



consent not to be a single being: Worlding Through the Caribbean

ONLINE EVENT, ZOOM

1 DECEMBER 2021, 15.30—18.30 (GMT)

2 DECEMBER 2021, 15.30—19.00 (GMT)

3 DECEMBER 2021, 15.30—19.00 (GMT)

Explore the legacies of Caribbean thought on global art histories and public culture

consent not to be a single being: Worlding Through the Caribbean takes the Caribbean and Caribbean thought as a starting point to reconsider global histories of art and contemporary public cultures. As a region wrought by the transhistorical forces of enslavement, colonialism, resource extraction and industrialisation, Caribbean modernity allows us to theorise larger patterns about forms of global modernities. Drawing on the foundational work of Caribbean thinkers Édouard Glissant, Stuart Hall and Sylvia Wynter, the symposium explores their impact on our understanding of the material, epistemological and ontological repercussions of these histories.

The symposium highlights how these thinkers' contributions continue to act as generative frameworks for imagining new ways of being in the world, particularly within our current context of a global pandemic, planetary environmental precarity and transnational migration. In particular, it asks how their ideas could enable new worldings, new decolonial and reparative modes of understanding global art histories, artistic practices and public cultures more generally. Addressing the contested spaces of universities, museums, and cultural institutions, this symposium thinks with and through Glissant, Hall, and Wynter to radically transform our ways of relating to the world around us.

The symposium will include a keynote lecture by scholar Katherine McKittrick, as well as five panels. It will bring together an international group of scholars and artists whose contributions will explore these thinkers' lasting influence on our understanding of public culture, education, counter-histories, colonialism, world-making and the environment.

This event is part of Worlding Public Cultures: The Arts and Social Innovation, a transnational collaborative project that seeks to shape public narratives from multiple regional perspectives about our globally entangled world. In addition to this online program, WPC's London academy will include a curated online audio and film programme.



PROGRAMME

1 DECEMBER

Keynote Lecture, 15:30—16:30

Katherine McKittrick — *Charmaine's Wire: The Planetary Humanism of Paul Gilroy, Édouard Glissant, and Sylvia Wynter*

Moderated by Paul Goodwin.

Panel 1 Human as Praxis, 17:00—18:30

Julian Henriques – The Caribbean Creation of Senses, Sounds and Cultures: Sylvia Wynter, Denzil Forrester and the New Human

This presentation engages with the theme of “worlding the Caribbean” with an argument that “caribbeanizing the world” is equally important – to the extent that the living Caribbean cultures, traditions and peoples already express elements of the new category of the human. This is evidenced most effectively in the cultural realm as *poesis* (creativity) more than it is in the action of *praxis* (doing) given the failure of a Caribbean political project. The neo-colonial, creolised and syncretic Caribbean models a non-singular future human. The paper argues that the subaltern popular culture of the region – for which Jamaican dancehall is one example – creates an embodied convivial space for the new human to emerge in the sensory, cultural and musical mix. Specifically, in the dancehall sound system session the new human’s multi-sensory faculties of sound, colour and movement counter what Wynter critiqued as the universalising and essentialising tendencies of the image of Man dominant since at least the Renaissance. One of the key elements of the new human is her synaesthetic sensibilities where the mixing of senses is also that of sensibilities and cultures typical of the Caribbean. Nowhere is this mixing more vibrantly expressed than in the sketches and canvasses of Denzil Forrester. Over decades Forrester has developed a painterly aesthetic to interpret the sounds, movement and atmosphere of the dancehall as colour, form and perspective line. Thus, the new human makes her way from ghetto street of the Global South to art gallery of the Global North.

M Ty – Not Being Human as Praxis

Wynter’s endeavor to disrupt the colonial order of knowledge propels itself in two directions. First, she encourages thought to “accelerate the conceptual ‘erasing’ of the figure of Man”—and in doing so, to break the EuroAmerican monopoly on humanity. Second, she calls on her readers to “trope” their way toward the institution of new genres of being Human. This paper asks after the radical possibilities that might emerge, by insisting on an interval between these two propositions. In other words, though I fall into step with Wynter in her critique of the biocentric notion of Man, I’d like to keep open the question of what might follow from the un-doing of this lethal fiction. To do so, I re-constellate Wynter’s analysis with the practiced resistance to the institution of the Human within Black aesthetics. I bring into focus Sun Ra’s performative refusal of conferred humanity. And I read his irruptive disidentification with Man alongside Kara Walker’s craft of assuming “the position of an object—obstructing the flow of all kinds of light.” My reading of Wynter animates curiosity about what it means to refuse what has been refused to you. These reflections invite a re-orientation of Wynter’s work toward an emancipatory horizon that is unrestricted by species-belonging and is opened up by the realisation that not being human exceeds objectification—and can be a praxis too.

Christopher Cozier & Maica Gugolati – *Dasein, Dasheen, Dashein*, along with Sylvia Wynter and Christopher Cozier. Trinidad and Tobago.

