

Summer School 3° Edizione
24 giugno – 5 luglio 2024

**LE ARTI POSTCOLONIALI E LE SFIDE
MEDITERRANEE**

IAIN CHAMBERS

5 LUGLIO 2024

Le arti postcoloniali e le sfide mediterranee

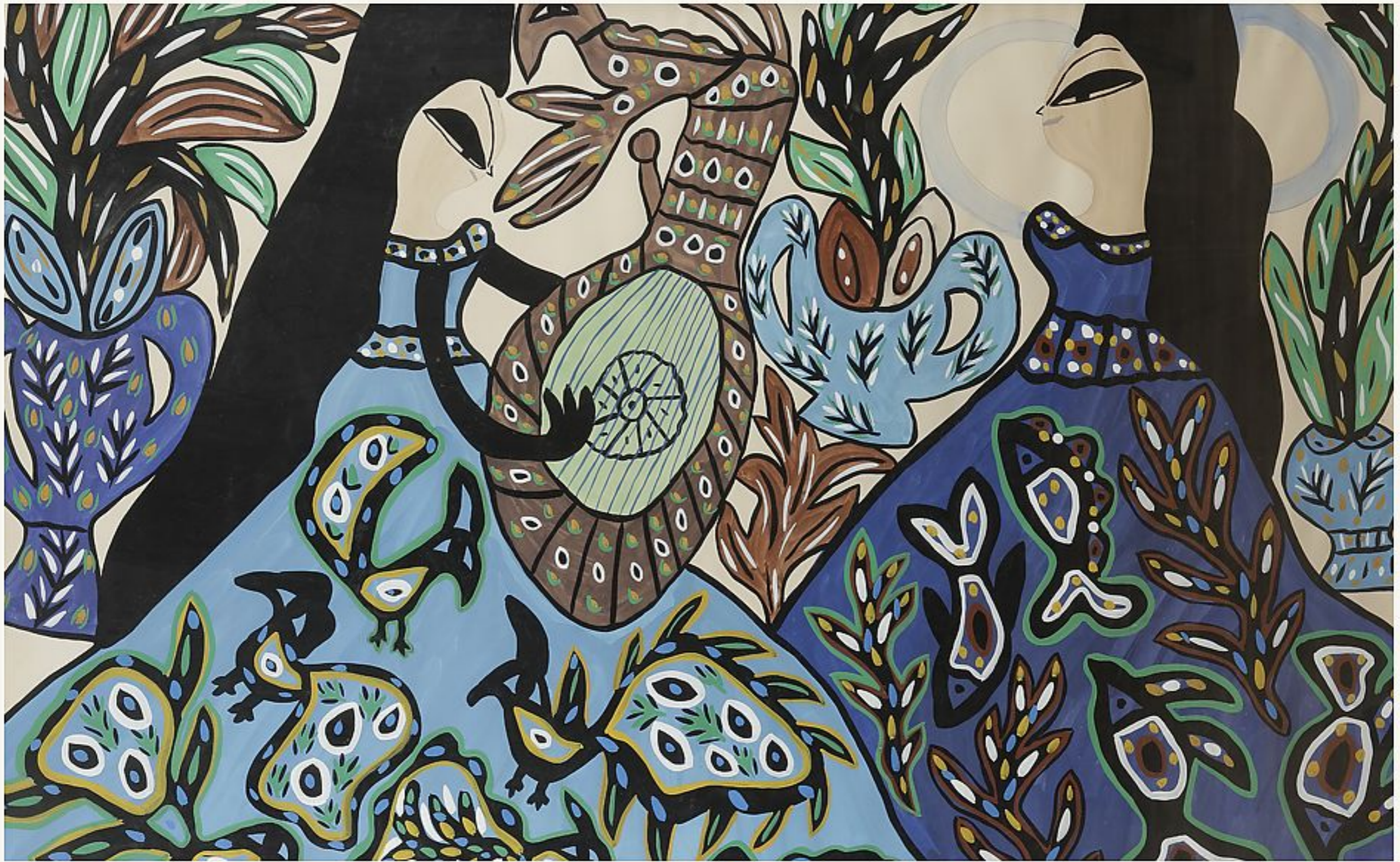
In an in dialogue between two
people and two languages
"S
A silent prayer before the inky
blackness grabs my throat and I
breathe"
A stained sky
Soft winds across my lips
Will the same ray touch your lips?
Lick
them, swallow
Even tastes travel in this moment
And in between?
Everything waits with bated breath
And after?

