

BAT: BRIDGING ART + TEXT

BAT

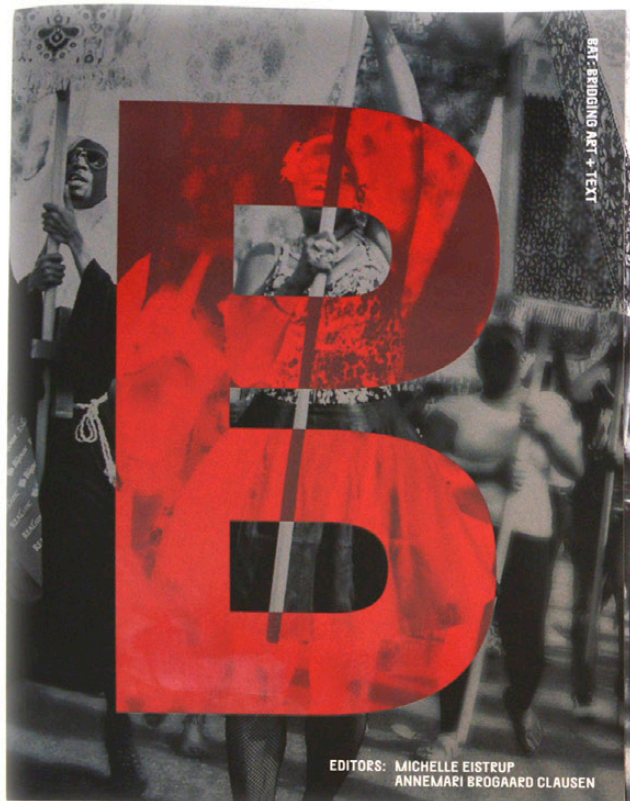
EDITORS: MICHELLE EISTRUP
ANNEMARI BROGAARD CLAUSEN

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T **YO-YO
GONTHIER**

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Yo-Yo Gonthier
L'arbre et le nuage / The Tree and the Cloud (detail), 2013
Installation Silver print 200 x 300 cm
Copyright: image courtesy of the artist



↑
Yo-Yo Gonthier, *Le nuage qui parlait*
(the Cloud who Spoke), 2013 Installation, Silver print 100 x
100 cm
Copyright: Image courtesy of the artist

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Yo-Yo Gonthier
L'invisible (The Invisible) (installation photo), 2012
Installation, Dimensions Variable
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
 La table de travail (Work Table), 2012
 Mixed media
 Copyright: Image courtesy of the artist

As part of an artistic residency initiated in 2012 by the City of Saint-Denis, France, Yo-Yo Gonthier, built a eight meters long flying structure with mysterious embroidered messages.

After flying through the streets of the city, an appearance at the Festival of Tulips, the cloud lets us hear the dreams and thoughts he has captured during his journey.

"Dear friends, after some epic adventures, It is time to celebrate the return among us, of the "embroidered cloud" which, if we will pay special attention, will tell the intimate and collective stories he has collected during his journey, hoping to share this unique and rare experience with you"
 Yo-Yo Gonthier

OUTRE-MER OVERSEAS

114 by MARIE GUÉRET

This text by coordinator Marie Guéret was originally in French and was first published in the catalogue for the show OUTRE-MER by visual artist Yo-Yo Gonthier and writer Sophie Maurer in Espace Khiasma in the eastern suburbs of Paris in the summer of 2008. With the editorial help of curator Dr. Temi Odumosu we here bring you a shorter version of the original text.

"When the troubles of the present are translated into issues of memory, the celebration can be a barrier to the understanding of the past. The solemn official commemorations bring nothing with it if the injuries remain unexplained."

– Eric Savarese

COLONIAL FORCES IN CURRENT POLITICAL DEBATES

In recent years French public discourse on the country's presence and influence overseas, has inevitably grappled with the systemic residue of colonialism. National debate on sensitive subjects such as immigration and ethnic relations has often polarized perspectives on the notion of colonialism. Recent examples across this spectrum include the law on "the positive role of the French presence overseas" proposed on February 23rd 2005; the 2006 release of the film 'Days of Glory' narrating the mistreatment of north African soldiers during the Second World War; the discussion of incorporating positive discrimination into French law; the anti-colonial and anti-racist campaigning of the "Indigenous of the Republic"; and President Nicolas Sarkozy's 2007 Dakar speech in which he confidently declared that "the tragedy of Africa is that the African has not fully entered into history". According to Sarkozy, Europe remains the visionary parent and Africa the backward child.