This proposal shares the collaborative discussion between the artist Christopher Cozier and the scholar Maica Gugolati, about the national production and consumption of culture in Trinidad and Tobago. To begin, Cozier’s drawings discuss pavilion-verandahs, spaces used to scrutinize labor during colonial time as if it were a spectacle. On the transition from plantation society (Best 1968) to a postwar independent state, the nation assumed control over the spectacle through the creation of a national identity narrative. This spectacular nationalist propaganda relates to the German concept of *dasein*, as an “authentic” representation of identity. From another perspective, Sylvia Wynter (2015) introduced a different sense of cultural identity evolving from the land’s



habitation that we associate to the term *dasheen*, the plant-symbol present in the lands and national dishes of Trinidad. While *dasein* recalls Wynter's figure of Man, *dasheen* evokes Wynter's notion of Human as a grounded and reconstructed identity. In accordance with the latter, Cozier's focus on benches reflects a common space that fosters the grounded sociability that roots the nation. Additionally, Cozier's work offers the bleachers as the space where citizens encounter two versions of the nation: its grotesque nationalist spectacle (Butler 1992 and Debord 1967) and its ongoing creation as in the benches. The tension between this dichotomy can be named as (*dalschein*, from German: to look like. This uncanny feeling of the da-sein/sheen/shein opens a discussion about the ambiguity between representation and spectacularisation of the self and the nation.

Ada M. Patterson – ...when we come up for air

An elegy guided by crisis, transition and discretion, ...when we come up for air is a collection of fragments of memory. Opening with a memory of receiving gender-affirming care and what that could mean, the text begins to dissolve into smaller pieces. These fragments consider the kinds of queer life being lived in places like Barbados, where values of discretion complicate or even refuse the "out and proud" narratives that sometimes dominate global queer histories. For queer / trans* people who can't survive meaningfully on a small island, the fragments ask what it might mean to lose an island. They ask what it might mean for those queer / trans* people who must go looking for life elsewhere, off-island. Looking to the precarious lives of starfish, the fragments consider what dysphoria might mean for different species in a climate crisis-queered world. These fragments also look to what it means for queer / trans* people to gather and "come up for air" in a sometimes hostile and breathless space.

Moderated by Wayne Modest.

2 DECEMBER

Panel 2 Counter Histories, 15:30—17:00

Adrienne Rooney - "Resurrect these images": Envisioning the Caribbean Festival of Arts (Carifesta), 1966-70

According to poet and historian Kamau Brathwaite, the inaugural Carifesta—a 1972 gathering in Georgetown, Guyana, of hundreds of artists celebrating their multiple cultural heritages without precedent and without "foreign magistrates of taste or art"—was one of the most crucial events to have occurred in the region since Emancipation. A council of artists and writers envisioned the shape of the event and aimed to promote art standards based in myriad aesthetic traditions from, their report reads, the "multi-lingual Caribbean plantation culture." This paper argues that Carifesta was envisaged as a decolonising praxis, as a process to redraw—for a mass, regional and diasporic audience—racialised cultural and architectural canons transplanted to and informed by the region during the reign of the colonial plantation. Through engaging contemporaneous theories by Sylvia Wynter and Brathwaite regarding the cultural lives of the enslaved and those of the New World Group, the paper reads the council's report as a call to "resurrect" unrecorded images and cultural production systemically omitted from stories of (Euro-)Caribbean aesthetics by those upholding what Wynter terms "plantation ideology." By attending to the intertwined power of art and architecture, it makes a case that, at its start, Carifesta was a key technology to unmake a colonised Caribbean and build the region, together, anew.

Nicole Smythe Johnson – Overwriting Haitian Modernism:

DeWitt Peters, Jose Gómez Sicre and the historiography of "Renaissance"

In her now famous 1999 interview with David Scott, Sylvia Wynter traces the origins of her theoretical project to her experience of anti-colonial movements in Jamaica, and her early attempts to formulate a mode of cultural analysis responsive to post-colonial cultural politics. She parallels mid-twentieth century cultural developments in Jamaica with those in Haiti, thinking about how class and race shape cultural politics in the transition from anticolonial agitation to postcolonial nation-building. This paper takes its cue from that period of Wynter's career, returning to mid-twentieth century Haiti to interrogate the historiographic tendencies that shape the field of art history's approach to cultural production. Taking a series of correspondence between Cuban curator Jose Gómez Sicre and DeWitt Peters, one of the founders of Haiti's Le Centre d'Art, found in the archives of the Benson Latin American collection at the University of Texas at Austin, the paper locates the beginning of the dominant historiographic strain in Haitian art history, "the naïve tradition," and asks what that version of Haitian art history occludes. With attention to the Haitian Indigeniste movement and recent interventions by Haitian art historians, I argue that the naïve tradition is better understood within the context of a cosmopolitan Haitian

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modernism that was far more complex than the narrative of atavistic “Renaissance” that has come to dominate. I also consider Haitian cultural production within a broader field of American modernism and ask why Haitian modernism has been overwritten by primitivist perspectives.

