



ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA
GRASP - GRUPPO DI RICERCA
ARTE E SFERA PUBBLICA



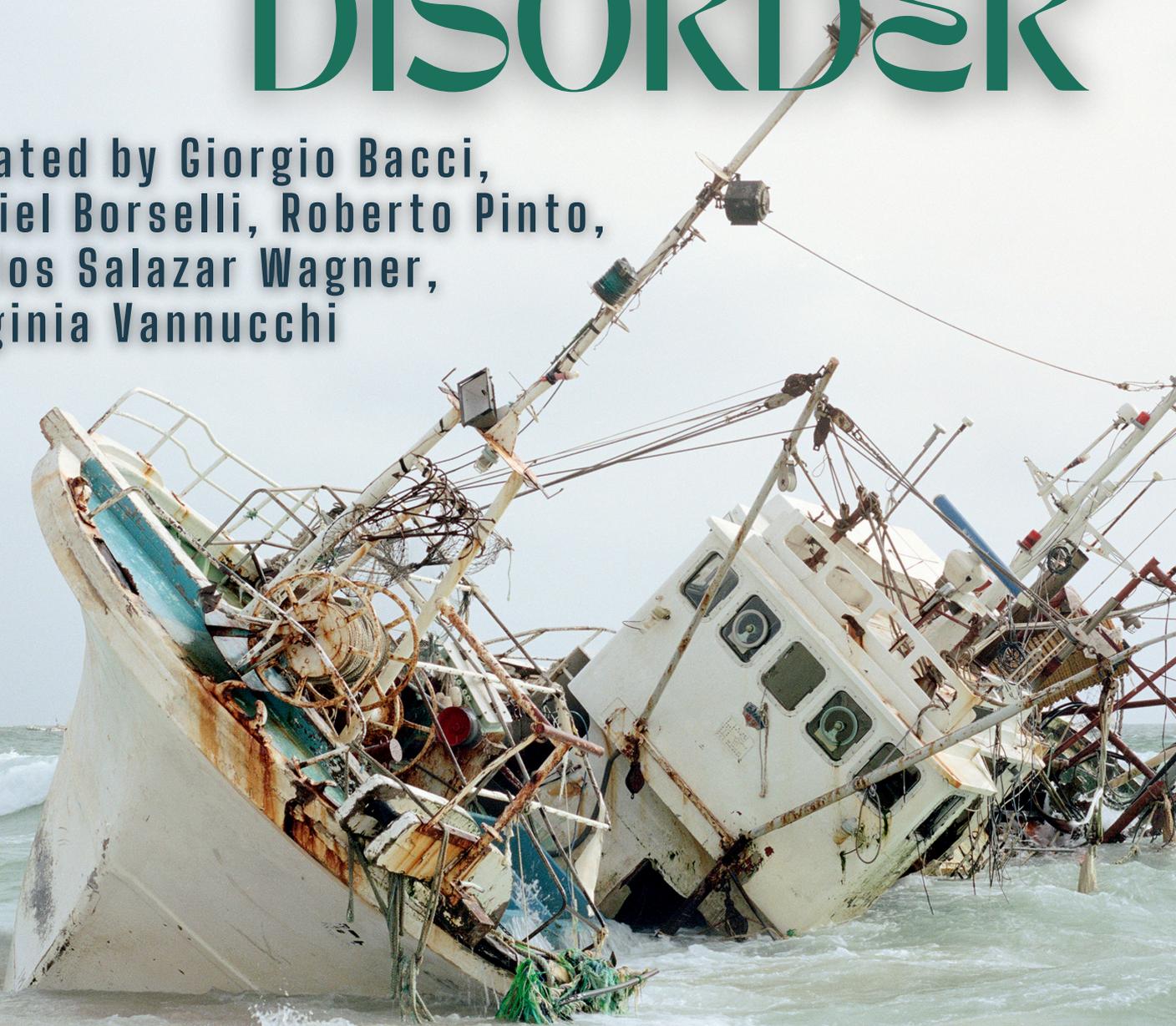
UNIVERSITÀ
DEGLI STUDI
FIRENZE

Dipartimento di Storia,
Archeologia, Geografia,
Arte e Spettacolo

Eccellenza 2023-2027

The End and Other Beginnings IV DESCOLONIAL DISORDER

curated by Giorgio Bacci,
Daniel Borselli, Roberto Pinto,
Carlos Salazar Wagner,
Virginia Vannucchi



