

Symposium The Humboldt Effect V

Feeding the Fire

Montreal, 23-24-25 nov. 2023



Humboldt - Bonpland, *Cinchona (Scrobiculata)*, 1808.

The Humboldt Effect V: Feeding the Fire* is a series of encounters organized as part of the *Archive Alexandre de Humboldt Montréal* exhibition held in OBORO from November 11th to December 16th, 2023. This event seeks to open up new critical spaces for reflection and sharing, between disciplines and between the southern and northern hemispheres. Forms and sources of knowledge are discussed without hierarchy, combining the viewpoints and expertise of artists, curators, authors and researchers in art, museology, anthropology and cultural studies, from Quebec, Latin America and Europe. Research is put forward as a means of coming together, beyond physical and theoretical boundaries, to feed a collective fire. It's a fire by which we seek to shed light on preoccupying issues for art and beyond: the relationship between humans and nature, territory and ecology, transcending the imperatives of the global market, as well as the development of decolonial approaches to the production, conservation and valorization of knowledge, particularly within museums. The symposium is organized in partnership with OBORO, SBC Galerie d'art contemporain and UQAM's Laboratoire d'art et de recherche décoloniaux (LabARD), with the collaboration of UQAM, Groupe de recherche et de réflexion CIÉCO, Équipe Art et musée and Cinéma Public.

PROGRAM

Thursday Nov. 23 : OBORO, 4001 Berri #301

16:00: Opening night, ENG / FR

- Welcome: Tamar Tembeck, artistic director OBORO
- Introduction: Fabiano Kueva, artist and Emmanuelle Choquette, curator
- Projection of the film: **Ensayo geopoético : Alexander von Humboldt**, Fabiano Kueva, 2019, 60min, Espagnol, French subtitles

17:00 - 19:00: Exhibition visit + Opening cocktail

Friday Nov. 24 : UQAM, Pavillon Judith-Jasmin, Salle Pierre-Bourgault, J-1450

09:30 : ECOLOGIES BEYOND COLONIALITY, ENG / FR

- Welcome: Emmanuelle Choquette, curator
- Introduction: Fabiano Kueva, artist
- **Round table moderated by Nuria Carton de Grammont (Mexico - Canada) FR**

PhD in art history (Concordia, 2012). Her research focuses on diasporic identities, participatory strategies and pluralization in the arts. She is currently director of the SBC Galerie d'art contemporain in Tiohtià:ke / Mooniyaang / Montréal (Québec). She co-curated the exhibition *Gilberto Esparza. Plantas Autofotosintéticas* at Galerie de l'UQAM in 2017, and subsequently collaborated on Maria Ezcurra's installation *Personal belonging/Objetos personales*, presented in 2018 at the Montreal Museum of Fine Arts. In January 2020, she curated the exhibition *Uno, dos, tres por mí y mis compañeras* at the OPTICA center.

She also has an extensive repertoire of publications, among them *Politics, Culture and Economy in Popular Practices in the Americas*, co-edited with Eduardo González Castillo and Jorge Pantaléon (2016). In 2023, she co-wrote with Laura Delfino "Un happening dans le Musée: pluralisation et appartenance institutionnelle", for Cahiers de l'OMEC.

- **Lecture: Eduardo Kohn (Ecuador - Canada) EN**

He is an anthropologist, researcher and environmental activist linked to the native peoples of the Amazon, one of the most biologically diverse ecosystems on Earth. He is Associate Professor of Anthropology at McGill University (Canada). His book *How the forests think?* (UCP, 2013) won the 2014 Gregory Bateson Award and has been translated into several languages. His work aims to imagine better ways to coexist with the living world, so that this world can guide our behavior. That is, it involves a fundamental rethinking of anthropology and "the human" so that we can learn to "green" our ethics. To this end, he has developed a solid set of conceptual tools and a series of alternative ethnographic methods based on semiotics - the study of signs - to understand this kind of thinking beyond the human and its relation to human thought.

