



CULTURAL & ARTISTIC RESPONSES TO THE ENVIRONMENTAL CRISIS

Cultural and Artistic Responses to the Environmental Crisis

CAREC

CYCLE 1

About the Goethe-Institut ↗

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach. With 158 institutes in 98 countries, it promotes knowledge of German abroad, encourages international cultural exchange, and conveys an image of contemporary Germany.

The Goethe-Institut's ties with partner institutions in many other places give it about 1,000 points of contact around the world.

About the Prince Claus Fund ↗

Prince Claus Fund is an independent foundation dedicated to culture and development. With trust-based funding, connections and recognition, we serve engaged artists and cultural practitioners in places where culture is under pressure. By creating a global network of changemakers and amplifying the groundbreaking work they do, we contribute to a more equitable, peaceful, sustainable and inclusive future. Because culture is a basic need.

ABOUT FELLOWS AWARD CULTURAL & ARTISTIC RESPONSES TO THE ENVIRONMENTAL CRISIS

by the Prince Claus Fund & Goethe-Institut

It's undeniable: the climate crisis is the most urgent issue of our time and the biggest contemporary threat humanity — and all other life forms — has ever faced. This crisis is also a reflection of a multitude of other issues in our globalised world: gender disparity, white supremacy, and class inequality, to name a few.

At the Prince Claus Fund & Goethe-Institut, we believe that initiatives aimed at addressing the extensive range of environmental catastrophes must centre on those most directly and urgently impacted by the climate crisis — namely, the inhabitants of the Global South. What's more, the environmental crisis often seems too large and complex to be overcome. Now more than ever, we need the fields of arts and culture to help us respond, to inspire and motivate us by challenging our point-of-view, encouraging communal action by introducing intersectional and trans-disciplinary perspectives, and centring non-hegemonic forms of knowledge to envision alternative models of climate justice in the world.

This is why, we created Fellows Awards Cultural & Artistic Responses to the Environmental Crisis, not merely to offer artistic visions but also to take this issue a step further and focus on the urgency of local solutions from the Global South that can offer impactful perspectives on the climate crisis. At the heart of the Fellowship is the aim to establish a South-to-South cooperation between artists and their ideas that

goes beyond the timeframe and changemakers who are imagining a affective connections between cultural remunerative support of the programme itself, and that centres meaningful and better environmental future.

The one-year programme brings together 12 artists from a multitude of disciplines and regions, to focus on accelerating their community-based practices addressing environmental issues, with support from four mentors as well as their peers. To foster conversation and collaboration within the cohort, and to support each artist in their own individual practice, this programme — which was specifically designed with consideration to the needs of the selected participants — includes different types of interaction such as workshops, guest talks, peer-to-peer sessions, and a collective project in the form of a publication co-created by the participants.

A reflection from the Prince Claus Fund & Goethe-Institut

Back in 2017, we started talking about how we, as art funders, could design a programme that more concretely addresses the myriad of intersecting issues caused by the climate crisis. In that time, the effects of our impact on the environment were becoming ever more evident, a fact that was finally seeping through into the popular imagination. Both our organisations had been supporting artists and initiatives working on this in a variety of ways, but we felt it was past time for us to hone in and solidify our commitment – in the hopes of creating space for possible new futures.

Both our organisations work from the conviction that art and culture are essential for creating open dialogue and for bridging the gap between theory, politics, and people. We believe that creating space for artists and cultural practitioners to expand their practices and engage in critical reflection on the climate crisis is an essential step in our understanding of how to respond with creativity and resilience to the future we are facing.

It has been clear for years that while the main causers of the climate crisis are countries from the so-called global north, where both our organisations are based, the brunt of the impact is to be borne outside of these regions. This is an urgent but often ignored reality, and we believe that it is crucial to centre voices from the majority world in rethinking our collective response. If we actively listen to locally rooted perspectives, from people who are addressing the specific effects they are seeing and living first hand, in their own contexts and communities we can weave together a truer story of what the impact of the climate crisis really is.

Initially the programme consisted of calls for project proposals, through which we supported 54 projects, from 37

countries, all looking in vastly different but compatible ways at a wide range of issues stemming from the climate crisis. Having the overview of all these projects, we could see many interconnections: between projects working on very different topics, in completely different contexts, where there was still much in common in approach, methodology, and experience. We began to see clearly that these connections could prove to be fertile ground, leading us to dream this fellowship into being.

The most important element in setting up the programme was to create space for artists to jointly explore critical artistic practices and modes of environmental activism. We saw an opportunity to hold space for experimentation, for the development of narratives and practices, and for creating new and lasting connections. In its essence, this programme is complex and chaotic. With a group of 17 practitioners in total — all working on different thematics, using distinct modalities and forms, with diverse backgrounds, interests, and opinions- it does not easily lend itself to cohesion. On top of this, the programme adopts a process-based focus. This means there is no forced pressure on creating outputs, but also means that finding ways of anchoring the programme in the artists' respective practices is a challenge.

From the get-go, we embraced the errorist nature of this pilot year and decided to see where the programme would flow. Looking back, I would say this had its ups and downs. Our desire to keep the programme open and flexible led to it not always flowing unidirectionally, and occasionally even sputtering down into the tiniest of trickles. However, the willingness of the group to exchange and learn from each other remained the red thread, and as you will see in the conversations and exchanges sprinkled through this publication, this did create space for the building of relationships and common ground. It is the finding of connection and solidarity amongst people from different realities but with shared experiences and urgencies that was the collective's greatest achievement.

The programme's strength is the plurality of narratives, voices, and ways of being and seeing it brings together. The space it holds for diverse practices and blurred disciplines speaks to the power of imagination, and each of these artists' responses are an offering to a much wider and ongoing global conversation. As the programme continues to grow, expand, and evolve, we hope that the echoing of these responses will culminate into something much larger - something that can be a space of refuge, resilience, and resistance, not only for those who participate, but also for those who — through the publications and online space — enter into its dialogue. Ultimately it is this that we hope the programme will offer, a space for international solidarity and for imagining collective ways of addressing the many manifestations of the climate crisis.

This is a project that is made up of all the individuals participating in it, and I would like to thank everyone who did so for taking the dive with us, and for joining us in this wonderful experiment.

Free the catfish / libera al bagre!

With conviction, on behalf of
the Prince Claus Fund & Goethe-Institut,

Tessa Giller
Head of Programmes, Prince Claus Fund



SESSIONS

January 21 -

Participant presentations

January 25 -

Participant presentations

January 27 -

Participant presentations

February 8 - Group discussion

February 22 - Group discussion

March 8 - Brigitte Baptiste's session

March 22 - Ravi Agarwal's session

April 12 - Nabil Ahmed

and Rodrigo Lledó's session

April 26 - Etcétera

and Brian Holmes's session

May 6 — 10 - Lab week in Istanbul

July 26 - Guest talk: Serkan Taycan

August 9 - Guest talk: T.J. Demos

September 13 -

Guest talk: Mabe Bethônico

September 27 -

Guest talk: Maria Jose Arjona

October 18 -

Guest talk: Alejandra Rojas Giraldo

October 25 - Guest talk: Samaneh Moafi

December 2 — 8 - Lab week in Amsterdam

ARTISTS
CYCLE I

Cultural and Artistic Responses to the Environmental Crisis

CAREC

ANAWANA HALOBA



Anawana Haloba is a multidisciplinary artist from Zambia living and working between Oslo, Norway, and Livingstone, Zambia. In her work she uses poetry in the form of sketches, which are abstracted into performance-based pieces that incorporate moving images, objects, and sound. Her work is an ongoing investigation into the positions of different communities within varied political, social, economic, and cultural contexts, and ideological and post-independence frameworks. She completed her BA at the National Academy of Arts, Oslo (2006), and completed a residency at Rijksakademie van Beeldende Kunsten, Amsterdam. She is currently completing a PhD in artistic research at the University of Bergen, Bergen. Haloba's work has been featured in both solo and group exhibitions, including the Smithsonian Institute, Washington, DC; Venice Architecture Biennale, Venice; and Manifesta 7, Trentino.

ASLI ULUDAĞ

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Aslı Uludağ is an artist and a researcher based between Istanbul, Turkey, and London, United Kingdom. Her work investigates the history, materiality, and spatio-temporal qualities of contemporary techno-scientific, architectural, and legal interventions to the environment. She utilises tracing, wandering, and gathering as a fieldwork methodology to explore the local practices, narratives, and material processes that reveal local entanglements and expose the politics of these interventions. She shares her research through performative processes, mapping, multimedia installations, workshops, non-fiction writing, and speculative narratives. Recent exhibitions, workshops, and residencies include: Life, Death, Love, and Justice, Yapi Kredi Culture and Arts, Istanbul; Manifestations of the Underground, EXN Lagoon, online; IASPIS Residency Programme, Stockholm; Spot on Economies, PACT Zollverein, Essen; Knotting Narratives, SALT, Istanbul; and 5th Istanbul Design Biennial, Istanbul. Uludag received her MA in research architecture at Goldsmiths, University of London, London, and is currently working towards her PhD in the same programme.

BRIGITTE BAPTISTE



Brigitte Baptiste is an ecologist, academic, public intellectual, and LGBTQ+ activist from Bogotá, Colombia. She has been a key figure in advancing the concept of socio-ecosystems, which takes an integrated approach to understanding nature and society and has been successfully applied across Colombia to protect its ecosystems. Since 2019 she has been president of the Universidad EAN, Bogotá, after serving for almost ten years as director of Alexander von Humboldt Biological Resources Research Institute, Bogotá, where she oversaw the development of environmental policies for Colombia's post-conflict areas, as well as serving for more than twenty years as a professor of ecology at Javeriana University, Bogotá. A high-profile transgender woman, she has used her platform to raise awareness about the field of queer ecology, and has authored 15 books, appeared on television shows, and is a regular newspaper columnist. Baptiste was a Prince Claus Fund Laureate in 2017.

ETOÉTERA COLLECTIVE



Etcétera is a multidisciplinary collective composed of visual artists, poets, and performers formed in Buenos Aires, Argentina, in 1997. Since 2007 it has been led by co-founders Loreto Garín Guzmán (Chile) and Federico Zuckerfeld (Argentina). Etcétera were founding members of the International Errorist Movement, an international organisation active since 2005, which asserts the notion of error as a philosophy of life. In addition to participating in exhibitions in museums and biennials, their work appears in the form of street art, public interventions and actions, and performances that are necessarily contextual, ephemeral, and circumstantial.

Etcétera has been recognised for its denouncement of human rights and environmental abuses through theatrical and poetic actions and statements often exercised at the members' own personal risk. Etcétera were Prince Claus Fund Laureates in 2015.

GABRIELA MUNGUÍA

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Gabriela Munguía is a transmedia artist from Mexico. Working at the experimental borders of art, science, and technology, she explores territories and environmental phenomena to address issues of geopolitics and environmental justice. Munguía is currently director, academic researcher, and professor of the advanced diploma in environmental humanities at the crossroads of art and technology of the National University of Tres de Febrero, Buenos Aires. Munguía is founder of Invisible Ecologies Lab, and a member of Electrobiota collective, Alseeds Project, Colectiva Ecoestéticas, Acampe RadioActivo, and BioJuego. Her work has been exhibited in international exhibitions and festivals throughout the Americas, Europe, Iran, and Egypt as well as Ars Electronica Festival, Linz; Pompidou Center, Paris; International Biennial of Contemporary Art of the South, Argentina and Brazil; Píksel Festival, Bergen; Festival Transpíksel, Mexico; and Latin American Festival of Arts and Technologies, Concepción. Recently, she received the CIFO-ARS Electronica Award (2022), and a Mention at Prix Ars Electronica (2022), among others.

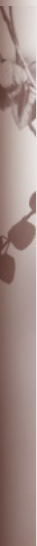
IOAN HAREM



Ican Harem is an artist based in Bali whose work explores subcultural phenomena through diverse mediums such as music, fashion, and performance. A key figure of Indonesia's contemporary pop culture scene, he started his own fashion movement, the eponymously named Harem, which is centred on sustainable experimentation. As an artist, Harem designs and produces pieces for local and international bands and brands. His artworks have been featured in local and international magazines and online platforms. Currently, Harem is developing his musical practice as part of the duo Gabber Modus Operandi.

ISADORA ROMERO





Isadora Romero is a visual storyteller based in Quito, Ecuador. Her work serves as a bridge between documentary and fine art photography, with a focus on social justice, gender, and environmental issues. She explores themes such as the human relationship with agriculture and the preservation of agrobiodiversity in Latin America. Additionally, she is co-founder of Ruda Collective, a group of Latin American women photographers. She has exhibited her work in solo shows in Ecuador and group shows in other countries. Among her notable accomplishments, Romero is the winner of the World Press Photo Open Format global and regional award (2022), the Poy Latam in the multimedia category (2023), and the Marilyn Stafford Award (2021). She was selected for the Louis Roederer Discovery Award of Les Rencontres d'Arles (2023); the Prince Claus Fund Artistic and Cultural Responses to Climate Change grant (2022); the Photography and Social Justice Grant of the Magnum Foundation (2021); and the Joop Swart Masterclass of World Press Photo (2020). She is also an educator and member of Women Photograph, Foto Féminas, and Diversify Photo.

JARED ONYANGO



Jared Onyango is a dancer based in Nairobi, Kenya, whose research interests include choreography, writing, and issues of environmental conservation. He trained as a dancer at P.A.R.T.S (Performing Arts Research and Training Studios) in Brussels, Belgium, and at Ecole des Sables in Toubab Dialaw, Senegal between 2010 and 2019. In 2016 Onyango was a Pina Bausch Foundation Fellow for dance choreography, where he collaborated with Italian choreographer Francesco Scavetta of WEE Dance Company. His recent projects explore movement in public space and how built environments affect the movements and behaviours of people within them. Recently, he has been working on the project Orodha Oracle, which investigates plastic waste and river pollution in Nairobi river and the Dandora dumpsite in Nairobi. Onyango is one of the founding members of Tempo Arts Centre, a rehabilitated quarry situated between the Nairobi river and the Dandora dump ground.

onyangojaredo

jaredonyango.wixsite.com/jaredonyango ↗ @onyangojaredo

JUAN PABLO GARCÍA SOSSA



Juan Pablo García Sossa / JPGS is a designer, researcher and artist from Bogotá, Colombia, who is fascinated by the intersection of emerging technologies and grassroots popular culture in the tropics. JPGS' practice explores the development of cultures, visions, realities, and worlds through the remix and re-appropriation of technologies from a Tropikós perspective (Tropics as Region and Mindset). JPGS has been part of diverse research institutions and design studios and currently is a design research member at SAVVY Contemporary The Laboratory of Form-Ideas' Design Department, Berlin, and Co-Director of Estación Terrena a space for artistic research and pluriversing technologies at the iconic commercial district of electronic components in Bogotá. JPGS is a Fellow at EYEBEAM, New York City (2020); Web Fellow at Akademie Schloss Solitude, Stuttgart (2021); and a Prince Claus CAREC fellow, Amsterdam (2022). In 2021 JPGS initiated Futura Trópica Netroots, an InterTropical Net of Grass-Root Local Networks connecting communities and nets of support and affection within the Tropical Belt (Latin America and the Caribbean, the African Continent, South Asia and South-East Asia, among many more). The platform is designed to facilitate the lateral exchange of other forms of knowledges, nets, and technologies from a Tropikós perspective. In 2022, JPGS developed the curatorial research and netting project Magical Hackerism or The Elasticity of Resilience at SAVVY Contemporary Berlin.

LARA TABET



Lara Tabet is a Lebanese medical doctor and transdisciplinary artist working at the intersection of art, ecology, biomedical science, and politics. After finishing her residency in Clinical Pathology at the American University of Beirut Medical Center, Beirut, Tabet completed a one-year, full-time programme at the International Center of Photography in New York City, where she was the recipient of the Lisette Model scholarship. Her work has been featured throughout the Arab world, USA, and Europe. She works across multiple formats including experimental photography, installation, video, and bio-art. Her recent work blends research science with fiction and autobiography in relation to water, toxicity, and the multiscale entanglements between microscopic exchanges and global flow. She is currently living between Beirut and Marseille.

@laratabet

MORTEZA SOORANI



Morteza Soorani is a visual artist from Ahvaz, Southwest Iran. He draws inspiration from observation and empiricism to depict unique perspectives on the relationship between humans and water. Soorani employs a variety of mediums -- including video, text, photography, and installation -- to examine the role of water in myths, cultures, and human memories as well as the importance of water in contemporary life. Since 2017, he has been focusing on creating works that address the pollution and drying up of the Karun river, Iran's longest freshwater river, where he was born and raised.

Through his artwork, Soorani depicts the impact of the water crisis on families, ecosystems, and individuals who once relied on the river's abundance. Soorani's work explores the imagined relationship between humans and their environment and how it can influence emotions and affections. In 2023, Soorani moved to the Netherlands to continue his research on the relationship between humans and water.

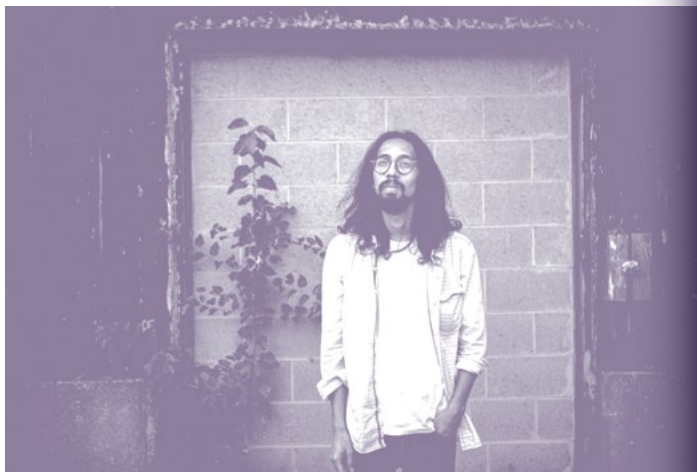
NABIL AHMED

2020



Nabil Ahmed is a researcher and writer from Dhaka, Bangladesh. For over fifteen years his spatial practice and writing has interrogated the representational and narrative challenges of environmental destruction, conflict, development, and human rights across visual culture and law. He is the founder and co-director of INTERPRT, a research agency that pursues environmental justice through spatial and visual investigations. The group's online platform on the toxic legacy of French nuclear tests in Maohi Nui, French Polynesia, with the investigative newsroom DISCLOSE won the Sigma Award for data journalism (2022). Ahmed is professor of visual intervention at The Trondheim Academy of Fine Art (KiT) in the faculty of architecture and design, Norwegian University of Science and Technology (NTNU), Trondheim, where he leads the Norwegian Research Council funded project "Climate Rights: Designing Visual Evidence for Climate Cases." He is a member of the advisory board for Stop Ecocide International.

NURSALIM YADI ANUGERAH



Nursalim Yadi Anugerah is a composer and multi-instrumentalist whose work focuses on sonic experimentation through cultural practice, knowledge production, and the cosmology of Indigenous people and their activism related to socio-cultural and environmental issues in Kalimantan, Borneo. His work contains echoes of diverse genres — including Kalimantan Indigenous music and symbols, the Indonesian underground noise scene, ritualistic chants, and European avant-garde compositions — which enable his overarching political project: a critique of ecological devastation and the question of survival. Through his work, Nursalim highlights the junction between ecology, technology, and decolonisation; and forges a path through the impasse between theoretical academic discourse and Kalimantan's environmental catastrophe.

RAVI AGARWAL



Ravi Agarwal from New Delhi, India, has an interdisciplinary practice as an artist, writer, curator, and environmental campaigner. His work mediates between art and activism to address the entangled questions of nature and its future using photography, video, text, and installation. He recently curated *New Natures, A Terrible Beauty is Born* at the Goethe Institute and CSMVS Museum, Mumbai (2022), and *Imagined Documents* at the Les Recontres d'Arles, Arles (2022). He is also the founder and director of the environmental NGO Toxics Link based in New Delhi, and The Shyama Foundation's Shared Ecologies programme, which supports initiatives at the intersection of art and ecology in India. Agarwal was a project partner for the 2019 open call Cultural and Artistic Responses to Environmental Change for the project on multispecies worlds, Samtal Jameen, Samtal Jameer (Equal Terrains, Equal Selves).

HUN
RUAN

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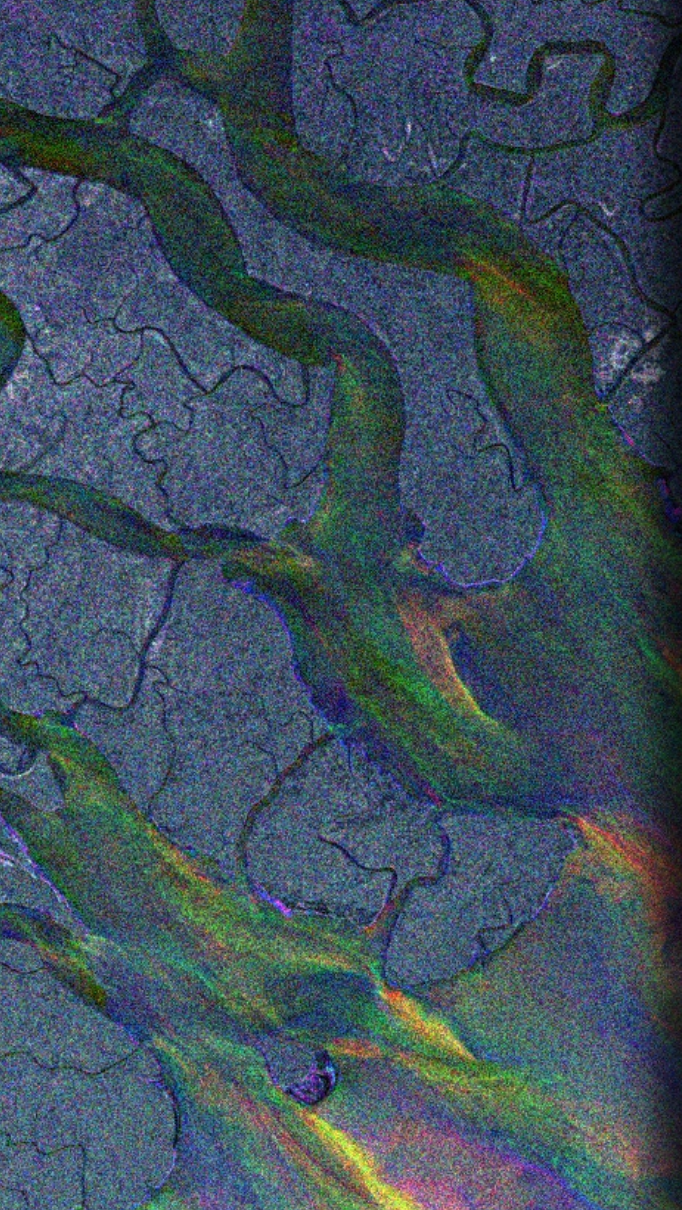
Ruan Kun is a Chinese curator and writer with an MA in creative media from City University of Hong Kong. Her research within the field concerns new media art, especially crypto art and its relationship to art ecology. She has published extensively on the topic in several art journals. In recent years she has curated exhibitions on themes of energy, landscapes, data, crypto, new infrastructure, and digital extractivism in Beijing, Hangzhou, and Hong Kong. Currently she is expanding her research on the incorporation of new media art and crypto art within traditional arts and cultural spaces. Her curatorial research projects include *The Legend of the Blue Trace* (2022–2023); *An Intransparent Game*, Goethe Institut China, Beijing (2021); *Photo Exhibition of Light and Shadow on the Qiantang River* (2018); *The rhythm of water, Contact Improvisation × The Museum of the Hangzhou Qiantang River*, Hangzhou (2019); *Exhibition of Old Photos of Qiantang River*, The Museum of the Hangzhou Qiantang River (2017); and *LIGHT NOW*, Run Run Shaw Creative Media Centre, Hong Kong (2016).

SAJAN MANI

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Sajan Mani is an artist who comes from a family of rubber tappers in a remote village in the northern part of Keralam, South India. His work voices the intersectional issues of marginalized and oppressed peoples of India via the “Black Dalit body” of the artist. Mani’s performance practice insists upon embodied presence confronting pain, shame, fear, and power. His personal tryst with his body as a meeting point of history and present opens onto “body” as socio-political metaphor that engages issues like caste, slavery and racial profiling. Several of his performances employ the element of water to address ecological issues particularly related to the backwaters of Kerala, as well as to the common theme of migration. His recent works consider the correspondence between animals and humans, and the politics of space from the perspective of an indigenous cosmology.





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Cultural and Artistic Responses to the Environmental Crisis

CAREC

RESPONSES
CYCLE I

How do we gather, not only things but also ourselves, into a group or, more ambitiously, a collective? How do we gather the things that we gather around? What is it that gathers us?

On December 5, 2022, as the CAREC programme came to a close, we gathered around an assemblage of sounds, words, questions, and images spread across the floor, while bringing with us our individual experiences as artists, for an hour of open discussion on the challenges and redemptive possibilities of artistic practices that engage with environmental injustice. This publication brings that floor to you, dear reader, along with its unresolved questions, whimsical juxtapositions, fugitive intimacies, and emerging solidarities.

The Cycle I CAREC cohort was brought together by an application process that determined the main commonality in the group: all the participants come from countries labelled as the “Global South,” and respond artistically to environmental issues. While this is a selective category, it is equally quite broad. From Ecuador to China, our group stretches across multiple time zones, national territories, environments, cultures, and ecologies. All the participants work site-specifically, with some working across multiple sites, and all utilise various methodologies which they have developed over time to deeply immerse themselves in the environment and the communities with which they engage.

From these individual projects arose a diverse collection of practices and approaches, which served as a remarkable resource for us all. However, in producing an outward-facing publication, this multiplicity posed a challenge in presenting a smooth, clearly defined, and easily accessible common theme and narrative, especially considering the complexity of the projects; the untranslatability of local languages, matters, and phenomena; as well as our own limited engagement with each other. Additionally, most of the participants adopt slow processes in their practices, meaning that projects are drawn out over long periods of time, thus complicating our aim to represent a clean and complete body of work.

To that end, this publication embraces erratic seasonal flows and ephemeral intimacies in its structure. The content is divided into three categories: individual work contributions, duo/cluster conversations, and collective discussion and reflections. Individual work contributions include both finished and in-progress work as well as process records, notes, texts, and research materials, which aim not only to showcase artists’ work but also to illustrate their processes. Duo/cluster conversations and collective discussion and reflections bring some of the meaningful moments of interaction between the participants into the publication. They are records of the intimacies enabled by the CAREC programme, and function also as moments of call and response, which reflect on the common themes, questions, and challenges. Unrehearsed and improvised, these quick remarks and responses create space to play with ideas, words, and motifs, and open up an ongoing conversation that stands in contrast to the well-considered long forms that unpack these ideas. Oscillating between formal and informal, we pass our gatherings on to you.

The floor is yours.



LIFE FISH IN WATER

LIKE FISH IN WATER

ETCETERA

For Etcétera collective, participating as mentors in the CAREC programme gave us the opportunity to contribute from our own experience to a unique artistic programme focusing on environmental change, its causes, and its consequences.

Our first task was to delve into the concerns, interests, languages, disciplines, and formats that underpin the work of a group of artists hailing from distant latitudes, but united by similar concerns. Together with the team of mentors, we sought to accompany the personal development of each artist with the aim of promoting their work, analysing and making visible the most relevant issues of the socio-environmental agenda emerging within the context of their specific projects, and providing references and resources from theory and practice.

Our first meetings of the programme occurred in a post-pandemic context, in the so-called “new normal” where social crises, new (and old) wars, and escalating climate disasters were increasingly palpable. The 2022 cohort was a hybrid group hailing mostly from the Global South, with huge diversity in their geographies, territories, imagination, training, methodologies, and artistic languages. The variety of perspectives in their research and interests posed a challenge that compelled us to dig deeper, get to know each other better, and learn about the relative ecological or environmental concerns of each context or territory, as well as meeting the individual needs of each artist with regards to their proposal or the communities with whom they interact.

Subject matters such as water, flows, and rivers were themes that showed up in many of the projects, so “the river” became a useful metaphor to help characterise one aspect of the group's dynamics. Their relationships flowed like water, and connected the artists and their projects within an overarching ecosystem comprising the awardees, the mentors, CAREC team, and the special guests.

