



Symposium on Decolonial Aesthetics from the Americas

October 10 - 12, 2013

Event Programme

Symposium on Decolonial Aesthetics from the Americas

Toronto, Canada
10, 11, 12 October 2013
University of Toronto, Hart House

KEYNOTES

Lecture:
Dr. Walter D. Mignolo (Duke University)
7pm Thursday October 10th
Music Room, Hart House
7 Hart House Circle

Performance:
Rebecca Belmore
7pm Saturday, October 12th
Unpack Studio
11 Willison Square

CONVERSATIONAL PANELS or CONVERSATORIOS

Thursday, October 10th

2 - 3:30pm

Panel A - Decoloniality and Art Spaces

Wanda Nanibush, Susan Douglas, Pedro Lasch, Dannys Montes de Oca
Music Room, Hart House

4 - 5:30pm

Panel B - Colonial and Decolonial Landscapes

Berlin Reed, Pat Badani, Ron Benner, Dalida Benfield
Music Room, Hart House

Friday, October 11th

11:30am - 1pm

Panel C - Transcultural Alignments

Damien Lee, Emelie Chhangur, Gita Hashemi
Music Room, Hart House

2 - 3:30pm

Panel D - Performing Politics

Miguel Rojas Sotelo, Julie Nagam, Leah Decter and Carla Taunton
Music Room, Hart House

4 - 5:30pm

Panel E - Senses and Affect: Indigenous epistemologies

David Garneau, Raul Moarquech Ferrera-Balanquet, Ruby Arngna'naaq
Music Room, Hart House

7 - 9pm

Panel F - Decolonial Practices

Rebecca Belmore, Paul Vanouse, Walter Mignolo
Music Room, Hart House

Saturday, October 12th

11:30 - 1pm

Panel G - Futurity, Utopia

Rinaldo Walcott, Alejandro Campos, Katherine McKittrick
Debates Room, Hart House

2 - 3:30pm

Panel H - Decolonizing the Local: Canadian Artistic Practice in the context of the Americas

Dot Tuer, Gordon Ingram, Eugenia Kisin
Debates Room, Hart House

WORKSHOPS

Friday, October 11, 8:30am-11:30am

A: Decoloniality and the Shifting the Geopolitical of Reasoning

Walter D. Mignolo, Dalida María Benfield, Miguel Rojas-Sotelo, Raul Moarquech Ferrera-Balanquet - Duke University
Music Room

B: Indigenous/Settler Engagement: Dialogic Conversations on Writing the Land

Mimi Gellman & Barbara Meneley
North Dining Room

Saturday, October 12, 8:30am-11:30am

C: Archives of the past and future: decolonization and cosmopolitanism

Susan Lord, Dannys Montes de Oca, Isabel Alfonso, David Austin
Committees Room

D: The Sovereignty of Indigenous Aesthetics

Prof. Dylan A.T. Miner, Michigan State University
Debates Room

WORKTABLES

A: Contemporary Aesthetic Practices and decoloniality.

Conveners: Omar Estrada, Jeneen Frei Njootli, Samantha Galarza, Alexandra Majerus, Natalyn Tremblay.

Thursday October 10th 11:30am-1pm, Music Room
Friday October 11th 11:30am-1pm, North Dining Room
Saturday October 12th 11:30-1pm, Committees Room

B: Indigenous Art, Aesthetics & Decolonial Struggle in the Academy and Beyond.

Conveners: Jarrett Martineau (University of Victoria), Eric Ritskes (University of Toronto), Aman Sium (University of Toronto)

Thursday October 10th, 11:30am-1pm, North Dining Room
Friday October 11th, 2pm-3:30pm, North Dining Room
Saturday October 12th, 2pm-3:30 pm, Committees Room

LATE NIGHT PERFORMANCES

Friday October 11th

Natalyn Tremblay and Samantha Galarza

The Wind in the Leaves Collective

The Tranzac Club
292 Brunswick Avenue
Doors open 9pm

CONCURRENT EXHIBITIONS

Thunderstruck By Jeneen Frei Njootli

October 3-26. Reception: October 3, 7-10pm
Whippersnapper Gallery
594b Dundas St W, Toronto.

Bouchra Khalili: The Opposite of the Voice-Over

September 3 - October 27, 2013
Justina M Barnicke Gallery
7 Hart House Circle

Thursday October 10		Friday October 11		Saturday October 12	
Registration Music Room Hallway 11:00-11:30		Registration Music Room Hallway 8:00-8:30		Registration Debates Room Hallway 8:00-8:30	
		Workshop A Music Room 8:30-11:30	Workshop B North Dining Room 8:30-11:30	Workshop C Debates Room 8:30-11:30	Workshop D Committees Room 8:30-11:30
Worktable A Music Room 11:30-13:00	Worktable B North Dining Room 11:30-13:00	Panel C Music Room 11:30-13:30	Worktable A North Dining Room 11:30-13:30	Panel G Debates Room 11:30-13:00	Worktable A Committees Room 11:30-13:00
Lunch 13:00-14:00		Lunch 13:00-14:00		Lunch 13:00-14:00	
Panel A Music Room 14:00-15:30		Panel D Music Room 14:00-15:30	Worktable B North Dining Room 14:00-15:30	Panel H Debates Room 14:00-15:30	Worktable B Committees Room 14:00-15:30
Coffee 15:30-16:00		Coffee 15:30-16:00		Coffee 15:30-16:00	
Panel B Music Room 16:00-17:30		Panel E Music Room 16:00-17:30		Worktable Presentations, Closing Remarks Debates Room 16:00-17:30	
Dinner 17:30-19:00		Dinner 17:30-19:00			

KEYNOTE PRESENTATIONS ARE FREE AND OPEN TO THE PUBLIC

CONVERSATIONAL PANELS or CONVERSATORIOS

Each Conversatorio or conversational panels will feature three or four people who will deliver a presentation that will serve to engage the audience in a collective dialogue. The presenters will have a space previous to the panel in which they can exchange their views in order to structure their participation as a conversation. The Conversational panel's layout will be circular, allowing a relation that isn't based on hierarchical structures, implying the acknowledgement and recognition of what is expressed by every subject.

WORKTABLES

The worktable is a model that will include several facilitators along with registered audience members in a roundtable setting. Throughout the 3 days of the symposium the worktables will meet to discuss questions relevant to the participants' practice in relation to the theme of decolonial aesthetics. At the end of the symposium they will be given the opportunity to present a summary of their findings and questions to a larger audience. The worktables provide an opportunity for extended dialogue and research in the context of the symposium. Its intention is to generate questions that can be addressed through future programming and create a long-term conversation.

Organized by e-fagia organization in collaboration with FUSE Magazine, and Justina M. Barnicke Gallery / Hart House.

Gallery partnership: Unpack Studio (11 Willison Square)

For more information, please contact:

Maria Alejandrina Coates or Julieta Maria
decolonialsymposium2013@gmail.com
contact@e-fagia.org

www.e-fagia.org
www.fusemagazine.org
www.unpackstudio.ca

KEYNOTE LECTURE

Walter Mignolo

7pm Thursday, October 10th
Music Room, Hart House

KEYNOTE PERFORMANCE

Rebecca Belmore

7pm Saturday, October 12th
Unpack Studio Gallery
11 Willison Square

BIO

This presentation will delineate four emerging trajectories or options in the artistic domain today that deviate from the original path that defined and characterized the concept of “art” and its relations to other spheres of life (economy, authority, gender, sexuality, knowledge, “race”) since the Eighteenth Century. These trajectories are: 1.- art and market values; 2.- altermodernity; 3. dewesternizing art and the museum; 4.- decolonizing art and the museum. Each of these trajectories define themselves through its own sets of discourses, categories, concepts, institutions, magazines, web pages, sponsors etc. The “original path”, (that is the philosophical discourse that in the eighteenth century couples aesthetics with taste and differentiated itself from poetics and catharsis) was in reality nothing more than an option that appeared to have succeeded in making us believe, for a while, that it was the only game in town.

I will preface the four emerging trajectories by outlining how “aesthetics” became a philosophical discourse responsible not only for establishing a certain criteria that (still) regulates “taste” but also for classifying different populations around the world who, according to Kant’s conceptualization, were not apt to sense and understand the beautiful and the sublime. All “civilizing missions” after him were built on such beliefs. These constructed parameters, the sense of the beautiful and the sublime as well the invention of “art” as a philosophical category, and its articulation within a broader philosophical aesthetics, were all components of a point of departure and a respective set of intentions that created a peculiar category: “Similar but different.” The oxymoron “similar but different” is intentional. It is a consequence of the imperial and colonial epistemic, aesthetic, religious and ontological difference invented by Western theology, secular philosophy and science.

BIO

Walter D. Mignolo is the William H. Wannamaker Distinguished Professor, and Director of the Center for Global Studies and the Humanities at Duke University. He has been working for the past 25 years on the formation and transformation of the modern/colonial world system and on the idea of Western Civilization. Among his major works are: *The Darker Side of The Renaissance: Literacy, Territoriality and Colonization* 1995, which received the Katherine Singer Kovacs Prize from the Modern Languages Association of America in 1996 (the book is being translated into Chinese and it is in his second edition). *Local histories/Global Designs: Coloniality, Subaltern Knowledge and Border Thinking*, (2000), was translated into Spanish and Portuguese and is being translated into Korean, and it is going into its second edition. *The Idea of Latin America*, 2005, received the Frantz Fanon Award from the Caribbean Philosophical Association in 2006. It was translated into Spanish and Korean, and it is being translated into Italian. His most recent book, *The Darker Side of Western Modernity: Global Futures, Decolonial Options* was just released in December of 2011. With Medina Tlostanova he co-authored *Learning to Unlearn. Decolonial Reflections from Eurasia and the Americas* (2012). He holds a Associated Research Position at the Universidad Andina Simon Bolivar in Quito; has co-organized with Rolando Vazquez the Summer Schools on “coloniality and decoloniality” at the Roosevelt Academy of the University of Utrecht at Middleburgh, The Netherlands. Has an extensive work as co-editor of books and editor journals. He is member of numerous international advisory boards, including the advisory board of the Hong Kong Advanced Institute for Cross Disciplinary Studies.

Born in Upsala, Ontario, Rebecca Belmore is an artist currently living in Vancouver, British Columbia. She attended the Ontario College of Art and Design in Toronto and is internationally recognized for her performance and installation art. Since 1987, her multi-disciplinary work has addressed history, place and identity through the media of sculpture, installation, video and performance. Belmore was Canada’s official representative at the 2005 Venice Biennale. Her work has appeared in numerous exhibitions both nationally and internationally including two solo touring exhibitions, *The Named and the Unnamed*, Morris and Helen Belkin Art Gallery, Vancouver (2002); and *33 Pieces*, Blackwood Gallery, University of Toronto at Mississauga (2001). Her group exhibitions include *Houseguests*, Art Gallery of Ontario (2001); *Longing and Belonging: From the Faraway Nearby*, SITE Santa Fe, Santa Fe, New Mexico (1995); *Land, Spirit, Power*, National Gallery of Canada (1992); and *Creation or Death: We Will Win*, at the Havana Biennial, Havana Cuba (1991).

CONVERSATIONAL PANELS or CONVERSATORIOS
ABSTRACTS

Thursday, October 10th

Panel A - Decoloniality and Art Spaces

Susan Douglas, Pedro Lasch, Dannys Montes de Oca,
Wanda Nanibush

Susan Douglas

*De-Colonizing Art Biennials: Manifesta 9, Identity Politics,
and Multiculturalism in the Contemporary Public Sphere*

This presentation revisits Magiciens de la terre (1989), the self-proclaimed “first international exhibition of contemporary art,” the Bienal de Habana (1984), the London Biennial (2000), and Documenta 11, celebrated for its focus on non-European spaces, in order to discuss Manifesta 9, the European biennial of contemporary art.

Manifesta 9 (2012) was curated by Cuauhtémoc Medina in a disused coal mine near Genk, Limburg, Belgium. Titled “The Deep of the Modern,” this exhibition centered on mining as a theme and explored the legacy of industrialization and global systems of production. While the curatorial premise of Manifesta 9 was not visibility, marginalized constituencies, or on bringing artists from non-European descent into the contemporary public sphere like earlier shows, it nonetheless found a way to bring together artists from all corners of the world and produced a new paradigm in the process.