It may be a little known and somewhat indigestible history for the general French population, but colonialism frames our fundamental intercultural relationships - informing not just our difficulties with living together harmoniously, but also our inability to accept post-colonial immigration as an integral and dynamic part of society. The current discourse about a general decline in France and tensions around the issue of national identity reveal individual and collective fears facing a globalized world in which power relations are shifting. It seems that strong forces in France regret the loss of the prominence it had acquired with colonialism and frame it as a 'blessed time' - but this cannot silence the histories of degradation and abuse.



Yo-Yo Gonthier
 La maison blanche (The White House), from the series
 Le grand manège (The Merry-Go-Round), 2003
 Photo, Publication
 Copyright: Image courtesy of the artist

DOCUMENTING THE PAST IN THE PRESENCE

The project *Outre-mer* (Overseas) explores France's colonial legacy still visible in the signs that remain on our territory. Since 2003, artist Yo-Yo Gonthier has photographed monuments, commemorative plaques, and various objects, which all refer to the glories of French empire in some way. Many of these monuments are memorials, and those more widely recognized, celebrate the popular heroes of national victories who dedicated themselves to the construction of empire. Yo-Yo Gonthier gives special attention to those few commemorating the sacrifice of colonial soldiers. From the outset of its territorial conquest, France used these soldiers to establish its domination overseas. Men perceived as merely "Natives" continually fought for France from the beginning of conquest, through two world wars and until the independence of the former colonies. Some of the photographs portray the rare type of monument that honors those who fought the French domination or denounced the French authorities treatment of the colonized peoples.

In recent years a commemorative fever has been developing. France has been redressed for crimes committed during its colonial policy, while others try to restore empirical values and even relativize the pain and injustices caused, either through the diminishing of facts or denial of impact. These different opinions on colonization are often intimate and emotional, and are often related to individual or family trajectories. And the politics of commemoration is not just about reconciling the injuries of the past. Sometimes the monuments themselves revive the language of belonging and its struggles to define an equitable memorial heritage. Therefore, one of the challenges of this documentation project has been ensuring impartiality in order to give recognition to the suffering endured by each individual. Everyone involved in the events of colonial history, both colonizers and colonized, merits a place in the national narrative. The creation of public monuments has certainly been a means of achieving this.

RETAINING COMPLEXITIES

We don't defend the colonial process and its system of political, economic and cultural domination, which contradicts the fundamental humanist principle of equality. But we don't either believe (as some have argued) that the embers are still hot and should not be revived. We wish to remain clear about the atrocities committed in the name of colonization, because these memories, these stories however contradictory and painful they may be, must be revealed and shared. The photographic work of Yo-Yo Gonthier brings forth questions on the past and its reminiscences. The monuments are but dressings

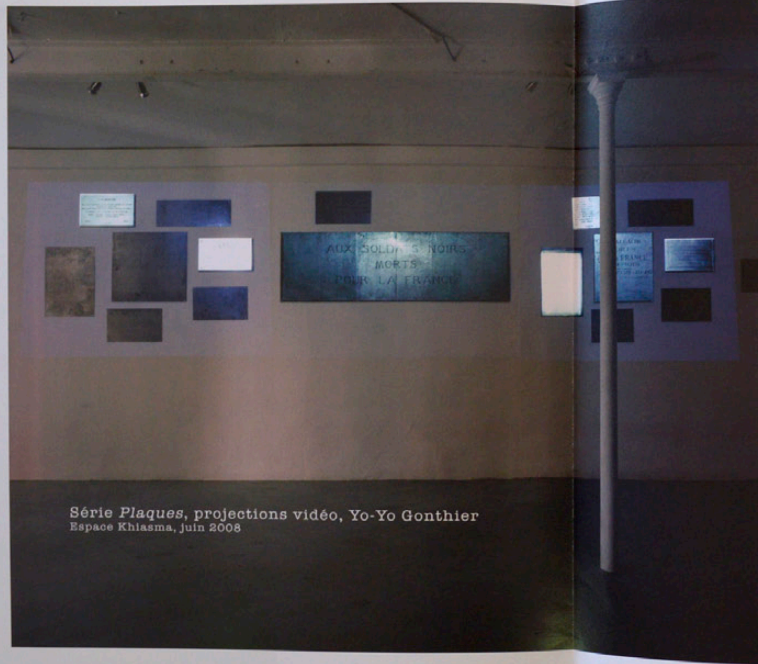
on wounds badly healed. Although they mediate public recognition of human suffering due to colonialism, they should not replace the work of historians, which is essential in reaching a fuller understanding of the colonial history of France.