With the artists, Etcétera proposed to focus on the socio-environmental issues occurring within each of their projects, while putting emphasis on the needs and struggles of the affected communities and their response-ability — meaning their ability to respond to such issues in a collective, social, or communitarian way. In collaboration with the team of mentors, we sought to design a programme that included content, references, and questions that challenged some presumed certainties and removed them from their comfort zones.

Guided by conceptual guidelines that traversed the mentorship process, we sought to prioritise the collective process over the individual during each group meeting. We focused on exploring concepts and challenges that emerged from both the participants and mentors, through issues such as Environmental Justice, Extractivism, Ecocide, New Natures, Human and Non-Human Rights, and Socio-environmental Imagination. Throughout the programme, the artists addressed some of the vast and unresolved environmental problems faced by humanity today through photography and the visual arts, science and new technologies, music, dance, and education, among other practices. Some confronted the complexity of these issues in their own territories and communities and grappled with the scant prospect of social change. Others opened a window onto unimagined worlds, transforming their hypotheses and research into curatorial projects or series of works. Others focused on ancestral knowledges, and attempted to unravel academic certainties in order to investigate other possible entanglements with nature and the other beings that inhabit it.

Beyond the individual proposals and work of each mentee, it seems important to highlight that the programme and the mentorship process sought to experiment collectively in a common project: this publication. Contained within are the flows of each participant, and their journeys along a symbolic river, which crisscrosses its way through the Global South.

Etcétera is an independent collective founded more than 25 years ago in Argentina, with multidisciplinary artistic experiences that link art and activism. On that account we want to stress the importance and innovative nature of including a mentorship programme — which spans a year-long period — within an award for Artistic and Cultural Responses to the Climate Crisis. The existence of these types of programmes and awards enables the support of cultural and artistic experiences that exist at the fringes or beyond the mainstream cultural market, but which are just as necessary as the air we breathe, the water we drink, and the food we eat.

To Eat, To Create

Etcétera

AVA

AVA!

Acha chay!

An impression from a collective brainstorming session, 5 December 2022, Amsterdam. Document: Courtesy of the CAREC cycle 1 cohort.

DISPATCH FROM LONGBEARBYEN

It is -20 degrees outside and biting cold. At 78 degrees latitude North, Longyearbyen, from where I write this dispatch, is the world's northernmost settlement, a frontier town whose economy once depended on whaling and coal mining, and is now sustained by oil-rich Norway, winter tourism, and the international project of scientific research on the arctic.

My first meal in Longyearbyen was Thai food in a local cafe. This is in part because after Norwegians, the nationality that is most represented in this far away place is Thai, closely followed by Filipinos. This is because the world's northernmost settlement is a visa-free zone under the terms of the 1920 Svalbard Treaty, which, while recognising Norway's sovereignty over the territory, allows for all citizens of every nation to come and live here. Russia is the only other country that has had continuous presence in Svalbard. So, the entire territory is demilitarised, at least in theory. Something like the Svalbard Treaty should be extended to encompass the entire planet.

A few days ago, I was watching a taped programme about neocolonialism and the Green New Deal on Al-Jazeera. The show opened with Aja Barber, a sustainability writer posing the following question to Asad Rehman, who is the Director of War on Want: "So, Asad, tell me, a little bit about why you find the polar bear of the climate emergency so problematic, like we all have seen pictures of glaciers and polar bears, and people are like, oh no! Why do you find it problematic?" Rehman explained that he had had a realisation, that after his many years of anti-racist and anti-globalisation organising, and with movements of the Global South, it was the climate crisis that was making all those fights harder. The climate crisis was and continues to have a catastrophic impact on Black and Brown people around the world, including the country of his origin, he said. For Rehman, for too long, the image of a white polar bear on a white iceberg was sending the wrong message about climate change and the stark reality and inequality that it represents. For the record, Rehman was not opposing the whiteness of polar bears as such (I think we all agree that animals at least are not racist), rather he was rightly criticising the *image* of the polar bear, which became so commonplace in Western environmentalism as a lazy go-to image for representing climate change.

Coming from Bangladesh — Rehman is British of Pakistani origin — I could not agree with him more. The two countries share a complicated and unreconciled past, not to mention with the notion of empire. Also, we are two of the most climate vulnerable places in the world. Recently, in the summer of 2022, Pakistan suffered a devastating

flood that submerged one-third of the country in water. Millions of people in Bangladesh, for all the hype around its economic miracles, are staring into a watery abyss as shorelines recede along with the looming threat of cyclones. Had I been literally anywhere else on earth, I would have wholeheartedly cheered Rehman on along with the cadre of online participants of the programme, among them many Black and Brown faces, who appeared in the square zoom-like windows of the large TV monitors of the Al Jazeera studios in what was then the modus operandi in a COVID-stricken world. Yet looking out from the comfort of my apartment window at the snow bound Hiorthfjellet, a tall mountain which rises directly across from Longyearbyen, I imagined the proximity of nonhuman presence beyond its snowy peaks. Still, there are more polar bears in the Svalbard archipelago and the Barents Sea region than there are humans. Like the tigers of Sundarbans, although encounters with a polar bear are exceedingly uncommon, death by mauling is a real possibility.

Svalbard is heating five to six times faster than the global average. It seems counterintuitive really. While it feels bitter cold outside, the temperatures here have been increasing by three to five degrees on average since the 1970s. The permafrost is melting. And in 2015, the most devastating avalanche in Longyearbyen's history killed two people. The guilty mountain is now marked with avalanche protection structures. An avalanche is one thing. How can we make sense of longer chains of agency in evidentiary terms? The landscape here is dynamic, but not always in the timescales that we are used to, for example it takes years to register change in glaciers and polar ice caps. We spend a lot of our time at INTERPRT thinking about and working with evidentiary techniques to better understand and visually intervene into landscape and environmental change. As we are now based in Norway — where we are also beginning to earnestly engage with the eco-political struggles of the Indigenous Sámi reindeer herders against Norway's green colonisation, which takes the form of wind energy projects that encroach upon reindeer grazing territory — I want to better understand how the sensing of snow and ice might help us tackle environmental destruction and human rights violations.

As I write this dispatch from the arctic, on March 29, 2023, the United Nations General Assembly passed a resolution seeking an International Court of Justice (ICJ) advisory opinion on climate change and the human rights obligations of governments. The resolution was put forward by Vanuatu, supported by a core group of 17 other climate frontline countries including Bangladesh, Sierra Leone, and Vietnam, but also rich countries like Germany and Singapore. Behind this initiative are the Pacific Island Students Fighting Climate Change — some of whom I met in Port Villa as a visiting scholar at the University of South Pacific Law School — and other youth climate activists who first proposed the idea in 2019. Along with the campaign to make ecocide an international crime which also gained traction this week in the EU parliament, such initiatives provide a sense of hope to deal with the lack of accountability and redress for the many who are the impacted communities and against the few who are most responsible for their suffering. Quite possibly if we are to talk about artistic responses to environmental change, what is urgently needed are new narratives and social and political imaginaries — about both human and nonhuman life — to help turn legal expressions of causality into concrete action.



[...]

Isadora: A beautiful thing was that I felt like I already had a lot of knowledge. The conversations were very nice and profound, but they had a sort of simplicity to them. They were grounded, you know? Then I felt that the things I was told in Paraguay, five years ago, were being repeated. There are so many people who think in similar ways, who do similar things, but ultimately seem hyper isolated. How nice it would be if everyone knew about each other's experiences.

[10:08]

Gabriela: Sometimes they show us a necessity for something, right? A similar concern. They are far apart, perhaps, but these are the things that interest, concern, and distress people ... or perhaps are even their dreams.

Isadora: Besides, one decides to act upon that. It's always something active. It's not only about putting it in speeches, but also using it as a point of action.

[...]

AN EXCERPT FROM A CONVERSATION BETWEEN ISADORA ROMERO AND GABRIELA MUNGUÍA, RECORDED IN SPANISH DURING A WORKSHOP IN MSTERDAM, DECEMBER 5, 2022.

POSTCARDS

FROM

KARUN



Over the past decade, the Karun river has become saltier, causing the palm grove to dry up. The locals value these trees highly and even refer to them as Nafar, the Persian word for "person."

Unfortunately, drought and dam construction have upset the balance between the sea and the river, causing the water to become salty. As a result, the lands irrigated with this river's water have turned into salt marshes. The destruction of the palm groves has caused poverty and forced locals to move away, having lost their source of income.



Image: Courtesy of the artist

This is Alimardaan, a 53-year-old folk instrument player who comes to rehearse by the riverside. He told me that when he was a teenager he used to come here with his brother, to swim and have fun, but one day the current pulled his brother away from the shore and drowned him.

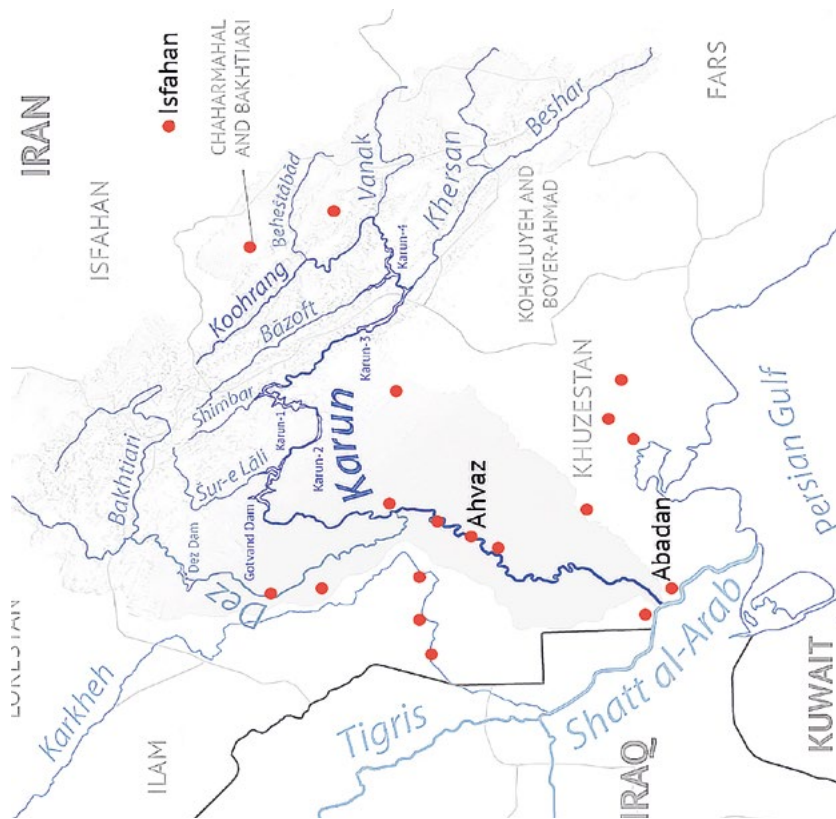


Image: Courtesy of the artist

Here is an image of the map of the Karun river. The red dots on the map indicate the cities where protests took place over river water pollution and the lack of sufficient drinking water during the summer of 2021. These protests lasted for one month, during which 14 protesters were killed by government forces and thousands were brutally arrested.



Image: Courtesy of the artist

In the native language, tilapia fish are called shānak. This fish was first seen in the Karun river in 2012. Shānak feed on the food and eggs of other fishes and hinders their evolution, making it a threat to other local fish species. The origin of this fish in the Karun river is still unknown.



While exploring the riverside, I found many old Arabic talismans inscribed on paper by Indigenous people. They had been thrown into the water to wash away their misery and bring them happiness. Unfortunately, due to the river's shallow depth, the talismans remained on the dry riverbed. It appeared that the river could not grant their wishes, and instead their prayers were being returned to them.



Image: Courtesy of the artist

Rain and snowfall from the Zagros mountain range supplies the water to river Karun. The river used to provide ten percent of Iran's water supply, but due to climate change the past ten years saw less rainfall and shorter winters, which caused a drought.



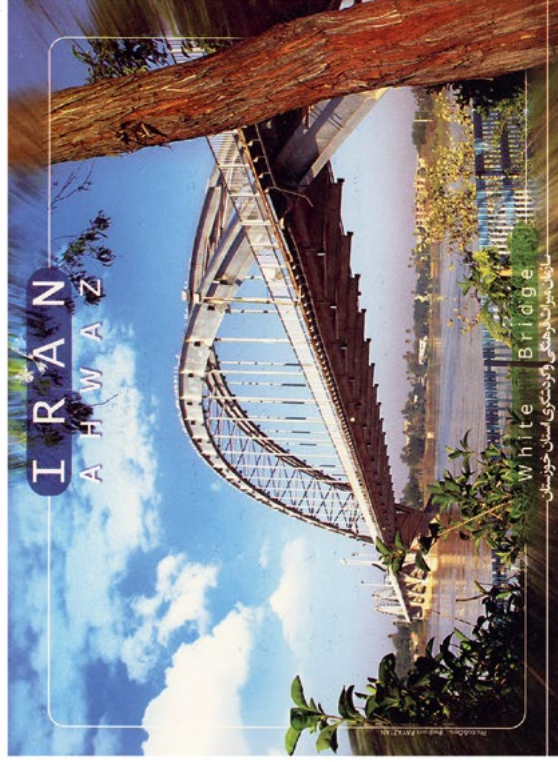
Image: Courtesy of the artist

The Sardāb spring is one of the most bountiful springs in the province of Chaharmahal and Bakhtiari. The melting snowpacks on the Zagros seep into the mountain's rocky heart and later reemerge in the springs as crystal clear water.



Image: Courtesy of the artist

In the city of Ahvaz there is sewage discharge at 13 different locations along the Karun river. The shallow waters cannot digest the large volumes of odorous and septic wastes anymore.



د. محمد طاهر
مفتی دارالافتاء
مدرسہ اسلامیہ
۱۰۰، سیکٹر ۱۰، لاہور

دانشجویان ایرانی به عنوان
مشارکت در مجامع بین
المللی و ملی

23-10-2019



محمد حبان

کتابخانه و مرکز پژوهش‌های
مجلس شورای اسلامی
در تهران

د. محمد باقر
رئیس هیئت مدیره و مدیر عامل
شرکت توسعه و عمران تهران

ف

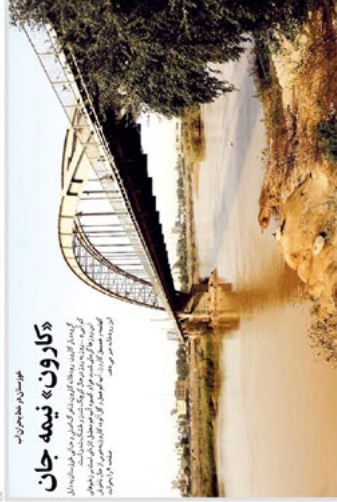
کارون روزنامہ

[illegible]

فساد، خوره هر نظامی است

美濃の山

«کارون» نیمه جان



A local newspaper, Karun, featured news and photos about the Karun river. I collected and archived these documents to better understand the river's current state. The postcard on the left shows "The White Bridge" (Pol-e-Sefid) over the Karun River in Ahvaz. Built in 1936, it is an iconic feature of this industrial city. On the right is an image of the Karun newspaper with the headline "Half-Dead Karun."¹

¹ • The Karun Newspaper, #4251, July 21, 2018.



The Behesh-Abad water conveyance project is one of the most contentious projects in the region, and Indigenous people and activists are demanding an end to it. This tributary is one of the most affluent streams of the Karun river. It originates from the Zard-Kuh mountain and leads into Karun. The plan is to transfer the water from this tributary and divert it to Isfahan, Yazd, and Kerman for industrial and agricultural use.



56-year-old Abu Ahmad lives in Hojrieh village with his wife. His children have moved to other cities to find jobs. He used to work as a date manufacturer in the Arvand Zone. His palm grove once had 400 palm trees but they dried up due to the salinisation of Karun's freshwater. He said, "My palms were like my own children to me. I planted them myself when I was young. One day, the water turned into brine and they suddenly died, standing up."



I had the chance to become acquainted with Morteza and the project he had initiated — a research and documentary project on the Karun river that runs through my hometown — in 2020. Morteza's project is a way of fighting back against the injustices in the world. That was enough motivation for me to bond with his practice. Karun river is closely intertwined with my identity and its ongoing mistreatment causes me great anguish. The project opened up an intimate relationship between us, both in terms of our friendship and vision.

We spent time discussing and collaborating, exploring the river, taking samples and media, interacting with others, and hearing their stories. Winning the CAREC mentorship was an opportunity for us to learn, debate, and practise critical thinking. It also allowed us to connect with like-minded individuals, which we had previously lacked the chance to do.

Morteza is not fluent in English but we believed that language should not be a barrier to our purpose. As long as one of us was proficient in English, we could make it work. During labs and presentations, I had my first experience with simultaneous translation. At first, it was physically challenging because I was not accustomed to speaking quickly and quietly. However, over time it became easier and I surprised myself with my ability to manage it mentally, hearing and translating at the same time, in both English and Persian.

During the workshop in Amsterdam, Morteza, Jared, and I discussed the situations in Ahvaz and Nairobi, and how they are similar in many ways. We focused on the different forms of oppression people face, including economic inequality, political corruption, and social discrimination. We also talked about the challenges of fighting against these injustices and how they can hinder progress. For instance, we discussed how economic inequality can lead to a lack of access to education and healthcare, perpetuating a cycle of poverty. Political corruption can result in unfair laws and policies that benefit the wealthy and powerful, while social discrimination can lead to the harassment, violence, and exclusion of marginalised groups.

Through our conversations, we found that artists and activists can share similar interests and goals, despite their differences in approach and medium. They both aspire to promote positive change in society and make the world a better place for everyone. Morteza, a photographer and visual artist, uses his camera to expose the harsh realities of the world around him, creating evidence in an act of objection and justice. His medium allows him to reveal the truth amidst the lies and injustices. Jared, on the other hand, uses his art as a performer and dancer to inspire others and create a sense of community and connection. He stands bare in the centre of his arena, while under his feet a beautiful garden grows, symbolising hope and resistance.

One of the common threads between these individuals is their power of imagination. It can be challenging to envision beauty and joy in a world that often seems so full of ugliness and cruelty. But we must stand our ground and fight back in any language we know or in any way we think we can. We may even discover that these languages and ways of working can be extended to unlock new steps within ourselves.

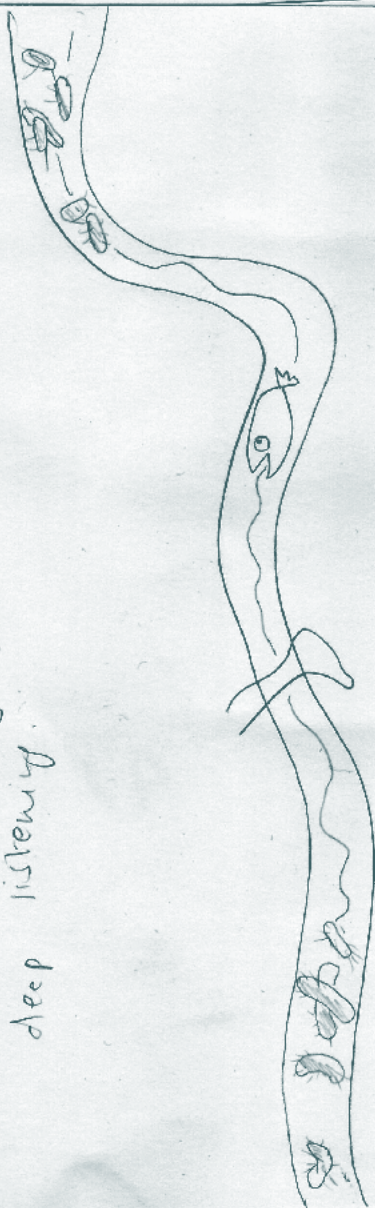
I observed Jared and Morteza at the intersection of their respective mediums. Jared was eager to learn about the technical aspects of photography, including the gear required to capture his vision, while looking for ways to continue his artistic practice. Meanwhile, Morteza had been exploring self-expression through his body in his recent work, which added a new dimension to his art and allowed him to communicate his ideas in a more visceral way. By experimenting with different techniques and mediums, we can expand our creative horizons, find new ways to express ourselves, and sharpen our perspectives by offering new angles and sensations. In this way, we can challenge the status quo and inspire others to join us in creating a better future for all.

In conclusion, I observed that the intersection of art and activism is a powerful space where new possibilities can be imagined, and positive change can be created. By bringing together artists, activists, and other changemakers, we can build a community of people committed to making the world a more just and equitable place. Through collaboration and experimentation, we can find new ways to express ourselves and inspire others to join us in the fight for a better future.

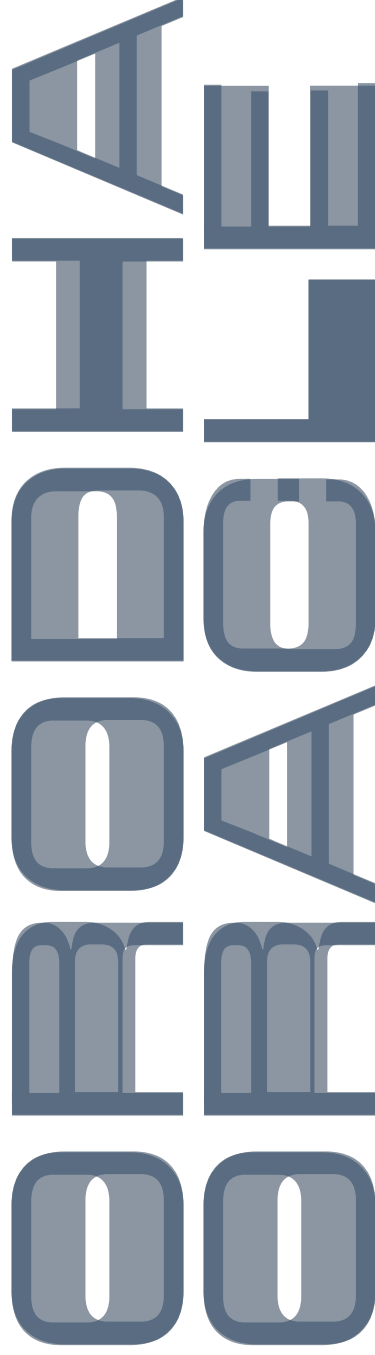


¿Por qué el mundo se mata pudiendo bailar
la cumbia?

deep swimming
deep listening



An impression from a collective brainstorming session, 5 December 2022, Amsterdam. Document: Courtesy of the CAREC cycle 1 cohort.



The photograph depicts three individuals with sacks held close to their bodies or placed on the debris. A dull fog obscures the view, creating a peculiar illusion.

This is an image of the Dandora dumpsite enveloped in noxious smoke, while marabou storks stoop over the grim, reeking waste, defiant to decay. The foreground, awash with waste, stretches to the horizon and merges with the sky. It's a sombre view, representing both excess and incompleteness in equal measure.

This is the image that inspired the research and creative process of the *Orodha Oracle* project, which began as a response to the 2019 coronavirus pandemic and the degrading health of humanity and the environment. In the project, concerns for the scale, extent, and imperishability of the waste in the area are raised. The birdlife and the people depicted are all part of the dumpsite ecosystem; they have lived their entire lives in a state of emergency, and will continue to bear the brunt of such conditions if appropriate action is not taken.

The Dandora landfill, which covers approximately 30 acres, is the destination of about 850 tonnes of solid waste gathered daily from all parts of Nairobi. Despite being declared completely full in 1996, it is still used as a dumpsite to this day. The hazardous contents, coupled with the spontaneous combustion of pent-up methane, emits a stench and thick carbon smoke to the Dandora sky, which residents are forced to inhale daily.

At the dumpsite, anything that can rot, does, and anything that may be burned, is. Over time, heaps of mostly plastic residue stiffen into non-degradable sediments that cannot be processed by the incinerator. What remains — *juala* (polythene paper, plastic bags), shards of glass, debris, torn enamel fragments, human hair, shreds of old fabrics, etc. — is preyed on by the marabou storks, who turn the waste over and over as if to speed up its decomposition.

The dumpsite was established by the city council in the mid-1980s. It sprawls over grounds that were once allocated for the construction of Dandora, a World Bank-supported low-cost housing project. The final phase, "Phase 6," never took off, and instead it became a dumpsite. Exhaustive reports of the dumpsite were published by the Japanese International Cooperation Agency (JICA) in 1998 as part of a solid waste management study in Nairobi. The report cited environmental health hazards and threats of groundwater pollution by a foul-smelling liquid called leachate, which most likely seeps into the adjacent Nairobi river.

Orodha Objects

Tempo Arts Centre in Ruaraka, Nairobi, is located in a rehabilitated quarry between Nairobi river and the Dandora landfill, which functions as a green space for the both the dumpsite and Lucky Summer communities. Every morning from Monday to Friday, a group of acrobats from the centre help with river clean-up activities, bamboo propagation, and tree planting along the riverbank, with the intention of curtailing the impact of plastic waste and river pollution, through a community-based activity. To date, over a thousand trees including bamboos have been planted at Tempo Arts Centre and along the riverbank towards the Dandora waterfall.

Around Spring 2020, the tree planting and river clean-up activities morphed into the *Orodha Oracle* project, an artistic exploration on bodies, plastics, and river waters. This culminated as a series of photographs, videos, and object installations, as well as a performance, which was presented at the Goethe Institut Nairobi in March 2023. During the creative process, the term *orodha* became an invaluable concept for understanding the objects found at the dumpsite and their symbolic relationship with the dumpsite community. In Swahili, *orodha* translates to modes of categorising, classifying, or listing things. In the context of the dumpsite and surrounding communities, *orodha* objects are items that have been picked from the dumpsite, washed, repaired, and then reintroduced into the commodity cycle at cheaper prices for slum residents. They are the leftovers in a world defined by consumption, where everything is fit for commodification. *Orodha* objects are the scar we are leaving on the Earth's surface, a mark that runs so deep it will long outlast the human race.

The adoption of this concept was not so much to disregard the negative impact of the waste, but rather for the community to expand their artistic vocabularies, and generate new ideas for their performances and choreographies. During rehearsals, terms such as “touch” and “care” became useful references connoting the ways *chokoras* (a Swahili word that loosely translates to pickers or scavengers) handled *orodha* objects, to whom they serve as an extension of their environment and bodies.

The installations were built from *orodha* to address the project's focus on questions around waste and pollution, materiality and temporality, and time and substance, and not — as is the argument peddled by big polluters to justify their over-production of plastics — to romanticise making art from waste..

1 • Felicity Laurence, “Prologue: Revisiting the problem of empathy,” in *Music and Empathy*, eds. Elaine King and Caroline Waddington (London: Routledge, 2017): <https://doi.org/10.4324/9781315596587>.

In developing the project, a deep understanding of the character of the chokora was necessary, not least to ensure that they were accurately represented, but also to understand how art's communicative potential could be used in building our capacity for empathy. Chokora are not considered individuals as such, but rather a collective of people; hence the nickname, which more closely resembles the category of orodha objects than it does humans. This is particularly palpable when one of the chokora dies; the dead become part of the debris, as faceless in death as they were in life: anonymous and tribeless. The dumpsite, too, renders them visible but in a negative light, highlighting their lack of basic human needs such as housing, sanitation, and privacy. Tempo Arts Centre has played an instrumental role in changing the lives of chokora through acrobatic training. Many earn their livelihoods by performing in entertainment joints in the city and at various cultural venues internationally.

Without empathy, one can never truly understand chokora. It is "in empathising, that we enter actively and imaginatively into other's inner states to understand how they experience their world and how they are feeling within a context in which we care to respect and acknowledge their human dignity and our shared humanity."

The Work

Out of the creative process, two formats emerged: the first for site-specific performances, and the second for theatre and museum spaces. The first version involved mounting pictures, videos, and object installations at the dumpsite and on trees along the riverbanks, then activating the two spaces by staging the performance between them. Over 400 members of the local community attended the performance held at the Sanaa Na Mazingira Festival in December 2022. The second format was presented at the Goethe-Institut Kenya in February 2023, and a tour to Dar es Salaam, Tanzania, is scheduled for July 2023, for Haba Haba International Festival.