Sarah Phillips Casteel – Creolizing Holocaust Art: The Josef Nassy Collection

Born in Suriname in 1904 of African and Sephardic Jewish descent, the artist Josef Nassy eventually settled in Brussels, where he was arrested as an enemy alien in 1942. During his three-year internment in Belgium and Germany, he created over 200 paintings and drawings, including portraits of other Black internees. Now in the collection of the United States Holocaust Memorial Museum, the little known Josef Nassy Collection reveals the entanglement of metropolitan and colonial wartime histories and the porousness of cultural, religious, and geographic borders. The confluences between wartime Europe and the Caribbean—and between African and Jewish diaspora experience—that the Nassy Collection registers are not captured by standard historical accounts. Instead, metropolitan and colonial histories have been compartmentalised, severed from one another. This same separative logic has shaped the reception history of the Nassy Collection. Conforming neither to established definitions of Holocaust art nor to a normative understanding of Jewishness, Nassy’s artworks have been consigned to invisibility. Nassy’s paintings and drawings are not simply passive objects onto which narrative containers are imposed by curators and scholars, however. Rather, they are counter-memorial agents that call on us to reshape such frameworks and to reorient our understanding of the past.

Wenny Teo – Under- and After-lives of the ‘Yellow Trade’: Candice Lin’s *La Charada China* (2018–) and the legacies of Chinese indentured labour in the Caribbean

Engaging with Sylvia Wynter’s writing on the global legacies of coloniality and enslavement, this paper critically examines past, present and future entanglements between the Caribbean and China through the lens of contemporary artistic practice. It focuses on the case study of Candice Lin’s (b.1979) ongoing series of intermedial installations *La Charada China* (2018 –), which traces the troubled history of the so-called ‘Yellow Trade’ (*la amarilla trata*). Between 1847 and 1874 –following the abolition of slavery and amidst the Opium Wars – hundreds of thousands of Chinese indentured labourers were shipped to the Caribbean and the Americas (whether by coercion or deception) to sugar and tobacco plantations, working alongside or replacing African and Indigenous slaves. Although Chinese coolies were subject to the same dehumanising treatment, they also occupied an ambivalent ethno-economic grey zone between Black and white, enslaved and employed. Lin seeks to unearth this buried history from a multispecies perspective; transposing living plant and seed specimens as well as other organic materials to the artificial ecology of the museum and gallery, whilst drawing attention to how the contemporary global systems of exploitative wage labour that have fuelled China’s meteoric rise and growing geopolitical influence (in the Caribbean and elsewhere) may have been rooted in the colonialist infrastructures of plantation economies. Through a close reading of the material, conceptual and aesthetic dimensions of *La Charada China*, this paper explores the proximities between current ecosophical critique and Wynter’s concept of socio-genesis, and considers how Wynter’s compelling reflections on the ‘under-life’ of plantation ecologies – the poetico-revolutionary possibilities afforded by the subversive sustenance of provision grounds and plots – might also foment a politics of kinship and resistance today, particularly in a period marked by Anti-Asian violence and discrimination in the global arena.

Moderated by Ming Tiampo.

Panel 3 Public Culture, 17:30—19:00

Gilane Tawadros – Detour to the Imaginary: Stuart Hall’s Writings on the Visual Arts and Culture

Stuart Hall insisted that questions of culture were not superstructural to the problems of economic and political change but ‘constitutive of them’. Whilst his writings on politics, race and media are familiar to readers throughout the world, less well-known are his writings on the visual arts and culture. However, it was in the 1980’s when Stuart’s involvement with the visual arts, and in particular with a younger generation of black British artists, filmmakers and thinkers, deepened and translated into a series of close collaborations and friendships and a significant practical commitment to two arts organisations that he chaired throughout the 1990’s and noughties – Autograph (Association of Black Photographers) and Iniva (Institute of International Visual Arts). This paper explores why Hall immersed himself in what he describes as the ‘radically different’ intellectual and aesthetic space of the visual imaginary. The project with which Stuart identified was one in which diaspora

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artists, filmmakers and thinkers in Britain sought to ‘challenge certain erasures and marginalisations inscribed in the visual field itself, to try to establish a certain “presence” within the frame, to come “into the field of vision.”

Malini Guha – Contemporary Imaginings of Militant Educational Practices

Stuart Hall famously observed that while theoretical insights are germane to the unfoldings of any given political practice, one must also remain cognisant of “the modesty of theory” and its limitations in affecting material change in the world (‘Cultural studies and its theoretical legacies’). Hall espouses a dialectical understanding of the relationship between theory and political praxis, one that is as potentially generative as it is necessarily fraught. In this paper, I revisit Hall’s observations by putting them into dialogue with two contemporary examples of artistic practices that offer a set of parameters, both old and decidedly new, for a militant educational practice. The first example is multidisciplinary artist Cauleen Smith’s *Human_3.0 Reading List* (2015-2016), a work that is indicative of her ongoing engagement with the work of Sylvia Wynter among other exponents of the Black radical tradition. The series is comprised of 57 drawings of a selection of book covers that propose a reading list for a new genre of being human. The second example is Ephraim Asili’s *The Inheritance* (2020), a film that charts the formation of a fictional collective of Black artists and activists who engage with the very real members of the Philadelphia based Liberation group MOVE among other artists and poets as part of their period of study. In putting these works into conversation with Hall’s thinking as well as his own history as scholar-activist, I aim to take seriously the models of a theoretically informed political praxis that they envision while also considering the question of who certain kinds of pedagogical aims are for. In asking this question, I draw upon claims made by Cauleen Smith and others such as Kodwo Eshun, who discuss art and education as forms of self-defense or inoculation, as ways of learning to survive and to begin the work of building new worlds. What are the implications of these modes of thinking, which draw upon a long, global history of revolutionary and militant educational models, for contemporary debates about the extent to which it might be possible to reimagine the university anew?

