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## A Questionnaire on Decolonization

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### Abstract

The term *decolonize* has gained a new life in recent art activism, as a radical challenge to the Eurocentrism of museums (in light of Native, Indigenous, and other epistemological perspectives) as well as in the museum's structural relation to violence (either in its ties to oligarchic trustees or to corporations engaged in the business of war or environmental depredation). In calling forth the mid-twentieth-century period of decolonization as its historical point of reference, the word's emphatic return is rhetorically powerful, and it corresponds to a parallel interest among scholars in a plural field of postcolonial or global modernisms. The exhortation to decolonize, however, is not uncontroversial—some believe it still carries a Eurocentric bias. Indeed, it has been proposed that, for the West, de-imperialization is perhaps even more urgent than decolonization.

What does the term decolonize mean to you in your work in activism, criticism, art, and/or scholarship? Why has it come to play such an urgent role in the neoliberal West? How can we link it historically with the political history of decolonization, and how does it work to translate postcolonial theory into a critique of the neocolonial contemporary art world?

Respondents include Nana Adusei-Poku, Brook Andrew, Sampada Aranke, Ian Bethell-Bennett, Kader Attia, Andrea Carlson, Elise Y. Chagas, ISUMA, Iftikhar Dadi, Janet Dees, Nitasha Dhillon, Hannah Feldman, Josh T. Franco, David Garneau, Renee Green, Iman Issa, Arnold J. Kemp, Thomas Lax, Nancy Luxon, Nelson Maldonado-Torres, Saloni Mathur, Tiona Nekkia McClodden, Alan Michelson, Partha Mitter, Isabela Muci Barradas, Steven Nelson, Ugochukwu-Smooth C.

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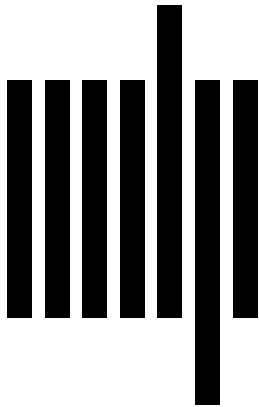
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