The performance is laid in a carefully scored choreography designed for both sites. Here, the choreography attends to the vast and far apart fields of acrobatics, photography, videos, and installations, but come together to form a whole. It's a choreography that's not so much about bodies but about relations, where movement does not begin and end with the human body but extends to different fields.

The performers listen to the spaces in which they are situated: rhythm, chaos, and the sound of the river and birds to create succulent meeting points between themselves and the environment. Watching it the viewer is immersed in a dystopian ecosystem, transported to various sites along the riverbank and the dumpsite through acrobatic movements, layered sounds, moving images, and installations. The pictures and videos prepared during rehearsals and in the research depict landscape, people, and objects in a way that organises time and space in a non-hierarchical manner to challenge the anthropocentric mentality that humans are superior to nature. Some images delve into the dehumanising conditions of the dumpsite, portraying a world teetering under the impossible weight of our actions.

The *Orodha Oracle* project tells stories of the underrepresented by ensuring a plurality of voices. The acrobats, for instance, are usually regarded as entertainers and not recognised for their artistic value. Here, just like the dumpsite community, they are creating public awareness on vital issues of survival through their work in a time where the future of such places need more attention than ever before. The stories are about resilience, environmental violence, and trauma. The project creates a space where the undervalued knowledge and efforts of the communities that orbit the dumpsite and the riverine ecosystem can be recognised without being criminalised for intrusion or forced to adapt to failed government policies. The work being done by these communities such as tree planting and river restoration will go a long way to ensure a better future environment for all.



Fig 1. Dandora is the largest dumpsite in East Africa. Image: Courtesy of wikipedia.com



Fig 2. Maich, a Tempo acrobat doing a handstand on the pipe across Mathare river.
Image: Courtesy of the artist.

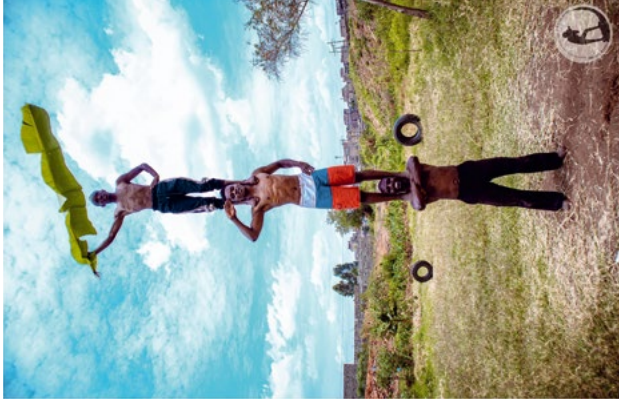


Fig 3. The three acrobats are Kevin, Kariz, and Maich performing an acrobatic stunt at Tempo Arts Centre.
Image: Courtesy of the artist.

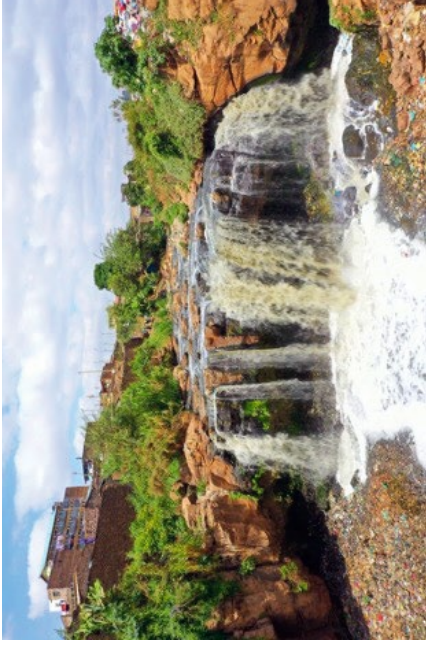
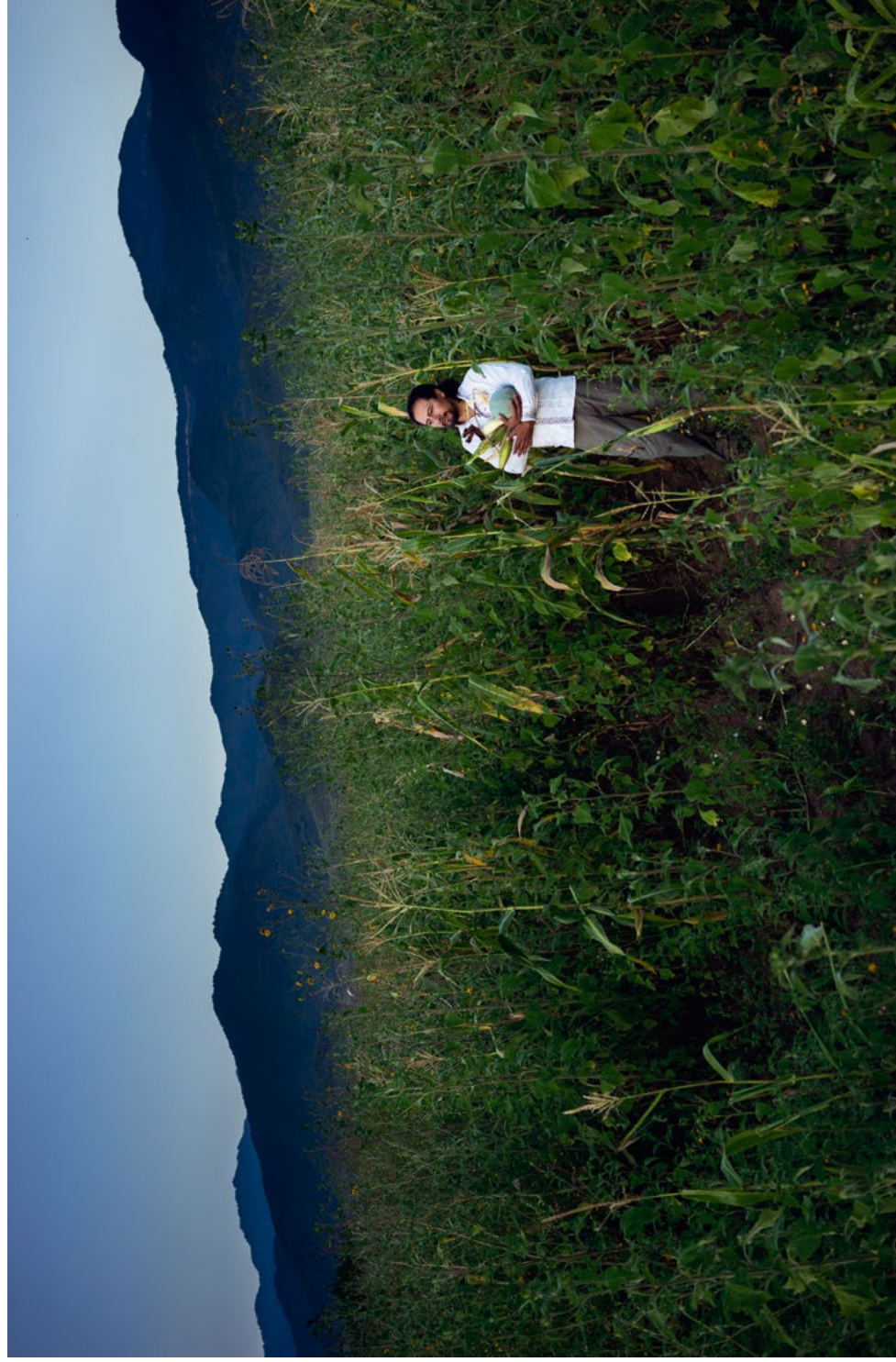


Fig 4. The Nairobi waterfall at Dandora, caving under the weight of plastics, the water polluted by factory and human waste. The picture was taken in September 2022 after a prolonged period of rainfall in Kenya.
Image: Courtesy of the artist.



“Los pasos de nuestros bailes están estrechamente ligados con el pisado de la tierra al sembrar”

“The steps of our dances are closely connected to the treading of the earth while we sow.”

Samuel Bautista Artisan and farmer
from Teotitlán del Valle Oaxaca.

FUME,

ROOT,

SEED

HUMO, SEMILLA, RAÍZ (FUME, ROOT, SEED)

””

HUMO, SEMILLA, RAÍZ

Already 75% of the food we used to eat has been lost in the world, but it also portrays the communities that resist and protect knowledge and varieties from several fronts.

Humo, Semilla, Raíz (Fume, root, seed) is the synthesis of a long-term visual research project I carried out between 2017 and 2022 on the preservation of agro-biodiversity in the territories of Latin America. The project assembles the main factors affecting the loss of agro-biodiversity in this region. 75% of the food we used to eat has been lost in the world already, and colonisation, forced displacements, inequity in land distribution, monocultures, and agri-business all have a part to play in this loss of diversity.

Counterposing this, my research also portrays examples of communities that resist and protect knowledge and seed varieties from several fronts, and illustrates how relationships with the land, the evocation of memory, community ties, and ancestral flavours and knowledge are also examples of resistance and preservation. In a world that denies the legitimacy of Indigenous knowledge and alienates traditional ways of relating to the land, generating conversations around this theme is highly relevant. This project explores the impact of agriculture on the culture and its actors, and aims to understand and articulate the diversity within a vast territory, which is home to many distinct and overlapping cultural histories.

The work itself is presented in various imaging formats, from digital to film, video and drawing, as well as images that explore the tangibility and temporality of the medium. Through this multiplicity the viewer is able to understand the image as having a wide range of discursive possibilities, which has been a key focus in my work throughout my career.

The project is composed of four chapters created in different territories:

Ra'yi, Paraguay (2017)

Muyu Lab, Ecuador (2020)

Blood is a seed, Colombia (2021)

Then we tamed the fire, Mexico (2022).

Ra'yi, Paraguay 2017

Ra'yi (meaning seed in Guaraní) portrays, in a subjective and symbolic manner, women peasants who fight inequality in the agricultural business in Paraguay, one of the most inequitable territories in Latin America with regards to land distribution: the wealthiest 2.5% of the population owns 85% of the productive land, and the peasants use only 6.4% of all arable land. This is not enough to supply crops to the whole country. The few who can produce have great difficulty in selling products because there are no adequate roads or transportation.

However, there are particular initiatives and social organisations that fight to resist from within: seed guards that preserve native seeds and volunteers who help empower and organise women to grow and distribute agro-ecological products in Asunción, the country's capital.

Muyu Lab, Ecuador 2020

This documentary series explores the efforts for the conservation of agro-biodiversity in Ecuador from two points of view: the scientific and the ancestral.

Crop diversity is crucial in guaranteeing long-term food security, yet this diversity is declining at alarming rates. According to the UN's Food and Agriculture Organization, since the 1900s some 75% of plant genetic diversity has been lost as farmers worldwide have abandoned their multiple local varieties and landraces for genetically uniform, high-yielding varieties.

In Ecuador, there are initiatives to curb this erosion. Ancestral communities have been preserving, domesticating, exchanging, and improving seeds for generations, and the national germplasm bank in Quito houses more than 28,000 accessions to generate the strongest seeds without genetic modification, as well as to preserve and categorise them in controlled environments.

Despite sharing the same objective, these two worlds don't often engage with each other. Scientists focus on the food security of future generations, trying to iron out the indicators of world hunger by forcing nature to produce at maximum capacity, while the medicine women of Imbabura tell me that they use seeds for healing, that the variety in colour ensures that we can cure ourselves. Its conservation is therefore linked to guaranteeing food and cultural sovereignty.



La sangre es una semilla ("Blood is a seed"), Colombia 2021

The video is narrated by my father and me, and is informed by my father's memory, as well as our own perceptions of the transformations experienced by small farmers over the last three generations. My father emigrated in 1981 in search of better opportunities and to escape the violence that Colombia was facing in those years.

The video is composed of digital and film photographs, some of which were taken on expired 35 mm film and later drawn on by my father. On a journey to our ancestral village of Une, Cundinamarca, I hoped to learn about our history and explore the forgotten memories of the land and crops. I also wanted to learn about my grandfather and great-grandmother who were "seed guardians," and cultivated several potato varieties. Today only two potato varieties are consumed in Une.

Although the project is an exploration of the past, it engages with contemporary techniques — playing with the parallels between genetic codes and binary codes of digital photographs — in order to preserve this ancient knowledge for the future.

Luego domamos el Fuego ("Then we tamed the fire"), Mexico 2022

The final chapter of this series explores humanity's relationship with the uses of domesticated plants and seeds. This relationship is broad: from our need to find pleasure in their flavours, the aesthetic pleasure of ornamentation and decoration, to the nutrients our bodies require, the medicines that heal our pain, and the mystical experiences they provide..

In Oaxaca, Mexico, this tradition dates back thousands of years. The first seeds domesticated by humans belonging to gourds and Teocintle (the first ear from which corn was domesticated) were found in caves in this territory. The daily consumption of creole varieties prevails thanks to the deep connection between its inhabitants and the millenary ancestry of the diverse communities that still subsist in this state.

The symbolism of the "people of corn" is present across all social and cultural spheres in the region. The work addresses this relationship in conversation with traditional cooks and agro-ecological farmers. Corn is a food that could not grow without human intervention: every year Mexicans consume 33 million tonnes of it, and in Oaxaca there are only two dishes that do not contain it as an ingredient. It begs the question: Who domesticated who?

My contributions to this publication function as a window onto this research, and include testimonies and images from the field as well as serving as a documentation of my process.

This project has been possible thanks to the support of Magnum Foundation, Marilyn Stafford Award, Joop Swart Masterclass, the Goethe-Institut, and the Prince Claus Fund. It is always a collective process. I want to thank Michelle Gachet, Oliverio Romero, Greg Chávez, Mayeli Villalba, and Freddy Salazar.

"Yo no elegí ser cocinera, me tocó por ser mujer. Siempre fue mal pago y mal visto hasta ahora que hay una revalorización pero con ella el robo de conocimiento a las comunidades."

"I didn't choose to become a cook, I had to because I was a woman. Until recently it was poorly paid and frowned upon, but now we are seeing a surge in interest. And with it comes the theft of knowledge from the communities."

Catalina Lucas, traditional cook of Oaxaca



Fig 5. Image: Courtesy of the artist.

Fig 6. Image: Courtesy of the artist.



"Cuando sembramos nuestro cuerpo ya está ligado al grano, luego se reza hacia el cielo para que crezca bien. Sembrar es una unión de cuerpo y espíritu."

"When we sow, our bodies are connected to the grain. Then we pray to heaven so it grows well. Sowing is a union of body and spirit."

Samuel Bautista Artisan and farmer from Teotitlán del Valle Oaxaca.



Fig 7. Image: Courtesy of the artist.

"A veces cocino con gran dolor, hay que poner mucho sentimiento en la cocina sino no aparecen los sabores."

"Sometimes I cook with great pain. You have to put a lot of feeling in the kitchen, otherwise the flavours do not appear."

Catalina Lucas, traditional cook of Oaxaca

"Antes nadie quería vernos, teníamos que salir por la puerta de atrás, ahora ya quieren mirarnos y reconocernos."

"Before, nobody wanted to see us; we had to go out the back door. Now they want to look at us and acknowledge us."

Catalina Lucas, traditional cook of Oaxaca



Fig 9. Image: Courtesy of the artist.

Fig 8. Image: Courtesy of the artist.



"La semilla es el máximo de energía en el mínimo de materia"

"The seed provides maximum energy in minimal matter"

Ricardo Barrios, Agricultor Mexicano (Mexican farmer)



Fig 10. Image: Courtesy of the artist.



Fig 11. Image: Courtesy of the artist.



Fig 12. Image: Courtesy of the artist.

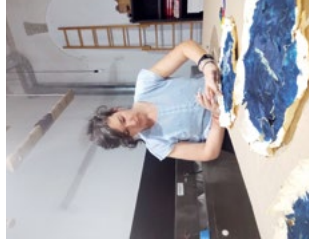


Fig 13. Image: Courtesy of the artist.



Fig 14. Image: Courtesy of the artist.

"Nosotros como agricultores orgánico cultivamos suelo, no plantas."

"We, as organic farmers, cultivate soil — not plants."

Ricardo Barrios, Agricultor Mexicano (Mexican farmer)

IS A METAPHOR
AN ECOLOGICAL
RELATIONSHIP?

**SLOW
VIOLENCE**

NEEDS

**SLOW
PRACTICE**

The transcript of a collective discussion
session, recorded in Amsterdam,
December 5, 2022.

[00:04]

Asli: Maybe I can start with a question that I found on the floor that I've been thinking about as well. Well, I haven't really been thinking about this question, but I've been thinking about metaphors. I have mixed feelings about metaphors and the use of metaphors. But this question gives metaphors a very different kind of...role, which is interesting. It says, is a metaphor an ecological relationship? Who wrote this question?

... Behind you.

Asli: Really?

... Of course.

Asli: I mean, I guess I'm curious as to how we can think about metaphors. A bunch of people are using metaphors in their work in this room too...

[01:00]

Brigitte: The [question] appeared, because we started this morning trying to assemble the ecosystem of our work. And there's plenty of levels of complexity that are being related, but some of them are more accidental than others. And there's many things that link our work. And some of them are symbolic, some of them are more material, some of them are things, some of them are values. So there's plenty of things to play with. And that's why this is so complex, on the floor. And then [...] how... what kind of relationships are appearing to link all those things? And if the symbolic relationships that you're building together are really ecological, or just sort of linguistic game, or gambling—we were talking about gambling a few moments ago—so just to be conscious about what glues or connects things among our work.

[02:29]

Gabriela: I think it's interesting because it's like not understanding metaphor as something that is not real, you know, just an imaginary picture of something or imaginary way of saying something... understanding metaphor as a linguistic way of representation, that's like the huge problem about metaphors, I think... Maybe using it as an example of Isa's work... A part of her research is to talk with different women in Mexico and cooks, and how the food is a metaphor for her, can be a metaphor to also talk about the local violence. And it's not something that is imaginary or just representing, but it's how, in the emotionally... I think more a metaphor as a way of talking about emotionalities or community, in this way, communitary emotionalities. To talk about different kinds of violence, for example, in this community. Also to think metaphor, just [as] a way of representation... like yesterday? This is like a huge contrast, the artwork that we saw yesterday, well maybe no[t] everybody agree with what I'm saying. But I think he was talking very metaphorically about a very huge problem and he was talking about—and he's very lovely, the guy—but he is talking in a metaphor about political violence without being political. And doesn't mean that the metaphor, [that] it cannot be politically possible. It can also help as an artist to use metaphor as a as a new way of ... a method, as a tool also... to talk about a lot of things and not just like a kind of symbolism or representation. It can be other kinds of simulacrams. I don't know, that made me rethink the metaphor, or what do we understand when we think about metaphors.

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[04:59]

Federico: Metaphor is helpful to avoid censorship.

Loreto: Yes

Federico: A practical function. And also the other is metonymic, is more related with what you describe. But we agree a lot with this proposition.

[05:22]

Asli: What would you say would be the temporality of a metaphor, a metaphoric relationship?

[05:50]

Federico: in real time, always.

[05:02]

Asli: Would it be like a more permanent or more momentary, tactical or... like, because to avoid censorship, I feel like it would be... you apply certain—we were just talking about this—kind of modes of intervention or modes of resistance to certain things... You can apply tactics, which are short term, immediate, quickly responsive. They have to be smart and quick and small. And their temporal scale is short; it's how I understand it. But then there are bigger interventions or bigger kind of things that you use, which are more, I guess, they would be methodologies or methods that have a more kind of... In the background there's a larger kind of logic or a larger kind of conceptual kind of structure that creates that intervention. So, I guess, in that, I'm wondering where the metaphor sits...

[06:05]

Federico: to continue the conversation. If we go to the ontological discussion forty-five minutes is not enough. But perhaps a concrete example of what metaphor can be used to avoid censorship or to call the attention on certain thing would be the... the activist... is not activist... There's society in China now, for example, with a white paper, just to make it concrete. That is a metaphor. It's a way to say, we cannot write, we cannot give our opinion, but with a very simple material—everyone have a piece of paper. So that is, for example, for me the use of metaphor in our social perspective, and with a purpose to... in that, in that way was to call the attention has been about the measures of COVID Zero.

[07:00]

Loreto: and can be impressive, but then becomes historical...

[07:41]

Anawana: which means it's both temporary and it's also long...

[07:46]

Loreto: and sometimes it's coming from...

[07:47]

Federico: So the publication is also the metaphor of the process itself.

[07:58]

Anawana: But also, in a way, it's also, a metaphor can also be...
I mean, if you think from an ontology point of view, that it can also be something that...

Gabriela: Can you talk a little bit louder?

Anawana: I'm saying that it can also be something that actually helps... Like it, it is, it was, I mean, if you go back, it is kind of a methodology of how knowledge was also shared. So in a way it has been seen, I think it's quite a very... tangible and active within different societies. But it's just the way it's been used maybe in the new world now, it kind of maybe abused.

[08:06]

jpgs: I've been playing a lot recently with spelling and metaphoring, coming from etymology, not even etymology, but the metaphor in Greek is transport, and transport trucks will have the word metaphor written. And it's something very simple but at the same time, so telling that what is transferred, what is this container that is always in motion, is going from one place to another... it's not static but often it remains in the Frenchie Greeky metaphor [...] but it could be so much more. But there's also this... I don't know it's... can be very intangible too. And I understand that also... [...] But at the same time, like our systems are shaped or driven by this, metaphors, data is the new oil and like... or we just repeat hashtags and now... this so... this autopilot mode is so annoying. So...

[09:54]

Jessica: so dangerous. A little bit dangerous the autopilot mode...

[10:01]

jpgs: We don't make sense of what we are... what we...

[10:08]

Anawana: I was just thinking when you're talking about transport, and then if you think of, like, how does a society define themselves? How does the society kind of communicate among themselves from the system. Like, if you talk about Lagos, for instance, and you see all these kind of ... what's that... God pass them... And if you're not from the society, you wouldn't understand, and you actually wouldn't know how to carry yourself if you're in Lagos. But all these kinds of things, it's like, it's also kind of embedded, like, somehow you have clues or tricks in which to understand the society you are coming in. And that's for me, I think, I find it very interesting that it has this kind of ways in which society identifies themselves.

Lara: And they change also, temporally.

Anawana: Yeah, they change, of course...

Lara: Like sometimes when you, if you go out of the society and come back in later, you lose a lot of, what you.... I find that difficult to navigate as a wise....

[11:21]

Anawana: because society is also changing, depending on what it's getting from outside, so it has to reinvent itself. Always regenerating, rearchiving...

[11:39]

Anawana: [Laughing] Maybe we just went somewhere else...

[11:42]

Asli: No, but that's also, you know, that also talks about, like, the temporal kind of existence of these relationships that we're talking about. How would you kind of... Relationality between different materials, different people that appear, and they hold things together, and then they have to disappear, and then let new things in. And then, and then sometimes force things out.

[12:05]

Anawana: And also regenerating, recreating the ways in which those links can exist in different forms.

Jessica:
Can Kun hear us?

[12:19]

Victoria: She can.

[12:34]

Gabriela: Maybe read another one?

Asli: Does somebody else wants to pick one that they like?

[12:44]

Jared: I wanted to say something about relationality. I think, jpgs will say this... and also diversity. And now that we're talking about metaphor, I'm a bit... yeah, I guess what I wanted to say is I don't know if metaphor is also a way of... a way of going to relationality without actually allowing diversity to also be what it is, like let different diversities also to manifest in this way. Because I mean, we are participating together in this publication. And yeah, I'm saying this, I don't know if jpgs meant this but I'm just trying to say what I think that also the diverse background or elements that we also put in there, the publication, should also be... let also just to prop up the way they are, without really trying so hard to find relationality with this also, to find a way of like, trying to put... to iron out the differences. So yeah. I don't know if I'm very clear, but this is what I wanted.

[14:17]

Asli: I think that was my, you know, because I started by saying I don't know how I feel about metaphors. Because I'm trying to kind of, I'm trying to think of this... the things just in general as things that you know, especially when you work on the environment, it's really... it becomes important to remember that things are not inherently good or things are not inherently bad. Like the environment itself doesn't, is not intentionally good. Whatever that means. So. Metaphor, yes can be really generative, but also what I don't know if I understood you correctly, but correct me if I'm wrong. But when you try to engage with something through a metaphor, and you kind of pose this kind of representation issue with metaphor, yes, it is a relation. But then at a certain point, you need to be able to, encounter and deal with the thing itself. At a certain point, it's... you have to, because otherwise you... the metaphor almost gives you this space to distance yourself from the... If, if the tree is like fire, and I'm understanding that tree through fire. You know, at some point, I do need to engage with the tree itself.

jpgs: According to blah, blah, blah...

[18:04]

Loreto: Can you speak up, because Kun is there...

jpgs: Sure, maybe that goes in hand with performativity, too. It's not only like, the idea or the spoken but, the motion or the exercise, I guess. But I don't know, actually. Because where we were heading to... maybe diverted? Or not?

Gabriela: I'm going to move forward to another question. And it's here. It says how can artists engage with communities to empower local political ecology, thinking and practices for the defense of human and nature rights? How can artists engage with communities, with communities to empower local political ecologies thinking and practices for the defense of human and nature rights? That's only one I found this.

Lara: Who asked this?

Gabriela: I think I asked it.

[LAUGHTER]

Brigitte: Achachay!

All: Achachay!

Lara: I think this is a question that... I don't know, but constantly constantly on the forefront of anything but still, for me it's... I often question a lot, what is my position? What is my distance? And one of the things that are important is also getting to know the local communities and getting to know what they might, what their needs might be, what their, not necessarily needs, but desires, and... Also, something helpful for me is to be mindful of class. I think that as artists, we have... we have a weird position of class and a privilege... that is very... so I guess, starting with the conversation and... I think also, one thing that is helpful is longer terms. I mean, maybe I'm sharing with the strategies. I often often think about this, but not always have answers. Not always feel legitimate also...

[19:50]

Jared: Yeah, maybe just to [...] Lara's thing of local community... also has its own representation like the local government and local leaders and these are very key and very vital in the community. You deal with the general public, but it's never general public. The public is already too general. So I think for me, I think the artists need to identify who are the local leaders, the local representatives even if the government doesn't show. But it's always good. And then the community will probably have certain leaps of faith in, in this kind of initiative.

[00:44]

Gabriela: I think it's nice to be very important to open dialogues like an artist, and we work with another artists and people but it starts to be more like present for me to start to understand that it's important to talk with not just activists, but talk to lawyers for example, talk to workers, to producers, to the different narratives, small stories that give account of this community and make the history of this community. And, and it can be very difficult, because then you realize that there are so many different points of view. And it'll also make you take decisions in front of these different points of view, because it's also a romantic thing that communities agree in everything. They don't agree in everything, almost never agree...

Lara: And you come with your own narrative...

Gabriela: and you come and try to be extractive sometimes. And so engaging or empowered local communities also show these tensions, I think, and show the complexities of them in the different levels, you know. They are facing and revealing. Is not that communities are fighting against the politician or against the bad ones, you know... It's not the history, is not so, so wide, what they're really facing, they're facing because they don't have water to, to bring their to their camps and farms. This is more real. They're fighting all the time with these issues. And it's very latent and aliveness for them. So how can we at some point... I think this is a question about what is the role of artists of our, or how... What does it mean to be an artist in the 21 century, in this century, in this moment, or the 2022?

[00:47]

Gabriela: Next one.

Yadi: I mean, also this... Sorry, just [...] I call like a sin of the purpose and passions of the community also, as Lara said, like, do they really need? Or what is art in that community also? And for me, it's important is to put the dialogue, to find balance, or encounter what they need and what we need, because we haven't... we haven't been [...] but we met in somewhere, I don't know. And, and, through that dialogue, we can find the things that we talked about, the scale, but not the big or small scale, multiplied or not, but the elasticity of that scale. If we can work that, it can be work, or not with another community. No, or yes. How elastic that scale can be, shaped like the cream [...]

[LAUGHTER]

Yadi: And then, yeah I, it's that find the balance of what we need.

[24:12]

Asli: That also has to do with different proximities, right, different proximities between different communities. You might find a community in one side of the world. And culturally, somehow, that tool might work great and might be needed in some place that is extremely far, but they might actually be super similar in the ways that they relate to the world around them or relate to those particular landscapes. And that's what's really interesting is that the visible proximity is not necessarily the actual proximity. So that elasticity allows you to almost experiment with those.