Forest for the Trees

My current project, builds on this foundation to argue that a forest –that highly “absential” emergent product of a vast network of nonhuman semiosis– is a real thing and not merely a human abstraction. As such, a forest can provide a kind of ethical orientation for the sake of the various human and nonhuman life forms –the trees– it sustains. It can thus orient us, as we develop a mode of comportment and an orientation for these times of climate crisis. Just how to discern such guidance from the holistic properties a living world manifests is a complex philosophical problem (involving, as it turns out, the relation between aesthetics and ethics). It is also one that I explore ethnographically in the real world with a diverse and remarkably creative Ecuadorian network of indigenous activists, leaders, architects, lawyers, academics, scientists and artists with whom I collaborate.

- **Lecture: Joanna Page (Argentina - UK) EN**

Argentina - United Kingdom. Professor of Latin American Studies and Director of the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) at the University of Cambridge. Between 2014 and 2018 she directed the Centre for Latin American Studies at Cambridge. Her research interests are linked to the relationship between science and culture in Latin America, but she has also worked on issues of memory, modernity, capitalism, posthumanism, new materialism, decoloniality, ecology and environmental thought. She has published several monographs, most recently: *Decolonizing Science in Latin American Art* (UCL Press, 2021, open access) and *Decolonial Ecologies: The Reinvention of Natural History in Latin American Art* (Open Book Publishers, 2023).

Latin American Art and the Politics of Environmental Crisis: Decolonial Perspectives

In this talk, I will explore the work of contemporary Latin American artists who are reinventing historical methods of collecting, organizing, and displaying nature in order to develop decolonial and post-anthropocentric perspectives. Their projects reject or rework Enlightenment norms of botanical illustration to expose the relationship between modern Western science and the dynamics of economic and cultural dispossession, but also to imagine new forms of coexistence and coevolution between humans and plants. In their works, we may perceive a very different response to the environmental crisis that does not view anthropogenic ecological change as innately catastrophic; nor do they campaign for the preservation of pristine nature beyond human influence. Instead, they provide a positive vision of the creative entanglements of human and plant histories. In this way, they challenge those paradigms of conservation that still regard humans as separate from the rest of the natural world, replacing these with an attention to coexistence, collaboration, and coevolution.

- **Lecture: Laboratoire d'art et de recherche décoloniaux de l'UQAM (LabARD) FR**

Founded in 2020, LabARD is an interdisciplinary research and creative entity affiliated with the Université du Québec à Montréal (UQAM). Its fundamental mission is to explore and promote decolonial approaches within artistic, scientific, cultural and educational fields. LabARD is particularly dedicated to highlighting marginalized narratives and historically neglected perspectives, revealing voices and experiences that are obscured by hegemonic discourses. Through research-creation, LabARD aims to dismantle power structures, challenge pre-established norms and stimulate critical reflection on the mechanisms of colonization and decolonization. LabARD actively engages in interdisciplinary projects, collaborating with researchers, artists and students from a wide range of backgrounds, engaging fully in research initiatives, exhibitions, workshops and public events. These approaches aim to encourage dialogue and deep engagement with decolonial issues within the academic community.

Decolonial artistic practices of listening

Our collective presentation offers an overview of the research and creation methods deployed within LabARD. The presentation will be opened by Romeo Gongora, who will introduce LabARD as a team dedicated to research-creation exploring marginalized narratives and historically neglected perspectives. At the heart of our approach lies the imperative of decolonial listening as a crucial method of research and artistic creation. Our presentation will feature concrete examples of projects focusing on decolonial artistic practices of listening, presented by LabARD members.

Finally, our presentation will conclude in SBC Gallery of Contemporary Art (17:30) with an interactive jam session, allowing the audience to actively engage in a collective experience of listening and artistic creation. By inviting audience participation, we hope to foster an open and dynamic dialogue on the possibilities offered by decolonial listening within contemporary artistic practices.

- **Q & A.**

12:00 Lunch Break

13:30 MUSEUM AS TRIGGER

- Introduction, Fabiano Kueva, artist
- Roundtable moderated by David Blankenstein (Germany)

He studied Art History in Berlin and Museology in Montreal. His areas of research include museum history, artistic transits and 19th century art history. He curated the exhibition on the brothers Wilhelm and Alexander von Humboldt in Paris in 2014. He is the curator of the exhibition on the same subject for the German Historical Museum in Berlin; as well as a permanent exhibition on Alexander von Humboldt in Havana Cuba, both opening late 2019. He also curated the exhibition *Alexander von Humboldt Archive Berlin* at the Humboldt Forum (2019). Since 2020, he serves as researcher, curator and author at Stiftung Humboldt Forum im Berliner Schloss. His footsteps also crossed those of Fabiano Kueva in this museum during the joint staging of the Archivo Alexander von Humboldt as part of Alexander von Humboldt's 250th birthday celebrations.

