

HIER UND JETZT

ANTI-COLONIAL

GLOSSARY

NOW

AND

HERE

**MUSEUM
LUDWIG**

INTERVENTIONS

PAVEL AGUILAR, PALOMA AYALA, DANIELA ORTIZ, PAULA BAEZA PAILAMILLA.

GLOSSARY

This glossary covers terms that play a role in the exhibition and refers to themes of the museum as an institution. It is a tool created from a specific perspective of knowledge and is by no means exhaustive. The choice of words was made by Joanne Rodriguez and Victor Zaiden and reflects their perspective on the anti-colonial interventions realized in this exhibition (October 8, 2022 – February 5, 2023).

The term Abya Yala—meaning “mother earth,” “great motherland,” or “land of blood”—comes from the Kuna people, who are **indigenous** to northwestern South America and Panama. The term, which has origins preceding European **colonization**, has increasingly been used since the 1970s to move away from the designation “America.” The latter was coined by the colonizers and thus expresses a **hegemonic** relationship. As a non-hegemonic term, Abya Yala reminds us of the diversity of the continent and its different cultures prior to **colonization**.

SEE ALSO:

(9) COLONIZATION AND
COLONIALISM/COLONIALITY
(18) HEGEMONY
(20) INDIGENOUS

IN SHORT:

INDIGENOUS TERM FOR LATIN AMERICA

During the colonial period, the colonizers held a position of dominance over the colonized groups and suppressed their cultural practices, customs, and forms of knowledge. Both then and now, colonized groups resisted colonial oppression, due to the unequal power relations and the **privileges** that this dominance entailed. These kinds of survival strategies against colonial powers constitute anti-colonial gestures. In the **postcolonial** context, addressing and developing alternatives to continuing discrimination and overcoming relationships of subordination are also seen as practices of anti-colonial resistance.

SEE ALSO:

(9) COLONIZATION AND
COLONIALISM/COLONIALITY
(13) DECOLONIAL
(25) POSTCOLONIAL

IN SHORT:

RESISTANCE PRACTICES AGAINST
COLONIAL OPPRESSION

3 RACISM

BENEVOLENT

66

Benevolent racism happens in cultural institutions like art museums when marginalized groups—frequently migrants and **BI*PoC**—are invited to exhibit their works to meet a specific cultural expectation, which ultimately maintains a **hegemonic** relationship between “us” and the “Other.” Preserving this differentiation through supposedly inclusive measures reinforces the marginalized status of non-*white* artists and protects *white* narratives of art history.

SEE ALSO:

(4) BI*POC
(10) CRITICAL *WHITENESS*
(18) HEGEMONY

IN SHORT:

PROJECTION OF IMAGES AND
STEREOTYPES THAT, WHILE SUPPOSEDLY
POSITIVE, REMAIN RACIST

“BI*PoC, which stands for ‘Black, **Indigenous**, and People of Color,’ is a positively connoted, political self-description of persons who experience racial discrimination. It describes a common horizon of experience shared by people who are not *white*, such as a lack of **privileges**. This term does not (primarily) describe skin color.”

SEE ALSO:

(10) CRITICAL *WHITENESS*
(20) INDIGENOUS
(27) PRIVILEGE

IN SHORT:

BLACK, INDIGENOUS, AND PEOPLE
OF COLOR

“The (art) canon is a fixed selection of artists and artworks from a particular country or region and to which a particular cultural value is attributed. The **Western** European and North American art canon has long been dominant, which meant that it broadly took precedence and established itself beyond these regions. At the same time, this **Western** canon represents the existing balance of power in the world, since it makes economic and cultural interests clear (such as those of the church, the state, or the private sector as important clients). A critical examination of the established art canon thus means breaking up the existing categories that exclude many artists.”

SEE ALSO:

- (29) (CRITIQUE OF) REPRESENTATION
- (30) (SELF-)POSITIONING
- (32) THE WEST (AND THE REST)

IN SHORT:

A SELECTION OF ARTISTS AND ARTWORKS THAT ARE CONSIDERED TO BE OF PARTICULAR VALUE

6 "CIVILIZED AND UNCIVILIZED"

60 "The terms 'civilized and uncivilized' come from the colonial era.