We hope that this project will encourage more expanded ways of looking at this collective history, and present multiple voices that nuance continuing research and public debate. This exhibition will perhaps open a space for dialogue and alleviate some of the intolerances, which are transmitted to the present day.



Yo-Yo Gonthier
 La robe (The Dress), from the series
 Oui mon commandant, OUTRE-MER, 2008
 C-print
 Copyright: Image courtesy of the artist





Série *Plaques*, projections vidéo, Yo-Yo Gonthier
Espace Khlasma, juin 2008

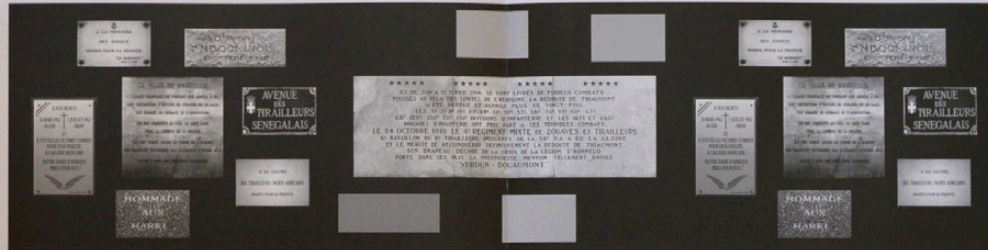
Yo-Yo Gonthier
Plaques (Plates) (installation view) from the series
Qui men commandent, OUTRE-MER, 2008
Installation, 65 photographs, 3 simultaneous video
projections 14 min onto crude steel plates
Copyright: image courtesy of the artist





Yo-Yo Gonthier
La robe (The Dress), from the series
Qui mon commandant, OUTRE-MER, 2008
C-print
Copyright: Image courtesy of the artist

Yo-Yo Gonthier
Plaques (Plates) (detail) from the series
Qui mon commandant, OUTRE-MER, 2008
Installation: 66 photographs, 3 simultaneous
video projections 24 min onto crude steel plates
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Salon Colonial (The Colonial Salon) (installation photo)
from the series Qui mon commandant, OUTRE-MER, 2008
Installation, Variable Size
Copyright: Image courtesy of the artist

→ Yo-Yo Gonthier
 Les masques (Masks) from the series
 Oui mon commandant, OUTRE-MER, 2008
 C-print
 Copyright: Image courtesy of the artist

Artist – Yo-Yo Gonthier

→ Yo-Yo Gonthier
 Lo pueden todo (They can do everything),
 from the series Oui mon commandant,
 OUTRE-MER, 2008
 C-print
 Copyright: Image courtesy of the artist



Artist – Yo-Yo Gonthier

Yo-Yo Gonthier
 L'abolition de l'esclavage (The Abolition
 of Slavery) from the series Monuments,
 OUTRE-MER, 2008
 C-print
 Copyright: Image courtesy of the artist



FRENCH COLONIALISM

130 **by MARIE GUÉRET**

"French Colonialism" by coordinator Marie Guéret and Yo-Yo Gonthier was originally published in French with the title "Quelques Repères Historiques" in the catalogue for the show OUTRE-MER in 2008.

