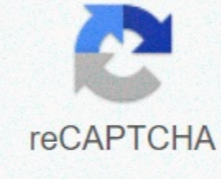




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Denise da silva ferreira

Powered by Squarespace BCRW's newest working group, Practicing Rejection: Thinking for Resistance, begins with a public lecture by a prominent ethicist and feminist theorist, Denise Ferreira da Silva. Her lecture explores what she sees as the fundamental challenge posed by black feminism: questioning feminist critical grammar, which re-produces no 'proper' detention of women/women and reveals the limits of what constitutes the 'right topic'. Her presentation aims to dissolve what she calls the patriarchal form of the subject. Ferreira da Silva dismisses gender as the only critical tool for describing women's socio-historical trajectories and expands Horten Spillers' reconfiguration of women, women, and women in a way that does not organize the patriarch's modern grammar. Denise Ferreira da Silva is an associate professor at the Institute for Research on Gender, Race, Sexuality and Social Justice at the University of British Columbia. She is also a visiting professor at the University of Birkbeck School of Law in London. Prior to her appointment to UBC in 2015, Ferreira da Silva held the inaugural chairwoman in ethics at the School of Business and Management, as well as director of the Centre for Ethics and Policy at Queen Mary University of London. After earning a BA in Social Sciences from the Universidade Federal do Rio de Janeiro in 1984, Ferreira da Silva received her doctorate in sociology from the University of Pittsburgh in 1999. From 1999 to 2010, she served as an associate professor at UC San Diego, where she served as director of the Latin American Studies Program, Director of Brazilian Studies, and associate director of the Center for Iberian and Latin American Studies; at the Department of Ethnic Studies she worked as vice-president, director of undergraduate studies and as director of postgraduate studies. Ferreira da Silva was also a visiting associate professor at the University of Southern California (2006-2007), where she taught in the Department of American Studies and Ethnicity. Her monograph *Towards the Global Idea of Race* (University of Minnesota Press, 2007) raises the question why, after more than five hundred years of violence against Europeans against people of color, there is no ethical outrage? Silva rejects the prevailing view that social categories of differences, such as race and culture, function solely as principles of exclusion, and represents a critique of modern thinking that shows how racial knowledge and power create global space. Ferreira da Silva has edited several books, most recently *Law, Race, and Postcolonial* - Mark Harris; London: Routledge/Cavendish, 2015), *Indigenous Peoples & Law – Handbook* (with Mark Harris; London: Routledge/Cavendish, 2015) and *Postcolonial Capitalism: The History & Cartography of Global Capitalism* (with Rastine Limki; London: Routledge/Cavendish, 2015). In addition, she has published a number of book chapters and articles in magazines, including *Radical Praxis or Knowing* (at) *The Limits of Justice* (in: Sherene Razack and Suventrini Perera, Eds., *At the Limits of Justice*, Toronto: University of Toronto Press, 2014), *To be notified: Radical Praxis or know* (at) *the limits of justice*, (in: *Social Text* 31, 2013); and *Accumulation, Expropriation & Debt: The Racial Logic of Global Capitalism – Introduction* (in: *American Quarterly* 63, 2012). Outside academia, Ferreira da Silva has written about biennials such as Liverpool and Sao Paulo (2016), as well as for *Documenta 14 Reader* (2017); she also worked as a consultant for *Contour Biennale 8* (Mechelen, 2017). In *Reading Art as Confrontation* [1] he writes: I am interested in the possibility of art with anticolonial inflection. What compositions could retain a postcolonial interest in representation that would go beyond postcolonial criticism and its particular portrayal of modern grammar? If it aims to go beyond judgment, if it moves to dismantle and/or counter the effects of epistemical violence, what would anticolonial artworks achieve through a form of presentation? For now, and within the limits of this text only, my answer to this question is: it would harm any regime, any form of presentation, by changing to confrontation-this is a presentation that refuses representation. Together with Valentina Desideri, Ferreira da Silva organises experimental Poethical Readings, whose sessions have been held at venues such as the Showroom (London) and Arika (Glasgow). Cast in the experimental film *From Left to Night* (Wendelien van Oldenborgh, 2014), Silva collaborated with Arjuna Neuman on the film *Serpent Rain* (2016), commissioned by Stefano Harney. *Snake Rain* is as much an experiment in collaboration as it is a film about the future. The collaboration began with the discovery of a sunken slave ship and an artist who asked a philosopher – how do we get to a post-man without technology? And the philosopher responds - maybe we can make a movie without time. [2] [1] In: e-flux journal, #65, SUPERCOMMUNITY (May-August 2015), [2] For an up-to-date list of publications, visit the Selected Publications Book Series (2011-) co-Editor - *Law and Postcolonial: Ethics, Politics, Economics*. 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