

# WELCOME TO THE



## A COLLECTIVE RESEARCH-CREATION POTLATCH

A potlatch is a gift-giving feast practiced by Indigenous peoples from North Americas often part of a gift economy.



# Art Based Research Project Background

## BREAKING THROUGH THE KNOWN :

### Shifts of Perception in Art as Catalyst for Evolution

#### FOCUS

Deconstruction and Hybridization in Contemporary Global Culture:

**Bridging postmodern philosophy (thinking) and Poiesis (knowing through making)**

**Poiesis: The emergence of knowledge through creation - Generating new forms of knowledge**

Experimenting with deconstruction & hybridization in artistic practice to disturb the familiar, catalyze perceptual shifts, and open new ways of seeing, knowing, and becoming.

#### METHOD

- a/r/tography : practicing being an artist/researcher/teacher.
- A rhizomatic approach (Deleuze Guattari 1975) to "staying with the trouble" (Haraway 2017)
- Phenomenological observation of art making processes



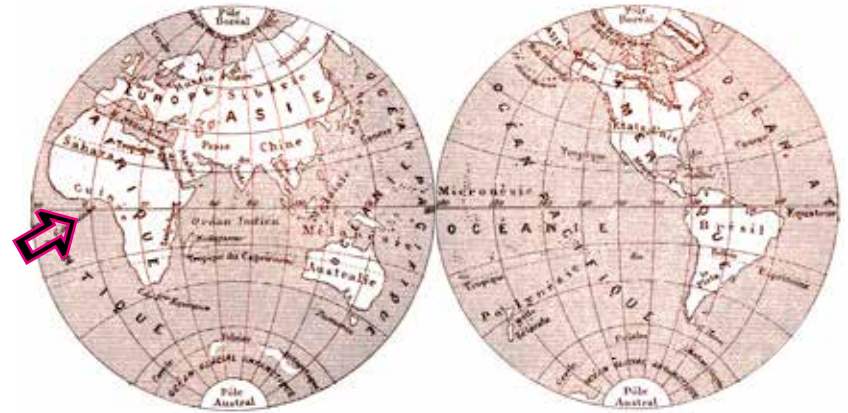


# GLOBAL NORTH - GLOBAL SOUTH ?

## A journey to GHANA West Africa

### COMPASS:

- **An Unforgettable History: The Slave Castles of the Gold Coast**  
Ghana held a strategic geographic position during the slave trade and colonial period.
- **The first African country to reclaim independence in 1957** led by charismatic, Pan-African visionary Kwame Nkrumah defender of African culture.
- **An inspiring community of contemporary artists** reflecting on economical, ecological and political issues through mixed media art & hybrid art.
- **Ghana's contemporary textile landscape**  
A vibrant tradition of weaving and wearing cloth  
A massive influx of second-hand clothing from the global North affecting textile industry and creating an ecological disaster.  
The proliferation of inexpensive Chinese fabrics and threads.  
The disappearance of the production of cotton & its industry, as well as the difficulty to sustain indigenous crafts.



# ON WAX PROJECT

## Aesthetic & conceptual components

### Textile as a metaphor of our untangled world

- **Traditional weaving patterns: A common human language**

Weaving patterns represent a universal language shared by many Indigenous communities worldwide and the art of weaving reflect the fabric of life across human cultures throughout time and space. The loom itself can symbolize a space where polarities meet, with the intersection of the warp and weft serving as a universal metaphor for human existence.

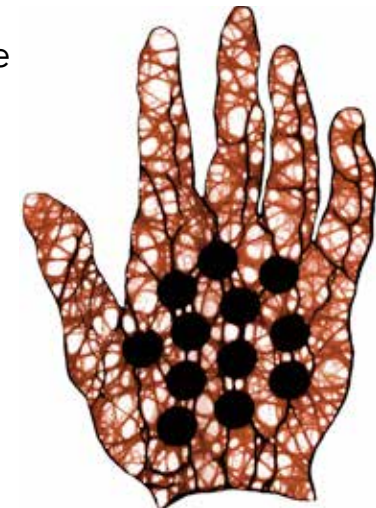
- **African Wax Prints: A complex culturally hybrid history**

African Wax prints uniquely embody a history of cultural hybridization shaped by colonialism, capitalism, exploitation, African resistance, and globalization.

