

A conversation can and usually is taken as an encounter, a convergence, but one that might just be—and the best conversations (which are also another name for collaborations) are—nothing more than that which takes place there, in that moment, under those circumstances, towards those particular ends. This conversation, our convergence, is not so much an offering as it is an invitation to the reader to join in and further it.

—Denise Ferreira da Silva

The guiding question in the creation of this epistemological exercise called *In/Visibilisations* has been, how to subvert the canon and the strategies of inclusion/exclusion proper to the hierarchical and symbolic orders dictated by coloniality (Quijano, 2000) and which cross our vital and creative experience in the "contact zone"? And how to propose ways of creating community within the art field, a battlefield marked by the struggle to maintain or improve power relations (Bourdieu [1984] 1995:74)?

The proposal of *In/Visibilisations* takes place in the "contact zone" of which Pratt (1991, 1992) and Clifford (1997) speak, in reference to geopolitical aspects, in the sense of embracing migration from the Global South, especially from Abya Yala (Latin America), and legitimizing it as a complex point of enunciation of deScolonial art that is produced from "the margin of the Centre" and in the contact zone formed by the "South in the North" (De Sousa Santos 2016: 19).

Our proposal aims to occupy the space of the academy to pay homage to the artistic trajectory of this small invited group, whose language and methodology are aesthetic-political positions which have already been recognized in Austria. Their artistic language accompanies and heals the migrant experience in Austria. They are outstanding examples that in turn echo and are the result of struggles of *spokeswomen* from the region in Europe, who have continuously offered a joyful and loving resistance against erasure and the canon.

Among these pioneering positions we highlight Luzenir Caixeta, Georgia Creimer, Carla Dagenhardt, Marissa Lobo, Ines Lombardi, Amanda Piña, Rubia Salgado and Hansel Sato, who with their activist work have been opening spaces for the Abya Yala migrant community in Austria for several decades.

More recent positions informing the deScoloniality of Abya Yala in Austria are for example Guadalupe Aldrete, Andrea Ancira, Amalia Barboza, Pêdra Costa, Vivian Crespo Zurita, Oscar Cueto, Sattva Giacosa, Maurício Ianês, Lia Kastiyo-Spinósa, Alfredo Ledesma Quintana, Sandra Monterroso, Marisel Orellana Bongola, Eliana Otta, Denise Palmieri, Bárbara Palomino, Carlos Perez, Naomi Rincón Gallardo, Frida Robles and many more who, as a consequence of coloniality in our territories, are today knocking on the door of Europe. Of all of them, we cannot fail to mention the migrant life experiences that, due to the precariousness of their conditions, will not achieve artistic materialization. These are the positions of the migrant population, those who sustain Europe, those who are the first recipients of political violence and in whom the economic instability and uncertainties of our time are exemplified.

*In/Visibilizaciones* would like to pay tribute to all these positions and thank them for their resistance in the face of silencing, because it is thanks to them that proposals such as this one can now take shape and occupy this space.

We would like to expand the list of Abya Yala positions in Vienna. We invite you to write your names on this mapping, because you as well shape the deScolonial struggle in Vienna today.

May this be a loving and joyful exercise in epistemological justice.

Let this be a *palenque*, a *quilombo*, at the center of the academy, built as a small niche representative of the conversations where our voice is not yet present.

Quilombo is a term used at the time of Portuguese colonization to describe a settlement of runaway black slaves in Brazil. Denise Ferreira da Silva (2021)

defines artistic positions of the Global South participating in the Global North as such.

Let this be a space where, following in the same line of thought as Ferreira da Silva, we can finally breathe, escaping total dispossession and co-option. In the face of the erasure of our history and the attempt to erase us, the populations of the Global South, this presence today repeats that we are here, we have always been here and here we will continue to be.

