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**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 world¹,
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 footnote².

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
Unearthing³
What was always
there all along⁴.

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”

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

² 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.

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

⁴ 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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