



CARE AND REPAIR

JANUARY 14, 2022

10:00am

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

CARE AND REPAIR

10:00am Opening remarks, Arne De Boever
10:10am PERFORMANCE—Lucinda Trask, Platform with 3 sides

I

10:15am Theresa Ambo, Kelly Stewart, Manuel Shvartzberg Carrío,
"On Land Acknowledgement"
10:45am Discussion
11:15am PERFORMANCE—Dimitri Chamblas, Slow Show (screen version)
12:00pm Pause
1:00pm Opening remarks, Eglantine Colon
1:10pm PERFORMANCE—Lucinda Trask, Platform with 3 sides

II

1:15pm Églantine Colon, "The Problem with Breath" &
Three Comments on Non-Reparative Care
1:35pm Damon Young, "The Greatest Love of All"
1:55pm Adilifu Nama, "Bright Moments: Rahsaan Roland Kirk in the Age of Covid"
2:10pm Discussion
2:40pm PERFORMANCE—stephanie mei huang, how to hobble a young horse
3:00pm Pause
3:30pm Opening remarks, Arne De Boever
3:40pm PERFORMANCE—Lucinda Trask, Platform with 3 sides

III

3:45pm Nick Nauman, "Take Stock in Decision"
4:00pm Jia Yi Gu, "Major Repairs / Minor Spaces"
4:15pm Anders Dunker, "Thinking Landscapes"
4:30pm Discussion
5:00pm PERFORMANCE—Amy Howden-Chapman, featuring Mireya Lucio, "The Apologies"

IV

5:15pm PERFORMANCE—Lucinda Trask, Platform with 3 sides
5:20pm Roundtable with Maggie Nelson, featuring all participants, and moderated by
Églantine Colon and Arne De Boever

ABOUT THE SPEAKERS AND PERFORMERS

Dr. Theresa Stewart-Ambo (Tongva/Luiseño) serves as an assistant professor of education studies and co-director of the Indigenous Futures Institute at UC San Diego. Her research explicates the role of higher education in Native Nation-building through an examination of historical and contemporary community-university relationships between Native nations and universities in California. Theresa holds a PhD in Education from the University of California, Los Angeles (UCLA) and was a UC President's Postdoctoral Fellow from 2017-2019. Her work has been published in the *American Education Research Journal*, *Journal of Higher Education*, *International Journal of Qualitative Studies in Education*, and *Social Text*.

Arne De Boever teaches American Studies in the School of Critical Studies at the California Institute of the Arts, where he also directs the MA Aesthetics and Politics program. He is the author of *States of Exception in the Contemporary Novel* (Continuum, 2012), *Narrative Care* (Bloomsbury, 2013), *Plastic Sovereignities* (Edinburgh, 2016), *Finance Fictions* (Fordham, 2018), and *Against Aesthetic Exceptionalism* (Minnesota, 2019). His most recent book is *François Jullien's Unexceptional Thought* (Rowman & Littlefield, 2020).

Dr. Manuel Shvartzberg Carrió is assistant professor in the department of Urban Studies and Planning at UC San Diego, where he is also faculty in the Design Lab, co-Director of the Just Transitions Initiative, and a member of the Indigenous Futures Institute. Shvartzberg Carrió researches histories and theories of architecture and geopolitics, particularly how architectural technologies and territorial infrastructures mediate regimes of settler colonial violence, racial capitalism, and decolonial futures.

Dimitri Chamblas joined the dance school of the Paris Opera at the age of ten. Over the course of his career, he has collaborated with the choreographers such as William Forsythe, Boris Charmatz, Mathilde Monnier, and Benjamin Millepied among others. He co-founded Edna association with choreographer Boris Charmatz in 1992. Together they created the duet *À Bras-le-corps*, which has been performed throughout the world and entered the Paris Opéra ballet repertory in 2018. He participated in the creation of Benjamin Millepied's Los Angeles Dance Project. In 2015, he was appointed Artistic Director of the 3e Scène – Opéra national de Paris. In 2017, he was appointed as Dean of the School of Dance at the California Institute of the Arts (CalArts) in Los Angeles, where he lives. He was made a Chevalier of the Order of Arts and Letters by the French Ministry of Culture in 2019.

Églantine Colon is a writer, translator, and scholar specializing in cultural studies, literary studies, and critical theory. After some years teaching contemporary Critical Theory and French & Francophone Studies at UC Berkeley, she is now based in Los Angeles, where she is a visiting scholar at CalArts' School of Critical Studies. She has published essays on urban margins and precarity, Science Fiction, and on the relationships between non-reparative care, form, and governmentality. Since 2020, she has been one of the co-editors of the journal *SubStance*. She is currently translating into French *The Blue Clerk*, by Dionne Brand.

Anders Dunker is a visiting scholar at CalArts' School of Critical Studies and author of *Rediscovering Earth - 10 Dialogues about the Future of Nature* (O/R books). He is a Norwegian writer and theorist focusing on the planetary future and a contributor to *Le Monde diplomatique*, *Modern Times Review*, *kunstkritikk.com* and *The Los Angeles Review of Books*, as well as a working member of the editorial board of *Technophany - a Journal for Technology and Philosophy*.