- **Lecture: Mélanie Boucher (Canada) FR**

She is professor of museology at the Université du Québec en Outaouais (UQO). As an art history specialist in her department, she is regularly asked to comment on issues related to art museum practices. From 2003 to 2013, she held various positions in the field of conservation and research, in addition to working as an independent curator in large, small, and intermediate museum institutions. She has extensive knowledge of the intrusive strategies used by museums to occasionally introduce contemporary artworks into their historical collections. One of her main concerns is the reinvention of contiguous spaces to undermine predictable art historical associations and engage viewers in new ways.

Decolonization of collections and new uses: presentation of recent art museum initiatives and the CIÉCO research and reflection group.

Today's museums seek to be more representative of the social diversity of the communities they serve in their exhibitions and public programs, as well as in the development and use of their collections. The colonial origins of the collections, and the gaps in the major art-historical narratives that have provided their main interpretations, are more widely recognized. A number of recent initiatives are revisiting, for decolonial purposes, the principles of exemplarity, uniqueness, internal organization and material integrity on which acquisition and its valorization were based until recently. This presentation considers some of the initiatives undertaken along these lines and studied as part of the activities of the CIÉCO Research and Reflection Group. This research group, founded in 2014 by Mélanie Boucher (Université du Québec en Outaouais), Marie Fraser (Université du Québec à Montréal) and Johanne Lamoureux (Université de Montréal), brings together the main centers of study in francophone museology in Quebec and Canada around research into new uses for collections and art museums. CIÉCO currently oversees two major projects. The first is "Creating with Collections" (FRQSC 2022-2026), and the second is the Partnership on "New Uses of Collections in Art Museums" (SSHRC 2021-2028), which will also be presented.

- **Geneviève Chevalier (Canada) FR**

Visual and media artist, independent curator and adjunct professor at the École d'art de l'Université Laval, Québec, Canada. She holds a PhD in artistic studies and practices from the Université du Québec à Montréal (SSHRC 2010-2013) and a Master of Fine Arts from Concordia University. She completed a post-doctoral internship in museology (FRQSC 2014-2016) on the question of artists' interventions in museum collections as part of the activities of the research and reflection group Collections et impératif événementiel/The Convulsive Collections (CIÉ/CO).

Artistic practice as a sensitive means of anchoring us in the living world

If the work of some of those who concern themselves with the state of the world is carried out in a forward-looking logic, mine is more akin to the archaeological approach developed and practiced by Foucault. I excavate to better understand and uncover the roots of visible forms such as architecture, the exhibition, the collection and its lexicon, or the extracted and isolated data that science accumulates from reality. This is why articulated language, or idiom, occupies such a prominent place in my creative process, which is characterized from the outset by a contextual and documentary-experimental approach, based on an extra-disciplinary research practice. My work is first anchored in a site - geolocated and discursive - and unfolds in context. Considerations are introduced that extend beyond the artistic discipline and touch on the wider environment in which the

work is embedded. With the tripartite "Mirement" project, running from 2019 to 2023 mainly in England, natural history from the classical age - with some of its emblematic figures and the knowledge that the discipline circumscribes in a specific language - is the object of my research. Epistemological in nature, "Mirement" establishes points of contact, comparisons and distinctions between forms of representation that bear witness to a relationship to knowledge expressed in a relationship to things presented one to the other.