[24:59]

Jared: Maybe, maybe just to share something that I discovered a bit later, it's that the community also has certain places where they meet, which are a bit unconventional to pass, like artist who focus to show their work in conventional artistic spaces. For example, the local bus. This works mainly for places like where I come from. Many people also go to bar and also go to churches and also go to the market. And this, I think, are also very, very strategic places to meet the local communities. Yeah, which normally, I think, are not always thought about. This is where communities meet.

[28:10]

Sajan: I think we shouldn't, or at least, that's my position. You shouldn't fall into this pit, like curators giving all the solutions for all the communities in the world. This is kind of a bit, I'm not really too far in that. I don't have solutions for everything.

Lara: For anything.

[29:05]

Sajan: the dialogue, how we can start the battle, and face the challenges.

[28:48]

Brigitte: Propose the idea of response? How do we respond to, not as a solution, but again, as an act... of sympathy or as an act of responsibility, of experimentation...

[27:08]

Gabriela: What happened with other kind of communities because we are thinking human communities, but what about other species, or species of plants? How we can, I don't know, like, I have this feeling all the time with this research about the wetlands of how we can honor all these lost, lives lost, that were burned. So how we can engage with this species of plants? Because they are a community, they are an ecosystem. So how we can, some way approach to them. Because they don't have the same corporality or the same way of communication. So how we can hear them, how we can feel them also and express their needs, because they have. And the problem that they have is us so...

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Isadora: Or the fishes...

Gabriela: Or the fishes...

Lara: Poor fishes.

Gabriela: Free the catfish!

[LAUGHING]

Gabriela: Free and eat the catfish! [laughing]

Anawana: We had in our discussion yesterday, Gabo, this point you bring about, the species and the landscape. We had a... whether it's even our responsibility to kind of go and try to resolve what has happened to nature. Maybe nature has... maybe it's okay that nature has to go through that transformation where it's been burned. Maybe it's going to replenish itself different.

[29:05]

Gabriela: It's always going replenish different

[29:08]

Anawana: But I think, I think this question you asked, it was posed in our group yesterday when we were talking with the text, about whether these kind of questions of what we should do, whether we are kind of recolonizing this same kind of problems we're trying to solve by trying to find what we think is the way in which to resolve the problem. So like...

[29:44]

Gabriela: Gabriela: I don't think it's about resolving. It's about questions. It's about talking. It's about hearing and listening and voicing other... I don't know, I don't have any anything to give back, that's true. I'm not a biologist, I don't know anything about anything. That's true. I always study art in my complete life. And I not either a good painter, you know, so...

[LAUGHTER]

[00:40]

Loreto: I think yesterday when we talk about this issue, even about the community, it was, it was a question about... For one hand, the fear, sometimes we have as a human being, to intervene, whatever we do, like, we, especially we use the metaphor of what we are doing now even, no? To fail, no? to fail, to damage of that... And, and we, us or nature, as sometimes, separated to us but we are part of nature. And if we see the community as also something with this distance, for me is quite dangerous, you know, because when you, when you feel that you will damage or you will fail, and the community will suffer because you fail, it's not true, you fail together with the committee, the committee failed together with you, you are part of a community. When you approach honestly a community, you became part of that. [If] It is not, [then] don't approach community. It's my point, it's always my point because it's something that you immediately... Something happened to you that change completely, something that you carry before and it's, it's together. It's never to bring something to the community, the community say hey...

[01:52]

Federico: But we have to make a distinction because maybe, perhaps because of the generation, I don't know why... But we enter in the same logic, community is not community manager from the social media. Community are human beings, with needs, problems like our parents... We are part of the community. So if we think community as the social media structure, well, we are not an algorithm. We are person, we can fail or not. But if what we do, the effort, or the resources, or the time, we put in some collective project, some idea, is to dissolve our ego and our personality for a common purpose. It's not making profit, like the algorithms do, analyzing the big data and so on... Be active, not necessarily activist or militant or whatever, but be active in society, break the passivity. "Oh no, I don't know, if I..." I mean escape from the rhetoric because the rhetoric is a trap. Especially if we are interested in something which is out of the bubble of contemporary art. If the idea is to keep inside a bubble, it'll be ok. But if we open to the rest of the beings, or the class, social classes, social struggles, social problems, then we will be a potential person who can support other struggles or make it visible, provide information through different artistic strategies, making them evidences or performing around the topics or just going to the place where the things are happening and bringing our artistic support. That would be a methodology for the common...

[04:15]

Kun: I'm here, I'm here.

[04:28]

Asli: Hold on, Kun. We're trying to figure out the sounds.
We're trying to hear you, hold on. We're tying you to a speaker.

[04:48]

Loreto: Just one second, Kun.

[05:08]

Kun: Hi!

Loreto: We can hear you, so yeah.

[08:18]

Kun: Let me tell you about what's happening in China in the last week. We have initiated a White Paper campaign in both B city and in S city. [...] White Paper Campaign because of the COVID quarantine... Okay, hear me?

... : Yes

Kun: COVID quarantine that makes more and more people so tired. A group of university students has banded together to launch a campaign to repeal the country's health code system, which analyses practically everyone's travels and assigns them a risk rating based on their exposure to the coronavirus. At first, the campaign spread through a number of online statements, such as declarations by universities and social organizations on the Internet, and then, because of the rights department's control of online speech, people gradually went to the streets, raising white papers and fighting for freedom of speech. Soon after, and also because of economic pressure, the government made relevant changes to the COVID policy, and we very much hope that our lives can return to pre-COVID times, to a kind of life that is not bound by masks and health codes. But, yes, it is the community that we may not be able to feel around us at all times. But when it comes to very emergency situations, they stand behind you or around you to give out powerful stress or more powerful emotions for you to engage in, and I don't know how to say it, but I find that they are all together with you. Yes, I think that's the power of the community.

[09:29]

Federico: Kun, one question. The starting point, what we read in the media is that...

[09:35]

Kun: I cannot hear, I cannot hear. What happened?

Federico: Hello, hello.

[09:42]

Victoria:
You cannot hear?

Tessa: It's because
of the speaker, probably.

[09:52]

Federico: Anyway, I wanted to know
from the local inhabitants...



Kun: I can hear

Loreto: Back online... Do you hear?

[40:07]

Kun: oh, yeah I can hear.

Federico: Hey Kun, Federico here... Listen... White paper [paper shaking sound]
finally finally... We keep, we keep following the news but we can... we know that it's not the
full coverage of this history, story. But but wanted to know the fire, the fire in the building,
that was the starting point of the White Paper Revolution, right?

[41:21]

Kun: In U city, a fire broke out in a building, killing 10 people and injuring 9 others. Some people were locked in their homes for up to 100 days due to COVID quarantines. Some people believe that lockdown measures may have prevented residents from escaping, but local authorities claim that some residents are weak in self-prevention and self-rescue and are not familiar with the location of the second safety exit leading to the roof of the residential building. When the fire broke out, there was no effective rescue, timely escape, or self-rescue, which caused discontent among the masses. The key factor in the fire is the unqualified firefighting conditions in the community. This year, many cities have closed down due to the coronavirus epidemic or have implemented the zero clearance policy. The so-called zero clearance policy is a kind of epidemic prevention and control policy, which is to investigate the epidemiology, isolate all the people with possible contact, and control the influence of the virus while receiving medical treatment, so as to reduce the spread and confirmed number of people. In some cases, this policy will lead to inconvenient supplies and medical treatment, causing dissatisfaction among some people. Through this fuse, two kinds of protests were later extended: one was the criticism of the existing epidemic prevention measures, the lockdown, and the other was the protest launched to mourn the people who died in the fire.

[47:16]

Asli: Hold on, Kun, we can't hear you. Oh, there we go. We can hear you again.

Kun: Oh, yeah.

Asli: Okay. No, sorry, just cut off for a moment.

[47:38]

Kun: Do you want me to go or we can go to another part.

[47:48]

Asli: We need to slowly start moving on to Gabo's video but thank you for sharing.

PAPER PAPER

ONLINE
ONLINE

Nabil: Just a quick thought on this very important question of working with the community and political action, and so on, I think maybe the context of your practices, right, it's... the question can also be something a bit more reflective, right? How was this year, what did you do? Right? How did you work on this? Not to say that anything is finished. But to make it more active, right, not only as a kind of speculative or general question, but bringing it back to whatever it is that's been driving you guys.

[48:58]

Jared: For me. Super fast. For me, it was, Loretto was saying... Eventually, it's actually about responsibility. Because in the end you if, if you do not, I don't know if you introduce the idea. For example, in my project, if I introduce the idea to the community, then we work towards something and then like, for example, I'm giving this example that now I'm here, but back in my place, I have an event that's coming up on Saturday, but I just realized that without me on the ground, actually the community is like super confused, like I still have to receive phone calls of everything. But at the same time they really value this thing that will happen on Saturday. And at the same time, it's also about me like, if I'm not there, it's the community's team and they still have the idea, like we are always working towards. So I think it's, in a way, it's also a huge responsibility. But maybe it works slowly, nothing is finished. Maybe in the end... the community... how this is also something that should be embodied in your community.

[50:58]

Aslı: Were you asking in a way, like something we can think about?
Or did you want to hear more responses from us?

[50:59]

Nabil: I mean, not necessarily right now, but in the context of the publication, right?
We're actually, you know, this, this is an amazing and probably a good example of something that is happening, right. Because we saw this work, these ideas, kind of at a different stage in Istanbul, to sort of see, you know, where you've gone with it, right?

[51:34]

Isadora: Something that we were talking last weeks about, talking about our methods or methodologies to approaching the project, but also the people, we are engaging to our communities. And I think that will be helpful to understand, yeah, how we are engaging with all these topics, or our own questions, and also, the community's needs. Because I think everyone is so different in how we work. But just getting to understand the way we are working on our project with our mentors, our mentors to engage with people or connect, maybe can give some clues or ideas that we didn't have before. Like I'm learning a lot.

[52:42]

Lara: For me, it already started a lot. Since I started the project, and now I've been shifting a lot around this stuff with, you know

Isadora: Yeah, I think I talk for myself, but I think I have been learning a lot from all of you and your questions and your own methodologies. And I want to know more about it. And I sometimes grab ideas to use it on my own practice as well, I think that's some kind of response, because we are moving our practice through what matter to us, you know, our own questions. So I think without being so pretentious, maybe to try to solve something we're not able to on our own. Just trust the power of gathering in groups, in collectivity, that very diverse collectivity. Just to take the things that, I don't know....

[58:59]

Anawana: Yes, also, what is coming out of the meetings also, there's been a lot of process of negotiation. Like, you know, how everything is falling apart. There's been a lot of kind of some maybe open negotiations, some hidden negotiations. But there's been a kind of trying to find how everything is coming out together. And that's what has also been interesting.

[54:28]

Asli: I think it's also important to remember that response doesn't need to happen immediately, response can take time. And response also doesn't have to be said, or it doesn't have to be, doesn't need to be shown in a specific way. Like a response like you said, a response can be learning something from somebody here and applying it in your own practice to use later. So, I mean, I'm also learning to be realistic with my expectations, responding happens in many ways.

Lara: We all have very...slow... not slow practices, but...

[PRACTICE]

Nabil: That's like starting a new thing,
slow practice...
Slow violence needs slow practice.

A NEW LEXICON: BEYOND “OTHERNESSES”

Project by Ravi Agarwal – www.multispeciesart.org

Contributors include: Arunkumar H.G, Gram Art Project Collective, Vibha Galhotra, Gigi Scaria, Paribartana Mohanty, Ranbir Kaleka & Vir Vikram Singh Kaleka, Sahil Naik, Sahej Rahal, Tanmoy Samanta, Sudarshan Shetty, Raqs Media Collective, Rohini Devasher, Rashmi Kaleka, Gyanwant Yadav, Navjot Altaf, Babu Eshwar Prasad, Parag Kamal Kashinath Tandel, Umesh Singh, Maya Ko'vskaya & Gao Yanqin, Achia Anzi, Ishan Tankha, Sharbendu De, Dharmendra Prasad, Rajyashri Goody, Sonia Mehra Chawla, Blaise Joseph, Gopa Roy, Himali Singh Soin, Michael Günzburger, Sujit Mallik, Stella Mayakóvskaya, and Prabhakar Pachpute.

We need to think of “nature” not as something *out-there* in a distant forest or remote geography, but as an immediate *relationship* with the world in which we inhabit — an ecological intimacy and not an “other;” so close and immediate that it shapes our very identities, and shapes our experience of it.

We must remind ourselves that our identities are not solely shaped by religious, cultural, or social beliefs, but also by the multitude of organisms that comprise our bodies, with whom we have co-existed and co-evolved, and that we are shaped by and through planetary temporal and spatial spheres. Nature, then, is an ecology of the “self” — immanent and immersive.

Such a recognition of our inter-dependent identities is also a powerful means to transform ourselves into *non-alienated* beings. It allows us to re-imagine ourselves from isolated, individual selves to being integral parts of many complex webs of communities and interactions. It serves to de-centre us — the “human” — from the hierarchical and privileged apex space we have come to occupy, to become more horizontally co-evolved and vulnerable beings. By giving up such a false privilege we could empower ourselves, since it allows us to adopt an ethics of co-existence — and indeed of survival — which can help to modify the ways in which the actions of some of us have caused an overstepping of planetary limits, and ultimately, to heal the wounds of the anthropocene.

Situating nature back in such an ecology of inter-connections is to decolonise it and rethink it as an entangled relationship. It can help us recognise that more-than-human thought exists, as does more-than-human agency and personhood. Post-anthropogenic futures will be built upon such a repositioning, and its implications are deep, epistemological, and ontological, and go beyond the nature-culture divide.

In such a re-configuration, what kind of knowledges, languages, and understandings will we need in order to inhabit (or re-inhabit) a new world? How will we repair the division of knowledge systems between, for example, the sciences with the stories and traditional myths of those who have lived in harmony with nature for generations, practising mutual respect and codependency? What kind of lexicon and glossary of terms will we need not to separate our worlds but rather create a complete whole, and to resituate ourselves into our local-ness? The task is not a simple one. It has been complicated by centuries of extractive logic, across the material, spiritual, and pedagogical realms.

One possible approach is to create a new lexicon and glossary that enables us to occupy our new-found knowledges and terrains. The publication *Growing Lexicon*¹ is an attempt in that direction. Below are some examples of words documented within it, as suggested by 32 artists as part of the larger project on multispecies worlds. It is also an invitation to create our own words, which explode the boundaries of the binary.

1 • Samtal Jameer and Samtal Jameen
(Equal Terrains, Equal Selves):
<https://www.multispeciesart.org>.

Jeeva Jaala:

This intricate tapestry of the animate / inanimate, the visible / invisible I search for equilibrium in the forest of termite mounds. It is a term used by 12th century reformist Basavanna to describe the web of life.

Kal:

The many tongues of the Indian subcontinent, utter the words 'yesterday' and 'tomorrow' in a single pronouncement, one that awaits us, a day away from now.

Nirbhara:

The means dependence on oneself or on the other. Like domestics and pet animals depends on the human. For example, during the rainy season, the water used to accumulate in a pond and by virtue of which water level used to be maintained. In that pond, different kinds of animals and birds drank water with freedom any time and hence depended on that pond. But now the pond has disappeared due to which animals and birds have to face the problems of drinking water.

Hiraeth (Cymraeg) / Saudade:

Untranslatable, yet meaning many things in their distance, is nostalgia, longing and a seething desire; sometimes a sense of regret. A yearning for a home and land that cannot be returned to or one that no longer exists; a deep and irrational bond felt with a time, ecology, and place, irretrievably; the desire for a beloved, made painful by absence.

Bio Contrivance:

The subtle entanglement between bios and artifice, such that it becomes hard to tell in the overlapping buzz where exactly life-force blurs into machinic efficacy, or vice-versa. Nano-mechanical lenses fitted into the panopticon-house fly's compound eye were a bio-contrivance that preempted the hardening of the human eye by seducing it with exuberant vividness.

Gexing:

A Chinese neologism for non-speciesist personhood that includes both human and more-than-human or other-than-human beings, that does not problematically re-center the human as does the extensional concept of "nonhuman personhood".

RADIOACTIVITY

TO THE

OPEN

Production and idea: Gabriela Munguía

Work Team: Juan Agustín Carpinello and Acampe RadioActivo / Edition.

Sound Design: Aysel Muñoz.

Collaborators: Realised with the support of the Mentorship Award for Cultural and Artistic Responses to the Environmental Crisis of the Prince Claus Fund & Goethe-Institut, and the collaborative work with Laboratorio de Ecologías Invisibles; Fernando Cabrera of Observatorio Petrolero Sur; Lidia Campos and Juan Carlos Ponce of the Asamblea Permanente del Comahue por el Agua de Allen; Maria Eugenia Cordero and the Museo y Programa de Residencias Barda del Desierto; Fabián Urban and the Escuela Superior de Bellas Artes Manuel Belgrano; Luis Madril; Mauro Rosas; Juan Carlos Carpinello; Colectivo Etcétera; Maria Eugenia Borsani; Jorge López; and Maria Elisa López; among others, who nurtured and helped shape this project.

“Radio-Activity to the Open Sky” project is part of my research about invisible ecologies. A term that has evolved over the years of my practice and work as an artist, professor and researcher.

“Radio-Activity to the Open Sky” project is part of my research about invisible ecologies. A term that has evolved over the years of my practice and work as an artist, professor and researcher. I like to imagine invisible ecologies as that synchrony of restless bodies that are the world, matter, energies and phenomena of life. Those that can happen from the orders of the microscopic and atomic to the planetary and beyond, but to be able to observe them requires the equation of thinking and feeling together. That is, how to know and how to feel. Where is the frontier between one and the other? Is there one? To feel the flavors of the land is to know its feelings. To know how the earth feels and how it feels, is to know about ourselves. It is to taste ourselves, to smell ourselves, to listen to ourselves, to feel-thinking¹ what it means to be Earthling.

This deep and intimate relationship of the bodies between and with the bodies, is painfully and exhaustedly emerging from the inheritance of a modern world system in crisis and that strives to violently split the relationships between subject-object, human-nature, culture-nature, and even between art and science. Thinking matter is not the same as inventing the image of the world, and the normalisation of these binarisms continues to motivate the construction of an incomplete feel-thinking of the world.

To think knowledge without divisions is to think of the weaving, the skin that connects us: it is to think of the environmental. In this sense, the tonification of an environmental thought of the south nourished from an aesthetic expanded by invisible ecologies allow us to conspire in the urgency of feel-thinking in telluric and geological tonality. A radical conspiracy in the face of an institutional, global, industrial and mercantile way of thinking about the environment as mere goods or resources in a finite world. Thus, going forward, this on-going project embraces a feel-thinking that asks how we can overcome modern dualisms, the meanings of separation and domineering actions, to poeticise the world and reconcile ourselves with life.

1 • Feel-thinking is the translation of Latin American environmental thinking term “sentipensar” (from Spanish: sentir/feel and pensar/think) and implies that the ways of knowing and being are rooted in thinking with both heart and mind.

This artistic research aims to bring together a transdisciplinary and collaborative work group in partnership with different organisations, assemblies, institutions, activists, artists, and local agents. The project takes the form of a series of activations to denounce the radioactive contamination generated by the fracking industry and its oil waste. Situated in the region of Vaca Muerta, Argentina, which is currently one of the most important oil and gas reservoirs in the world, we try to open a collective and urgent debate about the possible harmful and toxic effects on communities and the environment due to the exploitation of unconventional hydrocarbons. We embrace environmental humanities, activism, and the education, development, and communitarian use of emerging technologies for environmental monitoring as an opportunity to empower body-territories and their resistance efforts that challenge and expose how global fossil fuel metabolisms have led to the sacrificed lives in this region of Latin America.

Year after year, technologies expand the frontiers of human action together with an industrial agenda that perforates state power by global corporate, colonialist, and extractive economic interests. The gas and oil exploitation is painfully expressed in a clear eco-social overreach threatening local bodies, desires, and subjectivities. The myth of progress is the narrative that inoculates the common sense of modernity in these areas by the hand of a "technolatry," which creates the illusion that contemporary technologies function in isolation, detached from social and ecological systems and are thus unburdened by eco-social responsibilities.

The design decisions of these extractivist technologies are a clear example of a design subject to ideological, economic, and political power relations with repercussions that threaten not only the welfare of communities, but also the sustainability of life itself. Thus, fracking can also be understood as a bio- and geo-technology that reorganises matter, bodies, and territories by embodying new economic, cultural, and political regimes. Therefore, this project suggests the concept of "geotechnology" as an umbrella term to capture the biological-cultural and geological-territorial violences committed by hegemonic "techno-diversities."

However, having subversive and accessible tools and technologies opens up an opportunity to investigate local questions that do not have a place in a dominant legal and technoscientific agenda. Emerging technologies can be targeted to offer alternatives and different forms of intervention by publicly supporting acts of resistance and community-based eco-social and political activism.

Throughout this research we have embraced questions about how art — understood as a tactical tool — can aid the construction of a dignified territorial and energy sovereignty for human, nonhuman communities, and the commons, and how collaboration between undisciplined practices in the arts, sciences, and technology can generate evidence that strengthens local causes, movements, and resistances.

FRACKING AND RADIOACTIVITY

"[...] through putting in place highly complex and extremely high-risk technologies, we leave traces in the world that completely expose not only today's populations, but future generations in the next hundreds of thousands of years."

"La aceleración técnica y los accidentes "normales","
Flavia Acosta (2020)

Since 2011, the energy debate in Argentina has maintained one consistent line of thought: the expectation that unconventional hydrocarbons should continue to be developed in Vaca Muerta, a sedimentary formation deposited in a Jurassic-age sea in the Neuquén Basin. According to the US Energy Information Administration, Vaca Muerta is one of the most important shale oil and gas reservoirs in the world.

Fracking (or hydraulic fracturing or stimulation, as the semantics change to sweeten the ear) is not new in the industry. What is new is the extent and number of territories and communities that are being exposed to the treatment, contamination, accidents, waste, and eco-social injustices caused by this industry. Currently there are a series of territorial disputes around this geological formation between oil companies, Mapuche Indigenous communities, horticulturists, farmers, neighbours and different levels of the state. An overview of the territorial conflict, state, and para-state violences, and the processes of tension and negotiation between the different actors in conflict make it clear that violence in the territory is complex and multidimensional in nature.

The accelerated growth of this industry could be represented by the amount of shale-type oil extractions from the Vaca Muerta areas per day. By the end of October 2022, they exceeded 250,000 barrels per day. This amount is enough to cover the needs of the national refineries, without the need to import it. This phenomenal growth is the counterpart to the sharp drop in the production of conventional oil extraction sectors. However, hand in hand with the boom of this industry, there are also the acts of silencing in the form of monetary compensation, the migration of local populations due to the acquisition of properties affected by spills and contamination, the concealment of intoxication and loss of water sources and farmlands, the fall and dizzying rise of the real estate system surrounding the industry, the increase of seismic activity due to drilling, and the destruction of health and quality of life in these areas. Although the problem of fracking in Vaca Muerta is mainly focused on its production and the consequences it entails for the international market, fracking in our communities is also synonymous with toxicity and damage to the health of ecosystems and their inhabitants in the short and long term.

The management of waste and environmental liabilities from fracking is one of the most problematic issues in Vaca Muerta. The high intensity of exploitation inherent to fracking also goes hand in hand with high volumes of wastes that under Argentine law must be treated as "hazardous." According to national legislation, the companies

2 • Flavia Acosta, "La aceleración técnica y los accidentes 'normales,'" in *Revista Anfibia*, January 9, 2023: <https://www.revistaanfibia.com/la-pandemia-accidente-normal/>.

3 • Cecilia Bianco, Fernando Cabrera Christiansen, Martine Esteban, and Martín Álvarez Mullally, in *La basura del fracking en Vaca Muerta* (Argentina: 2021): <https://opsur.org.ar/wp-content/uploads/2021/06/La-basura-del-fracking-en-Vaca-Muerta.pdf>.

4 • María Eugenia and Guerrero Useda, "Contaminación física química en zonas de fracking," in *Revista Politécnica*, 17, no. 34, 17 no. 34 (July–Dec 2021): <https://doi.org/10.33571/rpolitec.v17n34a5>

5 • A.C. Canoba, "NORM Survey in Argentina," in *Annals of the ICRP* 41, no. 3–4 (2012): 352–367.

6 • Rafael Colombo, "El lado B de Vaca Muerta: los basureros del fracking," in *Visión País Argentina*, September 15, 2021: <https://visionpais.com.ar/el-lado-b-de-vaca-muerta-los-basureros-del-fracking/>.

operating hydrocarbon areas are responsible for the hazardous waste they generate. However, its management and remediation have shown great administrative and infrastructural failures in the sector.

“Oil waste” refers mainly to cutting or drilling muds, flowback, or return water from fracking and the so-called tank bottoms, among other wastes, considering that a single hydraulic fracturing well requires the use of several thousand to millions of litres of water, around 450 to 2,300 metric tonnes of sand and several tens of chemicals, many of them toxic. In addition to containing the chemicals used throughout the drilling and fracking process, these wastes usually bring to the surface quantities of substances stored underground, such as heavy metals — mercury, chromium, lead, cadmium, arsenic, etc. — and also natural radioactive materials such as uranium, thorium, radium, and radon. After almost a decade of activities, about 400,000 m³ of drilling mud was produced in more than 2,000 wells drilled in Vaca Muerta.³

During our research on radioactivity in residual oil sludge landfills, we have encountered responses from industry representatives and workers who refer to it as insignificant, but a literature review of scientific studies on the subject make clear that the amount of radioactivity we are facing here is certainly not comparable to the radiation emitted by the potassium in a banana or a granite countertop. The American Association of Radon Scientists and Technologists, together with other US researchers and collaborators, detected and estimated that radon gas is released into the environment during fracking operations based on measurements during different phases of the oil and gas drilling and extraction process in wells located in the Denver Basin, Colorado.⁴ Significant radon increases were found at the site during the separation and storage phases, where the radon in open air is ten times higher than the level outdoors. The Argentine Nuclear Regulatory Agency conducted studies on conventional hydrocarbon facilities confirming the presence of radiation and suggested the reduction of occupational exposure time.⁵ Although there are few scientific studies focused on the relationship between radiation and fracking, there is enough evidence to demand a corresponding institutional and scientific review to reformulate the management of oil drilling wastes as possible sources of radiation that put the health of communities and the environment at high risk.

Currently, in Argentina, there are complaints and legal actions underway focused on linking responsibilities for the contamination generated by toxic oil waste and practices, including two official waste management facilities with state support, Indarsa and Comarsa, for not carrying out “the corresponding treatments” for hazardous drilling wastes.⁶ However, to this day, these two companies have not yet complied with the obligations and deadlines issued by the provincial government according to Decree N°2263, enacted in response to the public questioning generated by the various complaints from neighbours and communities. These inactions only encompass an even bigger problem which is the functionality of Vaca Muerta itself and the state’s lack of action against decarbonisation measures and local and national environmental and health policies. From this framework, this project addresses in favour of local and communitarian actions and their battle for a dignified life, in the face of escalating climate change caused by the metabolisms of the technosphere.

Through experimentation with various techniques and open-source tools, communitarian radio activism, and resources such as data collection, audiovisual materials, satellite images, photogrammetries, reports, newspaper articles, and testimonies, we seek to generate different pedagogical activations, publications, and digital models of visualisation and sonification of environmental data. Our aim is to present these materials in an accessible way to facilitate their inclusion in assemblies; legal, cultural, and civic forums; public events; and museums to demand responsibilities and mobilise this research in support of the communities and the protection of the commons.

Initially, different fieldwork was carried out to generate a survey and map the radiation emitted by cutting deposits (oil muds) at official dumps in three key cities of the fracking industry in the Vaca Muerta region: Allen, Neuquén, and Añelo. For this purpose, an open-source hardware Geiger-Müller (G-M) counter was developed with an air quality monitoring sensor capable of detecting carbon monoxide and carbon dioxide levels, together with a digital platform for storing and analysing the measurements obtained. Several digital fabrication techniques were used in the development, such as electronic prototyping, 3D design and printing, and programming.