Jia Yi Gu is an architectural historian, curator, and designer. Her work focuses on histories of representation and display practices in architecture, with an emphasis on objects, exhibitions, and document history. She is director of MAK Center for Art and Architecture, co-director of the architecture research and design studio Spinagu with Maxi Spina, and Visiting Faculty in Architecture at the California College of Art.

Amy Howden-Chapman is an artist and writer, born in Aotearoa, New Zealand, and based in New York City. She is co-founder of the climate-crisis-and-culture platform, *The Distance Plan* (thedistanceplan.org), and a Visiting Assistant Professor at Pratt Institute.

stephanie mei huang is a Los Angeles-based interdisciplinary artist. They use a diverse range of media and strategies including film/video, installation, social interventions, sculpture, writing, and painting. Through research and practice, they aim to erode the violent mythologies that perpetuate exceptionalist narratives, in the hopes of excavating forgotten histories. They yearn to locate sites of emergence from which we can perhaps fabulate adjacent histories. They most recently exhibited at the Hauser and Wirth Book Lab, the MAK Center for Art and Architecture, Los Angeles Municipal Art Gallery, the New Wight Biennial at the University of California Los Angeles, and the Arizona State University Art Museum (Tempe, AZ).

Mireya Lucio is a Puerto Rico-born artist, writer, director, and performer residing in Los Angeles. She is co-creator (with Sallie Merkel) of Emotional Labor Co., the feminist, multi-media culture-making magical entity responsible for the video series *The Commons* and the iterative *Witches' Cabaret*.

Dr. Adilifu Nama is a Professor of African American Studies at Loyola Marymount University. In books like *Black Space*, *Super Black*, and *I Wonder U*, he has mined American film, comics and music for the cultural politics of race and marginalization. He contends that genres and media that could be disregarded as escapism are arguably the most dominant expressions of and about our times. The Pop Culture Association honored his book *Race on the QT: Blackness and the Films of Quentin Tarantino* with the Best Reference/Primary Source Work Award.

Nicholas Nauman is a writer, cook, and musician (@nu.myn).

Maggie Nelson is the author of several acclaimed books of poetry and prose, many of which have become classics defying categorization. Her nonfiction titles include the national bestseller *On Freedom: Four Songs of Care and Constraint* (Graywolf Press, 2021), the *New York Times* bestseller and National Book Critics Circle Award winner *The Argonauts* (2015), *The Art of Cruelty: A Reckoning* (2011; a *New York Times* Notable Book of the Year), *Bluets* (2009;

named by *Bookforum* as one of the top 10 best books of the past 20 years), *The Red Parts* (2007), and *Women, the New York School, and Other True Abstractions* (2007). Her poetry titles include *Something Bright, Then Holes* (2007) and *Jane: A Murder* (2005; finalist for the PEN/Martha Albrand Art of the Memoir). She has been the recipient of a Guggenheim Fellowship in Nonfiction, an NEA in Poetry, an Innovative Literature Fellowship from Creative Capital, an Arts Writers Fellowship from the Andy Warhol Foundation, and a MacArthur “genius” Fellowship.

Kelly Leah Stewart (Tongva/Luiseño) is an Ed.D. student in the Joint Degree Program in Educational Leadership at the University of California San Diego and California State University, San Marcos. She earned a Master of Arts in American Indian Studies from the University of California, Los Angeles, and a Bachelor of Arts in Psychology from California State Polytechnic University, Pomona. Building off her master’s thesis, *(Re)writing and (Re)righting California Indian Histories: Legacies of Saint Boniface Indian Industrial School, 1890 to 1935*, Kelly is currently working on her doctoral dissertation that will examine the legacy and educational experiences of California Indians who attended or are descendants of Catholic-run Mission Indian boarding schools in Southern California.

Lucinda Trask is a visual artist whose work is primarily concerned with reimagining the relationship between humans and what we perceive as inanimate material. She builds objects—ranging from sculptures to tools—to create new landscapes for the body to inhabit. Through use of these objects, and their construction methods, Lucinda encourages viewers to develop a mutualistic symbiosis with the matter they encounter in their daily lives, a shared responsibility between user and used. Her work takes many forms including installation, performance, sculpture, photography and writing.

Damon R. Young is Associate Professor of French and Film & Media at the University of California, Berkeley, and Visiting Associate Professor of Media Studies at Pomona College. He is the author of *Making Sex Public and Other Cinematic Fantasies*, shortlisted for the ASAP Book Prize, and co-editor of “The Cultural Logic of Contemporary Capitalism” (*Social Text* 127) and “Queer Bonds” (*GLQ* 17.2-3). He is currently working on two books: one on figures of refusal, sameness, transformation, and revolution in queer cinema and another on technological mediations of the self from the diary to Instagram.

The MA Aesthetics and Politics Program is a one-year full-time, plus one-year low-residency, track that engages students in an intensive critique of the relations between culture, politics and society in today’s demanding global context. Taught in the unique arts-centered environment of CalArts, the Program offers a series of rich and dynamic core courses that span globalization, technology and media, politics and the arts, socio-economics and urbanism.



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