White Europeans described themselves as civilized. This allowed them to feel superior to other people and cultures, which they called 'uncivilized.' The colonial powers considered themselves entitled to 'civilize' the 'savages'—that is, to dominate and exploit them. This was even believed to be a (Christian) duty.

Beginning in the nineteenth century, art, literature, and the media took an interest in the 'uncivilized,' which was considered the opposite of **modern** industrial societies and awakened longings for the supposedly 'natural' and 'original.' We still encounter vestiges of these views today, and [it remains worthwhile to] critically question what actions and what histories are called civilized and uncivilized."

SEE ALSO:

- (14) EUROCENTRISM
- (15) EXOTICIZATION
- (22) MODERN AGE
- (26) PRIMITIVISM

IN SHORT:

EUROPEAN ATTRIBUTIONS TO
FEEL SUPERIOR TO OTHER PEOPLE
AND CULTURES

“In the nineteenth century, thanks to industrialization, the bourgeoisie gained economic and cultural influence. However, most people belonged to the working class, who labored in factories under very bad conditions. Even today, employees are in the majority. The large gap between rich and poor and between rural and urban populations still exists, and opportunities are unequally distributed.

Classism is a form of discrimination that, on the basis of their social status, excludes people from finance, housing, education, or culture. Often we find classism combined with sexism and racism.”

SEE ALSO:

(24) PATRIARCHY
(27) PRIVILEGE
(28) RACIALIZATION

IN SHORT:

DISCRIMINATION BASED ON A
SOCIAL STATUS OR SUPPOSED
CLASS AFFILIATION

8 PATRON

COLLECTOR,

56 Collectors acquire works of art with the aim of assembling a larger and coherent collection. The decision to collect certain works, styles, or genres is essentially an individual one. It can be motivated solely by personal intellectual interest, by the desire for social prestige, by the search for financial investment and profit opportunities, or by the desire to influence the **art canon** through one's own purchases. Patrons, by contrast, are people who support art projects and institutions, and thus contribute to the vitality of an art scene. Patrons do not necessarily have their own art collections, but primarily support art in the public sector.

SEE ALSO:

(5) CANON/ART CANON

(27) PRIVILEGE

(30) (SELF-)POSITIONING

IN SHORT:

COLLECTOR: PERSON ENGAGED IN THE ACQUISITION OF ARTWORKS AND THE CREATION OF A COHERENT ARTISTIC ENSEMBLE

PATRON: PERSON WHO BUYS ART AND PROVIDES FINANCIAL SUPPORT FOR VARIOUS ART PROJECTS AND INSTITUTIONS

9 COLONIZATION AND COLONIALISM/ COLONIALITY

Colonization is the process of external occupation and control of territories, peoples, economies, and cultures by a conquering power using military, political, economic, cultural, and religious means.

54 The terms “colonization” and “colonialism” refer to the process or state of the relationship of dominance that is justified by an accompanying ideology. Legally speaking, this ended with the attainment by colonies throughout the Global South of formal political independence from their European colonizers. However, the effects of the colonial order have endured through the present.

“Coloniality” is the term used to describe the state of cultural and economic dominance of the states of Latin America and Africa by **Western** European states as a direct result of colonization.

SEE ALSO:

- (2) ANTI-COLONIAL
- (13) DECOLONIAL
- (14) EUROCENTRISM
- (25) POSTCOLONIAL

IN SHORT:

COLONIZATION: CONQUERING AND OCCUPYING EXTERNAL TERRITORIES
COLONIALIZATION/COLONIALISM: PROCESS OR STATE OF AN IDEOLOGY ASSOCIATED WITH COLONIZATION
COLONIALITY: STATE OF DOMINATION OF (FORMERLY) COLONIZED PEOPLES

10 **WHITENESS**

CRITICAL

52

“The approach of critical *whiteness* supposes that racism was invented and established by *white* people and is therefore primarily a problem that they created; consequently, *white* people have a responsibility to engage with the construction of *whiteness* to reveal the effects of racism. Being *white* is constructed as a societal norm, which means that *white* people are often unaware of **privileges** that they enjoy. Being critically *white* encourages both reflecting on one’s *white* social **positioning** and confronting one’s personal entanglements in racist structures.”

