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 Scientific report for the project Decolonizing Phenomenologies

1) Purpose of the project

The final purpose of the project was to unravel processes of subjectivation articulated in post communist arts by artists that in various ways worked along decolonial lines. This required work to be done in two different fields, one led by Madina Tlostanova (Part 1 in the following). Building on her previous extensive work, she further developed decolonial aisthesis by analyzing a selection of contemporary artworks from post Soviet states. Art, as worked out in the project, is regarded as a privileged site for both the display and the production of new modes of subjectivation, and the main focus here has been on experiences pertaining to life under post communist rule as expressed through decolonial art. Here one finds the most illuminating articulations of the specific complex of post communist, post imperial and post colonial experiences characteristic of much post Soviet life that has previously gone under the radar. These are aspects of contemporary and specific modes of subjectivation that have been largely overlooked in the academic world. This brought the eurocentrism of continental philosophy and aesthetics into view from another side, this time from the east and not the Global South. In these disciplines, different notions of subjectivity and processes of subjectivation have stood at the centre of discussion over the past century, but with little interest in the post Soviet imaginary. It was deemed particularly important to focus on this group of people, since the articulation of their own subjectivity, along many different lines, goes against a whole colonial and imperial enterprise that explicitly set out to negate their subjectivities.

A common ground for the divergent group of artists investigated is having undergone, in various ways, processes of concrete decolonization from the Soviet state. Importantly, these are not treated as one by decolonial aisthesis. Instead, it differentiates these experiences according to operative categories such as gender, race, ethnicity and colour, thereby avoiding the homogenization that treats all post Soviet experience as if it were a single, stable category. As Maria Lönn, who joined the project in the final years, importantly adds (2022), these categories also have a strong, hidden relation to the tactile, haptic and olfactic senses. Incorporating these latter provides a shift in methodology that unprivileges sight, and that accords well with the decolonial aims of the project. Experiences and memories, both real and created through propaganda, as presented by decolonial artists from Russia, Ukraine, Belarus, Romania and the Baltic states, present the main working material for this part of the project. Here is formed a new fabric of post Soviet imaginary, with its specific blend of experiences of socialism, of empire old and new, and of colonization in various forms.

The modern/colonial project of aesthetics rests on universalizing claims of what beauty and the sublime in art means, which in turn distributes the borders of rationality and civilization, thereby creating a normative framework that denies other ways of sensing validity. Decolonial aisthesis works in opposition to this Kantian paradigm, and is based on the liberation of the senses as well as of memories, with the hope that this will also enable visions of other futures. The artists that are examined in the project clearly show how this work is being done, disentangling bodies from their positions in the pre-inscribed patterns of modernity. Through their works, the project also shows how the senses are used in new and different ways, thereby disrupting also a production of knowledge that has favoured visual perception from a neutral observer. Retrieving memories of events, languages and places that have been under erasure sometimes for centuries by the states involved, often meant breaking with shame and interiorized taboos, that have been effective means in the ongoing colonial and imperial epistemicides. The project has successfully shown that art is one of the most important venues for this kind of work.

Looking at decolonial aisthesis from a philosophical point shows that decolonial aisthesis actually implies deeper ambitions relating not only to the arts, but that it furthermore involves a theory of perception, of knowledge and ultimately questions of ethics and politics. Although phenomenology is not given any paradigmatic role in the earlier formulations of decolonial aisthesis, it is argued in the project that it is actually key when it comes to theorizing this broader horizon. The main reasons for this is that gives a central role to perception and the body in how it analyzes the production of knowledge, making lived experience and the lifeworld into some of its most important concepts. A decolonially transformed phenomenology (Part 2 in the following), is actually the most suitable candidate for clarifying the deeper philosophical aspects that are implicit in decolonial aisthesis. It should be noted that this part of the project went beyond the more limited scope set up by the final purpose. Smith decided to present this work as a monograph, rather than having material spread out in various articles. This work is well under way but not yet finished.

Part 2 of the project set out from transcendental phenomenology as a mode of thinking in movement, emphasizing the open ended call for disciplinary collaboration that was crucial for Husserl from the outset. This is an aspect that has been overlooked in much academic philosophy, and is virtually unknown in other strands of theorizing that draw on phenomenology as a necessary tool to articulate lived experience, also amongst marginalized groups. The project exploits this methodological invitation fully, and takes it beyond the disciplinary bounds envisioned by earlier thinkers. Decolonial aisthesis already engages large parts of the phenomenological conceptuality such as lived experience, temporality, subjectivity, which it employs to articulate the space of meaning between intersubjective constellations (such as minority groups) and their respective worlds, which may or may not harmonize with officially sanctioned accounts. In this sense, it already employs intentional analysis, which is the technical term for phenomenological inquiry focusing on the interplay between mainly human life and the world. This methodological proximity between the two resulted in the following overall plan: just as decolonial aisthesis could benefit from a more thorough clarification of its processes by means of phenomenological analysis, so decolonial aisthesis pointed the way for phenomenology to really address some of its unthought colonial residues.