- **Sandra Rozental (Mexico) EN**

She holds a PHD in Social Anthropology from New York University. M.A. in Latin American Studies, Georgetown University and M.A. in Social Anthropology, New York University. She received her B.A. degree from Georgetown University. She has published articles and book chapters on social relations around heritage, with a focus on the extraction of archaeological artifacts from communities in the Valley of Mexico. She co-directed the feature documentary *La Piedra Ausente* (2013) with Jesse Lerner in co-production with the Mexican Institute of Cinematography. She has curated exhibitions in several museums and has collaborated with artists such as Mariana Castillo Deball, Joachim Koester, Jorge Satorre, Eduardo Abaroa and Pablo Vargas Lugo. She is currently a professor-researcher in the Department of Humanities at UAM-Cuajimalpa and her new research project focuses on urban utopias and the physical, social and cultural residues of Lake Texcoco and she is working on a new documentary project on the emergence of the Parícutín volcano.

A Community Museum, Three Stones, and a Flood

The Regional Museum of the Usumacinta Basin, a community owned and run museum, was built in Frontera Corozal, Chiapas, in the late 1990s in an effort to counter a long-standing history of archeological extractivism in an area known for Classic Maya sites and their elaborately carved stone monuments. In 2020, the museum flooded after a cyclical upsurge of the river's waters gravely enhanced by the region's ecological devastation and the consequences of planetary climate change. In this presentation, I am interested in thinking about the flood, its causes and aftermath, to critically engage the concept of the community museum and what other forms and places the objects and stories it was built to contain might take on in local contexts and ecologies.

- **Q & A.**

15:30 Break

15:45 DIALOGUE: *Storytelling and the archive – between traces and drawings*

This presentation will unfold in two parts. In the first part Michèle Magma will discuss her research and artistic engagement with the decolonial notion of the archive by reflecting on her long-term collaboration with Zurich's Rietberg Museum from the Fiction Congo exhibition in 2019. This first part will be followed by a discussion with Barbara Clausen opening up to various questions and aspects that look at the transformative potential of the archive as a living and multivocal cultural dispositive. They will discuss and ask how the notion of the archive as a fluid entity, a vessel of time and a form of embodiment becomes a tool of sharing knowledge as much as affirmation and contestation.

- **Michèle Magma (Democratic Republic of the Congo) FR**

Interdisciplinary artist who works mainly with video, performance, photography and drawing. Her work focuses on articulating an ongoing exchange between individual stories, collective memory and history. Straddling personal experience and shared collective anxieties, she draws on her own stories and memories to address themes such as feminism, sociology, politics and mythology. Her exploration of her feminine identity, displaced through time and memory, reflects the image of a woman completely detached from any historically imposed exoticism. She often resorts to historical facts, which she reinterprets through a frontal *mise-en-scène* and various metamorphoses. Born in the Democratic Republic of Congo in 1977, the artist arrived in France at the age of six. She is a graduate of the Ecole Nationale Supérieure d'art de Paris- Cergy. Michèle situates herself in an intermediary zone between North and South, and questions the world through a plural cultural

perception linked to her migratory journey. In her work, she proposes a critical vision of the multiple forms of exploitation and oppression in Africa and beyond, to underline the complex relationships between ongoing extractive violence on natural resources: human and non-human. Michèle Magema is a PhD student at UQAM- École des arts visuels et médiatiques, where she also teaches.

«The current state of my research leads me, as an Afro-descendant, to detach myself from the word archive, which has no significance in a wider African genealogy. I think of a word in Lingala: Eloko e bobamka: something that both hides-contains. I put the word archive back into a more Western context, and propose to reconsider its function in the colonial system. I also evoke our access to the archive, which is often indirect and immaterial for artists. By working with Himmelheber's archives, however, I am able to perceive the different layers of understanding of these photographs and objects, which lie somewhere between ethnography, travel memories, personal tokens or objects bought to be sold to collectors. »

- **Barbara Clausen (Canada) FR**

Dr. phil. Barbara Clausen is a professor at the Art History Department and Associate Dean of Research and Creation at the Faculty of the arts at UQAM, as well as an independent curator, living and working in Tiohtia:ke/Mooniyang/Montreal. Since 2000 she has lectured and written extensively on the historiography and institutionalization of performance-based art practices and the discourses surrounding the politics of the body, the exhibition and the archive. From 2017-2021 she was the Curatorial Research Director of the Joan Joans Knowledge Base in collaboration with the Artist Archives Initiative in New York. She is the author of *Babette Mangolte. Performance zwischen Aktion und Betrachtung* (Edition Metzler, Munich) and co-editor of the monograph *Joan Jonas. next move in a mirror world*, (Dia Art Foundation & DAI New York) both published in 2023.

