

KEYNOTE PANEL 1: Indigenous Studies and the Planetary

Moderator: Katrina Kaustinen – Room C-3061

Warren Cariou

Indigenous Energy Intimacy: Thinking and Feeling Counter-extractivism

While Indigenous communities and territories across Turtle Island have been assaulted by world-altering energy extraction projects for generations, Indigenous peoples themselves have always maintained a radically different conception of energy from the colonial/capitalist model in which energy is a neutral-seeming input, measured in abstractions and insulated away from privileged populations. This paper explores the idea, present in many Indigenous traditions, that energy is a name for the relationship we have with the land. By approaching it as an aspect of Indigenous relationality, we can gain a better understanding of the fundamentally ethical nature of energy. A key aspect of that ethical relationship is the intimate, embodied and place-specific essence of Indigenous teachings about energy. I discuss the philosophy and practice of Indigenous energy intimacy with reference to work by Norval Morrisseau, Waubgeshig Rice, Richard Wagamese and Mini Aodla Freeman, and I also narrate my own embodied practice of bitumen-gathering on the banks of the Athabasca river (near the infamous tar sands mines) for use in my bitumen photography project, *Petrography*. This paper also attempts to bring the discipline of Energy Humanities into deeper conversation with the work of Indigenous philosophers such as Kyle Whyte, Zoe Todd, and Winona LaDuke.

Isabelle St. Amand

« Savoirs et cinémas autochtones : pratiques organiques de création et de recherche »

Dans un article sur l'art de faire les choses autrement, l'auteur, télédiffuseur et producteur ojibwé Jesse Wenté fait observer que le cinéma autochtone actuel « s'est développé de manière plutôt organique, en simultané, dans le monde entier et, dans l'ensemble, les artistes ont des préoccupations très similaires et font des choses qui se rejoignent énormément » (Wenté, 2019, p. 42). Les processus et les productions cinématographiques et médiatiques autochtones actuelles sont en interaction continue avec les réalités locales et transnationales; ils entretiennent aussi des liens avec des festivals agissant comme lieux rassemblement, d'échange et de diffusion. En ce sens, ils portent et induisent de riches réflexions sur les mondes en transformation, autant en lien avec le colonialisme des derniers siècles qu'avec les dérives planétaires actuelles. Dans cette communication, nous examinerons les savoirs qui émergent des cinémas autochtones, plus précisément en termes d'éthique environnementale, puis nous interrogerons leurs liens particuliers à des méthodologies de la recherche innovantes au sein de ce domaine émergent, au Québec plus particulièrement. Il s'agira de réfléchir à des pratiques et à des formes de narration qui participent de ce processus continu de génération des savoirs, ainsi qu'à leurs rapports à des théories actuelles de la décolonisation.

Keynote II: Frédérique Aït-Touati

Comment saisir les nouveaux visages de la Terre ? Cartes, scènes et récits des métamorphoses terrestres

La Terre est difficile à appréhender. Face au décalage entre notre perception et cette entité qui nous dépasse, la modernité occidentale a inventé une multitude de dispositifs optiques, architecturaux, cartographiques et conceptuels pour concevoir et représenter notre planète : atlas, globes, théâtres du monde ont construit notre image du monde. Or, depuis quelques décennies, la Terre telle que nous la concevions semble changer de forme, d'agency, de définition. Elle réagit à nos actions. Ce n'est plus seulement le temps, c'est l'espace qui est « out of joint », comme disait Hamlet. Les concepts de Gaïa, de zone critique, de système terre, de terrestre ou de planétaire invitent à repenser ou à élargir sa définition.

Travaillant depuis une dizaine d'années avec des artistes et des philosophes réunis autour de ces questions, j'évoquerai une série d'expériences que nous poursuivons : avec Bruno Latour au théâtre (et ma compagnie Zone Critique), avec des architectes, des performeurs, des philosophes, des géologues, des biologistes ou des anthropologues en construisant des « cartographies potentielles ». Les arts et les sciences s'associent de nouveau pour tenter de comprendre, et d'accompagner, ces métamorphoses terrestres.

PANEL 8: Activist/Artist Panel: Planetary Exhibits – the Politics of Interpretation Room C-3061

Amin Husain and Nitasha Dhillon

Training in the Practice of Freedom

This presentation sketches the possibility of an action-oriented practice beyond praxis. From Occupy Wall Street and Direct Action Front for Palestine to Decolonize This Place and International Imagination of Anti-national, Anti-Imperial Feelings, MTL shares a body of work where organizing and research, action and aesthetics, debriefing and analysis — this entire dialectical process — is the practice. It covers, among other matters, movement-generated theory and art/knowledge-making embedded in struggle.