SEE ALSO:

(27) PRIVILEGE

(28) RACIALIZATION

(30) (SELF-)POSITIONING

IN SHORT:

QUESTIONING *WHITENESS* AS
THE NORM

11 CULTURAL APPROPRIATION

50

“Cultural appropriation is the taking of cultural elements from a minority culture for use and marketing in a dominant culture. Symbols, art, relics, language, and customs are taken out of context and without consideration for the people or stories behind those cultural forms of expression, which remain invisible.”

SEE ALSO:

(27) PRIVILEGE
(29) (CRITIQUE OF) REPRESENTATION
(30) (SELF-)POSITIONING

IN SHORT:

TAKING CULTURAL ELEMENTS FROM
MINORITY CULTURES WITHOUT CON-
SIDERING THEIR UNDERLYING STORIES

48

A curator is a person who realizes exhibitions in collaboration with artists and the team members of an exhibiting venue. Curators are usually specialized in certain areas of art and use their expertise to create connections between different artistic positions, as artworks can construct different meanings and knowledge in the different environments where they are experienced. Curatorial work is a creative, scholarly, and organizational task, and every exhibition deeply incorporates the perspective of the individual or group who curates the show.

SEE ALSO:

(5) CANON/ART CANON
(29) (CRITIQUE OF) REPRESENTATION
(30) (SELF-)POSITIONING

IN SHORT:

A PERSON WHO MAKES EXHIBITIONS

Decolonial thought and action consist of using diverse strategies to challenge and question **Western** practices of knowledge and living that were asserted as universal during centuries of colonial rule.

46 Decolonial approaches emerged particularly in Latin America in the early 1990s from the Peruvian sociologist Aníbal Quijano's concept of **coloniality**. Decolonial theory calls for a break with the **Western** dominance of knowledge production through deconstructing, unlearning, and renewing ways of thinking, rather than rejecting "non-**Western**" forms of knowledge. Decolonial thinking is also important in **Western** cultural institutions such as art museums, as it highlights and challenges established notions within a knowledge system. For example, understanding that it is not just the art produced in the **West** that makes up the art history of an era is an important decolonial measure that museums can communicate to their audiences.

SEE ALSO:

- (1) ABYA YALA
- (9) COLONIZATION AND COLONIALISM/COLONIALITY
- (25) POSTCOLONIAL
- (32) THE WEST (AND THE REST)

IN SHORT:

QUESTIONING AND POINTING OUT WESTERN PRACTICES OF KNOWLEDGE AND LIVING

“The term Eurocentrism describes the assessment of ‘non-European’ cultures from the perspective of European values and norms. Europe is understood as the center of thought and action, and the history of Europe’s development is seen as a benchmark for any comparison with other countries and cultures.” This extends through the perspectives typically offered by European art museums. To counteract this tendency, it is important that museums show different perspectives, place them in dialogue, and create spaces for visitors to engage in critical self(-reflection).

SEE ALSO:

- (18) HEGEMONY
- (30) (SELF-)POSITIONING
- (32) THE WEST (AND THE REST)

IN SHORT:

COMPARISON OF VALUES AND NORMS
FROM A EUROPEAN PERSPECTIVE

42

“Exoticization is the seemingly harmless fascination with the ‘foreign,’ wherein certain superficial characteristics are defined, such as closeness to nature, sexual freedom, or strong emotionality, in order to indirectly portray people as ‘**uncivilized.**’ It is a strategy of **Othering** that constructs and reinforces negative stereotypes to devalue social groups. Like many attributions, exoticizing ones also serve to express supposed superiority. The constructed Otherness can also be used by artists to transcend the boundaries and conventions of the social order. Ultimately, exoticization must be understood as a variety of racism.”

