

**IMAGINARIES**  
**FRONTIERED. N°3**  
**TOXIC ASSETS**

**W/ E-FLUX & COLUMBIA UNIVERSITY**  
**OCTOBER 18 – 22, 2017**

**CINEMA ASSETS**  
**WEDNESDAY OCTOBER 18TH**  
**at COLUMBIA UNIVERSITY**  
612 Schermerhorn Hall, New York, NY 10027

**NIGHT TIME GO W/ INAATE/SE**  
**THURSDAY OCTOBER 19TH**  
**at UNION DOCS**  
322 Union Ave, Brooklyn, NY 11211

**TOXIC LANGUAGES**  
**FRIDAY OCTOBER 20TH**  
**TOXIC PROPERTIES**  
**SATURDAY OCTOBER 21ST**  
**TOXIC SOVEREIGNTY**  
**SUNDAY OCTOBER 22ND**  
**at E-FLUX**  
311 E Broadway, New York, NY 10002

CINEMA ASSETS  
WEDNESDAY OCTOBER 18TH  
at COLUMBIA UNIVERSITY  
612 Schermerhorn Hall  
New York, NY 10027

6:00PM SCREENING

*When the Dogs Talked* (2014), Karrabing Film Collective (37min)

As a group of Indigenous adults argue about whether to save their government housing or their sacred lands, their children struggle with how the ancestral Dreaming makes sense in their contemporary lives filled with hip-hop and dinosaur bones.

*Blue Heart (Corazón azul)*, film-in-development (2017), Miguel Coyula (34min)

Corazon Azul (Blue Heart) is a Science Fiction film about human genetic engineering in Cuba, and a sinister corporate-state experiment to build a new man to save socialism in the image of Castro's ideal 'new man'.

*Out on the Street*, Jasmina Metwaly and Philip Rizk (71min, excerpt selected by Adania Shibli)

Depicting the times preceding the Egyptian revolution through the lens of factory workers who have held a long-standing opposition to the regime, *Out on the Street* depicts the systematic oppression of Egyptian workers both at the hands of the state and the factory floor. An excerpt will be presented.

*Disobedience* (2017), Haneen Odetalla (5min, selected by Adania Shibli)

In the small and stark architectures of a girls' school facets of playfulness and cunning are revealed.

7:00PM MODERATED CONVERSATION

Karrabing Film Collective (Natasha Bigfoot Lewis, Sheree Bianamu, Gavin Bianamu, Rex Edmunds, Rex Sing, Linda Yarrowin, Ethan Jorroek, Elizabeth Povinelli), Miguel Coyula, and guest-programmer Adania Shibli

8:00PM ENDS

NIGHT TIME GO W/ INAATE/SE  
THURSDAY OCTOBER 19TH  
at UNION DOCS  
322 Union Ave  
Brooklyn, NY 11211

7:30PM SCREENING

*Night Time Go* (2017), Karrabing Film Collective (30min)

On September 19, 1943, a group of Karrabing ancestors escaped from a war internment camp and walked over 300 kilometers back to their coastal homelands in Northern Australia. *Night Time Go* is an exploration of the settler state's attempt to remove Indigenous people from their lands during the Second World War using truck, train, and rifle and the refusal of the Karrabing ancestors to be detained.

*INAATE/SE (it shines a certain way. to a certain place/ it flies. falls./)*, Adam and Zack Khalil (75min, excerpt)

History is written by the victors, but this film reminds us that the history of the oppressed can still be saved from being extinguished. Native American video artists Adam and Zack Khalil here reclaim the narrative of the Ojibway of Sault Ste. Marie, in Michigan's Upper Peninsula, from the archives and museums that would confine it to the past.

TOXIC LANGUAGES  
FRIDAY OCTOBER 20th  
at E-FLUX  
311 E Broadway  
New York, NY 10002

5:30PM EXHIBITION ON VIEW

6:30PM OPENING

Brian Kuan Wood, "Creative Class Warfare"

In imperial centers, creative industries are often criticized for being an agent of gentrification and zombie revitalization. But for those on the other side of colonial plunder, could its twee tchotchkes and cute kids signal a vitality pointing in another direction entirely?

6:45PM KEYNOTE

Elizabeth A. Povinelli, "Toxic Assets and the Extimacy of Existence"

How are political concepts—bred in the west as a support to its self-proclaimed civilizational exceptionalism—faring as the twisting, back-bending layers and sedimentations of anthropogenic toxicity combine with anthropogenic climate change and leave their signature on critical theory and bodily dispositions? Moving across a series of films from the Karrabing Film Collective and other visual references, this talk begins with three general axioms of existence that currently shape critical theory and then explores the possibility for other political gestures.

7:30PM CONVERSATION

Moderator: Vivian Zihelr

8:00PM DANCE

Tara Crichlow, *When You Pray, Move Your Feet: The Legacy of Marjory Smarth*

Through a multimedia dance demonstration, Tara Crichlow will introduce the role, contributions, movement language of Marjory Smarth, an innovator in New York urban dance culture, whose life motto was "Live True, Dance Free". The presentation takes place in the greater context of *As Long As It Takes!*, an acquisition research group organized with Dutch institutions the Van Abbemuseum, the Bijlmer Parktheatre, the HipHopHuis and the University of Colour, initiated by Frontier Imaginaries.

8:30PM POETRY

Demian DinéYazhi', *An Infected Sun*

This long-form descriptive prose poem is a reflection on queer sex, survival and death politics, indigenous identity and environmental injustice. It honors the intersections of various community voices, and lays the groundwork for an evolving theoretical poesis with roots in Indigenous philosophy and critical inquiry of Western institutional hegemony.