A recurring critique of phenomenology is that it has historically been unable to take into account both political and power perspectives, thereby making it irrelevant for analyses that are committed to societal transformation. It was therefore important to situate the project firmly in the phenomenology that was worked out notably in Eastern Europe, where it played an important role in overturning the communist dictatorship, rebutting the today common idea that phenomenology only became politicized with the works of Frantz Fanon in the 1950s. Besides the Polish “Solidarity decade” of the 1980’s, which brought important new concepts such as Václav Havel’s “the power of the powerless”, the thought of Czech philosopher Jan Patočka has been instrumental, both for the richness of his late texts and for the early critique of eurocentrism in Husserl. These thinkers were the first Europeans to use phenomenology in this way, with this level of commitment to justice, and with at least initially some success. The developments made by these thinkers in showing how a politicized phenomenology can contribute to real political change, provided the necessary starting point for the project as a whole. Thinker of what he called “the Other Europe”, Patočka however is shown by the project to have remained tied to the telos of Euromodern thought, and although presenting important new concepts, such as the “solidarity of the shaken”, the scope of this solidarity becomes limited. This is not a criticism of these thinkers per se, who were engaged in struggles of life and death against an imperial death machine, so much as a pointing out the need for further connection with the powerless and the shaken in other parts of the world.

However, this also meant that it became necessary to also search out other developments of phenomenology in order to overcome these limitations. By presenting eastern European phenomenology as a philosophy of lived experience already engaged in imperial critique, the road was open for an exchange of ideas with traditions that would otherwise have remained alien to it. In methodological terms, this opened up a space for reflecting on the nature of the two major conceptions of difference at work here, the imperial (here between Russia/the Soviet union and European christian empires) and the colonial difference (between European colonizers and third world colonies). The theorization of the relation between these two differences was initiated by Madina Tlostanova (and Walter Mignolo) in earlier works. It is here brought into play in order to be able to formulate relations between thinkers from the other side of the colonial difference, and a europhenomenology that, besides its revolutionary aspects, is also a clear representative of colonial and racist Europe. This is a tension that is analyzed throughout the project at various levels.

It is therefore not accidental that the project chose to focus on thinkers also from other previously colonized places (some of which still are), as well as indigenous philosophies from different parts of the world. If there is to be a decolonization of phenomenology, then it has to address precisely these forgotten and disavowed histories. This is also why a phenomenology of the powerless and the shaken ultimately remains insufficient for the tasks at hand in the project. At this point, it is important to note that decolonial aisthesis has its theoretical homeground in mainly Latin American thinking (Walter Mignolo, Enrique Dussel, María Lugones, Anibal Quijano), with a European-based branch (Alanna Lockward, Madina Tlostanova, Rolando Vazquez). The project chose to build on this constellation, although broadening it quite extensively. It is in this extended field that the most resourceful theorizations for the tasks the project set up are to be found, rather than in other strands of say European or Russian thinking.

2) The three most important results of the project and what conclusions can be drawn from them

(i) In order to be able to outline how artists working along decolonial and anti-imperial paths in the post Soviet world conceive of life – understood as a broad category involving lived experience,

projections of the future, hopes and disillusion, history and memories both real and produced by the state – a method for the production of different knowledge has to be put in place. Otherwise, the specificities of these in part often highly local expressions, ones that furthermore are not aligned with the reigning modes of discursivity in an academic field that is almost exclusively catering to Western aesthetic expressions, will become blurred and vanish. With this aim in view, the project first had to work out methodological guidelines that drew on a combination of decolonial aisthesis (Tlostanova) and a revised phenomenology (Smith). This resulted in the development of an epistemic position that privileges thinking from the borders (of empire, of colonies, of states), so as to be able to overcome the homogenizing effects of searching for the typicality of say an Eastern European or a post Soviet experience. The points of doing research that focuses on artistic expressions stemming from epistemic perspectives that have been disavowed by colonial and imperial powers are several. They bring into view experiences from the underside of empire, that often could not be expressed other than in art. These speak for more than themselves, so that when taken together they point to a whole network of interconnected ways of becoming subjects that both adapt to the demands of the regime, but that also work to undermine it. A further result is related to the transnational relations that have been established between the artists investigated. Realizing that their struggles are connected means that they are not isolated, and that through this new forms of collectivity are shaped. Subjectivation also occurs at this intersubjective level, which is also transnational. This is not an instance of globalization, which is the process run by mega corporations with global reach but no locale, and that results in uniformity. Instead, these are creolized forms of subjectivation where difference is fundamental.

(ii) The transformations in the method of transcendental phenomenology that have been outlined in the philosophical part of the project, with the view of overcoming both historical prejudice and making it a suitable partner for articulating subaltern life as expressed in post Soviet art, is an equally important result of the project. As long as claims are being made in the name of other kinds of lived experience by the many groups of so-called marginalized peoples – for either inclusion or, more powerfully, for a transformation of societies based on the ideals of a supposed majority – there will be a need for a phenomenology that is in accord with these experiences. This represents the second most important result of the project.

The project has built on work previously done by a range of distinguished thinkers engaged in this transformation of phenomenology, and could not have reached the conclusions it has without them. These include a variety of Black and Africana philosophers (Souleyman Bachir Diagne, Leonard Harris, Angela Davis, Lewis Gordon, Anna Julia Cooper, WEB DuBois, Sylvia Wynter, Frantz Fanon, Frederick Douglass), queer and lesbian philosophers (Jacqueline Martinez, Andrea Pitts, Sara Ahmed), latinx philosophers (María Lugones, Gloria Anzaldúa,), indigenous philosophers (Vine Deloria, Kyle Whyte, Kim Tallbear, Adam Gaudry, Chris Anderson, Brian Burkhart, David Delgado Shorter, Anne Waters, Linda Tuhiwai Smith, Aileen Moreton-Robinson, Brendan Hokowhitu, Elsa Laula). Their engagement with philosophy represents a genuine hope for the discipline, sometimes forging concepts like blood squeezed from a rock, engaged in struggles against the so-called majority with its both implicit and explicit norms, including state governed genocide and epistemicide, massive land theft as well as institutional racism.