Much can be said about Manifesta 9 in relation to discourses of de-colonization, cultural imperialism, nationalism, and the advance of modernist cosmopolitan projects such as biennial art exhibitions. This paper looks at Manifesta 9 as an integral part of the under theorized Manifesta Biennials, itinerant events that originated in the early 90s and ushered in a new era for cultural production.

Pedro Lasch

Art Biennial & Other Global Disasters

This presentation will focus on ideas and processes from ‘Art Biennials and Other Global Disasters,’ a new conceptual series by U.S. Based Mexican artist Pedro Lasch. Simultaneously serious and irreverent, this body of work is centered on the exponential growth of art biennials in the last few decades. Each piece in the series pairs the name of a city associated with one such international art event with that of a site from a major man-made disaster of the same period. A key set of general questions are set forth by this assemblage of pairings: What constitutes a memorable event in a broader cultural framework that includes art but goes far beyond it? What categories do we use as we reconstitute the geographic links between cities in a rapidly changing network of culture, trade, nance, international aid, and military intervention?

As we witness the rise of Disaster Capitalism and the intense crisis of the Modern/Colonial world system, is it absurd to seek connections between the mechanisms through which we respond to global tragedies and those that are central to the creation of international art biennials? Other than the speedy and expensive logistical operations that include the temporary incursion of hundreds or thousands of international people at both biennials and disasters, can we find other relevant analogies between today’s preeminent art events and the international relief efforts of our time?

The series creates suggestive encounters between art, history, and ecology in the context of neoliberalism—between global real estate and the art market, between banking and philanthropy, between debt and creativity. Beyond these general inquiries, each pair of place names offers a concrete challenge to viewers and participants. As an individual work, “Venice / Chernobyl” will, for example, trigger very different contaminations, associations, and discoveries than “Sharjah / Kanungu” or “Kassel / Banqiao”. Rooted in the artist’s 2009 experience during the first Ghetto Biennale in Haiti, a few weeks before the tragic earthquake of 2010, the project will have its first public appearance in Beirut, Lebanon between October 2013 and January 2014.

Wanda Nanibush

In the Name of the Savage: Aboriginal Artists Reclaim the ‘wild’

Nanibush will reflect on a series of large site-specific Indigenous performance art series that she has curated since 2010. Each iteration of Nanibush’s performance art series has focused on different aspects of resistance and its relation to identity and performance in public. The first exhibition, Mapping Resistances, focused on the Kanesatake resistance (OKA crisis) and Indigenous performance art as a place based practice. The second exhibition, House of Wayward Spirits, focused on artists who take an oppositional, wayward stance to western art canons and media stereotypes as well as the erasure of Indigenous peoples from the land. Niibi will

focus on land rights from the perspective of women, water, space and the body. All the exhibitions are about space and how we interact with it is a political, epistemological and cultural activity. This country is Indigenous space and the ways in which we make ourselves present and are continually erased from it becomes visible through the performance artists’ body. How this body is framed by curatorial practice is part of decolonial aesthetics. Actions that are wild and savage are not just reclaimed they can not be dispensed with without dismissing the cultural differences that gave rise to the mistaken labels in the first place.

Panel B - Colonial and Decolonial Landscapes

Pat Badani, Ron Benner, Dalida María Benfield, Berlin Reed

Pat Badani

Grains and Seeds: Seeding relationships

The proposed presentation is a combination of artistic research and writing about an art project that deals with the current debates on transgenic maize seed and the nefarious impact on Mexico, center of origin, domestication, and biodiversity for that crop. The artist/researcher discusses her motivation to focus primarily on maize as cultural symbol for the art project, while acknowledging the importance of food safety, food sovereignty, and environmental protection issues associated with the defense of maize. She concurs with anthropologist Elisabeth Fitting who sees “maize agriculture as ‘culture’, where unevenly shaped opinions and meanings are formed in engagement with larger economic and political structures.”

The artist has lived in Mexico and in the U.S.A. Corn Belt, and through this experience she has come to see the defense of maize as a fundamental reaction to capitalist interests that instigate the protection of Mexican cultural integrity, specifically by indigenous populations who defend native seeds as their lands and ways of life are threatened.

The proposed presentation discusses the project’s point of view, the strategies and the methods used in an attempt to translate the current political, social and economic murkiness related to maize seed debates, into an artwork with a transfiguring iconographic language that conjoins new media codes and knowledge of ancient Maya codes.

The multimedia installation is in production progress and integrates Maya hieroglyphs, and a soundscape in three languages. The artist/researcher claims that acquaintance with the illegible ‘other’ – presented in the artwork via speech, Maya glyphs and digital glitches – valorizes cosmologies and knowledge paradigms that resonates with the present moment.

Dálida Benfield

*Water/Cinema: a decolonial feminist exploration of flows, tributaries,
undercurrents – and water politics – in contemporary digital media*

The contemporary politics of water are a matrix through which the underside of modernity/coloniality can be seen. In indigenous and decolonial struggles, there is a process of redefinition and reclamation of water and water rights. Understood together with the geo-politics of knowledge, and of race and gender, this process of reclamation is also one of the recenting and resignification of water as a central cosmological force. The epistemic releasing of water is also an unleashing of possibilities of now and future identities, social relations, and movements. These possibilities are powerfully articulated in recent digital media by many artists, working at and from different epistemic and geo-political locales. In conjunction with a discussion of my own recent work, I will create a sense of the the flows, tributaries and undercurrents of this collective work, with a lens informed by the questions of decolonial feminist thought, and building towards a shared platform, of research and action, for decolonial aesthetics.

Ron Benner

Gardens of a Colonial Present

I will be speaking and presenting images from my earliest garden installation American Cloisonne, Mendel Art Gallery, Civic Conservatory Saskatoon 1987/1988 and my most recent garden installation Trans/Mission: Insubstantial Equivalence, at Dalhousie University, Halifax, 2013.

These installations are conceived and realized in response to specific sites and their respective histories. Combining photography, living plants and text these works present an argument that colonialism has never ended whether it be issues of the land, the imprisonment of First Nations peoples or the patenting of life forms.

Berlin Reed

*A New Name: a Multi-disciplinary Deconstruction of African Diasporic
Cuisine of the Americas through Decolonial Food Culture*

When gastronomy began as concept in France 200 years ago, the Atlantic

slave trade was depositing Africans about the Americas in exchange for exotic ingredients bound for the kitchens of the European rich as colonies across the Eastern hemisphere likewise bulked up and diversified their pantries. Elitist epicurean culture spread across the world with the French and other colonizers who valued their exacting standards. Dining and food culture became the ultimate exercise in capitalist elitism and in turn, traditional food cultures across the globe were devalued and dismissed while European tastes became known as “classic”.

In spite of a feverish frenzy around “exotic” and “ethnic” food cultures from around the world, these cuisines are only popular (read: profitable) once refined and diluted by white chefs for white diners. Conversely, by owning our food cultures, we own our histories, our bodies and our growth as a people. Decolonial cuisine is in the interest of reclamation rather than discovery and appropriation and addresses the role food plays in systemic oppression. It aims to strip away effects of colonization by approaching food culture from a political perspective through writing and through the direct action of culinary arts with emphasis on community engagement and principled experimental work that reinforce the concept.

Friday, October 11th

Panel C - Transcultural Alignments

Emelie Chhangur, Gita Hashemi, Damien Lee

Emelie Chhangur

DIS-‘M

(Defiance, Inversion, Syncretism, and Mimesis: Decolonizing the methodologies of contemporary curatorial practice)

Using my past projects as examples (The Awakening, Imaginary Homelands) and working through current projects still in progress (The Relay, a participatory street performance involving non-art participants that looks at performative forms of colonial cultural resistance in the Americas from pow wow dancing to capoeira, to carnival, etc), I intend to explore how these concepts of the “citizen” artist extend to practices of curators, the development of alternative frameworks for aesthetics that comes from “the people” as well as to the role of the contemporary art “institution.” Can the contemporary art gallery be a new kind of political “forum?” How can art institutions provide alternative ways of thinking about the social role of institutions in general by way of example rather than critique? How can curators and galleries work with these “good citizen artists” without discounting their politics or neutralizing the transformative potential of their work? How can curators be really good citizen curators and not merely cultural tourists, given that so much emphasis today is put on developing international curatorial projects, curating projects of nationalities (i.e. large, generalizing shows of “Indian artists”, or “Latin American artists,” etc), and producing as much as possible in the shortest amount of time? What does it mean to be a really good citizen curator today in the context of working across the Americas?

Gita Hashemi

Ouster_Re:Union

This presentation builds on my recent project Headquarters: Pathology of An Ouster (installation, performance, webcast) first staged at A Space Gallery (March 2013) and slated for exhibition at MAI (Montreal, November 2013). The project focuses on the 1953 coup d’etat in Iran that had devastating effects and shaped Iran’s contemporary dynamics. The coup put to test for the first time in non-war conditions what Western secret service agencies had developed during WWII, including intra- and inter-agency collaboration and propaganda infrastructure. Rooted in the colonial desire for exploiting and controlling natural resources, it also set in place the (neo)colonial ideological, structural and organizational mechanisms that justified and operationalized similar interventions elsewhere. The 1954 coup d’etat in Guatemala was modeled on the operation in Iran and involved some of the same agents. Similar operations were carried out in Indonesia, Cuba, Democratic Republic of Congo, Iraq, Dominican Republic, South Vietnam, Brazil, Ghana, Chile, Argentina, Afghanistan, Turkey, Nicaragua, Cambodia, and, as recently as 2002, in a failed attempt in Venezuela.

Damien Lee

Re-dressing and Reclaiming: Anishinabek Belonging and the Logics of the Family

Since 1850, Canadian colonialists have sought to regulate who belongs with Indigenous nations. For the Anishinabek (Ojibwe) of the northern shore of Lake Superior, evidence of this intrusion was first witnessed in the signing of the Robinson-Superior Treaty; representing the Queen of Great Britain, colonialists argued that only those people who were racially pure “Indians” could receive benefits of the treaty. The colonialists were

motivated by their belief that Anishinabek were a vanishing race; eventually, they thought, all Indian land would be theirs for the taking. The treaty therefore was made contingent on “the Indians” maintaining their populations above two-thirds of the number counted that year. What the colonialists did not realize, however, was that the very act of making a treaty with Anishinabek ensured that our populations would never disappear. For Anishinabek, treaty-making is family-making.

This paper argues that racialized logics regulating Indian identity have no place within Anishinabek customs for discerning “belonging.” Couched in Indigenist literature that re-thinks Indigenous peoples’ treaty-making practices as a form of family-making, we argue that belonging with Anishinabek nations is predicated on cultural and spiritual logics rather than solely upon race; like a family that brings new people into community through marriage, adoption or birth, Anishinabek nations bring new people into their folds based on love, need, and obligations to renew themselves - none of these are delimited by race. We draw on recent works (by Christian Chapman) where the Queen of the United Kingdom is re-dressed in Anishinabek aesthetic to assert Anishinabek agency over belonging: by re-dressing the Queen, we (re)claim her as our relative through our existing treaty. We conclude by discussing how said Anishinabek logics of family-making can reclaim control over community belonging/membership today in decolonizing ways.

Panel D - Performing Politics

Leah Decter & Carla Taunton, Julie Nagam, Miguel Rojas Sotelo

Leah Decter & Carla Taunton

Addressing the Settler Problem; strategies of settler responsibility and decolonization in contemporary aesthetics

In this presentation, Taunton and Decter address conditions of pervasive resistance to decolonization among settler Colonial societies characterized by Historian Lorenzo Veracini’s (2007) as resulting, in part, from a ‘narrative deficit – a specific difficulty associated with conceptualizing settler decolonization’ (para 5). Drawing on Paulette Regan’s (2005, 2010) calls for settlers to take responsibility for their decolonizing work beginning with transformative actions that interrupt Colonial forms on the individual level, Taunton and Decter put forward the urgent need for settler-driven creative narrative interventions, and discuss their potential to stimulate the decolonization of settler imagination. This presentation attends to the roles visual culture has played in perpetuating settler entitlement and colonial power relations between Indigenous and Settler communities, as well as advancing strategies of settler responsibility through art practice and arts-focused pedagogical models that productively place the settler as the subject ‘under scrutiny’ (Epp, 2008). As such Taunton and Decter investigate the potential for anti-colonial art practices to draw out informed counter-narratives that expose the legacies of colonization and the erasures of colonial violence in settler-nations’ histories and collective memory. In doing so, this dialogic presentation/article considers the important roles of settler art-practice, artists, and scholars in decolonizing settler-colonialism.