8:50PM CONVERSATION

Reponses: Gregg Bordowitz; Moderator: Vivian Zihelr

9:30PM ENDS

# TOXIC PROPERTIES

## SATURDAY OCTOBER 21st

### at E-FLUX

311 E Broadway  
New York, NY 10002

12:00PM EXHIBITION ON VIEW

## FRONTIER PROPERTIES

12:50PM ARTWORK

Bonita Ely, *The Locust People*, 1974. Pencil on paper.

1:00PM PAPER

Rachel O'Reilly, "Mirror, Curtain, Indemnity?: Settler Topsoil Citizen-Ships, Redacted"

Beginning with the proviso that the dematerialisation of property concepts analytically precede and re-figure the dematerialisation of the art object (Lippard), this talk focuses one thread of O'Reilly's 'The Gas Imaginary' (2013-) research addressing one specifically 'Australian design' of mercantile era legal innovations, the Torrens Title land registry system. Torrens Title continues to be installed beyond settler states as a dispossessive instrument of global governance. How does this particular history in-form unconventional extraction literacies under racial capitalism?

1:20PM PAPER

Cassie Fennell, "Ends of the House"

This paper asks what houses become when they are no longer places in which humans dwell. Based on anthropological research in the urban Midwest of the United States, it traces the material and social afterlives of derelict houses—not just physical structures but critical components in a pivotal welfare infrastructure that distributed wealth, well being and its opposites across generations of American homeowners and renters. By focusing on efforts to reclaim building materials from derelict houses and cast them as the lost ecological heritage of the region, this paper interrogates competing visions of human flourishing and decay now anchored by the American house.

1:40PM CONVERSATION

Moderator: Alan Michelson

2:00PM SHORT BREAK

## VOLATILE PROPERTIES

2:30PM ARTWORK

*Decolonize This Place*—MTL, 2017. Image and video contribution.

2:40PM PAPER

Laura Harris, "Fermentation and the Cut: Gordon Matta-Clark, Martine Barrat and Vickie Alvarez in the South Bronx"

This paper examines a series of cuts made in the space of the South Bronx in the context of the brutal "renewal" of New York City in the 1960s and 70s. Focusing in particular on architectural cuts made by artist Gordon Matta-Clark, and smaller-scale cuttings by Bronx teenager, Vickie Alvarez, recounted in a video she composed with artist Martine Barrat, it explores the forms of creative habitation—or fermentation—these cuts imagine and enact as they too attempt to break down and renew the space and social life of the South Bronx.

3:00PM PAPER

Greg Tate (voiced by Shelly Nicole), "Code Blackety Black On Black Boom Diggety Properties: The Power of Vernacular Cryptologies"

Black American music, as we know it, was born in rebellion and horror, fantasy and desire, slave camps and starships, ring shouts and juke joints, barrelhouses and barber shops, buckets of blood and Neo-hoodoo rituals.

We hear the background radiation. We hear the sonic refusal of Black Civilizations to submit to The Barbarians delusion.

Their unfulfilled wish-projection that several millennia of African cunning and cosmology had somehow wound up bereft of human features. No Gods No memory No Love No history, culture or intellects? Ha. As if, only.

In his visionary and prophetic 1903 essay collection *The Souls of Black Folk*, WEB Du Bois identifies the earliest genre of those sonic refusals as The Sorrow Songs. Du Bois rightly declares them the only sign from America that human life might still exist there amongst the wages of sin, gin, genocide and technology. *The Sorrow Songs* affirmed two things—a deep inner life among our enslaved ancestors and a coded language for subverting bondage with tonal espionage and melodic counter-terrorism.

3:20PM PAPER

Jaskiran Dhillon, "Indigenous Youth, Urban Realities, and Toxic Embodiment"

This presentation takes up questions of settler state sovereignty and governance and colonial violence with respect to the lives of urban Indigenous youth. More specifically, I trace the ways that urban settler spaces continue to do the work of colonial dispossession in both design and through the violent containment of Indigenous youth.

3:40PM CONVERSATION

Moderator: Constantina Zavitsanos

## VITAL PROPERTIES

5:25PM PERFORMANCE

Maria Hupfield, *Untitled (Slide Show)*, 2017.

5:40PM PAPER

Angela Mitropoulos (voiced by Max Fox), "The Art and Performance of Life: Movements, Un/Common Forms and Infrastructure"

Emphasising the concepts of topology, performative contracts and the biophysical 'art of life,' this paper suggests a non-Platonist theory of forms, movement and infrastructure set against the limits to freedom of movement. In this paper, the contemporary circumstance of increasing controls on that freedom is approached through an exploration of the choreographies of Loie Fuller and Rudolf Laban, the sublated curve and the völkisch mass *chora*, the 'failure to signify' and the expressionism of fascist kinaesthetics.

6:00PM PAPER

Neferti X. M. Tadiar, "Powers of Expending Life"

In the new global political economy of life, the financialized enterprise of extrajudicial killings undertaken by the Philippine police state under Duterte's "war on drugs" operates on the logic of derivatives, with dead bodies or spent life as its underlying assets. This talk explores the socio-historical conditions and political significance of the powers of this police machine for expending life, including centrally its connections to vital platforms, the subaltern productive forces of serviceable life (migrant, domestic servitude) driving the new global urbanism. It further reflects on the politics of the word/image in artistic responses to the killings in the context of the fatal, signifying practices of an emergent form of platform totalitarianism.

6:20PM CONVERSATION

Moderator: Simon Leung

# REBELLIOUS PROPERTIES

## 7:00PM ARTWORK

Ryan Presley, *Crown Land (To the Ends of the Earth)*, 2016.  
Oil and gold foil on hoop pine

## 7:10PM PAPER

Jonathan Beller, "Derivative Living Under the Regime of Informatic Subsumption"

Under conditions in which racial capitalism has not only captured but indeed *is* the planetary communications infrastructure, the alienation of struggles to survive generates physics and metaphysics as media of war. I sketch the contours of this mise en scene for multiple pasts and futures, and discuss the work of a group (ECSA) experimenting with radical finance as a wager in politics, autonomy and community.