Julia M. Hori – Caribbean Counter-Monuments: A Visual History of Dissent

Our landscape is its own monument: its meaning can only be traced on the underside. It is all history.

– ÉDOUARD GLISSANT, *CARIBBEAN DISCOURSE*

This paper traces the underside of History through an exploration of both imperial monuments and the counter-monumental methodologies of several Black artists working within the archives of British imperialism, plantation slavery, and anticolonial resistance. As evidenced in the architectural installations, performance based practices, and multidisciplinary approaches of La Vaughn Belle (Bajan-U.S. Virgin Islander b. 1974), Hew Locke (Guyanese-British b. 1959), Nari Ward (Jamaican-American b. 1963), and Kara Walker (African-American b. 1969), the paper links modalities of contemporary art to present-day practices of monument defacement-as-protest and the revolutionary arsons of enslaved uprisings towards a visual history and spatial theory of regenerative destruction. Although their interventions differ, as do the aesthetic and political consequences of the work, questions of scale, ornamentation, and durability—critical dimensions of any architectural practice or monumental project—unite them. Creating beyond the confines of Nation—the very foundation upon which the imperial monument is furnished—these artists insist upon the overlapping, archipelagic, and Transatlantic mobilities, complicities, fragilities, and accretions that give shape, texture, value, and ultimately historical power to the memorial form. Defacement, effacement, and ruination echo in these works amidst public calls for the removal of imperial statues, the renaming of institutions, and the redistribution of public attention to underrepresented/encrypted histories.

Natalie McGuire-Batson – Relational Research Methodology in Caribbean Museology

How community agency occurs in museums has been a continuing dialogue in international museology, and arguably presents a case for research that is multi-vocal and participatory to be at the forefront of museum research and practice. The Caribbean is a key stakeholder in this decentralisation of museology, however, articulations of decolonised museum practice are often undocumented or marginalised in traditional academic forms. With case studies in Barbados and Trinidad and Tobago, this paper (as a part of ongoing doctoral research) proposes an inquiry into Caribbean museology that expands beyond the museum-as-institution. Building on developmental studies of Anglophone Caribbean museums, this research unpacks language used in interpretations of community, and interrogates models of co-curation, through participant-led analyses. Drawing on Edouard Glissant, this research investigates whether a *rhizomatic* methodological approach could be a framework in Caribbean museology for investigating community agency. A *rhizomatic* approach is



proposed as one that aims to present research as assemblages of relational narratives through multi-vocal discourses on museums and communities, as well as coproducing with contributors an aspect of the research that can be accessible to those outside of academia. This speaks to a reflexive model of post-critical museology internationally, but also addresses the possibilities for the Caribbean in creating critical frameworks that decolonise methodology within museology.

Moderated by Paul Goodwin.

3 DECEMBER

Panel 4 Caribbean Worldings, 15:30—17:00

Alexandra Chang – Transition, Transformation and Temporality in the work of Kathryn Chan and Nicole Awai

This presentation considers the work of artists Kathryn Chan and Nicole Awai through the ideas of world building and renewal and their engagements with societies in transformation and the eco crisis. The work of Port of Spain-based Trinidadian artist Kathryn Chan brings together the elements of intimacy and personal and community histories, from the regional to the global. Through the water, dust, and air in Trinidad, she comments on legacies of colonial violence, gender, othering and our relationship to the non-human and our eco crisis. This paper takes a close look at her ongoing site-specific installations *Another Life* and *This is What We Breathe*, which reference the topics of globalisation, pollution, violence against women, carnival design, drought, and 16th century drawings of dust particles. World building and the malleability of time intersects within US-based Trinidadian artist Nicole Awai's work *Persistence Resistance of the Liquid Land*, weaving deep time and challenging historic time. Awai's work is based off her research on La Brea Pitch Lake — located in Trinidad and the largest tar pitch in the world. *Liquid Land* moves away from human-centred narratives while entwining the cyclical nature of life (flora and fauna) and Amerindian mythologies. Her work underlines the state of being in transition, and our current moment of ecological and societal transformation.