11-12 June 2026

**SAGAS Department - University of Florence
Aula 12, via Gino Capponi 9, Florence**

The End and Other Beginnings IV

DECOLONIAL DISORDER

Research workshop curated by
**Giorgio Bacci, Daniel Borselli, Roberto Pinto,
Carlos Salazar Wagner, Virginia Vannucchi**

Promoted by GRASP – Research Group on Art and the Public Sphere
Alma Mater Studiorum – University of Bologna and
the SAGAS Department of the University of Florence

11-12 June 2026 — Aula 12
SAGAS Department, University of Florence
via Gino Capponi 9, Florence

CALL FOR CONTRIBUTIONS

Over the past few decades, the geopolitical, epistemological, and institutional coordinates of contemporary art have undergone a profound transformation. Heightened intercultural exchange and the rise of diasporic, Indigenous, feminist, queer, and ecological art practices have increasingly destabilized dominant narratives of "Western" modernity, first through **postcolonial**, and subsequently **decolonial, frameworks**. However, the inclusion of historically marginalized subjects in exhibition and academic spaces has often taken on symbolic forms, reproducing hegemonic dynamics and extractive logics under the guise of renewed inclusive rhetoric (Ahmed 2012). Consequently, otherness is frequently reduced to an ornamental surface or fetishized as a marker of presumed authenticity (García Canclini 1995), while the aestheticization of trauma and marginality risks perpetuating **spectacularization** and **tokenism**. These phenomena necessitate a rigorous re-evaluation of the epistemic and methodological foundations of art history. Rather than merely diversifying its objects of study, the discipline must critically rethink the very structures of art historical knowledge. This undertaking requires interrogating the function of the canon, the nexus of visibility and power, linear narrative temporalities, critical distance, archival authority, and the logistical frameworks of cultural institutions and collections. Furthermore, it demands a **critical reassessment of established research methodologies**, including stylistic and iconographic genealogies, periodization, the exhibitionary authority of the artist, Eurocentric comparative frameworks, and the broader ocularcentric paradigm.

In alignment with the overarching goals of the workshop series, **The End and Other Beginnings IV: Decolonial Disorder** (in homage to Françoise Vergès) aims to foster a dialogue centered on artistic, curatorial, theoretical, and methodological practices that do not simply thematize decoloniality, but rather operationalize it as a critical stance. Specifically, this call for papers invites an exploration of these tensions at the intersection of two complementary trajectories: first, the emergence of **counter-hegemonic narratives** grounded in submerged memories, asynchronous temporalities, speculative justice, and alternative imaginaries (Karlholm & Moxey 2018; Demos 2023); and second, the acknowledgment of the structural limitations inherent in any academic decolonial project, circumscribed as they are by both **persistent imperialist politics** (Azoulay 2019) and ongoing **epistemic colonization** (Mignolo 2011). In this direction, possible—though not exclusive—themes of interest include: artistic globalization and its dissents; forms of resistance and counter-narratives produced within diasporic, Indigenous, queer, feminist, and ecological practices; alternative methodologies for the writing of art history and criticism, founded on bodies, affects, minor archives, situated memories, ritualities, orality, and subaltern epistemologies; the role of cultural institutions in perpetuating or dismantling extractivist and neocolonial logics, exploring possibilities for transformation through curatorial experimentation and restitution processes; the redefinition of concepts of temporality, objectivity, neutrality, and visibility in light of decolonial perspectives; the interaction between activism, pedagogy, performance, and the visual arts through a decolonial lens.

HOW TO PARTICIPATE

To submit your application, please send the following materials to the email address lafineealtriinizi.workshop@gmail.com by **April 10, 2026**, and indicate "**Application [Surname]**" in the subject line:

- An **abstract** of your presentation, which should be no more than 250 words. Please include a title and 5 keywords.
- A **short biographical note** of at most 150 words. This should include any academic affiliation and a list of recent publications and/or projects relevant to your presentation.

Applicants will be notified of the selection outcomes by the end of April, 2026. Participation in the event is open to all researchers and artists engaged in these topics. We are particularly interested in proposals from doctoral students and early-career researchers. We welcome alternative forms of participation, such as video essays, performative presentations, and interdisciplinary dialogues between researchers. If you choose an alternative form of presentation, please specify the methodology in the abstract. All presentations will have a maximum duration of 20 minutes and will be followed by a brief discussion. Participation is free of charge. Please note that travel and lodging costs must be borne by the participants.