Julie Nagam

Coding/Decoding the signals of sovereignty and recognition through digital and new media art

In this brief paper I will attempt to discuss the theoretical debates between sovereignty/self-determination and recognition/emancipation as it relates to Indigenous and global theoretical positions. The above debate will be framed through selected artworks such as, in Pursuit of Venus by Maori artist Lisa Reihana, multi media installations of Bear Witness, Madeskimo, Jordan Bennett and Jackson 2Bears in Beat Nation and Cheryl L’Hirondelle’s Vancouver song lines project. The focus of this research is to unpack the tensions between Indigenous and colonial histories within the politics of technologies in the context of digital and new media art. This paper will be building on my preliminary argument that Indigenous engagement with digital and new technologies is unequivocally contemporary, and that their artwork is not stuck in the anthropological past for Indigenous artists working in this medium.

Miguel Rojas Sotelo

INDIGENOUS GUARD(s): DECOLONIAL PERFORMANCE, RE-exISTANCE, CULTURE(s) of SURVIVAL

Most recently, in Cauca, highlands of Southern Colombia, the Nasa people had called “La Guardia Indígena” in order to protect their communities from the aggression of the arm agents (state and private forces) looking to promote and develop resource extraction mega-projects in their ancestral territories. Following recent struggles by the AWA and U’WA peoples fighting against resource extraction operations by local and transnational companies in their ancestral lands, the Nasa are actu-

alizing their tactics. During the last five decades of internal conflict they have been under siege, nowadays, only armed with a symbolic “wooden stick,” the Indigenous Guard fights the heavy weaponry of the different arm actors in the Colombia conflict. Between bullets, mortar fire, air bombings, and anti-guerrilla tactics, coming from the National Army, the paramilitaries, guerrillas, and organized crime squads the guard symbolizes centuries of resistance to the war-machine of modern actors. The genealogy of de-colonial thinking is pluri-versal (not uni-versal). As such, each knot on the web of this genealogy is a point of de-linking and opening that re-introduces languages, memories, economies, and social organizations: the splendor and the miseries of the imperial legacy, and the indelible footprint of what existed that has been converted into the colonial wound; in the degradation of humanity, in the inferiority of the pagans, the primitives, the under-developed, the non-democratic. As Mignolo postulates, “our present situation asks, demands a de-colonial thinking that articulates genealogies scattered throughout the planet and offers other economic, political, social, subjective modalities.” A collective voice, body, and expression is raising as a chain of event-actions bringing the actual to the table of the global. Their call, touches the colonial wound, and re-phrases the neo-colonial moment: Progress in form of peace treaties, public policies (locomotives of progress in the Colombian jargon), the narco war (the residuals of Plan Colombia), the never-ending paramilitary/mafia presence, democracy/counting (the votes and the dead) – while popular culture enjoys a narco/para spectacle in soup-operas (telenovelas) and futbol, and others extract your resources. Because land reform did not happen – only institutional celebrations (restitution for the victims?) – what is left is ancient knowledge, indigenous and subaltern resistance. A new day will come...

Panel E - Senses and Affect: Indigenous Epistemologies

Ruby Arngna’naaq, David Garneau, Raul Ferrera-Balanquet

Ruby Arngna’naaq

*Affects and Effects of ‘colonization’ and Decolonization
Inuit story*

Inuit were not “conquered” in the traditional sense, of waring, or through militancy, rather, they were quickly *sisiqed* (absorbed, as in dyed into), in an almost cynical fashion into the Western World. Prior to being absorbed Inuit were still very much living the lifestyle of self sufficiency and free. As cruel, malicious and debilitating the effects of Mandatory Education was on the parents/families, those who were the ‘students’/victims of schooling turned around and ‘reclaimed’ Inuit lands & resources and began to maintain, in an odd sort of the ‘Inuit way’ without firing single bullet and without militancy. This does not mean the Inuit are living without regrets. On the contrary, we are now beginning to find what we have lost and pondering on finding ways to retrieve, health and self sufficiency the Inuit way.

David Garneau

Decolonization Through Extra-Rational Aesthetic Action

This presentation explores contemporary works of art created by Aboriginal artists that so embody a difference from the dominant discourse that (colonial) words fail to apprehend these actions and recover them for settler experience. These performances (James Luna, Gómez-Peña, Rebecca Belmore, Terrence Houle, Adrian Stimpson and others), pictures and objects (Robert Houle, Nadia Myre), go for the gut rather than the mind, the senses rather than the sensible. They are fueled by an extra-rational aesthetics that endeavors through visceral and emotional means to change other bodies, moods, attitudes, dispositions and sensibilities, first—assuming that minds, arguments and reason may follow.

Raul Moarquech Ferrera-Balanquet

*Writing the Decolonial Ancestral Memory:
Uncertain Variable Imagined Territories*

This experimental cartographic research charts the concepts, ideas and topics articulated in the global cartography of a creative interdisciplinary project titled Mariposa Ancestral Memory. In this experimental cartography, I argue for an Africana Americana subjective imagined geography placed at the exteriority of the colonial spatial logic of domination where I, as a creative and critical subject, construct the architectural foundation of a decolonial creative and critical process that interconnects African Caribbean ancestral memory, the decolonial grammar produced by African descendants cultural and intellectual activists from the African American Diaspora.

Mariposa Ancestral Memory manifests itself in the form of a series of drawings, a multimedia interactive installation, a media performance, a single channel video, a digital book using the software Scalar, and a written text. All of these art forms have been imagined, in part,

as the result of an extensive investigation about the presence of African descendent writing in the Caribbean (Haitian Vèvé, Anafourana and Palo Monte-Kongo), US Latina/o migration, the Atlantic Slave Trade, the Mariel Exodus, homophobia, racism, Maya and Afro Caribbean Queer spirituality, all interwoven with my experiences as an Afro descendants queer man growing up in revolutionary Cuban and as a Cuban exile living in the United States since 1980. The interconnection between research, writing, media arts, digital writing, installation and social interactive performance in my project demonstrates how the presence of African AestheSis still nurturing and informing contemporary creative and social practices in the Caribbean, as well as in the Africana Americana Diaspora and the US/Latina/o Diaspora.

Panel F - Decolonial Practices

Rebecca Belmore, Walter Mignolo, Paul Vanouse

This panel is posed as a convivial dialogue about decolonial practices bringing together the work and experience of two internationally recognized artists, Rebecca Belmore and Paul Vanouse, and scholar Walter Mignolo. Their discussion will be framed by the proceedings of the symposium.

Saturday, October 12th

Panel G - Futurity, Utopia

Rinaldo Walcott, Alejandro Campos, Katherine McKittrick

Rinaldo Walcott

Logics of Relationality: Anti-blackness and Future Beyond Nation-States

This paper attempts to think through the ways in which the most hopeful articulations of the decolonial project requires frames and logics of relationality. Drawing on the work of Edouard Glissant and Sylvia Wynter the paper works between the ideas of relationality and coloniality of our being to attempt to articulate a future beyond the colonial project as it is presently live and felt. In particular the paper turns its attention to the ways in which contemporary discourses and practices of modern nation-states shape forms of anti-blackness in ways that remain antithetical to the post World War II unfolding of rights discourses. Significantly, the paper argues that post World War II logics of rights have embedded in them anti-black ideas that continually position black being as outside the human its rights seeks to salvage through the nation-state. In particular the paper offers a cultural analysis of the stakes of contemporary politics of settlement, movement and neoliberal incorporation in the post-Obama age, as a way to begin to articulate a different set of stakes for a potentially emancipatory globe where black beings might alter what it means to be human. My paper will draw on cultural texts like photography, other forms of visual art and film to make my argument. Thus bringing that question of what kinds of aesthetics might be useful in our contemporary moment.

Alejandro Campos García

Racialization From Below as an Intelligibility-Making Strategy: The Case of the Afro-Descendants in Latin America

Over the last ten years, the progressive adoption of the term Afro-descendant in Latin America is such that it has become almost ubiquitous. The United Nations and all of its subsidiary human rights and development-oriented agencies now use the term, together with inter-governmental regional organizations such as the Organization of American States. Most of the non-governmental and civil society organizations working on related issues in Latin America also appear to employ the term. Further, it is now part of the discourse of intergovernmental, governmental and philanthropic financial and funding institutions. No less important is the fact that most Latin American governments also use the category to address related issues of racial discrimination. Finally, there are a growing number of scholars from diverse disciplines, including anthropology, sociology, economics, political science, legal studies and linguistics, whose work focuses on Afro-descendants in some way, thereby injecting academic density into the category.

In this presentation, I describe how the term Afro-descendant works as an intelligibility-making frame. First, I analyze how the category emerges from the epistemology, axiology and rhetoric of the human rights regime, post-Cold War development approaches, and identity and diaspora politics. Second, I discuss how the production of the Afro-descendant community has occurred in dialogue with these same sources. Third, I will explore how when we speak of Afro-descendants we thereby refer to a number of things, such as entitlements, the operation of governmental and intergovernmental institutional and normative domains,

SENSING OTHERWISE

A Story of an Exhibition

Walter D. Mignolo

30 September 2013



Installation shot, *Let the Guest Be the Master*, 2013, an exhibition by Hayv Kahraman at Jack Shainman Gallery, New York.

I.

You just arrived, half an hour late. Had to walk three blocks. There was an accident and a traffic jam. The taxi left you on 8th and 22nd. There is already a small crowd in the gallery. You pick up the description of the exhibit and the list of pieces being exhibited. You walk to the first large panel, in the wide entrant hall of Shainman Gallery. Now, you are looking at an oil painting on wood panel, *Bab el Sheikh* (2013). You look at the details; you step back and appreciate the modular construction of the surface: small panels, which you notice are mounted together, like in a puzzle. The panels are neither rectangular nor square.

You gaze at the floating female bodies – they look transparent. You fixate on their movements: those graceful arms and legs that blend with the colour of the wood. The women are not naked, nor do they have clothes.

‘Interesting space disposition,’ someone behind you says while looking at the same large panel.

‘Yes,’ you respond without looking back.

‘The shape follows the contour of an aerial view of a house in Baghdad,’ the person continues. He tells you he is an architect.

You walk together toward the main room of the gallery, where four other panels are hanging. You see a rectangular panel facing the entrance. But before you reach this rectangular panel, you spot a third panel to your right, hanging on the same wall: *House in Kathemiya* (2013).

You stop and step back to look at its shape. Similar contours than those in *Bab el Sheikh*. They all have similar shapes and perspectives: aerial views of a house with women floating within the frame like ghosts, rendered on surfaces that are somehow misshapen and modular.

‘These houses with a courtyard have a long history, from Persia to the Arab world, and even to the South of Spain,’ says your interlocutor. ‘You can find them there still today: hundreds of houses of this type with a courtyard at the center. It is interesting to me how Hayv is blending architecture and history with feminism.’

There are one or two square distinctive spaces in each panel; a light green tone. ‘That must be the courtyard,’ you say to yourself. You are familiar with houses with courtyards, but had failed to realise that was not only the contour of an aerial view, but an aerial view in which the courtyard has been flattened.

‘Yes, indeed,’ you respond. ‘The Silk Road, through

oasis and deserts, from Baghdad to Samarkand: the same civilisational patterns. Do you know the artist?’ you ask.

‘She was born in Baghdad –’

‘Oh. I know that.’ You interrupted him. ‘I also know that her family left the country when she was ten because Saddam Hussein was bombing the Kurdish region in the North of Iraq. The family settled in Sweden. I also know she studied graphic design in Florence and web design in Sweden.’

‘So you know her.’

‘No. I know of her but do not know her. How do you know her?’ You want to know more.

‘Just by chance – She was doing research in Baghdad in preparation for this exhibit. She was looking for house floor plans and she was working with architects who are friends of mine. I was in Baghdad at that time and meet Hayv.’

‘Are you Iraqi too?’ you ask.

‘No. I am from London but live in New York. Twin cities – you know, like Minneapolis and Saint Paul.’

Funny, you think.

II.

You're in the middle of the room where the four panels are hanging. You look at them from a distance, and move to avoid the white column in the middle of the room, blocking your view. Then you approach each panel to see the details: the patterns, the invisible floor plan, the contours of the buildings viewed from above, the walls, the borders in the panel like dividing walls, the screen in the middle, over the courtyard.

'What do you know about the courtyard?' you ask your interlocutor.

'It is a very interesting space and very problematic at the same time,' he says.

'Why so?'

'It is deeply engrained in Muslim, Persian and Arab notions of experiential space.'

'And Samarkand,' you add.

