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(MONTREAL)

**WHEN THE SKY FALLS  
DOWN**

Text commissioned by Skol for  
*co-respond-dance version II*

Note to Self:

be careful with  
what you share  
to the world<sup>1</sup>,  
take caution in curation,  
it does not belong to you

filtered messaging  
pervasive censorship  
will misconstrue

the words  
the knowledge  
the wisdom

within editorial  
guidelines

absorbing it  
into  
a brand  
a product  
a publication

where  
groundbreaking  
everyday  
knowledge  
can barely  
make a footnote<sup>2</sup>.

Three  
colonial  
logics,

Remained.  
etched,  
scratched,  
entrenched

In education,  
curriculum,  
in Zoom,  
of the  
highest  
institutions  
of this land

An institution with  
A land  
Unexpectedly  
Unearthing<sup>3</sup>  
What was always  
there all along<sup>4</sup>.

When you can  
no longer  
find the words  
to describe  
what you see

lend yourself  
to the  
material realities  
Surrounding you

let the impulses  
guide you  
without  
stabilizing  
identities

Lend yourself  
to the process

Not one of  
traditional  
abstraction

but  
one of

“radical  
flexibility”

<sup>1</sup> Joana Joachim. ‘Embodiment and Subjectivity’: Intersectional Black Feminist Curatorial Practices in Canada” RACAR: What Is Critical Curating? Vol. 43, no. 2 (2018).

<sup>2</sup> There would be no ‘debut article’ for me without po b. k. lomani, former Coordinator of administration, governance, finance, performance art and non-exhibition programming at La Centrale galerie Powerhouse, artist Karin Jones and the pioneering arts organization, Nigra Iuventa.

<sup>3</sup> Charmaine A. Nelson. Legacies Denied: Unearthing the Visual Culture of Canadian Slavery (Montreal: Printed for author by McGill Copy Service, 2013).

<sup>4</sup> Charmaine A. Nelson, ed., Aditi Ohri, Julie Crooks, Alexandra Kelebay, Cheryl Thompson, Emilie Boone, Deanna Bowen, et al. 2019. Towards an African Canadian art history: art, memory, and resistance.

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ARTEXTE



In response to the security measures imposed by COVID-19, Granados's initial plan for an installation project has shifted to become mobile and accessible; it is now comprised of an artist book (distributed through the gallery and by mail), and poetic and movement-based performances by guest collaborators k.g. Guttman and Kama La Mackerel. The book will include compositions from the 'letters' series. Oscillating between the alphabetic and the epistolary, each 'letter' is part of an ongoing body of work currently consisting of more than 300 drawings that aim to synthesize a broad range of abstract compositional strategies.

Conceptually, this second version of the project responds to the state of emergency created by the pandemic by taking clues from two aesthetic methodologies. The first is the use of mail art for political work by artists resisting dictatorships in Latin America during the 20th century. The second is a French feminine literary practice, in which known aristocratic women (Margot de Valois, La Grande Mademoiselle, Madame de Pompadour, etc.) would have their personal correspondences published. Fascinated by these writings and by their intimate nature made public, Granados inhabits this form critically, posing the question of what it would mean to turn abstraction into an everyday language.

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