Lee Xie – Building Precarious Bridges: Worlding the Caribbean as a Decolonial Re-membering in the Performances of María Magdalena Campos-Pons

This paper thinks with the artistic practice of the Afro-Cuban Chinese artist María Magdalena Campos-Pons (born 1959, Matanzas, Cuba). Campos-Pons' work is intimately autobiographical, and explores themes including diasporic identity, water as a site of pain and regeneration, and finding justice through art. I center this paper on her performances *Regalos* (Indianapolis Museum of Art, 2007), *Llegó FeFa* (Havana Biennale, 2012), and *53+1=54+1=55. The Letter of the Year* (Venice Biennale, 2013). I group these performances together to explore how her artistic proposition does not only "world" the Caribbean by re-tracing the Middle Passage to the Americas and the West Indies as bearing "the stamp of the spider metamorphosis, in the refugee flying from Europe or in the indentured East Indian and Chinese from Asia" (Wilson Harris 1999, 152). Through performance, Campos-Pons moves past narrative expression in acts of doing that reconfigure the materiality of institutional spaces like the museum, and the relationships between artists and spectators that are defined within them. In their liveness, these performances generate encounters based upon historical memory, cultural dialogue, and festivity with the public. They forge new bonds and raise bridges over the Caribbean Sea as a poetics that brings together through shared knowledge in Relation (Glissant 1997). In our contemporary situation of global crisis and emergency, Campos-Pons' performances ask us how we can center the human connection enabled by art, and humanity in its most capacious sense, to counteract the violences of History with the potential for healing.

Alpesh Kantilal Patel – Transregional Entanglements: Sexual Artistic Geographies

This paper will explore one case study from my book project *Transregional Entanglements: Sexual Artistic Geographies*, which brings queer and creolisation theories into dialogue. In particular, I will examine Polish-American and Miami, Florida-based Jacek Kolasiński's ongoing multimedia *Creole Archive* (2015–) project that meditates on the historical presence of Poland in Haiti in the late eighteenth and early nineteenth centuries. As a point of departure, the artist considers the transnational materialisation of the doleful Polish Black Madonna of Częstochowa as the Haitian Vodou spirit Ezili through his 3-d printed creolised sculptures. His *Creole Archive* not only challenges Poland's increasing xenophobia and rise in white nationalism but also its homophobia.

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Indeed, of particular interest to this paper is that the archive references how the Black Madonna has become an emblem of lesbian, gay, bisexual, transgender, and queer (LGBTQ) solidarity in Poland, as well as Ezili 's role as a patroness of lesbians and single mothers in Haiti. In so doing, I will argue that there is a need for a fresh look at creolisation theory alongside queer theory to understand better how Kolasiński's *Creole Archive* enacts, performs, and instantiates cross-cultural contexts for sexual, artistic geographies and brings into being a new world of intimacy and relationality across multiple times and spaces.

Nidhi Mahajan & Moad Musbahi – Objects of Abeyance: On Relationality and Being in Ocean Worlds

By working through Wynter's critique of European notions of the human, in relation to Sufi notions of '*wahdat al wujud*', or the unity of life, we hope to define a vantage point from which to examine indigenous-hybrid "*objects of abeyance*" such as tools of navigation, forms of movement, and rhythms of labour. These objects offer a proposition for thinking on relationality and a form of being derived from a religious theology where the force of living things is channelled into the non-living and vice versa. These objects then are not only the focus of our study, but in their performative enactments become a method from which to articulate what is at stake in the possibility of their erasure. We thus offer a methodology through which the Indian Ocean and its histories of transregional connections becomes an entry point to think through matter marked by contingency by focusing on objects used by sailors who move across the Indian Ocean on wooden sailing vessels or dhows. By proposing that these objects point to a different kind of world-making marked by relationality in a multi-dimensional arena, we question the means in which the environment and science become restless and uncomfortably situated. Ultimately, we hope to bridge a schism in current decolonial frameworks for thinking through both Atlantic and Indian Ocean worlding by working through Caribbean concepts with vernacular, Islamic Indian Ocean idioms of the human.

Moderated by Ananya Kabir.

Panel 5 Ecology, 17:30—19:00

Susanne M. Winterling with Laleta Davis-Mattis and Denise Ferreira da Silva – Is the speech of the street/biomass a scientific humanism? Towards the rewriting of knowledge

Being kidnapped by dinoflagellates in Puerto Rico in 2014, I started working with precarious ecosystems of these bioluminescent microorganisms. From this encounter with fishermen, stories, rituals and scientists, the networking project *Planetary sensing* has been woven into a proposal for a sustainable community empowerment in the form of a research and learning hub through citizen science, scientific research and artistic expression at Oyster Bay, Jamaica. Two key collaborators in the NODE project unfolding the bond of social and ecological violence and preparing a biosphere protection application to UNESCO for this threatened ecosystem and the entangled communities are Attorney-at-Law Laleta Davis-Mattis, specialised in Caribbean and International Environmental Law, and Denise Ferreira da Silva, Director and Professor at the Social Justice Institute at UBC. The focus is our interdisciplinary approach of social as ecological justice, our proposal of *deep implicancy* as the ethnical concept for natural right disregarding the distinction between living and non-living matter and Sylvia Wynter's call of "rewriting knowledge" an important influence for the project. How can we do that and what is the process implying? How to escape the ever renewed and accelerated patterns of sexual and racial discrimination in the pores of our capital oriented re-programmed life and a health crisis? How can a different cultural structure be a nurturing ground of intergenerational and international collaborations on a locally specific basis?