- **Poiesis: Art as inquiry**

Aesthetic attractors become a contact zone /starting point for tentacular research on the subject of cultural hybridization in post colonial context.

Artistically, I extract and digitally manipulate a selection of patterns & Wax motifs, primarily figurative, depicting humans, animals, and the man-made to reflect on the intricate web of relationships that connect us—to each other, to the natural world, and to cultural artifacts. I recompose these motifs into collages analogue, digital & video. From this poiesis exploration, the complex relationality between global north & global south and the subject of cultural appropriation in global culture emerge as central themes.







# GLOBAL ON WAX ARTISTIC LABORATORY

## A collective research-creation Potlatch



### A feast of art-making & gifts exchanges between art communities from 3 continents

As artists we know that we never create in a vacuum. We are always influenced—by other artists, other cultures, and the world around us in a constant process of becoming. This can be incredibly fertile—but it can also be violent and exploitative, especially when shaped by colonial history, capitalist agendas, or systemic inequalities.

### A COLLECTIVE QUESTION : How do we navigate cultural entanglement ethically?

*"If culture is essentially appropriation, the question is not whether the assimilation of foreign cultural motifs is legitimate, but which forms of cultural appropriation are acceptable as respectful and not based on exploitation."*

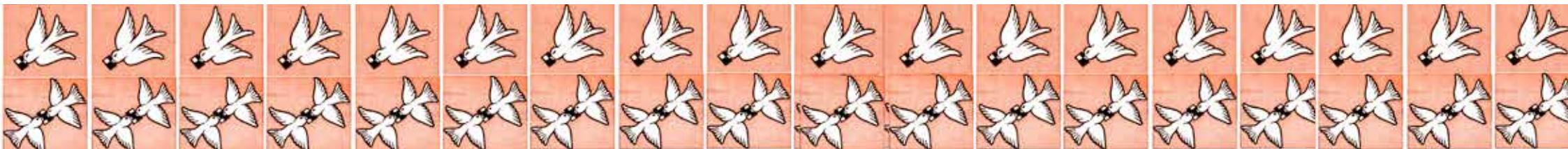
Jens Balzer in "Ethics of Cultural Appropriation" (2023)

**Our exchange currency will be artistic generosity to explore cultural appropriation versus multicultural gifts exchanges in global culture**

### A COLLECTIVE ARTISTIC EXPERIMENT IN COLLAGE & STORYTELLING

#### Poiesis: Generating collective knowledge through art-making

Each participant will bring into the lab some personal imagery and text (artworks or any alive material) to deconstruct and hybridize with a provided selection of motifs from African wax prints & weaving patterns. Through the deconstruction of images, texts, ideas, and assumptions we will crack through the fixity of the familiar and the known and recompose visual and textual fragments. In Opening ourselves to the unexpected we will experiment with new ways of seeing and perceiving. In sharing our multiple creations, we will collectively generate new ways of knowing and becoming.





# AN ENCOUNTER OF ART COMMUNITIES

## GHANA

- **The NUBUKE foundation in Accra & Wa**

actively promotes Ghana's contemporary arts, culture, and heritage locally and abroad.  
supports a community of women weavers in the northern region of Ghana (Wa)

- **blaxTARLINES art incubator in Kumasi**

is an experimental incubator for contemporary arts with a tradition of radical art and community projects.  
was founded by Kɔrɛ'kachɛ Seid'ou and his team of artists-teachers from the KNUST University.

- **Art as gift: making the impossible possible**

Kɔrɛ'kachɛ Seid'ou's political proposition to the Kumasi artistic community to investigate forms of art free from the constrain of capitalism and institutions.

