

DECOLONIZING SOCIAL ENGAGED ART PRACTICE – A CRITICAL REFLECTION IN NON-WESTERN CONTEXT

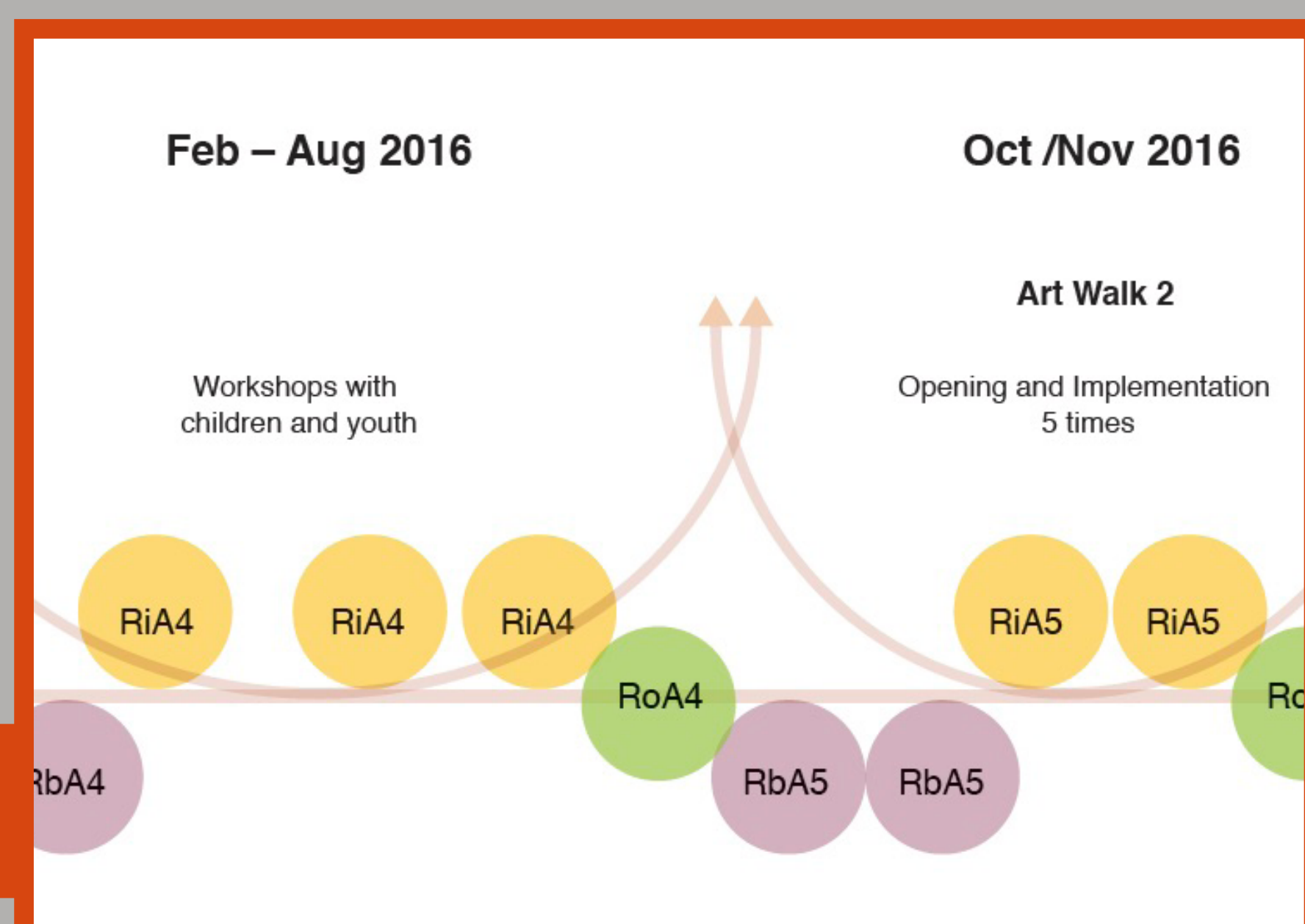


Chart based on graphic by Steven Scrivener, in: Scrivener, S. (2000) Reflection in and on action and practice in creative-production doctoral projects in art and design. Working Papers in Art and Design

Graphic design by Ronza Kamel

SUBJECT

Starting point is my curatorial practice as director of the art organization Al Hoash in East Jerusalem, which sought to reclaim urban space for the Palestinian public. The research offers a critical reflection on canonized theories on participatory art, public space theories and Western science production, by exploring new forms and concepts of participatory art practice through a conversation between theories and practical experience as well as the decolonial approach to talk with instead about protagonists.

FINDINGS

- Developing a method of alternative knowledge production for art practitioners in order to investigate (non-artistic) production conditions. The aim is to bridge the gap between Western academic public perceptions and non-Western realities
- Decolonization of Western discourses concerning the relations between the public, (state) citizens* and artists.

RESEARCH HYPOTHESIS

TO WHAT EXTENT DO THE THEORETICAL CONSIDERATIONS ON THE CANONIZED CONCEPT OF THE PUBLIC SPHERE IN PARTICIPATORY SOCIALLY ENGAGED ART HOLD UP OUTSIDE THE WESTERN CONTEXT?

WHAT HAPPENS WHEN THEY ARE IMPLEMENTED BY (POST-)COLONIAL SUBJECTS IN NEO-COLONIAL CONTEXTS?



Zahra Street, Jerusalem, DEBORAH AGUIRRE JONES's project Here, There and Jerusalem (2016), Reviewing Jerusalem, courtesy Al Hoash