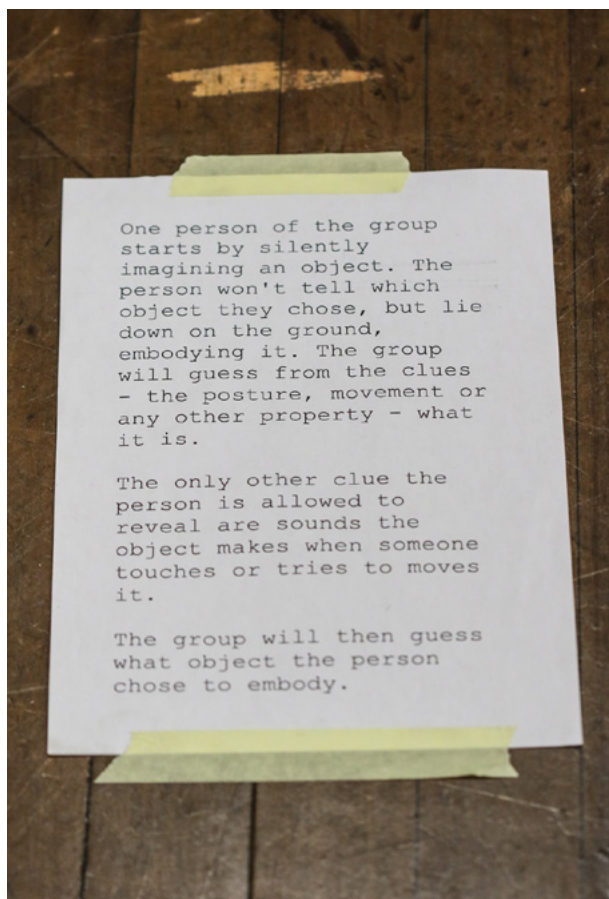
The *Decolonial AestheSis Parcours* is made up of exercises informed not only by recent theories around decolonial aestheSis, but by Black and African Feminist creativities, Critical Race Theories, postcolonial histories, liberal arts pedagogies, and anti-hegemonial cultural movements. The workshop invites participants to reflect on non-hierarchical relationships, embodied knowledges, creative theorisation, the African Feminist concept of theorising from the epicentres of our agency, the use of imagination as a tool of freedom and experimentation, the need for interrogation of capitalist modes of artistic production, interconnectivities, as well as the need for critical pleasure.

However, the *Decolonial AestheSis Parcours* is not just about play, interconnectivity, and critical pleasure, but also about the fundamental understanding that each individual carries within them the seeds of memory making, critical thinking and knowledge, archive, and creative production.

"Decolonial aestheSis" is a term coined by Argentine semiotician Walter Mignolo and the Decolonial Institute.¹ "AestheSis" hints at the vast range of creative productions across the world that need to be re-evaluated, excavated, and authorised. Moreover, decolonial aestheSis, uses criticality to interrogate the fields of contemporary visual arts and art history, evidencing a politics of aesthetics and a politicisation of aesthetics, which not only questions creative production, but dissemination, reception, and knowledge-making around the fields of creativities.

Using decolonial aestheSis methodologies, the *Parcours* engages participants in exercises that activate participants' embodied knowledges. Thus, the *Parcours* asks, with Bhekizizwe Peterson, how to refigure the archive: "How do we lock into the experiences and knowledge that have had to find sanctuary in the rituals, ceremonies, songs, literature, performances and popular culture produced by black people?"² and to recuperate embodied knowledges that are silenced, not written, unwritten, or written out of the archive.³





Sharlene is a visual artist and Associate Professor in the Department of Fine Arts in the Wits School of Arts; sharlene.khan@wits.ac.za

Fouad is a writer, editor, and publisher who organises independent spaces for discourse and artistic collaboration; fouad.asfour@wits.ac.za

Notes

- 1 Mignolo and Vazquez. 'Decolonial AestheSis'.
- 2 Peterson, 'The Archives and the Political Imaginary', 34.
- 3 Abrahams, 'Ambiguity My Middle Name'.

References

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Abrahams, Yvette. 'Ambiguity My Middle Name: A Research Diary'. In *Women in South African History: Basus'iimbokodo, Bawel'imilambo = They Remove Boulders and Cross Rivers*, edited by Nomboniso Gasa, 421–52. Cape Town: HSRC Press, 2007.

Peterson, Bhekizizwe. 'The Archives and the Political Imaginary'. In *Refiguring the Archive*, edited by Carolyn Hamilton, Verne Harris, Jane Taylor, Michele Pickover, Graeme Reid, and Razia Saleh, 29–35. Cape Town; Dordrecht: David Philip; Kluwer Academic Publishers, 2002.