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A Story Within A Story—A World of Many Worlds

An Afterword

Nosferasta is a story within a story—it evokes a world of many worlds in which friendship and collaboration challenge ideas of authorship; and, if we think with Donna Haraway, it also muddles through *story telling for earthly survival*. Along with Oba, with whom the filmmakers have created long-term affective, yet also critical bonds, Adam Khalil and Bayley Sweitzer have developed a speculative narrative: a story that re-imagines Oba's origin in early colonial times, when he is shipped as cargo across the Middle Passage and enticed by the vampire Christopher Columbus.

Aware of the recent debates around the Anthropocene and the limits and entanglements of nature, *Nosferasta* interprets the present as a moment to speculatively re-enact the material-semiotic grammar of *relations*—in the sense of Édouard Glissant—among worldling worlds that weave together the fabric of the current historical moment. It invites the viewer to be attentive to histories that do not satisfy dominant political demands, in order

to evidence a history of conflict. Exploring how culture can be a powerful resource to address ways of *staying with the trouble* or, in other words, dealing with conflictual phenomena, has been one of the main aspirations of *4Cs: From Conflict to Conviviality through Creativity and Culture*, a European Cooperation project co-funded by the Creative Europe Programme of the European Union (2017-2021).

In this regard, *Nosferasta* is commissioned by Gasworks, London and Spike Island, Bristol, as part of this European Cooperation project, co-funded by Creative Europe and the Royal College of Art. Ultimately, the 4Cs project intends to develop collaborative tools to understand how training and education in art and culture can also envision creative accounts while contributing to audience development through co-production and participation. All in all, this publication is another manifestation of the intercultural dialogue and the importance of public arts and cultural institutions, such as the Royal College of Art, in fostering communities of affect and togetherness.