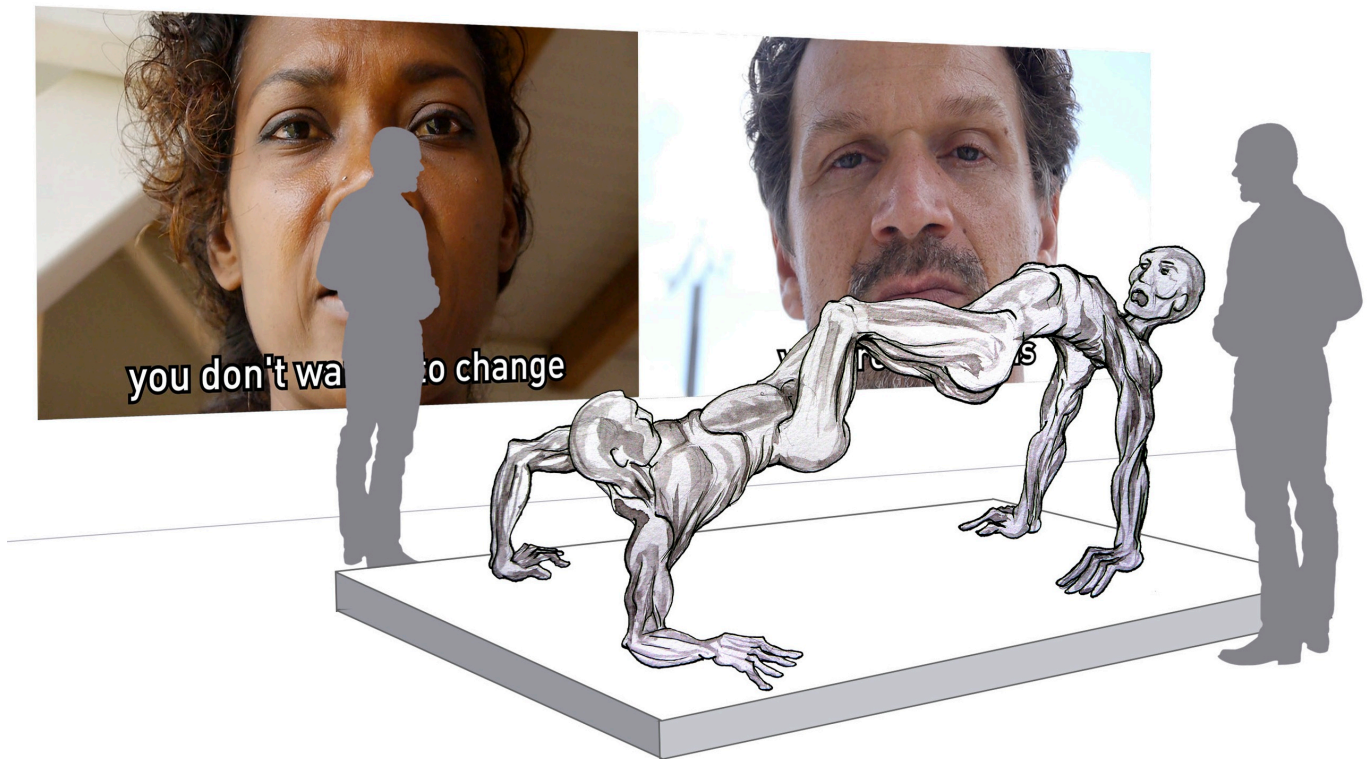


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## “ Personal Structures ” Biennale di Venezia

### Decolonial equation



Paradoxically, in this time of global movements of people, goods and disasters, in this space where cultures intermingle and interpenetrate inexorably, the universal can be envisaged only in plurality and diversity, unless to be reduced to the formatted expression of economic, social, cultural dominations, directly resulting from a colonial genesis of the world. Our global space-time, inextricable, is a jigsaw puzzle without solution whose parts do not fit together. To escape disasters, war, or even annihilation, we need to reconfigure the speech, to upgrade personal structures, we need to recombine these universal archetypes and shape decolonial utopias able to develop new forms of society, a new relation with the world.

