

## De(s)colonial Vienna. Images from the Counter-Archive

Through temporary interventions with photographs of Colombian and Brazilian landscapes, the images experiment with ways of making visible the diaspora from the Abya Yala in Vienna. The exercises are part of a broader research that is not only visual, but also conceptual and theoretical. In the essay, the concept “de(s)colonial” is used as an active way of intervening memory by creating images that result in collages, i.e. a visual territory in which contrasts and complements are combined.

The process of intervention and thus of visual creation is here a de(s)colonial act that incorporates the “periphery” into the “center”, i.e. that reclaims the presence of ancestral epistemological landscapes in the knowledge that seems to come only from Europe. The images reveal the ancestral ways of the South as constitutive of the Global North. They seek to equalize asymmetric exercise of power, like that of the North and the Global South. These are images that have emerged from the desire to build bridges between imposed dualities such as “North and South” or “Being” and “non-Being”. They are in-between and mestiza images. They are expanded photography in search of the reconciliation of opposites.

Through the ritual of occupying public space with photographic images, questions are only temporarily answered. The photographic quality in the service of the real reveals its cracks by proving to be a tool for the creation of fiction: a visual account of a fragmented identity, a living archive, woven from dissonant experiences, such as those as a migrant in Europe.

This is a testimony to memory as a constitutive part of the present. A memory that speaks of “We are the land that wanders”, as Atahualpa Yupanqui put it.

The videos that accompany the photographic images describe the action by questioning the linearity of time. As videos that “run into the past”, they take up the de(s)colonial idea of “dreaming the past” (Yuderkys Espinosa Miñoso 2020), in an action that urges us to return to erased histories.

In Quechua and Aymara, this action is called “the return of the future” (Anibal Quijano 2014), which means that we walk with the past in front of us, that is, with the past as a guide for navigating paths that lead us to the *sumak kawsay* (good life).

This non-linear temporality is the *timpuxajutirisariwa* or time that comes and goes, that is constant like a circle, without starting point or destination, without beginning or end and always in motion (Adriana Guzmán Arroyo 2019).

“De(s)colonial Vienna. Images from the Counter-Archive” is an invitation to create counter-archives of the image, as a fulfilment of the duty to create “Other” memories in the visual field and thus interrupt the creation of a future that excludes us.



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