

Speaker Abstracts and Biographies

Rolando Vázquez: Decoloniality, Recovering Learning as Freedom

Stepping on the critiques of education advanced by Ivan Illich and Michel Foucault, we have come to see education as a central institutional process of modernity that has rendered us ignorant. It has rendered us ignorant of other worlds of meaning, by enframing us within modernity's epistemic and aesthetic field of intelligibility and experience. We see modernity's enframing as structured along three axial principles: Eurocentrism, anthropocentrism and contemporaneity. Eurocentrism leads towards the loss of worlds or worldlessness; anthropocentrism leads towards the loss of earth or earthlessness and contemporaneity leads towards the loss of time or superficiality as emptiness. Decolonial pedagogical interventions seek to contest the arrogant ignorance of modern education by seeking to recover the freedom to learn or rather learning as freedom. They engage in processes of unlearning, that necessitate the humbling of modernity and proceed by positioning modernity's epistemology and aesthetics, so as to be able to engage in re-learning, re-memembering, in weaving back worlds of meaning, communal earth and relational temporalities that have been erased under coloniality.

Dr Rolando Vázquez contributes to the movement of decolonial aesthesis and thought. He is associate professor of sociology at University College Roosevelt, affiliated to the research institute for Cultural Inquiry (ICON) and the Gender Studies Department of the University of Utrecht. For the last ten years he has coordinated the Decolonial Summer School Middelburg with Walter Mignolo. In 2016 with Gloria Wekker et al. he wrote the report of the Diversity Commission of the University of Amsterdam. His work seeks to transgress the dominion of contemporaneity, heteronormativity and modernity/coloniality. Developing the questions of 'precedence' and 'the end of contemporaneity', he seeks to contribute to decolonise institutions, epistemologies, aesthetics and subjectivities.

Preti Taneja: It's daring is outrageous: Aesthetics as advocacy in *We That Are Young* and 'other' Shakespeares in translation

As the literary establishment's traditional frames of representation are increasingly challenged by breakthrough writers, small presses and new festivals celebrating those who have been historically excluded from mainstream culture, how do the aesthetics of a novel undermine a curated understanding of who the reader is? *We That Are Young*, a 'translation' of Shakespeare's *King Lear* set in contemporary New Delhi and Kashmir has been called 'daring' and 'outrageous' for its linguistic and aesthetic approach. I will unpack those claims via a contextualization of the novel and explore how such work might, at sentence level be considered a form of advocacy even beyond its plot, setting and themes. I will place this in conversation with related work by artists and makers in conflict-afflicted areas and show how using new forms of research-based storytelling such as interactive multimedia implicate and involve the viewer-as-reader and advocate for social change.

Dr Preti Taneja was born and grew up in the UK. She is a writer and activist who teaches writing in prisons and universities. Her current research is on cultural rights in conflict and post-conflict zones, and she also makes interactive multimedia documentaries with ERA Films, a collective which she co-founded. Preti's debut novel *We That Are Young* (Galley Beggar Press, 2017) won the 2018 Desmond Elliot Prize and was listed for awards including the Republic of Consciousness Prize for Small Presses and the Prix Jan Michalski, Europe's premier award for a work of world literature. *We That Are Young* has been translated into seven languages to date and is published in India by Penguin Random House, and the USA by AA Knopf.

Charlotte Gleghorn: Dissensus/Consensus: Indigenous Collaborative Filmmaking from Latin America

Films circulated through the changing routes of Indigenous cinema often attest to an intercultural imperative which drives process (collaborative praxis), product (hybrid aesthetics) and reception (bridging distinct audiences). This presentation draws on recent examples of collaboration in Indigenous filmmaking from Latin America as a means to consider the art of dissensus and consensus. These films demonstrate how collaborative filmmaking affords multivocal perspectives that reframe diverse rhetorics of authorship and authority, simultaneously acknowledging fraught histories of (mis)representation and shaping audience understandings of the works across cultural contexts.

Dr Charlotte Gleghorn is Lecturer in Latin American Film Studies at the University of Edinburgh. She researches and publishes on diverse Latin American film cultures, politics and aesthetics, with a particular focus on Indigenous and Afro-descendant filmmaking. From 2009 to 2014, she worked on the European Research Council project 'Indigeneity in the Contemporary World: Performance, Politics, Belonging', hosted at Royal Holloway, University of London, during which time she collaborated on the international exhibition of Indigenous art and performance 'EcoCentrix: Indigenous Arts, Sustainable Acts', at Bargehouse, Southbank, London. She has published her work in several anthologies on Latin American cinema, in *Journal of Latin American Cultural Studies* and *Interventions*, and has co-edited an Open Access volume of essays on Indigenous performance, *Recasting Commodity and Spectacle in the Indigenous Americas* (2014), available [here](#). She is currently preparing a book manuscript on Indigenous filmmaking in Latin America as part of an AHRC Leadership fellowship (2018–2020).

Amy Cutler: Tactics For Nature Documentary

'A tactic inserts itself into the other's place' (de Certeau). This talk explores nature documentary and its 'tyranny of formula' (Bouse 2011) from the perspective of *tactical biopolitics*. Nature documentary is a distinctive media practice which is often rejected or overlooked by academic disciplines, critics, curators, and film programmers alike – due to various complaints: its predictability and standardization; its decayed documentary ethics; its cultural rituals of nature faking; its derivative use of dramatic, biographical or moral structures; its passive consumption as low-brow spectacle; its non-auteur,

recyclable and re-runnable status; and its production of 'nature by rote' or 'nature on the assembly line' (Murie, 1950).

