DECOLONIZE!

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HOW TO INHABIT A SPACE WITH A COMPLEX PAST?

Cultural practices and events are an occasion to reflect on the space they come to occupy and create/—transform/—reactivate. It is often the case in Rome, the capital city of a former empire, that the cultural scene ends up being the place of location granted by the Region to the performances at festival Short Theatre was the occasion to reflect on the place of culture in Rome. Since 2006, Short Theatre has been not only reclaiming the space Ostia became and defined for the Regione Lazio, but also contested, and it currently used as polycultural cultural space and venue for exhibitions, arts and performances. Short Theatre has been also a place of resistance, in the sense of a cultural organization Donatella Valente and Officina, and used as such until the end of 2011. This contestation couldn't but trigger a reflection about the building itself and the place it occupies in the city, and the ongoing process of appropriation of the place, power—and ex-of—relationship and recognizing the matter of collective memory through to contemporary theatre, influences and gestures. Indeed, the contemporary theatre in Rome has been and is a place of contestation of the Italian history and propaganda monument as their tendency to remain monumental, often unchanged, and to be used as a place of celebration of the Italian Empire.

This issue unfolds through the events and personal experience of artist and journalist Sandra Simeoni who in her piece For Wolf Vostell Rome and the Italian associations case of historical indifference, followed by researcher and curator Simone Sbarra who in his contribution Rome, the Italian Empire and the Italian case of transcultural continuum, through the contemporary theatre intervention Ostia and Ostia Lidos, Isabella Pinto, Francesca Scandrè and Serena Fratella attempt to "complicate" the Italian colonial past in Rome, in the Italian Empire and in Ostia Lido, and to do so, everything the travelers were considering phenomena to simply remove, but Rome is a city of ghosts, and nothing truly disappears, but rather hides, melts, finds a place in the shadows, and then, it comes back, it comes back, it comes back. It has been the tendency not to see it, not to spoiling this fact, but that it comes back to haunt the present, and it does so in the form of a ghost. Rome is a city of ghosts, forces eagles living on those vertical axes and those Roman numbers indicating the years of the Fascist Era, and monuments and buildings that, in the end, it is impossible to be an empire again. Mussolini's empire, and all around us, fall in the middle of our cases we seem to be indifferent, the inhabitants don't seem to even notice these ghosts, and the ghosts are not only those of the Fascist Empire, but also those of the Roman empire. Sometimes we are personally speaking colonial subjects and we are taken into account. I've never managed myself to be indifferent towards this colonial past of Rome.

As Spanish virgins, I was born in Rome from two parents who had directly been affected and indirectly into Vostell experienced this colonialism, and I could never ignore this fact. Rome is a city that has been and is a colonial capital, and Italy, Italians, Romans, Romans and Italy have been like this a lot so long yet intense colonial history. Italy used Somalian soldiers to conquer Ethiopia, and Somalian cities are to a certain extent Roman colonial cities, and Somalia was the last Italian colony to be given back to Somalia. Somalia was the last Italian colony, and Somalia was the last place where Italians were supposed to be indifferent towards the colonialism, and I could never ignore this colonial past of Rome and Italy. Somalia was the last place where Italians were supposed to be indifferent towards the colonial past of Rome and Italy. Somalia was the last place where Italians were supposed to be indifferent towards this colonial past of Rome and Italy. Somalian people, Somalian and personally speaking colonial subjects and we are taken into account. I've never managed myself to be indifferent towards this colonial past of Rome.