By situating the phenomenology of Havel and Patocka as central to the political transformations that took place in Eastern Europe in the late 1980s, the project highlights the role of phenomenology in its practical commitment to societal transformation, through grass roots movements. This combination of theoretical innovation and practical struggle is one of the most important features of decolonial philosophy, which separates it from much postcolonial studies that privileges academic work and text commentary. This is crucial for establishing viable connections with other decolonial philosophies around the world, and means breaking new ground for the development of decolonial thinking, otherwise mainly associated with Latin American, Caribbean and Indian philosophers as well as indigenous philosophies in Aotearoa, Australia, North America and Canada.

It confirms the importance of philosophical resistance against empire and colonialism also from within the now post Soviet nations. In Patocka's case, critiquing the Soviet empire went hand in hand with a reinterpretation of Greek philosophy, seen as the guarantor of another kind of Europe, where true humanism reigned. This position however does not allow him to leave the eurocentric construction of philosophy as a strictly European affair, with all its bias against non-Europeans and indigenous peoples as being unable to philosophize. Philosophizing in a grey zone such as this, is, when seen from a broader perspective, akin to putting out fire with gasoline. This external critique of Patocka's thinking must not, however, stand in the way of an appreciation both of its importance, as well as a means to further elaborate connections with the outside world. In the project, this is done mainly by employing the category of Relation (Glissant), thereby connecting it to the dynamics of the Whole World. This is far from a perfect match, since the latter is the name of the world as diversity

(contrary to globalization, which neutralizes difference), and wholly alien to all universalizing values, such as humanity and freedom, central for both Patocka and Havel. These concepts gained the meaning they have in euromodern thought with the Enlightenment, famously restricting them to the white, male, property owning part of the population.

Developing a decolonial phenomenology that has confronted its eurocentric and colonial bias, and that aims for reinventing its basic concepts in order to avoid universals that, even if unwittingly, have served to legitimize peoples coming under colonial rule, is therefore an important result of the project.

(iii) The third result is the development shown by Lönn in how she delivers not just creative interpretations of the phenomena that she analyzes, but that her work, and here building on her dissertation, is furthermore set on the more ambitious path of creating a new methodology. By analyzing for instance an artifact as a women's dress, she shows the insufficiencies also of critical race theory and critical whiteness studies in their unquestioned reliance on the gaze, on the visual paradigm. The epistemic disobedience characteristic of decolonial thinking, aims to make us de-learn modernist epistemologies, and the "skewed methodology" (*skev*) that Lönn develops fits nicely into this. Just as classic phenomenology insisted that consciousness is always embodied, so Lönn argues that bodies are always clothed, and that they also have different smells, both of which determine how these bodies become socially situated. The texture of the fabric and the smell, on her analysis become spaces of meaning that are situated neither in the person wearing them nor the interlocutor, but rather inbetween them. This is how she incorporates tactile dimensions into the intentional field, that have previously only been given scant attention. The senses of touch and smell have traditionally been seen as those furthest removed from rationality. By reversing this hierarchy, which is analyzed through a decolonial lense, Lönn contributes to the development of a method that even in decolonial aisthesis and decolonial phenomenology tends to focus on vision as paradigmatic.

3) The project's contribution to the international research frontline

The results of the project from all three participants, both on their own merits and when considered as a whole, break new grounds in several academic fields: phenomenology, aesthetics and theory of gender. 1) Tlostanova provides analyses of contemporary artworks in the Baltic and Eastern European regions that differ from other attempts in aesthetics that draw on both poststructuralist and postmodern thought as examples of a hegemonic discourse. It does so by insisting on specific cultural processes that require the development of other methodological tools than one finds in most other aesthetic investigations. In order to articulate these, she, together with other thinkers, has presented decolonial aisthesis as a new alternative that exists alongside more traditional philosophies of art. This has enabled her to give accounts of post Soviet life as articulated in artworks exploring the many different ways that decolonization has affected them. By developing a methodology that was at first presented by Latin American decolonial thinkers, she has almost single-handedly created a new field of academic investigation, aimed in part at analyzing art produced under post Soviet conditions. That, together with the extensive output she has created, and at a really high level, simply represents a great contribution to the international frontline. The method sketched out by Lönn can be easily integrated with Tlostanovas research perspective, and in fact adds important dimensions to it.