- Open discussion moderated by Emmanuelle Choquette, curator.

17:30 GALLERY AS A TRIGGER / LA GALERIE COMME DÉCLENCHEUR

SBC Gallery of Contemporary Art, 372 Ste-Catherine St. West, #507

17:30 Performance by Manuel Chantre and jam session animated by Alexandre Castonguay, as part of *Third Ear Transmissions*, an ongoing encounter between sound artists, the interdisciplinary research group LabARD, and the SBC's team.

18:30 Guatemalan tortilla workshop by Cony Martinez and cocktail

Saturday Nov. 25 : UQAM, Pavillon Judith-Jasmin, Salle Pierre-Bourgault, J-1450

10:00 PERFORMATIVE PERSPECTIVES

- Introduction, Fabiano Kueva, artist
- Roundtable moderated by Emmanuelle Choquette, curator (Canada)

- **Lecture: Tania Mancheno (Ecuador-Germany) EN**

Tania Mancheno is an affiliate researcher at the Research Center for Hamburg's (Post)Colonial Legacy at the University of Hamburg. She teaches in the field of social sciences on postcolonial theory and decolonial thought in political sciences and geography. Her research is focused on urban space and violence, colonial history, and the analysis of its local and transnational consequences from a feminist perspective from the Global South. Currently, Dr. Mancheno is a member of DAICOR and of the German-American Working Group on Diversity, Equity, and Inclusion. Her recent publications are the article *Beyond coloniality in world heritage: Counter-mapping the colonial amnesia in Parisian landscapes* and her book *Ma(r)king the Difference Multiculturalism and the Politics of Translation*.

Critical walks and decolonial soundscapes

What is the sound of a monument? Can oral history be transformed into a memorial and if so, what language would it speak? Departing from the Koselleckian idea that national heritage is nowhere neutral and always fragmental, and Françoise Vergès' conception of national history as a transcontinental construction, in this presentation I will discuss the possibilities of decolonizing sites of colonial heritage in the city. To this end, I will present my activist research and ongoing artistic projects, which seek to build soundscapes of decolonial memories. I will mainly focus on the collective affective cartography "What Does Hamburg Mean to You?" (Was bedeutet Hamburg für Dich?), which consists of a series of interviews with critical non-hegemonic and diasporic voices of Hamburg as well as on the decolonial walks on German colonial history.

• Lecture: *Émilie Monnet and (Anishnaabe) and Waira Nina Jacanamijoy Mutumbajoy (Inga)*

Émilie Monnet. A committed interdisciplinary artist, she founded Onishka Productions in 2011 in order to forge links between artists from different Aboriginal communities, regardless of their discipline. Since 2016, she has presented Indigenous Contemporary Scene / Scène contemporaine autochtone, a nomadic platform for the dissemination of Aboriginal performing arts. Five editions have been created to date. She is currently completing a three-year residency at the Centre du Théâtre d'Aujourd'hui where she will present her next creation Marguerite, after Okinum (2018) and Kiciweok: Lexique de treize mots autochtones qui donnent un sens (2019). As the Associate artist at the Théâtre de la Ville in Longueuil, she will also be the next artist in residence at the Espace Go theatre. Émilie is of Anishnaabe-Algonquin and French descent and currently lives between the Outaouais and Tiohtià:ke / Mooniyaang / Montreal.

Waira Nina Jacanamijoy Mutumbajoy. An interdisciplinary artist, writer and cultural policy advisor for the Inga nation in the Caquetá region of the Colombian Amazon. She is heir to the traditional Ambiwaska ceremonies taught to her by her grandparents, and possesses a wealth of knowledge that has contributed to the official recognition of the Inga territories and the creation of a pan-Amazonian radio network thanks to the experience of Ingakuna community radio producing soundscapes in the Inga language. She is also communications and culture coordinator for the Tandachiridu Inganokuna association and advises the educational processes of the Yachaikury School. As a leader, she has worked for the recognition of her community's cultural richness, education and rights. She has received official recognition for her leadership from the National Organization of Indigenous Peoples of the Colombian Amazon (OPIAC) and the municipal government of San José del Fragua.