## 7:30PM DIALOGUE

Yazan Khalili & David Kim, *I, the Artwork*, 2016

*I, the Artwork* is an artist contract presented in the form of a large-scale photographic print. In its base principles, it is an incisive intervention into the tradition of conceptual art that demands relevance to the context of occupation and colonialism. The contract, as a "Deed of Ownership and Condition of Existence," establishes the moral rights of the artwork at the fundamental categories of ownership, profit and obligation. Crucially, in order to be binding in perpetuity, the moral rights are assigned to the artwork as "I, the Artwork," rather than to the authoring artist. Closing the programme of TOXIC PROPERTIES lawyer and critic David Kim and artist Yazan Khalili will discuss the speculative and material potential of *I, the Artwork*.

## 7:50PM CONVERSATION

Moderator: Elizabeth A. Povinelli

## 9:00PM ENDS

registers of "property", "address" and "residence" are all chequers in a far greater game of disavowal and expulsion.

## 3:40PM SCREENING

*Windjarrameru, The Stealing C\*nt\$* (2015), Karrabing Film Collective (37min)

The programme title "toxic sovereignty" refers to a scene in the film *Windjarrameru: The Stealing C\*nt\$* where, pursued by police, a group of boys flee into a contaminated swamp giving rise to the memorable line: "We're safe, too much radiation here; we're safe."

The film inscribes the paradoxes of market normativity vis a vis frontier dispossession. A fence line traces the contour of radioactive contamination, while mining activity reveals the shape of subterranean mineral seams. A zip-tie handcuff anticipates the lines of prison walls. Telegraph wires cut through bush areas that are themselves without mobile phone signal. The film's protagonists are perpetually caught between theft and property—both of which they'd rather do without.

## 4:20PM CONVERSATION

Richard Bell in conversation with Karrabing Film Collective (Natasha Bigfoot Lewis, Sheree Bianamu, Gavin Bianamu, Rex Edmunds, Rex Sing, Linda Yarrowin, Ethan Jorrock, Elizabeth Povinelli)

## 4:40PM CINEMATIC RESPONSE #1

Christian Nyampeta

## 5:00PM CINEMATIC RESPONSE #2

Wendelien van Oldenborgh

## 5:20PM CINEMATIC RESPONSE #3

Julieta Aranda

## 6:30PM ENDS

TOXIC SOVEREIGNTY  
SUNDAY OCTOBER 22ND  
at E-FLUX  
311 E Broadway  
New York, NY 10002

## 2:00PM EXHIBITION ON VIEW

## 3:00PM INTRODUCTION

Richard Bell, *Embassy*, 2013–ongoing. Tent (various dimensions), painted signage.

## 3:15PM PAPER

Adania Shibli, "A Play in One Act, and Many More"

How do the tactics of "playing" and "cunningness" manifest themselves privately and publicly as tenable measures for challenging the toxicity of state sovereignty and countering tyranny, exploitation and deep inequality? Playing and cunningness are increasingly put into practice by Palestinians as means to guarantee their existence where it is caught between the Israeli settler state and a subordinate

Palestinian authority. Among the instances that will be examined are the north Jerusalem neighborhood of Kufer Aqab. With it is increasing concrete high-rise buildings, Kufer Aqab has become a theatre set for Palestinian Jerusalemites to stage plays before the Israeli interior ministry. Here the asset and value

EXHIBITION ASSETS  
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## Richard Bell

EMBASSY, 2013–ONGOING

Army tent, synthetic polymer paint on board.

Video: Richard Bell, *The Dinner Party*, 2013.

Video 19:16min.

Courtesy of the artist and Milani Gallery, Brisbane.

Richard Bell is a renowned artist, activist and provocateur.

Bell's *Embassy* is a re-staging of Australia's longest standing protest action, the Aboriginal Tent Embassy which has stood opposite Parliament House in Canberra from 1972 to the present day. Since 2013, Bell's *Embassy* has hosted gatherings of talks, poetry and screenings on the topic of Aboriginal sovereignty in cities including Moscow, Jakarta, Jerusalem, Arnhem and Sydney.

## Bonita Ely

LOCUST PEOPLE, 1974

Pencil on paper, 22.5 x 30.5 cm.

Courtesy of the artist and Milani Gallery.

Bonita Ely was one of the first artists in Australia to be identified with feminist concerns in the 1970s. Rather than social reform or "rights" however, Ely's practice has always been grounded in a focus on the ecological and colonial consequences of patriarchal violence. The drawing installed in the TOXIC ASSETS

exhibition is a sketch towards the larger series *C20th Mythological Beasts: At Home with the Locust People*, 1975. It was inspired in 1974 when Ely moved to New York with her partner. There she was struck most of all with the city's air pollution, prompting a deeper reflection upon the human exo-skeleton of the modern city.

**Gordon Hookey**  
**HOOGAH BOOGHA, 2009**  
**Acrylic on paper, 76 x 55 cm.**

**Courtesy of the artist and Milani Gallery, Brisbane.**

"Hoogah Boogha" was the first introduction of an incisive conceptual equation that has marked Waanyi artist Gordon Hookey's vivid practice in painting and sculpture. The formula "They want our spirituality, but not our political reality" very precisely pin-points and refutes the liberal calculus of cultural difference. First spray painted roughly onto card, this phrase has gone on to appear amid elaborate drawings of Kangaroos wearing sun-glasses and bearing arms, along side boxing-gloves painted with the Aboriginal flag, and as an animating force throughout Hookey's entire oeuvre.

