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THE DECOLONIAL DEBATE: EXPRESSIONS O DEBATE DECOLONIAL: EXPRESSÕES

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THE GAZE OF OTHER WORLDS AND THEIR CONTRADICTIONS
LA MIRADA DE LOS OTROS MUNDOS Y SUS CONTRADICCIONES
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Abstract

In this article, we will address the discussion of the coloniality of the senses, through a case study on the curatorial exhibition *Sin Sección* (Without District) presented at the National Museum of Art of Bolivia, in which stone carvings made by three prisoners from San Pedro's prison were exhibited. We will approach the discussion of the coloniality of the senses from the concepts by Rivera, Brandão, Mignolo, and Vazquez. We reflect on the confinement of the aesthetic concept by Eurocentric thoughts, which prevail over other ways of feeling and are replicated in the art system in Bolivia. Our goal is to focus on decoloniality in the visual arts and how the works presented affect the museum space, questioning its legitimizing role. We propose four concepts for a decolonizing practice within exhibition spaces in cultural centers. This viewpoint generates contradictory issues, which will also be argued from the perspective of Bolivian Ch'ixi thought.

Keywords: Aesthesis, Objects, Ch'ixi, Museum, Senses

1 Introduction and context

In 2017 we held the curatorial exhibition called *Sin Sección* (Without District) at the National Museum of Art of Bolivia, where we presented seventy stone carvings made by three prisoners from the San Pedro prison, known as Picapedra, Simón Bolívar, and Tavo. Through this experience, we asked ourselves several questions about the journey these pieces of art made. They were born in the most abandoned place in the San Pedro prison, called *Sin Sección*, and landed in the most important cultural center of the country. The people who live in *Sin Sección* are indigent, in poor conditions, and unable to afford or rent any cell within this prison. The conditions in which they live are extremely precarious — this situation generates complications in organizing an activity such as an artistic exhibition that operates as a self-representation —, the living conditions are delicate and risky.

On this occasion, the museum opened its doors to pieces made in prison by people who did not consider themselves artists due to their status as prisoners. The curator was the main channel of communication between the prison and the museum, conceptualizing the exhibition — which was not conceived by the institution —, and presenting it as an independent project that had the objective of making visible, through art, an underground reality of Bolivian society. All their pieces were exhibited, as well as the tools that they built themselves. The exhibition was accompanied by photographs of the area where they live, and by a video with interviews with the three artists. The main opening took place with the presence of the president of the Cultural Foundation of the Central Bank and authorities of the museum. Television and the press conducted interviews and articles to promote the exhibition. Furthermore, a small catalog featuring color photographs of the exhibition was made. We want to emphasize that it was a traditional art event in the art system to legitimize the strange objects as works of art, coming from the prison to the museum space. After this exhibition, questions arose about the moment when these objects went from stones being carved within the prison to being designated as works of art in the museum. What were the processes that occurred in this transit between two such distant places that had transformed the meaning of the objects? Did the stones were elevated in status or did the museum descend from its hegemonic pedestal in the art world? Can we assert that this exhibition was a decolonizing event of art?¹

The objective of this article is to present four decolonial concepts that are manifested in the exhibition *Sin Sección*: the relationship with others, the construction of the self, the liberation of the senses, and the re-existence.

¹ The present article is a fragment of the master's thesis entitled "The Journey of Objects: From Prison to the Museum" written by the same author, in the post-graduation program in Contemporary Culture Studies (PPGECCO-UFMT) at the Federal University of Mato Grosso, thanks to the OEA 2017-19 scholarship under the guidance of PhD. Ludmila Brandão, in which more characteristics of the prison context, exhibition organization, methodology, and thoughts on the etymology of the word curation are expanded.



Fig.1: Overview of the photography room at the National Art Museum. Source: The author, 2017.



Fig.2: Installation of the stone carvings at the National Art Museum. Source: The author, 2017.



Fig.3: Exhibition catalog. Source: The author, 2017.



Fig.4: Installation of the stone carvings at the National Art Museum. Source: The author, 2017.