Iain Chambers

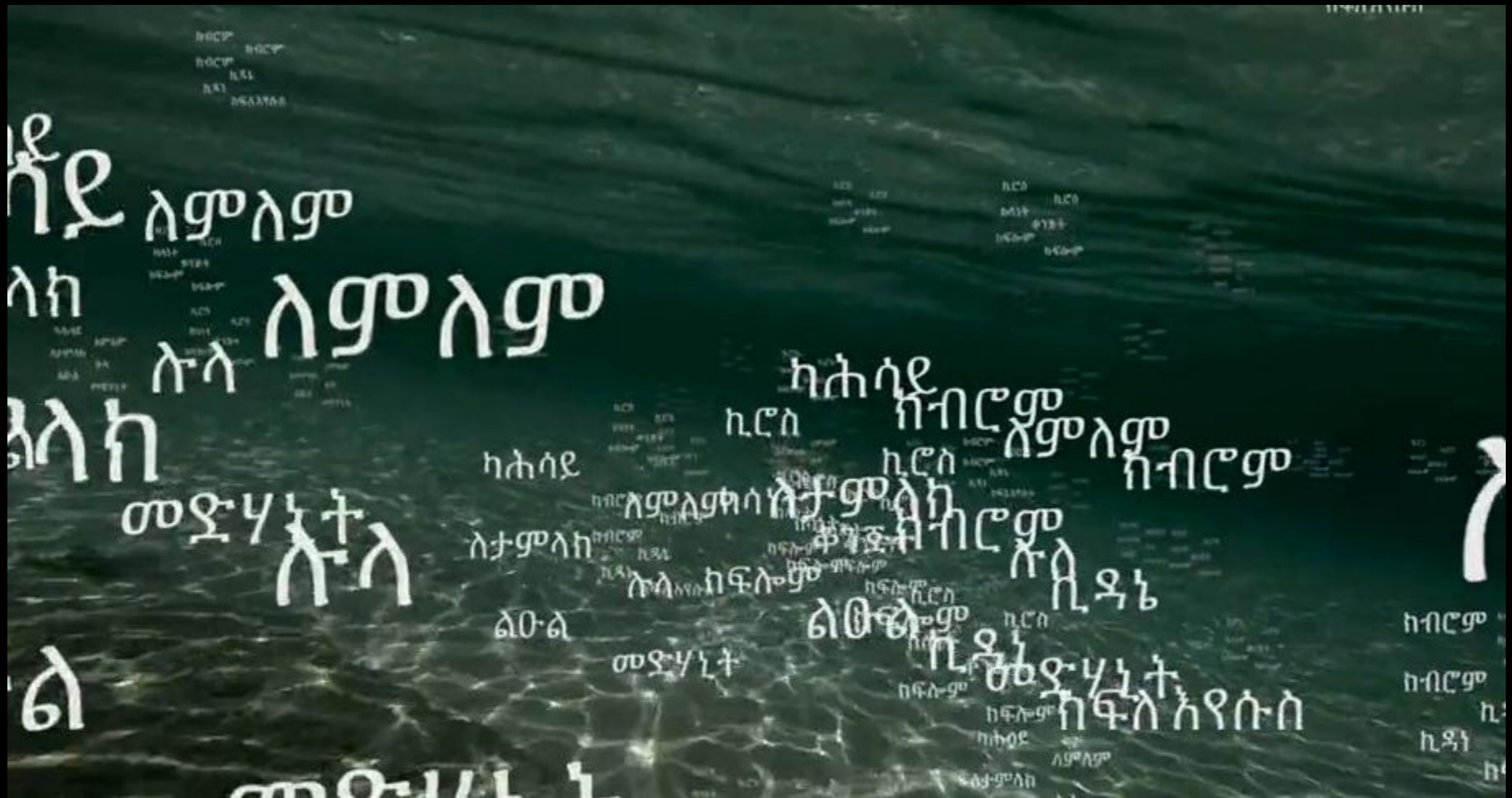
میں نے
آکھوں سے اوجھل
دو لوگوں کے درمیان
"شام سے، ڈھلنا ہوا سورج
اس سے پہلے کے
ایک داغدار آسمان
میرے موشوں کو بچھوٹی
نرم ہوا میں
کیا یہ بھی کیرن ہمارے موشوں
کو بھی بچھوئے گی؟
چھو انہیں، گھونٹ
میرا دم گھونٹے،
ایک خاموش دعا
اور میری سانس لوٹ آئے ہے
"اور اس دوران؟"
میرے سانس مقامے کھڑی
فلک شگاف سدا میں - مجھے
"اور پھر؟"
اس کھڑی تو چاشنی
کر سکتے ہے۔



