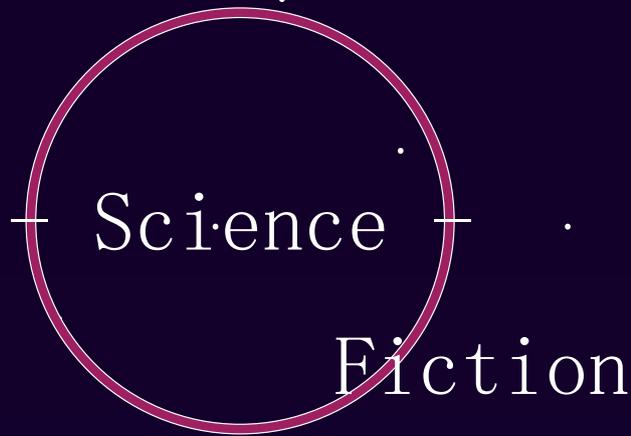


khoj international artists' association with mithila review presents

Art



WORLDMAKING IN THE CONTACT ZONE

SATURDAY 10 MARCH 2018

screenings, performances, readings,
presentations, conversations

11:30 - Tea

12:00 pm - 1:30 pm - Future Mythologies

Rohini Devasher, Sami Ahmad Khan, resp: Bodhisattva Chattopadhyay

1:30 pm - 2:30 pm - Lunch

2:30 pm - 4:30 pm - Defamiliarizing the Present

Gautam Bhatia, Himali Singh Soin, Pallavi Paul, resp: Monica Narula

4:30 pm - 5:00 pm - Tea

5:00 pm - 6:00 pm - sci-fi and the Transhuman

Indrapramit Das, resp: Mario D'Souza

at khoj studios, S-17 Khirkee Extension, New Delhi

Part of the Art + Science programme at Khoj

Art + Science is supported by Wellcome Trust / DBT India Alliance

khojworkshop.org

THEMES

ART-SCIENCE-FICTION

If both Science and Art engage in worldmaking, in proposing structures for making sense of the real, science-fiction is a critical faultline in tracing the different sorts of worldmaking at play. The artwork, the book, the film, etc are worlds that can be inhabited. Science and Art produce different kinds of truths, suggesting ways of living and modes of action. This gathering seeks to explore the ligatures in art-science and science-fiction as contact zones, not so different from the interspecies scenes of encounter we know from sci-fi films. Through conversations between artists and writers working with science-fiction, we seek to explore the shifting borderlands between art and science as contact zones through which our worlds can be made and remade.

FUTURE MYTHOLOGIES Science is a mythology that dis-avows its own mythic status. How does Science lay claim to a privileged access to the real? Just as science was once one among many ways of explaining the world, will the science of the present become the mythology of the future? Conversely, it is fruitful to think of Science as proposing mythologies for the future. Thinking Science as mythology (and mythology as science) denaturalizes the supposedly universal truths that Science speaks; it also soaks the arid grounds of Science and Scientific inquiry, opening up the imagination and the possibility of wonder.

DEFAMILIARIZING THE PRESENT Twenty years ago, 2018 was a strange and unknowable future. Now it's utterly banal. A future full of possibility slipping into a flat, universal present: the borders of Art and Science are maintained in the name of these temporal conditions. Notions of historical progress that undergird scientific inquiry have led to mass surveillance, ecological catastrophe, colonial regimes of power, nuclear fallout--all familiar tropes from science fiction. As against the conventional vision of science-fiction as a speculation for the future, we are interested in science-fictions of the current moment, to reaffirm the radical alterity, contingency and possibility of the present.

BIOS

BODHISATTVA CHATTOPADHYAY is a researcher at the Department of Culture Studies, University of Oslo. He is the editor-in-chief of *Fafnir: Nordic Journal of Science Fiction and Fantasy Research* and editor for the Museum of Science Fiction's *Journal*. He works on science fiction, methods of extrapolation, and speculative imaginaries of futures, and he has lectured, published and taught widely on these areas. His work on science fiction has won several awards, including the Foundation Essay Prize. His publications include the forthcoming *Science Fiction+Art* anthology *All Borders are Temporary* (Transnational Arts Production, Oslo) and *Indian Genre Fiction: Pasts and Future Histories* (Routledge, 2018).

GAUTAM BHATIA is based in New Delhi, India. A Rhodes scholar and constitutional lawyer, he has worked with advocate Arvind Datar on the Right to Privacy and the Aadhar Act. When not at his day job, he tries to lay hands on the latest works of historical and speculative fiction—with a particular taste for high fantasy and Orwellian dystopias—and read them from cover to cover.

HIMALI SINGH SOIN is a writer and artist based between London and Delhi. She uses metaphors from outer space and the natural environment to construct imaginary cosmologies of interferences, entanglements, deep voids, debris, delays, alienation, distance and intimacy. In doing this, she thinks through ecological loss, and the loss of home, seeking shelter somewhere in the radicality of love. Her speculations are performed in audio-visual, immersive environments.

INDRAPRAMIT DAS (aka Indra Das) is a writer and editor from Kolkata. His fiction has appeared in publications including *Tor.com*, *Clarkesworld* and *Asimov's*, has been widely anthologized, and been nominated for the Shirley Jackson Awards. His debut novel *The Devourers* (Penguin India / Del Rey) was the winner of the 2017 Lambda Literary Award for Best LGBTQ SF/F/Horror, and shortlisted for the Crawford Award, the Shakti Bhatt First Book Prize, and the Tata Live! Literature First Book Award. He has lived in India, the United States, and Canada, where he completed his MFA at the University of British Columbia.

BIOS

MARIO D'SOUZA is a curator, writer and researcher interested in the aesthetics and politics of place, movement, othering, claiming, resistance and emergencies; and its performativity in the physical and virtual domains. He is currently a Curator and Programs Manager with Khoj International Artists' Association.

MONICA NARULA is cofounder of the Raqs Media Collective, along with Shuddhabrata Sengupta and Jeebesh Bagchi. Their work as Raqs has been shown in exhibitions, museums and biennales world-wide. She is also co-initiator of Sarai, CSDS.

PALLAVI PAUL's work is deeply engaged in the technologies of poetry and time travel. She works primarily with video and the installation form to propose orders of tensility that inhabit non-fiction material. Using the disruption between 'reality image' and 'documentary' as a starting point, she attempts to create a laboratory of possibilities which tests the contours of fantasy, resistance, politics and history.

ROHINI DEVASHER has trained as a painter and printmaker, and works in a variety of media including sound, video, prints and large site-specific drawings. Her current body of work is a collection of 'strange' terrains, constructed by observing, recording, fictionalizing, and re-imagining objects and spaces that exist at the interface between science, nature and culture, perception and production.

SAMI AHMAD KHAN is a writer, academic and documentary producer. He studied Literature at Delhi University, completed his master's in English at JNU, and then went to the University of Iowa on a Fulbright grant. He holds a PhD degree in techno-culture studies, and has taught at IIT Delhi, JNU and JGU, and currently at GGS Indraprastha University. 'Red Jihad', Sami's debut thriller, won two literary awards, and his second novel, 'Aliens in Delhi', has recently hit the stands to critical acclaim.