



© Megan Cope, Kinyingarra Guwinyanba (On Country), 2022.
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Courtesy de l'artiste et de la galerie Milani, Meanjin/Brisbane.

Journée d'étude internationale | Séminaire « Autochtonie, hybridité, anthropophagie »
(École normale supérieure, département ARTS)

Du *Caring for Country* au care dans les institutions culturelles

Intervenant·es :

Alexis Anne-Braun, philosophe (Paris, France), Lotte Arndt, chercheuse et curatrice (Berlin, Allemagne et Paris, France),
Megan Cope, artiste (Meanjin/Brisbane, Australie), Mylène Ferrand, historienne de l'art (Paris, France),
Julie Gough, artiste et curatrice (Nipaluna/Hobart, Tasmanie), Skawennati, artiste (Tiohtià:ke/Montréal, Canada),
Fanny Wonu Veys, conservatrice (Amsterdam, Pays-Bas)

Vendredi 21 avril 2023

9h30-17h30, salle Dussane, 45 rue d'Ulm, 75005 Paris

Organisation et responsabilité scientifique : Daria de Beauvais (Curatrice Senior, Palais de Tokyo)
et Morgan Labar (enseignant associé ENS, département ARTS / École supérieure d'art d'Avignon)
Département ARTS et SACRe EA 7410

"From Caring for Country to care in cultural institutions"

**International study day organised by the seminar "Indigeneity, Hybridity, Anthropophagy"
(École normale supérieure, département ARTS)**

Friday, April 21st, 2023

Salle Dussane, ENS – 45 rue d'Ulm, 75005 Paris

Organisation and scientific responsibility: Daria de Beauvais (Senior Curator, Palais de Tokyo) and Morgan Labar (enseignant associé ENS, département ARTS / École supérieure d'art d'Avignon)

The seminar «Indigeneity, Hybridity, Anthropophagy»

The rise in visibility of Indigenous practices in international contemporary art is a major phenomenon in the history of art being written, with the risk, at times, of becoming a simple label. The terms «hybridity» and «anthropophagy» (in reference to the «Anthropophagic Manifesto» of Oswald de Andrade) were thus attached to Indigeneity to avoid identity assignments and to question the invention of variable practices and identities, thwarting the categories inherited from colonialism and making it possible to rethink the relationship to nature, territory, humans and other than humans. By leaving the floor to researchers and artists, this seminar aims to shift the focus from institutional issues to those of creative processes, from assigned identities to the practices by which individuals designate themselves and invent their relationships to the world.

The study day «From Caring for Country to care in cultural institutions»

In continuation of the seminar «Indigeneity, Hybridity, Anthropophagy» hosted by the ARTS department of the ENS since 2020 and the study days «Contemporary arts and Indigeneity» organised in March 2021, the study day «From Caring for Country to care in cultural institutions» aims to study how caring is a polysemic activity. This includes cultural and spiritual processes inherent in connecting with the Earth, the potential healing of traumas related to colonialism, and the presentation of visual arts as vectors of emancipation.

Caring for Country is about fulfilling one's responsibilities over a territory, it refers to the importance that Australian Aboriginal peoples place on customary land and water management. But Country does not only concern a specific place; it includes all living and non-living beings coexisting there. It is close to the notion of territory, central issue of international Indigenous struggles, primary place of colonial dispossession.

These issues bring another light to the question of care about artworks, objects and archives preserved by Western cultural institutions, in a post-colonial context. This study day will examine the sensitive and conceptual landscape in which these works were conceived as well as their ability to act and to relate. Articulating the notions of concern and ethics with those of artistic practice and museum conservation, the following question will arise: can art be a factor of repair?

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Program:

09h30-13h Chair: Daria de Beauvais

09h

Welcome coffee

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09h30

Introduction

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09h50

Kinyingarra Guwinyanba

Megan Cope, artist

Meanjin/Brisbane, Australia

(English, online)

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10h30

Towards a cosmogony of the care?

Mylène Ferrand, art historian

Paris, France

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11h10

Break

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11h30

Fugitive History: purpose and inheritance

Julie Gough, artist and curator

Nipaluna/Hobart, Tasmania

(in English)

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12h10

The Lubumbashi biennial as a platform of resistance to the extractivist condition

Lotte Arndt, researcher and curator

Paris, France / Berlin, Germany

13h-14h30
Lunch break

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14h30-17h30
Chair
Morgan Labar

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14h30
Introduction

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14h40
My life as an Avatar
Skawennati, artist
Tiohtià:ke/Montreal, Canada
(in English, online)

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15h20
Caring for people and caring for one's art
Alexis Anne-Braun, philosopher
Paris, France

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16h
Break

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16h20
Pacific Material Culture in the Netherlands: Representation, Relationships and Respect
Fanny Wonu Veys, Curator
Netherlands 17h Conclusion