Mona Hatoum, *Hot Spot* (2006)

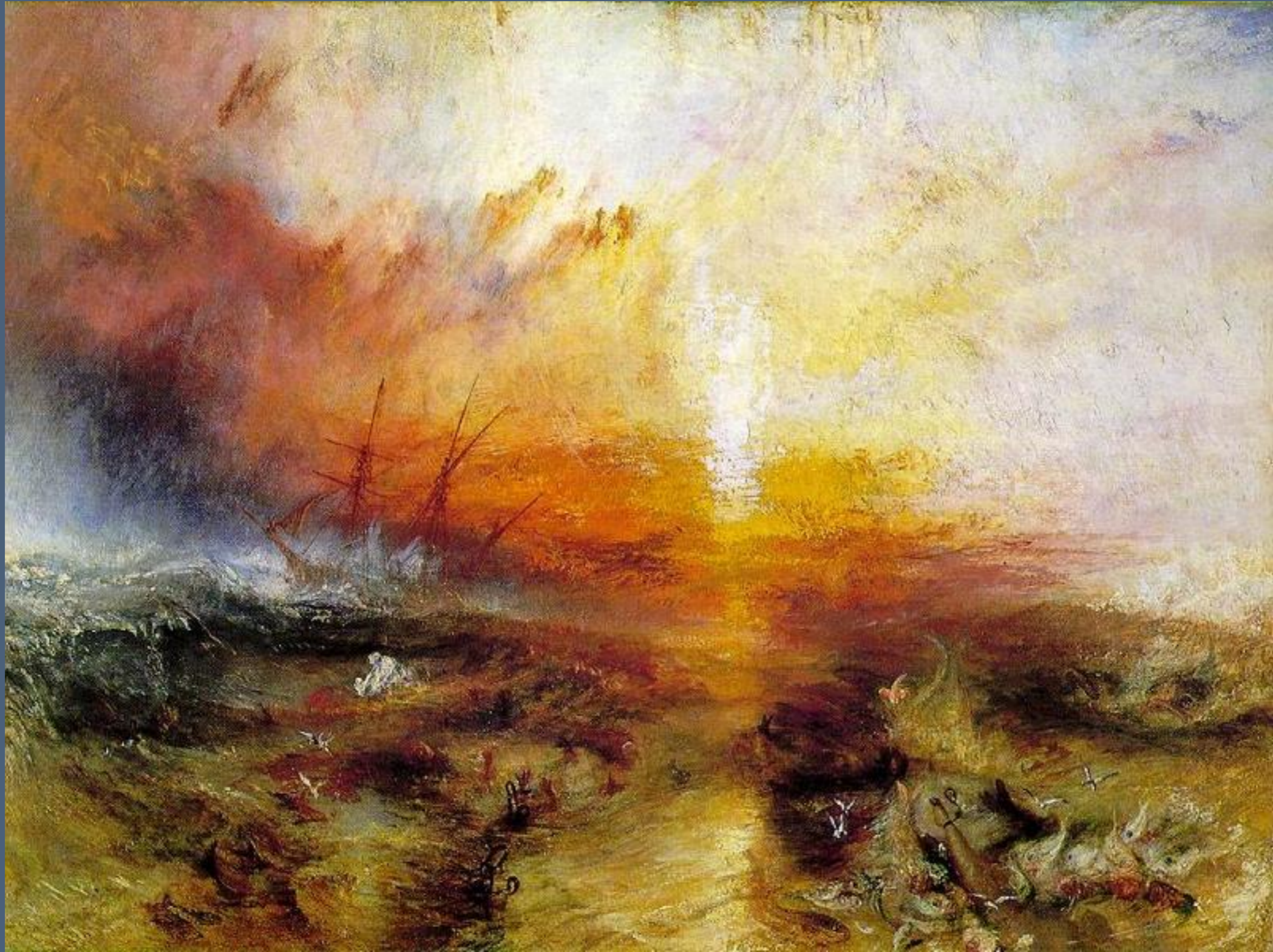


Baya Mahieddine (1931-1988)



Dagmawi Yimer, *Asmat* _ Nomi per tutte le vittime in mare (2013)

Joseph Mallord William Turner, *Slavers throwing overboard the Dead and Dying - Typhoon coming on ("The Slave Ship")*,
1840