ORGANIZATION

The research workshop *The End and Other Beginnings*, promoted by GRASP – Research Group on Art and the Public Sphere of the Department of Arts of Alma Mater Studiorum – Università di Bologna, and developed for its fourth edition in partnership with the SAGAS Department of the University of Florence, aims to serve as a platform for discussion and dissemination of studies related to contemporary art since 1990. It focuses on interdisciplinary approaches with the goal of fostering emerging Italian research and promoting collaboration among national and international universities.

MAIN REFERENCES

Alessandra Acocella, Luca Pietro Nicoletti, Caterina Toschi (eds.), *Straniere in Italia. La ricezione dal secondo dopoguerra delle arti e culture extraeuropee*, Macerata, Quodlibet, 2025.

Sara Ahmed, *On Being Included: Racism and Diversity in Institutional Life*, Durham, Duke University Press, 2012.

Ariella A. Azoulay, *Potential History: Unlearning Imperialism*, London-New York, Verso, 2019.

Carmen Belmonte, *Arte e colonialismo in Italia: oggetti, immagini, migrazioni (1882-1906)*, Venezia, Marsilio, 2021.

Gurminder K. Bhambra, Dalia Gebrial, Kerem Nişancioğlu (eds.), *Decolonising the University*, London, Pluto Press, 2018.

Néstor García Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, Minneapolis, University of Minnesota Press, 1995.

Carlos Garrido Castellano, *Art Activism for an Anticolonial Future*, New York, State University of New York Press, 2022.

Lucrezia Cippitelli, Simone Frangi (eds.), ***Colonialità e culture visuali in Italia. Percorsi critici tra ricerca artistica, pratiche teoriche e sperimentazioni pedagogiche***, Sesto San Giovanni, Mimesis, 2021.

Emanuela De Cecco (ed.), ***Arte-mondo. Storia dell'arte, storie dell'arte***, Milano, Postmedia, 2022.

T.J. Demos, ***Radical Futurisms: Ecologies of Collapse, Chronopolitics, and Justice-to-Come***, New York, Sternberg Press, 2023.

James Elkins (ed.), ***Is Art History Global?***, New York, Routledge, 2007.

Francesca Gallo (ed.), ***Immaginari visivi postcoloniali. Ricerche artistiche e scritture espositive in Italia, tra anni ottanta e doppiozero***, Cinisello Balsamo, Silvana Editoriale, 2025.

Viviana Gravano, ***Di-scordare. Ricerche artistiche sulle eredità del fascismo in Italia***, Bologna, DeriveApprodi, 2024.

Giulia Grechi, ***Decolonizzare il museo. Mostrazioni, pratiche artistiche, sguardi incarnati***, Sesto San Giovanni, Mimesis, 2021.

Maria Pia Guermandi, ***Decolonizzare il patrimonio. L'Europa, l'Italia e un passato che non passa***, Roma, Castelvecchi, 2021.

Jana J. Haeckel (ed.), ***Everything Passes Except the Past: Decolonizing Ethnographic Museums, Film Archives, and Public Space***, Berlin, Sternberg Press, 2021.

Dan Karlholm, Keith Moxey (eds.), ***Time in the History of Art: Temporality, Chronology and Anachrony***, London, Routledge, 2018.

Patrizia Mania, ***Racconti mediterranei. Immagini, memorie, azioni nell'arte contemporanea***, Roma, Round Robin, 2017.

Oliver Marchart, "The Globalization of Art and the 'Biennials of Resistance': A History of the Biennials from the Periphery", *OnCurating*, 46, 2020.

Walter D. Mignolo, ***The Darker Side of Western Modernity: Global Futures, Decolonial Options***, Durham, Duke University Press, 2011.

Anne Ring Petersen, ***Transculturality, Postmigration, and the Transversal Politics of Art***, New York, Routledge, 2023.

Anna Serlenga, ***performance+decolonialità***, Roma, Luca Sossella Editore, 2023.

Carla Subrizi, ***Azioni che cambiano il mondo. Donne, arte e politiche dello sguardo***, Milano, Postmedia, 2012.

Giuliana Tomasella, ***Esporre l'Italia coloniale. Interpretazioni dell'alterità***, Padova, Il Poligrafo, 2017.

Paola Valenti, "Please, don't discover me!": il dibattito sull'arte delle popolazioni native, a cinquecento anni dalla 'scoperta' dell'America", *From the European South*, 6, 2020, pp. 79-91.

Françoise Vergès, ***A Programme of Absolute Disorder: Decolonising the Museum***, London, Pluto Press, 2024.

Cover: Dawit Petros
Act of Recovery (Part II), Nouakchott, Mauritania, 2016
Courtesy of the artist, Bradley Ertaskiran,
Montreal and Tiwani Contemporary, London