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Proposition for panel discussion.

Addressing Cosmotehcnical fragmentation before aiming towards historical reparation.

Indigenous groups are savages ruled by superstition. For centuries, historical fragmentation perpetuated the imposition of this belief and the making of inhuman infrastructures reinforcing such a paradigm. To further accentuate this point, I bring forth a fragment of *The Call of the Unknown in Art and Cosmotechcnics* (2023), a conversation published in e-flux between Yuk Hui and Barry Schwabsky on technology and its planetary expression. Schwabsky questions Hui on the concept of Cosmotechcnics as conflicting with the Planetary as distinctive cosmoi that people also approach heterogeneously. Hui answers: *A cosmology, as a system of knowledge, also becomes obsolete over time. My question is, if we can understand or develop different understandings of technology, will that allow us to think differently? Does it therefore allow us to reopen the question of history, the question of the becoming of the earth?*

If on instances where contemporary daily life tools (say iPhones, intelligent identity cards, credit and debit cards, AI) appear alien to the ancient knowledge of certain cultures, which, at the same time, appear to advance at a slower pace than their 'more developed' contemporaries, is it enough addressing our will for historical reparation? I am looking for traditional and nontraditional presentations addressing these fractures in Latin America and elsewhere, prompting a dialogue dealing with issues at the core of our present- wars, civil uprisings, manufactured and natural catastrophes, massive extinctions, and the contrasting race for progress.

Curricular Semblance.

Laila Anaid Torres Mendieta (1986). Mexican-born artist, researcher, and independent curator. Her work has traveled between Mexico and Europe over the past ten years. Laila holds a BA in Visual Arts from Escuela Nacional de Artes Plásticas, UNAM (2012), a MA in Art Praxis from the Dutch Art Institute (2015), and a Master HES-SO in Critical Curatorial and Cybermedia Studies from HEAD Geneve (2019). Her research methodology burrows from Philosophy, Horror and Mexican storytelling to explore socio-political frames, processes of collective entanglement, epistemic brutality, and ultimately the creative embrace of crises from a radical standpoint. As an art practitioner, Laila uses lecture-performance, experimental video, and sonic landscapes formats to reflect upon the technologies activating cultural exchanges within interdisciplinary praxis.

Her research has been present in collective projects such as “traveling communique” (DAI Roaming Academy, in Serbia, Ethiopia, and the Netherlands), “PLUS PLUS ++: Radical Hospitality” at the Black Box Theater in Norway, and “Les Indiennes” featured at LIYD gallery/cultural center in Geneva, Switzerland, and FRI-Art through Plattform20, in Fribourg, Switzerland. The material iterations of her solo work and research have been present in latitudes such as The Netherlands, Switzerland, France and Mexico.

She was the recipient of the ArteZ Scholarship (2013-2015), the Fundacion JUMEX grant for Foreign Studies (2013-2015), the FONCA-CONACYT Scholarship for Studies in Foreign Countries (2017-2019) and the recipient of the 2021 research fellowship at MMCA in South Korea.

Laila is currently pursuing a PhD (Doctor of Philosophy in Creative Media) at the City University of Hong Kong (CityU) as a recipient of the Hong Kong P.h.D Fellowship. Their trajectory focuses on the creative appropriation of Nepantla (the Nahuatl word for in-between) as a phenomenological approach to contemporary cultural and technological individuating processes.