



Elizabeth A. Povinelli

« Between Gaia and Ground in
Geontopower, Politics and Aesthetics
after the Toxic Earth. »

Un cycle de 3 conférences
6, 13 et 20 mars 2018 - 18h

... ill... your patient...
... solicited, far...
... you shall see or...
... is not fitting to be...
... secret. These things...
... the Hippocratic oath can...
... to him either it undoubtedly...
... and principles. One of the a...
... which it is administered to medical students in...
... many modern universities is as follows: "You do scientific re...
... solemnly swear, each man separately and...
... most sacred, that you will be...
... medicine and just and generous to all...
... you will lead your lives...
... success and honor; to...
... all enter, it shall be...
... most of your power...
... wrong, f...
... to r...
... Hippocrates (an...
... physician, recogn...
... believed to have...
... have studied under...
... traveled for so...
... said to have t...
... Medirine at Cos.
... also roamed around...
... inn separating...
... philosophical...
... holds and criti...
... speculates, he m...
... you... he m...
... whatsoever encoun...
... good of the; gl...
... holding your...
... tion for..."

Dans le cadre du programme d'échanges des Relations Internationales de l'Université de Paris 1, L'école des Arts de la Sorbonne est heureuse d'accueillir Elisabeth A. Povinelli de l'Université de Columbia (New York) en qualité de professeur invitée pour un série de 3 conférences.

Les conférences seront données en anglais. Des traductions partielles en français seront disponibles (résumés et diaporama).



On March 8th, 13th and 20th, Povinelli will present a series of three lectures that explore the effects of the return of the world in the wake of industrial toxicity on political concepts and aesthetic practices.

Tuesday March 6th - 18h-20h

Ecole des Arts de la Sorbonne – salle 251

"The Return of the World"

Pivoted between Hannah Arendt's *The Human Condition* and a group of mermaids in a recent Karrabing Film Collective work, "The Return of the World" begins a discussion of the toxic earth by distinguishing among a whole earth, gaia (gr. life; female progenitor of life), and autonomous worlds. How does toxicity give lie to all three? The term "return" in the lecture title might suggest something that was once part of western theory was left behind or lost but has now come back as if a prodigal son. But what is returning, what never left, and where? What if the mermaids never vanished with the assault of colonizing modern, nor returned because of rationality's disenchantment? What if the mermaids have continued to move across the landscape even as the specificities of their journeys were altered by the toxic actions of colonialism, industrialism, and their value extractions? In other words, how do the imagines of the whole earth, autonomous worlds, and gaia cover over as much as they reveal about large segments of existence which were never enchanted or disenchanted rather, as the African American filmmaker, Charles Burnett, put it in relation to his film *The Killer of Sheep*, fighting to preserve and endure in a constantly altering terrain of toxic racism and settler colonialism.

Tuesday March 13th - 18h-20h

Reid Hall - Columbia Global Center in Paris - Grande salle

"The Collapse of Political Concepts"

The second lecture begins with four axioms that emerge when politics enters the interstitial spacing among the whole earth, gaia, and autonomous worlds. The four axioms are: the extimacy of existence; the collapse of western distinctions

Coordination

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and hierarchies of existence, most significantly that between Life and Nonlife, the biological and geological; the distribution of the effects of power and the power to affect a given terrain of existence; and the multiplicity and collapse of forms of the event. How does the straining of quasi-spaces and fuzzy things and of the efforts and forces of embankment of existence demand an accounting from western political concepts for their refusal to register their historical and current effects on the toxic earth?

Tuesday March 20th - 18h-20h

Reid Hall – Columbia Global Center in Paris - Grande salle
"The Rise of Extimate Aesthetics"

The third lecture begins with the Fanon's Wretched of the Earth—colonized, subaltern, black and brown, the Indigenous and others who make their way through the toxic spacings of radical risk, trudging between work that doesn't pay and dwellings that cannot be inhabited, swamps that cannot be sustained or drained—in order to reexamine the concept of the cultic in aesthetic theory and the function of art in western philosophies of truth. Acting as a concluding discussion of politics and arts in the wake of the toxic earth, "The Rise of Extimate Aesthetics," argues that what is needed is not a new account of art, aesthetics, and artists, but an accounting of how all three contribute to the maintenance and extension of an enchanted politics of toxic sovereignty and how new form extimate aesthetics may be emerging within and against it.

Tuesday March 8th - 20 h

Soirée spéciale à l'Espace KHASMA
"Créolisation et pratique collective du cinéma"

Elizabeth Povinelli en conversation avec Louis Henderson et Olivier Marboeuf
(projections et rencontre)

Elizabeth Povinelli est professeure d'anthropologie à l'université Columbia de New York. Ses écrits portent sur le développement d'une théorie critique du libéralisme tardif en faveur d'une anthropologie de l'autremode, principalement formée par les traditions du pragmatisme américain et de la théorie immanente continentale, et inscrite dans la circulation des valeurs, des matérialités et des socialités. Cette théorie potentielle s'est déployée grâce à une relation durable et entretenue avec des collègues autochtones du nord de l'Australie et à travers cinq livres, de nombreux articles et quatre films avec le Karrabing Film Collective. Son ouvrage *Geontologies: A Requiem to Late Liberalism* lui a valu de remporter le Prix Lionel Trilling du Livre de 2017. Les films Karrabing ont reçu le Visible Award et le Prix du meilleur court-métrage de fiction de Cinéma Nova en 2015 au Festival international du Film de Melbourne, et ont été montrés à l'échelle internationale, notamment lors de la Berlinale Forum Etendu, la Biennale de Sydney, le MIFF, la Tate Modern, la manifestation documenta-14, et la Biennale Contour.

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