NIGAMON TUNAI

Since 2010, Nigamon/Tunai has been a platform for artistic exchanges and collaborations between Indigenous communities in Canada and Colombia as well as between artists from these two countries. The words Nigamon and Tunai mean "song" in the Anishinaabemowin and Inga languages. NIGAMON / TUNAI is a poetic manifesto by Émilie Monnet and Waira Nina, inspired by the bonds of friendship and solidarity between them, and by the exchanges and collaborations they have been developing over the past twelve years between indigenous communities in the North and South. At the crossroads of friendship and resistance for the protection of water and against extractivism in their respective territories, the two women invite us to a precious sharing nourished by the living knowledge, cosmogonies and struggles that link them. In Canada, mining and oil companies still thrive, while over there, in the Amazon, on the territory of the Inga people, they destroy entire living environments to plunder their resources – including copper, central to Anishnaabe culture. In NIGAMON/TUNAI, Émilie Monnet and Waira Nina experiment with their voices, their breath and their bodies. Interweaving immersive performance and audio documentary among indigenous knowledge and voices, this new theatrical work reveals fascinating resonances between territories.

- **Lecture: Marion Pfaus (Germany) EN**

Aka Rigoletti is a German artist. Born in 1966, she has lived in Berlin since 2000. Marion Pfaus refers to her work as Despecialised Media Art. She makes short films and radio plays, writes texts, runs websites, and performs in her own live comedy show. She has received grants and awards for her work, for example the Berlin Senate's Literature Scholarship, the Berlin Senate's Female Artist Scholarship for Video Art. She was nominated for the German Radio Award 2022. Marion Pfaus studied at the Filmakademie Baden-Württemberg.

Deconstruction of the Humboldt Forum

Since 2011, long before the foundation stone was set in the construction of the Humboldt Forum on Berlin's Schlossplatz, Marion Pfaus has been making short films about this landmark institution and collecting donations for its deconstruction. Berlin's Schlossplatz has a long history of deconstruction. The Humboldt Forum's exterior was designed to mimic the last version of the Berlin Palace, where the royal Hohenzollern dynasty resided until 1918. After World War II, the Schlossplatz was part of East Berlin, the capital of the former German Democratic Republic, and the Hohenzollern Palace was torn down in 1950 to make place for the Palace of the Republic as the seat of the GDR People's Chamber and a public cultural center. Following German reunification in 1989, the Palace of the Republic in turn was dismantled to rebuild the baroque Palace as part of the Humboldt Forum project named in honor of the brothers Wilhelm and Alexander von Humboldt. Now the site of the Ethnological Museum of Berlin, the Humboldt Forum is highly controversial due to the colonial origin of large parts of its collections, which are the subject of international restitution debates. In her lecture, Pfaus investigates who is behind the building project, who paid what for it, whether the financing concept worked out at all and to what extent the two namesakes are commemorated in the Humboldt Forum. She draws up plans for the Forum's deconstruction and proposes sustainable solutions both for the exhibits inside the museum and the baroque façade elements outside. In 2050, 100 years after the first palace was blown up, the deconstruction is to be completed with the anniversary palace blow-up party. 2,500 people have already signed up for the event on Facebook.

- **Q & A.**

17:00 BOOK PRESENTATION / FILM SCREENING

CINÉMA PUBLIC, Casa d'Italia, 505 Jean-Talon St. East

17:00 BOOK PRESENTATION

- Introduction: Fabiano Kueva, artist
- ***Dekoloniale Perspektiven*, Tania Mancheno (ed.), VSA Verlag, 2023.**

At the interface between academia and activism, non-white authors present their perspectives on and visions for a decolonial culture of remembrance in Germany. Considerable progress has been made in the recent past in coming to terms with German colonialism. However, it was mainly white academics who had their say, while other voices were heard little or not at all. Beyond this spectrum of authors, there are many non-white academics, activists and collectives who are working to make the traces of German colonialism visible. Their aim is to advance the process of decolonization and broaden knowledge about the crimes committed during the colonial era.