Kara Walker, *Terrible Vacation*, 2014

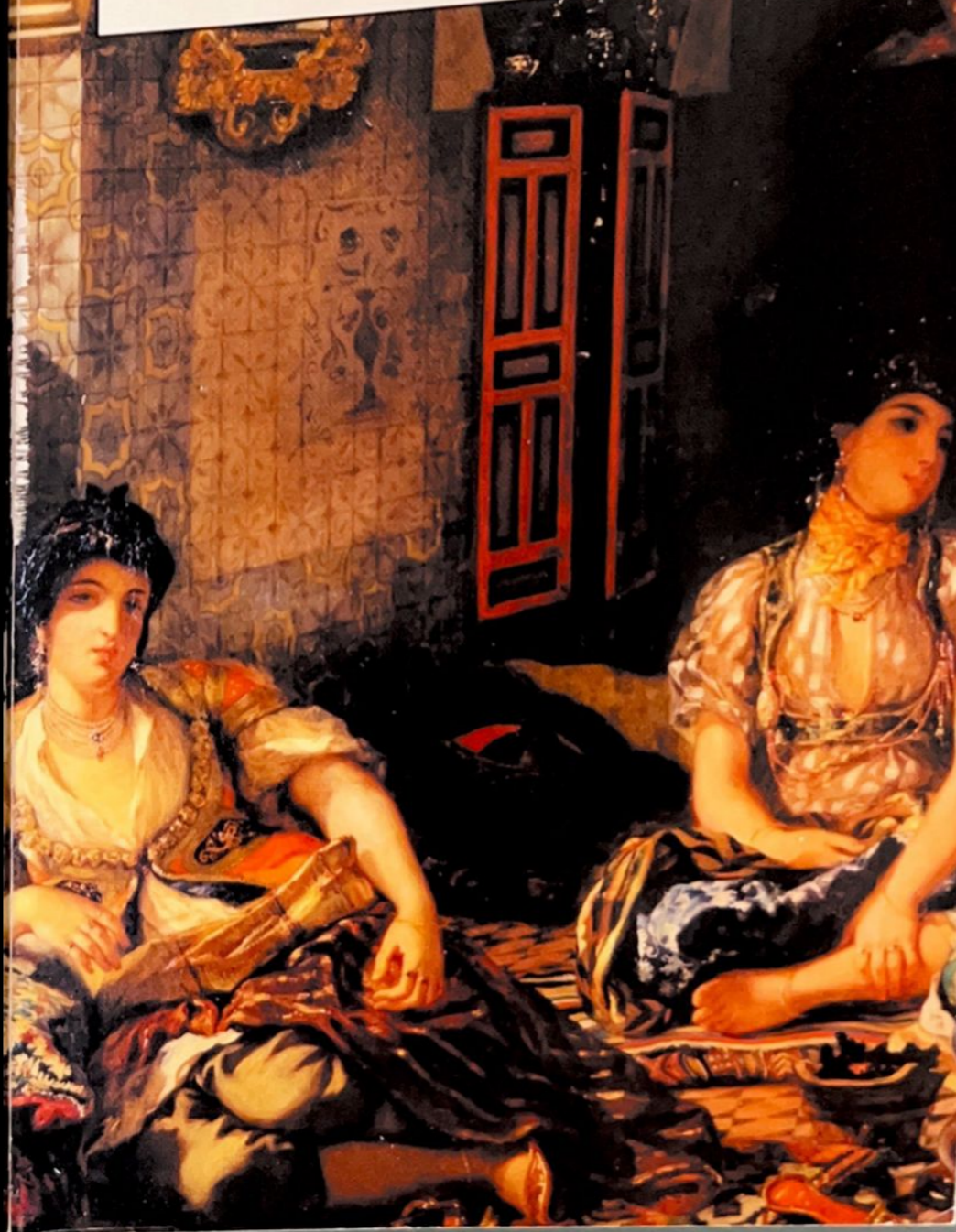




Eugène Delacroix, *Femmes D'Alger dans leur apartments*
(1834)