*In/Visibilisations* is an invitation to go beyond the academic and artistic sphere and broaden the conversation about deScoloniality, beyond the limits of identity representation. It is an invitation to give continuity to processes of complexification of the margin and the edge, of joint construction, that is, of walking by asking questions, an idea that inspires us so much in the Zapatistas and that urges us to continue the path only if it is together and because in the spaces of art and academia solidarity and equity must also be a methodology and a motto. This is an act of becoming again, the narrator of our own history and thus "the absolute opposition of what the colonial project has predetermined" (Kilomba 2005: 22).

Our proposal is part of the set of actions that never tire of repeating that we cannot conceive of the buildings of hegemonic knowledge without recognizing that they have been erected on our resources, as have been not only gold and silver, but also our epistemologies of the Global South.

*In/Visibilizaciones* aims to bring the concept of deScoloniality to the table with a focus on artistic positions related to the Abya Yala, as a means of active visibilisation of resistance against power structures (cf. Gómez, Mignolo 2012: 16) imposed by a long history of coloniality in a globalized world (cf. Quijano 2000: 541).

The conference and exhibition aim to deepen the much-needed debate in the German-speaking scope, as was the prominent case of the 2006 conference in Austria, which preceded the publication *Blickwechsel. Lateinamerika in der zeitgenössischen Kunst* (VIDC, Kulturen in Bewegung 2007). The conversation that took place in 2006 will be updated today by extending the invitation to a group of female and non-binary (\*) artists from Abya Yala living in Vienna.

The proposal delves into questions of how this group of artists produces a body of critical work from a fluid place of enunciation. How do they address the various components of the deScolonial discourse? How do they refer to Austria as a mirror of contemporary artistic questions about erasure and inclusion? What divergences and commonalities can be identified in bringing their works together and which statements about de(s)coloniality can be derived from this?

*In/Visibilizations – In/Visibilizaciones. De(s)coloniality and Art (by artists from Latin America in Vienna)* is an archive that documents "other" epistemologies and genealogies that are foundational in the construction of the contemporary time, in a movement that recovers the past to glimpse a possible future horizon of practices inside and outside the academic and artistic fields (cf. Gómez, Mignolo 2012: 18). It is an exercise of looking back and projecting forward, beyond nationalism and narrow definitions (cf. Fajardo-Hill, Guerrero 2017)".

In *Borderlands/La Frontera* Gloria Anzaldúa speaks of this bordering space from which we speak today, that is, this "contact zone," as "a state of physic unrest that makes poets write and artists create". Anzaldúa goes further and defines it "like a cactus needle embedded in the flesh" (1987: 73).

It is from this urgency that we invite Carla Bobadilla, Daniela Brill Estrada, Imayna Cáceres, Roberta Lima, Verena Melgarejo Weinandt and Mariel Rodríguez to the dialogue.

This is a project done in conversation with Jens Kastner.

Such a proposal could not have been realized without the work of Kastner, who has long since opened up a space for Abya Yala positions in the German-speaking scope.

Among his almost endless list of publications, we highlight the following as constituent for *In/Visibilisations*: the introduction to "Blickwechsel. Lateinamerika in der zeitgenössischen Kunst" (2007) and the article "Und wen interessiert eigentlich der Kunstmarkt?" Künstlerische Praktiken in Lateinamerika, Identitätspolitik und der Raum der Möglichkeiten" (2007), as well as "Dekolonialistische Theorie aus Lateinamerika. Einführung und Kritik" (2022), and also "Kunst, Kampf und Kollektivität. Die Bewegung Los Grupos in Mexiko der 1970er-Jahre" (2019) and "Klassifikation und Kampf. Zur Aktualität der Kulturosoziologie Pierre Bourdieus" (2024).

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This is a project created in close conversation with you.

Thanks also to the musical accompaniment of Don Indio who will fill the space of the Aula with sounds from the "North of the South" of the continent, i.e. Colombia, such as bullerengue and mapalé. These are magical sounds that Don Indio produces with his gaita.

claudia\* sandoval romero,  
Vienna, 15 March 2024.

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