In Expressive arts we consider Art as a gift to ourselves and a gift to share with our community.

## USA - EUROPE & more

- **The Selah extended community**

Artists & creators from Selah and the extended Bayo Akomolafé community in the US and elsewhere

Artists & creators from diverse nationalities and cultures based in Europe





# DECONSTRUCTION & HYBRIDIZATION

## Philosophical and artistic significance in global culture



### ◦ Deconstruction in philosophy

Deconstruction is a critical approach to texts and systems of meaning, first introduced by French postmodern philosopher Jacques Derrida (1967). At its core deconstruction is a way to open systems— texts, artworks, or ideologies—so internal and hidden contradictions, ambiguities, exclusions, bias, prejudices, pre-conceived ideas become visible. In exposing how binary pairing such as male/female, civilized/primitive, true/false often mask power dynamics deconstruction has played a major role in feminist and post-colonial theories.



### ◦ Deconstruction in art

The practice of collage has been the precursor of deconstruction as an artistic practice challenging the concept of art and catalysing its evolution. Starting at the beginning of the 20th century with the birth of cubism and abstraction, the practice of collage initiated the deconstruction of visual perception and representation. Movements like Dadaism and Surrealism used collage and the juxtaposition of unrelated images/objects to explore the absurd, the unconscious, and layers of reality. Through the 20th century the practice of collage as an artistic approach, kept redefining art introducing the use of chance, accident, spontaneity and the unexpected. It has infiltrated most every form of art from the Fluxus movement, Ready-mades, installations art, mixed media art, Pop & Op art, digital art and eventually all new forms of hybrid arts. Reflecting our fragmented and multi-faceted global culture, deconstruction in art as exposed our interdependency and the multiplicity of our constant becoming.





## ◦ Cultural hybridization

The term hybridization comes originally from biology—two distinct organisms or breeds come together to produce a new breed or organism. In cultural terms, hybridization is what happens when different traditions, cultures, identities, and aesthetics merge. We live in a deeply hybridized world. Our cultures are constantly colliding, adapting, and reshaping each other. This can be incredibly fertile—but it can also be violent and exploitative, especially when shaped by colonial histories, capitalist agendas, or systemic inequalities.

## ◦ Hybridization in art

In contemporary art, hybridization manifests through:

Cross-cultural references and cross-pollination of practices

The blending of traditional and digital practices

Collaboration across disciplines (science, ecology, politics, AI)

The merging of material and immaterial, analog and virtual

The non-human, inhuman, human, and post-human

Hybrid art reflects the entangled reality of our time. It resists purity, embraces contradiction, and challenges the systems that try to compartmentalize culture, identity, and creativity.







## GLOBAL ON WAX ARTISTIC LABORATORY

15th of July 2025 @ 5PM CET on zoom



### ◦ Your gift / How to participate

- Register via the contact box in the event page. You will receive a short questionnaire to send back.
- 2 weeks before the event you will receive a pdf with a random selection of motifs (4 x A4 pages) that you will need to print before the lab.
- You will also need to select and prepare your own imagery in the form of at least 5 x A4 prints. Your imagery could be photos of your own artworks, photos of your surrounding, inspirational photos or prints of your choice, images from the web or from magazines.
- You will also need to print 1 x A4 with a text of your choice, it could be your own writing, poetry, quotes, articles
- All these materials need to be ready before the LAB. They will be deconstructed during the LAB not before.
- To create during the LAB you will need some plain white papers: 1x A2 sheet or 2 x A4 sheets + some extra A4 sheets + Scissors & pens

### ◦ The flow / What to expect

Short warm up / sensitizing

50 min visual creation - 20 min writing time

Sharing of visual and writing in small groups and large group

During creation time I will play a multi-cultural music playlist (my signature) that will unify our experiential field across space and time. A speaker or headset will maximize your sound experience.

Total duration 3h

### ◦ Our gifts sharing

You will share via email both your visual creation and your writing + if possible an audio of your voice reading your text. I will be editing a slide show / video with everyone's works for all of us.