'Yes, sorry. And Samarkand. It is like the front yard and the back yard in urban American architecture. Are you American?' he asks.

'My father is, I was born in Uzbekistan; my mother is an Uzbek Muslim. In Samarkand many houses with a courtyard remain, they are still standing. Samarkand was not bombed. We moved to US when I was 18.'

'So, you may know what I mean.'

'Yes, I do. And what I like is that the courtyard is the space that connects the outside, the street, with the inside, the house – a border space of sort. And as any border space, there is a hierarchy between the two sides of the border.'

'Certainly, the architecture of the courtyard is a problematic space because it is a spatial differentiation of gender roles. It is the place where men meet. Women are inside. But, women can observe men in the courtyard without being themselves observed. That doesn't ameliorate gender relations for women but it is part of the spatial distribution of gender roles.'

As he speaks, your eyes become glued to the magnificent oil on woodwork depicting a complex floor plan with five interior courtyards: Five court compound (2013). 'I guess you're right,' you respond half listening, half caught in the entanglement of walls, partitions and floating ghost-like women; you are mesmerised by that blending of flesh with the materiality of the building. 'Kahraman's work demands an uncoupling of aesthetics from aesthesis,' you murmur.

'What do you mean?' – he interjects your reverie.

'I mean, she is liberating her sensibility from the prison house of Western art history and sensibility. She has to go through the technical aspects of Western art, but that is all, she doesn't have to obey the expected regulations. And as a matter of fact, she doesn't.'

After a pause, you continue: 'You see, if you are from Iraq and move to Europe and the US, it is not the same as being from France and moving to the US or to Iraq. There is a differential in the value of human beings that today are measured by Consulates and by passports. An artist carrying a non-European passport and experiences and dwelling in Europe or the US embodies that difference and that difference is migrant consciousness.'

'That's an interesting idea,' he responds. 'It makes me think that consciousness is only a universal awareness while could only carry the singularity of local memories and sensibilities. Otherwise, it doesn't make sense to speak of consciousness without an adjective.'

'Yes, you are right.' You agree with enthusiasm. Kahraman's body has been stamped with body-political differentials. Her work is at once both a response to what migrants are made to feel and a denial to surrender towards that feeling. Migrant consciousness is either a curse or a blessing. In Hayv's work it is a blessing.'

He interrupts. 'That's why we have to uncouple aesthetics from aesthesis to understand Hayv's work. That makes sense. I remember a conversation in Iraq, a lunch we had with the architects Hayv was working with. She was telling us about her work. I remember Hayv saying that she threw herself fully into her art. I did not understand what she meant at that time. Now perhaps I am beginning to understand what she meant – she is there, in those women entangled within the walls: they are her. And she is there for a reason. Now I see; and the reason is that her work emanates from a dark, female complexity – from migrant consciousness and from her awareness of Iraq in the global order.'

'Yes, yes,' you react eagerly. 'Yes. That's why she's been questioning identity and identification, not only in how you identify yourself but how you identify yourself in relation to how you are identified when you are a migrant, and more so if your are from the Middle East.'

'How do you know that?' he asks.

'Oh, I don't know, I read it somewhere, or perhaps someone told me.'

III.

A brown-skinned and dark-haired woman, young and elegant, all dressed in white, is distributing large cards to viewers. She extends one to each of you.

You both walk back to the first panel, Bab el Sheikh. Standing there and looking back to the main room you exchange views on the exhibit, and read what is on the card:

The house is my domain. When you enter you will resign and obey. At least that's what I have to believe if I were to survive. Indeed you can have the rest but these rooms, these kitchens, these balconies, these toilettes are mine. They are an extension of myself. And within the confines of these walls I will do what I please. I will watch you from above. Through the screens I can see everything you do and you won't even know that I'm watching. I will laugh when you stumble and I will hear your conversations with others. You will not see me because you can't handle seeing me. I am too seductive. My black hair, my skin. I am behind these walls. Tamed and constrained. Yet this is my domain."

'That explains it,' your interlocutor says.

'Explains what?'

'Sandro Botticelli: Italian male. He painted red- and blond-haired and white-skinned women, naked. There was a sensibility that prompted his art, a renaissance sensibility imbued with a regional sense of beauty and a system of gender.'

'I don't understand where you are going with this,' you interrupt, again.

'There is another sensibility in Hayv's work – a female that migrated from Iraq, and paints black-haired and brown-skinned women. You know, the Greek word *aisthesis* means sensing, sensations, what we feel in our bodies. European philosophers of the eighteenth century appropriated *aisthesis* and colonized it. They did it by regulating their own taste and disregarding the taste in other civilizations that were not their European taste.'

'I see,' you say, and indeed you begin to 'see' and understand what has been shaping your taste and sensibility without you knowing it.

'Aesthetics,' he continues, 'became a form of western policing through taste. Now we are here witnessing a re-emerging of what is alien to western sensibility but, yet, rendered in a visual frame that makes it somehow familiar. It is border *aisthesis*, indeed – that is, a sensibility that is grounded in non-western memories rendered familiar by the appropriation of western visual codes.'

'It's like sensing otherwise,' you concede. You turn to face the entrance to a small room. Before entering, you see that there is still another small room in the back. 'Look,' your interlocutor says: 'a *Mashrabiya*.'

The rectangular *Mashrabiya* has been placed in the centre of the white wall that divides the two rooms in the gallery. You both enter the first room and approach the *Mashrabiya*. 'What is a *Mashrabiya*?' you ask.

'The *Mashrabiya*, like the courtyard, cuts deep into Islamic visual memories. It is a sort of screen of ornamental designs but very functional. It regulates air circulation and sunlight. But it is also a place to observe without being observed. You see, what we were talking before about the courtyard. Women behind the *Mashrabiya* look at men in the courtyard, a type of voyeurism that puts women in a temporary status of domination.'

You put everything together: the houses, the courtyards, naked ghost women, almost transparent bodies embedded in walls, screens regulating air and sunlight are at once offering a place of observation without you being observed. All of a sudden you feel; as if you are in a courtyard, being observed from the small room you cannot enter. The *Mashrabiya* is blocking the entrance.

IV.

'Look,' the architect says while taking a closer look at the human torsos shaping the figures of the *Mashrabiya*. 'See the torsos have the same shape as the women's bodies on the canvas and the woman in the painting, in this room and in the room we can not enter. We have to peek through the *Mashrabiya*. We are like the women in the house, looking through the *Mashrabiya*. We, the guest, are allowed to be the master. We are voyeurs!'

'You're right,' you say after a while. 'Now I just realise that all those women are one woman.'

'Sure,' your interlocutor says, as if he knows something you don't.

'What do you mean?' A strange sensation runs through your spine.

'I mean,' he says, 'that if she scanned her body as you said a few minutes ago, then she most likely scanned herself all around and used that scan on the canvas and in the painting.'

'And how do you know that?'

'This is something I remember from the conversation at lunch, in Baghdad about a year ago.'

'She scanned her body,' you repeat, as if asking yourself.

'Yes, what surprises you? We are all being scanned all the time,' the inter-

locutor continues. 'Every time we go through those scanning machines at security control, arms up, and nude to the voyeur who is policing us.'

The sensation in your spine increases. You have never thought about being seen nude each time you acquiesce to a scan at the airport: any and every airport.

You are silent for a few minutes, watching the torsos, peeking into the room you could not enter, watching the painting on the two walls of both rooms: the women, the woman. The nude bodies are disrupted when you approach the painting: geometric shapes and rounded or curved geometric figures replicate the scanned organs that compose the *Mashrabiya*.

You approach the paintings on the wall, one at the time: *Tetrahedron* (2013) on one wall and *Octahedron* (2013) on the other. You cannot see the title of the painting in the room you cannot enter, but you see that the paintings have the same logic: a naked woman's body. You feel like security. You are behind a screen, watching. You concentrate on the straight lines of flat platonic solids (those you liked so much in elementary school when learning geometry), and those rounded geometric figures disrupting it.

'This confounds me,' your interlocutor says, who is also looking at the painting with the kind of attention one might expect from an architect.

'I can imagine this is not architectural design,' you tell him.

'It certainly isn't.'



V.

You ramble, trying to organise at least some of the thoughts that come to your mind: ‘The rounded figures remind me of Arab and perhaps Persian ornamental designs and architecture. There are no rectangles or straight lines, you see beyond the flat geometric figures. I have seen this in previous works by Kahraman. It sounds to me like she is disturbing geometric forms so dear to western civilization with geometric forms that are so dear to Islamic civilization. She uses those round forms like weapons.’

‘But these particular round shaped geometric figures don’t look to me like Islamic shapes.’

You think for a while. Something is dancing in your head, like a déjà vu you can’t place. You think about the composition of the painting: naked body, flattened platonic solids disrupted by round shaped forms, as if those forms were coming not from geometry but from the inside of the human body. Then, bingo, – you remember Extimacy (2012), one of Kahraman’s previous exhibitions that most impressed you; like an even earlier show, Sacrifice (2008)..[1]

‘You seem to have discovered something,’ your interlocutor observes.

‘Well – not discovered but remembered. In Extimacy, Hayv scanned her body and ‘externalised’ the organs. It is a powerful de-eroticisation of the female body that we find particularly in the western world and its areas of influence. Her work, I am realising, is deeply sociogenetic.’

‘Sociogenetic?’ the interlocutor asks. He’s never heard of the word.

‘I mean, it is how you conceive your own identity once you realize that your identity depends on your awareness of how you are perceived by others. And if you are a brown skinned and dark haired women in the West, well, you become aware of that pretty soon.’

While you are talking, two men in suits and ties and the woman you had seen welcoming visitors at the entrance of the gallery enter the room you do not have access to, blocked by the Mashrabiya. You notice a door there. ‘Who are they?’ you ask your interlocutor.

‘I don’t know.’

‘And why they are entering there and we cannot?’

‘I don’t know. But I do know that the most private room in a house is at the back of it. This seems to be that kind of room.’

At that moment you feel someone touching your arm, calling your attention. You turn and next to you is the same brown-skinned, dark-haired woman dressed in white that handed to you the first card a short while ago. She extends another large card to you, which you receive. It says:

I’m a commodity. My paintings are a commodity. My figures are a commodity. I pose in the nude and photograph my body to use as outlines for paintings. My figures then are visual transitions of my own body. They are buying my body. The figures are rendered to fit the occidental pleasures. White flesh. Transparent flesh. Posing in compositions directly taken from the renaissance. Conforming to what they think is ideal. Neglecting everything else. Colonizing my own body to then be displayed gracefully into my rectangular panels. Carnal and visceral palpability. I provide for you in my rectangles. I know you like it. That’s why I paint it. To catch your gaze. To activate your gaze. I want you to buy me so you can look at me all day long. I’m your little oriental pussycat. You can pet me I don’t bite.

You finish reading and check the time. It’s late. Your friends will be at Pegu in ten minutes. You walk to the door and turn around to say goodbye to your interlocutor, but he’s not in the room. You look for him in the gallery where the four large panels are. He’s not there either. You walk towards the exit and look back once again. You do not see him.

You exit, call a taxi and feel the sensation of a shift. Botticelli – with his naked, white-skinned and fair-haired women – has been reduced to size.

[1] Eid Al Adha (Feast of Sacrifice) commemorates Abraham’s (Abraham) willingness to obey God by sacrificing his son. Kahraman series depicts elegant women decapitating a lamb, taking away the job traditionally done by men, and not necessarily in elegant attires.

the distribution of resources, a particular engagement with history and a particular way of making power relations between subjects intelligible.

Katherine McKittrick

*Harnessed the Storm/Harnessed to the Storm:
Black Electronica as Black Life*

This short paper will think about black electronica as an articulation of black life and decolonial aesthetics. The discussion will first address how decolonial aesthetics can be fostered through what Sylvia Wynter, drawing on Aimé Césaire, describes as “science of the word.” Looking specifically on the ways in which scientific matters underpin and inform black creative practices will, I suggest, trouble prevailing biocentric logics and provide a framework to think through how the collaborative work of science and aesthetics reorient how we tell our human stories. The paper will then move to an analysis of Drexciya, whose work in electronica and Detroit techno, are sonically demonstrative of “the science of the word.” Looking broadly at Drexciya’s uncertain biographical history, and then specifically at the song titles and the musical texts from *Harnessed the Storm* (2002), I argue that black life and new freedoms are disclosed, in part, through the audible connectivities of science, music, and physical environment. I therefore position Drexciya not as Afrofuturist—although this, certainly, is an apt signifier—but rather as a site of urgently present black life.

