

The Radiating Company

Without the other, the subject is like Oedipus, unable to awaken before the Sphinx, because that sphinx is replacing the other, his lost companion.

Mary Zambrano.

Foucault shows the subject as an effect of discursive practices and power, this, lowered or elevated, to the category of "instrument" or "person", according to the fallacy or the intentional euphemism, in the best of treatment and promoted or placed in the policies and uses of emergencies, could become that "social entity" that decenters its universal character. If in the successive practice of this effect, if in the articulation of the discourse of power, if in the historical conditions in which it is constituted, the subject, the person, the instrument, is divided, it ceases to be a constituent unit that brings meaning and coherence to its practices in the midst of society, and it will simply be an effect, the exchange currency of the discourse, a variable utility of the realization of all discourse.

As an artist or as a creator of socio-artistic situations I always ask myself the question of how, in my capacity as an instrumental subject, I could intervene or modify coordinates that are already sedimented when I intend to proclaim the sovereignty of the OTHER, that is, of the complicit subject that in my intention to modify and intervene I will place at my side. What would be the space of freedom or redemption, what would be the degree of power that I will grant or share so that this intention leaves me out of the traditional game of the verticality of this discourse of power? Abandon me or abandon us definitively in a position of horizontal equity.

In the present historical and discursive context of the "Lubumbashi Biennale" I contemplate the artist's task as that of one who is willing to share and not to demonstrate within this geopolitical landscape, of long cyclical sufferings, rosary of a history of mistreatment, an apparent authorial sovereignty. In light of the exchange of practical and theoretical discourses with which art continues and will continue to show off, educational work, altruism and exchange could be the forces offered for a new discursive network of power favorable to society. How far, and to what extent in this here and now of the Biennale, the artist, the curator, the committee and everything that this great institution that aims to "detoxify us" implies, may or may not offer itself as a determining agent of change?

In the proposal that I have considered through artists such as Jenny Feal, Sonia Cunliffe and Juan Carlos Alom, the feedback of the creative process should be reaffirmed by its direct and demanding contacts with the participants of a place chosen beforehand, discussed between their intentions and the possibilities that the context can concretize between interested sectors.

Alom's realization of a film that seeks its protagonists in the intrinsic music of the city, in the improvisation of everyday life, or in the unusual visit of the artist to the regime of the quotidian, where

the camera and the unscripted eye would be absorbed by the immediate event of life, a manifestation of the surprise and amazement of a highly musical root context.

The restoration that Sonia Cunliffe can carry out, an artist who, taking care of interpersonal fragilities, would go beyond the doors of many families in the immediacy of the circumstances, in the course of an unforeseen terrain, where they have only informed and placed her vocation as an archaeologist and in which he is able to reconstruct the history, whether individual, family, or of a region, receiving from his interlocutors copies of his photographic collections and from the intimate with them awaken the sleeping memory of a community. In the case of Jenny Feal, a young artist who has extensive experience in collective work, who years ago moved in complicated terrain within delicate exploitation areas in the Tshabula mines, it is organic for her to caress with her work the sensitivity of the being and facilitating her voluntary accomplices, usually women, the possibility of discovering and identifying themselves through the materials that she, as an artist with a solid academic background, offers and makes available to them, abolishing all situation of representation to discover in their psyches, traumas and longed for paths that could mean a loophole for salvation.

Solidarity, altruism, passion for the other are words that immediately jump out at the assistance motives that these artists would commit, influenced by conceptual and process art or guided by the autobiographical belief that, in their actions, they not only carry the instruments accustomed, but it incorporates a series of elements that would shape their activity and would defend it mainly as makers, a kind of art workers, who support a large toolbox where they are, sheltered by a cognitive mission, sociology, anthropology and archaeological exploration. Someone at the same time covered with alterity, who makes a pact with his neighbor, a gesture of complicity and radiant redemption.

The basis and starting point in these three artists are those interpersonal relationships, the harmony and gain of the unknown entity that will provide the possibility of reciprocal realization. With their processes of acknowledgment and complicity, they try to underline the problem of this decentering of the subject, of detoxifying it, of returning that lost companion through the action of art.

René Francisco

Alicante September 19, 2022