THE DEFINITION OF COLONIZATION

From 1967 to 2007 the French dictionary *le Petit Robert* defined colonialism as "the development and exploitation of colonized countries." In 2006, this definition gave rise to many controversies. The President of CRAN (The Representative Council of Black Associations) Patrick Lozès described the definition as "a way to endorse the 'benefits' of colonization" and "a way to strengthen those who believe that all men are not equal." He called for the withdrawal of the book from all bookstores. Alain Rey, editor of *le Petit Robert*, has rejected this interpretation. He explains that the term 'development' has not itself a positive or negative connotation, and further notes: "What was the colonization of new lands if not the development of their wealth for the benefit of the colonizers?" To avoid misunderstandings the 2008 edition of *le Petit Robert* adds to the definition of colonization a quote from Aimé Césaire's *Discourse on Colonialism*: "colonization = objectification."

THE ABOLITION OF SLAVERY

The complicated journey towards the emancipation of enslaved African peoples on French territories in the Americas was challenged by the duality of French idealism and French tyranny within the colonial project. Driven by the ideals of the French Revolution the National Assembly proclaimed the abolition of slavery in 1794. However to restore control over the colonies, and in particular Saint-Domingo (now Haiti), Napoleon restored slavery again in 1802. It was not until 1848 that Victor Schoelcher the Under Secretary of State in charge of the colonies reinstated its final abolition. But with this major advance in the recognition and respect of formerly enslaved peoples also came moral justifications for the continuation of colonization. At the international conference against slavery held in Brussels in 1889 the right of intervention by the European powers into sovereign countries was justified in the name of abolitionism – a demonstration of deeply held European beliefs that Africans could not govern themselves. Thus Jean Jaurès stated at the French alliance conference in 1884:



Yo-Yo Gonthier
Mannequins from the series *Oui mon Commandant*,
OUTRE-MER, Mémorial de Verdun, France, 2006
C-print
Copyright: Image courtesy of the artist

"When we take possession of a country we must bring with us the glory of France and be sure that it will be well received because it is pure as well as grand, all imbued with justice and kindness. We can say to these people without deceiving them that we have never hurt their brothers willingly: as the first we have extended to men of color the freedom of whites and abolished slavery [...]. In those places where France is established we are loved and where she is no longer it is regretted; everywhere her light shines she is benevolent and where she no longer shines she has left behind her a long and gentle twilight to which the eyes and hearts of people remain attached."

CONQUEST: THE MAJOR STAGES

The voyages of Jacques Cartier to Canada (1534-1542) inaugurated the expansion of the French colonial empire. From the sixteenth century onwards Europe was eager to explore distant unknown territories that offered the promise of new lands for acquisition and exotic goods that could be traded for profit. The trade routes to Asia grew with the creation of 'Indian' companies. France settled in Pondicherry in Southern India in 1686. In 1789 apart from a few trading posts in Asia and on the African coast the French colonies were almost exclusively made up of scattered islands: Martinique, Guadeloupe, Saint-Domingo, Tobago, Guyana, Ile de France (now Mauritius), Ile Bourbon (now Réunion), the Seychelles and Comoros. All these territories were sugar islands that utilized enslaved African labour to harvest the "white gold" that eventually made France and all of Europe economically prosperous. However the Revolution weakened the French Empire, since both the mother country and its colonies were heated with a spirit of liberation that undermined the restrictive tenets of the colonial project. In 1804 following a violent uprising by military black leaders and the African population of Saint-Domingo, the first free Black republic of Haiti was proclaimed. This successfully enforced emancipation by Africans against their colonizers in the new world, threatened the balance of power between European countries and their colonial territories and had mixed social and political consequences all over the Americas.