This talk explores ways of re-centering the form – drawing on a range of posthuman tactics, from 'multispecies salons' (Kirksey et al., 2014), to 'living cinema', to Eileen Williams-Wanquet's work on the politics of the re-write. Can we find new vantage points that allow us to go beyond the 'oh-so-human-lenses' (Parikka 2010) of the over-familiar nature documentary, its global monopolies, and its taken-for-granted stories? How can it live up to its role as accessible, speculative science, collaborative technology, and super powerful global discourse – and its responsibilities to diverse multi-species encounters, animals, environments, people and audiences?

Dr Amy Cutler is a freelance artist, geographer and curator who works with expanded cinema practice. Her events, films, installations and sound works explore the production of public conceptions of ecologies, environments, and nonhuman others. She has worked with organisations including Super/Collider, Third Nature, TUSK Festival, Late Junction, the Wellcome Trust, the Horniman Museum, Sheffield Institute of Arts, Tate Modern, and the Kew Museum of Economic Botany. She curates the Live Cinema UK international touring commission NATURE'S NICKELODEONS, which uses live cinema projection, re-scoring and performance to investigate the ways in which public concepts of nature are produced by social screening practices; this has premiered at Sheffield Doc/Fest (2018) and at the International Documentary Festival Amsterdam (2018). Her work often draws on unsettling ideas of nature by 'hacking' or resetting source narratives and pedagogical voices, from radio to nineteenth-century science textbooks, including her recent *Oh What Monsters* tour of insect femme fatales, with French pianist and composer Delphine Dora. Recent work includes a collaboration with media artist Anna Ridler and musician Leafcutter John, in which a neural network trained on romance novels reinterprets the 'birds and the bees' of original nature documentary footage; her resulting film, 'All Her Beautiful Green Remains In Tears', has been exhibited at BBC Broadcasting House (2018) and at Somerset House Studios (2018). She is currently lecturing on animal philosophies in the Visual Cultures department at Goldsmiths, University of London.

Umran Ali: Reframing Nature Through Video Games

The presentation examines the relationship between video games as an emerging technology and nature; specifically, video game design practices in the reframing of 'nature' and the natural world. The work examines what these virtual natural environments could accomplish in terms of ethical consciousness, the challenges involved in disciplines such as ecology and geology playing an increasing role in the design and meaning of these new spaces. The presentation discusses the role of interactivity and immersion, concluding that tools, technology & design processes between the different fields of inquiry will inevitably converge as dialogue develops, radically enhancing the fields of inquiry.

Dr Umran Ali is a senior lecturer at the School of Arts & Media at the University of Salford. Having led a video games design programme for a number of years, he has developed an international reputation

as a consultant in the conceptualisation, design & validation in a range of both further & higher (UG & PGT) programmes. He has also acted as an external examiner and expert for several HEI's both nationally and internationally. He maintains a deep interest in the meaning, impact, and design of natural spaces, in video games, exploring virtual natural environment design through teaching and research. He has written extensively on video games design & production, and his research focuses on natural environment and landscape design in video games, and how landscape architecture, geology and geography can further evolve natural environment design in video games. His interdisciplinary research has taken video games design to organisations such as the Landscape Institute & Chartered Institute of Ecology and environmental management. He is an active design practitioner, having recently designed the *Virtual Amazon* (2019) project using a games engine to create an immersive and interactive Amazon rainforest as a democratic global environmental engagement space for young adults.

Khadija von Zinnenburg Carroll: Cook's New Clothes and Reflecting Relational Traces in the Desert Ice Factory

Screening two recent short films – *Cook's New Clothes* (2018) and *Desert Ice Factory* (2019) – Carroll will meditate upon relationality across locations in the Pacific, Persian Gulf, and the UK. The redress of colonial and interspecies relations explored in these films will speak to the rethinking of 'nature' and the role of materials in human and non-human interrelations. *Cook's New Clothes* is a series of processions, of protest and ritual, through different British imperial spaces. *Reflecting Relational Traces: Desert Ice Factory* is cinema made of sun, wind, heat and other non-human agencies on the site of a mangrove and ruin in Sharjah.

Dr Khadija von Zinnenburg Carroll is an Austrian-Australian (Melbourne, 1980) artist based in Vienna. Her practice involves making installations, performances and films, often site-specifically. These create interventions in situations where dislocation and conflict lay bare the historical relationships between humans and other agencies. Her montages of words and images voice alternate histories that explore how to intervene ethically and experimentally. Her films have been screened internationally including at the Marrakech, Sharjah and Venice Biennales, the Irish Film Institute, Extracity, HKW, Savvy, LUX, Chisenhale, SPACE, Project Art Centre Gallery Dublin, National Museum of Australia, The Atlantic Project, and the Casablanca Film Festival. She is the author of the books *Art in the Time of Colony* (2014); *The Importance of Being Anachronistic* (2016), a forthcoming Sternberg publication on immigration detention *Bordered Lives* (2019), a forthcoming monograph on repatriation entitled *We have Never Been Pre-Modern* for Chicago University Press, and *Botanical Drift: Protagonists of the Invasive Herbarium* (2017). She is Professor and Chair of Global Art at the University of Birmingham.

Astrid Korpmaal is a curator, writer and PhD candidate in Visual Cultures at Goldsmiths University of London. She has worked as Curator of Education Partnerships at the ICA in London, as Assistant Curator at FormContent and as co-founder and Director of Almanac Projects in London and Turin. She has also worked as an educator, translator and lecturer. She has written articles for *Arte e Critica*, *Kaleidoscope* and *Artforum*.