2) By developing phenomenology based on Husserlian thinking, that situates it at the heart of global processes in search for a justice and freedom that was denied people during colonial and imperial times, the project is at the forefront of articulating a methodology with global reach, for today and the future. This has resulted in both a broader and a more narrow contribution to the frontline of research. The broader has to do with situating a creolized phenomenology in relation to already ongoing philosophical work along various post-, decolonial and indigenous perspectives, as a voice amongst others. The narrower contribution pertains to the development of the creolized phenomenological method itself, even though the two are obviously interdependent on one another. Initially drawing on developments made by Fanon, as well as by Havel and Patocka, the project then turned to other thinkers looking for insights that could help turn these initial steps into more permanent findings. Bringing these Eastern European, anti-imperial phenomenologists into contact with other thinkers of resistance to colonial powers around the world, is an important preliminary outcome of the project. Working out the implications of connecting different groups engaged in grass roots struggle on a global scale, is furthermore of importance in order to build solidarity amongst peoples and times that each on their own, could only have limited and partial success. The nature of these new, transnational connections is thematized under the rubric of Relation, a key concept that is developed more fully in later parts of the project, and that opens the way to the broader contribution. A central part has consisted in listening to the voices of the damned, and to scrutinizing the often significant theoretical advances they put forth. The main reason as to why phenomenology is argued to be a worthy dialogue

partner in these exchanges, is that it more so than other modes of thinking is focused on theorizing and articulating experiential life in all of its different shapes.

The narrow contribution to the international research frontline consists in the advances made to the internationally ongoing development of a decolonial phenomenological method. By entering into critical dialogue with the most important work done, by thinkers around the world engaged in this development, the project has contributed to the advancement of this method. It is at this point that a possible synthesis between the two parts of the project – decolonial aisthesis, including the work by Lönn, and phenomenology – becomes most clearly visible. The former has helped greatly in formulating research questions that could not have come from within the mainstream phenomenological community itself. Decolonial aisthesis has helped to recalibrate the optics in a decidedly postcolonial way, by showing the necessity of including the perspectives of subaltern peoples.

This opened a path out of phenomenology's eurocentric self-enclosure, which came with the extra bonus of contributing to the fulfillment of its central, self-proclaimed aim of being a philosophy that proceeds without presuppositions. This is an overarching principle that should guide phenomenology in every step, and must not be taken as mere lip service. It is in perfect alignment with the central notions of selfexamination and responsibility (*Selbstverantwortung*, *Besinnung*) and expresses a core of phenomenological method. The outcome is a phenomenology that is at least in part creolized, in Glissant's sense, due to the theoretically violent encounter between said historians and thinkers, and a phenomenology that is still in near total colonial amnesia and denial, a state of permanent disavowal. The creolized perspective also made clear the limitations, from a decolonial perspective, of the Eastern European phenomenologists, a critique that also holds against Lithuanian phenomenologist Emanuel Levinas. Drawing on in-depth knowledge of Husserl's late, genetic phenomenology, the project was able to engage with the central questions of originary constitution in relation to the input coming from indigenous and decolonial thinkers.

Establishing connections from within a profound knowledge of Husserlian scholarship to thinkers from very different traditions and locales, has meant crossing both disciplinary and transnational borders. One of the most central problems discussed by the project with this regard, is how to navigate between the different large-scale metaphysical paradigms at hand. One Husserlian, although in the process of becoming creolized, and one indigenous, which means that an embodied transcendental subject, moving around the world as the the *Nullpunkt* of all orientation, encounters an ensouled world where kinship instead of patriarchy is the social norm. Equally difficult has been articulating a middle ground between phenomenology and Glissant's philosophy of relation, where different cultures take the place of subjectivity, in the sense that these make up the principal actors in the analysis. Husserl's analysis of the lifeworld, of intersubjectivity and generativity provide the main tools for this connection, which at least offers a bridge between the two disciplines. Husserl's theory of intentional implications also goes some way to flesh out what is meant by Relation, even though central differences remain. This is to say that although translation can occur, and is deemed crucial, there can be no conversion of the one into the other, such that the specificities of both are retained. Both the broader and the more narrow contributions to the international research frontline have benefited greatly from the already ongoing discussions of Husserlian phenomenology in relation to decolonial thought, such as found in for instance Nelson Maldonado-Torres, Tom Maegher, Lewis Gordon, Souleyman Bachir Diagne, Lisa Guenther, Paulin Hountondji, Bado Ndoeye, Kenneth Knies, Robert Bernasconi, Sara Ahmed and Bettina Bergo, amongst others.

4) New research questions that the project has led to

The project limited its analyses to the articulation of both personal and collective experiences (understood in a broad sense) relating to how new kinds of subjectivity were lived and performed in certain artworks. However, it soon became clear that these new modes of subjectivation also pointed to a larger set of phenomena. A hypothesis was formed according to which these discoveries could also be seen as indicative of new political formations, of very divergent kinds, that would be more just than the political systems now operative in the regions investigated. Decolonial aisthesis, now combined with the decolonial phenomenological method that the project has formulated, discloses sensibilities that strive to be free from the modernist/colonial hierarchies. But they don't only result in art, they also, and because of the drive to resistance against an oppressive system that is characteristic of decolonial art, point to other ways of living together. This would imply a shift from the futureless ontologies that followed upon the double failures of Soviet utopianism and the neoliberal, rogue capitalism that succeeded it in many places.

Given that Russia has never been interested in addressing the problematic coexistence of ethnic, linguistic, religious otherness within the empire, and also given the inadequacies of much theoretical work that is not situated in the position of internal otherness, there is clearly a need for

perspectives that are up to the task. These would have to be formulated in close connection with other peoples, thinkers and artists engaged in similar but different attempts to radically question the paradigms of modernity, such as all those already analysed richly by the project. So the new research question here would be to further investigate the potential political consequences of decolonial aisthesis in Eastern European and Russian contexts, through the lense of such a transnational, transcolonial and transcultural optics. This would be something really quite new, and it would definitely break new ground on an international level. It could furthermore lead to proposing new paradigms of communal coexistence with better chances of survival of all life, than the ones presently available. It would also be an important step in one of the aims of the European and Russian side of decolonial aisthesis, namely to further develop a lasting contact between that side and Africana, Caribbean and Latin American decolonial thinking. The idea would be to open up a space of political thinking based on decolonial and indigenous ways of thinking justice. The theoretical lense employed would bring with it that the results could not only refer to Eastern European and Russian horizons, but would by necessity include also those from other parts of the world. Creolizing Eastern European thinking and praxis, would be the sought after objective.