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17h30
End

Each intervention, 30 minutes long, will be followed by 10 minutes of exchanges with the audience.
The study day can be attended online here: <https://us02web.zoom.us/j/89415962070?pwd=U0UxNmNWTK-pUa2pxZElrWXFvVm5FZz09>

Presentation of the speakers:

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Alexis Anne-Braun, philosopher
(Paris, France): Caring for people
and caring for one's art

Alexis Anne-Braun is a lecturer at the École Normale Supérieure where he teaches aesthetics and philosophy of art. He is co-curator of the exhibition *Prendre Soins – Restaurer, réparer, de la Renaissance à nos jours*, which took place from October 2022 to March 2023 at the Musée des Beaux-Arts in Dole. He devoted his doctoral work to Nelson Goodman's philosophy of art. His research has since focused on the concept of artistic activation.

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Lotte Arndt, researcher and curator
(Paris, France / Berlin, Germany):
The Lubumbashi biennial as a platform
of resistance to the extractivist condition

In *On Freedom. Four Songs about Care and Constraint*, Maggie Nelson wonders about the porosity and resistance of the art world to a request for care formulated from society. Is it up to artists to replace institutions in taking charge of people's suffering and vulnerability? How can one take care of others without falling into an orthopedic aesthetic that would risk a moralisation of art?

Following the argumentative thread proposed by Maggie Nelson, we will consider these questions from a case study: the contested installation of Sam Durant's work, *Scaffold*, at the Walker Art Center. What does a conflict that sees two types of sovereignty, art autonomy and political sovereignty, teach us? Reflecting on this conflict may invite us to resist the idea that freedom and care are contradictory concepts. As we will see, caring for one's art implies practices as distinct as 1) having time, 2) being free 3) being able to defend and justify one's work 4) having given sufficient thought to its present and future addressees 5) finding solutions, when conflicts arise.

Founded during the Belgian colonisation in order to allow the industrial exploitation of the legendary copper deposits that make Katanga a «geological scandal», the city of Lubumbashi in the east of the Democratic Republic of Congo bears at all levels the footprint of mining conditions. The art center Picha, located in the city, has been organising a biennial since 2012, and creates networks of artistic collaborations and mutualisation of resources in search of a way between extraversion and withdrawal, allowing solidarity and attention, - making world(s) in a context heavily affected by extractivist toxicity. How does Picha, in developing a careful practice of accompanying artists, also take care of the city, culturally and socially?

Lotte Arndt works as a researcher and curator. As part of the international research project Reconnecting «Objects». Epistemic Plurality and Transformative Practices in and beyond Museums at the Technical University of Berlin, she is conducting research on toxic collections, extractivism, and the antinomies of conservation in so-called ethnographic and natural history museums.

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Daria de Beauvais
Senior Curator
Palais de Tokyo (Paris, France)

Daria de Beauvais is Senior Curator at the Palais de Tokyo. In 2022, her project «Reclaim the Earth» brings together non-Western artists, notably Indigenous, developing new connections with the environment. In 2019, she co-curates the 15th Lyon Biennale, entitled «Where Water Comes Together with Other Water», conceived as an ecosystem at the junction of biological, economic and cosmogonic landscapes. She teaches exhibition practice at the Panthéon-Sorbonne University and conceives with Morgan Labar the seminar «Indigeneity, Hybridity, Anthropophagy» at the ENS.

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Megan Cope, artist (Meanjin/
Brisbane, Australia): Kinyingarra
Guwinyanba

Kinyingarra Guwinyanba (which means ‘place of oyster rocks’ in Jandai and Gowar language) is a hand built sculptural formation returning to Country to create living sculptures for the future. It follows six years of a research based sculptural practice investigating the impact of the early colonial lime burning industry and devastation of Aboriginal middens and oyster reefs in Quandamooka Sea Country. Resting on the intertidal zone near Myora, the project builds on the legacy of our ancestors, interrupted by colonisation, the legacy that we are now seeking to continue. Kinyingarra Guwinyanba is a living, generative land and sea artwork that demonstrates how art can physically heal Country that has been colonised through the practice of ecologically restorative and ancestral processes. Planting these sea gardens, a new generation will rise from the mud, rocks and Kinyingarra shells.

Megan Cope is a Quandamooka artist whose sculptural installations, paintings and public art often resist prescribed notions of Aboriginality. Her works are propositions to the grand narrative of ‘Australia’ and critique settler colonial states. She is a member of Aboriginal art collective proppaNOW, and is represented by Milani Gallery in Meanjin / Brisbane.

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Mylène Ferrand, Art Historian (Paris, France): Towards a Cosmogony of the Care?