**Maria Hupfield**  
**UNTITLED (SLIDE SHOW), 2017**

**Installation and performance, with augmented slides from the collection of the artists' father.**

**Courtesy of the artist.**

Untitled (Slide Show) is a 15 min performance by Maria Hupfield in which she will respond to a selection of slides taken by her father John of her mother Peggy's community on Wasauksing First Nation, Ontario where they lived in the 70's. This work will move through a combination of scored and unscored representational and abstract movement, visualities and vocalizations that reference archives of cultural knowledge and the management of that knowledge by an outsider (her non-native, Canadian father) to consider inherited legacy across time and possible models for accomplices in conversation with indigenous peoples. Hupfield grounds her work in everyday materials and experiences; during her live performances items displayed in the gallery acquire new meaning.

**Yazan Khalili**  
**I, THE ARTWORK, 2016**  
**Framed photographic print 120 x 79.2cm.**  
**Legal consultation Martin Heller.**

**Commissioned by Riwaq Biennial, with support of Mophradat**  
**Courtesy of the artist.**

*I, The Artwork* is an artist contract presented in the form of a large-scale photographic print. In its base principles, it is an incisive intervention into the tradition of conceptual art that demands relevance to the context of occupation and colonialism. The contract, as a *Deed of Ownership and Condition of Existence*, establishes the moral rights of the artwork at the fundamental categories of ownership, profit and obligation. Crucially, in order to be binding in perpetuity, the moral rights are assigned to the artwork as "I, The Artwork", rather than to the authoring artist.

**Alan Michelson**  
**HOME IN THE WILDERNESS, 2012**  
**Handmade paper, archival ink, adhesive, and board.**  
**Dimensions: cabin: 12.25 x 18 x 10.5 inches;**  
**shed: 3 x 8.25 x 7.25 inches.**

Thomas Cole, founder of the Hudson River School of painting, depicted a settler family in their log cabin, a popular domestic motif of the era, in his 1847 painting *Home in the Woods* (the source for this work). Printed on it are facsimiles of the 1809 Treaty of Fort Wayne that, over the objections of Tecumseh and the nations involved, conveyed some three million acres of Indian land to the U.S.

**Christian Nyampeta**  
**INFRASTRUCTURE OF QUASI-EVENTS, 2017**  
**Adhesive vinyl on yellow-painted wall.**

**Commissioned by Frontier Imaginaries, with support of Mondriaan Fund.**

**Courtesy of the artist.**

The work of "modern" African philosophers such as Abbé Alexis Kagame's *La Philosophie bantu-rwandaise de l'être* (1956) were works of translations: from oral writing to textual writing, and from "non-philosophy" to "philosophy." Reading these writers today involves thinking through the limit of the translatability of being: such reading is not only a matter of cultural, disciplinary or linguistic translations, but it involves instead a task of geographic and temporal desedimentation. The infrastructural importance of such works must be underscored. B. Kojo Laing's 1988 novel *Woman of the Aeroplanes* lends words at these limits, inviting the index as a mode of transverse visitation.

**Elizabeth A. Povinelli**  
**SYMPHONY OF LATE LIBERALISM, 2017**  
**Vinyl wallpaper, felt-tip marker pens, sound and video installation.**

**With sound score by: Thomas Bartlett and Stefana Fratella**

**Video contributions by: Miguel Coyula, Bonita Ely, Rui An Ho, Karrabing Film. Collective, Yazan Khalili, Wendelien van Oldenborgh, Naeem Mohaiemen, MTL, Christian Nyampeta, Adania Shibli.**

The *Symphony of Late Liberalism* annotates social, economic and political events in the form of a musical score. On the upper lines, or 'staff', events that have been felt across the work are noted from the 1950s to present. On the lower staff events that express the same transformations in power in north Australia, Jerusalem and New York are marked. For the TOXIC ASSETS exhibition this work as been extended with the *Symphony of Late Liberalism*, a video installation that evokes the sonic and haptic layers of major melodies and localized counter melodies by which the Symphony plays out as a tactical operation.

**Ryan Presley**  
**CROWN LAND (TO THE ENDS OF THE EARTH), 2016**  
**Synthetic polymer paint and gold leaf on hoop pine panel,**  
**53 x 43cm.**

**Courtesy of the artist.**

Aboriginal artist Ryan Presley re-imagines the icon of St George as an allegory of the Northern Territory "Intervention"—or the new regime of discipline over Aboriginal lives inaugurated in 2007. The icon depicts a young Aboriginal woman caught in a canyon between the towers of mining and banking corporations on one side, and the military-industrial presence of US garrisons in Australia on the other.

**Farida Sedoc**  
**FREETOWN LOUNGE, 2017**  
**Astro-turf with stenciled slogans and custom upholstered foam blocks.**

**Commissioned by Frontier Imaginaries, with support of Mondriaan Fund and thanks to Julie Peeters.**

**Courtesy of the artist.**

Over the dealings of the 1667 *Treaty of Breda*, both New Amsterdam (now New York) and the sugar factories of Surinam were up for bargaining. In 2017 Surinamese-Dutch artist Farida Sedoc comes to New York with a lounge and interior installation for TOXIC ASSETS. The text interventions are inspired by Sedoc's standpoint in Hip Hop culture, and the fabrics are the Panji style worn extensively in Surinam.

## BIOGRAPHIES

**Julieta Aranda** was born in 1975 in Mexico City. She received a BFA in filmmaking from the School of Visual Arts (2001) and an MFA from Columbia University (2006), both in New York. Her explorations span installation, video, and print media, with a special interest in the creation and manipulation of artistic exchange and the subversion of traditional notions of commerce through art making.

**Richard Bell** is an Australian artist and political activist. He is one of the founding members of Brisbane based Aboriginal art collective proppaNOW. His works that include painting, installation, performance and video have been exhibited widely throughout Australia and internationally.