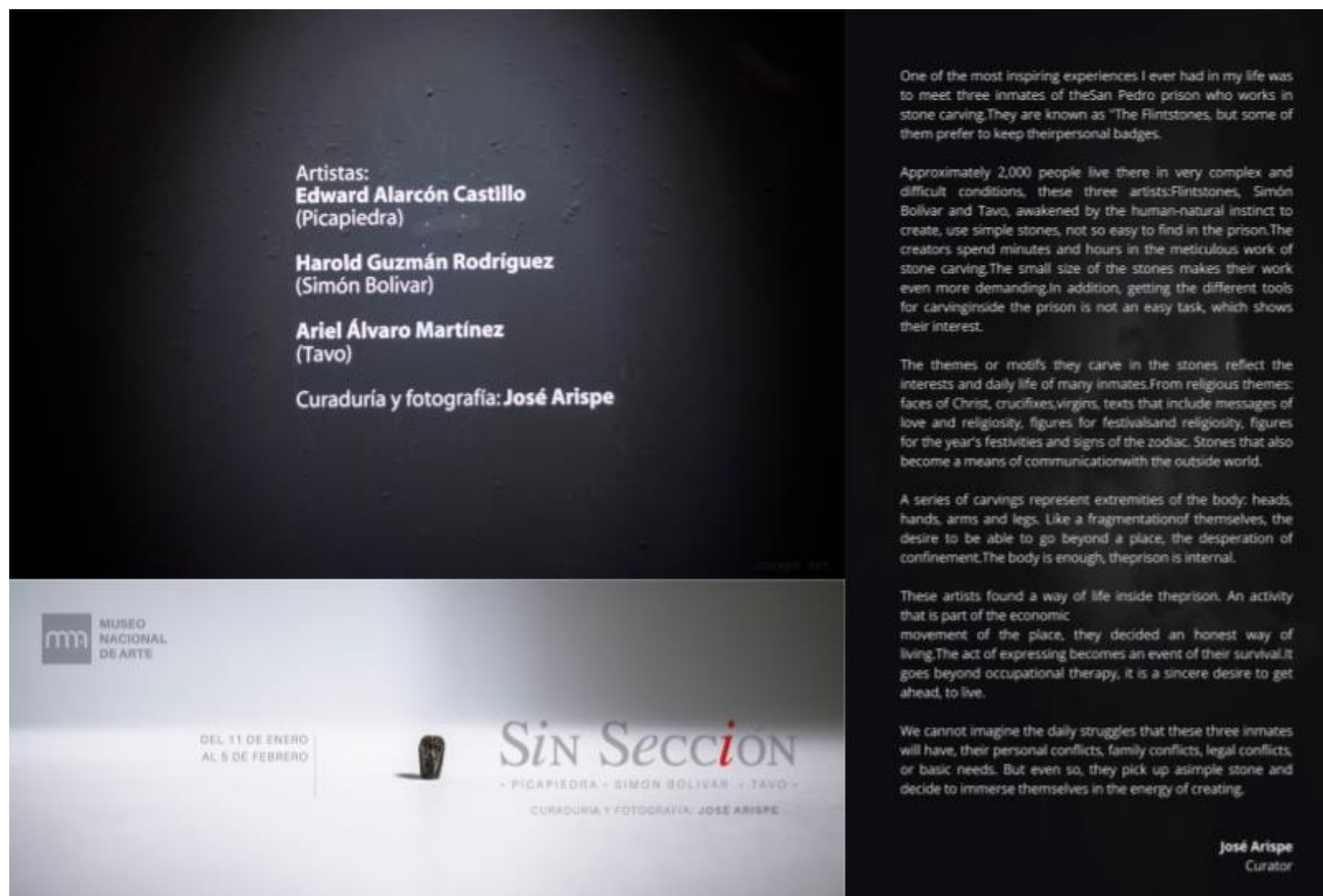


Fig.5: Technical sheet, invitation, and curatorial text of the exhibition "Sin Sección" (Without District) in the assembly hall of the National Museum of Art". Source: The author. 2017.

2 Coloniality is an enclosure.

The *Sin Sección* (Without District) exhibition allows us to get to know an ignored world of Bolivian society: the precarious prison forgotten by the state, by citizenship, and even by justice. This is a familiar reality in several places in Latin American countries, which we can easily associate and refer to. It is a condition resulting from current policies in which power employs these punitive forms against crime, justifying that prison is not a place to be but to suffer, "[...] ironically, prisoners must listen to the voice of officials repeatedly saying that such suffering is part of the process of social amendment and rehabilitation." (Pinto, 2008, p. 599).