The G-M is an instrument for measuring the radioactivity of an object or place. It is a detector of particles as well as ionising radiation. These portable detectors are generally used for the measurement of radioactive contamination due to their low cost, robustness, and relatively high detection efficiency. Although other types of sensors and measurements must be used to discriminate more accurately between alpha and beta particles or to obtain information about the energy and power of the particles, this device is a first exploration to perceive directly, sonically, and visually those "invisible" physical agents — toxic and pollutants — that are exposed to the open air as a result of fracking and irregularities in the management of these hazardous wastes.

Capturing the voices of the radioactive matter in conjunction with the voices of animals, plants, rivers, valleys, and social movements allows us to see the present biopolitical condition: a grieving, homogenised landscape, and destructed refuges for alternative ecological communities. To date, there is no official national technical and scientific research document that addresses radiation in oil fracking waste and its effects on health and the environment. It is, therefore, with this device that we take first tactical action towards creating a fissure in the legitimacy of knowledge and to trigger the denunciation of radioactivity and the fracking industry, as well as linking different state, institutional, scientific, and technical actors in the face of this socio-environmental health problem. I believe that this project can contribute to inciting governmental institutions and the scientific community to investigate further into the radioactive emissions generated by fracking and its effects, and carry out the corresponding studies and calculations.

Bruno Latour, in his essay "To modernize or to ecologise? That's the question", writes that we must choose between "modernising and ecologising,"⁷ and we must do so with the awareness that each new shock in our understanding of science puts in tension the whole apparatus of modernisation. Clearly, the extraction of knowledge from the Earth is not directly proportional to the planet's own time and

7 • Bruno Latour, "To modernize or to ecologize? That's the question," in *Remaking Reality: Nature at the Millenium*, eds. N Castree and B Willems-Braun (London and New York: Routledge, 1998), 221-242.

space. Every day we build new instruments and develop more powerful techniques to dig deeper and deeper. Thus, it is necessary to pay attention to the “deep time” of terrestrial metabolisms if we are to open a critical dialogue on how we construct and exercise our relationships with nature through technoscientific development.

Having the possibility of representing those materialities and phenomena that escape our human senses implies being able to reselect and emphasise certain aspects of reality and obviate others, to make distant phenomena plausible and measurable, and to determine who or what is represented, included, or marginalised. Each line of agency of the phenomena we can study with these devices has implications for where bodies, territories, and phenomena occupy and how they are differentiated, evaluated, and categorised. The power of these technologies is potentially devastating when they do not pay attention to their consequences, among them the construction of realities at the service of the dominant discourse, violence, or eco-social injustices. In this sense I'm convinced that the emergence of an activism towards eco-social justice in a deep relationship with emerging technologies can be directed to offer active, collaborative, and participatory alternatives that nurture and strengthen other ways of planetary existence.

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Fig 15. Radioactivity measurement exercises with DIY Geiger counter of cutting waste in open sky deposits, Añelo.
Image: Courtesy of the artist.



Fig 16. Protests by Campo Mapuche communities protesting against fracking.
Photo: Observatorio Petrolero Sur, July 20, 2016, OPSUR Organization



Fig 17. Gas flare on top of a flare stack at YPF facilities, Allen. Image: Courtesy of the artist.



Fig 18. Satellite view of the cutting waste deposit in the city of Allen, Neuquén. It has been closed due to several irregularities in its management and lack of safety measures. Image: Courtesy of the artist.



Fig 19. Satellite view of the cutting waste deposit of COMARSA in the city of Neuquén. Image: Courtesy of the artist.



Fig 20. Satellite view of the cutting waste deposit in the city of Añelo, Neuquén. Image: Courtesy of the artist.



Fig 21. Radioactivity measurement exercises with DIY Geiger counter of cutting waste in open sky deposits, Añelo. Image: Courtesy of the artist.



Fig 22. Open-source counter Geiger sensor.
Image: Courtesy of the artist.

[05:48]

[...]

Isadora: It was a beautiful process because the one I did with my dad and family wasn't friendly. It was really tough. Instead, this one was like—

Gabriela: The process with your family is also very personally introspective.

Isadora: It was really tough for me.

Gabriela: The memory, personal identity ...

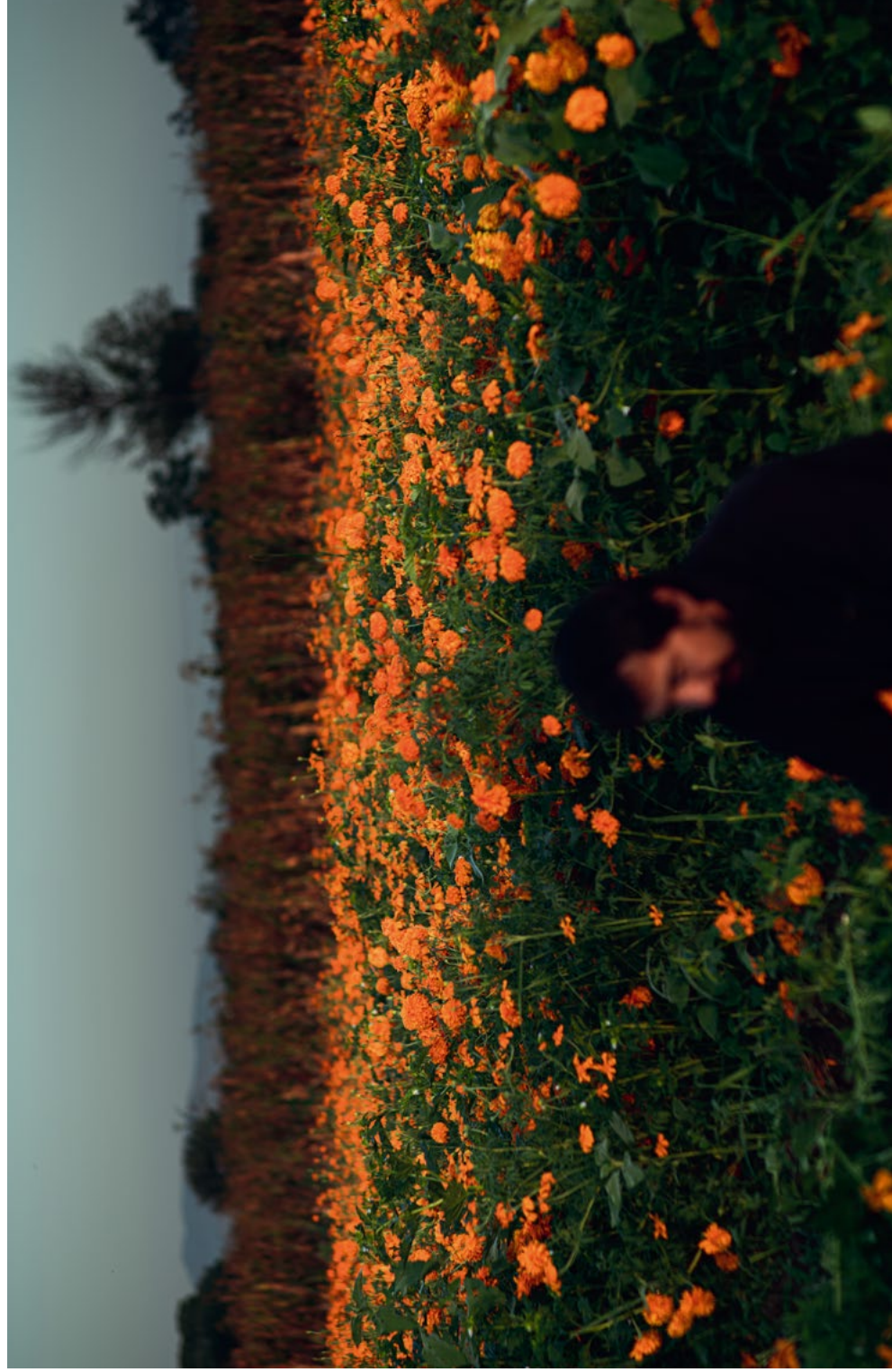
Isadora: I think I was processing that. So it was a beautiful process because I had a lot of time to stop and think, feel, and relate to it in a different space.

Gabriela: And talk to a lot of people.

Isadora: Yes, and talk to a lot of people. Mostly that: talking. Something I noticed in Mexico was that people had this desire to talk and they said how lovely it was that someone was interested, because they felt nobody cared. They said, "Nobody asks me what I feel about what I do." So it was very nice to understand the direct and reciprocal relationship we have with the crop, and its domestication. Thinking about how corn domesticated us, too, is quite poetic.

[...]

AN EXCERPT FROM A CONVERSATION BETWEEN ISADORA ROMERO AND GABRIELA MUNGUÍA, RECORDED IN SPANISH DURING A WORKSHOP IN AMSTERDAM, DECEMBER 5, 2022.



“En una cucharada de suelo hay más microorganismos que humanos en el planeta”

*“In one spoonful of soil there are more microorganisms
than there are humans on the planet.”*

Ricardo Barrios, Agricultor Mexicano (Mexican farmer)

OVERFLOW

This place is a message and part of a system of messages
pay attention to it!

Sending this message was important to us. We considered ourselves
to be a powerful culture.

This place is not a place of honour. No highly-esteemed deed is
commemorated here. Nothing valued is here.

What is here was dangerous and repulsive to us. This message is a
warning about danger.

The danger is in a particular location, it increases towards a centre.
The centre of danger here is of a particular size and shape, and below us.

The danger is still present, in your time, as it was in ours.

The danger is to the body, and it can kill.

The form of danger is an emanation of energy.

The danger is unleashed only if you substantially disturb this place
physically.

This place is best shunned and left uninhabited.¹

1 • Trauth, K.M.; Hora, S.C.; Guzowski,
R.V. (1 November 1993). "Expert
judgment on markers to deter
inadvertent human intrusion into
the Waste Isolation Pilot Plant".
Sandia National Labs., Albuquerque,
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doi:10.2172/10117359. OSTI 10117359.

Marseille 17/08/2022

Beaches are closed due to E.coli contamination.

E. coli is a bacterium that inhabits the intestines of humans and other warm blooded animals. Its presence in the water is often the result of a recent faecal fecal pollution.

The night before, a summer storm with heavy rains had caused the city's wastewater to spill into the neighbouringneighboring sea.

At 4:05 in the afternoon, I take a water sample from Les Catalans public beach and go back ~~home~~.

Marseille 19/08/2022

The bacteria are actively growing so I remove them from the petri dish and inoculate them on a strip of 120mm colour film. It is made of gelatin as well. They start to slowly eat at it, creating shapes and colours through mechanical erosion and chemical corrosion. A cartography, drawing its own maps and territories. The interaction between a biological entity and photographic matter reveals the different agencies involved in making a visual. A hybrid image between diagnostic microbiology and landscape photography.

I look at it intensely, but am unable to crack its code.

Tomorrow, I will scan it.

N43°17'29.674"E5°21'19.919"

Next to a candle, I dip a cotton swab into the soiled water and rub the dark red agar plates gently in a zigzag pattern.

I put the lid quickly back on to avoid contamination

It should take about two days for the colonies of germs to appear.

Working in collaboration with bacteria means working at the resolution and scale of microscopic phenomena and waiting for them to become visible. My naked eye cannot see the individual microorganisms but it will perceive their activity, the indirect indicator of their presence.

The image is no longer a representation but a corollary.

Recipe for homemade bacterial growth medium

- Beef stock
- Sugar
- Gelatin sheets or agar agar
- Salt (optional)
- Water
- Saucepan
- Clear containers

Boil 500 ml of water in a saucepan. Add 1 cube of beef stock, 2 tablespoons of sugar, a pinch of salt and stir until it dissolves. Add two Gelatin sheets to the solution and allow to dissolve. Pour hot gelatin solution into containers until they are 1/3 to 1/2 full. Cover to avoid contamination, and allow the gelatin to cool until solid. Refrigerate the plates upside down. Use within 2-3 days.

Beirut 24/10/2022

➡ Forwarded many times

The water in beirut was tested
positive for cholera the samples were
taken from ain el mrayseh and verdun

8:51 PM

We have cholera now.

It first started up North, in Akkar, then quickly reached Beirut.

My friends are calling me in panic.

I dumbly forward them the info sheet from the Lebanese Ministry of Health.

Avoid eating out. Wash your hands. Disinfect the water with a chlorinated compound.

Protective measures.

When did the state protect us from anything?

In 1948, the Israeli government poisoned Palestinian wells with Salmonella typhi, the bacterium that causes typhoid fever. They had also planned to poison Beirut and Cairo's water as well, but decided against it at the last minute.

I call the lab where I used to work and ask them how many water samples for cholera testing they received today.

Vibrio cholera loves water.

Estuary water mostly.

It thrives very well in sewage.

It loves water and kills by draining it out of the body. A violent, unstoppable diarrhoea described as watery. It deprives the body of its essential salts. Sodium, potassium, and sugar. Death comes by dehydration and by the common mistake that water alone is sufficient to rehydrate, to hold the pressure and maintain the vital organs well perfused.

Recipe for oral rehydration solution

one litre of CLEAN water
(either bottled water or recently boiled and cooled)
six teaspoons of sugar
half teaspoon of salt
Stir well and drink

Chalon-sur-Saône 27/10/2022

On my way to the museum, I meet the Saône.

A new river. A new body of water.

I see it first in the morning light surrounded by an iridescent golden fog and make a mental note that I should wake up early more often.

Chalon-sur-Saône 28/10/2022

The work schedule is strange.

It is mandatory to leave the premises for two hours each day.

I spend them eating an apple as slowly as I can, looking at the river but not too close.

Chalon-sur-Saône 05/11/2022

It's 5 p.m. when I exit the museum. It's already dark and the river is lit with strange pink neon lights. I wonder what invisible life strives there. I fill up a small bottle and go back home.

Chalon-sur-Saône 10/11/2022

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In one of the museum's collection rooms there is a metal drawer with a toxicity warning sign.

It is where the damaged nitrate negatives are kept before they are picked up by a certified waste disposal company.

These types of film are extremely unstable when they deteriorate. As the image melts into a gooey paste of toxic acids and gas, everything in its vicinity can become contaminated and so highly flammable it can self-combust.

I already knew that ~~from Beirut's port explosion.~~

I will spend the next two weeks, gloved, masked, and dizzy from all the toxic smells. I will digitise 61 negatives stuck in archive limbo, invert them into one last positive trace image and save it as NITRATE001-061.

Chalon-sur-Saône 17/11/2022

Sometimes it is so cold I cannot remove my coat while working.

This winter, the heating has become scarce and the electricity cuts more frequent.

The room reeks of the nitrous gas' putrid smells. A mix of garbage, camphor, chlorine, and candy. My headaches are growing stronger. I learn by accident that the films I am restlessly scanning belong to the Combier collection.

And that each image corresponds to a specific location along the river.

Nitrate

Chemical formula NO_3

Common component of fertilisers, explosives, films, and nitrocellulose membranes used for water testing. Nitrate from fertilisers and wastewater treatment plants contaminate surface and groundwater.

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Chalon-sur-Saône 19/11/2022

I want to go back to the river
and test it for nitrate.

In front of the museum, I go down the stone steps leading to the water.
And take a sample.

It is freezing, my hands are numb.

The colour turns a strong orange, mentally I invert it to a deep blue.

R: 10
G: 2
B: 255

Colorimetric method for Nitrate water testing

Buy any commercial API nitrate test kit and follow its instructions:

Fill the test tube with the water sample to be tested.

Add 10 drops of reagent 1 and shake well to allow mixing of the solution.

Shake reagent 2 for 30 seconds then add 10 drops to the test tube and shake it for 60 seconds.

Wait 5 minutes for full colour development then hold the test tube against the provided colour chart.

The closest colour match indicates nitrate concentration.

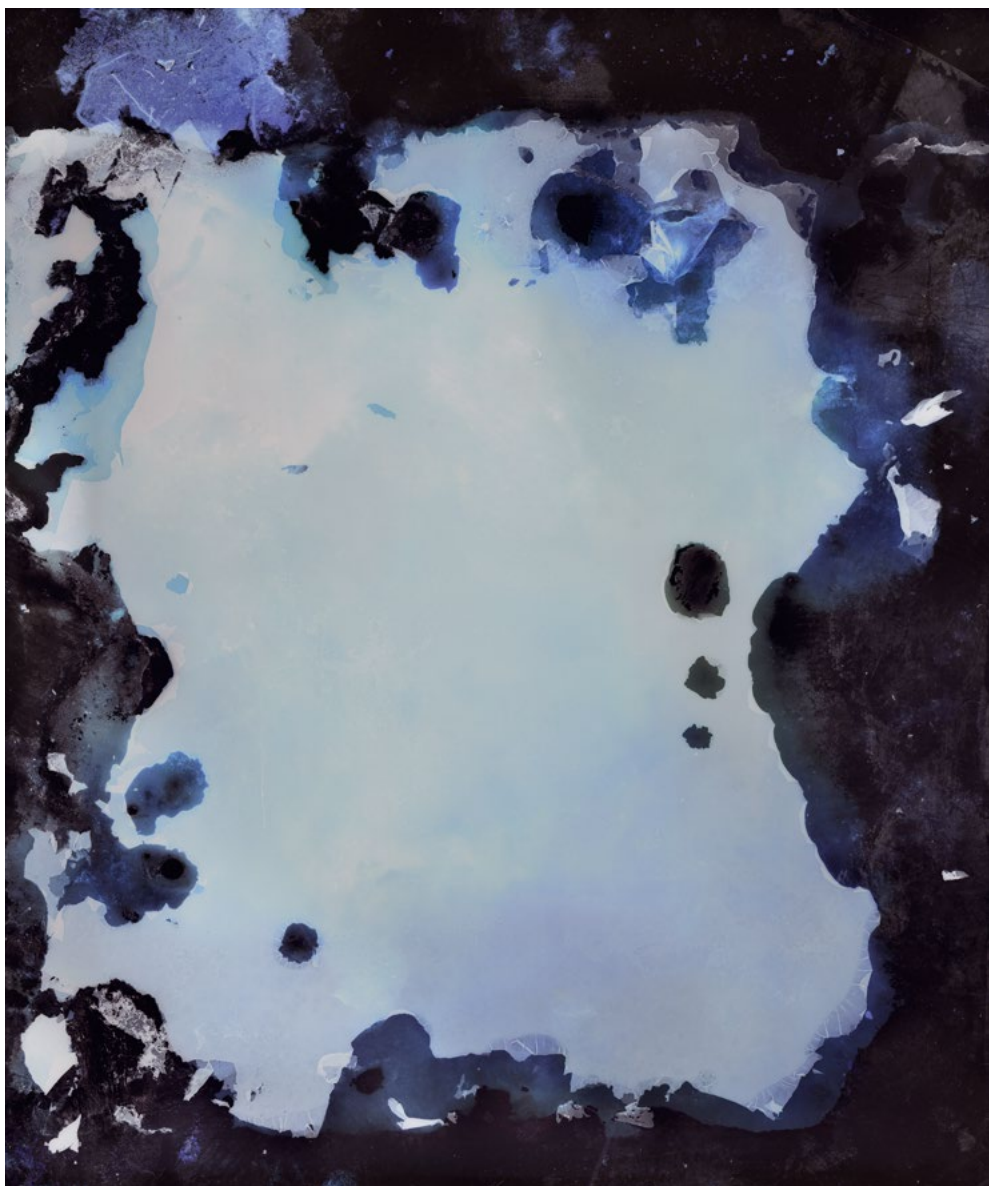


Fig 23. Image: Courtesy of the artist.

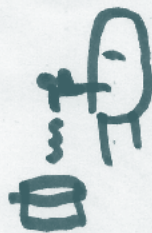


Fig 24. Image: Courtesy of the artist.



*Fig 25. Damaged Nitrate Negative from the Nicéphore Niepce Museum's photographic archive
Inventory Number: MNN 75.19.71339.54 Image: Courtesy of the artist.*

the water tank in the building
became a space for negotiation. Schedules and
long ~~abandon~~ to add the chain of
compounds to neutralize the bacteria



ENTITIES GET
IN TOUCH. THAT
DOES NOT
MEAN THEY
ARE ECOSYSTEM.

An impression from a collective brainstorming session, 5 December 2022, Amsterdam Document: Courtesy of the CAREC cycle 1 cohort.

An excerpt from a conversation between Isadora Romero and Gabriela Munguía, recorded in Spanish during a workshop in Amsterdam, December 5, 2022.

[...]

Gabriela: Pollution is a very big health concern in the town. And well, we told them, “hey, you’re standing here eight hours on guard, right?” He says, “Yes I’m here all day.” I say, “hey, but you’re standing here all day and this is radioactive. I mean, you know it’s harmful,” and he says “No, no, I don’t know anything. They didn’t tell me anything.” Well, that’s why we’re there. Throughout the whole week in Neuquén, we talked to a lot of hygiene safety engineers who used to work in oil companies, all of whom are anonymous.

[25:04]

[...]

AN EXCERPT FROM A CONVERSATION BETWEEN ISADORA ROMERO AND GABRIELA MUNGUÍA, RECORDED IN SPANISH DURING A WORKSHOP IN AMSTERDAM, DECEMBER 5, 2022.

My Grandma's Medicine:

Ingredients

Honey

Black Pepper

Lemon

Equipment

A teaspoon

Sprinkle black pepper on a teaspoon of honey and add a squeeze of lemon.
Eat it in one go.

mine
too
mine
too

we call it
TOLAK ANGIN
"Reject the WIND"

yes
yes
yes
yes
yes

my mother's medicine
is .

1. Stomach ache
add Fenugreek seeds
in ~~boils~~ and boil it

An impression from a collective brainstorming session, 5 December 2022, Amsterdam. Document: Courtesy of the CAREC cycle 1 cohort.



Producer: RAJEESH BALA

Cinematography: Priyan

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Koothandy, Edwin David Sam and Olga Gerstenberger.



I AM THE RIVER

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SAJAN MANI



LEARNING FROM THE ROOTS OF THE OCEAN

The coastline of India covers a distance of about 5,700 km. Kerala covers 10% (590 km) of it. It's a coastal state, with a large percentage of the state's population living along the coast. Many are fishermen, and of them, most are traditional fishermen. Along with the rest of the Indian coast, Kerala faces the severe threat of coastal erosion. It suffered high death rates and infrastructural damage during the 2004 tsunami and hurricane Okhi in 2017.

Studies show that the coastal erosion began in the 1980s, and there is evidence that mangrove forests grew on our shores before then. Mangroves form ecosystems of incredible biological diversity. They cool the river water near the shore and provide nursery grounds for aquatic life comprising algae, reptiles, birds, fish, shrimps, and crabs, etc., with the offspring finding safe havens in their thick, protective roots.

Building on the legacy of his late father, Kallen Pokkudan,¹ Anandan Pokkudan and the organisation Pokkudan Mangrove Tree Trust are planting mangroves along the entire coast of Kerala to form a green belt. They are also trying to set up a mangrove school and a museum to raise awareness on mangrove conservation. Coming from Dalit and Indigenous backgrounds, they use their Indigenous knowledges to remedy the climate crisis, and they are making a real impact.

As part of his process of learning from the mangrove roots, I interviewed Anandan Pokkudan where he lives in Kannur. What follows is an extract from our conversation. The conversation was recorded in Malayalam, and the excerpt was translated into English by Antony Georgy Koothanady.

Sajan: What is so significant about the mangrove forest? Could you speak about the ecological importance of mangroves?

Anandan: Ramsar Convention² took place in 1971 and was the first attempt to conserve ecology on the basis of water, culture, and soil. There are a few Ramsar sites in Kerala, Vembanad Lake, and Munnar Hills, for instance. Until this convention the mangrove was invisible to the world. In other words, academia was unaware of this primitive ecosystem of mangroves. In the context of Kerala there was no awareness at all. When the 2020 cyclone struck Orissa coast, the mangrove forest strip in Bhitarkanika withstood its impact. Even then we were unaware of the significance of mangroves, despite the fact that research on wetlands and wetland-centred conservation had been ongoing since 1971. It was around then, in 2020, that expressions like “kidneys of earth” and “roots of the earth” emerged, describing the mangroves. See, the mangroves are the roots of the ocean. The ocean exists only if the mangrove exists. Mangrove is a water purifier, a hatchery of fish, nursery for birds and animals, shelter for migratory birds. Mangrove foliage is very thick and the leaves can become very heavy. You can see the shelter provided by such trees in Pazhayangadi; my father Pokkudan planted mangroves there, also. Bird droppings enrich the soil and the roots of the mangrove. See how birds and mangroves sustain each other?

The roots of mangrove are prop roots. Such roots are above not underneath the earth and they function as a hatchery for fish roe by protecting them from the current — otherwise they will be lost to the flow of waves and water. Fishing contributes significantly to our

1 • Kallen Pokkudan was an environmental activist from Kannur, Kerala. He was known for his efforts in protecting the mangroves in Kerala, and is known to many as “The Mangrove Man of India.” He received many accolades, including State Forest Department’s first Vanamithra Award, P V Thampi Environmentalist Award (2021), Haritha Vyakthi Award (2010), A. V. Abdul Rahman Haji award (2010), Bhoomi Mithra Award (2006), and Vana Mitra award of the Kerala Forests and Wildlife Department (2006). Additionally, Kannur University granted him the Acharya Award. Kallen Pokkudan wanted to be called Kandal Pokkudan, because Kandal is the Malayalam word for mangrove. He dedicated his life to mangrove forestation. https://en.wikipedia.org/wiki/Kallen_Pokkudan

2 • The Ramsar Convention on Wetlands is the intergovernmental treaty that provides the framework for the conservation and wise use of wetlands and their resources. The Convention was adopted in the Iranian city of Ramsar in 1971 and came into force in 1975. Since then, almost 90% of UN member states, from all the world’s geographic regions, have acceded to become “Contracting Parties.”

3 • Kerala’s tagline for tourism.

economy and that is made possible by mangroves. Around 10% of the Indian coast is in Kerala. A term like “God’s own land”³ is fraudulent. Kerala is a coastal state: a state of 44 rivers and several backwaters, rivulets, and streams shall be god’s own country. We are a greenish state. It is a coast-important location, so coastal conservation should be a priority. Unfortunately, that hasn’t happened. Now the idea of sustainable development is being discussed. When schools and institutions approach me to talk about sustainable development I say that I’ve been talking about it for the last 15 years, let alone to children!

Sustainable development is not a topic to preach about, it should be a key agenda in our policy. Coastal ecology and its restoration is important for sustainability. Embankments are being installed along the 590 km-long seashore using the rock taken from the western ghats. It is a very destructive move. A total shit! A historical blunder! Instead of a sea wall we need to revamp the coastal ecology and protect the seashore. My father proposed to use Indigenous knowledge to achieve this. I’ve planted mangroves and set mangrove nurseries in 16 different locations across Kerala, even during the covid crisis.

Mud: A subaltern perspective

There is a caste system inland. People of the wetlands are in fact lower caste people who were driven away from other places. Pulayan and other slave castes came to the wetlands as part of this caste system and that created a sociological framework through which we came to understand the wetlands. We have to realise that this sociology is rooted in marsh or mud. Mud is a social indicator. Mud is a subaltern perspective. Teachers used to ask children: “Is it mud that is in your head?”

We have to speak about salt and salty water. Take the example of the Kattampally regulatory project that aimed to block brine from entering the freshwater. It failed because the brine found alternative routes, leading to total catastrophe. Plenty of flora and fauna disappeared and crops including coconut were ruined due to saline water, and different kinds of crabs including *ചിമ്ചാളി* (red crabs) disappeared soon after. There were a few endemic varieties of rice called *കയമ* and *ഓർകയമ* in that area. These are almost extinct now. Pulaya people, who were caste slaves, cultivated rice in these wetlands based on their own Indigenous knowledges related to farming. The Pulayas were dumped in these wetlands to cultivate crops in a time of food shortage and famine. So many people were drowned in the marsh during that time. Many of our ancestors fell dead there. Their knowledge and know-how related to wetland paddy cultivation has disappeared along with the paddy fields. It’s the loss of an entire knowledge system. If we trace the knowledge of the Pulayan people, all the existing knowledge in academia will be undone at once. My father put forward that Indigenous question. He planted around 150,000 mangrove saplings; through his work he demonstrated that his aim was not conservation but restoration. That is the question and that is the subaltern politics.

Recorded in Malayalam, excerpt translated into English by Antony Georgy Koothanady.



[...]