Panel F - Decolonizing the Local:

Canadian Artistic Practice in the context of the Americas

Dot Tuer, Gordon Ingram, Eugenia Kisin

Dot Tuer

Towards a Framework of Decolonizing the History of Canadian Art

For this conference, I would like to present a theoretical and analytical framework for the discussion and contextualization of contemporary Canadian art and decolonizing aesthetics. My development of this framework is being undertaken in relation to a book-length project I am currently working on that brings into dialogue artists who address the colonial legacies of displacement and identity from a First Nations’ perspective and artists who address how displacement and identity are shaped by their experiences of immigration and exile. In proposing to place these two groupings of artists in dialogue, I am specifically concerned with tracing how the affinities (and differences) in their works are framed by a modernist legacy of a nature/culture divide that positions the processes of transculturation and mestizaje as external rather than integral to a history of Canadian art. I am also interested in tracing the connections and disjunctures that frame both First Nations and immigrant experiences of displacement in the context of the Americas. For the symposium, I will outline the theoretical contours of my “framework” for debate and provide several examples of artists’ works from both Canada and Latin America that are core to the development of my thinking about decolonizing aesthetics.

Gordon Brent Ingram

*Repopulating Contentious Territory: Recent Strategies for Indigenous
Northwest Coast Site-Based and Public Art*

This discussion begins to explore some contradictions and lingering marginalization around aboriginal engagement in site-based public art in central Vancouver. This absence of aboriginal expressions is illustrated in the complex of public art around Vancouver’s False Creek. Clearly, ‘Injuns’ engaging with and transforming land and public sites in 2013 is still not considered viable art with such documentary and site-based practices reduced to either legal discourses in the courts, on one hand, or historicized treatments for tourist areas, and largely foreign ‘consumption’, on the other hand. Decolonization on the West Coast of Canada is an art work in progress. A number of recent practices that have begun to break out of this neo-colonial nexus in the art work are explored notably some of Rebecca Belmore’s performances in public areas of Vancouver’s Downtown Eastside and Marianne Nicholson’s recent public commissions which have mainly been in the city’s suburbs.

Eugenia Kisin

Decolonial Futures: Sovereign Bodies in the Unsettled State

Futures are spaces of imagination—sites where culture, alongside the hope and promise of decolonization, are negotiated in the present. But they are also spaces of uncertainty, and even deferral; in Canada, cultural and Aboriginal policy in the settler state often coalesce to render an Indigenous future unimaginable, as citizenship is reconciled, reset, or relegated to what Dipesh Chakrabarty has called “the waiting room of history”—a timeless space that permits settler governments to imagine the violation of Indigenous sovereignty and social suffering on the

grounds of a redemptive, reparative future that can never arrive.

I explore these parallel modalities of the future in relation to decolonial practices of art-making and curation. Two exhibitions of contemporary art form the basis of my discussion. The first, *Futuristic Regalia* (2004), curated by Daina Warren at Vancouver’s grunt gallery, brings together work by Peter Morin and Sonny Assu to show how the past, present, and future might be worn on the body in ways that subvert settler colonial expectations of comportment. The second, *Close Encounters: The Next 500 Years* (2011), an international exhibition of contemporary Indigenous art collectively curated by Candice Hopkins, Steve Loft, Lee-Ann Martin, and Jenny Western at the Plug In Institute for Contemporary Art in Winnipeg, invokes wide-ranging yet crucially embodied registers for exploring the space of the future, and serves as a major statement on issues in Indigenous chronopolitics. Focusing on what is displaced, connected, and contested in the futures proposed by these two exhibitions, I consider the larger question of what is at stake in imagining decolonial cultural futures—and how politics and aesthetics are entangled in projects that refuse to wait.

WORKSHOPS

Friday, October 11

8:30am-11:30am

Decoloniality and Shifting the Geopolitics of Reasoning

Walter Mignolo, Dalida María Benfield, Miguel Rojas-Sotelo, Raul Moarquench Ferrera-Balanquet

This workshop is a closed think tank process and is divided in two parts. Section I: During the first section, the participants will learn how the decolonial option allows a review of the ways in which coloniality is interrelated with the western concept of modernity. The very concept of Man as model of Human, in the European Renaissance, served also as the model to evaluate and classify Humanity around the globe. Racism, as we understand it today, has its foundation in the European renaissance. Patriarchy, as we know it today, has its foundation also in the European renaissance. The renaissance concept of Man was the model for both the prototype that justified the disqualification of people who did not conform to Western Christianity, to Greco-Roman languages and categories of thoughts, rationality and knowledge; to political and economic organization, and to the sociological status attributed to gender roles both in Christianity as well as in its subsequent translation into secular liberalism. The participants will also learn how the Eurocentric paradigm has created systems of oppression placing non-western culture at the exteriority of anglo-eurocentric paradigma. Displacing the knowledge, culture, agriculture, and cosmological spiritualities of non-western cultures, naming them primitive, traditional, outdate and backward.

Section II: The second section of this workshop offers a series of decolonial strategies that today are employed in the global south by African descendents and Indigenous community such as Ancestrality, Re-Existencia, Delinking, Shifting the Geo-politic of Reasoning and Decolonizing the Creative. One is the concept of “Geo-politics of Knowledge” is a key concept of Philosophy of Liberation in Latin America, “Shifting the Geography of Reason,” was introduced as a key founding concept of the Caribbean Philosophical Association in 2002. This section includes the presentation of bibliography, artworks and creative projects by Latino artists and scholars.

Indigenous/Settler Engagement:

Dialogic Conversations on Writing the Land

Mimi Gellman & Barbara Meneley

Land matters. In settler colonialism, maps have been deployed to advance the fictional narrative of terra nullius, uninhabited land, open and available, lands that belonged to no one and to which no one belonged. This is the foundational premise upon which North American national narratives have been constructed. For Indigenous people, these assertions and the policies that followed were devastating to both Indigenous bodies and Indigenous ways of knowing.

In his seminal text “Indigenous Aesthetics: Native Art, Media and Identity,” Stephen Leuthold states, “that the study of Indigenous aesthetics opens us up to the possibility of a general aesthetics of place for non-Indigenous people.” Our proposal builds on this idea, focusing on alternative cartographies and concepts of mapping-back and counter-mapping, beginning with the contextualization of Sherene Razack’s notion of “unmapping” as a process that subverts colonial imaginaries. Our proposed workshop offers an activation of these terms through generating dialogic collaboration. This proposed dialogue and hands-on workshop will shape

a literal disruption of the map as a “truthful” representation of land and function as a symbolic action that may open us up to a rethinking and restorying of place and its relationship to decolonial aesthetics. How can collaborative relationships to land contribute to the decolonizing of settler imaginaries? Our goal is to create a scaffold of questions that has as its center the goal of finding a space of shared affinity and attunement (to place) and therefore to land for both Indigenous and non-Indigenous peoples, who are often represented as inhabiting positional binaries. Potential outcomes could also include a future collaboration between participants.

Saturday, October 12

8:30am-11:30am

Archives of the Past and Future: Decolonization and Cosmopolitanism

Isabel Alfonso, David Austin, Susan Lord,
Dannys Montes de Oca, Zaira Zarza

The broad and general objective of our research is to bring to light connectivities that compose and theorize the underlying imaginary of a decolonial form of cosmopolitanism. By “decolonial cosmopolitanism” we mean to point to an attitude and a material condition of belonging to a world made by those who for centuries had no “world” to which to belong. It is in turns “critical cosmopolitanism” (Mignolo) and insurgent cosmopolitanism (de Sousa Santos). With this term as our probe, we seek a better understanding of the limits and expediencies of culture in efforts to transform citizenship from its function in the liberal order of individuals, nation-states, nationalisms, and the markets that mediate each to each, toward that of an active participant in the making of a new society, with new geographies, affects, archives and collective rights (Harvey 2008; Lefebvre 1968) composed by those whose past and future is informed by the radicality of hope fought for in the decolonizing and anti-imperialist projects of the 20th century.

The Sovereignty of Indigenous Aesthetics

Dylan A.T. Miner

Participants of this workshop will collectively explore the inter-relationship between the growing global Indigenous art world, notions of contemporaneity, and the anti-capitalist surge that emerged out of the global economic crisis that began in 2008. At the core of this conversation will be an engaged investigation of the various nodes of anti-capitalist and Indigenous insurgencies, both literal and metaphorical that responds to the persistent specter of economic collapse. Indigenous Aesthetic Sovereignty (AES), a concept that intentionally draws from Western notions of ‘sovereign governance’ and more recent engagements with ‘artistic sovereignty,’ is the lecture’s principal focus. Accordingly, contemporary Indigenous artistic practices in Anishinaabewaki (Turtle Island), as well as in other Indigenous territories, offer an alternative to prevailing modes of artistic and economic exchange that dictate the global art market.

In this workshop, we will concentrate on Indigenous artists and our/their projects in Anishinaabewaki while drawing affinities with and connections to those initiatives blossoming in other parts of the Fourth World. Directly aligning itself with the conference theme (Decolonial Aesthetics), my argument strives to dismantle the supposed divide between indigeneity and contemporaneity, categories that remain bifurcated to this day. By addressing these categories, we may further explore how the former is a term gaining popularity among emerging Indigenous artists and activists, while the latter is an organizational mode that continues to wane as non-Native critics argue against its efficacy. By coupling our discussion of these ideas to an engagement with sovereignty, including political, aesthetic, epistemological and ontological manifestations, we allow Indigenous artists, theorists, critics, curators, and community-members to be the avant-garde vis-à-vis Indigenous art, its history, and its theory. In the end, we will integrate contemporary Indigenous aesthetics and artistic practice within a larger discussion of recent resistance to Anglo-American neoliberal economics by deciphering the potency of Indigenous aesthetics and their embedded potentiality to dismantle capitalist social relations. Much of this workshop has its basis in my current book project, *Indigenous Aesthetics: Art, Activism, and Autonomy* (London: Bloomsbury, under contract) and my entry on ‘Indigenous Aesthetics’ in *Encyclopedia of Aesthetics* (New York: Oxford University Press, under contract).

WORKTABLES

A: Contemporary Aesthetic Practices and Decoloniality

Conveners: Omar Estrada, Jeneen Frei Njootli, Samantha Galarza, Alexandra Majerus, Natalyn Tremblay.

Thursday, October 10th
11:30am-1pm, Music Room

Friday, October 11th
11:30am - 1pm, North Dining Room

Saturday, October 12th
11:30 -1pm, Committees Room

B: Indigenous Art, Aesthetics & Decolonial Struggle in the Academy and Beyond

Conveners: Jarrett Martineau (University of Victoria), Eric Ritskes (University of Toronto), Aman Sium (University of Toronto)

Thursday, October 10th
11:30am - 1pm, North Dining Room

Friday, October 11th
2pm - 3:30pm, North Dining Room

Saturday, October 12th
2pm -3:30 pm, Committees Room

LATE NIGHT SOCIAL + PERFORMANCES

Friday, October 11th
The Tranzac Club
(292 Brunswick Avenue)
Doors open 9pm

Natalyn Tremblay and Samantha Galarza
Gender Cost(a)

A conceptual piece in which simple performative gestures, tableaux’s, installations, and audience participation is used to explore gender and identity politics, fluidity, and the limitations of binary framing. It is a dialogue between two hybrid queer bodies, designed to open up a larger discourse about passing and privilege, notions of authenticity, society’s policing of bodies, the violence that often ensues when normative gender expectations are not met, and the ways in which gender is systemically exploited as a tool of “divide and conquer” for the maintenance of a patriarchal/misogynistic colonial paradigm. It also reflects subversive de-colonial aesthetics and survival strategies, moments of self-individuation and creative collaboration.

The Wind in the Leaves Collective
In the Shadow of Loneliness and Rage

The wind in the leaves collective engages in the choreographic creation of movement and poetic syncretism to develop and perform collaborative work involving diverse artistic disciplines. The collective’s approach provides for a unique view into a dialogue amongst artists on contemporary issues where each artist collaborates, creates and shares. The themes the collective engages echo a critical race perspective, particularly relating stories of Black bodies in diaspora, the intergenerational impact of white supremacy that shapes this body, the marginalization that results from it, and the struggles against such oppression.
windintheleavescollective.com

DJ NoloVes

Presents a wide set of styles and eclectic taste, his sets touch on everything from Latin Soul and Bolero to academic electronica and noise, keeping the listener engaged and the night fun.