What historical moment can we compare to this type of dehumanization in prison? The colonization of American communities was subjected to similar humiliation, violence, and annulment to strip them from their identity and sow in the indigenous minds that they were inferior to the colonizers, and their intellectual heritage as well: knowledge, language, myths, and rituals. Thus, they established that the oppressors were superior and the colonized were subordinated, solely based on their geographical location and skin color. They relocated their history, perhaps to the point of wanting to make it disappear. What was our "crime"? What was the cause for such subjugation? Simply being different. Coloniality is like an enclosure in time. Although colonization ended centuries ago, what it left behind was a colonization rooted in thought and subjectivities, at the core of our societies, affecting our consumption, beliefs, education, knowledge, and senses. Coloniality continues in our collective subjectivities as a thought left by foreign colonies, which imposed on our peoples that "their history is universal history, that their science is the privileged form of knowledge, and their art the art par excellence." (Brandão, 2014, p. 175, our translation).

European knowledge gained significant superiority over other forms of everyday and scientific knowledge. Knowledge that was not part of European regions was considered subaltern and therefore excluded. They were seen at a lower level, as myths belonging to the past. Everything produced in terms of science by the European elite, including philosophy, was considered legitimate. The way art was perceived and felt, as well as its aesthetics, was formed by thinkers who enclosed the senses in a concept of greater value above other forms of expression and sensation. These thoughts were qualified as ideals, as models to see, follow, and disseminate. And it is in this prison of coloniality that everything moves by hierarchies, from socioeconomic to racial classes. In this confinement, these considerations of power are not given only by external agents but are rooted in the interior of the experience of societies. A clear example is the neglect by the art system of expressions made within a prison, as seen in this case study.

3 What color do you see things as?

I want to describe a scene from a recent Bolivian movie that I believe is important to introduce the questions about subjectivities and the coloniality of ways of sensing: Ivy Maraey - Land without Evil (Valdivia, 2013), a feature film directed by Juan Carlos Valdivia. It tells the story of a film director who is influenced by the archives found in Sweden of explorer Erland Nordenskiöld's travels in the Bolivian Chaco. The archives contain images of *Guarani* and *Ayoreo* indigenous people from the early 20th century, showing natives hunting and climbing trees while wearing loincloths. The archives also show their tools and objects. This director decides to embark on a journey to these lands to search for the original image of the natives who once inhabited Bolivia. It should be noted that the character of the director in this film is the stereotypical white man: tall and blue-eyed — mestizo, but with more prominent Western features than local ones. In short, the film is about a white man looking for pure indigenous people. The first scene of this film begins with the protagonist having a short dialogue with an *Ayoreo* indigenous girl (Figure 6 and Figure 7). They are both looking at each other. The camera zooms in on a close-up of the protagonist's eyes, clear green-blue in color, gazing directly into the camera. In the reverse shot, the deep black eyes of the girl are shown looking at him with curiosity about the color of his eyes. She breaks the silence and asks him a question.

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Fig.6: Frame of the white man's eyes in dialogue with the indigenous girl in the movie Ivy Maraey. Source: Trailer of the film.



Fig.7: Frame showing the eyes of the white man in dialogue with the indigenous girl in the movie *Ivy Marae*. Source: Trailer of the film.

Girl: What color do you see things as?
White man: The same color you see them.
Girl: How do you know what color I see things as?

This question opens up paths for analysis and reflection on how we perceive things through our senses. This encounter with the “other”, the stranger, the peripheral, leads us to the need to think about how our senses have been educated to judge objects, as in the case of the stone carvings of the San Pedro prison.

4 The aestheticizations

According to the book *The Aesthetization of the World* (2015) by Gilles Lipovetsky and Jean Serroy, there are four ages of the aesthetization of the world: ritual artistization, aristocratic aesthetization, modern aesthetization, and the transesthetic era. It is necessary to pay attention to the first two eras which present a wide contrast. The era of ritual artistization deals with the sensory experiences of primitive peoples specifically linked to their rituals. They are not at all linked to consumption or art for art’s sake. Objects were simply created not to represent “beauty”, but to grant practical powers specific to Shamans such as healing ailments, opening doors to the spiritual world, provoking rain, and relating in some way to the dead. There were no pretensions of innovation or reflection, but simply knowledge transfer as an inheritance from ancestors or gods. The aesthetic phenomenon existed from the beginning of humanity.