More narrowly than the above, but equally important and related to it, the decolonial phenomenological method that the previous project formulated (and I see this as the work of generations), must also be tried and tested by the phenomenological community. New ideas are being presented based on interpretations of the most central concepts and notions of phenomenology, that go against presently favoured interpretations, and these different interpretations have to be brought into discussion. There are several central questions that need to be addressed. One has to do with the basic assumption that some sort of postcolonial critique of phenomenology is at all relevant. Another has to do with the potential consequences this might have: does it relate only to the history of the phenomenological movement? Or should it also lead to a fundamental decolonial critique engaging revision of the core of the method?

Listening to critique of the latter suggestion is expected to bring great advancement through the responses that will have to be formulated. Engaging in self-critique in that manner (which is the essence of phenomenology), will be of invaluable aid in sharpening arguments, and finally in strengthening the decolonial phenomenological option, for this is the aim. It is believed that such a critique from the inside of the already heavily westernized phenomenological community would, if more systematically pursued, generate a much needed global debate. This would pose historical questions concerning the entanglements of phenomenology and the colonial project, based on the general lack of even mentioning colonialism in both technical works and personal addresses by many of the central characters, starting with Husserl's silence. It would for instance address the nature of Martin Heidegger's relation to Eugen Fischer, and other events, in order not to condemn but to strengthen the case of a strong colonial unconscious in the very makings of phenomenology.

But more importantly, and taking this critique seriously, the project will argue for the necessity of a decolonized phenomenology at the precise, historical moment we are in. At least for the unforeseeable future, the rule of empire seems unavoidable, whether in its Russian form, the US or China, including the inner imperial and colonial differences that further organizes this world system. This means a continuation of the politics of death and destruction of the earth that is upon us, but against this, counter movements already predict the downfall of at least two of these empires, leaving only China as a global super power. Whatever the outcome, peoples who do not fit easily into the role of a subject of the state/empire, will pay enormous prices. We see this already everywhere around us, an increased xenophobia that comes in many forms, depending on the locale, and the destruction of the planet which also shows that our political systems have given over all control to the demands of making profit at any cost, including the annihilation of not only human life. Then there is the rise of a new version of nationalism and fascism that is ready to take up once more, a never really interrupted racial politics. Hungary, Poland, Sweden, Denmark, Italy, and not least in the darker side of Europe, including the post Soviet states.

This is a time therefore that needs philosophical tools that go against empire, and that instead bases its understanding of how people should live together on other kinds of knowledge. In order to gain trust from non Western communities engaged in projects relating to global justice, the only persuasive arguments that can be given consist of actual work done, based on the protocols of decolonial and indigenous research methodologies. These different kinds of knowledge would include indigenous philosophies of life, based on wholly different metaphysics than what most westerners grew up with, although Spinozian pantheism partly points in the same direction. These would also include decolonial aisthesis and phenomenology, as a possibility amongst others, to listen to the voices and philosophical views of those furthest away from the imperial centre, and to have a method through

which to articulate these. Decolonial phenomenology is one of the only philosophical methods around that is explicitly devoted to this kind of tasks.

Lönn has started to work out a decolonial method based on non-visual sensory perception, that has been put to work in analyzing aspects of post Soviet female life in the fields of fashion, opera and ballet. She calls her method askew (*skev*) and decolonial, and it is clear that it can easily be extended to analyzing a host of other phenomena. Although in close connection with both decolonial aisthesis and a creolized phenomenology, it is clear that what she has started would be of equal importance also for a host of other disciplines and methods.

5) The contribution of the research to the knowledge of the Baltic Sea Region and Eastern Europe

Above all, the project has shown that the regions indicated make up a fertile ground for highly compatible work, expanding the onesided focus on Western European production of knowledge that has ruled for so long. The project has contributed greatly to the production of knowledge of subaltern modes of subjectivation in both the Baltic Sea Region and Eastern Europe, as expressed in a selection of decolonial artworks. This is more important than it may first seem, since critical social movements and indeed political society at large in contemporary post-Soviet states has undergone severe repression. Art, often by employing trickster methods such as allegories, is one of the very few spaces left for social critique. The decolonization of knowledge implies new options for the production of knowledge about the world, where art and literature are considered as being of equal importance as the natural sciences and the humanities. Thus, on the horizon are also potential long time political implications of the project in that it has contributed to the articulation of new ways of becoming human, against regimes that denied humanity to many of its peoples. Being a world renowned scholar ensures a global dissemination of above all Tlostanova's work.

Another feature of the decolonial approach, since it is essentially transnational, consists in making known the possibilities and impossibilities of post Soviet life to other parts of the world, where similar struggles occur. Like many such spaces, the overriding task for decolonial thinking and praxis in the post Soviet states examined remains that of overcoming regimes of degradation and violence against its citizens. The lack of an organized resistance to power in Russia is an effect of the ruthless persecution of intellectuals, artists, and journalists, with the further result that questions of ethics in the political sphere have been cancelled.