The authors of this volume provide an introductory overview of critical cultures of remembrance of colonialism in Germany and beyond. They build on the existing discussions about decolonization and postcolonialism in this country and ask: Which voices are (still) invisible in the reappraisal of German colonialism? What do they have to say? How can colonial history still be experienced today in bodies, places and civil society movements? What connections are there between places of remembrance and practices of resistance yesterday and today?

- ***Decolonial Ecologies. The Reinvention of Natural History in Latin American Art*, Joanna Page, Open Book Publishers, 2023.**

Joanna Page illuminates the ways in which contemporary artists in Latin America are reinventing historical methods of collecting, organizing, and displaying nature in order to develop new aesthetic and political perspectives on the past and the present.

Page brings together an entirely new corpus of artistic projects from Argentina, Brazil, Chile, Colombia, Ecuador, Mexico, and Peru that engage critically and creatively with forms as diverse as the medieval bestiary, baroque cabinets of curiosities, atlases created by European travelers to the New World, the floras and herbaria composed by eighteenth- and nineteenth-century naturalists, and the dioramas designed for natural history museums. She explores how artists develop decolonial and post-anthropocentric perspectives on the collections and expeditions that were central to the evolution of European natural history.

- ***The Humboldt Brothers - Stories from the Present*, David Blankenstein (ed.), Prestel, 2022.**

Alexander and Wilhelm von Humboldt are the namesakes of the Humboldt Forum. Their biographies, works, points of view, as well as the circumstances in which they lived build a compelling relationship with the Humboldt Forum - starting with the brothers' early lives, growing up near the palace and the royal family. Their later travels, Alexander's nature studies, and Wilhelm's language studies not only illuminate the "interconnected system of nature and culture", they often prove to be astonishingly relevant: What does language mean for living together in a society? In what ways do we acquire knowledge and what responsibilities come with this knowledge? How do we address the colonial contexts of the past as well as of the present?

- ***Mirement/Towering*, Geneviève Chevalier, Gentiane Bélanger, France Choinière, Marie-Hélène Leblanc, Dazibao, Galerie d'art Foreman, Galerie UQO, Montréal, 2023.**

This publication, produced by Dazibao, Galerie UQO and Galerie d'art Foreman, covers the entire *Mirement/Towering* project, and sets out to explore the territories of thought underlying Chevalier's practice. The discursive framework developed within the book places the artist's work within a developing theoretical horizon on contemporary art and the philosophy of nature. This publication was supported by the Conseil des arts et des lettres du Québec and the Faculté d'aménagement, d'architecture, d'art et de design, Université Laval.



Dekoloniale Perspektiven



Decolonial Ecologies



Stories from the Present



Mirement/Towering

18:00 FILM SCREENINGS

- **Marion Pfaus, short films (Germany), EN subtitles**

Humboldt21 | 2011 | 5'35

MuBh | 2011 | 2'21

Humboldtbrothers | 2022 | 6'45

Women acting like dictators | 2017 | 3'15

Marion Pfaus likes to play with identities. On her website, she is constantly mistaken for someone else. The deliberate construction of an alias, with the introduction of a pseudonym, can reinforce this game considerably. Indeed, the basic impulse behind a film such as "humboldt21" is a serious critique of the status quo. "humboldt21" is one of Marion Pfaus's most widely seen films, not only on the Internet, but also at festivals and other occasions.

• **Émilie Monnet and Waira Jacanamijoy Mutumbajoy, La Vida es una Pinta / Life is a Vision**

Mélanie Obomsawin | Canada - Colombia | 2017 | 16', EN subtitles

In winter 2017, an artistic exchange took place at the Yachaikuri Educational Institute. For 18 days, Glenna Matoush, assisted by Patti Shaughnessy, Mélanie O'bomsawin and Émilie Monnet, guided children and community members in the practice of art.

Mélanie O'bomsawin (w8banaki)

First mother, then daughter and granddaughter, Mélanie O'Bomsawin is also an editor, videographer and new media artist. Born of one W8banaki (Abenaki) parent and one Quebecker, she uses video in all its forms to explore her links with those who came before and those who will follow. In her practice, she is interested in questions of identity, tradition, memory and the transmission of knowledge through our relationships. Interested in new technologies, she is constantly on the lookout for new ways to tell stories. The narrative sovereignty of first peoples is at the heart of her reflections, and it is for this reason that Mélanie hopes to create the archives of the future and recreate the pixels of the past. She creates for past and future generations. Mélanie is a member of the Odanak Abenaki community and currently lives in Tiohtià:ke / Mooniyaang / Montréal.

