

Developing decolonial aesthetics with migrant domestic worker creative communities

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Movement and Mobility Symposium
Brock University
26 October 2022



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Decolonial aesthetics

- prioritizes indigenous theory and methodologies (e.g. Martineau & Ritskes, 2014; Gaztambide-Fernández, 2014; Smith & Taunton, 2018)
- challenges borders and structures that shape migrant and diaspora realities (e.g. Gaztambide-Fernández, 2014; Feldman, 2018; Atallah & Dutta, 2021)
- centres creative endeavour as a site for knowledge production that contributes to collective struggles for liberation (Martineau & Ritskes, 2014; Atallah & Dutta, 2021)

Compensation for creative labour and the criminalization of creativity

- Situating creative endeavours within an understanding of the structural conditions in which creative work is produced
- Prohibitions on employment outside of domestic work
- Suspicion of talents, skills, responsibilities and aspirations outside of domestic work



Creative labour and the politics of respectability

- ‘Politics of respectability’:
(Higginbotham, 1993)
- Creative endeavours and
gentrifying the domestic worker
- Space for migrant domestic
workers’ complexity, anger and
critique that does not reinforce
existing social hierarchies in
Hong Kong



Conclusion

- Decolonial aesthetics as a framework for creative collaborations with migrant communities
- Risk of extraction in creative endeavours
- Attending to the interactions between domestic workers' creative labour and the social expectations or assumptions of the 'general public'



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‘Developing decolonial aesthetics with migrant domestic worker creative communities’

Thank you

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- By Julie Ham, Christine Vicera & Jemima Joy Gbadago
- For the *Handbook of Global Social Theory*, edited by Gurminder K Bhambra, Lucy Mayblin, Kathryn Medien, & Mara Viveros Vigoya (forthcoming)