CONCURRENT EXHIBITONS AND PROJECTS

Nicolás Dumit Estévez

Flight 521

Saturday October 12th

Debates Room Hallway, Hart House

I travel in time through a consciousness-altering exercise, with the intention of inhabiting a rupture of cosmic dimensions that marks the beginning of the colonization of the “Americas” 1492. Throughout this action I slowly combine the recitation of the years from 2013 to 1492 and back to 2013 together with the repetitious sound of instruments such as the beating of a pot with a spoon. In the midst of this litany, I create a space for a reflection at the core of “the break;” the epicenter of an event that continues to impact our world(s) far beyond our pasts and our physical realms. While personal in nature, people can follow this action at any time during the symposium. However, a very loud bell or fire alarm in-situ alerts all attendees that the date is 1492, asking for all activity to cease (panels, presentations, performances or workshops) for one minute of deep silence, and inviting people to join me at the “location” splitting my (our) voyage in two.

Jeneen Frei Njootli

Thunderstruck

Whippersnapper Gallery

594b Dundas St. West

Frei Njootli examines the cross points between colonization and Indigenous psychogeography in her installation, *Thunderstruck*; an architectural dream space. The artist seeks to understand the influence of the constructs of home spaces/places/nonplaces on one’s psyche. Large-scale screen prints on composite wood depict figures dressed in contemporary spirit regalia, which represent archetypes and heroes derived from a myth. Frei Njootli’s practice is constructing. The figures interact with altered traditional objects such as muskrat traps, stretchers, antler, skins and ric rac. *Thunderstruck* explores the histories that materials embody and examines how they have shaped, helped and hindered First Nations peoples’ in their concept and creation of art, home, regalia, religion and community.

Bouchra Khalili

The Opposite of the Voice-over

Justina M. Barnicke Gallery

Hart House, University of Toronto

French-Moroccan artist Bouchra Khalili’s work often takes the form of video-installations, among other mediums, to explore the temporal and spatial dislocation associated with migration and exile. underscored by her own history (Khalili was born in Casablanca, in 1975, and studied film and visual arts in Paris), her works elaborate on the complex sense of subjectivity that accompanies the traversal of national boundaries marked by colonial history, postcolonial realignments of territory, economic deprivation, and capitalism.

On the occasion of Khalili’s first solo show in Canada, the Justina M. Barnicke Gallery presents two recent major projects. The Mapping Journey Project (2008-2011) is an eight-channel video installation that records the voices of individuals forced into exile as they retrace their clandestine and circuitous journeys on a map of the mediterranean region, across guarded borders, often to be shuttled back only to begin their journey again. *Speeches—Chapter 1: Mother Tongue* (2012), the second work, is part of a trilogy entitled *The Speeches Series* (2012-2013), articulating issues of language, citizenship, and working class. For the first chapter comprised of a five-channel video installation focusing on language, Khalili invited five individuals to translate and recite into their own dialects and languages fragments of speeches by Malcolm X, Mohammed ben Abdelkrim El Khattabi, and Mahmoud Darwish, among others. Exiled from their home countries, the speakers anchor the speeches in their own contexts and bodies – in Paris and its suburbs – but raise the question of translation, of creolization as Édouard Glissant defines it, and of the superimposition of political contexts, and the movement between native languages as elements of political struggles.

BIOGRAPHIES

A **Maria Isabel Alfonso** (Saint Joseph's College, Long Island Campus, NY) is a specialist on the 1960s in Cuba, focusing on the publishing project of the writers' collective El Puente. [Dinámicas culturales de los años sesenta en Cuba : Ediciones El Puente y otras zonas creativas de conflicto]. She is one of the only people to have published on this artist group and she has developed an extensive archive on the race politics of the that period.

Ruby Arngna 'naaq is an Inuk from Baker Lake, Nunavut, now residing in Ottawa. She was a founding member of the art-producing Sanavik Inuit Cooperative in Baker Lake in 1970 and one of Sanavik's first printmaking shop managers and art directors. She co-produced "Inuit Myths and Legends" for the Inuit Broadcasting Corporation (IBC) and co-directed "Ikajurti: Midwifery in the Canadian Arctic" for IBC in 1990. She has worked in the Inuit cultural sector as a political activist, a representative on arts boards and marketing agencies, and as Northern Liaison for "The First Minister's Conference on Aboriginal Rights and Aboriginal Consultation on Justice Issues."

For many years, **David Austin** worked as a community and youth worker in Montreal and has produced radio documentaries for CBC's Ideas on C.L.R. James and Frantz Fanon. He currently teaches in the Humanities, Philosophy, and Religion Department at John Abbott College in Montreal. He is the author of *Fear of a Black Nation: Race, Sex, and Security and Sixties Montreal* (Toronto: Between the Lines, 2013) and the forthcoming *The Unfinished Revolution: Linton Kwesi Johnson, Poetry, and the New Society* (Jefferson, NC: McFarland, 2014). He is also the editor of *You Don't Play with Revolution: The Montreal Lectures of C.L.R. James* (Oakland: AK Press, 2009) and *A View for Freedom: Alfie Roberts Speaks on the Caribbean, Cricket, Montreal, and C.L.R. James* (Montreal: ARI Press, 2005), and co-editor of a special edition of the journal *Race and Class* titled: "Canada: Colonial Amnesia and the Legacy of Empire" (July 2010). Recent articles include: "Anne Cools: Radical Feminist and Trailblazer?" (MaComère, Fall 2010); "Vanguards and Masses: Global Lessons from the Grenada Revolution and the Caribbean Left" (Learning from the Ground Up, Palgrave MacMillan 2010); "Inside-Outside: Edward Said's Caribbean and Dilemmas in Contrapuntalism" (Counterpoints: Edward Said's Legacy, Cambridge Scholar's Publishing, 2010).

B **Pat Badani** (MFA, School of the Art Institute of Chicago) is an arts practitioner, critical thinker, educator, writer and editor interested in the relationship between new media and social practice. Born in Argentina, she has lived and worked out of Peru, Mexico, France, Canada, and the USA. She has exhibited her work, participated in conferences and published internationally in North and South America, Europe and Asia. She has received over twenty awards and commissions including a one-year media arts research grant in 2001 (Canada Council for the Arts) for her transnational project "Where are you from? _Stories," and a 2012 "Robert Heineken Trust Fund" for her current project "Al Grano." Badani has held academic positions in Canada, France and in the USA; and is currently Editor-in-Chief of Media-N, Journal of the New Media Caucus. She is member of AICA (International Association of Art Critics), LEF (Leonardo Education Forum), CAA (College Art Association), IVSA (International Visual Sociology Association) and the NMC (The New Media Caucus).

Dalida María Benfield's research addresses artists' and activists' creative uses of video and other networked digital media towards social justice projects. Her work is focused on the transformational capacities of media art across different scales. As an artist and activist, she has developed production, education, exhibition, and distribution initiatives focused on youth, women, people of color in the U.S., and local and transnational social movements, including co-founding the media collective Video Machete. She received her Ph.D. in 2011 from the University of California-Berkeley in Comparative Ethnic Studies with Designated Emphasis in Women, Gender, and Sexuality Studies. Her dissertation, *Apparatuses, Globalities, Assemblages: Third Cinema, Now*, chaired by Trinh T. Minh-ha, considers contemporary media art theory and practice, including work by Cao Fei, Michelle Dizon, and the Raqs Media Collective, in relation to the Third Cinema movement. As a Fellow at the Berkman Center, she is studying race and gender in the online presence of ICT4D programs, as well as working on collaborative projects with the Networked Cultures Working Group, the Cyberscholars Working Group, and metaLAB(at) Harvard.

Ron Benner is an artist, gardener and activist based on London, Ontario. He is a survivor of Agricultural Engineering, University of Guelph 1969/70. His mixed media photographic installations are in public collections including the National Gallery of Canada, Ottawa, the Art Gallery of Ontario, Toronto, Museum London, London, Ontario, McIntosh Gallery, The University of Western Ontario, London, Ontario and the Casa de Las Americas, Havana, Cuba. He is the recipient of numerous awards including The Canada Council for the Arts, the Ontario Arts Council and the Chalmers Arts Fellowship. His photographic garden installations have been installed across Canada, in London, Oakville, Toronto, Windsor, North

Vancouver and most recently in Halifax and internationally in Sevilla and Salamanca, Spain. His recent garden installations include: *Trans/mission: Blé d'Inde* at AXENÉ07, Gatineau, Quebec, 2008, /10, Forman Art Gallery, Bishop's University, Sherbrooke, Quebec, 2010, *Cuitlachoche – Your Disease Our Delicacy*, Hart House, University of Toronto, Toronto, 2012 and *Insubstantial Equivalence*, 2013, Dalhousie Art Gallery, Dalhousie University, Halifax. As the *Crow Flies*, a photographic/ water garden installation begun in 2005 continues on site at Museum London to 2014. Museum London's bilingual publication *Ron Benner: Gardens of a Colonial Present 2008* documents and analyses his numerous garden installations constructed between 1987 and 2005. Recent exhibitions include *Bread & Butter*, 2012/13, Jackman Humanities Institute, University of Toronto, Toronto and *The World is a Garden*, 2013 (two person exhibition with Jamelie Hassan) Biblioteca Henestrosa, Oaxaca, Mexico..

C **Alejandro Campos-Garcia** is a PhD. Candidate in Sociology at York University. In his current research, he undertakes a genealogy of the anti-racism movement that illuminates its trans-border dimensions. This allows him to further explore, from a historical point of view, the construction of racism as a public problem, and its progressive conversion into an object of knowledge, public policy and legal regulation. Alejandro has a BA in Sociology from the University of Havana (Cuba) and an MA in Sociology from IberoAmerican University (Mexico).

Emelie Chhangur is an artist and award winning curator and writer based in Toronto, where she works as the Assistant Director/Curator of the AGYU. Over the past decade, she has developed an experimental curatorial practice in collaboration with artists. Recent projects include *The Awakening*, a three-year multi-faceted participatory performance with Panamanian artist Humberto Vélez, *Imaginary Homelands*, a three-year experimental residency-style exhibition with nine artists from Bogotá, Colombia, and the Centre for Incidental Activisms (CIA), a radical proposition of gallery "in-reach," where participatory, activist, and research-based practices were emphasized over conventional methods of exhibition display.

Chhangur is interested in how exhibitions and texts perform to create unique interpretative experiences as well as in finding ways to enact activism from within an institutional framework and believes the contemporary art gallery must serve a social as well as aesthetic function. She makes single channel videos and installations, which are shown nationally and internationally, but questioning the nature and function of a contemporary art gallery is her primary art project at the moment.

D **Leah Decter** is a Winnipeg based inter-media artist working in video, digital media, installation, textiles, performance and social practice. She has exhibited widely in Canada including at the Winnipeg Art Gallery, Grunt Gallery, Dunlop art Gallery and Trinity Square Video, and internationally in the US, UK, Australia and Germany. Her videos have screened nationally and internationally including at the Images Festival, the International Film Festival Rotterdam, and Malta Contemporary Art. She has presented her work in conferences and guest lectures nationally, including at Queen's University, McMaster University, Simon Fraser University, Emily Carr University, University of Manitoba, University of Toronto, and in the US at Princeton University. Her ongoing body of work 'trade value,' which began in 2008, engages colonial histories and legacies, and initiatives of decolonization through a critical settler lens. Decter holds an MFA in New Media from Berlin-based Transart Institute and is currently undertaking a PhD in Cultural Studies at Queen's University.

Susan Douglas, from Buenos Aires, Argentina, holds a B.A. in critical theory and art history, an M.A. in Canadian Studies, and a PhD in Humanities (Concordia University). She teaches contemporary and Latin American art at the University of Guelph. She is a professor, curator, and writer analyzing the borders of contemporary and international art, visual culture theory, art biennials, and modern artistic practices across the Americas. She has published widely and is the author, with Marita Sturken and Lisa Cartwright, of *Practices of Looking: An Introduction to Visual Culture*, First Canadian edition (Oxford University Press, forthcoming).