• **The Absent Stone (Mexico - USA)**

Sandra Rozenta, Jesse Lerner | 2013 | 81' | EN subtitles

In 1964, the Tlaloc stone was moved from Coatlinchan to Mexico City's National Museum of Anthropology, an impressive technical feat, but the extraction triggered a rebellion in the city.

Jesse Lerner (USA)

He is a documentary filmmaker, curator, and aewriter based in Los Angeles. His short films *Natives* (1991, with Scott Sterling), *T.S.H.* (2004), and *Magnavoz* (2006), and the feature-length experimental documentaries *Frontierland/ Fronterilandia* (1995, with Rubén Ortiz-Torres), *Ruins* (1999), *The American Egypt* (2001), *Atomic Sublime* (2010), *The Absent Stone* (2013, with Sandra Rozental) and *The Fragmentations Only Mean* (2021, with Sara Harris) have won numerous prizes at film festivals in the United States, Latin America, and Japan, and have screened at the Museum of Modern Art in New York, the National Anthropology Museum in Mexico City, the Reina Sofía Museum in Madrid, and the Sundance, Rotterdam, and Los Angeles Film Festivals, among many other venues. Washington's National Gallery, New York's Anthology Film Archives, and Mexico's Cineteca Nacional have presented mid-career surveys of his films.

**The Humboldt Effect: Performing Ideas* was created by the artist Fabiano Kueva and the curator Ana Rodriguez Ludeña in 2018. *The Humboldt Effect V: Feeding the Fire*, Montreal 2023, is directed by the curator Emmanuelle Choquette and the artist Fabiano Kueva.

Emmanuelle Choquette (Canada)

Author, researcher and independent curator. She holds a master's degree in art history from UQAM, and is particularly interested in practices of archival appropriation that aim to rewrite hegemonic historical discourses and critically examine exhibition and curatorial formats. Her writing has appeared in the magazines *Espace art actuel*, *Vie des arts*, *le Sabord*, *Ciel Variable* and *esse art + opinions*. She co-edited the publications *An annotated bibliography in real time : performance art in Quebec and Canada* (2019) and *L'art imprimé, entre mixité et hybridité / Gráfica Abierta : Rutas expensivas en la gráfica Mexicana* (2022). Her curatorial projects have been presented at *Maison des arts Desjardins de Drummondville*, at *Artex* and at *OBORO*. She has participated in research residencies at *Est-Nord-Est* (St-Jean-Port-Joli) and *Laboratorio Arte Alameda* (Mexico City) in collaboration with *OBORO*. From 2013 to 2021, she was General director of *Arprim*, centre d'essai en art imprimé, where she coordinated an exchange between Mexican and Canadian artists. Curator of the exhibition *Alexandre de Humboldt Archive Montreal* at *OBORO* (2023) and co-director of the *Humboldt Effect Montreal* (2023).

Fabiano Kueva (Ecuador)

Founder and curator of *Archivo Alexander von Humboldt*. Member of the collectives *Películas La Divina* (1992-1997), *Centro Experimental Oído Salvaje* (1996-2016) and *Laboratorio Solanda* (2016-). Projects in museums, public spaces and community contexts. Several albums, books and articles published. *Radiodrama Award* at the 3rd Latin American Radio Biennial (Mexico, 2000); *Paris Award* at the 9th Cuenca

International Biennial (Ecuador, 2007); New Mariano Aguilera Award (Ecuador, 2015); Best International Feature Film Chiloé International Film Festival (Chile 2021); Acquisition Award 15th Cuenca International Biennial (Ecuador, 2021). Participant in the 10th Havana Biennial (Cuba, 2009), 2nd Montevideo Biennial (Uruguay, 2014) and 56th Venice Biennial (Italy, 2015). Artistic residencies at Apexart (New York), Villa Waldberta (Munich) and Lugar a Dudas (Cali); Prince Claus Fund Grant in 2010. Lives and works in Ecuador.



www.archivohumboldt.org

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