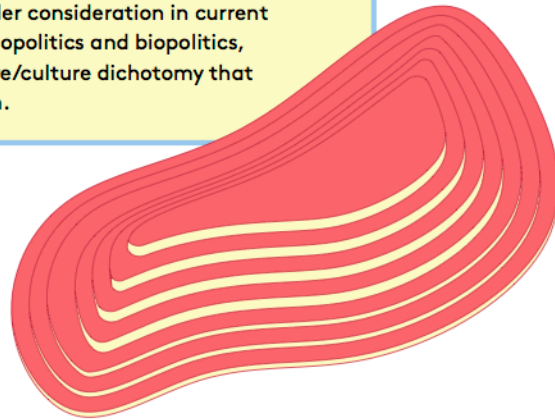


THE NEW YORK UNIVERSITY DEPARTMENT OF SPANISH AND PORTUGUESE PRESENT:

Postnatural South

Latin American Bio/Cosmopolitics

This workshop highlights recent conceptual and political reconfigurations in Latin America and the Global South, which recast the question about 'nature' and 'the human' from multiple vantage points and on the crossroads of politics and aesthetics. The series situates Latin America as a matrix of practices and knowledges that deserves much wider consideration in current debates on the anthropocene, cosmopolitics and biopolitics, and in the dismantling of the nature/culture dichotomy that underwrites Western exceptionalism.



MORNING SESSION 9:30 AM - WELCOME

10:00 AM

Mary L. Pratt (New York University)

"Anthropocene" as Concept and Chronotope

This talk reflects critically on the concept of the Anthropocene, considering it as an exercise in futurology. What narrative does

embody? What forms of agency does it bring into view? Does it generate possibilities for being and doing otherwise?

Ximena Briceño (Stanford University)

Where Birds, Humans, and Fish Meet: Guano, or the Anthropocene

Peruvian historiography defines the second half of the 19th century as the guano era, a period of national prosperity due to the trade of birds' feces as fertilizer. In my talk, I trace a new era of guano, beyond national history, encrypted in the first poem of Trilce (1922) by César Vallejo and the novel *El zorro de*

arriba y el zorro de abajo (1971) by José María Arguedas. After Donna Haraway, I discuss how these literary texts render visible the Anthropocene as it unfolds from the Green to the Blue Revolutions, through the encounters of birds, humans and fish—encounters that cannot be located fully in Culture or Nature.

AFTERNOON SESSION

1:30 PM

Macarena Gómez Barris (Pratt Institute)

Submerged Perspectives in the Extractive Zone

In this talk, I explore post development modes of seeing and relating that consider the dialectics of life and death in the extractive zone (Duke, 2017). By extractive zone I refer to the spaces of highly coordinated anti-Indigenous activity, where capitalism thefts resourced territories to expand its reach. Through the work of Mapuchue filmmaker and curator Francisco Huichaqueo I theorize

the condition of monocultural extinction as another genocidal logic. "Pacification" wars, settler laws, and the criminalization of Mapuche/Pehuenche peoples predate current territorial wars in the Southern Bio-Bio region of Chile. Huichaqueo's work, I argue, escapes these extractive and assimilative logics by creating an archive of a future postnatural South.

Ricardo Calla (Independent Researcher)

Global capitalism and the transformation of landscapes in the Andean and Amazonian experiences: Indigenous peoples and the end of (their) worlds

Gigantic hydroelectric dams in the Amazonian foothills of Bolivia, Peru, Ecuador, Colombia, and Venezuela that power with electricity the transnational production of aluminum in Brazil; extended penetration of huge asphalt highways in the great South American Amazon for the expansion of the agricultural frontier and production of soy and coca in the Andean-Amazonian countries, expansion of mine-based extractivism in the Andes to feed the industrialization of China and the East:

Indigenous peoples' territories, national parks for the preservation of biodiversity, geographies of the nineteenth-century states of South America are being subjected, as never before, by global capitalism to the most radical transformation of the landscapes that have been inhabited for millennia and centuries by the old and new populations of the subcontinent. For the indigenous peoples of the Andean-Amazonian countries this is already the (new) end of their worlds.

Michael Taussig (Columbia University)

Mastery of Non-Mastery: Reflections on Language and Global Meltdown

In his 1928 essay "To the Planetarium," Walter Benjamin suggested that, after the First World War, people sensed a new cosmic understanding. The power of military technology was undermining the mastery of nature over which it now stood in brilliant Technicolor: in effect, mastery was undermining itself and everything else. Hence, Benjamin called for an attitude towards technology of the mastery of non-mastery, reinforced by his understanding of the central importance of cosmic sensitivities prior to modernity. With Benjamin's ideas in mind, Michael Taussig wrote and directed a

theater piece, Berlin Sun Theater—shown at Berlin, Helsinki, Istanbul and New York in 2013—the main character of which is the sun in the age of global meltdown. How, the piece challenges its spectators/participants, can we connect the human body to the passage of the sun each day as it crosses the sky of history? The Mastery of Non-Mastery is an excerpt from Taussig's forthcoming book based on Berlin Sun Theater, which he will discuss with us in a workshop session (The Mastery of Non-Mastery, extracts from a manuscript).

6:30 PM - RECEPTION