**"Decolonial equation"** is an installation showing together **"Prerequisites for decolonial discussion"**, a participative video project and **"You & Me"**, a monumental sculpture figuring 2 siamese humans connected by the knees, struggling to separate. The sculpture is braided with iron blades that were used to make rum barrels, historic and symbolic materials of our contemporary world genesis.

This association will put the visitor in front of the decolonial paradox, both impossible and inevitable, letting him choose his place in this decolonial space.

## "Prerequisites for decolonial discussion"



### **Collective identity and narrative time: two irreconcilable postures**

Despite the diversity of its aspects, the decolonial debate is nevertheless articulated globally around two antagonistic postures, dominant and dominated, apparently irreconcilable, inherited from the recent history of a humanity built by colonization. Paradoxically, this binary division is found at the heart of every society, every country, even at the heart of each individual, as identities and affiliations multiply and stratify in the contemporary world.

### **Explicit lyrics for a participatory video project**

This project presents redundant sentences from the decolonial discussion. Most of these simple and direct "truths" were addressed directly to me in intense discussions. All are excerpts of dialogue face to face, expressed in the first or second person, without periphrases or precautions of use, delivered in their violence. All are defensible truths. All participants say what they want in their own way, without scenic indication, without decor, without costume, as they wish. If you want to participate in the project, I come and I film you.

This project intends to establish the conditions of the decolonial encounter. It will affirm essential discussion bases in this debate. It is the spectator who "chooses" his belonging to one or other of the interlocutors of the decolonial discussion. It is he who feels targeted, or not.

### **Description**

2 looping HD video, projected side by side, facing the viewer and the **"You & Me"** sculpture.

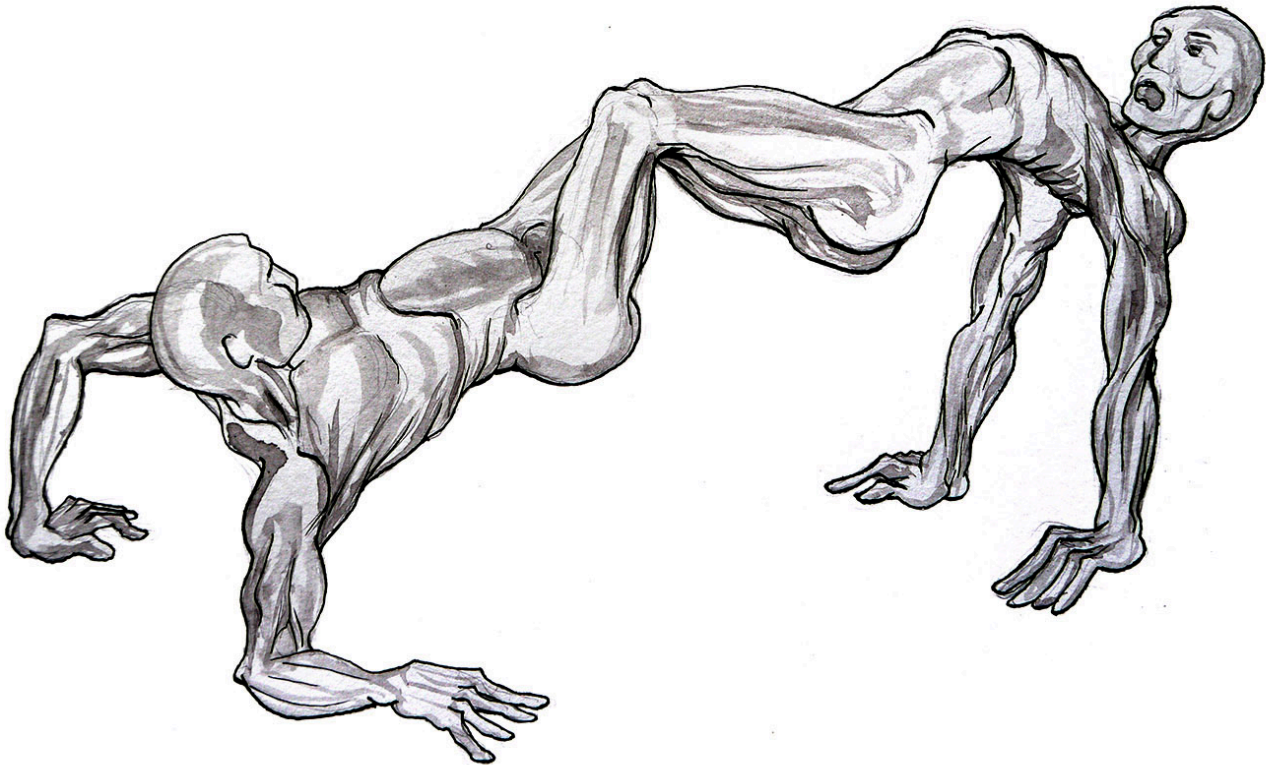
Video HD, 4minutes 55, stéréo. <https://vimeo.com/303127075>