In 1830, 130 years of colonization begins in Algeria. In the second half of the nineteenth century the French conquests in Africa and Polynesia intensified through a number of political projects: the occupation of the Indonesian peninsula, the annexation of Madagascar, and the French protectorate in Tunisia. France put a colonial policy in place that was accepted and promoted by republicans such as Jules Ferry and Léon Gambetta. In 1885 the Berlin Conference defined the conditions for the partition of Africa between the various Western powers, and particularly France and England. The expansion

T continued with the creation of the AOF (French West Africa) in 1895, the AEF (French Equatorial Africa) in 1910, and the Protectorate of Morocco in 1912. In 1918, following the Treaty of Versailles, France inherited Cameroon, Togo, Syria, and Lebanon – which were all former German territories. The interwar period marks the peak of the French colonial empire. However, this hegemony is short-lived. Between 1945 (the beginning of the war in Indochina) and 1962 (the end of the war in Algeria) most of the territories under French authority became independent. However France has continued to preserve the DOM TOM French Overseas Departments and Territories: Guadeloupe, Martinique, Saint Martin, Saint Barthélemy, French Guiana, Réunion, Mayotte, French Polynesia, Saint Pierre and Miquelon, Wallis and Futuna.

RACIAL INEQUALITY AND CIVILIZING MISSION

In the nineteenth century the principle of colonization does not receive unanimous support in France and thus its proselytizers have to justify the conquest. One of the major arguments put forward is financial: the colonies provide raw materials, cheap labor and allow for the opening of new markets. Additionally colonial domination is often justified by emergent scientific thinking propagating theories of racial inequality: the supposed intellectual superiority of white Europeans frames colonial domination as a birthright and becomes one of the major arguments for colonization. As an advanced nation France believed that it had a civilizing mission towards the “inferior races”, and that the colonial expansion not only served national economic interests but also provided infrastructural development all of the world: for example in the guise of building roads, hospitals, and schools.

Jules Ferry famously states in the Chamber of Deputies in 1885: “Yes, the superior races have a duty vis-à-vis the inferior races. How else can we justify our presence in the colonies? [...] If France has to go to these barbarians it is because we have a duty to civilize them.”

THE NATIVES IN SERVICE OF THE COLONIZATION

134 French troops were not numerous enough to conquer disputed territories and the first specialized regiments of indigenous soldiers were created for the conquest of Algeria in 1830. [...] In 1857 Louis Faidherbe, the governor of Senegal, created the first battalion of riflemen known in French as the *Tirailleurs Sénégalais*. In the thick of colonial conquest it was expected that these soldiers would replace European troops in African campaigns. The

first riflemen were often former slaves. Quite quickly they were enlisted from beyond Senegal but the “Senegalese riflemen” became a generic term for black soldiers enlisted in the colonies. Captain Marceau writes about the campaign of Dahomey, now Benin, in 1892: *“In haste 300 natives called volunteers were enrolled. Recruited by the lure of a premium of 40 francs and the illusion which we had created that they would enjoy “raids” and get “captives” resulting in the most striking arguments by their village leaders forcing reluctant vocations, 300 blacks were pulled out of their bush, intensively trained for a month and decreed soldiers.”* At first these men largely contributed to the conquest and “pacification” of their own continent. But later they were co-opted into war efforts during both of the World Wars. [...]

THE FIRST WORLD WAR: 1914–1918

Between 535,000 and 610,000 soldiers from the colonies fought in France and on the Eastern front during the First World War, which was around 10% of the total French army. Nearly half of these came from North Africa and a quarter from French West Africa. Out of this overseas group about 20 % died, which was a percentage equal to the mortality of national French soldiers. France did recognize their sacrifice and contribution to the national victory, which is evidenced by certain monuments erected at the end of the war. But the African soldiers were nonetheless still men dominated by an unequal and paternalistic colonial system.

THE SECOND WORLD WAR: 1939–1945

Between 1939 and early June 1940 when Pétain signed the armistice with the Germans, the French army had 300,000 soldiers from North Africa, 20,000 from West Africa, and 116,000 from Indochina. The first Allied victories took place on African soil and partly due to the efforts of indigenous soldiers, and were followed by battles in Europe. [...] It would nevertheless take more than 60 years before France fully recognized their sacrifice and granted them the equivalent pensions to those of native French soldiers. The majority of colonial soldiers died before this adjustment to resourcing was made.