Isadora: It was super nice. Then I wanted to talk to these traditional cooks to understand how tradition through food allows for this preservation. It's something that Oaxaca still has because I think that historical erasure has been more difficult there since there is so much. So it's still preserved and the cultures are very much alive. I met a cook named Catalina Lucas, who said "well, look, it's super nice that people are now coming back to see us, now we're in style. We go to all the festivals, they take us to a lot of places. But I am not a cook out of choice. I don't choose to take care of these recipes. It was my fate. We were very poor and my mother forced me to work from a very young age. I wanted to play then" ... So it's also romanticised, right?

[05:48]

Gabriela: Yes. Like the film *Like Water for Chocolate*.

Isadora: Exactly, and it really exists there. It's alive, let's say, but it's traversed by—

Gabriela: A lot of violence.

Isadora: A lot of violence. So that was very interesting to me and I felt it in my body, too. I wanted to go to this cave where they found a fossilised teosintle from 10,000 years ago, which is the crop that made corn and pumpkin seeds. The cave has the earliest recorded traces of seed domestication and nobody knew; so I told him, "Greg, I want to go there," but he had no idea where it was. The tour guide in the town had just acquired the position, so he had no idea either. We walked under the sun for about seven hours, and eventually he took us to a cave and said, "This is it." But I knew inside me that it was not. "This is not the place," I said, "It's not it." So he calls an archaeologist and the archaeologist tells him, "You're lost, you have to go the other way." Meanwhile, poisonous worms were getting stuck to our faces, horrible things. I thought to myself, how crazy! It was this image of the hero's search for what's sacred, right? It's always a thorny or difficult path.

Gabriela: It has to be stoic.

Isadora: Yes! Exactly. Until you arrive ... and it's just like any other cave right? [laughs] But it's the cave.

Gabriela: The real one.

Isadora: Yes.



Pochemuchka

An impression from a collective brainstorming session, 5 December 2022, Amsterdam. Document: Courtesy of the CAREC cycle 1 cohort.

INADWEI

Over the years, I have tried to cultivate an expanded understanding of music and the realm of sound by contextualising it within a wider cultural framework that decentralises its very definition. The term has a cultural impact on how people perceive music as something alien and exclusive, rather than as a dynamic process that occurs throughout society. To give an example, I'd like to revisit the sound of *hnnoh*, a word used by the Kayan People of West Kalimantan.

Hnnoh means "sound produced by movement." When I first asked the Kayan elders about it I remember that they gave an example of how a twig floating at the edge of a river produces hnnoh through the friction created by the flow of the water. Almost at that exact moment, a gust of wind blew into us and shook some big bamboos nearby. We smiled and silently enjoyed the serendipity of the moment, of how nature provided us with a live example of hnnoh. That experience brought me to learn more about the "interconnectedness" of sound and how it appears as a holistic phenomena in sonic ecologies, and of how sound can be understood as the entanglements of nature and its inhabitants, including us, as humans. We still preserve a distance to sound, between us and nature as if it were something outside of ourselves, but we need to understand that we humans are deeply embedded within the Earth's ecosystem.

I want to focus on the idea of hnnoh as “sound produced by movement” itself, which leads me to think about how the process of a movement in society produces its town sound, or alternatively, how the sound produces the movement itself. In a political context, sound becomes a tool for mobilising society. I always ask myself how we can revisit this idea through an act of activism (or even passivism), and from within an artistic framework. In my encounters with the Kebahan community, I was able to study their musical heritage and their interconnectedness with the medium.

THE FRICTION: Understanding the Friction

Abang Bunau is 60 years old and the only kadedek maker left in the Kebahan community in Engkurai village, West Kalimantan. Due to a lack of knowledge transferral in the community, as well as changes to the availability of resources, much knowledge of the kadedek, along with its musical heritage, was lost to the Kebahan community. Bunau faced difficulties when creating the kadedek instrument due to an ownership conflict regarding the forest which is also owned by members of the community. In recent years, a palm oil plantation company approached most of the landowners in the village, proposing to buy their land. This caused power imbalances within the village and led to a divided community, as some people were enticed by the promise of "prosperity" and agreed to sell their land. Out of this, Bunau had trouble acquiring and utilising resources and materials for the production of kadedek. The landowners demanded payment for the materials he took and accused him of monopolising Kebahan culture by commodifying it as an individual business. The lack of understanding regarding the management of natural resources and their use in cultural heritage has become a serious issue for the community, and has exacerbated environmental concerns.

One method for solving the conflict in the community could be by re-engaging with their *penyeloput* (meaning in-between) identity as a way to mediate and reconcile the conflicts between them and surrounding communities. This narrative can be reframed as an opportunity to reconcile socio-ecological conflict arising from natural resource management within the community. By utilising kadedek and recognising the important role of music in the community, a dialogue can be fostered between Kebahan community members.

As such, in the coming years, we are developing work by members of the Kebahan community in collaboration with "outsiders" (artists and activists) that focuses on community resilience by revisiting the idea of *penyeloput* as a tool for solving the socio-ecological conflict. Works range from reimaginings of the kadedek instrument, music, traditional chant, and sound installations.

THE MOVEMENT: Kadedek and Protecting the heritage

Many of the socio-ecological issues in the Kebahan community can be understood through an awareness of the cultural history of kadedek music and the intangible musical heritage. Kadedek music, along with other musical and cultural traditions, plays a vital role in promoting social harmony within the community. By acknowledging shared values and expressions, such as performance and oral traditions, Kebahan community members can open up a dialogue and practice peaceful conflict resolution. This heritage has the potential to address obstacles to sustainable development, including unrest, discrimination, and violence. By preserving and safeguarding such traditions, communities can come together around their shared history and values, fostering peace and security.

In gaining economic empowerment, kadedek can be a powerful tool for generating income and facilitating entrepreneurship. By supporting artisanal crafts education, production, and sales, as well as incorporating it into ecotourism development (although one should still be critical of this), kadedek can help to strengthen local economies sustainably. Not only does this provide communities with much-needed revenue, it also promotes the conservation of biodiversity. By leveraging the potential of kadedek and other living heritage traditions, we can create a more equitable and sustainable future for communities across the globe.

Furthermore, creating fair access to inclusive, high quality education about the musical cultural heritage of the Kebahan community transcends the conventional boundaries of the classroom. The passing of knowledge and wisdom from one generation to the next through day-to-day activities, ritual performances, and community participation, sustains an age-old tradition that constitutes the essence of intangible cultural heritage. This informal education system has been developed by communities over many generations. The knowledge passed down is diverse and encompasses artisanal skills, cosmological knowledge, food security, health, disaster risk reduction, and environmental conservation. It also preserves traditional values of social solidarity and peace. By building on this foundation of living heritage, we can work towards achieving sustainable development that reflects the needs and aspirations of communities.

Our commons, kadedek, and machine

"A plantation is a giant, an inefficient and lazy giant, but still a giant. It takes up a huge amount of space. It is greedy and careless, destroying everything around. It is alien, strange, and unpredictable. It is human, but you cannot form a normal human relationship with it. It can trample you, eat you, or drain your strength then spit you out. It guards its treasure. You cannot tame it or make it go away. You have to live with it. But it is a bit stupid, so if you are clever you can steal from it."

– Pujo Semedi

"A plantation is a machine that assembles land, labor, and capital in huge quantities to produce monocrops for a world market. It is intrinsically colonial, based on the assumption that the people on the spot are incapable of efficient production. It takes life under control: space, time, flora, fauna, water, chemicals, people. It is owned by a corporation and run by managers along bureaucratic lines."

– Tania Murray Li

These quotes by Pujo Semedi and Tania Murray Li appear in their book *Plantation Life*.¹ Since one of the main threats posed to the Kebahan community is the approaching palm-oil plantation companies, these quotes stood out to me. Pujo compares plantations to giants, highlighting their size and power, but also their destructive impact on the environment and local communities. He suggests that it is not possible to have a normal human relationship with plantations, but that they can be exploited if you are smart enough. This comparison to a giant helps to convey the complexity and danger associated with plantations. On the other hand, Tania describes plantations as machines that produce monocrops for the global market. She notes that they are colonial by default, as they assume that local people cannot efficiently produce what is needed. This dehumanising viewpoint is reflected in the way that plantations take control of all aspects of life, from land to people. The fact that they are owned by corporations and run through bureaucratic means has compounding effects on the sense of alienation and detachment experienced by the local community. This perspective underscores the economic and political aspects of plantations, as well as their exploitative nature.

Through my current work with the mouth organ, I am playing with subtle ironic gestures by building kadedek instruments and incorporating machines and computer-controlled kinetic energy. I was intrigued by the imagery conjured by Pujo and Tania in their texts, with their use of words such as "giant," "machine," "alien," "strangeness," "unpredictable," etc., and it caused me to think about how we manage our commons in the midst of these machines. The question includes how people, including Indigenous people like the Kebahan, fight oppressors on their land. The land, our common resource, must be protected through community resilience and mobilisation against the plantation "giants," which they stand a good chance against since, in the words of Pujo, are "[...] a bit stupid, so if you are clever you can steal from [them]."

1 • Tania Murray Li and Pujo Semedi, *Plantation Life* (Durham: Duke University Press, 2021).

2 • Dion Nataraja, "The composition of Nursalim Yadi Anugerah: Sounding Survival at the Brink of Climate Catastrophe" (unpublished manuscript, May 5, 2017), Microsoft Word File.

I want to close this text with a quote from Dion Nataraja, an Indonesian composer and scholar who wrote about my previous work "Lawing" with the kadedek and machine.

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"[...] Instead of falling into one of these categories, Lawing appropriates the oppressor's machine, incorporating them into an aesthetic project as an act of survival. The conceptual richness of Lawing could be tapped into via the prism of, first, Derrida's notion of writing as a form of survival, where in Yadi's case, composing as survival; second, the double entendre of survival: the "living on" and the "living" on, two phrases which would be pertinent to Yadi's approach. The first one refers to the dream of, literally, survival. The second, however, pictures the complexity of this dream by using the quotation mark, which evokes a hint of irony ("living" as in bare life, life in suspension), and "on" as the corporeal matter to be dealt with, of soil, of earth, and of life itself. It is this tension that fuels Lawing, utilizing the tools found (and made) the state of bare life to, paradoxically, achieve the dream of "living on": turning the oppressor's tool on its own head. Echoing the dilemma of the categories mentioned earlier, Rosi Braidotti warns of the danger of approaching technology as if the possible treatments are limited to two paths: apocalyptic fantasia or the pursuit of the Vitruvian man, which, for her, are entangled with the residues of colonialism. To exit these residues is not simply the dispelling of the aura - in the Walter Benjamin's sense - with machine, but rather, it is to grapple with that which is relegated as "cult value," delinking from Europe's totalizing historicization, embracing the new that is outside of the univocal telos. Yadi provides this path by showing that, in a place where machine signifies local and foreign capitalist exploitation, a reversal could be made, an intervention to the floating signifier: machines as a means towards collective survival."²



Video: Courtesy of the artist.





Video: Courtesy of the artist.



Video: Courtesy of the artist.



Video: Courtesy of the artist.





Video: Courtesy of the artist.



lets now praise our ancestors for their teaching
We shall not in any way try to conquer
nature, the cosmos or time!

But is this a lesson we can live
lets now praise the mines of Nithurum
because of them ~~we~~ we spend time
on our phones, and indulge in all the
guilty pleasures they ~~bring~~ bring

lets now praise ^{our love for} these gadgets as they
expose our hypocrisy in broad light

multivalence

Safeguarding is directly related
to the love of pleasure and
the deep cultural significance
of **FLAVORS**

Art as fakenevs help us better
than science

An impression from a collective brainstorming session, 5 December 2022, Amsterdam. Document: Courtesy of the CAREC cycle 1 cohort.



"El objetivo es que el alimento vuelva a ser un derecho. Para mí no es acerca de la resistencia sino de re-existencia!"

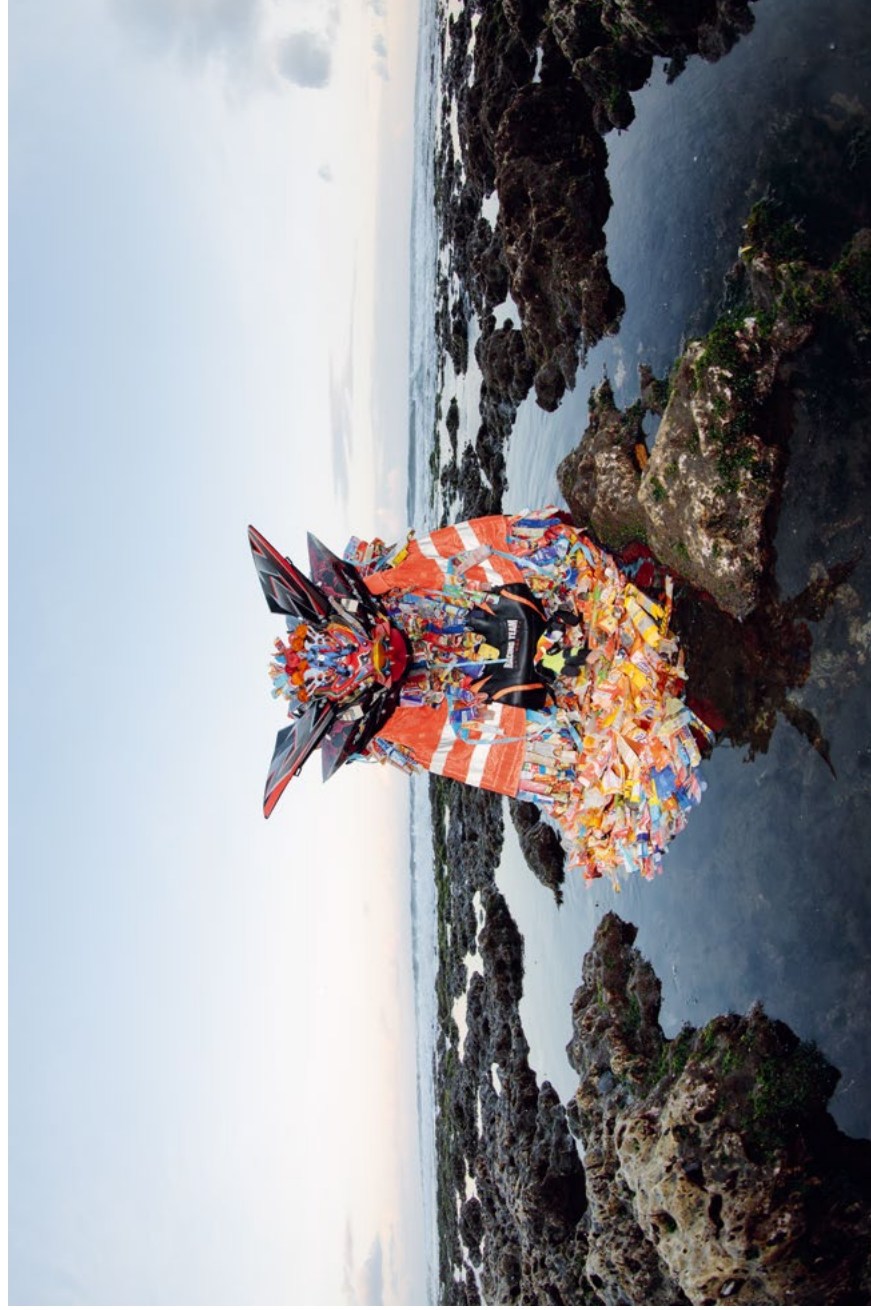
"The idea is that food becomes a human right. For me it's not about resistance but about re-existence"

Ricardo Barrios, Agricultor Mexicano (Mexican farmer)

ROH ARUS (STEAM SPIRIT) COSTEAWAYSPIRITS



Still-frame from Roh Arus (Steam Spirit). Image: Courtesy of the artist.



Still-frame from Roh Arus (Steam Spirit). Image: Courtesy of the artist.



CULTURE AS HELL

It is almost impossible to address the environmental crisis of the planet without referring to nature. In our contemporary minds there is an almost basic and addictive need to seek and identify something that existed before and beyond our minds, a reference able to anchor the moral and aesthetic qualities of something greater than us: a longed-for paradise, made unavoidable by human desire, condemned to a fantasy. In the exercise, hell emerges and becomes a synonym for the search, and therefore, a synonym for culture. There is no way to speak about the world and its ecology outside of the human condition, there is no object without subject, there is no nature without our thinking on it.

If we agree on this premise, the environmental crisis can be understood as the result of only one of two things: 1) a self-destructive process embedded in us as a biological species, perhaps even a genetically engineered code to limit our life span on the planet (nobody is able to imagine humans in 200 years, let alone in a geological time scale), like a meteorite doomed to crash into the planet (perhaps these are the ecological mechanisms that keep life flourishing across the galaxy); or 2) an emerging force of creation, a genetically engineered code for innovation without an expiry date, whose purpose would be systemic, serving as the most recent device for planetary renovation and a tool for expanding the biology of Earth. Just like the meteorite, but instead it flies away from us, assembled as an artistic bullet propelled by technology and poetics towards the ever-expanding universe.

Nature, however, as the dreamt condition of purity freed from the nasty humans, also becomes an impossible thing, an imaginary place that nobody is able to imagine and where everything is solved without solvers: the good origin and the mystical hidden treasure of life, without us. In that sense, nature — which is becoming the most inspirational guide for environmental awareness — will also be our demise, since that human desire created by ourselves and our guilt is not just a potential set of principles to review our ecological position on Earth, but a device that propels us towards the isolated place of culture, the only place we know as a species. In doing so, we destroy our human nature.

I don't believe in English

How do we build / reassemble means to render a multiplicity of worlds? $\rightarrow$ realities

What are means for Spelling Worlds?

What are their accents and intonations?

How do they get twisted? Vernacular? (code? idiom?)

How to move between systems and cosmologies

Ecologies as systems of relationships

Re-wiring our rootcodes - of what we think makes us human or

planetary beings

Exercise muscles
for Response abilities
(able to respond)

How can we build and
look generative systems
as material protocols?
How to practice
ELASTICITY

how do you think of ~~the~~ only / all encompassing
elasticity. Do you not need momentum
stability?

An impression from a collective brainstorming session, 5 December 2022, Amsterdam Document: Courtesy of the CAREC cycle 1 cohort.

An impression from a collective brainstorming session, 5 December 2022, Amsterdam Document: Courtesy of the CAREC cycle 1 cohort.

CONSIDERATIONS FOR A ROOT-CODE RE-WIRING

Mid-brown skin, dark black hair, my eyes change from brown-yellow to green-grey when the sunlight turns. I was born in Colombia. I grew up in Bogotá, and I've been between there and Berlin for the past 10 years. This is from where I speak.

When receiving a Nobel Prize for Literature, Gabriel García Márquez pronounced a *discourse* called "The Solitude of Latin America."¹ He said that we haven't found the means yet to render our lives believable. But one could say it isn't only the Solitude of Latin America, it could easily be the Solitude of the African Continent or South Asia, South East Asia, or the Pacific. The Tropics are regions that have been historically exploited, undervalued, and (over)exoticised. There's a need to redefine their understanding in endotic ways (as opposed to exotic ones) so it isn't only a matter of "being-seen" but rather "to-see-from." More than a recognition, it is the potentiality of a re·cognition. Braiding together ecologies within the Tropical Belt presents an opportunity to break the binary thinking we live in and shift to more-than-binary perma-computing practices and consequently pluri-versal understandings of the planet.

In recent years I've been collaboratively exploring the net as a verb: as ways of netting. Lateral exchange takes place as a constant *un·re·learning* process by sharing the differences where we find each other. We establish dialogues between situated knowledges and emerging technologies. We are interested in performing various translation processes that go beyond the translation of a single element but that could be understood as a translation of syntax or grammar. We craft protocols for the spelling of a multiplicity of worlds and expose ourselves to other logics and conducts that might help us *re·wire* the rootcode of what we think makes us human. Tropisms are usually described as the motion performed by beings when responding to stimuli. A common example is when a sunflower turns towards the sun. In this long-term research we want to examine the tropisms that keep us in motion despite being against odds, evens, and binaries. Technologies of life bloom as multiple worlds find themselves as complices.

1 • Gabriel García Márquez,
"The solitude of Latin America,"
Nobel Lecture Prize in Literature,
December, 1982: [https://
www.nobelprize.org/prizes/
literature/1982/marquez/lecture/](https://www.nobelprize.org/prizes/literature/1982/marquez/lecture/).

The following protocols have been influenced and braided together through conversations, chats, cookings, and reflections, among many others, with:

Daniela Medina Poch; Futura Tropica Netroots; Sarah Grant; Netting Group (Immy Mali, Czar Kristoff, Neema Githere, Alejo Duque, Sahej Rahal, Morehshin Allahyari); CAREC Cycle I cohort (Anawana Haloba, Asli Uludağ, Gabriela Munguía, Ican Harem, Isadora Romero, Jared Onyango, Lara Tabet, Morteza Soorani, Nursalim Yadi Anugerah, Ruan Kun, Sajjan Mani, Ravi Agarwal, Nabil Ahmed, Brigitte Baptiste, and Grupo Etcétera (Loreto Garín Guzmán & Federico Zukerfeld)); Magical Hackerism Team (Lili Somogyi, Raisa Galofre, António Mendes); SAVVY Contemporary Team; Anna Jägger; Bonaventure Soh Bejeng Ndikung; and Hajra Haider Karrar; among many more++.

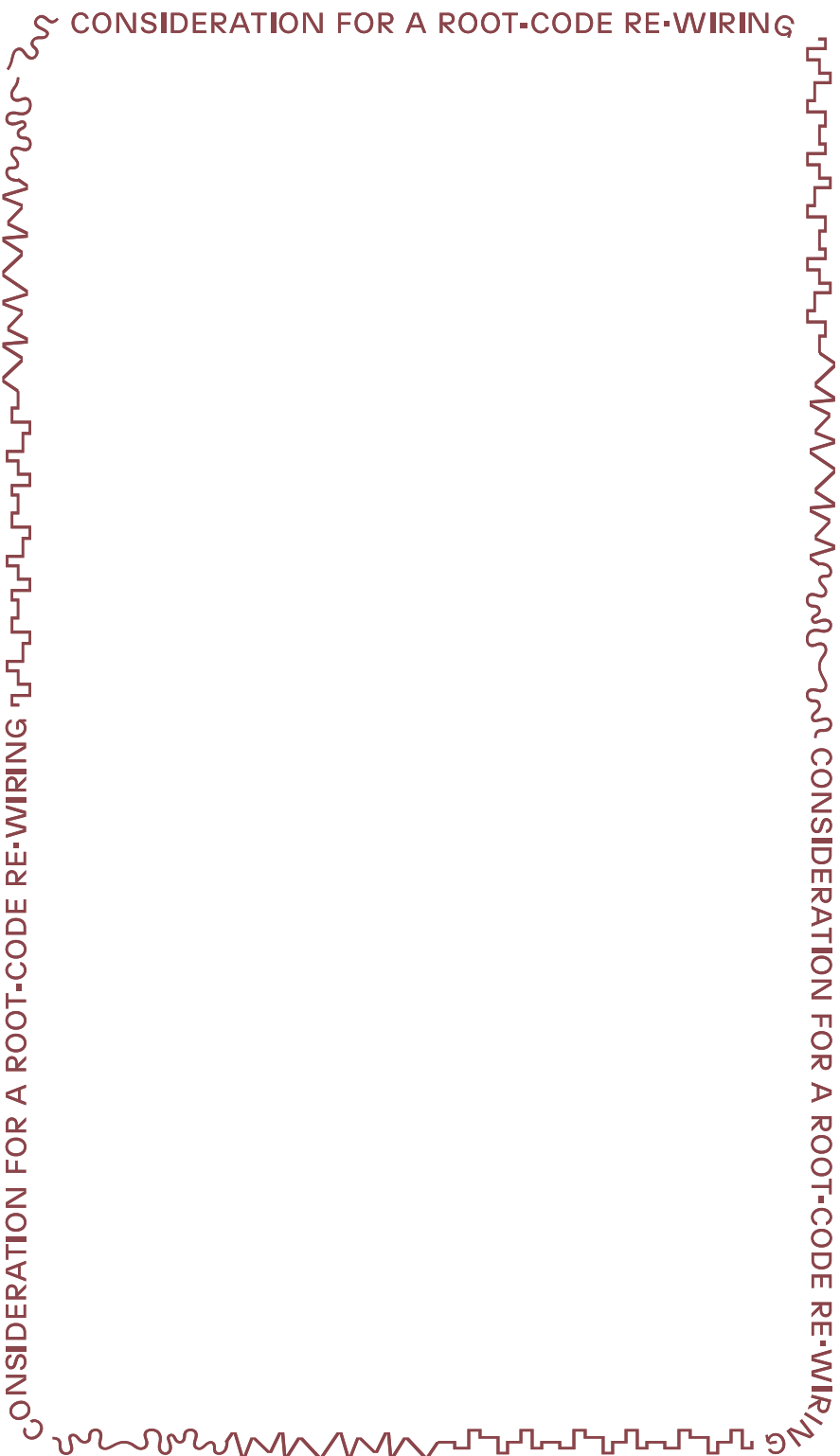
These protocols are living concepts that are constantly reshaping. I'm trying to expose myself to an *Un·Re·Learning* process on a journey trying to *re·wire* the *root·code* of what we think makes us human.

*When using the pronoun “we” I don’t mean to assume, generalise, or speak for others. Rather, it is an invitation to consider an extended self where we find each other through our differences, yet still belong to various Patchworks of LAN·SCAPES.