**Jonathan Beller** is a film theorist, culture critic and mediator. He holds the positions of Professor of Humanities and Media Studies and Critical and Visual Studies, and Program Director of Graduate Program in Media Studies, Pratt Institute, Brooklyn, NY. He is the author of *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle* (Dartmouth College Press and University Press of New England, 2006), and *Acquiring Eyes: Philippine Visuality, Nationalist Struggle and The World Media-System* (Manila: Ateneo de Manila University Press, 2006). Forthcoming books include *The Message is Murder* (Pluto Press) and *Computational Capital* (Dartmouth College Press and University Press of New England).

**Gregg Bordowitz** is an artist and writer. He publishes often in catalogs, journals, magazines and online. His work was included most recently in *Greater New York* at MoMA P.S. 1 (2015–16), for which he published the chapbook titled *Tenement*. Another recent publication, *Taking Voice Lessons* (2014) was published by If I Can't Dance... (Amsterdam). His work is currently on view in the exhibition *Trigger: Gender as a Tool and a Weapon* at the New Museum New York September 27, 2017 – January 21, 2018. His films and performances were included in three recent historical survey exhibitions: *This Will Have Been: Art, Love, and Politics in the 1980's* (MCA Chicago), *Blues for Smoke* (LA MOCA), and *NYC 1993: Experimental Jet Set, Trash and No Star* (New Museum). Bordowitz has received a Rockefeller Intercultural Arts Fellowship and a John Simon Guggenheim Memorial Fellowship, among other grants and awards.

**Miguel Coyula** is a Cuban film maker, graduate from the International Film and Television School of Cuba (EICTV) that has become known for a low budget maverick film poetics. His film *Memories of Overdevelopment* (2010), was developed with the support of a Guggenheim award which he won in 2009. It premiered at the Sundance Film Festival and went to gather several awards and honors. Other feature films include *Red Cockroaches* (2003) and the documentary *Nadie* (2017), which won the Best Documentary Prize in the Dominican Global Film Festival (Funglode). He is currently working on *Corazón Azul*, his new feature film.

**Tara "Big Tara" Crichlow** (Dancer) is an award-winning performer, teacher, and historian of urban dance techniques who is versed in developing programs, curating events, and lecturing at institutions internationally. She has extensive international teaching experience, including in Italy, Mexico, Nigeria, Ukraine, France and the Netherlands. Crichlow has made notable contributions to the hip-hop scene as a founding member of the Anomalies Crew, as well other crews including MAWU, HeartBreakers, and the 2006 We Bgirlz Championship squad Fox Force Five.

**Lynn Cruz** is a Cuban actress and film producer. She is a member of the Cuban Writers and Artists Union (UNEAC) and since 2001 she collaborates with the EICTV, the International Film School of San Antonio de los Baños. She has participated in different theater festivals in Colombia, Venezuela, Germany, and other countries. She has also acted in multiple films inside and outside Cuba. Some of them are: *The Child* (Venezuela 2015), *White Motherland* (Cuba, 2015), *ENDS* (Ecuador, 2015). She has received several awards as best actress for the films *The Child* (2015) and *Long Distance* (2011). She is currently producing and acting in *Corazón Azul*.

**Demian DinéYazhi'** was born to the clans Naasht'ézhi Tábaqhá (Zuni Clan Water's Edge) and Tódich'í'ni (Bitter Water) of the Diné. His work addresses the importance of cultivating a kinship with the land and is in a continual state of inquiry into radical Indigenous queer feminist ideology. locates the foundation for the conceptual mapping of his creative practice in the intersection of sociopolitical and identity-based politics. His work as an artist is best understood through the transdisciplinary modes of art production, curatorial/research-based inquiry, site-specific installations, street interventions, education, and workshops. DinéYazhi' received his Bachelor of Fine Art in Intermedia Arts from Pacific Northwest College of Art in 2014, where he received the Intermedia Department Award for his curatorial/research-based thesis exhibition: *BURY MY ART AT WOUNDED KNEE: Blood & Guts in the Art School Industrial Complex*. In 2010, he founded the artist/activist/warrior collective, *RISE: Radical Indigenous Survivance & Empowerment*. DinéYazhi' lives and works in Portland.

**Jaskiran Dhillon** is Assistant Professor of Global Studies and Anthropology at The New School in New York City. She is a first generation academic and advocate who grew up on Treaty Six Territory in Saskatchewan, Canada. Her scholarship, organizing and teaching aims to work in the service of political movements advancing decolonization, justice and freedom across the world. Her book *Prairie Rising: Indigenous Youth, Decolonization, and the Politics of Intervention* (Toronto: University of Toronto Press, 2017) provides a critical, ethnographic account of state interventions in the lives of urban indigenous youth.

**Dr. Bonita Ely** has a cross-disciplinary art practice that, although addressing universal values, pioneered Australian environmental and socio-political art. From 1972 to 1975, she explored urban pollution in England and New York, returning to Australia to address the effects of environmental destruction beginning to emerge across the continent. The *Murray River Project* (1978–2014) includes *Murray River Punch* (1980, reprised 2008, 2014) where the Murray River's pollutants are the recipe's ingredients. Public artworks include sculptures in Hue, Vietnam (1998, 2002, 2006), which inspired Ely's PhD that examined the influences of Taoism on contemporary art. Recent artworks address the inter-generational affects of PTSD as an outcome of war. Ely is an Associate Professor in the Sculpture, Performance, and Installation Studio, University of New South Wales (UNSW), and a founding member of the Environmental Research Institute of Art, UNSW. Ely lives and works in Sydney.