Video HD, 4minutes 38, stéréo. <https://vimeo.com/332554343>

### **Dimensions and technics**

2 HD video, codec H264, 1980 x 1080 pixels, 25 images/seconde, stereo sound, about 6minutes, 1Gb each. Both videos are projected on the same wall, side by side, about 250 cm x 140 cm, with separate sound device. Each video looping on itself continuously.

## "You & Me"



### **An emblematic and impressive work**

This sculpture is the last of a series of monumental sculptures begun in the former sugar factory Darboussier, Guadeloupe. These sculptures, made by braiding iron blades formerly used to hoop the rum barrels, have in common to cross the symbolism of braiding and the history of these specific materials to produce simple, strong and impressive figures, loaded with humanity through the unimaginable work they require. All draw portraits of the traces left by history in our contemporary societies that have their origins in slavery and colonization.

This emblematic series has already been the subject of acquisitions by such important institutions as Memorial ACTe, the Caribbean Center for Expression and Remembrance of the Slave Trade, or the International Slavery Museum in Liverpool (UK).

It is by this series that François Piquet initiated his plastic production, in Guadeloupe, directly resulting from the unforeseen of the creolization and the shifts that the Caribbean can create in the reports to the world.

### **Decolonial melee**

This body-to-body struggle for an illusory and deadly separation, whose humanity is underscored by this incredible metallic braiding, illustrates the absurdity of a discriminating and separatist vision of the other.

We are all linked, and the proximity of the videos of "Prerequisites to decolonial discussion", affirming truths that seem irreconcilable and yet must be recognized, will further accentuate this paradox in which we all live.

### **Description**

This sculpture figures 2 siamese humans connected by the knees, struggling to separate.

The bodies (about 1,5 human size) will be made of braided iron blades.

The 2 heads will be wood inserts, one of the faces will be charred (blackened by cremation) while the other will be covered with a coral mask (white).

### **Dimensions and technics**

Iron sculpture with wood inserts.

About 330 cm long x 140cm large x 120cm high. About 100kg in total.

Main iron sculpture is made of 2 assembled parts (about 50kg each).

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## **A multiform contemporary caribbean creation**

Francois Piquet, born in Paris suburb in 1967, lives and create in Guadeloupe since 2000.

Francois Piquet lives and creates in the "Tout-Monde", where he chooses to experiment Edouard Glissant's "creolisation" and the contingencies of a contemporary multiform art, to replace art in its social and utopic functions and create encounters.

Sculptures, site-specific installations, street-art, participative video, and social immersion of the artistic gesture : his approach is resolutely contemporary, using humour and constant experimentation of new process, materials and media to provide accessible, non politically correct and challenging points of view on human relations.

Industrial ingeener and multimedia designer, he begun his visual arts practice once arrived in Guadeloupe, with a collage street-art collective. He then realized his first monumental sculpture braiding iron strips that were used to hoop rum barrels. It was a revelation.