Lönn discloses an inner hierarchization amongst women from different parts of the Russian empire, where a particular fabric immediately carries with it connotations of class, and level of civilization. These aspects can only in part be seen, and require the senses of touch and smell in order to provide the knowledge that allows for the often far reaching social conclusions to be drawn. The feel of polyester and the smell of sweat that comes with it, activates a whole register of categorizations that end with the judgment that this can only be a poor woman from Central Asia, backwards in relation to the imported euromodernity that signals progress and civilization. Deconstructing such hierarchies Lönn is able to show how olfactory perception actually creates divisions between who is human and who is inhuman, despite the fact that the sense of smell is not at all regarded as a source of objective knowledge. A similar analysis cuts through the worlds of contemporary fashion, and those of opera and ballet.

The project has furthermore shown the relevance of the political philosophy of Hável and Patočka also for a larger, transnational community by bringing them into the discussion of central figures engaged in post- and decolonial thinking and struggles. Outside of a small community of mainly Nordic and Eastern European scholars, these achievements are largely unknown. Analyzing both the philosophical gains of their respective thinking, as well as the shortcomings, opens up an important space for comparative reflection with relation to other attempts of employing a politicized phenomenology. These are experiences that benefit the the whole phenomenological community, and provide knowledge of the particular circumstances of resisting empire under Soviet rule. Even though there are similarities and overlaps with philosophical resistance under different empires, the local specificities are equally important since they teach us the importance of the saying that the devil is in the details.

The decolonial approach means that the Eastern European thinkers are brought into Relation with other thinkers and activists engaged in similar opposition to empire. Thus, a secondary gain as concerns the propagation of knowledge about the post Soviet region, can be found in the expected responses to the analysis presented, thereby continuing to making their work known in other parts of the world. This will enable a revision of some of the results of Derrida's analysis of Patočka. Taken together, all three branches of the project shows a broad spectre of knowledge about the region, ranging from low to high culture. It is worth underlining that one of the most important contributions remains

the combined effort on the part of all three participants to produce a method that opens for the production of other kinds of knowledge.

6) Dissemination of the results of the project within and outside the research community

Five most important conferences (organized and papers presented): 1 SMITH "Rethinking philosophical sociality from a Sami feminist perspective: Elsa Laula Renberg and 'Facing life or death?'" , 28th June 2019, *Native American and Indigenous Studies Association*, Aotearoa/New Zealand, NAISA 2019, Aotearoa, Hamilton, Waikato University, Faculty of Indigenous and Maori Studies. 2 SMITH "Indigenous thinking, landbased knowledge", decolonial workshop organized by Nicholas Smith & May-Britt Öhman, Södertörns högskola, 10 feb. 2017. 3 SMITH "Decolonial phenomenology and its disavowed others", Caribbean Philosophical Association (CPA), Shifting the Geography of Reason XII. Technologies of Liberation, Riviera Maya, Quintana Roo, Mexico - June 18-21, 2015. 4 TLOSTANOVA 20-24 August, Keynote lecture: Leap into the void, after almost three decades. 2019. 8th AISCLI Conference. Università Degli Studi di Bari, Italy, 20-23 February. Keynote "The Postcolonial Condition, the Decolonial Option and the Postsocialist Elephant in the Room". 5 TLOSTANOVA 2019. Dialoguing between the posts 2.0 workshop: (im)possible dialogue between the progressive forces of the 'posts'. International workshop. Belgrade University. 15 June. Key-note lecture 'The Post-Socialist Condition and the Decolonial Option'.

Monographs, edited volumes:

M. Tlostanova & Tony Fry, *A New Political Imagination. Making the Case* (London: Routledge, 2020) 232 pages

M. Tlostanova, *What does it mean to be Post-Soviet? Decolonial Art from the Ruins of the Soviet Empire* (Durham, Duke University Press, 2018)

Madina Tlostanova, *Postcolonialism and Postsocialism in Fiction and Art: Resistance and Re-existence* (London: Palgrave Macmillan, 2017)

M. Tlostanova, *ДекOLONиАЛьНОСТЬ знания, бытия и ощущения (Decoloniality of Knowledge, Being and Sensing)*. Алматы: Центр Современной культуры «Целинный» (Almaty (Kazakhstan): Center of Contemporary Culture Tselinny, 2020)

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Articles

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Madina Tlostanova, "Decolonizing East European Memory: between postdependence traumas and neo-imperial obsessions.", in: *The New Heroes – the Old Victims. Politics of Memory in Russia and the Baltics*. Eds. Igors Gubenko, Deniss Hanovs and Vladislavs Malahovskis. Riga: Zinatne Publishers, 2016, pp.16-29.

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Madina Tlostanova, "The postcolonial and the postsocialist. A deferred coalition? Brothers forever?", in: *Postcolonial Interventions: An Interdisciplinary Journal of Postcolonial Studies*. Vol. III, Issue 1, 2018. Pp. 1-37.

Madina Tlostanova, "What is coloniality of knowledge?", in: *Design Philosophy Reader*. Edited by Anne-Marie Willis (London, N.Y., Oxford, Bloomsbury, 2018), pp. 110-115

OA Madina Tlostanova, Suruchi Thapar-Björkert. Redi Koobak. "The postsocialist 'missing other' of transnational feminism?", in: *Feminist Review*, Issue 121, 2019, pp. 81-87.