The second era, aristocratic aestheticization, explains in more detail the moment when the perception of the sensation of beauty is invented and disseminated. Initiated in the Middle Ages and developed during the Renaissance, it is the product of all this humanistic thinking about the genius of the artist, moving away from the church and royalty to satisfy another public that demonstrated its power with its wealth and education: the bourgeoisie. With the displacement of former patrons, artists gain autonomy to apply them in the form and content of their works. They further explore life outside the palace, life in the countryside, as well as turning their gaze to Greek influences in proportions and beauty. The arts are going to change in meaning during these centuries, in how we will understand, perceive, feel, and know them. “The application of this sense to the arts, such as the works and practices that represent and support the general process of human development, is predominant from the 20th century.” (Cevasco, 2003, p. 10, our translation).

The arts are no longer just mimesis, representations of nature, adornments, power, or beauty, but they have become a support for human progress. The art that was produced, practiced, and thought in these European capitals reflected the thinking of those societies, their economic movement, their differentiation of classes, their type of devotion to religion, their position in front of others, and their self-understanding of being the center of the world. The concept of Fine Arts will start being camouflaged as universal art in the modern era.

5 The Western legitimator system

Art in the Western world is understood through a system. Developed since Modernity, it opened its avenues, stopping points, and transit. Since the end of the Middle Ages, it created rules on how to drive in creative fields, and hierarchized the expressions of the European bourgeoisie, affirming them in society with aristocratic aesthetization. In this journey of art, objects created by individuals went through many stopping points aiming for the most important one: artistic consecration, which grants symbolic value and also generates economic value. This system mandates a strict selection of objects. Many are left behind and taken as minor arts because they don't follow certain aesthetic patterns and are subordinated by geopolitical regionalisms. Thus, the stopping points where objects are transformed into "legitimate art" in this Western art system are museums, academies, private collections, auctions, salons, theaters, galleries, editorials (books, magazines, newspapers), and critiques. If an object never reaches these places, it is very difficult for it to gain credibility in society as a work of art. These places of consecration of an object as art are ideally operated by a group of people who are interested in scientific research, including anthropologists, ethnologists, educators, sociologists, curators, historians, and artists, who are dedicated to the anatomy and autopsy of the object.

Therefore, it is in the exhibition *Sin Sección* that more questions arise about this displacement of objects. The names of the artists and curators were identified in the catalog and invitations for the exhibition. Until that moment, the roles of each participant in this experience had not been thought at all. First, the three prisoners were going to acquire the status of artists. For most people, this title is obtained with lots of effort, practice, and time dedicated to their profession. Furthermore, there is the weight that the word artist has in the definition of early Modernism, where the artist was the prophet, sorcerer, eccentric, and magician. However, the same modern era that brought democratic equality opens the great window of "the sovereign freedom of artists to qualify as art everything they create and exhibit." (Lipovestky & Serroy, 2015, p. 17, our translation).

According to José Bedoya, director of the National Museum of Art (J. Bedoya, personal communication, Jan. 2018), this project was important because it proposed two disturbing conflicts: To what extent is the curator the artist? And, to what extent can incarcerated artists, who do not consider themselves artists, be presented as artists? In other words, someone who knows or is part of the "Western art system" went to a peripheral place in Bolivian society and picked some stone carvings, which presented interesting characteristics due to their recurring themes and quantity, alongside a strong presence in their forms, thereby transforming them into vestiges of creative existence in the most dehumanizing place in society. This involves the legitimizing game of Western art: selecting objects, moving them to a white room, and legitimizing them as works of art.

We enter here another interesting issue of this project specifically. Stone carvings were consecrated thanks to this Western art system of validating objects in a museum. We have used the system we criticized to give them visibility and validity. The questions are, is there a "decolonizing" way to validate objects? Could it have been done differently without needing an institution like a museum? The traditional European model is so well-established in our societies that it is difficult to quit these spaces of legitimation. Is it our role to fight against these hegemonic models? We are at a huge disadvantage. Colonization left its way of thinking deeply rooted in our society.