SEE ALSO:

(6) “CIVILIZED AND UNCIVILIZED”
(22) MODERN AGE
(23) OTHERING
(26) PRIMITIVISM

IN SHORT:

FASCINATION WITH THE “FOREIGN,”
WHICH IS RACIST DUE TO STEREO-
TYPES AND CERTAIN ATTRIBUTIONS

40

Through our environment and socialization, we adopt constructed habits of seeing that influence how we perceive people and cultures. Intentionally or not, art museums often prescribe a certain gaze regime. For example, they have long exhibited depictions of **BI*PoC** by *white* artists, while not affording opportunities for the depicted, marginalized groups to portray themselves. Such derogatory gaze regimes can be challenged by juxtaposing different perspectives, reflecting on their **positioning**, and creating a dialogue between equals. Different perspectives look at a specific topic from different angles, and are thus able to communicate the diversity of that topic.

SEE ALSO:

(4) BI*POC

(10) CRITICAL *WHITENESS*

(26) PRIMITIVISM

(29) (CRITIQUE OF) REPRESENTATION

IN SHORT:

THE WAY WE PERCEIVE THINGS
THROUGH OUR UPBRINGING AND
ENVIRONMENT

17 GLOBAL GLOBAL

SOUTH/ NORTH

38

“These two terms are not to be understood geographically, but as describing different positions in the global system. The Global South is disadvantaged politically, socially, and economically, while the Global North enjoys certain advantages and **privileges**. The terms are used to avoid maintaining a **Eurocentric** hierarchy between ‘developing’ and ‘developed’ countries.”

SEE ALSO:

(14) EUROCENTRISM

(27) PRIVILEGE

(32) THE WEST (AND THE REST)

IN SHORT:

TERMS FOR CATEGORIZING THE
(GLOBALIZED) WORLD

“Hegemony can describe the dominance of certain groups of people and ways of thinking over others. This dominance is not primarily characterized by coercion and violence, but by a pedagogical relationship between those who govern and those who are governed. In this relation, the ideas of the governing group are socially so authoritative or influential that the governed suppress their own ideas to harmonize with the hegemonic ones, rather than act against them.”

SEE ALSO:

(9) COLONIZATION AND
COLONIALISM/COLONIALITY
(14) EUROCENTRISM
(19) IMPERIAL(ISM)

IN SHORT:
SUPREMACY

An imperialist policy is pursued when a state attempts to expand its sphere of influence beyond its borders, with or without the use of force, in order to control other regions through resource exploitation and 34 asymmetric power relations. Imperialism is a historical term that refers to the competition between European colonial powers and their quest to expand their respective spheres of influence around the world. The struggle for new territories characterized the entire colonial period, from the late fifteenth century until the outbreak of World War I in 1914. A landmark of (German) imperialism was the Berlin Conference of 1884–85, where representatives of eleven European powers, the United States, and the Ottoman Empire met to agree on a free trade policy regarding the Congo River Basin in Central Africa. The conference's Final Act paved the way for the subsequent division of the African continent into colonies.

SEE ALSO:

(9) COLONIZATION AND
COLONIALISM/COLONIALITY
(14) EUROCENTRISM
(18) HEGEMONY

IN SHORT:

A STATE'S EFFORT TO EXPAND NATIONAL
TERRITORY AND SPHERE OF INFLUENCE

“Indigenous is the collective term for groups of people whose access to their territories and practice of their cultures have been severely impaired by conquest and occupation by other groups. They also have their own languages and systems of knowledge and belief. Indigenous communities usually form minority groups and are often neglected by mainstream society. Throughout colonial and **postcolonial** history, many of them have been persecuted or subjected to re-education. According to UN estimates, around 370 million Indigenous people live in seventy countries today.” Every Indigenous person is part of or comes from an Indigenous community that should be referred to by its specific name. Examples include the Mapuche of Chile, the Mayans of Guatemala and Mexico, the Yanomami of Brazil and Venezuela, and the Saami in Scandinavia.

SEE ALSO:

(9) COLONIZATION AND
COLONIALISM/COLONIALITY
(21) I-WORD
(25) POSTCOLONIAL

IN SHORT:

GROUPS LIKE THE MAPUCHE IN CHILE,
THE MAYA IN GUATEMALA AND MEXICO,
AND THE YANOMAMI IN BRAZIL

30 “This term is based on a mistake by Christopher Columbus, who landed on the Caribbean island of Guanahani, but believed he had arrived in India. He referred to the Taino—who still exist—as ‘Indians.’ Although it soon became clear that this was a mistake, this foreign designation was subsequently repeated in expedition reports, in literature by authors such as Karl May, and in films. It was and is a popular tactic among colonizers to replace self-designations with foreign designations, in order to assert the colonizers’ supposed superiority and control over **BI*PoC**. The use of the I-word evokes the violent history of **colonization** to which the Taino and many other **Indigenous** groups were subjected, the effects of which continue to this day.”