Roshini Kempadoo – *Black Gold to Dust*: Visualising counter narratives and slow violence

Like Gold Dust (2019), evokes narratives about everyday survival, economics, and special powers needed for the 21st century. Its starting point are women narratives from two terrains, Guyana and Texas, to explore relationships between environments and present life. They are, Sylvia Wynter suggests, 'hybrid-auto-instituting-language-storytelling species,' narrating themselves into existence. Slow violence (Nixon, 2011) recognises efforts by writers, activists and artists including Wynter, Denise Ferreira Da Silva, Arundhati Roy, Wangari Maathai and Ken Saro-Wiwa who rethink environmental activism for a planetary future. They enact responses to pernicious violations to the terrain and life experiences, particularly those who are disempowered and involuntarily displaced, caused by ecological neglect, corporate greed and colonial aftermath.

Guillermina De Ferrari – Hospitality is the Medium

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For Sylvia Wynter, being human is a praxis. It requires engaging with the world in a constant negotiation between freedom and fortune. Caribbean societies, shaped by colonialism, structural violence, and ecological catastrophes are privileged sites to explore what it means to be human in hostile circumstances. Caribbean art that incorporates the conditions of its creation has conceptual value. It explores being human in crises and uncertainty, and envisions new forms of being in the world. This is the case of hospitality in contemporary Cuban art. In an emergency, sheltering others can level the odds of survival. Sharing material and affective resources is a deliberate effort to counteract misfortune together. When catastrophes are man-made, hospitality is a political act. In this presentation I analyse work by artist duo Celia y Yúnior, Arlés del Río, and Tania Bruguera to explore how hospitality art erodes inhospitable political structures, reinvents the social sphere through temporary alliances and unexpected intimacies. I suggest that hospitality art in Cuba is both an experiment in democratic solidarity and a new articulation of the good life. A horizontal hospitality is radical because it advances, borrowing Edouard Glissant's words, "an aesthetics of turbulence whose corresponding ethics is not provided in advance."

Moderated by Daniella Rose King.

Biographies:

Sarah Phillips Casteel is Professor of English at Carleton University. She is the author of *Calypso Jews: Jewishness in the Caribbean Literary Imagination* and co-editor of *Caribbean Jewish Crossings: Literary History and Creative Practice*. In 2021 she held the Potsdam Postcolonial Chair in Global Modernities. Her current project is *Making History Visible: Black Victims of Nazi Persecution in Literature and Art*.

Alexandra Chang is Associate Professor of Practice with the Art History program at the Department of Arts, Culture and Media; Interim Associate Director of the Clement A. Price Institute on Ethnicity, Culture, and the Modern Experience; and Associate Director of the American Studies Program at Rutgers University-Newark. She also organises the EcoArt Salon at Paul Robeson Galleries at RU-N and the Decolonizing Curatorial and Museum Studies and Public Humanities Project. She directs the [Global Asia/Pacific Art Exchange \(GAX\)](#) and [Virtual Asian American Art Museum](#) with A/P/A Institute at NYU and is Co-Founding Editor of [Asian Diasporic Visual Cultures and the Americas \(ADVA\)](#) (Brill, Leiden).

Christopher Cozier (b. 1959, Port of Spain, Trinidad & Tobago) lives and works in Port of Spain, Trinidad. From notebook drawings to video installations, Cozier's artistic practice investigates how historical and current experiences inform the understanding of the wider contemporary world. He is the co-director of Alice Yard and a 2013 Prince Claus Award laureate. Recent exhibitions include Liverpool Biennial (2021); 14th Sharjah Biennial, UAE (2019); Historisk Museum, Norway (2019); 10th Berlin Biennale, Germany (2018); and Museum of Latin American Art, USA (2017).

Laleta Davis-Mattis is an adjunct Lecturer of Environmental Law, Caribbean International Environmental Law at the University of the West Indies and core collaborator of *Planetary sensing*.

Guillermina De Ferrari is Professor of Spanish and Art History at the University of Wisconsin-Madison. She is a 2020 Guggenheim Fellow. She is the author of *Vulnerable States: Bodies of Memory in Contemporary Caribbean Fiction* (2007), *Community and Culture in Post-Soviet Cuba* (2014), and *Apertura: Photography in Cuba Today* (2015). She is co-editor of the Routledge Series *Literature and Contemporary Thought*.

Denise Ferreira da Silva is Professor and Director of The Social Justice Institute (the Institute for Gender, Race, Sexuality, and Social Justice) at the University of British Columbia. Her academic writings and artistic practice address the ethical questions of the global present and target the metaphysical and onto-epistemological dimensions of modern thought.

Paul Goodwin is a curator, researcher and urban theorist based in London. He is Professor and Chair of Contemporary Art & Urbanism and director of TrAIN research centre at University of the Arts London. He is Co-Lead Investigator of the Worlding Public Cultures research project 2020-2023 funded by the Trans Atlantic Partnership.

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Maica Gugolati holds a PhD in social and visual anthropology and specialises in Caribbean postcolonial performance studies, focusing on Trinidad and Tobago (WI). She is a researcher affiliated with the Institute of African Worlds, IMAF, and a postdoc for ISRF in London, UK. She is a coeditor of the research blog *Decolonial Dialogues* in the UK, and a coeditor of BRILL, academic journal *African Diaspora*, Netherlands. She is an independent art curator, working experimentally between ethnography and art. Her art projects are shown at ArtCurator Grid and AllegraLab Virtual Museum. Her most recent project is exhibited in collaboration with KrystelAnn Art Gallery for AKAA, African and Diaspora art fair in Paris, France (2021). In addition, she is an artist and photographer.