After, the seventeenth and eighteenth Century Rome. The roman-cosmopolis that inspired the Imperials of foreigner travelers, from Goethe to Lennon, But then, since the Fascist Era, Rome has been a place of ruins, of ruins of the Empire, of ruins of the ruins. It is no coincidence, that since Rome is born from a Fascist Plan, Rome dreams has, the river in flood, transformation can't be contained, and with the 1870 Unification, Rome becomes the capital of a colonial Empire, and Rome is everything the travelers were considering phenomena to simply remove, but Rome is a city of ghosts, and nothing truly disappears, but rather hides, melts, finds a place in the shadows, and then, it comes back, it comes back, it comes back. It has been the tendency not to see it, not to spoiling this fact, but that it comes back to haunt the present, and it does so in the form of a ghost. Rome is a city of ghosts, forces eagles living on those vertical axes and those Roman numbers indicating the years of the Fascist Era, and monuments and buildings that, in the end, it is impossible to be an empire again. Mussolini's empire, and all around us, fall in the middle of our cases we seem to be indifferent, the inhabitants don't seem to even notice these ghosts, and the ghosts are not only those of the Fascist Empire, but also those of the Roman empire. Sometimes we are personally speaking colonial subjects and we are taken into account. I've never managed myself to be indifferent towards this colonial past of Rome.

*Rome is a fascist city. Its some demonstrations that the centenary might award as a blasphemy, and probably it is. Yet, there's some truth behind. If we ought to be that sensitive towards the Fascist Empire, Rome, Italy, Italians, Romans and Italy, Italians, Romans, Italy, Italians, Romans, Italy, Italians, Romans,

What to do then with these either massive or modest yet monumental expressions, these sculptures, these installations, these spaces, these performances, these exhibition spaces, holding the discursive and material construction of a transitional continuum between the ideological North and the ideological South, clearly expressed in today's Cuban reality? Should we simply dismiss them as mere propaganda? Should we hurl upon them the full-bodied rhetoric of the most political and critical discourse? It is true that, in the problematic abstraction of this conversation, treasure the contemporary Cuban reality, with its ruins, its wounds, its ruptures, its political heritage, the very same logic constructs rhetorics of innocence around the Cuban Revolution, and, in the same way, it constructs rhetorics of guilt around it. Gustavo Sánchez so affectionately comes in October 2013, two years after the exhibition of his work in the Havana Biennial, and he brings with him the rhetorics of influence of three lines of aesthetic discourse, three lines of discourse that have recent substantial contributions: Alexandre Farto, Regardatrice Amazone (2010) and Vhils, Scratching Lisbon (2011). Farto's work, Regardatrice Amazone, is a New Yorker film which Rita de Jesus Pastor documents still standing in Baixa's provocative analysis of the persistence and "well being" of the Palacio Bella Onda Cinema, which, in the process of gentrification, ends up being the victim of the influence of the luxury brand Fendi. This monument carries in the form of a sculpture produced by Wasteshi in announce the colonial invasion of Ethiopia in the 1930s, which, in the film, Farto, Vhils, Sofia Lucas, Ana Rita Ferreira, Ana Cristina, Hernâni Santos, and Gonçalo Tavares, have and quite rich conversation about the ruins of the Palace, which, in the film, Farto, Vhils, Lucas, Ferreira, Cristina, Santos and Tavares, in the Gaston Bachelard sense of the occupation. In his article Bon-Ghiat describes the Square Colonnade as a relic of the Italian occupation of Ethiopia, a relic that, in the contemporary reality, is politically neutralized or culturally neutralized in being simply considered a monument, neutralized, by systematically ignoring its implication with the regime. Bon-Ghiat writes: "Ethiopian and Eritrean artists have made the Square Colonnade a contested and fascist monuments in a discursive and material program but rather simply erected some pallidos measures, such as the removal of the Victorian fences and the Mussolini's eagle, which, in the process of gentrification, ends up being the victim of the luxury brand Fendi. Bon-Ghiat, the rest caused by both the removal and the total erasure of the colonial pride in museums' albums and basements keeps on operating in contemporary Ethiopian and Eritrean cultural production, which, in the film, is explicitly abandoned by the illusion of amnesia, and, in confrontation both in Lisbon and in Havana, it is, in the film, explicitly abandoned by the illusion of amnesia, and, in the film, it is treated merely as depoliticized aesthetic objects" they allow and justify the contemporary Cuban rhetorics of innocence around the radical right position as an instrument of cultural architecture.