Le
Livre
de
Poche

Assia Djebar
Femmes d'Alger
dans leur appartement



Picasso, *Femmes D'Alger*, 1955



Houria Niati, *No to Torture*, 1982



Luchino Visconti/Isaac Julien

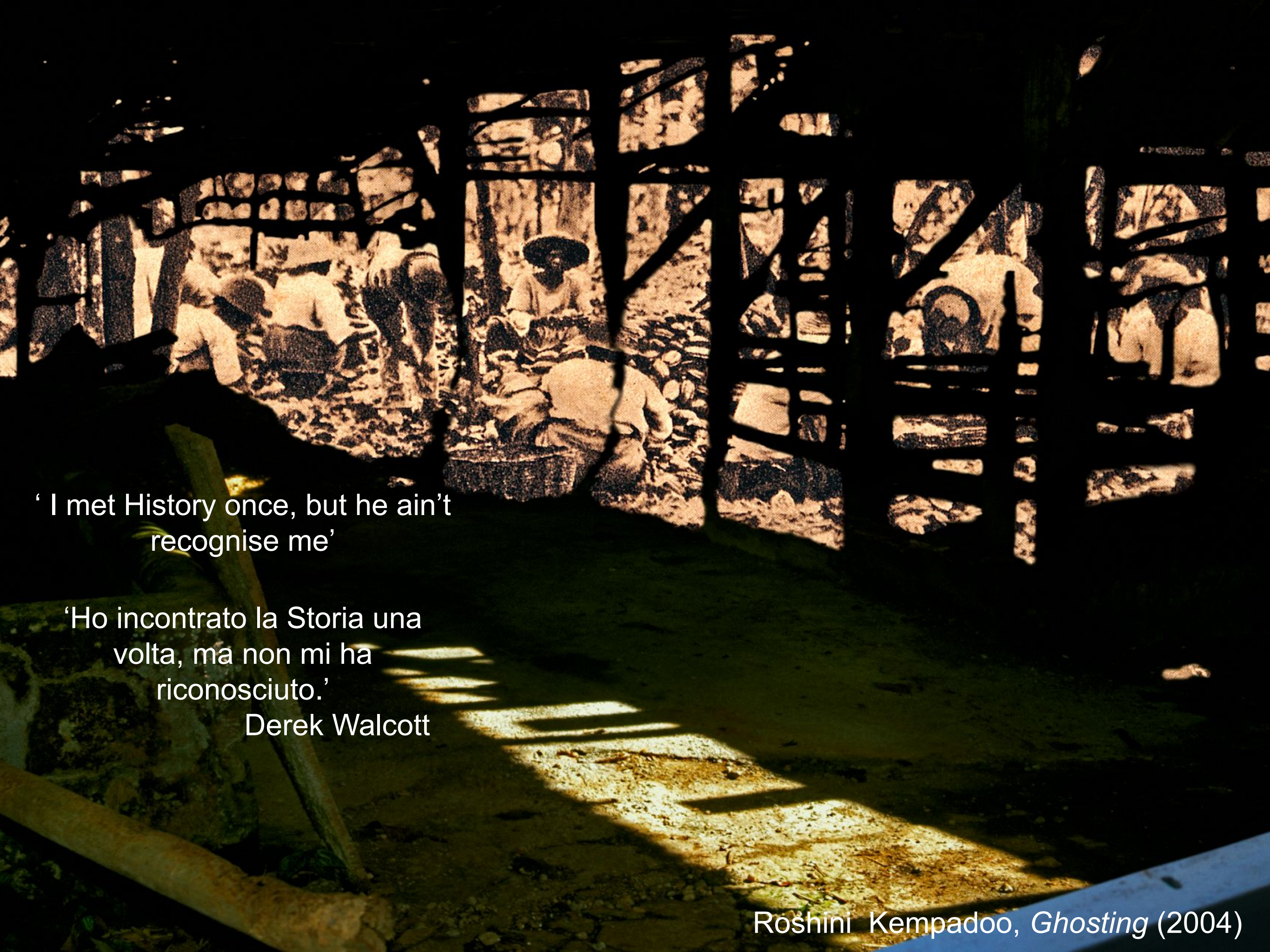




Eitiqua, Mohammed al Hawajiri, *Harvesters Resting* - Jean Francois Millet (1865),
2010-2013. Digital Image 62,5 x 150 cm



Eitiqua, Mohammed al Hawajiri, *The Harvest - Vincent Van Gogh* (1888), 2010-2013. Digital Image 62,5 x 150 cm



‘ I met History once, but he ain’t
recognise me’

‘Ho incontrato la Storia una
volta, ma non mi ha
riconosciuto.’

Derek Walcott



Zineb Sedira, *Haunted House* (2006)

THE RUINED ARCHIVE

How does the modern museum respond to the movement, migrations and mobilities of the modern world that exceed its practices and premises? The essays in this volume circulate in the constellation of cultural, postcolonial and museum studies to propose a series of intersecting perspectives promoting critical responses to this ongoing interrogation. Memory, the archive, and the politics of display, are unwound from their institutional moorings and allowed to drift into other, frequently non-authorised, accounts of time and space. Called upon to negotiate unplanned encounters with unsuspected actors and the obscured sides of modernity, the museum becomes an experimental space, a laboratory for a cultural democracy yet to come.

With contributions by: Fernanda Albuquerque, Chiara Baravalle, Giuseppe Biscottini, Francisco Cabanzo, Iain Chambers, Maria Inigo Clavo, Lidia Curti, Alessandra De Angelis, Beatrice Ferrara, Jessica Fiala, Giulia Grechi, Celeste Ianniciello, Jan-Erik Lundström, Olga Fernández López, Mark Nash, Mariangela Orabona, Claire Pajaczkowska, Michaela Quadraro, Elizabeth Stanton.

EDITORS

Iain Chambers teaches Cultural, Postcolonial and Mediterranean Studies at the University of Naples "L'Orientale". Giulia Grechi is a curator and teaches Visual Anthropology and Contemporary Art at the Fine Art School of Brera in Milan. Mark Nash is a curator and teaches at Birkbeck College, London and in the Whitney Independent Study programme, New York.