The philosophical challenge of the 21st century is that of care, of relations to other terrestrials to be reweaved, remythologised. How can artists, art and cultural institutions take care not only of works, but also of the living and their living environments? In what ways can we reinvent ourselves and develop a responsible concern for the excluded from the museum temple or the white cube, who could have been used and even plundered for the exhibition or the creation of collections? We will discuss some artistic actions in direct contact with reality and its deleterious emergencies, jeopardising the survival of all and, ultimately, of art. What is clear is that the ethics of care is not entirely new, but a vital precept at the very heart of ancient cosmogonies.

Mylène Ferrand is an art worker (recently director of Galleria Continua, San Gimignano/Beijing/Les Moulins/Habana/Roma/Sao Paulo/Paris/Dubai). She is now conducting research on art ecologies. A doctor of arts, she wrote a PhD thesis entitled “The Animant Turn in Contemporary Art (from 1960 until now), an Ecofeminist Approach”, submitted in December 2022, in which she developed what she called an “Aesthetic” or an “Art of Care”.

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Julie Gough, artist and curator (Nipaluna/Hobart, Tasmania): Fugitive History: purpose and inheritance

My major interest in France has always been to try to understand the journeys and destinations of my (Tasmanian Aboriginal) Ancestors’ cultural objects that were collected since 1792 by French voyageurs; but also sent from Tasmania, for instance to the 1855 Paris Exposition universelle. Recently a long “missing” Ancestral kelp water carrier came to light at the Musée du Quai Branly, that is now on loan to the Tasmanian Government for two years. I will present on these inheritances and uneasy relationships with institutions through my art and current Paris-based research.

Julie Gough is an artist, writer and half-time curator (First Peoples Art & Culture) at the Tasmanian Museum and Art Gallery. Gough’s art/research often re-presents concealed and conflicting histories. Her Trawlwoolway (Briggs-Johnson-Gower) family have lived, since the 1840s, in the Latrobe region of Lutruwita/Tasmania, with Tebrikunna their Traditional Country. Gough holds degrees in art, archaeology and English literature from the University of Tasmania, Goldsmiths College, University of London, Curtin University and the University of West Australia.

Morgan Labar
art historian
EA 7410 SACRe / UMR 7172
THALIM
(Paris, France)

Morgan Labar is an art historian (EA 7410 SACRe / UMR 7172 THALIM). Since his PhD thesis, his research focuses on the ways aesthetic categories, canons and hegemonic discourses are constructed within contemporary art worlds. He is currently director of the École supérieure d'art d'Avignon and teaches at the École du Louvre and the École normale supérieure, where he conceives with Daria de Beauvais the seminar «Indigeneity, Hybridity, Anthropophagy».

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Skawennati, artiste (Tiohtià:ke /
Montreal, Canada): My Life as an
Avatar

Skawennati will discuss the intersection of her practice and Indigenous Futurism, specifically as found in the projects that feature her avatar, xox and will share excerpts from several of her machinima movie projects.

Skawennati étudie l'histoire, l'avenir et le changement de son point de vue de femme kanien'kehá:ka urbaine et d'avatar cyberpunk. Ses machinimas, images fixes, textiles et sculptures ont été présentés internationalement et font partie des collections du musée des beaux-arts du Canada, du musée d'art contemporain de Montréal et de la Fondation Thoma, entre autres.

Fanny Wonu Veys, Curator
(Netherlands): Pacific Material
Culture in the Netherlands: Repre-
sentation, Relationships and Res-
pect

In this intervention, I will discuss the possibilities offered by Pacific material culture in a European but also specifically Dutch context through case studies from New Zealand, New Guinea, Easter Island and the work of contemporary Indigenous artists. Firstly, related issues of representation, collaboration and co-creation will be addressed. In doing so, the idea of authority and sovereignty – who speaks for whom? – will be highlighted, as well as the role of objects as ambassadors and the challenges of restitution. Secondly, I will view museums as places that connect academic and public discourses as well as Indigenous and Western knowledge. Museums as relationship builders will be explored. Finally, I will address the notions of respect and concern in connection with the decolonizing mission of the ethnographic museum.

Fanny Wonu Veys is curator, responsible for the Oceania collections at the National Museum of World Cultures (NMVW) in the Netherlands. There, she has curated several exhibitions including Australian Art (2019-2023), What a Genderful World (2019-2020; 2021-2022), A Sea of Islands (2020-2021) and Treasures from the depot: Easter Island (2022). She has carried out fieldwork in New Zealand, Tonga and Arnhem Land, Australia. She is president of the Pacific Arts Association Europe. Her doctoral thesis is entitled Barkcloth in Tonga and its neighboring areas: 1773-1900. Presenting the Past in the Present and was completed at the University of East Anglia, UK in 2005.