**Catherine Fennell** is Associate Professor of Anthropology at Columbia University. Fennell's ethnographic and archival work focuses on the decline and transformation of a key infrastructure of the 20th century US welfare state—subsidized housing. She is the author of *Last Project Standing: Civics and Sympathy in Post-Welfare Chicago* (Minnesota 2015), a book that examines Chicago's overhaul of its troubled public housing system and the effects of that transformation on the politics of care and inequality in Chicago. She is engaged

in a new project that examines the afterlives of mortgaged housing in late industrial urban America.

**Laura Harris** is Assistant Professor of Cinema Studies and Art and Public Policy at New York University. Her work has been published in *Social Text*, *Women & Performance*, *Criticism* and *sx salon*. Her first book, *Experiments in Exile: C. L. R. James, Hélio Oiticica and the Aesthetic Sociality of Blackness*, is forthcoming from Fordham University Press.

**Rui An Ho** is an artist and writer working in the intersections of contemporary art, cinema, performance, and theory. He writes, talks, and thinks around images, investigating their sites of emergence, transmission, and disappearance within contemporary visual culture. He has presented projects at the 2nd Kochi-Muziris Biennale, Kochi; Serpentine Galleries, London; Moderna Museet, Stockholm; Monnaie de Paris; Singapore Art Museum; LUMA/Westbau, Zürich; Para Site, Hong Kong; and Witte de With, Rotterdam. He is the Singapore desk editor for *ArtAsiaPacific* and has contributed to numerous publications. He lives and works in Singapore.

**Gordon Hookey** is an Indigenous Australian artist who belongs to the Waanyi people. He has exhibited widely in Australia, and his work has come to prominence in the last decade as an outspoken critique of racism. In 2006, he became an active member of the Brisbane-based Aboriginal arts group, ProppaNOW. Hookey's multi-award winning work is held in the collections of most major Australian galleries as well as public collections internationally. Gordon has recently completed a Master of Visual Arts at the Queensland College of Art, Griffith University. He is currently working on a major project called *MURRLAND!*, a visual history of Queensland from a Murri perspective commissioned by Frontier Imaginaries and documenta 14. He lives and works in Brisbane.

**María Hupfield** (born 1975) is an artist based in Brooklyn, NY. She is Anishinaabek from Wasauksing First Nation in Ontario, Canada. Hupfield works in a variety of media, including video, hand-sewn sculpture and performance art. Her work practice references Intersectionality, situated learning and the living archive. She is workshopping a new performance in the gallery onsite at *Studio Views: Craft in the Expanded Field*, Museum of Arts and Design and Currently traveling her first major solo exhibit *The One Who Keeps on Giving*, a production of The Power Plant, Contemporary Art Gallery, Toronto in partnership with Southern Alberta Art Gallery, Lethbridge; Galerie de l'UQAM, Montréal; Mount Saint Vincent University Art Gallery, Halifax; and Canadian Cultural Centre, Paris.

**Karrabing Film Collective** is a group of Aboriginal Australian film-makers whose work has rapidly risen to national and international prominence through their innovative cinema style of 'improvisational realism'. In this mode, the group collectively scripts and improvises characters based upon their own lives and experiences as a way of narrating the current status and challenges of Aboriginal worlds. Most Karrabing live in a rural Indigenous community in the Northern Territory, Australia, with low or no income. The e-flux *special issue #58* (2014) was dedicated to the 'quasi-event' as it appears in the film-making of the Karrabing, and was co-edited by Karrabing member Elizabeth A. Povinelli. Nominated by curator Vivian Zihler, the Karrabing Film Collective won the prestigious 2015 Visible Award, juried at the TATE Liverpool, and supported by Fondazione Pistoletto and Fondazione Zegna.

**David Kim** is a graduate of Yale Law School, at which he was the curator of *JUNCTURE: Explorations in Art and Human Rights*, an initiative

sponsored by the Schell Center for International Human Rights. Kim is currently a principle at the boutique management consultancy Incandescent. He also collaborates with curators and artists on projects in connection with property, contracts, finance, and human rights.

**Yazan Khalili** lives and works in and out of Palestine. He is an architect, visual artist, and a cultural activist. Khalili has woven together parallel stories over the years, forming both questions and paradoxes concerning scenery and the act of gazing, all of which are refracted through the prism of intimate politics and alienating poetics.

**Simon Leung** is Director of Graduate Studies in the Department of Art at University of California, Irvine. Leung's work include a trilogy on "the residual space of the Vietnam War;" an extended proposal of Duchamp's oeuvre as a discourse in ethics; context-specific works centering on the squatting body as a heuristic cipher; and "art workers' theater" dealing with art and labor as institutional critique.

**Nitasha Dhillon** and **Amin Husain** are MTL, a collaboration that joins research, aesthetics and organizing in its practice. Amin, a Palestinian-American has a BA in Philosophy, a JD from Indiana University Law School, and an LLM in Law from Columbia University. He practiced law for five years before transitioning to art, studying at the School of the International Center of Photography and Whitney Independent Study Program. Nitasha, an Indian national, has a BA in Mathematics from St Stephen's College, University of Delhi, and attended the Whitney Independent Study Program in New York and School of International Center of Photography. Together, as MTL, they are co-founders of MTL+, *Tidal: Occupy Theory* magazine, Decolonize This Place, Direct Action Front for Palestine, Global Ultra Luxury Faction, the direct action wing of Gulf Labor Coalition to which they are also co-members, as well as Strike Debt and Rolling Jubilee.