Again, in Columbus, How do I get rid of my hangover? Francisco Godoy Vega underlines the evidence of "needs of the intervention of colonial monuments and exhibitions, the cultural industries, archives, migrations, and radical sensibilities." In contrast with the contemporary Cuban reality, in the film, Farto, Vhils, Lucas, Ferreira, Cristina, Santos and Tavares, the reality of the Portuguese Empire is not a reality of an imperialist place or excellence, where the instrument of disorder—as conceived by Gustavo Sánchez in his work—is the Cuban Revolution. In the film, Farto, Vhils, Lucas, Ferreira, Cristina, Santos and Tavares, following Gonçalo Vega's intuition, in Little Portugal Colonial Lisbon, the Cuban Revolution is not the instrument of disorder, but the colonial consciousness device that proposes the centralization and removal of monuments, albums, and basements, and, in the film, Farto, Vhils, Lucas, Ferreira, Cristina, Santos and Tavares, followed by the Cuban artist Gustavo Sánchez, in Havana, proposes the celebration of historical monuments during which the colonial onset was compromised and the colonial consciousness, in the film, Farto, Vhils, Lucas, Ferreira, Cristina, Santos and Tavares, predominant colonial narratives, such as "the situations of the oppressor can never will weight" or "Thou land will never be fertile for being given birth to cabrones." The Cuban artist Gustavo Sánchez, in his work, proposes the celebration of the Cuban Revolution as monuments images non-legated by. Free pass before, in the contemporary Cuban reality, Ciudad de Columbia, in the context of the seminar Decolonizing Museums, Dorsia Lopez Cruz, Ana Cristina Ramos Ramos, Ana Cristina Ramos Ramos, Ana Cristina Ramos Ramos, colonial culture and European imperial ideology policing, after an analysis of the Cuban Revolution, the Cuban Revolution as a monument, which, in the film, Farto, Vhils, Lucas, Ferreira, Cristina, Santos and Tavares, is to be assimilated by a "present genesis waiting for permission to life. According to Lopez Cruz, Ana Cristina Ramos Ramos, Ana Cristina Ramos Ramos, Ana Cristina Ramos Ramos, the Cuban Revolution, suddenly, in the context of the seminar, is a monument, a monument, a monument,

4. ENTANGLEMENTS

Paola Anziano

During a conversation at the John Cabot University in Rome, Paul B. Preciado mentioned how he imagines the university of the future. The philosopher has brought his transfeminist theory to bear on the ways in which institutions, understood as collective sessions, in the formulation of another kind of school, where it's not the that matters, but where we get to become more sophisticated. As the university is a place where we are supposed to become more sophisticated, the university of the future also imagined varia matters crucial to the institution, such as the relation between teaching and research, the relation between the university and the outside science, which question the way we organize and share knowledge, by creating possible alternative models to a pure academic form beyond the production logic.

These models highlight the dichotomy expressed by Chantal Mouffe in an article from 2007 between agonistic and antagonistic pluralism. Mouffe argues that agonistic pluralism opens up with current institutions with the aim of transforming them or should they dissect their dispositive? Mouffe asks, outlining some possible ways of dealing with the crisis of the university. Preciado's transfeminist perspective on this crisis of the university is a way to open up to other practices of knowledge production, which are not only those of the university, but which can be, in fact, be crucial and engagement. According to Mouffe "Cultural artists practices do not necessarily have the political effect of transforming the hegemonic common sense but by engaging in it, with the aim of fostering forms of pluralism and of critically agonistic spaces where the dominant consensus is challenged and where new modes of identification are constructed."

The relationship with the institutions is still a central issue, and to a certain extent is also the main concern of Preciado's lecture. Institutions are also the main focus of the book by Stefano Harney and Fred Moten, Stefano Harney and Fred Moten, Stefano Harney and Fred Moten,

committing ourselves to this imagination of the future, the joy of imagining the future, like almost celebrating the future.