He now continues to produce and experiment caribbean contemporary art in numerous solo and collective international exhibitions, in the FWI caribbean, Puerto-Rico, Republica Dominicana, France, Portugal, Denmark, Senegal, United-Kingdom.

The International Slavery Museum in Liverpool (UK) just added his work to its permanent collection, joining the Memorial ACTe and other art institutions.



## **Solo exhibitions**

Réparations, Fonds d'Art Contemporain, Guadeloupe, 2016.  
Jean de Souche, Guadeloupe, 2014.  
Les Archipels du moi, Guadeloupe, Martinique, Sint-Marteen, 2013.  
LE FER ET LA PEAU, Scènes nationales de Guadeloupe & Martinique, 2011.

## **Collective exhibitions & events**

Pré-requis à la discussion décoloniale, workshops, Aarhus, Denmark, 2018.  
Embodiment & decolonial discussion, LIVERPOOL, United Kingdom, 2018.  
Eclats d'îles, collective exhibition, Paris, France, 2018.  
Kreyol Gartden, jardins du Memorial ACTe, Guadeloupe, 2018.  
Ink & Blood, International Slavery Museum, LIVERPOOL, United Kingdom, 2017-2018.  
Foire d'Art Contemporain, Lausanne, Suisse, 2017.  
Echos Imprévus / Turning Tide, Memorial ACTe, Guadeloupe, 2017.  
VERA Festival, Lisbonne, Portugal, 2016.  
Festival Caribéen de l'Image, Memorial ACTe, Guadeloupe, 2015.  
Alternate currents, exhibition with DVCAI artists from Miami, Guadeloupe, 2015.  
Pool Art Fair, Guadeloupe, 2014.  
Art BEMAO, Guadeloupe, 2013.  
Les Faubourgs de l'art, Nancy, France, 2013.  
Symposium de sculpture, Villers-lès-Nancy, France, 2013.  
Culture à l'Hôpital, commandes pour le CHU de Pointe-à-Pitre, Guadeloupe, 2012.  
Equipaje Compartido, Palacio Nacional de Bellas Artes, Republica Dominicana, 2012.  
Equipaje Compartido, Galeria Guatiribi, Puerto-Rico, 2012.  
International Conference of Caribbean Studies Association 2012 Program, Guadeloupe, 2012.  
NOU, Interactive street sculptures, POC festival, Marseille, France, 2011.  
Installation, Amiens, France, 2011.  
Carte blanche aux artistes guadeloupéens, musée Schoelcher, Guadeloupe, 2010-2011.  
Corps / identité, collective exhibition, Martinique, 2010.  
Marché d'Art Contemporain du Marin, Martinique, 2009.  
Cheminement, Awtis 4 chimen collective exhibition, Musée Lherminier, Guadeloupe, 2009.  
Trio, collective exhibition, Guadeloupe, 2008.  
Espaces délaissés, espaces intermédiaires de la ville, Guadeloupe, 2007.  
Collectif, urban art collective, Guadeloupe, 2006.

## **Residences**

Remix & Me, Guadeloupe, Senegal, Sint-Marteen, 2015-2016.  
Artistes caribéens en Residence, Guadeloupe, 2014.  
Republica Dominicana, 2012.  
Portes Ouvertes Consolat, Marseille, France, 2011.  
Essertival, Amiens, France, 2011.

## **Public collections**

International Slavery Museum, LIVERPOOL, United Kingdom.  
Memorial ACTe, Guadeloupe.  
Fonds d'Art Contemporain de la Guadeloupe.  
Musée Schoelcher, Guadeloupe.  
Totems du Grand Saint-Pierre, entrée de ville, Martinique.  
Parc de Madame de Graffigny, Villers-lès-Nancy, France.  
Beauport, musée de la Canne, Guadeloupe.

## **Catalogues**

« Réparations », édité par le Conseil Départemental de Guadeloupe.  
« Carte blanche aux artistes guadeloupéens (An I) », édité par le Conseil Général de Guadeloupe.  
« LE FER & LA PEAU », 2011

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