Malini Guha (she/her) is an Associate Professor of Film Studies at Carleton University. She is a settler of South Asian descent. Her research interests are expansive, extending from a longstanding commitment to thinking and writing about film and the city as well diasporic and postcolonial cinemas to more recent turns toward the subject of world cinema and other moving image practices, including public projection. Her essays have been published in *Feminist Media Histories*, the *Canadian Journal of Film Studies*, *NECSUS*, *Screening the Past* and the *Journal of British Cinema and Television*. Her first monograph, *From Empire to the World: Migrant London and Paris in Cinema* (Edinburgh University Press, 2015) is a study of cinematic London and Paris from the perspective of migration, globalisation and the end of empire in a British and French context.

Julian Henriques is convenor of the MA Cultural Studies programme, director of the Topology Research Unit and a co-founder of the Sound System Outernational practice research group in the Department of Media, Communications and Cultural Studies, Goldsmiths, University of London. His credits as a writer and director include the reggae musical feature film *Babymother* and *We the Ragamuffin* short. Henriques researches street cultures, music and technologies and is interested in the uses of sound as a critical and creative tool. His sound sculptures include *Knots & Donuts* at Tate Modern and his books include *Changing the Subject*, *Sonic Bodies* and *Sonic Media* (forthcoming). He is currently the Principal Investigator on an ERC research grant, *Sonic Street Technologies: Culture, Diaspora and Knowledge*.

Julia M. Hori is an incoming Lecturer in Postcolonial Literature in the Faculty of English at the University of Cambridge. After completing her doctorate in English with a certificate in African American Studies at Princeton University, she held a Fletcher Jones Postdoctoral Fellowship in Contemporary Literature at the California Institute of Technology. Continually inspired and informed by her interdisciplinary training in literatures and visual cultures of the Caribbean and African diaspora, Hori researches and teaches at the intersections of literature, race, and theories of architecture and space.

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Daniella Rose King is a curator and writer concerned with artistic practices of the Caribbean diaspora with a particular focus on feminist readings of transatlantic geographies and their histories of extraction. As Adjunct Curator of Caribbean Diasporic Art, Hyundai Tate Research Centre: Transnational she works closely with the curatorial teams at Tate Britain and Tate Modern.

Nidhi Mahajan is a cultural anthropologist whose research focuses on political economy, sovereignty, maritime trade and mobility in the Indian Ocean. She is an Assistant Professor of Anthropology at the University of California-Santa Cruz and is the inaugural Fatima Mernissi Postdoctoral Fellow in Social and Cultural Studies at The Africa Institute, Sharjah.

Natalie McGuire-Batson's curatorial work engages community-driven discourse in culture, through research in Caribbean museology. Having completed a BA in History of Art at the University of Leicester (2010) and an MA in Museums and Cultural Heritage at the University of Auckland (2013), she is currently a PhD candidate in Cultural Studies at the University of the West Indies Cave Hill (2016-) with a research focus on Anglophone Caribbean



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Katherine McKittrick is Professor of Black Studies and Gender Studies at Queen's University. She authored *Demonic Grounds: Black Women and the Cartographies of Struggle*, edited *Sylvia Wynter: On Being Human as Praxis*, and co-edited, with Clyde Woods, *Black Geographies and the Politics of Place*. Her most recent monograph, *Dear Science and Other Stories* is an exploration of black methodologies.

Wayne Modest is Director of Content of the National Museum of World Culture (a museum group comprising the Tropenmuseum, Museum Volkenkunde, Africa Museum) and the Wereldmuseum Rotterdam, in the Netherlands. He is also professor of material culture and critical heritage studies at the Vrije Universiteit, Amsterdam. A cultural studies scholar by training, Modest works at the intersection of material culture, memory and heritage studies, with a strong focus on colonialism and its afterlives in Europe and the Caribbean. His most recent publications include the co-edited publications, *Matters of Belonging: Ethnographic Museums in A Changing Europe* (Sidestone Publications: 2019, together with Nick Thomas, et al), and *Victorian Jamaica* (Duke University press: 2018, together with Tim Barringer).

Moad Musbahi is an independent researcher and artist whose research investigates migration as a cultural practice and form of knowledge production. He is co-directing the roaming research programme 'Taught to Travel' with the Harun Farocki Institut on the relation between pedagogy, mobility and media archives across Alexandria, Beirut, Berlin, Dakar and Tunis.

Alpesh Kantilal Patel is an associate professor of contemporary art at Temple University (USA). He is the author of *Productive Failure: Writing Queer Transnational South Asian Art Histories* (2017) and co-editor of *Nka* journal's special issue commemorating Okwui Enwezor (2021) and the anthology *Storytellers of Art Histories* (2022). He is currently completing the monograph *Transregional Entanglements: Sexual Artistic Geographies*.

