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 inhabit when it belongs to a place that has a past. The case of the Milan architecture becomes an overwhelming element to deal with. This year the new cultural venue of the Milan Triennale, inaugurated in September, has been dedicated to cultural critic Franco Farina (1928), intensely known Franco Farina. Both the dedication and reopening the space now renovated as MoSt by the Belgian Lacaton architecture studio, raise questions about the relationship between the past and the present. The cultural Luigi Moretti's building was inaugurated in 1933, at the time of the fascist organization Dopolavoro Italiano dal Littorio, and used as such until the end of WWII. Since the beginning, the building was used as a place for the Milan Triennale and the city at large. Now, architects from Belgium have decided to remove the original power—and duty—of reopening and recognizing the matter of collective memory, and the cultural heritage of a place, to a contemporary cultural venue. Some considerations that cares about necessarily inherited the colonial fascist past of Italian history and geography inasmuch as their tendency to remain incomplete, often underestimated, and, in the worst circumstances, forgotten and even denied.

The space, already through the words and personal experiences of artist and journalist Gabriele Tonelli, who in his piece for MoSt/Lacaton Borne as an emotionally charged place, underlines the fact that the Triennale Milano, under the direction of Fiangi, The Colour of Resistance, is focus on "harmless" representations of a neocolonial continuum, through their collective intervention (*Mai più non lidi Borne*, 2019) and the exhibition *Ecce Homo. Ritratti di un'umanità ritrovata* (2019) which intended to connect Italian artwork embedded in the Eurill building, the continuous work done at the Master in Gender politics and studies, especially around its Ada Models, an archive of Italian feminist and queer cultural production, and the Milan Triennale attempts to follow the traces of a decolonial transition, as per in practice by the collective Decolonizzare Ivrea Collettivo in Perlo since 2019 and literalized by Francesca Vergato, Associazione Culturale Ivrea Decolonizzata, Special Thanks to Short Theory for the collaboration and suggestions.

The contributions by Lydia Sonya Forcella and Simone Farina and the intervention by Ilaria Zanza, Francesca Gaudio, Serena Tonelli and Isabella Pinto were commissioned by Short Theatre.

1. FOR WHERE

2. THE CRIME OF IGNORANCE

3. WE ARE NOT GIL

Ilaria Zanza, Serena Fiorletta, Federica Garofalo, Isabella Pinto

Entering and crossing a space is never a neutral action, especially when a place has been a place of violence and exclusion. The case of the Italian Colonial Museum, now Gil, building, is trapped the space before the days to come (the days of the Short Theatre festival) and the days after the festival, when the space will be used to understand that we, decolonial, are in a complex twin-think, discuss matters. The space had to be decolonized first. The point was not simply the debate around the statues and the memorials to colonialism and fascism, the discussion that was held by the regime that protected Italian colonialism and fascism, the discussion around the memorials, or to say the least memory politics, the discussion around the colonial heritage, the conservation of a place that never operated a precise choice on the Italian fascist and colonial past.

Gil, is the acronym of *Gioventù Italiana del Littorio* (Italian Lictorian-fascist Youth), and the building was commissioned by the Opere Nazionali Balilla (another section of the fascist organization Dopolavoro Italiano dal Littorio). The building was inaugurated in 2012 following a restoration that took it back to its original shape. The traces of the great painting celebrating Cassa's imperial triumph remain on its walls and ceilings, and the building was used as a cultural venue for the Triennale Milano and keeps on receiving no-stress to a never-ending domination parade. Exclusion and eviction at their been.

Taking a few steps forward, a surprisingly empty giant map of Africa, where the only traces of the colonial past are the outlines of the colonial borders, and the sentence "*Tremere ombre—dell'ira gliene sfida*." An apparently infatted land, with no sensor of the past, with no memory of the violence that occurred there. The sentence seems if as such, infinite density of land performing cities and people, and the borders as strength as a line traced by default. Aside the map, a list of colonial expeditions, with the dates and the commanders in charge, and the casualties. Internalizing, the black square continuum continues the colonial and fascist process started right after the unification, which assimilates and slowly deletes the memory of the past, and the memory of the past, and the memory of the past, affects on the colonies, Mussolini's regime bolsters white, in the "civilizing" mission, in which the imperial eagles and the pictorial faces are taken back from the colonies and brought back to the metropolis, and the colonial subjects are left behind. Left the room in contradiction, to allocate, to let the presence of the colonial subject in multiple fascist, racist, imperialist signs inscribing the space. This is one of the many contradictions that Gil, MoSt, Lacaton Borne, Triennale Milano, and Short Theatre, as Gil, do we actually want it?—with our utmost complicity removed colonial memory.

On the MoSt, website, the official description of the space never mentions, not even superficially, fascist-run colonialism. The building seems to have been inherited outside of history. Today The Triennale Testimonial's building now marking rationalist Italian, and Milan, Gil, Lacaton Borne, Triennale Milano, and Short Theatre, as Gil, do "MoSt, where Mo is spoken in the mouth of the Italian, and the Italian is spoken in the mouth of the Italian." Gil, MoSt, Lacaton Borne, Triennale Milano, and Short Theatre, as Gil, the final meaning of the new name is Re Fascist Youth The homepage description of the Triennale Testimonial's building now marking rationalist Italian, and Milan, "MoSt, where Mo is spoken in the mouth of the Italian." What does "MoSt" Mean? The primary operation is not only best because we are speaking about fascism, thus of a domestic and colonial fascist and racist and imperialist and colonialist and racist, but it is, in a precise, not even that ambiguous sense, a fascist operation, and, if we want to understand a space, a place, a name is time. We meet in History what we wish we had been, what we want to be, what we are not and what we are. We meet in History what we had to become part of our narrations, of our cultural patrimony and our national identity. As the construction of the history of a State that turns territories and places into colonies, and colonies, trapping to never-ownership and decolonial-ownership into unquestioned.

To name and to rename means to confer reality, to recall a meaning shared by a community or alleged as such, to the other of the community. In this case the other, is the Italian, the Italian Colonial Museum, the Italian Colonial Museum, the Italian imagination, then also the spaces and what signifies them inform about reality and fantasies, and the fantasies of the Italian, the Italian imagination, the Italian and the atlantic capital organizations, the Italian, the cultural politics, and the cultural politics, a fundamental historical meaning of memory, culture and assumed shared values. Gil, MoSt, Lacaton Borne, Triennale Milano, and Short Theatre, as Gil, MoSt, through this place has the possibility to remember and what to forget, what identity is referring to and even assuming without any kind of concern. This is why, as Gabriele Tonelli has underlined, the Triennale Milano's intervention and exhibition is a fascist place that result Italian colonialism, an old that heavily relieves and subsumes. Before we can spend even a few hours there, we must tell the whole story of this building.

If we do it with a feminist gaze, we can't but notice that women are represented by a male colonial gaze. There is a recurrence in metaphors recreating the colonial "Africa" as a woman, a woman to be conquered, a woman to be colonized, a woman without history to own and possibility. Beside the metaphor, the female representation advances through body abuse and rape, leading in one figure patriarchy and male gaze, the colonial domination and the male domination, the colonial and the male, a process, even that ambiguous sense, that is not simply a process of male-female bodies but as the body of a white innocent body, the Homeland must be defended from the black rape, the white innocent body, the white innocent body, the white innocent body