SEE ALSO:

(4) BI*POC

(9) COLONIZATION AND
COLONIALISM/COLONIALITY

(15) EXOTICIZATION

(20) INDIGENOUS

IN SHORT:

TERM FILLED WITH RACIST PROJECTIONS

“When exactly modernity begins is controversial. The term ‘modern age’ refers to a historical upheaval that was shaped by the Enlightenment and political changes in the eighteenth century, along with widescale industrialization in the nineteenth century. Society changed permanently: the world became more mobile and cosmopolitan. At the same time, **class differences** became entrenched. The modern age marks 28 a late peak of European colonial rule, as well as its end in the form of struggles for liberation in many colonized areas of the world.

In art and culture, the term summarizes opposing and mutually dependent tendencies, such as belief in progress and esotericism, or the pairing of technological fetishism and nature worship. Many artists and groups developed their own modernities as radical programs, a fact that was reflected in the large number of manifestos. The long-dominant definition of the modern age as a **Western** phenomenon that spilled over into the rest of the world was rightly viewed, then as now, as a **Eurocentric** fiction. Social, technological, economic, and artistic upheavals took place all over the world, running both in parallel and opposition and making mutual reference to one another.”

SEE ALSO:

(2) ANTI-COLONIAL

(7) CLASSISM

(14) EUROCENTRISM

(32) THE WEST (AND THE REST)

IN SHORT:

AN ERA THAT MARKED A LATE PEAK OF EUROPEAN COLONIAL RULE

“Othering describes the use of and distancing by other groups in order to affirm one’s own ‘normality.’ Othering describes the process of positively emphasizing oneself or one’s social image by negatively branding someone (or something) else and classifying them as different—meaning ‘foreign,’ whether owing to their (attributed) origin, geographic location, ethics, environment, or ideology. This differentiation entails potentially hierarchical and stereotypical thinking meant to improve one’s position and present it as correct.”

SEE ALSO:

(15) EXOTICIZATION

(26) PRIMITIVISM

(30) (SELF-)POSITIONING

IN SHORT:DISCRIMINATORY/RACIST MARKING
PRACTICES BASED ON CONSTRUCTIONS
OF “US” AND “THEM”

In their video work *Girlsplaining* (2016), the artist group Guerrilla Girls drew attention to the fact that, at the time of the Museum Ludwig's fortieth anniversary, only eleven percent of the works in its collection were by female artists. (Just three percent were by women of color.)

As the Museum Ludwig is not an isolated case, why is it that the 24 art collections of important museums consist mostly of works by (*white*) men? Notwithstanding the varying conditions under which artworks find their way into collections, the disproportionate number of male artists in museum galleries reflects the balance of power in society at large. The establishment of norms and values that give men primacy and consistently protect their position of power is called patriarchy. The further away a person is from normative masculinity—due to differences not only of gender, but also of sexual orientation and race—the more disadvantage they experience. Patriarchy has long been established and thus makes a claim to “normality.” In order to destabilize patriarchy, it is necessary to make sexist social conditions visible and overcome them.

SEE ALSO:

(4) BI*POC

(10) CRITICAL WHITENESS

(29) (CRITIQUE OF) REPRESENTATION

(30) (SELF-)POSITIONING

IN SHORT:

MALE SUPREMACY

22 “Postcolonial theory deals with the history of **colonization** and is about reappraising the ongoing effects of **colonialism**. **Colonization** is understood not only as the occupation and exploitation of people and territories; it also describes a way of understanding the world. In this worldview there is ‘Europe’ at one end and the ‘Other’—marked as ‘not Europe’—at the opposite end. Global power relations are based on colonial histories and are permeated by persistent colonial ways of thinking, speaking, and acting. Each individual is thus integrated into colonial power structures and experiences **privileges** or disadvantages. Recognizing and reversing this is central to a decolonial reorientation.”