MAY 8TH 1945: THE TURNING

On May 8th 1945 Algeria celebrated the end of the Second World War in which many Algerians had participated. In the city of Setif, demonstrators used this opportunity to display the Algerian flag and placards demanding

T the independence of Algeria.[...] A riot broke out, resulting in the deaths of 27 Europeans. At another event in Guelma several Algerians were killed. In the following days the army and militias composed of European settlers massacred suspected nationalists, but also women and children. There was unspeakable violence: torture, rape and mutilation of the dead. The losses were very heavy. On the European side 102 were killed and 110 wounded. On the Algerian side the number of dead is between 10,000 and 45,000 according to different sources.

THE INDOCHINA WAR: 1945–1954

After the Second World War Ho Chi Minh, founder of the Communist Party in Indochina, proclaimed the independence of Vietnam on August 2nd 1945. France rejected the takeover and, after a few months of fruitless negotiations, war broke out[...]. It was not until nine years later and the defeat at Dien Bien Phu that France renounced its colonial rule of Indochina. On July 21st 1954 the signing of the Geneva Agreement ended the war. A few months later France left Hanoi and went to war with Algeria. The sequence of these two conflicts is partly explained by the presence of tens of thousands of colonial soldiers in Indochina. And among them were many Algerians who would join the ranks of the *Front de Libération Nationale* (FLN – the National Liberation Front). After decades of domination the French Empire began to crack, and the idea of independence spread through its colonies.

THE WAR IN ALGERIA: 1954–1962

In Algeria the war of independence was long and bloody. It started on November 1st 1954 with a series of simultaneous attacks perpetuated by the FLN, and the conflict lasted nearly eight years. More than 1.3 million young French soldiers were involved and about 23,000 were killed. On the Algerian side historians seem to agree on a range of 250,000 to 400,000 dead, both soldiers and civilians, but it is impossible to establish the exact number.[...]

THE HARKIS

Of the 210,000 Algerians who fought in the French army during the war in Algeria, about 20,000 were repatriated to France after independence. During the war the rural populations found themselves caught in the crossfire. Both the FLN and the French Army used aggressive recruitment methods and if a



Yo-Yo Gonthier,
Négrillon (The Little Black Boy) from the series
Où men commandant, OUTRE-MER, 2008
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T certain number of Algerians joined the French troops many of those did it with little conviction. But their fate at the end of the war was often tragic. Those who remained in Algeria were considered traitors. According to estimates 80,000 of them were killed by the FLN. Most of those who went to France found themselves herded into camps and had great difficulties integrating into French society. Since the 1970s the Harkis and their children have made claims for more recognition. A national day of tribute has been dedicated to them since 2001, but France still does not officially recognize its responsibility for the abandonment of Harkis in Algeria and the resulting massacres. In 2007 Nicolas Sarkozy met the associations of the Harkis. He then announced measures of "positive discrimination" for the Harkis' children in regards to access to employment and housing.

THE RETURNEES

About 12,000 people in Indochina, 160,000 in Morocco, 154,000 in Tunisia and 800,000 in Algeria returned to France. However most of the settlers in Algeria had been there for several generations. Therefore for them it was not a matter of returning but of exile. Upon their arrival in 1962 they didn't necessarily know the metropolis or necessarily have any ties to France.[...] The law of February 23rd 2005 was primarily intended for them. In this context many monuments were erected, especially in the south of France, where the community is mainly located [...].

THE CONTROVERSIAL LAW OF FEBRUARY 23RD 2005

On February 23rd 2005 a legislation concerning the returnees was enacted. Article 4 stated: "The university research programs should give the history of the French presence overseas, especially in North Africa, the place it deserves. School programs should in particular recognize the positive role of the French presence overseas, especially in North Africa, and give the sacrifices of soldiers of the French army from the territories the prominent place in history which they rightfully hold." Many historians demanded the repeal of this law. A petition entitled '*Colonization: No to the teaching of an official history*', was launched in March 2005. It stated: "We must urgently repeal this law [...]. Faced with widespread protests, Article 4 was finally removed.