Please feel free to contribute pulses and *re·shape* sending media (voice messages, audios, images, videos, gifs, and text) to this telegram chatbot ~> @FutropicBot

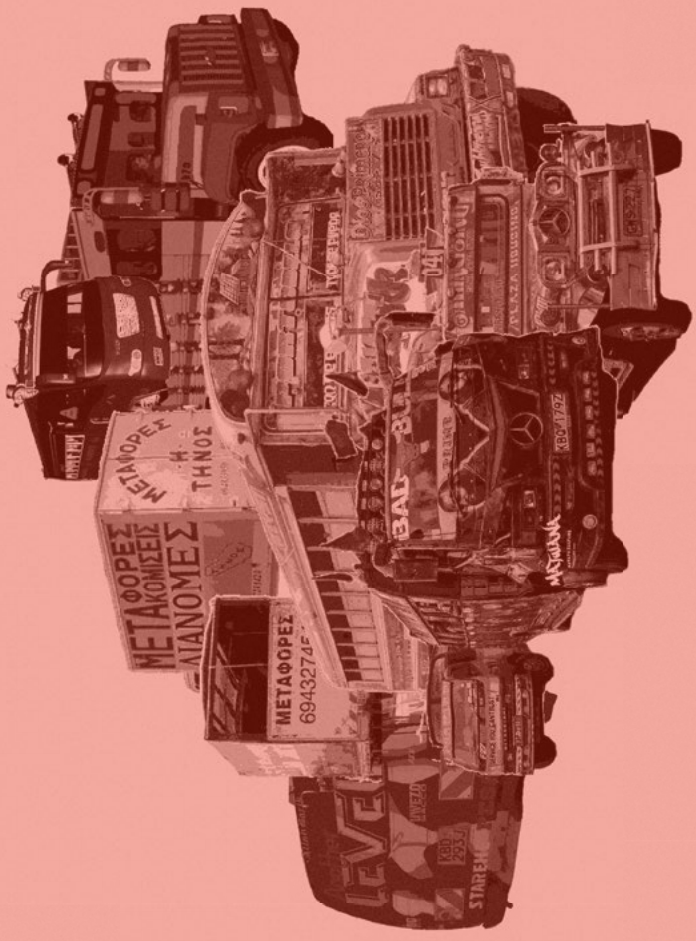
Technologies as systems of power

[illegible]



CONSIDERATION FOR A ROOT-CODE RE-WIRING

MASALA PROTOCOLS



MASALA PROTOCOLS
CONSIDERATION FOR A ROOT-CODE RE-WIRING

CONSIDERATION FOR A ROOT-CODE RE-WIRING

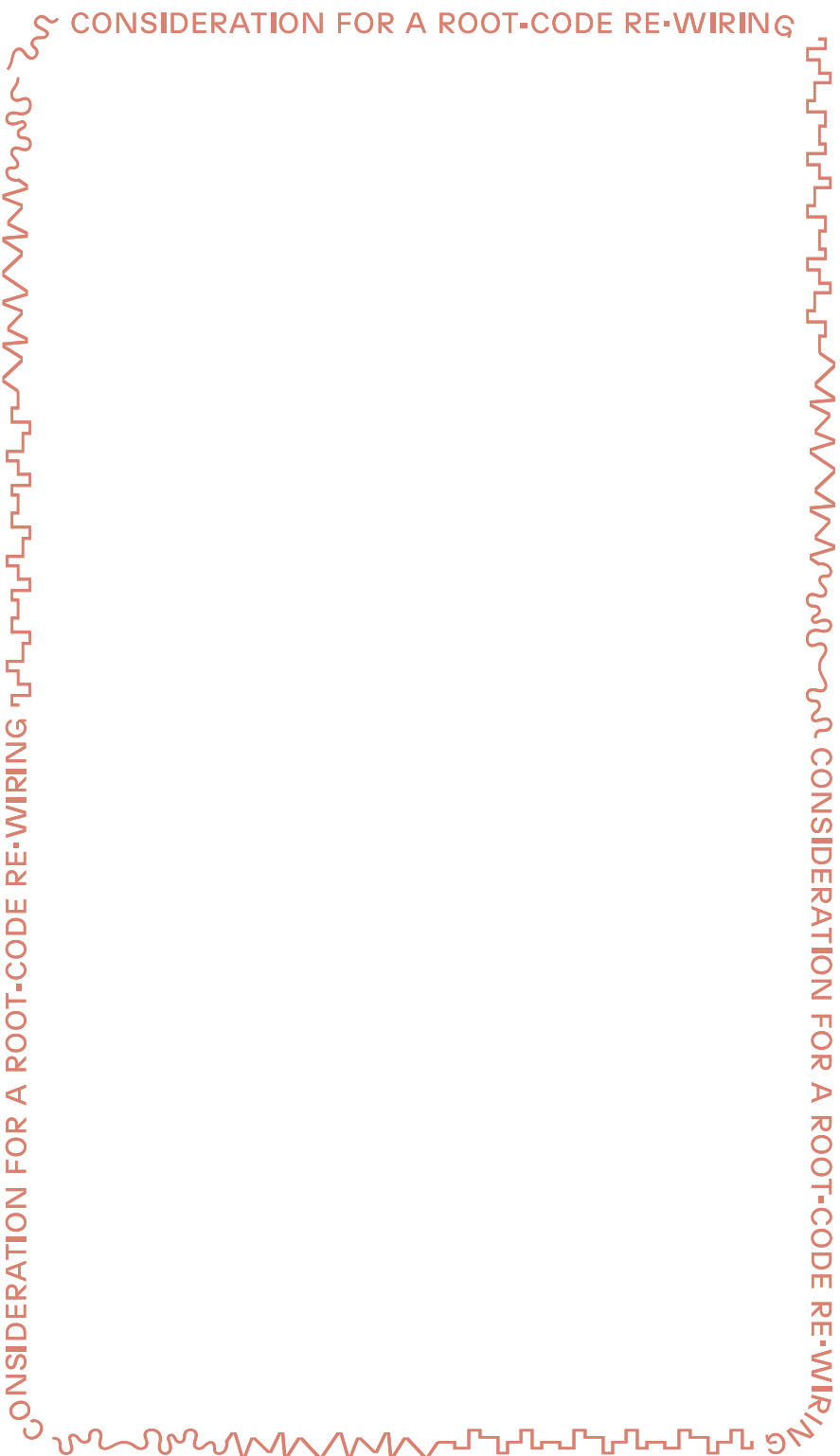
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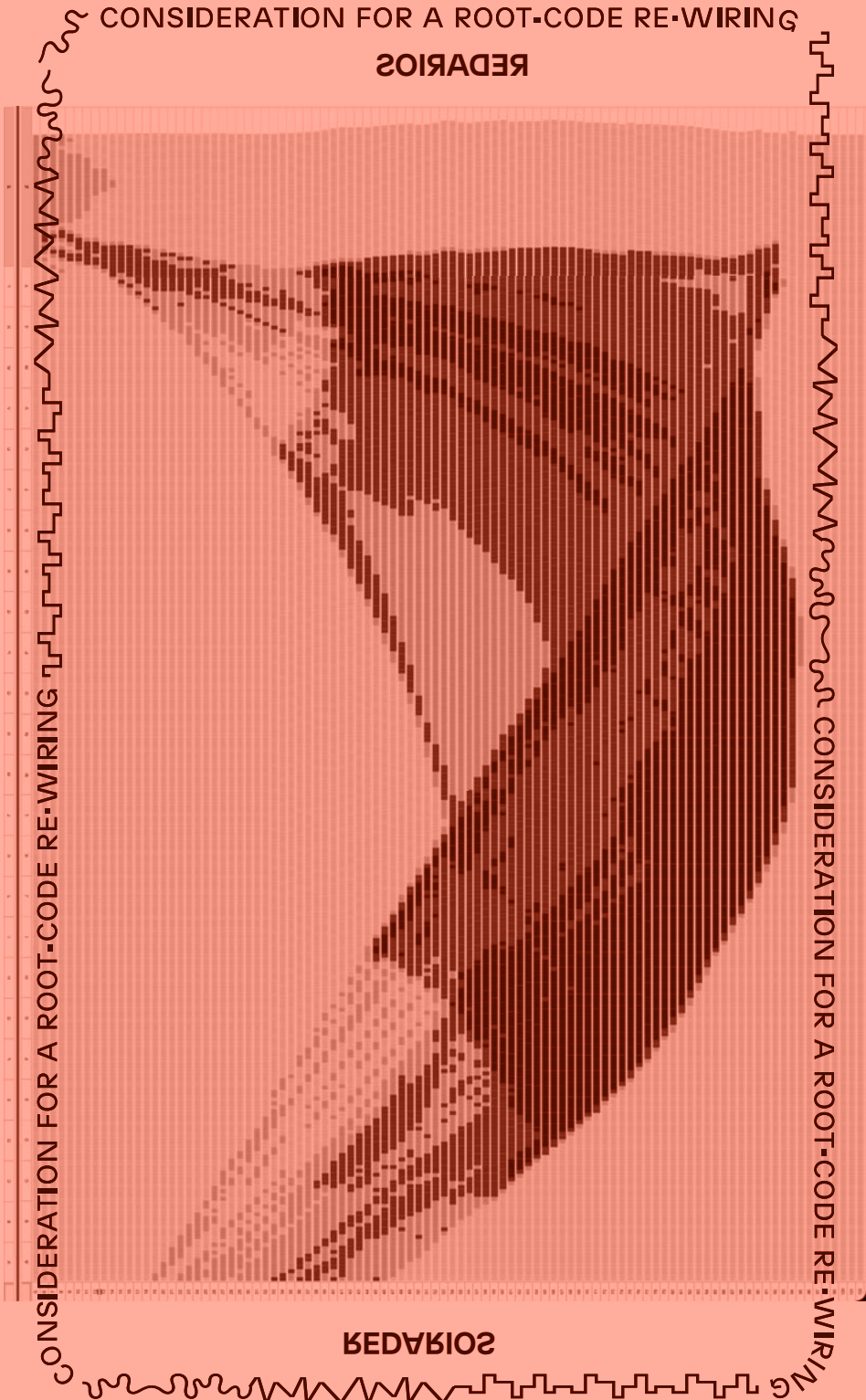
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CONSIDERATION FOR A ROOT-CODE RE-WIRING

LANDSCAPES





CONSIDERATION FOR A ROOT-CODE RE-WIRING

CONSIDERATION FOR A ROOT-CODE RE-WIRING

FLOW SYSTEMS

Free | Libre | Open | Wild

FLOW SYSTEMS

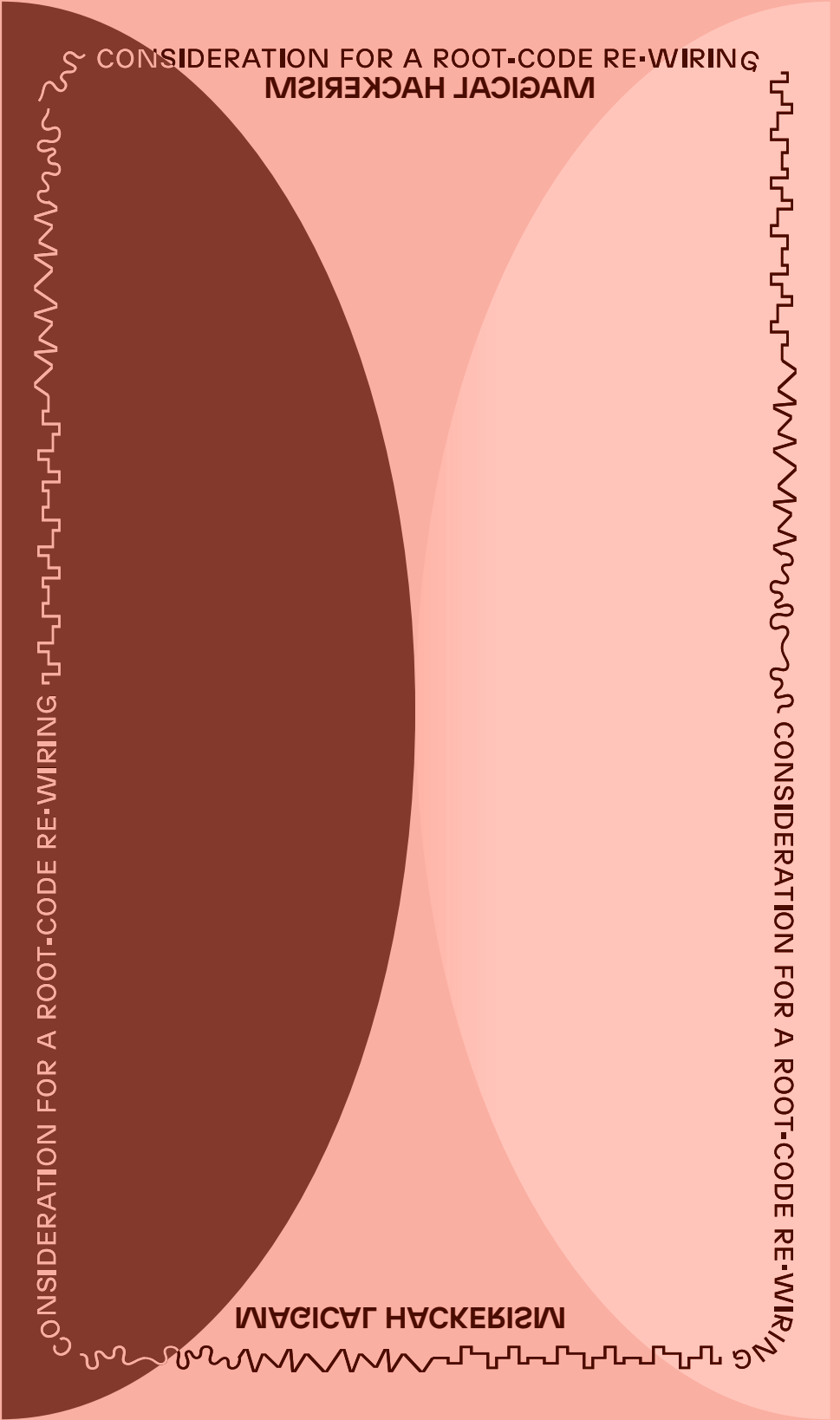
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CONSIDERATION FOR A ROOT-CODE RE-WIRING
MAGICAL HACKERISM

CONSIDERATION FOR A ROOT-CODE RE-WIRING

MAGICAL HACKERISM

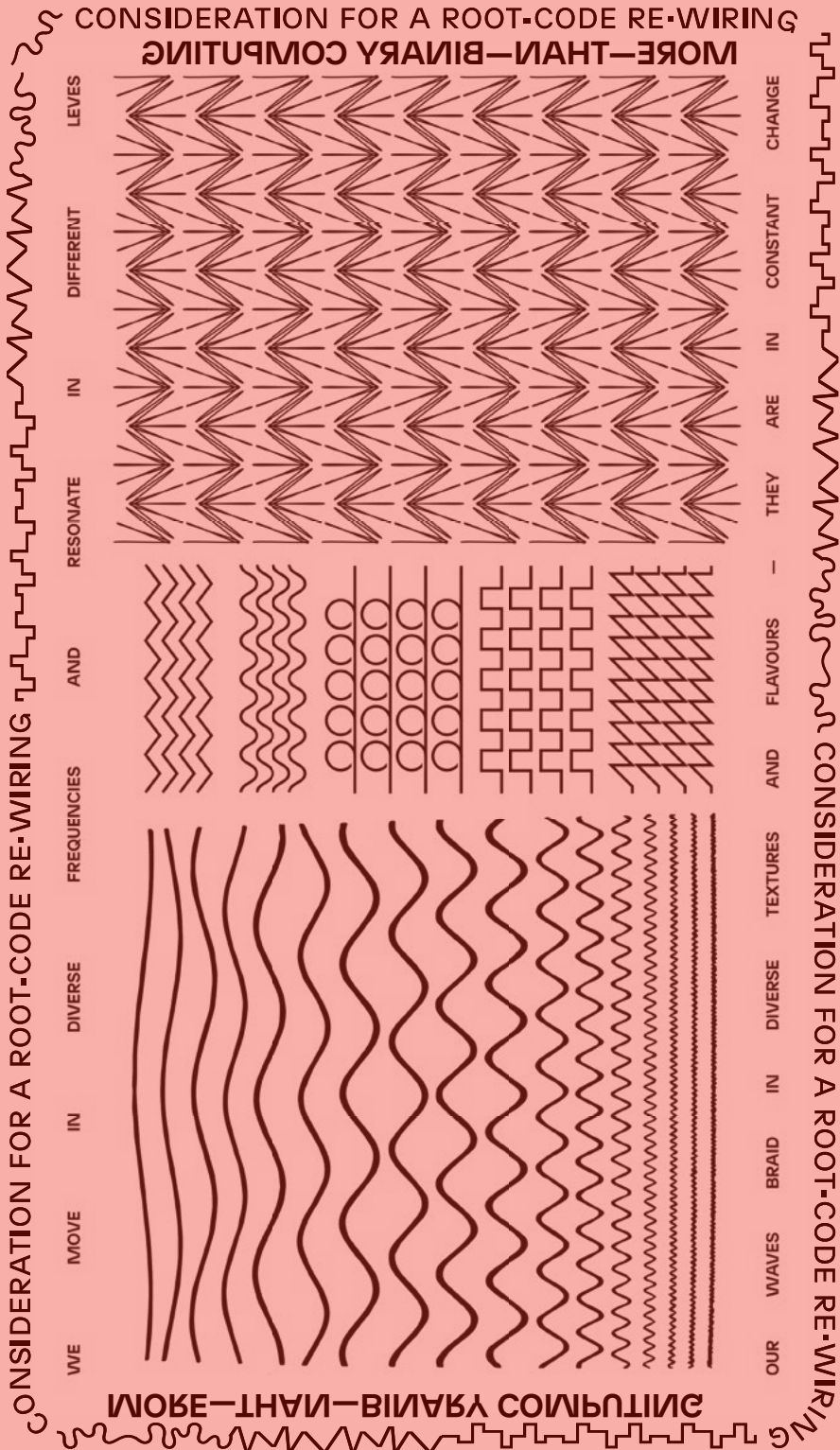
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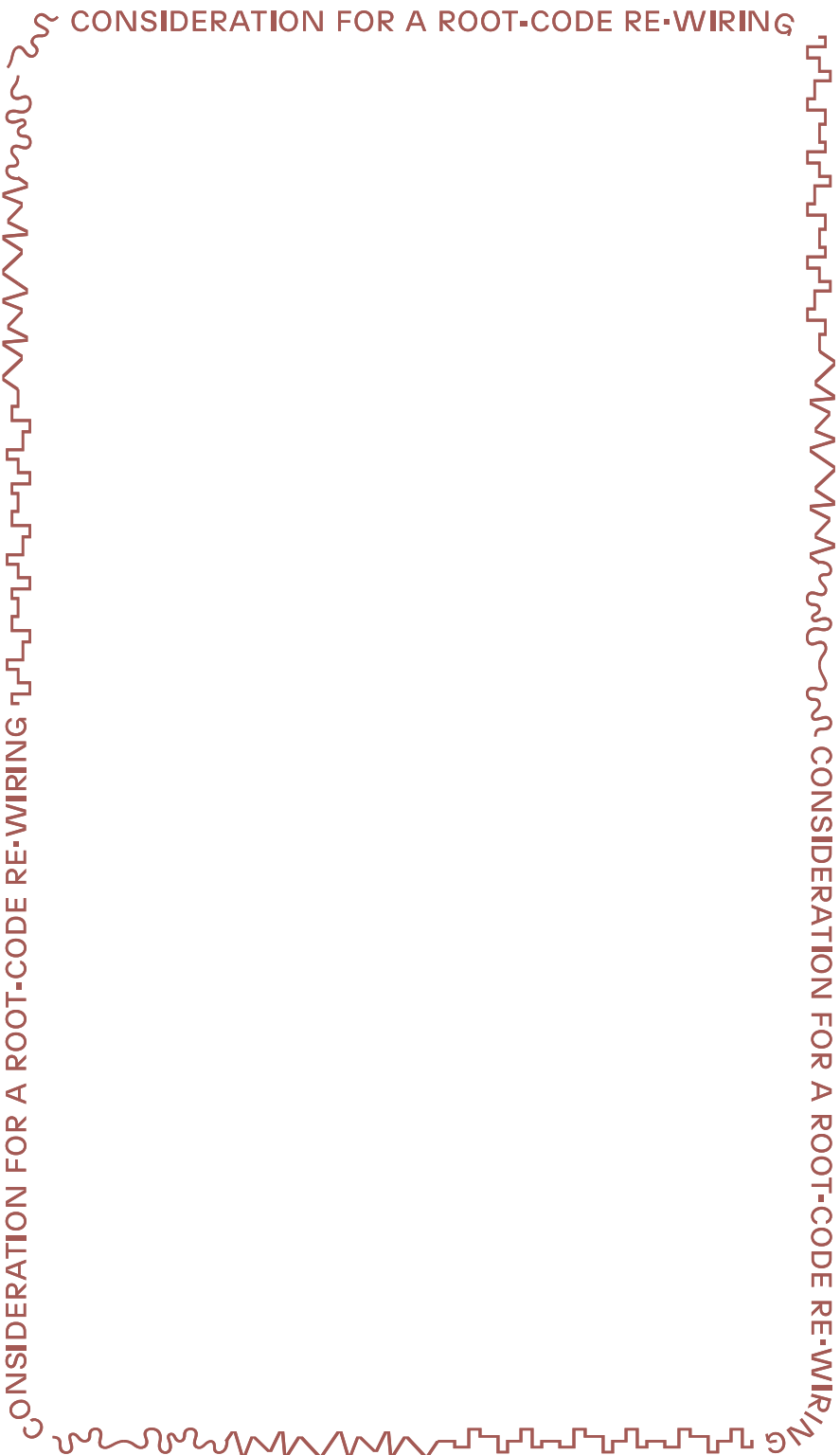
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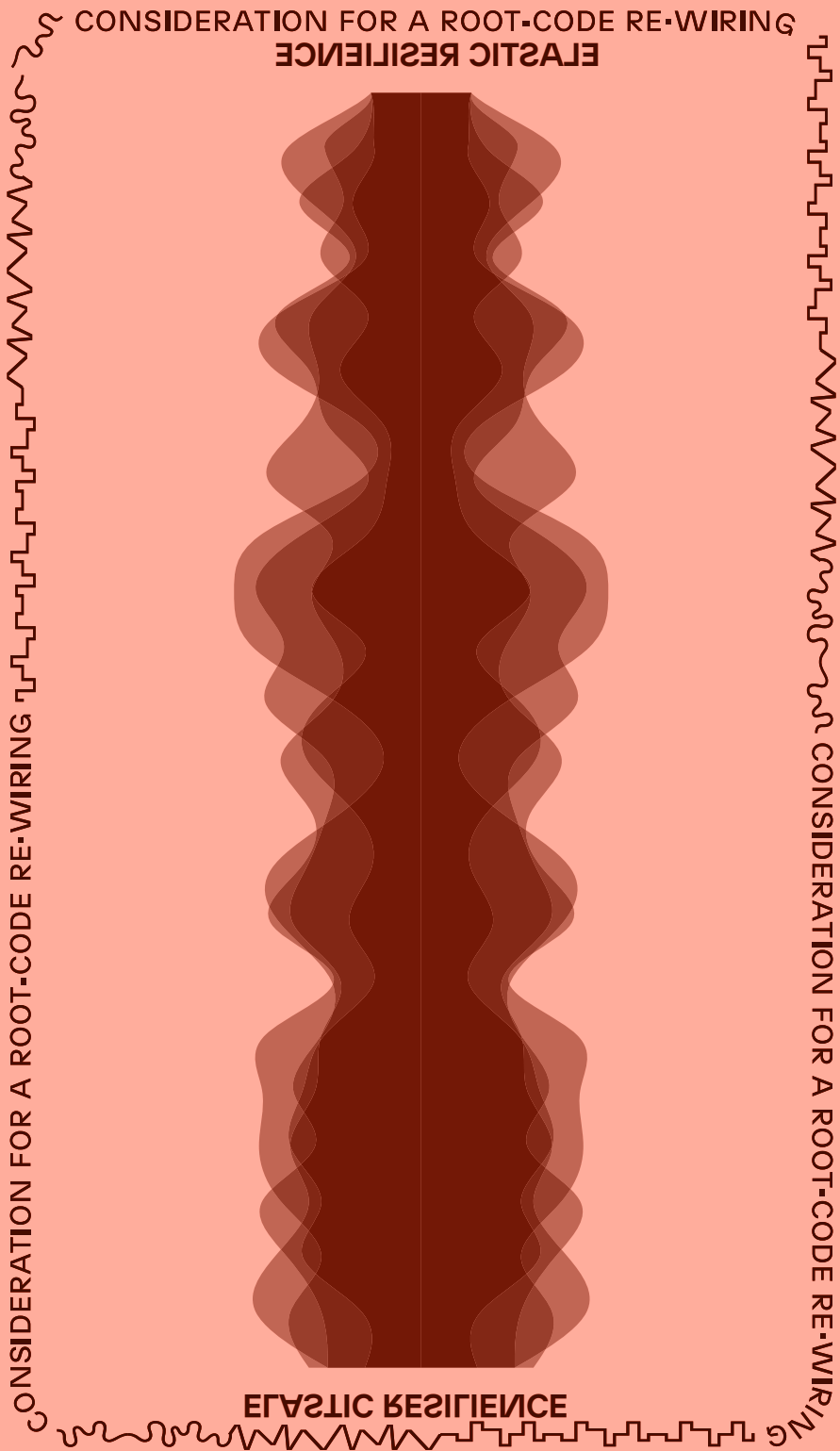


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CONSIDERATION FOR A ROOT-CODE RE-WIRING



ELASTIC RESILIENCE

ELASTIC RESILIENCE

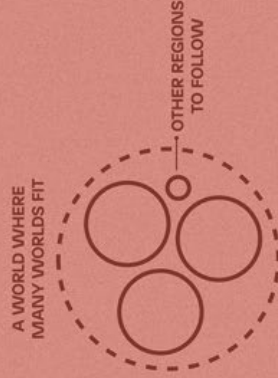
CONSIDERATION FOR A ROOT-CODE RE-WIRING

The diagram illustrates the evolution of the Tropics through four stages, represented by circles or globes:

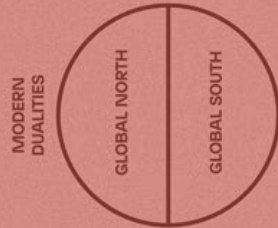
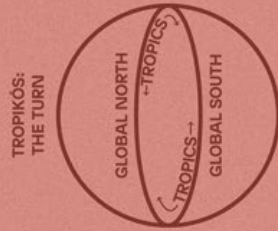
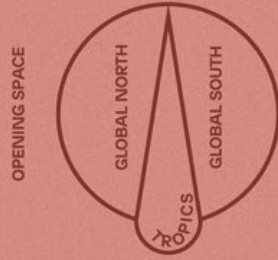
- MODERN DUALITIES:** A circle divided vertically into two equal halves. The left half is labeled "GLOBAL NORTH" and the right half is labeled "GLOBAL SOUTH".
- TROPICÓS: THE TURN:** A circle with a horizontal line passing through its center. The top half is labeled "GLOBAL NORTH" and the bottom half is labeled "GLOBAL SOUTH". The horizontal line is labeled "TROPICS" at both ends, with arrows pointing towards the center.
- OPENING SPACE:** A circle with a vertical line passing through its center. The left half is labeled "GLOBAL NORTH" and the right half is labeled "GLOBAL SOUTH". The vertical line is labeled "TROPICS" at both ends, with arrows pointing towards the center.
- A WORLD WHERE MANY WORLDS FIT:** A circle containing three smaller circles arranged in a triangle. A dashed line encircles these three circles. A label "OTHER REGIONS TO FOLLOW" points to the space outside the dashed line.

