Video film by Marina Gržinić/Aina Šmid/Zvonka Simčič
Concept and research by Marina Gržinić
Camera by Zvonka Simčič

Work on the structure by Marina Gržinić, Aina Šmid
Translation by Tjaša Kancler, Bahet Kouraishi, Marina Gržinić

The project Decolonial Aesthetics was organized by Walter Mignolo, Pedro Pablo Gómez (ASAB, Bogota) and many others.
Filmed in Bogota, Colombia, 2010.

Producer: Zvonka Simčič
Produced by CCC, Ljubljana, Slovenia 2011

http://www.zavod-ccc.org/index.php?page/GS
http://grzinic-smid.si/

Marina Gržinić is a philosopher, artist and curator that works in Ljubljana and Vienna. Aina Šmid is art historian and magazine editor that works in Ljubljana. Zvonka Simčič is a multimedia artist that lives and works in Ljubljana.

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DECOLONIALITY (Images of struggle)

Video film by

Marina Gržinić/Aina Šmid/Zvonka Simčič

(40.47min., color, b/w, sound, 2011)

Featuring

Dalida Benfield (USA)
Nadia Granados (Colombia)
Marina Gržinić (Slovenia)
Fabiano Kueva (Ecuador)
Walter Mignolo (Argentina, USA),
José Alejandro Restrepo (Colombia)
Fabian Esteban Alvarez Rojas (Colombia)
Javier Romero (Bolivia)
Alex Schlenker (Ecuador)
Camilo Vargas (Colombia)

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PART 1/text in the videofilm

Good morning, decolonialists!

Performing critical thinking
renders visible political

aspects that would otherwise
remain unnoticed.

I will return to this question.

Who remembers colonialism?

PART 2/statement

Following the thoughts of Dalida Benfield (USA), Nadia Granados (Colombia), Marina Gržinić (Slovenia), Fabiano Kueva (Ecuador), José Alejandro Restrepo (Colombia), Fabian Esteban Alvarez Rojas (Colombia), Javier Romero (Bolivia), Alex Schlenker (Ecuador) and Camilo Vargas (Colombia) the videofilm Images of struggle/Decoloniality refers to explicit and implicit antagonisms and differences in global capitalism. "Underdevelopment," which is today the main matrix of coloniality, receives harsh criticism. "Underdevelopment" indicates the colonial policy for undermining new paradigms of transforming the social and political space. We can achieve a utopia today but it is called globalization, it is called late capitalism.

In the videofilm it is a lot of confrontations and parallels in between Latin America and former Eastern Europe. At the core of the video film is the point of the instrumentalization of life and resistance, with questioning struggle and solutions to the neoliberal global capitalist exploitations. Also in the videofilm each of the listed persons take a clear performative position, they talk to the audience that is coming to listen to them, they provoke the audience and also they talk about a possible political situation to be identified. The videofilm is in the last instance a very concrete document how to perform a political thinking; this performing is connected with a complex lesson (literally, we gave lectures/lessons, as mostly of those listed were invited to talk in a symposium on decoloniality and art at the University of Bogota, Colombia). The participants (we) reflect at the same time on our own positions in relation to those who "are left and / or forced to die." This is due to the global world that constantly talks about a global situation without borders, but all around we see: poverty, control, misery, war, instrumentalization. The world is global but at the same time, as Europe itself, without memory, history! The question of a possibility and potentiality for the present is the key question; so we find ourselves at the crossroads of a terrible situation that is at once that of "the speed of light (technology)" AND "the illegal products of capitalism. " The products are we, you, me, us and the world. The videofilm opens potentiality within the impossibility.

PART 3/text in the videofilm

There is an island, which
is also the paradigm of

capitalism and neo-liberalism.
This island is Singapore.

I want that every time
you hear a word Utopia,
you think about this Island.

The island of Singapore
has a President Lee Kuan Yew,

who assures us that
the success of prosperity
of his island is based on
one essential point.

That is that his country is
"free from ideologies."

Such statement
cannot shock us.

It is well known
that capitalism

is more than an ideology.
It is a religion.

It is a religion, which
has rituals, officiants,

hierarchies, parishioners,
popes, etc.

For the President of
Singapore, to be free

from ideology, would
also be, as if we were

all in front of a
television screen,
a computer screen, lost
in some monologues.

I say this in contrast to the
Utopia proposed by Müller.

It might be a possibility
of being involved in

the murmur "of those
who do not have TV."

To leave off the TV
would perhaps be

a beginning of the utopia
of Heiner Müller.

PART 4/text in the videofilm

I promised to return to the
question of performing.

When politics is performed,
something that does not

belong to the situation
presents its uncanny "other."