

METABOLIC RIFTS

A microscopic view of muscle tissue, showing numerous muscle fibers with visible nuclei and striations. The image is rendered in a blue color scheme, with the text 'METABOLIC RIFTS' overlaid in white at the top.

METABOLIC RIFTS II
17 February 2018
Rivoli Theatre, Small Auditorium

2.30pm Opening Statement

3.00pm Boaventura de Sousa Santos,
*Epistemologies of the South: Decolonizing
Art and Knowledge*

4.30pm Coffee Break

5.00pm Maria Iñigo Clavo,
*Our Methodology is our Agency: Notes
on decolonizing knowledge from the
curatorial*

6.00pm Vivian Zihlerl, *760 Years of Natural:
Between a Lion and the Deep Blue Sea*

7.00pm Roundtable discussion moderated
by Alexandra Balona and Sofia Lemos

8.30pm Intermission

9.30pm Fabrizio Terranova,
*Donna Haraway: Storytelling for Earthly
Survival* (2016, colour, sound, 81min.)

All lectures and film will be presented in English.

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Boaventura de Sousa Santos
*Epistemologies of the South: Decolonizing
Art and Knowledge*

Starting from the assumption that there is no global social justice without global cognitive justice, what are the tasks involved in decolonizing knowledge? Introduced as a paradigmatic shift, Boaventura de Sousa Santos will unfold the key concepts converging in his proposition "epistemologies of the south": abyssal line, sociology of absences, sociology of emergences, ecology of knowledges, intercultural translation and artisanship of practices. Tracing the differences between art as an institution and art as the practice of artists, Sousa Santos will propose the cantilever, a structural element borrowed from architecture and civil construction, as a metaphor to characterize the artist as the one who may walk on the abyssal line and see both sides of it.

Boaventura de Sousa Santos is Professor of Sociology, University of Coimbra and Distinguished Legal Scholar at the University of Wisconsin-Madison. He is Director of the Centre for Social Studies at the University of Coimbra and has written and published widely on the issues of globalization, sociology of law and the state, epistemology and movements. Sousa Santos is the author of numerous monographs, such as *If God Were a Human Rights Activist* (2013) and *Epistemologies of the South. Justice against Epistemicide* (2014).

METABOLIC RIFTS is a series of events organized by PROSPECTIONS for Art, Education and Knowledge Production, a roving assembly for visual and performing arts research mobilized by Alexandra Balona and Sofia Lemos. By investigating how the logic of capitalist accumulation and neoliberal reasoning ruptures the metabolism of the earth's systems, severing its basic operations of renewal, this programme encourages multifarious approaches to planetary phenomena proposing a forum for discussing their eroding histories and coming perspectives.

Modern and contemporary planetary positions have inscribed the subject in a fractured present of financial governance and climatic disarray—both in its roots to an "enlightened" past and future routes to extinction. In the current global era, sovereign narratives, national identity and curatorial production perpetuate intractable relations that define intentions and affectabilities, while securing the distinction between particular subjects and objects. What schisms and obvious contradictions operate at these narrative boundaries? In what ways can one address contemporary urgencies and protocols of representation where subject matter is confounded?

In the second METABOLIC RIFTS we investigate morphologies of knowledge in relation to the legacies of colonial and capitalist systems of governance as well as current conditions of political and corporate boundary-making practices, which circumscribe contemporary curatorial practice. While curatorial projects oftentimes reify grand narratives in the service of unambiguous political agendas they also have the potential to

Maria Iñigo Clavo
*Our Methodology is our Agency: Notes
on decolonizing knowledge from
the curatorial*

In Brazil, projects such as "Knowledge Encounters" seek new models of epistemic diversity in academia running in parallel with curatorial attempts to re-narrate history framing them conceptually in postcolonial theory. If museums are one of the modern technology of self-representing a (national) identity, and representation is linked to rights and citizenship, exhibitions should render visible the conflicts around those unresolved complex terms. Departing from her ongoing research on curatorial strategies and the decolonizing of methodologies, specifically in regards to exhibition-making that takes history and popular culture as their subject-matter, Clavo reviews some of the challenges and unexpected alliances in postcolonial curatorial practices.