**Alan Michelson** is a New York-based, Mohawk artist whose work addresses intersections of place, history, and identity in multilayered, multimedia installations. With a diverse career as an artist, lecturer and curator, Michelson has participated in numerous exhibitions including *Sakahān: International Indigenous Art*, National Gallery of Canada (2013), the *5th Moscow Biennale* (2013), and the *18th Biennale of Sydney* (2012)

**Angela Mitropoulos** is a political theorist. Mitropoulos is a fellow at the school of Humanities and Communication Arts, Western Sydney University, Sydney. Her writing is used in academic and activist contexts, and appears in: *Social Text*, *South Atlantic Quarterly*, *Mute*, *Cultural Studies Review*, *Borderlands*, and *ephemera*. Publications include: *Infrastructures of Uncommon Forms* (forthcoming); and *Contract and Contagion: From Biopolitics to Oikonomia* (2012). Mitropoulos lives and works in Sydney.

**Naeem Mohaiemen** combines films, installations, and essays to research failed left utopias and incomplete decolonizations—framed by Third World Internationalism and World Socialism. The terrain is a "a revolutionary past meaningful in the sudden eruption of a revolutionary present" (Wilson-Goldie). In spite of underscoring a left tendency toward misrecognition, a future international left, against silos of race and religion, is a hope in the work. Project chapters showed at documenta 14, Ashkal Alwan, Sharjah, Marrakech, and Venice Biennales, Tate Britain, and MoMA. Naeem is a Ph.D. candidate in Anthropology at Columbia University researching left histories outside state patronage.

**Christian Nyampeta** is a Rwandan-Dutch artist. His practice focuses on the idea of 'how to live together'. He builds habitable structures, which encourage audiences to dwell within a space of art. He lives and works in New York City, London and in the Netherlands. .

**Wendelien van Oldenborgh** develops works that employ the cinematic format as a methodology for production and as the basic language for various forms of presentation. She often uses public film shoots to collaborate with participants in different scenarios, and to co-produce a script and orientate the work towards its final outcome. Many of these works explore repressed, incomplete and unresolved histories, which allow multiple perspectives and voices to coexist. In 2014, Van Oldenborgh was awarded the prestigious Dr. A.H. Heineken Prize for Art and received a DAAD stipend for the Berliner Künstlerprogram residency. Recent exhibitions include *From Left To Night*, The Showroom (2015); School of Kyiv, Kyiv Biennial (2015); Berlinale Forum Expanded (2015, 2013, and 2011); *Confessions of the Imperfect, 1848–1989–Today*, Van Abbemuseum (2014); *Dead Reckoning: Whorled Explorations*, Kochi-Muziris Biennale (2014); 12th Biennale of Cuenca, Ecuador (2014); and *Art Turning Left: How Values Changed Making 1789–2013*, Tate Liverpool (2014).

**Rachel O'Reilly** is an independent writer/artist, researcher and infrequent curator. She runs the seminar 'At the Limits of the Writerly' as part of the *How to Do Things with Theory* program of the Dutch Art Institute. From 2004 to 2008 she was a curator of film, video, and new media at the Gallery of Modern Art (GOMA), Brisbane, including the Fifth Asia Pacific Triennial. From 2013 to 2014 at the Jan van Eyck Academie, the Netherlands, she incepted The Gas Imaginary, an ongoing artistic research project exploring unconventional extraction investments in settler colonial space. Her artistic work has been presented by the David Roberts Art Foundation, Gasworks, the Museum of Yugoslav History, If I Can't Dance, Tate Liverpool, Qalandiya International and BAK Basis Voor Actuele Kunst. She co-writes with Jelena Vesic and Vlidi Jeric on juxtapolitics of 'neutrality' beyond non-aligned movement legacies and with Danny Butt on infrastructures of artistic autonomy. Her writing has been published by Cambridge Scholars Press, MIT Press, Postcolonial Studies journal, in exhibition catalogues and critical e-readers.

**Elizabeth A. Povinelli** is Franz Boas Professor of Anthropology at Columbia University. She is the author of numerous books and essays and a former editor of the academic journal *Public Culture*. Povinelli's work focuses on developing a critical theory of late liberalism that would support an anthropology of the otherwise. This task is animated by a critical engagement with the traditions of American pragmatism and continental immanent theory and grounded in the circulation of values, materialities, and socialities within settler liberalisms. She is one of the founding members of the Karrabing Film Collective. Povinelli lives and works in New York.

**Ryan Presley** currently lives and works in Brisbane. His art practice is a reflection of his locale which he audits and critiques to mount a larger enquiry that interrogates the articulations of power. Presley's work has been acquired by the Queensland University Museum of Art and Murdoch University's art collections. He recently completed a PhD at the Queensland College of Art.

**Farida Sedoc** is an Amsterdam based artist, designer and entrepreneur, born in the Netherlands to Surinamese immigrants. At a young age she got exposed to streetculture, this led to her love for hiphop, streetart and fashion. In her work she makes

a connection between a state-of-the-art style and traditional way of working. A bold yet balanced mixture of narrative graphics, colourful prints and classic applications on T-shirts, textiles and canvas. She is currently part of the new and temporary Master's Program at the Sandberg Institute—Radical Cut-up in Amsterdam.

**Adania Shibli** is a writer and cultural researcher focusing on the history of vision in Arabic culture, as well as political and social realities. Her novels, plays, short stories, and narrative essays have been published in various anthologies, art books, literary and cultural magazines. A selection of her books include *Minor Detail* (2016), *A Journey of Ideas Across: In Dialog with Edward Said* (2014), *Dispositions* (2012), *We Are All Equally Far from Love* (2012/2004) and *Touch* (2010/2002). Shibli was awarded the Young Writer's Award by the A.M. Qattan Foundation in 2002 and 2004. She is a regular contributor to various journals, newspapers, and magazines, and intermittently since 2013 has been a visiting professor at the Department of Philosophy and Cultural Studies at Birzeit University, Palestine. Her recent curatorial projects include *After the Wildly Improbable* at HKW.