OA Tlostanova *et al.*, "The Missing Satanev's Daughters: Indigenous Knowledge Production in the North Caucasus". Symposium: What Can Indigenous Feminist Knowledge and Practices Bring to

- “Indigenizing” the Academy? *Journal of World Philosophies*. 4 (Summer 2019): pp. 139-142.
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- Madina Tlostanova, “Border thinking/being/perception. Towards a deep coalition across the Atlantic. Speaking face to face”, in: *The Visionary Philosophy of Maria Lugones*. Edited by Pedro DiPietro, Jennifer McWeeny, Shireen Roshanravan (Albany: State University of New York Press, 2019), pp. 125-143.
- OA Madina Tlostanova, Suruchi Thapar-Bjorkert and Ina Knoblock, “Do we need decolonial feminism in Sweden?”, *NORA - Nordic Journal of Feminist and Gender Research* (2019), Vol. 27, nr 4, s. 290-295.
- Madina Tlostanova, “The Postcolonial Condition, the Decolonial Option, and the Imperial and Colonial Postsocialist Intervention”, Chapter 9. Postcolonialism Cross-Examined. In: *Multidirectional Perspectives on Imperial and Colonial Pasts and the Neocolonial Present*, edited by M. Albrecht. Routledge, London and New York, 2019, pp. 165-176.
- OA Madina Tlostanova, “Decolonial Aesthetics and the Post-Soviet Art”, in: *Afterall* (University of Chicago Press Journal), No 48, Autumn/Winter 2019, pp. 102-109.
- OA Madina Tlostanova, “Postsocialist tempo-localities and nascent decolonial sensibilities”, in: *Proceedings of the art museum of Estonia. Lost an Found Spaces: Displacements in Eastern European Art and Society in the 1990s*. Tallinn, KUMU, 2019, 9[14], pp. 33-63.
- OA Madina Tlostanova, “Of birds and trees. Rethinking decoloniality through unsettlement as a pluriversal human condition”, *ECHO. Rivista Interdisciplinare di comunicazione*. Università degli studi di Bari aldo modo. Special Issue: Semiosis of coloniality and cultural dynamics at the time of global mobility. 2020, pp. 16-27.
- OA Madina Tlostanova, “Beyond conservatism and radicalism? A decolonial glimpse into the post-truth world”, *Africa’s Radicalisms and Conservatism I. Politics, Poverty, Marginalization and Education*. Eds. Edwin Etieyibo, Obvious Katsaura, and Mucha Musemwa, forthcoming Feb. 2021. Series: *Annals of the International Institute of Sociology*, Volume: 14, pp.11-30.
- Madina Tlostanova, Lewis Gordon, “Epilogue: Conversation with Decolonial Philosopher Madina Tlostanova on Shifting the Geography of Reason”, in: Lewis Gordon. *Freedom, Justice and Decolonization*. (London: Routledge, 2021), p. 127-135
- Manuela Boatca, Madina Tlostanova, “Uneasy ‘posts’ and unmarked categories: politics of positionality between and beyond the Global South and the European East : an interview with Manuela Boatcă”, in: *Postcolonial and Postsocialist Dialogues: Intersections, Opacities, Challenges in Feminist Theorizing and Practice* / [ed] Koobak, Tlostanova, Thapar-Björkert, London, New York: Routledge, 2021, pp. 185-192
- Lidia Zhigunova, Madina Tlostanova, “Circassian trajectories between post-Soviet neocolonialism, indigeneity, and diasporic dispersions: a conversation Postcolonial and postsocialist dialogues”, in: *Postcolonial and Postsocialist Dialogues: Intersections, Opacities, Challenges in Feminist Theorizing and Practice* / [ed] Koobak, Tlostanova, Thapar-Björkert, London, New York: Routledge, 2021, pp. 69-89
- Nivedita Menon, Suruchi Thapar-Björkert, Madina Tlostanova, “Anti-colonial struggles, postcolonial subversions: an interview with Nivedita Menon”, in: *Postcolonial and postsocialist dialogues, Postcolonial and Postsocialist Dialogues: Intersections, Opacities, Challenges in Feminist Theorizing and Practice* / [ed] Koobak, Tlostanova, Thapar-Björkert, London, New York: Routledge, 2021, pp. 109-120
- Koobak, Tlostanova, Thapar-Björkert. “Introduction: Uneasy Affinities Between the Postcolonial and the Postsocialist”, in: *Postcolonial and Postsocialist Dialogues: Intersections, Opacities, Challenges in Feminist Theorizing and Practice* / [ed] Koobak, Tlostanova, Thapar-Björkert, London, New York: Routledge, 2021, pp. 1-10

Other publications: Lönn, Maria (2019), “Är det dags att störta sinnen hierarki?”, *Svenska dagbladet*, 13 juli 2019, ss. 38-39.

Conferences

Maria Lönn

”Dekoloniala kroppskunskaper och Ryska sinneshierarkier”, dansfestivalen “My Wild Flag” 2019, <https://www.2019.mywildflag.com/>
 Föreläsning på Cullbergbaletten, “Rysk balett och kroppsliga dekolonialiteter”, 2019.