Validating objects as art, is it not an inherently colonizing practice? Is it not yielding to a system invented in the West? Art becomes an exclusive entity because what is not art is segregated by the same word. The separation becomes clear, for example, when the concept of art in Europe or the United States places the art of "others" in different categories, such as Latin American art, indigenous art, or popular art. There is a hierarchy in the art world in which we are subordinated only because of our geographical conditions. In addition to this separation, there is the power of the word. Naming things in a certain way is a double-edged tool, since according to Rivera, the colonizer's word does not designate, but rather conceals (Rivera, 2010, p. 19). By calling an object art, are we camouflaging

it? It needs to be covered by this word to be part of this Western art system. However, the story and context of the stone carvings, in particular, mean that they are only tainted by this title, as they come from a separate and forgotten, peripheral place. Therefore, it will always be an art that ignores the entire process of Western legitimation, that does not create to consecrate itself, but with the sole purpose of existing.

6 Ideas about an aesthetic decolonial option

Through “decolonial aiesthesia”, a union of words proposed by Walter Mignolo (2010), we are going to differentiate aiesthesia from aesthetics, since the second term is already taken to represent what is beautiful or what is art in the Western world. Epistemologically, aiesthesia is closest to the encounter with the senses, perception processes, and sensations. This experience of the senses is a reaction that every human being has towards agents external to them. From the philosophical movement that existed in Europe in the 18th century, aiesthesia was studied to pigeonhole it into a single meaning, which was the sensation of beauty, originating concepts and theories of aesthetics. Walter Mignolo interprets this conceptualization as the colonization of aiesthesia by aesthetics. So, it is important to continue to make such differentiation. We are more interested in what we can find and propose from aiesthesia than in re-interpreting aesthetics.

Another reason why this differentiation is important is that through the universalization of history and the stages of globalization, the Western world has attempted and successfully achieved the regulation of the senses, control of subjectivities and perception of the world, thanks to the foundations of European aesthetics used as tools for this general order. Aesthetics emerged and was influential in the same period as the construction of Europe. For this reason, we must separate ourselves from this term, so as not to fall into the same visions and sensibilities that were developed throughout European history. Wars, agreements, reigns, and lawsuits are events and experiences foreign to Latin America, a history that does not approach our people not even across borders, only through conquest.

A great vast sea separates us from what that history was. It is in that same sea of time and distance, deep and divisive, in which we have to submerge dominant ideas and thoughts to dilute them, sift them, and thus be able to propose another approach to the senses. It is in aiesthesia where we can find a space to take off the weight of the control of Western subjectivities and open ourselves to plural and diverse expressions of perceiving the world. It is in the discussions about decoloniality that we can start to counteract Modernity/Coloniality and the domains over the representation of the world. For this reason, we bring the two words together: Decolonial Aiesthesia.

7 Characteristics of Decolonial Aiesthesia

7.1 The relationships with others

The analysis of the exhibition *Sin Sección* is a proposal that gives us an example to visualize and have moments of reflection on what a decolonial aiesthesia is. First of all, the exhibition was never about an innovation or abstract provocation like what characterizes contemporary art exhibitions. The stone carvings do show, in their small dimensions, a profound presence and detailed work. The pieces show religious and everyday motifs that are nothing new, they do not aim to incite art for art's sake. Their main characteristic is that they were created within a prison. They emerge from the quicksand of contemporary art to seek, to relate to “others.” It's not about an individualistic creative artist who proposes objects that are abstracted for infinite interpretations. The exhibition is about wanting to relate to plurality. In this case, the curatorship has tried (by intuition) to propose an aperture to other types of relationships. During the exhibition, an imaginary link was created between the art of the museum and the art of the prison. Two questions arise from this link: did the pieces become high art when they arrived at the museum? Or, did the museum decide to dialogue at the same level as an underground space in society? Relationships are fundamental principles of decolonial aiesthesia. Relationships that we can open, create, and extend towards expressions denied/silenced by systems of domination.

7.2 The construction of the self

As we previously said, aesthetics develops along with the history of the Western world, building concepts from Europe as the center. They managed to build an “own”, but without realizing that it was a way of feeling that dismissed the “other own” by labeling them as

retrogrades and inferior. They created an opposition that devalued any product of sensation that did not come from its center. They erected a wall to separate and isolate their way of thinking and feeling. Thus, continuing our exploration of the senses from the decolonial standpoint, we find in the development of Europe an important principle: the construction of the self. "The self is not an essence but a construction..." (Gómez & Mignolo, 2012, p. 10), it is then a task of decolonial aiesthesia to work for this construction of the non-Western self. In this case, I prefer to name it the Bolivian self or the Latin American self.