SEE ALSO:

(9) COLONIZATION AND
COLONIALISM/COLONIALITY

(13) DECOLONIAL

(23) OTHERING

(27) PRIVILEGE

IN SHORT:

(SCHOLARLY) REAPPRAISAL OF THE
ONGOING EFFECTS OF COLONIZATION

20

“The idea of primitivism was part of colonial history in the early twentieth century. During this period, many artworks came to Europe from all over the world—many of them by violent theft. European artists were interested in this ‘other’ kind of art, which they thought was simple. They reduced ‘non-European’ art to characteristics such as soulfulness, sensuality, wildness, and originality.

There was no real engagement with the so-called ‘primitive’ art, as hardly anything was known about ‘non-European’ cultures; the same applied to children’s drawings and folk art. The ideas of cultural hierarchies still shape our views today, not least our understandings of art and culture.”

SEE ALSO:

(6) “CIVILIZED AND UNCIVILIZED”
(15) EXOTICIZATION
(29) (CRITIQUE OF) REPRESENTATION

IN SHORT:

APPROPRIATION AND IMITATIVE
PERCEPTION OF “NON-WESTERN” ART

18

“[A privilege] is a right, benefit, or security conferred on a person by virtue of (attributed) membership in a group. At the same time, because of this privilege, this person is spared certain burdens and discrimination. Privileges are based on historically developed, institutionalized systems, such as sexism or racism.” Hierarchical classifications exist depending on social class, skin color, origin, gender or gender identity, and combinations thereof. In order to overcome these discriminatory practices, it is worth reflecting on one’s own privileges.

SEE ALSO:

(10) CRITICAL *WHITENESS*

(30) (SELF-)POSITIONING

(31) STRUCTURAL DISCRIMINATION

IN SHORT:

AN ADVANTAGE THAT A PERSON RECEIVES BECAUSE OF AN (ATTRIBUTED) AFFILIATION WITH A GROUP

16

“Process in which racist knowledge is generated through constructing, stereotyping, and hierarchizing people into social groups and associating them with a few very general—and often negative—characteristics. These ascribed traits and characteristics reproduce unequal power relations and stabilize norms (for example, being *white*).”

SEE ALSO:

(10) CRITICAL *WHITENESS*

(15) EXOTICIZATION

(27) PRIVILEGE

(29) (CRITIQUE OF) REPRESENTATION

IN SHORT:

PROCESS IN WHICH RACIST
KNOWLEDGE IS GENERATED

29 (CRITIQUE OF) REPRESENTATION

14

“Critique of representation understands representations as a practice of domination and focuses on the suppressed or one-sided representation of social groups or topics (such as race, class, gender), which often goes hand in hand with a structural, personal, or resource-related impossibility of self-representation. Stereotyping and making invisible are two modes of representation through which power relations can be established and solidified. The important questions are not only about what and who is represented, but above all in what way, under what conditions, and with what interest this occurs. Critique of representation emphasizes the production of meaning and is directed against an unquestioned notion of images as representations of a non-visual reality.”

SEE ALSO:

(7) CLASSISM

(15) EXOTICIZATION

(31) STRUCTURAL DISCRIMINATION

IN SHORT:

QUESTIONING WHAT IS REPRESENTED,
WHO IS REPRESENTED, AND, ABOVE
ALL, IN WHAT WAYS

30 POSITIONING

(SELF-)

12

“Reflecting on one’s own involvement in unequal power relations (**hegemonic** structures) and the perception and naming of **privileges** or disadvantages: For example, what advantages and disadvantages do I have within society because of my background?”

SEE ALSO:

(12) CURATOR

(18) HEGEMONY

(27) PRIVILEGE

(29) (CRITIQUE OF) REPRESENTATION

IN SHORT:

REFLECTION ON ONE’S OWN

INVOLVEMENT IN UNEQUAL POWER

RELATIONS

31 STRUCTURAL DISCRIMINATION

10

“The word discrimination comes from Latin and can be translated as ‘distinction’; discrimination thus describes treating people differently. Discrimination against people can be based on various characteristics: people are often discriminated against because of their gender, skin color, background, religion, sexual orientation, or age. There is usually a group of people who are discriminated against and a group of people who benefit therefrom. Structural discrimination is the disadvantaging of particular groups by the way in which a society is organized. Examples include discriminatory administrative systems or the invisibility of artists from the **Global South** in art museums.”