Ada M. Patterson (Bridgetown, 1994) is a visual artist, writer and educator based between Barbados, London and Rotterdam. They work with masquerade, textiles, performance, video and poetry, telling new stories or rethinking old stories in new recuperative ways. Patterson is the 2020 NLS Kingston Curatorial & Art Writing Fellow. They have exhibited with Live Art Development Agency, London; Barbados Museum & Historical Society, Bridgetown; TENT Platform voor hedendaagse Kunst, Rotterdam; Ateliers '89, Oranjestad; Alice Yard, Port-of-Spain. Their writing has featured in ARC Magazine, Sugarcane Magazine, PREE, Mister Motley and Metropolis M.

Adrienne Rooney, a PhD candidate in art history at Rice University, studies twentieth-century art and visual culture in the Americas with a focus on the Caribbean and the United States. Her dissertation studies the conceptualisation of the Caribbean Festival of Arts (Carifesta) and the visual culture foregrounded in its first four iterations in Guyana in 1972, Jamaica in 1976, Cuba in 1979, and Barbados in 1981. Her writing has been published in the *Journal of African American Studies*, *caa.reviews*, *Texte zur Kunst*, and the *Religious Studies Review*. She is co-founder, with Dr. Fabiola López-Durán, of the Racial Geography Project, an initiative of the Rice University Task Force on Slavery, Segregation, and Racial Injustice.

Nicole Smythe Johnson is a writer and independent curator from Kingston, Jamaica. She has written for *Flash Art*, *Terremoto*, *Jamaica Journal* and several other regional and international publications. She has also been editor of *Caribbean Quarterly*, the University of the West Indies' flagship journal of culture. Smythe-Johnson worked on several exhibitions as Senior Curator of the National Gallery of Jamaica, and has independently curated exhibitions in the US and the Caribbean. Most recently, she was Assistant Curator on "John Dunkley: Neither Day Nor Night" (2017-2019), an exhibition of the work of Jamaican painter John Dunkley at the Perez Art Museum in Miami, the National Gallery of Jamaica, and the American Folk Art Museum in New York City. She is currently a Ph.D. candidate in the Department of Art and Art History at the University of Texas at Austin.

Gilane Tawadros is the Chief Executive of DACS and Co-Director of the Art360 Foundation. She has written extensively on contemporary art and curated several international exhibitions. She was the founding Director of



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Wenny Teo is Senior Lecturer in Modern and Contemporary Art at The Courtauld Institute of Art, University of London. Her research centres on Sinophone visual culture in transnational and global contexts, with an emphasis on the (geo)politics and poetics of infrastructure, labour and migration, decolonialism and neocolonialism. She received a PhD in History of Art from University College London and is a Fellow of the Higher Education Academy (FHEA). She received a Paul Mellon Mid-Career Fellowship in 2021 and is currently preparing a monograph on the Singapore-born British sculptor and printmaker Kim Lim (1936-1997).

Ming Tiampo teaches at Carleton University. She is the author of *Gutai: Decentering Modernism* (University of Chicago Press, 2011), and co-curator of *Gutai: Splendid Playground* at the Guggenheim Museum in NY. Her current book projects include *Transversal Modernisms: The Slade School of Fine Art*, a study which reimagines transcultural intersections through global microhistory; *Intersecting Modernisms*, a collaborative sourcebook on global modernisms, and *Jin-me Yoon*, an Art Canada Institute book on the diasporic Korean-Canadian artist. Tiampo is an associate member at ici Berlin, a member of the Hyundai Tate Research Centre: Transnational Advisory Board, a fellow at the Paul Mellon Centre for British Art on the *London, Asia* project, a founding member of TrACE, the Transnational and Transcultural Arts and Culture Exchange network, and co-lead on its *Worlding Public Cultures* project.

M Ty is an ember of a diaspora and an assistant professor of literature at the University of Wisconsin, Madison.

Susanne M. Winterling is an artist that works across a range of media to explore the sentient economy, cultures and transformations of elements and materialisations. Winterling's practice reflects upon political as well as aesthetic entanglements and power structures among human/ animal/ matter. Since 2018, the artistic research project *Planetary sensing: navigation below the surface* (www.planetary-sensing.com) circles with bioluminescence on topics of counterbalancing social and environmental violence with art, as well as bio-sensing and citizen science in collaboration with an interdisciplinary group and network, with funding from the Norwegian Artistic Research Program and tba 21 Academy.

Lee Xie is a Ph.D. candidate in the Department of Spanish & Portuguese at New York University. She holds a B.A. in Spanish (high honors) and Journalism from New York University. She works at the intersections of diaspora studies and feminist aesthetics: her dissertation considers how Chinese diasporas are remembered in contemporary feminist aesthetic practices in Latin America and the Caribbean. Her most recent essay, "Mapping Covid-19's Transnational Implications for Women Workers," was published in CUNY FORUM's special issue, *Corona Conversations: East & West*. She is a grant awardee and lab member of the [2021-22 Cross/Currents H-Lab](#), funded by the NYU Center for the Humanities, and Project Manager for the [ZIP Code Memory Project: Practices of Justice and Repair](#), housed at the Columbia Center for the Study of Social Difference with the help of a Grant from the Henry Luce Foundation.