Raphael Canet

Regard sur 20 ans de résistance altermondialiste au néolibéralisme

Avril 2001. 60 000 personnes parcouraient les rues de la ville de Québec pour dénoncer l'imposition de la mondialisation néolibérale par la signature, derrière des portes-closes, d'accords de libre-échange par nos gouvernements. La brèche entre la vision du monde portée par les élites économique-politiques et celle des peuples, ouverte au Chiapas (1994) et à Seattle (1999), continuait de s'élargir.

Avril 2021. Le cap des 3 millions de morts de la pandémie de COVID-19 est franchi. Après un an de mesures sanitaires de confinement qui limitent drastiquement la mobilité locale

et internationale des populations, la course à la vaccination révèle une accentuation des inégalités entre les pays du Nord et du Sud, et à l'intérieur de chacun d'eux.

À 20 ans d'intervalle, deux portraits du monde qui témoignent de la lente agonie du rêve de la *mondialisation heureuse* qui a viré au cauchemar. Quel bilan pouvons-nous aujourd'hui faire de vingt ans de luttes altermondialistes pour construire un monde émancipé du néolibéralisme ?

Cette communication permettra de dresser un bilan en 3 points des 20 ans de résistance altermondialiste (1. on avait raison ; 2. on a perdu ; 3. on doit changer), pour ensuite esquisser 4 pistes d'action envisageables (1. la résistance locale ; 2. l'inspiration autochtone ; 3. la solidarité globale dans un monde-archipel ; 4. un agir diversifié axé sur la justice sociale et environnementale).

Disturbing Conservation: Remapping the Avenca MPA

Gillian Russel, Danielle Maria Admiss, Frédéric Lesage

In this paper we examine the politics of interpretation from an intersectional point of view. Using a recent project we designed and curated for the Museum of Art Architecture and Technology (MAAT) as a case study, we consider how interpretation centres can manifest understandings and shift perceptions of planetary entanglements.

Connecting feminist theories of ethical citation to anti-colonial thinking, we will describe our attempts to resist the dominant logics of ecological interpretation centres through an exhibition entitled *Disturbing Conservation: Remapping the Avenca MPA*. We offer a detailed description of the exploratory strategies and techniques that we employed within the exhibition to reimagine the interpretation centre as both a theoretical approach for revealing 'lesser cared for concerns' as well as a methodological tool to open the imagination to 'thinking otherwise'.

From this position, we aim to make apparent interpretation as a propositional act for planetary thinking. In the type of mediating systems we are advocating, interpretation would be used to transgress seemingly fixed boundaries and non-negotiable taxonomies, to bring together disparate knowledges and claims, revealing multiple ways of sensing the world.

PANEL 9: "Interspecies Worldings" and Metamorphoses Room C-3061

Catherine Mavrikakis

Le souci du ciel après la catastrophe nucléaire : De Tchernobyl à Fukushima ou la danse insensée entre l'humain et le cosmique.

Alors que le nucléaire semble peut être en ce moment un recours écologique et politique intéressant pour certains pays (la France, le Japon et certains pays de l'Est

européens viennent d'annoncer leur désir de combler leur besoin énergétique par le recours à l'atome) puisqu'il n'émet pas de CO2 et que l'Allemagne, à l'opposé de ses idées, a préféré depuis 2011 le charbon au nucléaire, quitte à augmenter ses émissions de carbone, les écrits littéraires, en écho aux problèmes écologiques actuels, réfléchissent sur les conditions de pensée du désastre terrestre créé par le nucléaire en posant celui-ci comme espace poétique, et en mettant en place une éco-littérature paradoxale qui arrive à intégrer dans ses images les plus violentes, la catastrophe envisagée d'un autre point de vue que celui des vivants ou encore des humains.

Cette dernière se retrouve présentée comme cataclysme cosmique où la lumière et le rayon sont au centre d'un théâtre pré- ou post- anthropo-thanato-cène. En partant de écrits de Svetlana Alexievitch sur Tchernobyl, *La supplication* par exemple, qui s'intéressaient encore beaucoup à la question de humanité, pour aller vers la littérature post-Fukushima qui semble parfois dépasser la représentations des conditions humaines dans *Journal des jours tremblants : après Fukushima*, de Tawada Yôko, *Ce n'est pas un hasard : chronique japonaise* de Ryôko Sekiguchi, *Trinity, Trinity, Trinity* de Erika Koyabashi ou encore *Rayonnements* de Ying Chen, nous voyons naître par la littéraire une poétique de la destruction qui essaie de redonner au cosmos et à l'univers une place non aménagée par l'humanité mortifère. C'est à cette dérive éthique quant au sort de l'humain, ce mouvement de danse entre le souci du monde et celui de l'espèce vivante, mouvement insensé qui va de l'humain à son au-delà, que nous réfléchirons dans cette communication.