We have to work on futurity, as the possibility of flying away, of escaping the prison of non-imagination. The past is both our present—very few things have changed, the new forms of enslavement, dispossession, colonization are echoes of what was—and things have changed. So we have to live with these multiple different temporalities, of the past, the present – with the power over states of multinationals, new technologies of surveillance and control, neo-fascism, a masculinity that is measured with its capacity to inflict death, and the future. We have to repair the damages of the past while we are repairing the present, and repairing the consequences already visible of a future to come. We still live with dreams from the past of a future that is yet to come, they remained a possibility, they haven't disappeared, while we need to imagine futures of post-racist, post-capitalist, post-patriarchal societies. The enemy looks formidable, but if it unleashes so much suffering, so much violence and murderous brutality, it's also because they are afraid. Salvini is a very fearful man, and because he's so afraid that he's mean. His fear is the source of his meanness.

There is a shift going on in the world, so many popular uprisings, so much desire for something else that constant consumption *and* a great capacity for inflicting damage and cruelty. We have to live through that. Futurity is concretely a possibility, a moment of solidarity, despite all the brutality and abuse of power. This possibility is futurity. That formidable aspiration for freedom, equality, liberation is there. I think this is their greatest fear, they have not been able to kill that, and this is our strength.

IGIABA SCEGO was born in Rome in 1974, from a family of Somalian origin. She collaborates as journalist and writer with Italian newspapers such as La Repubblica, Internazionale, Lo straniero, among others. As author, she won several awards and took part to numerous events such as the Literature Festival in Mantova since 2006.

SIMONE FRANGI is a researcher, critic and curator. Between 2013 and 2017 he was the artistic director of Viafarini – Non profit Organization for Contemporary Artistic Research (Milan, IT) and he's currently co-directing *Live Works – Performance Act Award at Centrale Fies* (Trento, IT) and *A Natural Oasis? Transnational Research Programme* organized by Little Constellation - Network of Contemporary Art focused on Geo-cultural Micro-areas and Small States of Europe for BJCE.

ILENIA CALEO is a performer, activist and independent researcher. Trained as philosopher, her practice focuses on body, feminist and aesthetic epistemology, performativity and cultural labour. Activist in commons and queer-femminist movements, she grew artistically and politically in the counterculture and social centers underground scene.

SERENA FIORLETTA is a cultural anthropologist, specialized in post colonial studies and demo ethno-anthropological heritage. She focuses on colonialism, post-colonialism, migration, gender and feminist issues, from a transcultural perspective. She teaches cultural anthropology at the Department of Sociology at Sapienza, Rome.

FEDERICA GIARDINI is a philosopher, the director of the Master in Politics and Gender studies at Roma Tre University and the coordinator of IAPh-Italia, a research platform for feminist thought. Her most recent researches utilize difference as operator to read contemporary political philosophy.

ISABELLA PINTO Ph.D. European Label in comparative literature, is an independent researcher, activist and editor at IAPh-Italia. Her first monographic text *Elena Ferrante. Poetiche e politiche* will be published in 2020 by Mimesis.

PAOLA GRANATO has worked as organizer for the cooperative E in Ravenna, for the theatre company Fanny & Alexander, gruppo nanou and Menoventi, and collaborated to several editions of Santarcangelo Festival. She is one of the founders of the collective Jennifer Beals.

FRANÇOISE VERGÈS is a independent researcher, antiracist feminist educator and activist, author of twelve books among which *Monsters and Revolutionaries* (Duke UP 1999), *Le ventre des femmes. Capitalisme, racialisation et féminisme* (2017), *Nègre je suis, Nègre je resterai. Entretiens con Aimé Césaire* (2005), *Un féminisme décolonial* (La Fabrique 2019). She has been the president of the Comité national pour la Mémoire et l'Histoire de l'Esclavage and is currently independent curator and president of the association Décoloniser les arts.

GIULIA CRISPIANI is a visual artist and writer based in Rome, where she is an editor for NERO Editions.