In the exhibition *Sin Seccion*, the proposal for the construction of the self begins when the National Museum of Art accepts the entry of these pieces into its exhibition rooms. The dividing wall between popular and Academic Art is torn down. It was not an exposition of the re-appropriation of a popular expression or common hybridisms of contemporary art. Rather, it was an exhibition expressly for the stone carvings of three prisoners from the San Pedro prison, in which we entitled them as artists, ceasing to be just artisans. It is not about overshadowing one job and exalting another, it is not about those at the top now being subordinates. We do not have to execute the same exclusions as modernity does. On the contrary, the proposal of decolonial Aiesthesia leads us to be able to build spaces of coexistence between diverse art forms, dialogues between disciplines that previously didn't have the opportunity to speak with each other at the same time and level, and an acceptance of the plurality of expressions without classifying them below or above others.

7.3 The liberation of the senses

Since the carvings are objects made in a prison, one could say that they need a release or a ransom. However, these objects do the opposite: they rescue us. Through the exhibition, these stone carvings come to the museum to free our senses from the modern/colonial regulation that dominates current art spaces. Redeeming these expressions, not from a physical place but from the prison that exists in our subjectivities is another characteristic of decolonial aiesthesia. The exhibition is a door to debates about how to escape the control of the ways of perceiving the world so that from now on we can represent it in a more plural and balanced way. Entering the museum with this exhibition is giving rise to a blow against the traditional art system, it is provoking a fight against the way of seeing and legitimizing art by these institutions, which are directly controlled or influenced by the norms of "Eurocentric aesthetics".

7.4 Re-existence

"The decolonial character is not inherent to an object, a work, a practice, a person or a group; but rather a way of being, feeling, thinking, and doing in a given situation; facing the colonial matrix of power in some of its faces or dimensions." (Gómez & Mignolo, 2012, p. 17, our translation). One of the main goals of bringing the stone carvings to the museum was to make visible a hidden reality of society. Through this visibility, a door was opened so that others could approach a type of art that would be difficult to access otherwise, revealing that some inmates at the San Pedro prison dedicate their time to manual labor to earn a few coins for their benefit. However, beyond this motivation, we discovered that this practice of making stone carvings helps in restoring their humanity, and their value of existence. Taking these stones to the museum was to alert and re-educate our senses that we can find art in objects made in a prison by people who live pitifully in a miserable way. We learned that art is about the existence of these "others." Decolonial aiesthesia is not only about resisting colonial normativity but fundamentally about the re-existence of expressions that were silenced.

During the three weeks of the exhibition, the stone carvings of the San Pedro prisoners shared a room in the same building where there are works of art made by established Bolivian artists with traditional academic art studies. These prisoners received the title of artists without having studied art or had any official training. To consider them artists through the thought of Joseph Beuys and his famous and iconic phrase: "every man is an artist", would be to introduce them again under the hood of modern/contemporary art of approval. Our goal is to distance ourselves as much as possible from every tentacle of thought of Western art and dare to propose another type of artistic legitimation. Calling them artists through decolonial proposals about aiesthesia is already an encouraging step in our search for the liberation of subjectivities. Maybe we should even question the term "artist." We may find it quite outdated, but we prefer to leave the hypothesis for further research.

8 Art made by contradictory beings

The exhibition *Sin Sección* caused a contradiction in itself. We want to legitimize objects as art by exhibiting them in a museum, even though we criticize the legitimator model of Western art, questioning whether there may be other more appropriate ways of consecrating art. We celebrate the exhibition in a museum, but we condemn the system in which these institutions operate. We want to open doors so that these pieces are legitimized outside the Western standard, however, we approach a museum seeking validation. It is in this contradiction that we feel stained. We are colonized and colonizers at the same time.

We are going to try to associate our experience in *Sin Sección* with the concept proposed by the Bolivian sociologist Silvia Rivera Cusicanqui of what she considers Mundo *Ch'ixi* (Ch'ixi World) (Rivera, 2010), precisely because its meaning refers to contradictions. *Ch'ixi* means stained, dirty, and imprisoned. Attributed to our Latin nature as mestizos (half-blood), this concept can be an interesting common thread to talk about these mixtures, stains, and contradictions with which we live and create art in Latin America. Being and not being at the same time could be poetic, but it is important to reflect on it in this field of study.