TOWARDS A PLURIVERSE

TROPICAL TURN

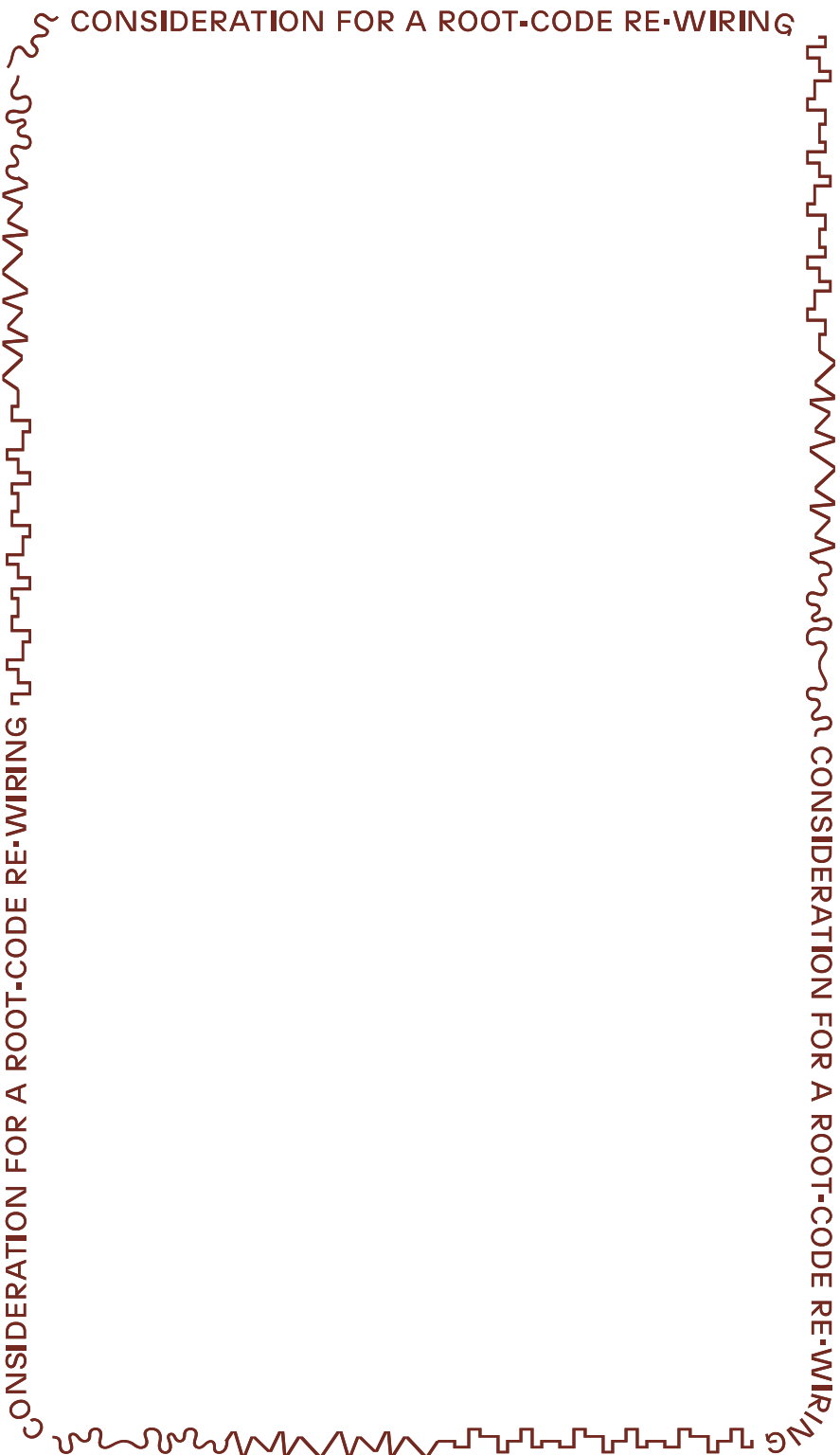


OTHER REGIONS TO FOLLOW



ТВОЙСАГ ТУВИ

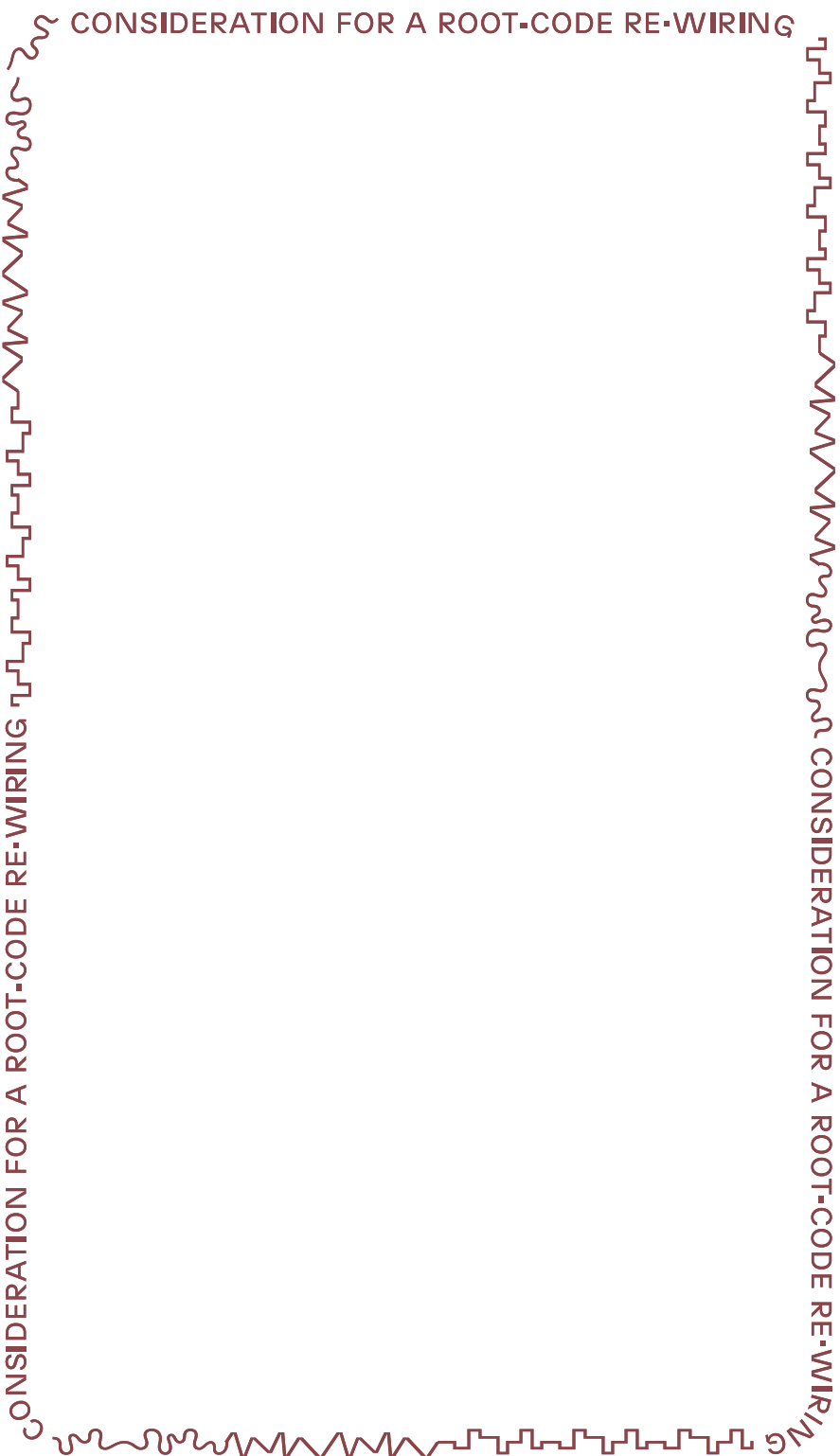
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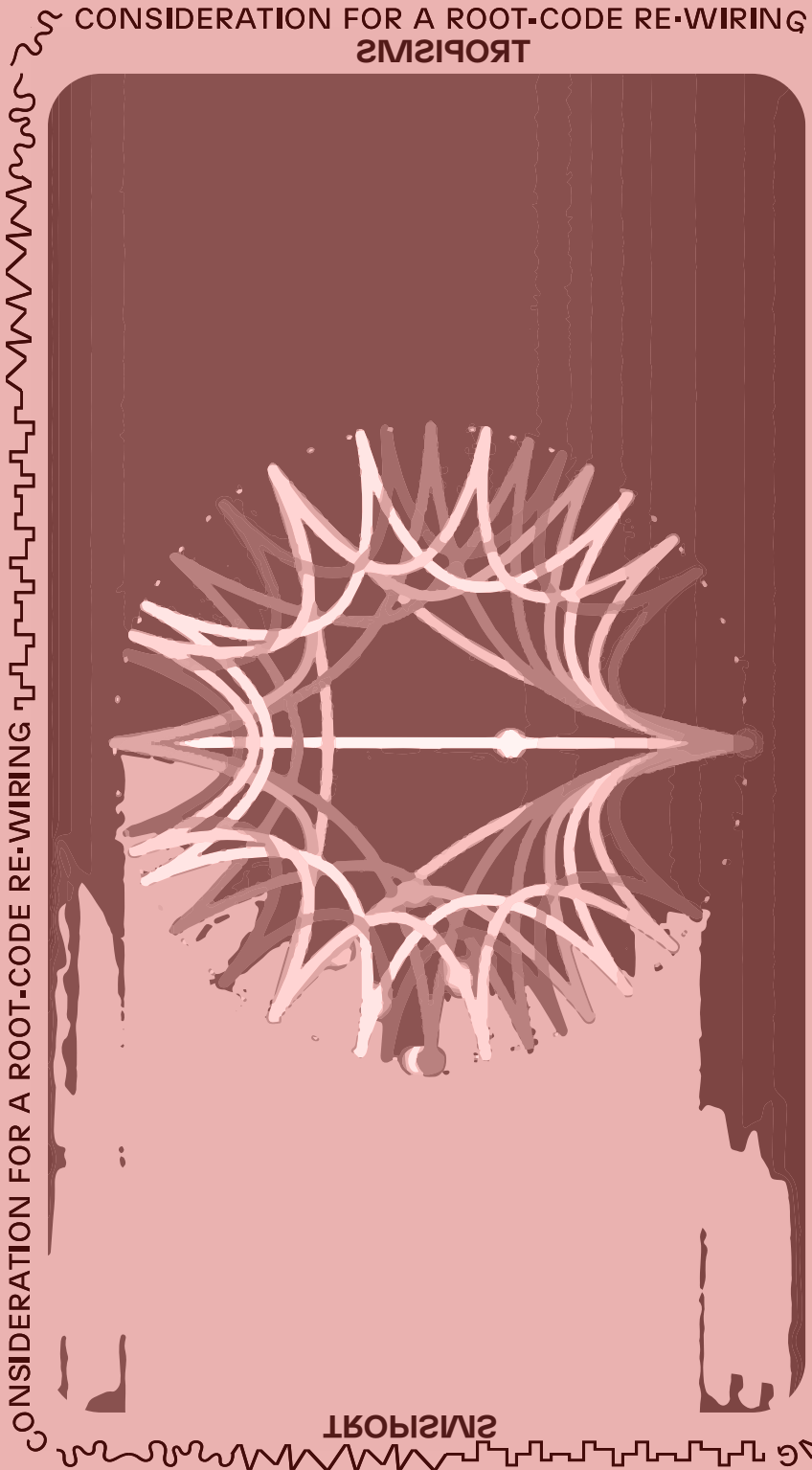


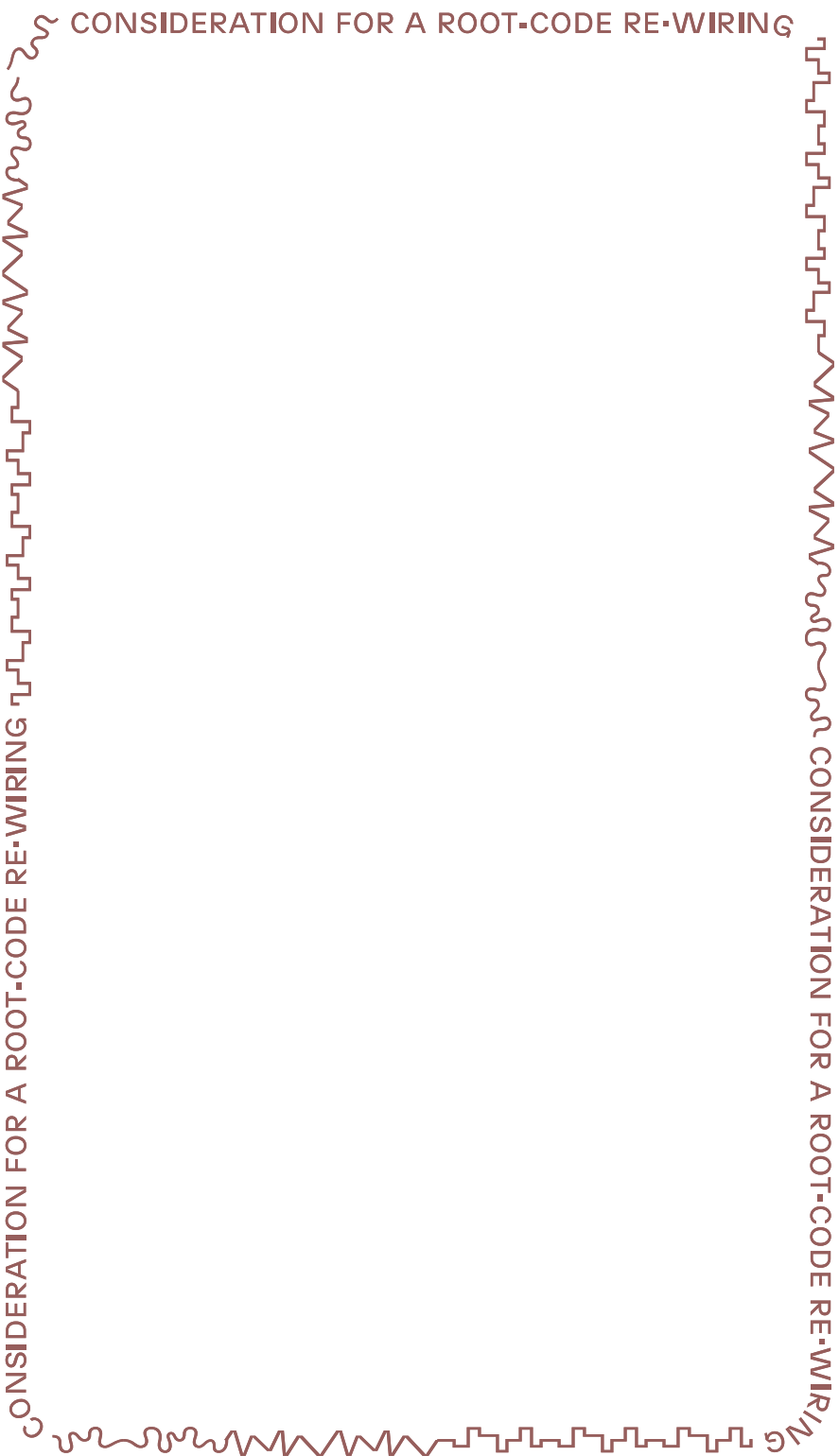
CONSIDERATION FOR A ROOT-CODE RE-WIRING

CONSIDERATION FOR A ROOT-CODE RE-WIRING











Isadora: I thought to myself, I could stay here because it's paradise. Later I met a lot of people. I told them what I was looking for and they started to help me. That was when I met Greg, a really cool guy, and his wife, who's a baker.

Gabriela: A good connection.

Isadora: He's knowledgeable, and he had a car. A plus. [Laughs]

Gabriela: Yeah, to go to farms and move around the area, right?

Isadora: So I hired him, but more than that we started collaborating and talking a lot. He took me to a woman who wasn't replying to my text messages, but who I was interested in meeting because she had started organically sowing some seeds and working as a safeguard for seeds. We went to eat there and they were planting cempasúchil (Mexican marigold). It was beautiful because they said that the seed they were planting could be traced back 300 years.

Gabriela: Wow, it's so old.

Isadora: Yes, gorgeous, and the field was so precious. They said that the Chinese one (Marigold) is populating all the fields, which is a little one like this—

Gabriela: Yes, quick to harvest.

Isadora: Also it doesn't smell.
They said it's the smell that attracts the dead.

Gabriela: Ah, that's what the need to put
cempasúchil in the offerings is about.

Isadora: They said that when you harvest the Chinese one they get lost,
and I would say, well where do they [the dead] go? China? [laughs]

Gabriela: They go to China. [laughs]

[...]

[05:00]

THE LEGEND OF THE BLUE TRACERS

Rows of Bitcoin mining equipment extinguished their flickering glow in 2021 as the Chinese government's strict regulation of Bitcoin mining went into effect. Since then, I have travelled to many Bitcoin mines in the southwest mountains. Although the mining sites have been demolished, historical traces are still visible. At the time, the region's rich water resources and cheap, plentiful electricity were a guarantee for the industry's continued stability, while the Bitcoin mines' continued and excessive electricity consumption had exhausted a significant amount of water and electricity for the local area. The proceeds from the sale of Bitcoins became part of the local income and established the economic basis for later regional development and exploitation. In contrast, the Cambridge Bitcoin Electricity Consumption Index shows that China consistently produced the highest hashes in the world as of June 2021. Before Bitcoin mining was illegalised, statistics show that the region had the highest concentration of Bitcoin mines in the country, accounting for about 40% of the country's Bitcoin production. The local electrical board estimates that hydropower makes up about 75% of the region's total electricity production. Most Bitcoin producers are powered by hydroelectric facilities that run in one direction to lower electricity expenses. Due to its cheap operating costs, high efficiency, renewability, and much lower greenhouse gas emissions compared to fossil fuel power generation, hydropower is an essential component of the environmentally friendly Bitcoin production process.

This story, inspired by local archaic beliefs and myths that have been passed down through generations, centres on the ghost of the Bitcoin mine looking for its final resting place. According to these beliefs, after a person passes away their soul departs from their body and wanders the land. A guide is required to ferry the spirits to their ancestors through the chanting of scriptures so that they can return to the ancestral realm. The story aims to discuss the effects of clean energy and Bitcoin production as well as the continuation of the industrial environment on local ecology and people's livelihoods in the post-Bitcoin mining era by exhibiting the landscape that the spirits see on their journey. In addition to the carbon dioxide, heat, noise, and electronic waste associated with Bitcoin production, the story investigates the long-term impact of virtual mining on the continued colonisation of the local ecology, as well as the intergenerational sharing and continued use of resources after they were withdrawn.

亡者地上葬，生者地上食。
 生者享祭牲，殆皆赴阴曹。
 生者把路指，路途示汝知。
 你死随祖去，祖先牵你行。
 此是故土乡，祖先曾居此。
 不要留恋呵，去寻祖先去。

Scripture Translation: *Both the deceased and the living cherish the land. The living often sacrifice their animals to the dead in the hopes that the dead will take them to the underworld. The dead are shown the route to the netherworld by the living, and this is where their ancestors reside. Do not stay; instead, go and find the ancestors.*

Chapter I: The Ghost of Blue Trace

For some reason, the ghost of the Bitcoin mine has come to life and is now wandering the land in a completely different form.

The wind had blown directly through my body when I woke up one day, my pet Echo Monster was gone, and my surroundings had grown eerily quiet. My body had long since vanished, leaving only a faint, pale blue trace on the ground. So why had my consciousness persisted?

I walked aimlessly across the valley, fearing that I would turn into a ghost of the digital era, residing in the space between the virtual and the real, and sharing the latter stages of oblivion with people's vanishing memories. I am not sure how long it took, but a young man named Niu Bu woke me up and informed me that I was still in uncertainty because my bodies had been disassembled and were carrying on with life in another way.

Chapter II: Meeting Niu Bu

A psychic finds the ghost of the Bitcoin mine and attempts to assist it in regaining its lost memories.

"Where is my body?" I couldn't help but follow Niu Bu as he turned and moved forward without responding.

"Our people retain a record of what happens in our area through a certain rhythm of sound, and we believe in ancestors and experience." He showed me his scripture and, declining to directly respond to my question, said, "This is the medium through which I converse with ghosts."

"You are a psychic, right?"

"You may say, more accurately, that I'm a guide who directs the spirits of the dead to their places of rest in the afterlife."

"Do you remember the things you did in your lifetime?" I asked.

"Bitcoin!" said Niu Bu.

My blood boiled as I recalled the sound of uncountable mining machines operating, and the relentless flashing of green lights which resembled fireflies in the dark or stars in the sky. My memory was gradually coming back to me.

"Yes," I said, "a form of mining that existed in computers, even though it only existed here for a few years. At the market rate at the time my output per day was equivalent to 4-5 months worth of a middle-class American's salary. In addition, a significant amount of abandoned hydroelectricity that was going to be released has generated a new electricity industry, and the electricity bills that the cryptocurrency factories pay are a significant source of income for the local economy."

"Here we are. Remember what you were like?" He opened Google Earth. "You were constructed near a hydroelectric power plant not only to help with the demand for electricity but also to lower the cost of building the plant and transporting the machinery by using the valley's scarce flatland resources and the already existing mountain roads." Then he took me to the wall. "Fortunately, the word 'DISMANTLE' was retained and repainted. It must have been left behind during the final minutes of your fight against demolition."

I saw a smiley face symbol on the wall not far away, which was probably my last pose in front of the camera.

"The original body is the only portion left, the upper and side air exchange components were sealed up, I guess it's being used for something else," Niu Bu explained, pointing to the last row of container cubicles in the distance.

"Where is the remaining material?"

"I think some of the material is still being used." Following his finger, I saw the tin that was originally used for the roof had been patched onto the other structure, and the whole thing was wrapped up like a box. "The power plant that provided electricity is still in use, but the excess hydro needs to be resold."

I had almost forgotten that this is a city beside a river, where people fear and revere the water. How much I once relied on the nearby river, which flowed continuously.

"Do you want to know what other people will think of you? I have a recording." With that, he took out a recorder.

The sound of a voice emitted from the recorder: "They suggested that we invest in Bitcoin together, but I believe it is imaginary, and once the market falls it will be useless. I do not believe Bitcoin can generate money."

"True," I said, "Bitcoin is an imaginary currency that cannot be seen or touched, unlike coal, which can be used to provide heat for humans. The creation of Bitcoin is often used as a metaphor for mining because it gives economic value to arithmetic power, but in contrast to the traditional mining industry, where you have to break the ground, I only need a few cubicles and a few mining machines to produce around-the-clock with little fluctuation in electricity use and production value."

"However," Niu Bu continued, "many claim that you produce a lot of heat and carbon dioxide, which is harmful for the Earth's atmosphere."

"Another concern is: what exactly is a clean cryptocurrency?" I said, "From a technological standpoint, cryptocurrencies created by ending the arms race of miners and employing PoS rather than PoW for the algorithm's proof of work are currently acknowledged as 'clean' cryptocurrencies in the market. In contrast, a Bitcoin made from renewable electricity, like mine, which accepts hydropower in one way, has a smaller carbon footprint than one made from thermal electricity and is hence closer to becoming a clean cryptocurrency. It is challenging to say whether or not this portion of the Bitcoin is clean if the electricity is generated using a combination of thermal and hydroelectric power. The infrastructure of all energy and media production is based on the colonisation of nature, and since cleanliness is a relative concept and the carbon footprint of construction has not yet been established, people are focusing on reducing their own environmental impact in order to buy time for system upgrades."

Chapter III: The Adventure of the Echo Monster

The pet of a Bitcoin mine takes advantage of the mine's dismantlement to flee. Let's hear its defence since it doesn't believe that it betrayed the Bitcoin mine.

I did not disappear, but I did want to use the opportunity to get off the blue roof. After that, I inhabited the river and felt the immense energy of the flowing water, an energy that became my tentacles and allowed me to touch everything in the world.

That day, I joined a quarry party and witnessed the excitement of people removing vegetation from the hillside to reveal the bare layers of rock and soil. An excavator continued to explore inwards and the collected rock and soil was sent on a conveyor belt to be crushed, mixed, and sieved into machines that would eventually become raw cement. The noise of the machinery emitted from my body. I snarled as loudly as I could, and the sound echoed throughout the valley.

I fell in love with the feeling of being at ease. Spending my days in the quarries made me feel less lonely. More and more routes stretched deeper and deeper into the valleys, across the mountains and rivers to connect various villages, mines, and forests so that the stones and woods could be carried to far areas.

Gradually, blue roofs began to spread like a virus, replacing the area's traditional tile roofs, due to their low material cost and durability. It started with one house, then another and another, until the entire town was covered in blue roofs. Instead of hearing the crisp singing of the tiles when it rained, there came the wild rock and roll of metal. It made me feel a little homesick all of a sudden. In my nightmares, I saw countless blue rooftops. I started to long for the past and for my exclusive blue roof. Where is it now in its ghostly form, I wondered?

Chapter IV: The Confusion of the Field Elf

The field elf has been negatively impacted by the growth of industry and is left with no choice but to whine, nonstop.

“Have you seen the Echo Monster?” A strange voice sounded from above, and as I looked up I saw a young man followed by a blue mist.

“What is your name?” I asked.

“I am Niu Bu, a guide, and this is the ghost of Blue Trace.” The young man said.

“Are you looking for the Echo Monster?”

“Yes, it is my pet, it got lost by accident,” the blue mist explained.

“See, it’s over there.” I pointed to the far side of the mountain.

This tiny monster was rather noisy. The valley had been considerably more lively since the little monster came, but the all-day and all-night partying was really interfering with my work and rest. But my problems did not end there. More and more young people were leaving me. They joined the parties of the Echo Monster because they were unsatisfied with the meagre income that farming provided. Then I noticed that an increasing number of lorries were speeding along the winding mountain roads.

The tentacles of the Echo Monster sometimes took over the entire mountain road as the lorry moved, and it occasionally provoked people who walked along it. They become accustomed to the little tricks the monster played on them.

The popularity of the quarry party in the mountains had stoked people’s desire for celebrity and financial gain. I had to make accommodations because of their increasing demand for land. The farming rhythm was disrupted and the traditional knowledge of nature was put into question by the involvement of contemporary science and technology.

“I am not sure if I will ever look the same again. I hope you will recognise me the next time we meet.”

Chapter V: The Road to Ancestry

"The valley has become more lively since you left, and while I'm not sure if you were responsible for it all, one thing is for sure: this is far from the end," Niu Bu said.

"Why do you want to wake me up?"

"I want someone to remember your legend."

:)

"Echo Monster, let's go."

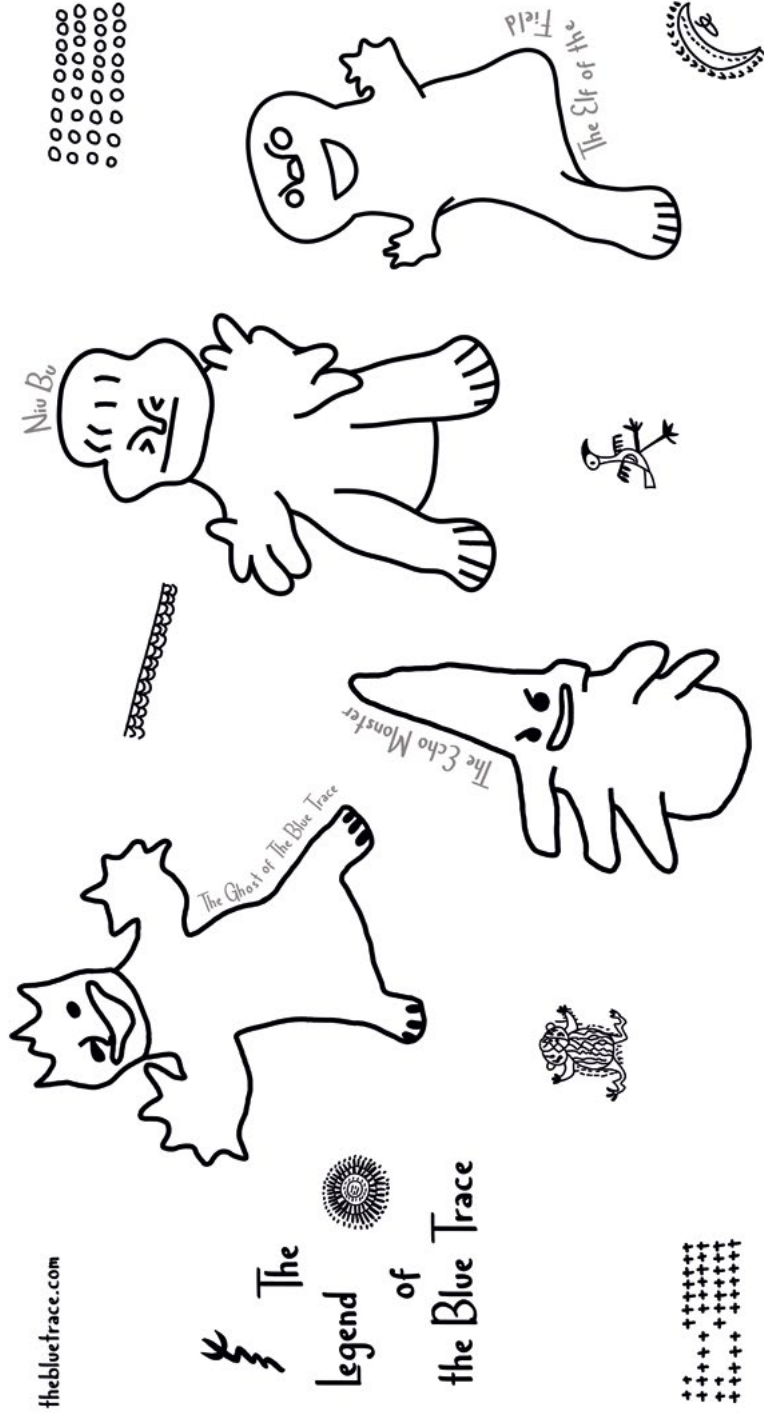
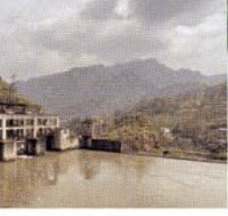


Image: Courtesy of the artist.



Image: Courtesy of the artist.





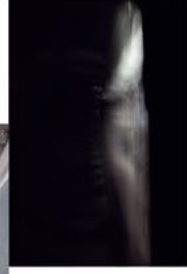








Image: Courtesy of the artist.

[00:00]

[...]

Isadora: You've got cigarettes?

Gabriela: I'll give you this one
because I have the rest inside.

Isadora: Alright.

Gabriela: Anyway, what did we have to talk about?

Isadora: We need to talk about ...
I don't know, they didn't really give us a direction.

Gabriela: Tell me how your trip to Oaxaca went. How was it,
step by step? I understand that you spoke with a lot of people and
communities, and there was a lot to manage.

Isadora: Yes, it was kind of odd because I usually go with an idea for my
projects, but I've learnt not to overly prepare. Instead, I let them possess me
and take me where they want. At some point the project lets me know.

Gabriela: Let it flow [laughs].

[...]

AN EXCERPT FROM A CONVERSATION BETWEEN ISADORA ROMERO AND GABRIELA MUNGUÍA, RECORDED IN SPANISH DURING A WORKSHOP IN AMSTERDAM, DECEMBER 5, 2022.

CAREC Cycle 1 [↗]

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