**Neferti X. M. Tadiar** is Professor of Women's, Gender & Sexuality Studies at Barnard College and Director of the Center for the Study of Ethnicity and Race at Columbia University. She is author of the books, *Things Fall Away: Philippine Historical Experience and the Makings of Globalization* (2009) and *Fantasy-Production: Sexual Economies and Other Philippine Consequences for the New World Order* (2004), and co-editor with Angela Y. Davis of the collection, *Beyond the Frame: Women of Color and Visual Representation* (2005). Her current book project, *Remaindered Life*, is a meditation on the disposability and surplus of life-making under contemporary conditions of global empire.

**Greg Tate** is an African-American writer, musician, and producer who is a founding member of the Black Rock Coalition and the leader of Burnt Sugar The Arkestra Chamber. Tate was recently acknowledged by as one of the 'Godfathers of Hiphop Journalism' for his groundbreaking work on the genre's social, political, economic and cultural implications in the period when most pundits considered it a fad. His books include *Flyboy In The Buttermilk*, *Flyboy 2: The Greg Tate Reader*, and *Everything But The Burden—What White People Are Taking From Black Culture*.

**Brian Kuan Wood** is a writer based in New York. He is an editor of e-flux journal and teaches at the Masters in Curatorial Practice program at the School of Visual Arts in New York. His writings have been included in numerous catalogues and publications.

**Constantina Zavitsanos** is an artist who works in sculpture, performance, text, and sound and on issues of debt, dependency, and means beyond measure. Zavitsanos has exhibited works at the New Museum in New York; in Arika's Episode 7 at the Tramway in Glasgow, Scotland; at the Elizabeth Foundation for the Arts in New York, and at Wysing Arts Centre in Cambridge, UK. With Park McArthur, they co-authored "Other Forms of Conviviality," *Women & Performance: a journal of feminist theory*, and "The Guild of the Brave Poor Things," in *Trap Door: Trans Cultural Production and the Politics of Visibility*, MIT Press. Zavitsanos lives in New York and teaches at the New School.

**Vivian Zihlerl** is founder of the art and research initiative Frontier Imaginaries (frontierimaginaries.org), and a PhD Candidate in Curatorial Practice at the Monash University Department of Art, Design and Architecture.

TOXIC ASSETS is a public seminar featuring dance, poetry, art installation, screenings, and talks that responds to the question: What would it take to detox New York City? The project marks the arrival of art and research initiative Frontier Imaginaries to New York City from October 18–22, as a guest of e-flux lectures and Columbia University's Ruth S. Biermann Memorial Meetings.

The ragged infrastructures and gleaming salad bars of New York City stand as the historic epicenter of the late liberal fold—a hit that, like any bad drug, goes by a handful of names. “Structural adjustment” suggested an improving spin to the debt-disciplined global south; in Australia, it was “the recession we had to have” while European metropolises have come to know its caustic reflux as “austerity.”

What kind of topology can grasp the belatedness and trans-local intimacy of the global condition? What concepts might emerge as useful where existing political tropes continue to perpetuate harm? And how are arts and the aesthetic caught within the crosshairs of the liberal dilemma, whereby the difficulty with having a critique of liberalism is that the fascists have one too?

The program at e-flux will be set amid a temporary exhibition featuring artist Christian Nyampeta's expansive wallpaper, an *Infrastructure of Quasi-Events*, Farida Sedoc's floor and seating installation *FREETOWN LOUNGE*, Richard Bell's iconic protest installation *Embassy*, and Elizabeth A. Povinelli's *Symphony of Late Liberalism*, including an extended *Requiem of Late Liberalism* that sets video contributions from artists and activists internationally amid a chorus of the Trumpian twist. A further hang of works from from Palestine, Australia, and the United States by Alan Michelson, Bonita Ely, Gordon Hookey, Maria Hupfield, Yazan Khalili, and Ryan Presley.

**FEATURING**

Julieta Aranda	Maria Hupfield
Richard Bell	David Kim
Johnathan Beller	Yazan Khalili
Gregg Bordowitz	MTL Collective
Miguel Coyula and Lynn Cruz	Alan Michelson
Jaskiran Dhillon	Angela Mitropoulos
Bonita Ely	Christian Nyampeta
Karrabing Film Collective	Wendelien van Oldenborgh
Tara Chrichlow	Rachel O'Reilly
Demian DinéYazhi'	Ryan Presley
Cassie Fennell	Farida Sedoc
Laura Harris	Adania Shibli
Gordon Hookey	Neferti X. M. Tadiar
	Greg Tate
	and others

Curated by Vivian Zihlerl

TOXIC ASSETS: Frontier Imaginaries Ed.Nº3 is supported by Columbia University in particular the Ruth S. Biermann Memorial Meetings, the Institute for Social and Economic Research and Policy, the Center for Palestine Studies, and the Department of Anthropology; by e-flux; and by UnionDocs through their workshops program. The program is made possible through funding support from the Australia Council for the Arts and from the Mondriaan Fund.

Fontier Imaginaries Ed.Nº3 TOXIC ASSETS

Curated by: Vivian Zihlerl

In dialogue with: Elizabeth A. Povinelli and Brian Kuan Wood

Head of Public Program, e-flux: Amal Issa

Coordinator, Frontier Imaginaries: Andrew Hibbard

General Manager, Frontier Imaginaries: Emilie van Heydoorn

Coordinator, Columbia University: Chloé Faux

Coordinator, e-flux: Rivers Plasketes

Technical Team, e-flux: Decade Pictures (camera and broadcast),

Erin Ferro-Murray (sound), David Johnson (artwork assistance),

Maxim Evstafyev (installation),

Ray A and Tom McCavera (photography)

Interns: Yining Chen (Frontier Imaginaries) and Jacqueline Kok (e-flux)

Graphic Design, flyer & communications: Ziga Testen with James Oates

Graphic Design, Symphony of Late Liberalism: Muxingye Chen

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