COVER IMAGE — Zineb Sedira, *Haunted House*, 2006 (courtesy the artist)

MeLa—European Museums in an age of migrations

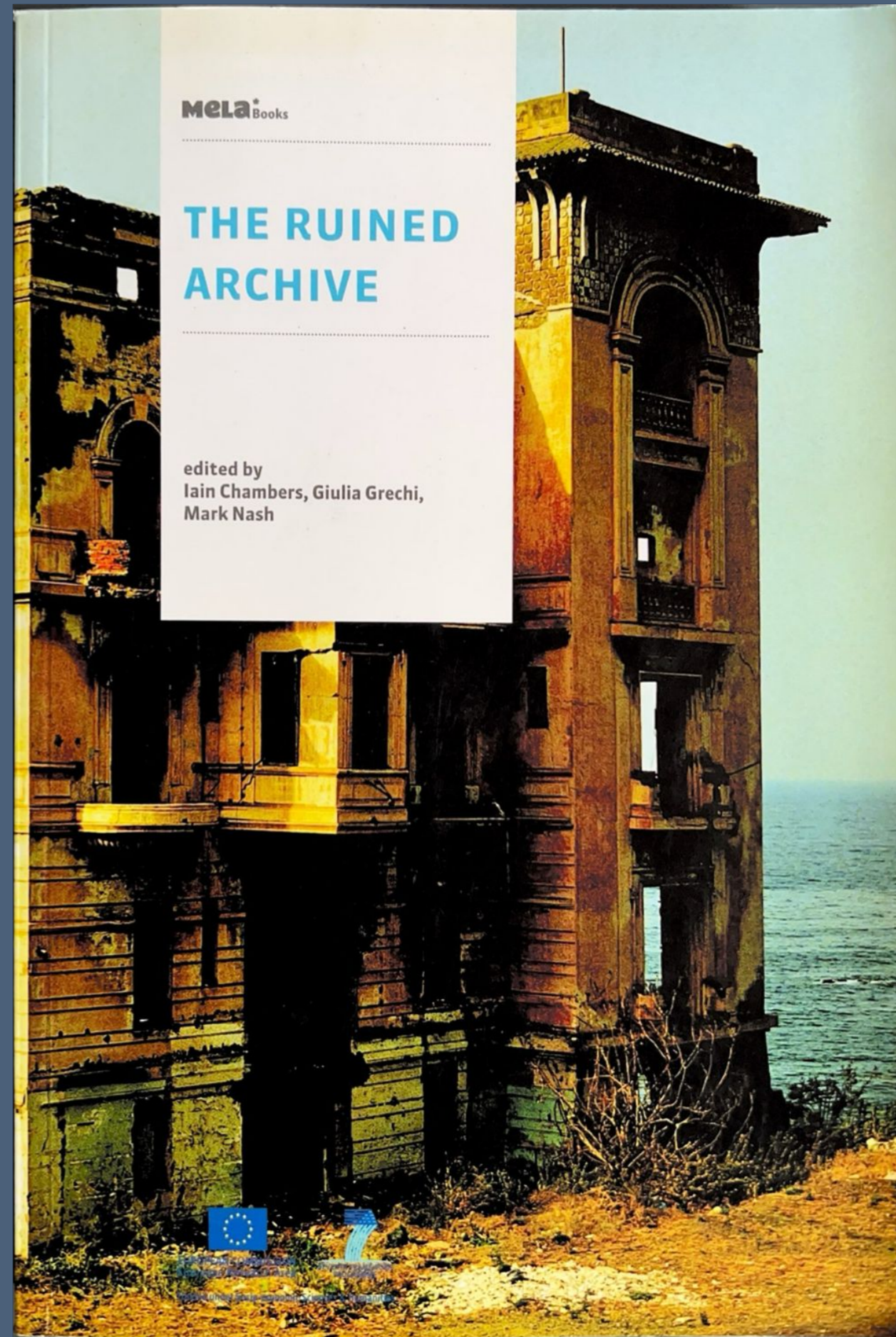