A visual way to explain the word *Ch'ixi* is through animals whose skin has different colors. Lizards, snakes, and toads have these characteristics, and through their skin and textures, we can perceive a variety of combinations of colors that form patterns that never mix. These animals have another important characteristic that contributes a lot to the *Ch'ixi* concept, they have the ability to live in two worlds, below ground and above ground, underwater and out of water. This characteristic is fundamental in explaining the concept of stained beings, and in our research, we can attribute it to a type of art that can inhabit different worlds.

Another characteristic of *Ch'ixi* is that it has nothing to do with miscegenation. Miscegenation is a mixture, hybridity, a third-party producer, the result of a mixture of two. According to Silvia Rivera (Alice Ces, 2014), miscegenation is based on forgetting, that is, leaving the past behind, to be able to "climb" on a social scale to a level of whitening. In our society, it is better to be a white *mestizo* than an Indian *mestizo*. To be a white *mestizo*, the family forgets the original language of the elders, forces their children to learn Spanish and dress according to the middle class of the city. The clothing and traditions of the elders remain in the past, like the "others", worthless and distant. *Ch'ixi* proposes decolonization through the recovery of this past, beginning with recognizing the contradictory being in oneself. *Ch'ixi* is a being with juxtaposed antagonistic identities that never merge (Alice Ces, 2014).

9 Conclusion

In the case of *Sin Sección*, we reach the point of contradiction. Through this exhibition, the prison stone carvings stain the museum, and the museum stains the stones. They do not merge into a hybrid product. The stones remain in the Museum as works of art only during the exhibition. After the exhibition is over, the stones are taken out of the museum., and they are currently in the curator/collector's house.

An interesting exercise would be to think about what would have happened if the Museum had inserted these carvings into its museographic archive, to form part of the museum's permanent collection. Would the stones have been considered art permanently? The temporary nature of the exhibition accentuates the *Ch'ixi* shock because the stones were considered art only for the time the museum exhibited these carvings in its consecrating rooms. During the exhibition time the *Ch'ixi* phenomenon occurred: like schizophrenia, the exhibition disconnected the concept of art itself. This phenomenon disarranged the classifications of art, not knowing whether the carvings should be considered popular art, fine arts, contemporary art, naïve art, social art, or kitsch art. Finally, they were associated with "popular art", because the classifications influenced by the Eurocentric aesthetics of modernity/coloniality are rooted in our subjectivities. These classifications are used not to underscore their aesthetic or formal properties, as are all the "isms" that identify movements in the history of art: e.g. minimalism, expressionism, futurism, cubism, surrealism, naturalism, impressionism, etc. Unlike these, when terms such as "popular art, naïve art, indigenous art" are mentioned, it is specifically related to their sociocultural condition; points out where it comes from: "from its popular origin, from the absence or incipience of school and artistic training, from its supposed "simplicity", term that is usually used to describe the ways of living, thinking and being of people from the poorer classes." (Brandão & Guimarães, 2012, p. 311, our translation).

Once again the subordinations imposed by the coloniality of our subjectivities come to light when we want to designate these expressions as art, as if we needed special permission, placing them on the margins of the art circuit as an act of generosity. Furthermore, it makes us consider their nature of expression as simple, spontaneous, naive, and made by intuition as if they were uncomplex and lower-status characteristics. Thus, to associate it with this classification of the art system is to stay in the same place, to settle down, to adapt to this system, and even worse, it is to confirm the domination of the Eurocentric vision of aesthetics over our cultural expressions. However, it is different if we consider the Sin Sección exhibition as a conflictive exhibition in a museum space, an event that provokes the confrontation and clashes between aesthetics and ideas of art. Sin Sección begins in the hands of men deprived of liberty who live as homeless people in a prison with very few resources. It proposes to reflect on resisting the bad image and concept of dehumanization that society built on those deprived of liberty within a prison. Through this activity of carving stones, they enhance greater differentiated sensitivities, producing greater re-existence. We can come to think of Sin Sección as a decolonizing proposal of our forgotten local expressions.

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