

# „ALGER LA BLANCHE“ BECOMES „ALGER LA ROUGE“ – ON THE HERITAGE OF THE ANTI-COLONIAL MOVEMENTS IN CONTEMPORARY ART

## SUBJECT

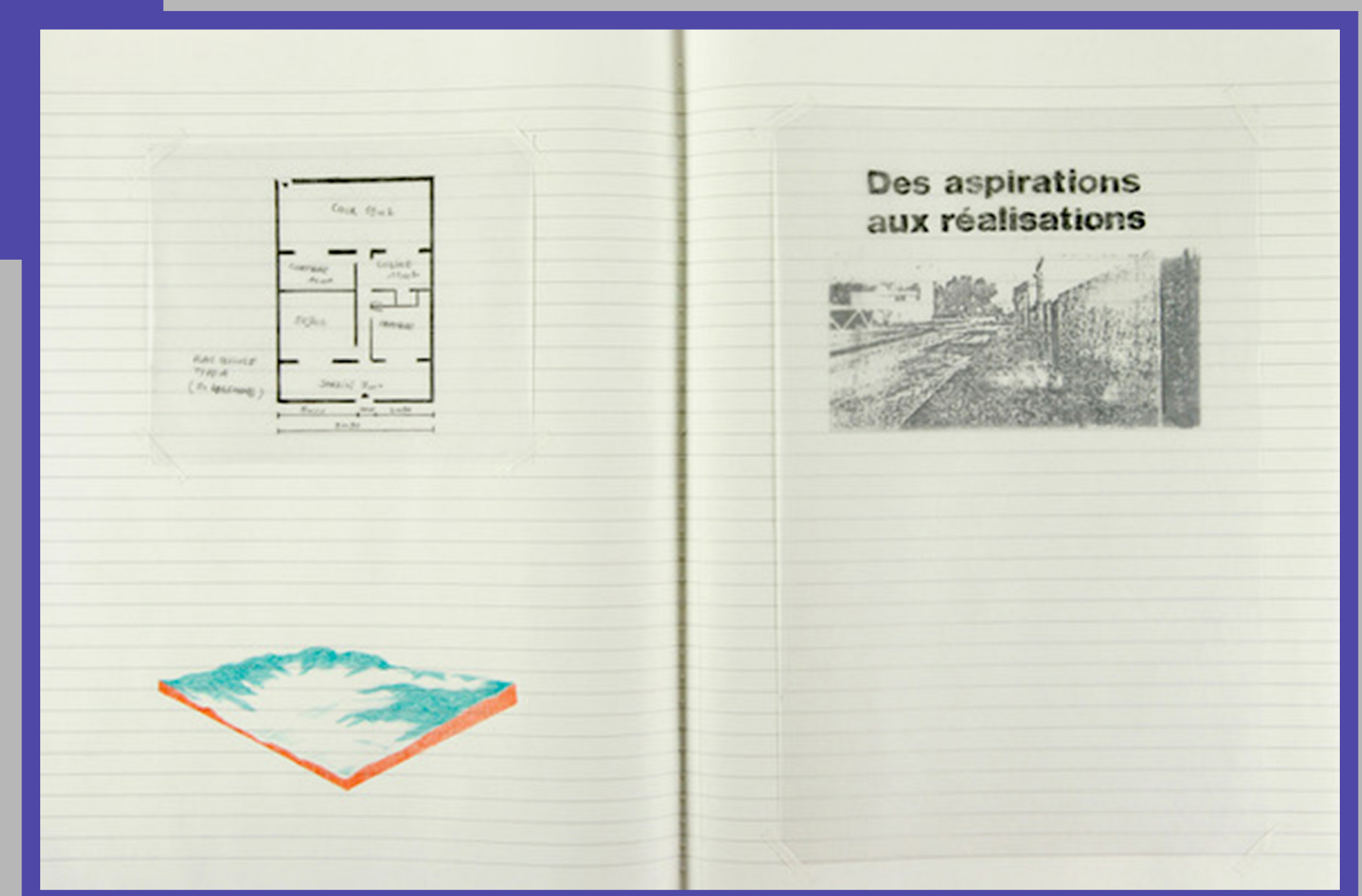
The dissertation project looks at contemporary artistic practices that deal with the revolutionary era of independent Algeria in the 1960s and the beginning of the 1970s. I will concentrate on four areas in the culture and society of the independent, revolutionary Algeria, in which particularly innovative and/or ambivalent (cultural) revolutionary practices were pursued at the time. These are the areas of media, internationalism, space and gender.

## RESEARCH QUESTION

- WHICH ARTISTIC FORMS ARE DRAWN ON TO TAKE UP THIS HISTORY?
- WHICH CRITICAL POTENTIALS AND POTENTIAL FUTURES CAN BE RECOVERED THROUGH THIS ARTISTIC TREATMENT OF AN ALMOST FORGOTTEN REVOLUTIONARY HISTORY?

## RESEARCH APPROACH

- Following its independence, Algeria became a laboratory for anti-colonial experimentation in social, medial and artistic terms. The relationship between these spheres was also renegotiated and new artistic and political forms were developed.
- The unfulfilled utopian promise linked to this epoch still offers artists inspiration to negotiate alternative futures with and within their art.
- The artists constitute a specific mode of critique. That targets both contemporary neocolonialism as well as the development of Algeria after independence.



Massinissa Selmani, 1.000 Villages, 2015, Drawings on double pages and notebook cover. Graphite, marker and transfer on paper and tracing paper.