Yo-Yo Gonthier
 Petit colon (The little settler) from the series
 Oui mon Commandant, OUTRE-MER, Verdun, France, 2006
 C-print
 Copyright: Image courtesy of the artist

CREOLIZATION AND THE MAISON DES CIVILISATIONS ET DE L'UNITÉ RÉUNIONNAISE

**FRANÇOISE VERGÈS
IN CONVERSATION WITH
VIVIAN REHBERG**

The following are extracts from *Creolization and the Maison des civilisations et de l'unité réunionnaise*, which was first published in "Journal of Visual Culture", Apr 1, 2006 by SAGE Publications.

Françoise Vergès is currently Chair of "Globalization: Views from the South" at Collège d'études mondiales in Paris. She has written extensively on practices of memories in slavery and post-slavery colonial empires, Aimé Césaire, Frantz Fanon and the economy of predation. She is an independent curator, who collaborates with artists and she is the author of two films. Working on a project of museum in Reunion Island, she developed the notion of "museum without objects."

In the Indian Ocean, routes of deportation and exile were often convoluted, made of many travels, social transformations and cultural adaptations. Refiguring the itineraries of creolization in the Indian Ocean requires that we move beyond the model of the Atlantic triangle (which itself has been revised but nonetheless still shapes current thinking). To analyse India-oceanic middle passages, we must begin with a series of remarks. Slavery did not create a triangle of commerce in the Indian Ocean, and slave trade cross-oceanic routes existed before the arrival of the Europeans (Africa to India, Africa to China, Africa to the Arab world). These cross-oceanic routes were also routes for other kinds of commerce and cultural contact, and routes of indentured work often retraced the routes of slavery (from Africa to the Mascarenes Islands, Seychelles and South Africa, from India to the Mascarenes). In other words, mapping out the India-oceanic routes of passage requires drawing a cartography of contact zones in which Europe is just one player among many others and requires 'thinking' the Indian Ocean and the processes of creolization. The Indian Ocean has been, and remains, a world of crisscrossed economies, intersecting systems of meanings and fragmented identities. The task is to find a methodology to articulate past and present, not by drawing a linear process but by trying to configure the criss-crossing throughout time and space. The trope of 'itinerary' is useful as it indicates a process through a complex network of conjunctures, conditions of displacement and transplantation. The productive function of displacement and exile, exemplified here through creolization, should not mask or marginalize the conditions that led to displacement (capture, sale into slavery or indenture, poverty, racism). These formations are sociohistorically contingent and culturally specific and any exploration of India-oceanic creolization should make clear that we are talking about circular and contingent processes.



Yo-Yo Gonthier
Le gardien (The Guardian) (installation view)
from the series La plage, Mauritius Island, 2009
C-Print
Copyright: Image courtesy of the artist

Representing slavery raises difficulties. There are a small number of textual and visual documents that justify the slave system – the Code Noir – but most of the textual and visual documents on slavery are from the abolitionists. They are the propaganda images we all know presenting slaves in chains, directed at the European public, proclaiming 'Look, slavery is bad!' The English were the first to use this iconography of slavery in the 18th century, with the well-known image of the male slave on his knees and the legend: 'Am I not a man and a brother?' on Wedgwood china. If we only present the iconography of abolitionism we are presenting a European moralistic vision concerned with producing pity and indignation, with responses of disgust and outrage. This iconography does not represent the complexity of the slave system in the Indian Ocean. This history needs to be told. We have no visual and very few textual documents of these practices. Here, it seems that working with contemporary artists might be especially fruitful.

Can we speak of New York as a Creole city? For me, creolization emerged in conditions of violence, brutality and exile. A unity emerged, but the unity and the conditions for unity were produced by the same structure of inequalities, exploitation and constant contact between groups. Yet, contact between cultures is not necessarily conducive to creolization. One theory cannot account for the permutations of cultural contact, which change very quickly and are affected by so many elements (geopolitical, religious, economic). You can observe creolization but you can also observe others' creations produced by cultural contact. I also suggested that there are sites of creolization today; within a big city you might have a tiny space of creolization that coexists on the same terrain with spaces of liberal multiculturalism or ghettos.