SEE ALSO:

(4) BI*POC
(7) CLASSISM
(17) GLOBAL SOUTH/GLOBAL NORTH
(21) I-WORD

IN SHORT:

DISADVANTAGING OF INDIVIDUAL
GROUPS DUE TO THE STRUCTURE
OF SOCIETY

32 (AND

THE THE

WEST REST)

“The West and the Rest” refers to a **Eurocentric** discourse that marks the difference between Western European or North American countries and the rest of the world. The term implies that these diverse European or European-origin cultures are united by the fact that they are different from the rest. While positive ideas such as progress, prosperity, and development are associated with the West, their opposites—such as regression, poverty, and underdevelopment—are attributed to the ‘non-European’ ones. A critical exploration of the establishment of this discursive usage was undertaken by British cultural scholar Stuart Hall, who cautioned against using values associated with the West as qualitative measures against which to judge values from other parts of the world. The West as a cohesive concept has nevertheless become established. It includes countries in (Western) Europe, as well as Australia and the United States, the cultures and values of which have been most directly influenced by Europe.

SEE ALSO:

(9) COLONIZATION AND

COLONIALISM/COLONIALITY

(17) GLOBAL SOUTH/GLOBAL NORTH

(27) PRIVILEGE

IN SHORT:

THE WEST: EUROPEAN AND

EUROPEAN-ORIGIN CULTURES

THE REST: THE “OTHER,” I.E., ALL

“NON-EUROPEAN” SOCIETIES

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SUPPORTING PROGRAM

October 7, 2022, 7 pm, Opening

With a sound performance by Pavel Aguilar

October 12, 2022, 2 pm, Performance

By Paula Baeza Pailamilla

October 13, 2022, 7 pm,

DSP exhibition seminar*

In conversation with Paula Baeza Pailamilla

In cooperation with

Akademie der Künste der Welt / Cologne

October 18, 2022, 7 pm, KunstBewusst

Was sind Antikoloniale Eingriffe?

Von Problemen und Chancen

A lecture by Joanne Rodriguez

In German

November 10, 2022, 7 pm,

DSP exhibition seminar*

In conversation with Adriana Dominguez

In cooperation with

Akademie der Künste der Welt / Cologne

**November 23, 2022, 6 pm, Insta-Live
with Missy Magazine**

Insta-Talk with Joanne Rodriguez

December 1, 2022, from 5 pm,

Late night Thursday

Workshops, lecture, music

December 8, 2022, 7 pm,

DSP exhibition seminar*

In conversation with Pavel Aguilar

In cooperation with

Akademie der Künste der Welt / Cologne

December 13, 2022, 7 pm, KunstBewusst

Postkoloniale Relektüren künstlerischer

Arbeiten der 1960er bis 1990er Jahre

A lecture by Dr. Kea Wienand

In German

January 12, 2023, 7 pm,

DSP exhibition seminar*

In conversation with Paloma Ayala

In cooperation with

Akademie der Künste der Welt / Cologne

January 19, 2023, 6 pm, Kunstspäti

jungekunstfreunde and Joanne Rodriguez

January 31, 2023, 7 pm, KunstBewusst

Lecture with Jan Philipp Nühlen and a curator

*DSP EXHIBITION SEMINAR
WITH ITS DECOLONIAL STUDIES
PROGRAM (DSP), AKADEMIE DER KÜNSTE
DER WELT INVITES YOU TO ENGAGE
WITH STRUCTURAL COLONIALISM
AND GERMAN COLONIAL HISTORY. THE
SEMINARS WILL TAKE PLACE IN THE
STUDY ROOMS (FIRST FLOOR) AT THE
MUSEUM LUDWIG. REGISTER BY E-MAIL
AT DECOLONIALSTUDIES@ADKDW.ORG.

The supporting program is sponsored by
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Imprint

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