Nicolas Dumit-Estevez treads an elusive path that manifests itself performatively or through experiences where the quotidian and art overlap. He has exhibited and performed extensively in the U.S. as well as internationally at venues such as Madrid Abierto/ARCO, The IX Havana Biennial, PERFORMA 05 and 07, IDENSITAT, Prague Quadrennial, The Pontevedra Biennial, The Queens Museum of Art, MoMA, Printed Matter, P.S. 122, Hemispheric Institute of Performance Art and Politics, Princeton University, Rutgers University, The Institute for Art, Religion, and Social Justice at Union Theological Seminary, The MacDowell Colony, Provisions Library, El Museo del Barrio, The Center for Book Arts, Longwood Art Gallery/BCA, The Smithsonian National Museum of the American Indian, Franklin Furnace, and Lower Manhattan Cultural Council, among others. During the past seven years Estévez has received mentorship in art in everyday life from Linda Mary Montano, a historic figure in the performance art field. Montano and Estévez have also collaborated on several performances. Residencies attended include P.S. 1/MoMA, Yaddo and the MacDowell Colony. He has received grants from Art Matters, Lambert Foundation, National Association of Latino Arts and Culture, Printed Matters and Puffin Foundation. Estévez Holds an MFA from Tyler School of Art, Temple University, Philadelphia, PA; and an MA from Union Theological Seminary in the City of New York. Publications include, *Pleased to Meet You*, *Life as Material for Art and Vice Versa* (editor) and *For Art's Sake*. Born in Santiago de los Treinta Caballeros, Dominican Republic, he lives and works in the Bronx.

E **Omar Estrada** is a Cuban visual artist who works with interdisciplinary installation, sound, video, interactivity, and narrative text. His artwork explores the tensions between Art, Science & Technology in the context of social structures, questioning the validity of political, cultural and knowledge approaches as absolute perceptions.

Since 1983, Estrada has had solo shows in Cuba, the Caribbean, South America and North America and has participated in group exhibitions in Cuba, France, Spain, Korea, Canada and the USA including the Havana Biennial and the Caribbean Biennial in Dominican Republic. Estrada received his Master of Fine Arts from the University of the Arts (ISA) in Havana, Cuba. He has taught Art at the bachelor and master degree level for more than 20 years.

F Raul Moarquech Ferrera-Balanquet was born in Havana, Cuba, 1958. MFA, Intermedia Arts and Video, University of Iowa, 1992. Interdisciplinary artist, writer, curator and Fulbright scholar. PhD Candidate at the Romance Studies Department, Duke University. Ferrera-Balanquet has exhibited at BE.BOP, Ballhaus Naunynstraße, Berlin, Germany; the Queens Museum of Art, New York; the Nasher Museum, Duke University; Museum of Latin American Art, Long Beach, California; 33ro Festival Internacional Cervantino, Leon, Mexico; Exit Art Gallery, New York City; Alchemy Projects, MAAP Festival, Australia; Whitney Museum of American Art, New York; Museo de Arte Actual, Bogota, Colombia; Museum of Contemporary Art, Chicago; Centro de Cultura Contemporanea, Barcelona, Spain among others. His writings have appeared in *Artecubano*, Vol.3-4, Havana, Cuba; *SalonKritik*, Madrid, Spain; *Bienal de La Habana Para leer*, Universitat De València, Spain; *Public No. 41*, Toronto, Canada; *Escaner Cultural*, Santiago de Chile, Chile. *Inter, Art Actuel*, No 102, Québec, Canada; *Integración y Resistencia en la Era Global*, Evento Teórico Décima Bienal de La Habana, Centro de Arte Contemporáneo Wilfredo Lam, La Habana, Cuba. In addition to a Fulbright Fellowship, Ferrera-Balanquet has been awarded grants from The Prince Claus Foundation, FOECAY, US/Mexico Cultural Fund, The Australian Network of Art and Technology, the National Endowment for the Arts and The Lyn Blumenthal Video Foundation.

Moving between large cities, small communities, attending solstice ceremonies with her moms, hunting in the arctic, engaging with art institutions and holding shitty retail jobs, **Jeneen Frei Njootli** finally obtained her Bachelor Degree after a six-year stint at Emily Carr University in 2012.

Frei Njootli is a member of the Vuntut Gwitchin First Nation and is presently based between Banff, Alberta and Old Crow, Yukon. She worked on a project with Dylan Miner in January of 2012, titled *Anishnaabensag Biimskowebshkigewag*. This work exhibited at The Power Plant in Toronto as part of *Beat Nation: Aboriginal Art and Hip-Hop Culture* in 2013 and was previously at The Vancouver Art Gallery in 2012. Frei Njootli has worked as a Curatorial Assistant for Rita Wong at Emily Carr University and as a Studio Work Study in the Visual Arts department at The Banff Centre for the arts. In 2012 she held workshops at the Vancouver Art Gallery, the Kwanlin Dun Cultural Centre and The Banff Centre. Her works have been published in *Boulderpavement* (2013), *Kimiwan Magazine* (2012), *SAD Mag* (2012), *What's Up Yukon* (2012), *Oops Magazine* (Japan, 2012) and *Rewire* (2008).

G Samantha Galarza and Natalyn Tremblay met on a rainy night in Oaxaca, during a performance art workshop led by Guillermo Gomez-Pena's *Pocha Nostra*. After discovering an affinity for eating only one type of fish, they joined eggs and on Aug. 20 2011, a cyborg was born. The product: a sassy, rebellious, fierce, nerdy, feminist, gender fluid, two-spirited, anti-nationalist, Canadian, American, Puerto Rican, French, Mohawk, Brazilian, Spanish, Jewish, farming, singing, acting, storytelling, writing, shadow-puppeteering, costume-making, community-collaborating, experimental and mixed-media, queer performer/artist/twin with kinky tendencies and the wisdom that art + consciousness are humanity's last hope. As a unit, they strive to create performances, dialogues & learning spheres that deconstruct colonial narratives, challenge systems of advantage and empower the folks on society's peripheries.

David Garneau is Associate Professor of Visual Arts at the University of Regina. Garneau's practice includes painting, drawing, curation and critical writing. His work often engages issues of nature, history, masculinity and Aboriginal identity. He has curated over a dozen large group, two-person and solo exhibitions. Garneau has written numerous catalogue essays and reviews and was a co-founder and co-editor of *Artchoke* and *Cameo* magazines. He has recently given talks in Melbourne, Adelaide, New York, San Diego, Sacramento, and key notes lectures in Sydney, Toronto, Edmonton and Sault Ste Marie. Garneau is currently working on curatorial and writing projects featuring contemporary Aboriginal art exchanges between Canada and Australia.

Mimi Gellman, an Anishinabe/Ashkenazi/Métis, is an Associate Professor in the faculty of Culture and Community at Emily Carr University of Art and Design and has been a practicing conceptual artist for many years. Her Master of Visual Studies degree at the University of Toronto was completed in 2009, in the aesthetics of walking and she is currently working on her PhD, "Between the Dreamtime and the GPS/ the Metaphysics of Indigenous Mapping," in the Cultural Studies program at Queen's University.

H Gita Hashemi is a widely exhibited and award-winning transmedia artist, writer and curator whose practice is concerned with historical and contemporary issues. She routinely employs collaborative, performative and participatory approaches and engages in direct relations with audiences by creating immersive and multi-platform environments. Her curatorial projects include *Trans/Planting: Contemporary Art by Women from/in Iran* (2001), *Negotiations: From a Piece of Land to a Land of Peace* (2003), *Will* (2003), *Locating Afghanistan* (2004-5), *Real-Play* (2005), *Auto-Liberacion* (2007) as well as *In Contact in Iraq* (2005) and *Acts of Being: Kazemi vs Libman* (2005) both published in *Fuse Magazine*. Her recent solo shows include *The Political Is Personal* (2011, Red House Centre, Sofia), and *Time Lapsed* (2013, A Space Gallery, Toronto) and upcoming *The Idea of Freedom* (2013-14, Montréal arts interculturels). Her work has been reviewed in *Mix Magazine*, *Art Papers*, *Abitaire*, *Fuse*, *Radical History Review*, *Art Week*, *Toronto Star*, *Canadian Dimensions*, *Eastern Art Report*, *DigiMag*, *TeknoKultura*, and *Lola* among others. Hashemi's writing has been published in several catalogues including 2005 and 2007 *InterActiva* (Merida, Mexico) and *Decima Bienal de Habana's Evento Teorico*, as well as in *Fuse*, *Refuge*, *Resources for Feminist Research* and

Public. She taught time-based art, (new) media and cultural studies at York and Ryerson Universities and University of Toronto, 1998-2009. Hashemi has served on many juries, and artist-run committees and boards. She was a member of *Fuse Magazine's* editorial committee 2003-2008 and a contributing editor since then. Since she entered the School of Fine Arts in Tehran University shortly after the 1979 Revolution, her motto has been: the personal is poetic, the poetic is political, the political is personal.

I Gordon Brent Ingram is Métis with deep family roots in northern British Columbia and the Yukon. He grew up in a primarily Salish community on southern Vancouver Island. He holds a BFA in Photography from the San Francisco Art Institute and a PhD from the University of California Berkeley in environmental design extending to site-based art. He has exhibited on the West Coast, in New York, and in London UK and has received a number of BC, Canada, and California awards as well as 8 Canada Council grants. He has taught at campuses of the University of California, the University of British Columbia, the University of Victoria, and George Mason University, outside of Washington DC, where he was recently an Associate Dean. He has authored over 100 publications with 6 in the late 1990s for FUSE with one review written with former FUSE editor Andrea Fatona. Ingram is part of an environmental design collaborative based on Vancouver Harbour that is often focused on public art and urban histories with large portions and sometimes majorities of teams being of aboriginal heritages.

K Eugenia Kisin is a Ph.D. candidate in anthropology at New York University, with a specialization in Culture and Media. Her research focuses on contemporary First Nations art, sovereignty, and intersections of economic and cultural value in British Columbia, Canada. Her dissertation, *Unsettled Aesthetics: Contemporary First Nations Art and Acts of Sovereignty*, explores how First Nations artists take up the fluid categories of "the contemporary"—its potential for participatory practice, play, and 'freshness'—while challenging modernist and secularist models of art's efficacies, imagining different ways that aesthetics and politics come together in Indigenous practice. She has published and presented on intangible cultural property, Aboriginal arts funding, and film, and her teaching experience includes classes at NYU and at the Freda Diesing School of Northwest Coast Art. Based in Vancouver, she is finishing her research and working on a collaborative video project on oral histories of the Northwest Coast art market.

L Pedro Lasch was born and raised in Mexico City. Since 1994, he divides his time between Durham (NC), where he teaches art, art theory, and visual studies at Duke University, and NYC (NY), where he leads on-going projects with immigrant communities and art collectives, such as 16 Beaver Group. His solo exhibitions include *Open Routines/Rutinas Abiertas* (Queens Museum of Art, 2006) and *Black Mirror/ Espejo Negro* (Nasher Museum of Art, 2008); his projects have also been presented at Baltimore Museum of Art, Walker Art Center, MASS MoCA (U.S.A.), Baltic: The Centre for Contemporary Art, Royal College of Art (U.K.), Museo de Arte Reina Sofia (Spain), Centro Nacional de las Artes (Mexico), The Singapore Art Museum (Singapore), the Gwangju Biennial (South Korea), as well as the AND AND AND platform of Documenta 13 (Germany).

Damien Lee is a PhD student in the University of Manitoba's Native Studies program. Biologically white and adopted into Fort William First Nation through Anishinabek custom at the age of one, he uses his personal story to rethink what it means to belong with Anishinabek today. Damien applies this positionality in studying the resurgence of Anishinabe customs of belonging, arguing that the logics of family making can be re-applied to the institution of community making in ways that ward off latent colonial legacies.

Susan Lord is Head of Department and Associate Professor in the Department of Film and Media, Queen's University, Kingston, Ontario, Canada. Affiliated with the Graduate Program in Cultural Studies, as well as the Departments of Art and Gender Studies, she researches in the areas of cinema and media arts; cosmopolitanism; new media, gendered spaces and the city; and Cuban cinema and visual culture. She has undertaken curatorial projects of media arts, worked with artists groups and artist-run centres for over 20 years. With a background in feminist and critical theory, Susan has worked at the intersection of cinema, new media, and aesthetic theory. She teaches Media Studies, Cinema and the City, and Cuban Visual Culture, and is a member of the teaching staff for DEVS 305: Cuban Culture and Society, which takes students to Havana each May as part of the Queen's/U of Havana exchange program.