Leah Nieboer

Becoming Octopus: The Fictive Imaginary at the Heart of Yoko Tawada's *The Emissary*

Creative fictions may offer real, possible strategies for individual and collective being and becoming in an era of rapid planetary transformation. This paper will primarily explore the possibilities offered by Yoko Tawada's speculative, dystopian novel *The Emissary*, principally through its youngest and most precarious protagonist, Mumei. Like the other children of his generation, in his "irreversibly contaminated" world, he can't absorb crucial nutrients, his teeth are so soft, he can't eat bread that isn't first steeped in milk, and he goes for "monthly look-overs" in which the doctors try to measure the children's individual and collective cellular degeneration. While his Great-grandpa and caretaker, Yoshiro, is regularly engulfed by despair about Mumei's, and the world's, future, Mumei offers alternative strategies for being, and worlding, through the very real risks both human and beyond-human subjects face in the novel. His environment and his dis/abilities both require and allow for affective attunement, queer transformations, entangled play, and generally divergent mode(s) of being—and imagining—within human and beyond-human bodies, notably, that of the octopus. The paper will consider Mumei's strategies and Tawada's fictive imaginary alongside critical, kin imaginaries offered by Jose Esteban Muñoz, Karen Barad, and Lauren Berlant.

Ana Cristina Mendes

Planetary Entanglements: Ai Weiwei's *Intertwine*

As an ontological-ethical principle, entanglement is at the core of Weiwei's countervisual interventions (Mirzoeff 2011) aimed at expanding our sense of 'reality'. The artist-activist's continuing concern with entanglement manifests itself in the 2021-22 exhibit *Intertwine* at the Serralves Museum, Portugal. Besides entanglement, the title of the exhibit clearly hints at questions of 'planetary entanglements' (Mbembe 2021) and living with and through various 'crises' as a community. From a post-humanist perspective, the exhibit also relates to the idea of 'staying with the trouble' (Haraway 2016). This 'trouble' relates to contemplating and living in our damaged Earth, to vulnerability and loss brought on by planetary metamorphoses, and the 'strangeness' we find in the world – now seemingly in perpetual, profound 'crisis'. Weiwei's *Intertwine* forges a link between crisis and possibility as creative imagination and critique when it asks museum visitors to reflect on our condition in an age of planetary transformation (or crisis), as 'mortal critters entwined in myriad unfinished configurations of places, times, matters, meanings' (Haraway 2016, 1). The ideas of 'living and dying' and mortality are key here; they will be used as threads in this presentation, concerning how in *Intertwine* the spirit of a dead Brazilian pequi tree is re-attached through technologies of copy (or Benjaminian technological reproducibility) – molding, casting, coating, re-assembly, photographing, and filming.

PANEL 10: Techno-Capitalism and Planetary Commons Room C-1017-11

Johannes Riquet

Global Railway Lines, Planetary, and the End of Industrial Modernity

This paper examines the imaginative possibility of global and perpetual trains that can be found within the fantastic geographies of speculative fiction. Engaging with the railway worlds in Christopher Priest's science fiction classic *The Inverted World* (1974), China Miéville's steampunk fantasy novel *Railsea* (2012), and Bong Joon-ho's dystopian film *Snowpiercer* (2013), it probes the train's potential for exploring globalising imaginaries and their planetary alternatives, drawing on Gayatri Chakravorty Spivak's proposition that "the planet . . . override the globe." In projecting post-apocalyptic scenarios, these narratives resonate with the new environmental associations of the railroad noted by cultural geographer George Revill. As I will demonstrate, however, they do so ambivalently, both reframing and perpetuating the association between railways and industrial modernity, and using the train as an uneasy and multi-layered allegory of the world in the age of environmental crisis.

Thomas Stubblefield

After Atmosphere: The Unforeseen and Unrealized in Trevor Paglen's *Orbital Reflector*

On December 3, 2018, a Space X Falcon rocket was launched from the Vandenberg Air Force Base. Among the 64 privately funded payloads aboard was artist Trevor Paglen's

Orbital Reflector, a shoebox sized container that would unfurl a one-hundred-foot Mylar sculpture. Once released, this diamond shaped object would reflect sunlight back to viewers on the ground as it entered orbit, appearing as a kind of artificial shooting star that, according to the Nevada Museum of Art's press release, would "encourage people around the world to...re-envision space as a place of possibility" before disintegrating upon re-entering the earth's atmosphere. However, the project soon encountered a number of unforeseen obstacles, including the inability of ground control to distinguish payloads and the furloughing of key employees as a result of the government shutdown. Eventually, all contact with the work would be lost before it could be fully realized. Working from the conference's interest in unforeseeability and loss, this presentation will consider the confluence of governmental inaction with what Achille Mbembe refers to as relations of "vertical sovereignty" in order to better understand how the apparent failure of Orbital Reflector discloses the possibility of an alternate imaginary of planetary relations.