Maria Iñigo Clavo is a researcher, curator and Professor at Open University of Catalonia, where she co-founded the independent research group "Peninsula, Colonial processes and artistic and curatorial practices" in collaboration with Reina Sofia Museum, Madrid. Clavo has previously lectured at Essex University, University of Sao Paulo and Central Saint Martins. Her writings have featured in *e-flux journal*, *Stedelijk Museum, Mela* Project*, *Afterall* and others. She is editor of *Re-visiones* magazine recent issue "Is It Possible to Decolonize Western Methodologies? The South as interlocution."

unpack the complexities of narrative forms. In this assembly, we convene around specific projects that reach beyond context or illustration investigating an understanding of curating as the production of and engagement with decolonial knowledge.

A first assembly on 14 October 2017 at Serralves Museum of Contemporary Art invited participants to unpack asymmetries in property law, human rights, environmental economy, as well as processes of singularity and communing, and engaged dramaturge Ana Vujanović, legal scholar Brenna Bhandar, cultural theorist Ana Teixeira Pinto, and political science scholar Nikita Dhawan in association with two performances by Alexandra Bachzetsis, *PRIVATE: Wear a mask when you talk to me* (2016) and *Private Song* (2017).

Through a programme of discursive gatherings, displays, performances, and publications, PROSPECTIONS seeks to unearth designated methodologies in order to re-focus attention on research as an engaged, open-ended and dialogical encounter, while favouring assemblary formats, combining theory and practice and inviting inter-disciplinary collaboration to investigate narrative plots and present day struggles at the double origin and fiction of the self.

FORTHCOMING ASSEMBLY
28 April 2018
Campo Alegre Theatre, Porto
With Ligia Lewis, in collaboration with Porto Municipal Theatre and DDD Dias da Dança Festival

Vivian Zihlerl
*760 Years of Natural: Between a Lion
and the Deep Blue Sea*

In "The Fourfold Articulation" Vivian Zihlerl advanced a crystallography of the modern value form, based upon a re-evaluation of the temporal and territorial locatedness of so-called "primitive accumulation." What moved into apprehension was a cost-offset matrix of the following fourfold categories: "the natural / the female / the racial / the prior". Expanding on this research, Zihlerl will discuss the mercurial re/production of "the natural" in particular considering the tactics of emergence of Natural Law over the *long durée*, as well as work undertaken within the frame of art and research foundation Frontier Imaginaries and considering its forthcoming edition *Trade Markings* with the Van Abbemuseum.

Vivian Zihlerl is a curator, critic, and PhD Candidate at Monash University. In 2015 she established the art and research foundation Frontier Imaginaries. This initiative has staged editions in Brisbane (Australia) with the Institute of Modern Art, QUT Art Museum and the Australian Cinémathèque, in Jerusalem (Palestine) with Al Ma'mal Foundation and the 3rd Qalandiya International, in New York City (United States) with e-flux and Columbia University, and on Minjerribah (Quandamooka Country) with the North Stradbroke Island Historical Museum.

Curators
PROSPECTIONS for Art, Education
and Knowledge Production
Alexandra Balona and Sofia Lemos

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Fabrizio Terranova
*Donna Haraway: Storytelling for Earthly
Survival* (2016, colour, sound, 81min.)

Donna Haraway's ground-breaking work in science, technology, gender and multi-species relationships over the last four decades is marked by her deep commitment to feminism and environmentalism. Refusing the boundaries by which human and non-human agency is parsed and naturalized, Haraway who is also a talented storyteller, proposes new ways of engaging with and challenging normative structures in an era of ecological disarray. Seeking an unconventional portrait of an imaginative thinker, Fabrizio Terranova filmed Haraway and her companion Cayenne exploring their personal universe as well as the longer development of Haraway's views on kinship and planetary welfare.

Donna Haraway is Distinguished American Professor Emerita in the History of Consciousness Department and Feminist Studies Department at the University of California, Santa Cruz, and a science-fiction enthusiast. She became known in the 1980s for her work in feminism, gender and identity, politics and technology.

Fabrizio Terranova is a filmmaker, activist, dramaturge and teacher at École de recherche graphique in Brussels, where he launched and co-runs the Master programme in Narration and Experimentation/Speculative Narration.