The 2005 law declares that French colonization cannot be separated from this commitment. If there were some excesses, they were the deeds of 'bad' individuals. The colonial project itself carried universal goals (the mission to civilize), the law implies. And this is exactly what the majority of the French still think. After all, we are told, the colonizers built hospitals, schools, roads and bridges. It is amazing how much we have to hear about roads and bridges! If there was such a compulsion to build them, why the necessity to colonize?

Postcoloniality does not only refer to an historical period, it also refers to a way of reading the world. It proposes the multipolarity of the world, asserts that modernity is not an prerogative of the West in opposition to the backwardness of the rest of the world, that modernities exist, that mixing is inevitable, that the intercultural is constitutive of civilization as a whole, that the relationship between colonizer and colonized is at once of conflict and exchange. Post-colonial theory is sensitive to regimes of representation

and identification – masculine and feminine – to constructions of figures of the self and the other – orientalism, black body, insularity – to strategies of hybridization and creolization. It does not presuppose an uninterrupted tradition but borrowings, cobbling together and reformulations. As a theory, it also has recourse to borrowing, simultaneously drawing its notions from local practices and western thought. It is wary of totalizing discourses. It recognizes the existence of several temporal regimes, superimposed territories in the same space. It does not oppose tradition and modernity but asserts the interaction between traditions and modernities that the subject constantly negotiates while in place. It insists on the decentering of the regard, on transnational, transcontinental movements, diasporic formations and their translation in artistic imagination and practices.



Yo-Yo Gonthier
La maison blanche
(The White House), from the series
Oui mon commandant, OUTRE-MER,
2008
Photo, Publication
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Yo-Yo Gonthier
Le gardien (the Guardian) (installation
view), from the series La plage,
Mauritius Island, 2009
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Yo-Yo Gonthier
La robe (The Dress), from the series Oui
mon commandant, OUTRE-MER, 2008
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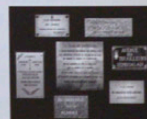
Yo-Yo Gonthier,
Négrillon (The Little Black Boy) from the
series Oui mon commandant,
OUTRE-MER, 2008
C-Print
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Yo-Yo Gonthier
Mannequins from the series
Oui mon commandant, OUTRE-MER,
Mémorial de Verdun, France, 2006
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Yo-Yo Gonthier
Petit colon (The little settler) from the
series Oui mon commandant,
OUTRE-MER, Verdun, France, 2006
C-Print
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Yo-Yo Gonthier
Plaques (Plates) (detail) from the
series Oui mon commandant,
OUTRE-MER, 2008
Installation, 65 photographs,
3 simultaneous video projections
24 min onto crude steel plates
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Aux combattants d'Algérie, Plaques
(Commemorating the Fighters of
Algeria) (detail) from the series Oui mon
commandant, OUTRE-MER, 2008
Installation, 65 photographs,
3 simultaneous video projections
24 min onto crude steel plates
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Plaques (Plates) (installation view)
from the series Oui mon commandant,
OUTRE-MER, 2008
Installation, 65 photographs,
3 simultaneous video projections
24 min onto crude steel plates 8 m wide
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Les masques (Masks) from the
series Oui mon commandant,
OUTRE-MER, 2008
C-Print
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Chapeaux coloniaux soldés (Colonial
Hats for Sale) from the series Oui mon
commandant, OUTRE-MER, 2008
C-Print
Copyright: Image courtesy of the artist



Yo-Yo Gonthier, Le nuage qui parlait
(the Cloud who Spoke), 2013
Installation, Silver Print
100 x 100 cm
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Le nuage qui parlait
(the Cloud who Spoke) 2013
Performance 40 min
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Poster of Exhibition LE PROJET
NUAGE (Project Cloud), 2012
Poster
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Ten men - One machine,
a performance by Tedwodros Bekele
from the series Presence® (still), 2014
Performance, Video 4:51 min
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Ten men - One machine,
a performance by Tedwodros Bekele
from the series Presence® (still), 2014
Performance, Video 4:51 min
Copyright: Image courtesy of the artist



Yo-Yo Gonthier
Ten men - One machine,
a performance by Tedwodros Bekele
from the series Presence® (still), 2014
Performance, Video 4:51 min
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