Nicholas Smith

“Black intentionality”, 18th June, 2021, Caribbean Philosophical Association, virtual meeting, Black Lives Matter: Black American Resistance Through Thought
June 18-19, 2021

“Rethinking philosophical sociality from a Sami feminist perspective: Elsa Laula Renberg and ‘Facing life or death?’”, 28th June 2019, *Native American and Indigenous Studies Association*, Aotearoa/New Zealand, NAISA 2019, Aotearoa, Hamilton, Waikato University, Faculty of Indigenous and Maori Studies.

Jokkmok, decolonial workshop February, 2-6 February 2018, organized by May-Britt Öhman & Liz-Marie Nilsson

"Revolutioner i vetandet – urfolk, den koloniala dödsmaskinen och möjligheten av en sannare förståelse av världen", decolonial workshop, 7 February 2018, Luleå Tekniska Universitet.

Östersund/Staare 2018, decolonial workshop, 100th anniversary of the first Sami national meeting in Sweden.

“Caribbean Phenomenology? Rearticulating Intentionality through the Aesthetics of Reggae Bass”, Caribbean Philosophical Association, Université Cheikh Anta Diop de Dakar (UCAD) Dakar, Sénégal – June 20–22, 2018

”Indigenous thinking, landbased knowledge”, decolonial workshop organized by Nicholas Smith & May-Britt Öhman, Södertörns högskola, 10 feb. 2017

“Intentionality and the future of phenomenology – thinking decolonial relations”, Uppsala Universitet, “Rasism och välfärd”, 11 oktober 2017

“Intentionality and the future of phenomenology – thinking decolonial relations” 5th of July, 2017, Perugia. Symposium phenomenologicum

“Decolonial phenomenology and its disavowed others”, Caribbean Philosophical Association (CPA), Shifting the Geography of Reason XII. Technologies of Liberation, Riviera Maya, Quintana Roo, Mexico - June 18-21, 2015

“Decolonial Transformations – Phenomenology on the Move”, Nordic Society for Phenomenology (NOSP) April 23-25, 2015, Stockholm/Södertörn University

“On Writing as Resistance – Phenomenology and Decolonial Options”, 24th of May, 2015, CBEES, Stockholm

Madina Tlostanova

‘Decolonial aesthesis and the postsoviet art’. Public lecture at ASCA, University of Amsterdam, June 28th. 2019. (De)coloniality of knowledge: questioning vantage points, delinking from rules, troubling institutions. Lecture within the series “Geographies (in)justice” at the University of Luxembourg. May 15. 2020.

Podcast Interview for the New Books Network: Madina Tlostanova. What Does it Mean to Be Post-Soviet? Decolonial Art from the Ruins of the Soviet Empire. Duke University Press 2020. August 14, 2020, interviewer - Steven Seegel. https://newbooksnetwork.com/madina-tlostanova-what-does-it-mean-to-be-post-soviet-decolonial-art-from-the-ruins-of-the-soviet-empire-duke-up-2018/?fbclid=IwAR2295uZxFrLMK0wOLxIHdEKIG2Y77yJ_3VlwDhD8upxhVGs31E3y92IzJk

In/equalities. Narratives and Critique. Resistance and Solidarity. Graduate Conference. Central European University. Budapest. May 3-5, 2018. Keynote lecture: Decolonizing the Equality Discourse. 2018. ICCPR Conference ‘The cultural governance of global flows: the past and future’. Tallinn University, Estonia.

20-24 August, Keynote lecture: Leap into the void, after almost three decades. 2019. 8th AISCLI Conference. Università Degli Studi di Bari, Italy, 20-23 February. Keynote “The Postcolonial Condition, the Decolonial Option and the Postsocialist Elephant in the Room”.

2019. Dialoguing between the posts 2.0 workshop: (im)possible dialogue between the progressive forces of the ‘posts’. International workshop. Belgrade University. 15 June. Key-note lecture ‘The Post-Socialist Condition and the Decolonial Option’.

2020. The postcolonial and postsocialist disjunctures and potential intersections. Invited talk at the workshop “Conjunctural Geographies of Postsocialist and Postcolonial Conditions: Theory Thirty Years after 1989”. May 16, (via zoom). Eastern Europe – Global Area (EEGA), Leibniz Institute, Potsdam, Germany.

2020. Virtual lecture at the Rhode Island School of Design. “Uneasy Affinities: The Postcolonial and the Postsocialist Art. Between Resistance and Re-existence”. October 27.

2021. Zoom keynote lecture “The (hi)stories untold and the people erased: imperial difference, the cancelled socialist utopia and/in the global coloniality” at the –Ph.D. School – ECHOES. Heritage activism, memory politics and the decolonial turn: haunted and haunting bodies, spaces and histories. Aarhus University, Denmark, 15 January. 2021.

Panelist at the workshop “Gender and Infrastructure: Intersections between Postsocialist and Postcolonial Geographies”, The Bartlett School of Architecture, UCL, London 2021.

Invited public zoom lecture “The postcolonial and the postsocialist revisited, or a decolonial view of the post-soviet human condition”. Graduate School for East and Southeast European Studies, Universität Regensburg / University of Regensburg. 6 May. 2021.

Invited zoom lecture “Post-soviet art and decolonial aesthetics” at the University of the Arts. London. 12 May. 2021.

Invited zoom lecture “Equality revisited” at the Workshop "Not Quite Equal: Exploring Intersectional Power Relations in the European East-West Divide", Augsburg University, Germany, 31 May. 2021.

Invited zoom lecture at the sixth edition of Europe Lab, EU - Russia Society Forum, focusing on Decolonial Encounters, 15 July.