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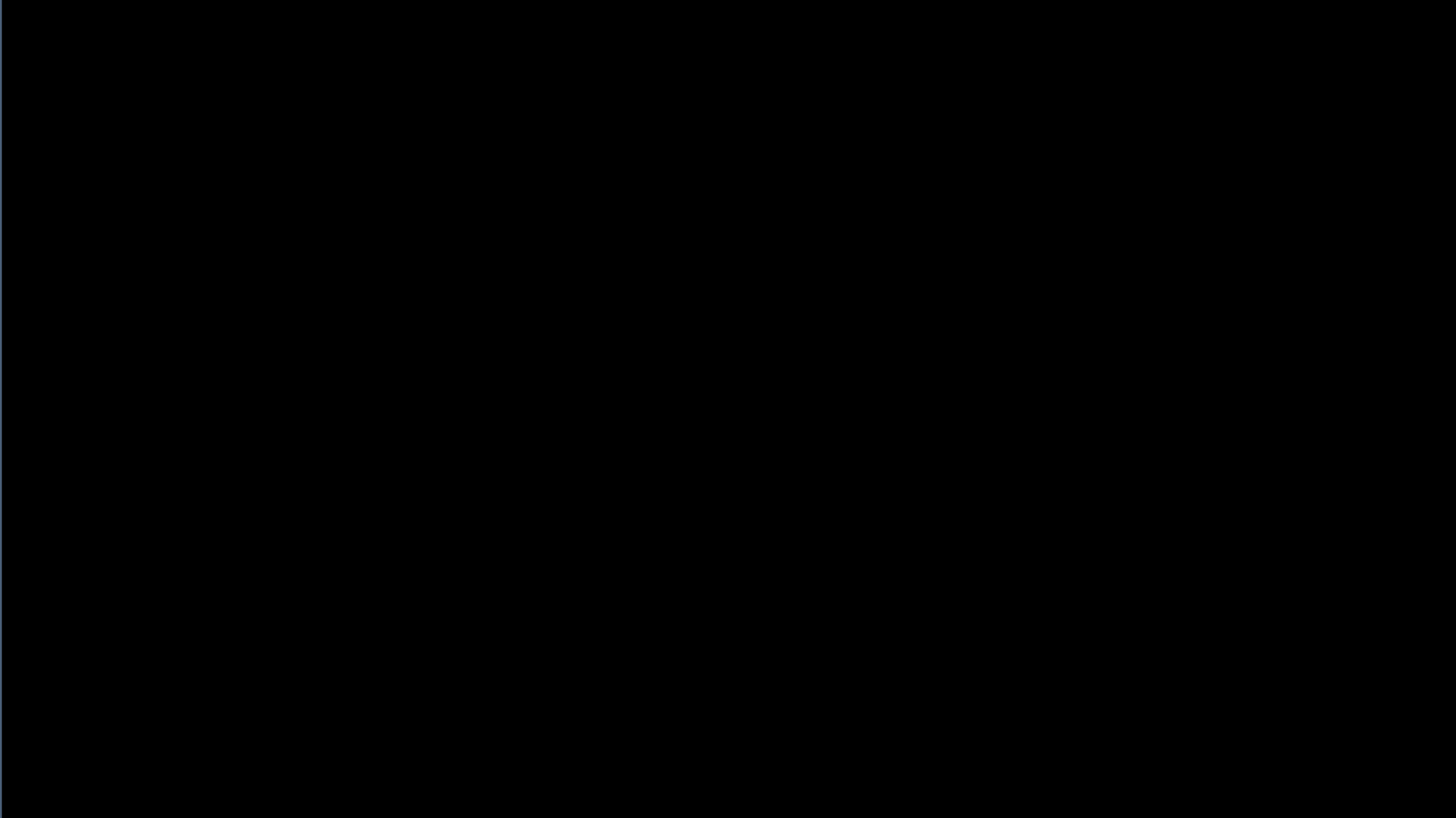
edited by
Iain Chambers, Giulia Grechi,
Mark Nash





عبدالله
مرز





Kamilya Jubran, *Lam*