PANEL 11: Indigenous Methodologies and Planetary Cosmologies

Room: C-1017-13

Laurie Gries

New Materialist Onto-biography: An *In-situ* Research and Writing Practice for Unsettling Becoming in an era of Planetary Volatility

This presentation introduces *new materialist onto-biography (NMO)* as a constructive approach for cultivating ecological solidarity in felt moments of planetary volatility, a cultivation, the author argues, that cannot take place without first unsettling settler ways of being. NMO is an *in-situ* research and writing practice that aims to phenomenologically account for how affect and persuasion emerge through deep relationality. In this presentation, the author delivers an NMO account about an encounter she had with a pair of coyotes in a meadow that sits within a mile of a superfund site at the base of the Flatirons—a large, slanted rock formation that began drifting up millions of years ago near Boulder, Colorado (USA) on lands first occupied by Cheyenne, Ute, and Arapahoe peoples. Through a rich description of this encounter as well as the meadow's history in American Indian genocide, the author critically engages with local Indigenous voices and theories of settler colonialism. She ultimately argues that for other settlers such as herself, using NMO to tune into atmospheres of colonial hauntings can help trigger profound refusals of white amnesia and settler privilege and help catalyze the unsettled becoming necessary for right behavior in an era of planetary precarity.

Kaitlin Moore

**"you / say ancestors and I breathe, / Bones:" Floating islands and recursive kinships
in te mātai tuarangi o te Māori**

Using close readings of Keri Hulme's "Floating Words" and Phil Kawana's "Evolution," this paper's aim is to discern, vis-à-vis the figuration of the floating island, how the nonhuman kinship networks implicit in te mātai tuarangi o te Māori (Māori cosmology) are capable of realizing interspecies communion and environmental survival at a moment of planetary climate catastrophe. Keri Hulme's "Floating Words," the framing story of her 2004 collection *Stonefish*, is a speculative text that moves away from the apocalyptic connotations of the climate crisis by locating within Māori cosmology porous spaces and spiral times that are simultaneously coterminous with and reified by nonhuman others. Phil Kawana's "Evolution," a poem which appeared in the collection *Mauri Ola* (2010), refigures the topological rhetorics of "evolution" through embodied interpenetrations of nonhuman flesh and feathers, scales and stones, identities and iwi to pose challenges to the impermeable perimeters of individual bodies and the insular conditions of islands. In her *Staying with the Trouble* (2016), latent in the silhouette of Donna Haraway's "tentacularity" is the suggestion that Earth systems are homeorhetic, dynamic, unbounded, and adaptive (Haraway 2016: 33). In his essay "No Island Is an Island," Vicente Diaz's figurations of the etak, or moving island, articulate the dynamic fluidity of Oceania — "islands are mobile... they expand and contract" (Diaz 2015: 100). This paper seeks to put these two currents of scholarship into conversation; in using the figure of the floating island to foreground the recursive, fractilizing interspecies entanglements implicit in te mātai tuarangi o te Māori as well as the recursive, fractilizing geometries that allow for islands' "networked proliferations beyond the horizon" (Roberts and Stephens 2017: 35), my aim is to reticulate islands and archipelagos into open, dynamic, contingent, planetary constellations of possibility and kinship.

Patrick Aura

This Rock of a Man: Making Geological Objects Subjects in Martha Ostenso's *Wild Geese*

Wild Geese finds, as Rudy Wiebe states, "the pioneering farmer confronted by an implacable natural world [...] [where the] man is seen in giant terms, believing his own dogma [...] against the very science of his own" (26). This paper unsettles such analyses and the misconceptions the novel perpetuates of 'pioneer' relations to the land as being mutually independent and oppositional forces. Instead, Ostenso narrative contributes to Canada's project of land dispossession by creating an interrelated 'subjective inanimacy' in her settler characters *and* the land – a situation that results in a loss of indigenous subjectivity, as indigenous presence is conflated with the 'inanimate' land. *Wild Geese* fully transforms Caleb Gare, the stereotypical settler figure, into the very land he wrongly perceives as inert in order to more convincingly lay claim to it. Drawing from the works of Karen Barad, I will argue that Ostenso's work situates matter as something that re/creates itself in a quest for meaning. Thus, in a fascinating – and highly problematic – example of 'white indigenization', the settler's subjective inanimacy dialectically enforces a dynamic yet colonial worldview on the land.

The intent of this analysis is to examine how colonial meanings of possession are created through the making of both a narrative and characters that become the very matter they themselves desire. Applying new materialist and historical methods to this literary analysis, I will explore how narrative creation impacts environmental conceptions – which

in this case compels dispossession. In the end, Ostenson's novel demonstrates how tangible matter (still conceived of as the 'real' in early-20th century Canadian discourse) emerges from the meanings and imaginations one makes about it.