Her projects currently are concerned with citizenship practices in the media arts and civic spaces of post-colonial worlds. Theories of publicity, temporality and affect are of ongoing concern, as is the continuing project on artist groups and translocal practices. She has received three SSHRC SRGs and numerous Canada Council, OAC and Queen's research awards. Her current SSHRC-funded project is on the visual culture of Havana. Her current projects include: *Decolonized Cosmopolitanism: The Visual Culture of Havana from 1959 to 1968*, and archival collaborative project grounded in the visual culture of Havana during its most open period as a decolonized cosmopolitan centre; *Images of Utopia, Documents of Belonging: Sara Gomez's Contribution to Cuban and World Cinema*; *Moving images of Belonging: Friendship and the non-aligned world, monograph* that explores cinema and media arts after Bandung.

M Alexandra Majerus is a multidisciplinary artist who works primarily in photography, video performance and installation. A Caribbean background and repeated migrations between Barbados, France and Canada in which she had to adapt to different languages and cultures, brought an awareness of how the institutionalization of cultural practices into norms plays out in people's lives. Her practice engages with the notion of western culture and its categorizations (and stereotypes) to examine issues of hybridity, displacement and gender. Majerus has a BFA Honours from York University. She has exhibited in Canada, Barbados, Bulgaria and Trinidad.

Jarret Martineau is a Cree/Dene digital media producer, hip-hop artist, and researcher from Frog Lake First Nation in Alberta. He is a Ph.D. Candidate in Indigenous Governance at the University of Victoria. Jarrett has worked at the intersection of art, media, and activism for many years, and his research examines the role of art and creativity in advancing Indigenous nationhood and decolonization. He is the co-founder and Creative Producer of Revolutions Per Minute (RPM.fm), a new music platform to promote Indigenous music culture; an organizer with the Indigenous Nationhood Movement; and a founding director of the New Forms Festival, an annual festival focusing on contemporary art, culture, and electronic music held in Vancouver. Through the dissemination of decolonizing media and practices, Jarrett's work seeks to articulate strategies for community renewal, based on a commitment to Indigenous teachings and lifeways. He is currently a Fulbright Visiting Scholar at Columbia University and CUNY's Center for Place Culture and Politics in New York.

Katherine McKittrick is an Associate Professor of Gender Studies and Cultural Studies at Queen's University in Kingston, Ontario, Canada. She teaches, researches, and supervises in the areas of black studies, critical race and diaspora studies, and cultural geographies, with an emphasis on expressive cultures (music, literature, poetry and visual art). She also researches the writings of Sylvia Wynter—who continues to inform her study of radical poetics. Her forthcoming manuscript, tentatively titled *Dear Science*, will explore the promise of science in black creative texts.

Barbara Meneley's visual art practice engages the landscapes and histories of colonialism from a settler perspective. Her work evolves through theoretical inquiry and contemporary intermedia art (installation, sculpture, transdisciplinary media, performance, dialogic, and engaged practice). Barbara has an active professional practice and has exhibited her work across Canada and the US. She has taught at Queen's, U Regina and First Nations U. Barbara has an MFA in Visual Arts from U Regina and is currently a PhD candidate in Cultural Studies at Queen's University.

Dylan A.T. Miner (MÉTIS) is an artist, activist, historian, and curator. Miner holds a PhD in art history from The University of New Mexico. He has published and lectured extensively, with two forthcoming books on art and indigenous politics. To date, he has published more than forty journal articles, book chapters, review essays, and encyclopedia entries. In 2010, he was an Artist Leadership Fellow at the National Museum of the American Indian (Smithsonian) for his project Anishinaabensag Biimskowebshkigewag (Native Kids Ride Bikes). Since then, he has hung a dozen solo exhibitions in the Americas and Europe. As a founding member of the artists' collective Justseeds, he was awarded the Grand Prix at the 28th Biennial of Graphic Arts in Slovenia, and installed a solo Justseeds exhibition at the 29th Biennial. Last year, he had a solo exhibition in Norway, collaborating with the Sami people, as well as another at Gallery 101 in Ottawa. He has also toured Australia, exhibiting his work and lecturing, as part of an Indigenous cultural delegation to Queensland. Currently, Miner teaches in the Residential College in the Arts and Humanities at Michigan State University.

A researcher, curator and art critic based in Havana, **Dannys Montes de Oca Moreda** has been a member of the Center of Contemporary Art Wifredo Lam's curatorial team and of the Havana Biennial since 2003, where she also organizes the theoretical forum of this biennial. She is a member of the Editorial Council of *Arte Cubano Magazine* in Havana; of the Consultant Editorial Committee of *Public Magazine*, Toronto, Canada; and of the International Researches' Team *Cosmopolitanism and Decolonization on the Cuban Culture of the 60's*, based at Queens University, Ontario, Canada.

Among her curatorial projects are: *El Oficio del Arte (The Art Craft)*, Center for Development of Visual Arts, 1995; *Comment peut-on être cubain?/Cómo es posible ser cubano? (How it is possible to be a Cuban?)*, *Maison de L'Amérique Latine*, Paris, 1998; *Doble Seducción: Artistas cubanos y españoles (Doble Seduction: Cuban and Spanish Artists)*, Sala Amadís, INJUVE, Madrid, Spain, 2003; *Labores Domésticas: Género, Raza y Grupos Sociales en Cuba (Domestic Labor: Gender, Race and Social Groups in Cuba)*, Center for the Development of Visual Arts, Havana, 2004; *Contacts and mediations: Digital Poetics in Contemporary Cuba Art*, Dunlop Art Gallery, Regina, Saskatchewan, Canada, 2006; *Torbellino I y II (Whirlwind I y II)*, Cultural Center San Antonio María Claret, Santiago de Cuba/Habana Gallery, Havana, 2010 and 2011; *Open Score*, XI Havana Biennial, Havana, Cuba, 2012/ *Museum of the South Florida University*, Tampa, USA, 2013.

She is the co-author of *Memories: Cuban Art of the 20th Century*, California International Art Foundation, Los Angeles, California, USA, 2002; *Mariano Rodríguez, Escandón Impresores*, Sevilla, Spain, 2003; *Labores Domésticas. Versiones para otra historia de la visualidad en Cuba: Género, Raza y Grupos Sociales*, Ediciones UNION, Havana, 2004 and *José A. Figueroa: Un autorretrato cubano*, TURNER, 2009. She is included in the *Encyclopedia Cuba: People, Culture, History*, Charles Scribner's Sons, Parte de Gale, Cengage Learning, United States, 2011. Her art criticism and reviews have been published in numerous international publications; among them *La Gaceta de Cuba*, Havana, Cuba; *Humboldt*, Bonn, Germany; *Arte Cubano*, Havana, Cuba; *Public 31*, Toronto, Canada; *Art Nexus*, Bogota, Colombia; *Inter Art Actuel*, Quebec City, Canada.

N Julie Nagam is an Assistant Professor at OCAD University in the Indigenous Visual Culture program and her research interests include a (re)mapping of the colonial state through creative interventions within concepts of native space. Current SSHRC research projects include Canadian performance and political theory and Indigenous digital and new media. Nagam's creative practices include working in mixed media, such as drawing, photography, painting, sound, projections, new and digital media. Her work *where white pines lay*, was shown in San Paulo, Brazil and Lyon, France, 2013. Her installation *singing our bones home*, is part of *LAND/SLIDE*, in Markham, Canada and *Ecocentrix* in London, England, 2013.

Wanda Nanibush is an Anishinabe-kwe writer, media creator, curator, community animator, arts consultant and Idle No More organizer from Beausoleil First Nation. Wanda Nanibush is the 2013 Dame Nita Barrow Distinguished Visitor at University of Toronto. She is also Curator in Residence at the Justina M. Barnicke Gallery. Wanda Nanibush has over 15 years experience in the arts sector of Canada. Nanibush has worked in non-profit arts organizations such as the Ontario Arts Council, Canada Council for the Arts, ANDPVA, Peterborough Arts Umbrella, imagineNative film and media arts festival, ReFrame, and LIFT. She has published in many books and magazines including *C magazine*, *Fuse*, *Muskkrat*, the book *Women in a Globalizing World: Equality, Development, Diversity and Peace* and *This is an Honour Song: Twenty Years since the Blockades* and co-edited *InTensions* journal on *The Resurgence of Indigenous Women's Knowledge and Resistance in Relation to Land and Territoriality: Transnational and Interdisciplinary Perspectives*.

DJ Noloves is a Colombian born, T.O. based artist who has been active in the local scene for years, spinning alongside Sandro Perri, opening for Austra and holding long term residencies in different venues, such as the notorious parkdale joint *Not my dog*. With a wide set of styles and eclectic taste, his sets touch on everything from Latin Soul and Bolero to academic electronica and noise, keeping the listener engaged and the night fun. He was part of the initial line up of the groundbreaking Funketè parties and co-produced the eclectic art party series *Sheroes*.

His visual pieces have been featured in original performances at The Music Gallery and Alucine media fest, among others. He also collaborated on live improv pieces with Lido Pimienta and trombonist Steve Ward for the *Electric Eclectics* festival in Meaford, ON.

R Berlin Reed is a nomadic renegade chef and ex-vegan butcher, radical food theorist, anti-academic author, event producer, queer artist, DJ and Pan-Africanist based in Montréal. The nebulous nature of the project reflects its inception in the mind of a Black American in the process of expatriating from an involuntary settler identity in the U.S. to that of a voluntary one by immigrating to Quebec after over 3 years of work as a traveling chef and food educator in the States. Berlin believes that the theories and practices of those who identify as anti- and extra-establishment intellectuals, artists and activists will lead the decolonial charge. He is excitedly awaiting the April 2013 release of his first book, *The Ethical Butcher: How Thoughtful Eating Can Change Your World*, a memoir that follows his journey through the culinary field.

Eric Ritskes is a PhD student in Sociology and Equity Studies at the University of Toronto, where his work explores the intersections of Indigenous knowledge production, digital technology, and education for the purpose of decolonization. He is the founder and co-editor of the Open Access, un-disciplinary journal, *Decolonization: Indigeneity, Education & Society*, which connects academics, artists, activists and community members from around the globe, while centring and privileging Indigenous epistemologies, peoples and land for the purpose of decolonization.

Miguel Rojas-Sotelo is an art historian, visual artist, and curator. He holds a Doctorate (PhD) in visual studies, contemporary art, and cultural theory from the University of Pittsburgh. Miguel worked as visual arts director of the Ministry of Culture of Colombia (1995-2001) and independently as an artist, curator, media activist, and critic ever since. His areas of interest are: decolonial aesthetics, subaltern studies, the global south, contemporary visual circuits, culture and power, Latin American visual production, cultural politics and subjectivity, performance and film studies. Miguel works at the Center for Latin American and Caribbean Studies at Duke University and the UNC-Duke Consortium in Latin American and Caribbean Studies where he coordinates special academic events, interdisciplinary working groups, and a consortium conference in Latin American and Caribbean Studies. Miguel teaches on areas related to contemporary Latin America cultural production and politics, is the artistic director of the NC Latin American Film and New Media Festival, and co-host a community radio show for immigrant communities in the Triangle area of North Carolina.

S Aman Sium is a PhD student at the University of Toronto and his work examines the intersections of decolonization theory and Indigenous identity and consciousness in the Horn of Africa. In particular, he examines the historical relationship between the Eritrean state and Indigenous governing systems, and the colonial continuities that keep this relationship one marked by violence, coercion and control. Aman's most recent publication is "From Starving Child to 'Rebel-Pirate': The west's new imagery for a "failed" Somalia" (*Borderlands*, 2012).

T Carla Taunton is an Assistant Professor of Indigenous arts and visual culture at NSCAD University. Completing her PhD in Indigenous Visual Culture at Queen's University in the Department of Art in 2011, her dissertation explores Indigenous performance art as acts of resistance and self-determination that participate in the project of decolonization. In this work, contemporary Aboriginal performance art is argued as being connected to a history of Indigenous performative interventions throughout colonization in Canada. Dr. Taunton is an alliance member of the Aboriginal Curatorial Collective, and an independent curator. One of her recent projects, 'Acting Out/Claiming Space: Aboriginal Performance Art as Resistance' was co-curated with Daina Warren, (Spring 2011) in Kingston, Ontario.

Dot Tuer holds a Ph.D. from the University of Toronto and is a Professor at OCAD University. She has published widely in peer reviewed journals, book anthologies, and museum catalogues; and is the author of *Mining the Media Archive: Art, Technology, and Cultural Resistance* (2006). She is also active in the curatorial field, most recently as Guest Curator for the Art Gallery of Ontario's exhibition *Frida and Diego: Passion, Politics, and Painting* (2012). Tuer's research interests encompass modern and contemporary Canadian and Latin American art—with a specialization in new media, photography and postcolonial theory—

