Ecosystems of Tomorrow

Cultural and Artistic Responses to the Environmental Crisis

CAREC

ECOS

CULTURAL & ARTISTIC RESPONSES TO THE ENVIRONMENTAL CRISIS

Ecosystems of Tomorrow

Cultural & Artistic Responses to the Environmental Crisis (CAREC)
Cycle 2, 2023-4.

Edited by Tamzyn Botha, Razcel Jan Salvarita & Daniel Godínez Nivón.

With contributions by Benji Boyadgian, Bermet Borubaeva, Daniel Godínez Nivón, Guely Morató Loredo, Long Pan, Maya Quilolo, Paribartana Mohanty, Prin Rodriguez, Razcel Jan Salvarita, Renzo Alva Hurtado, Siraji Koloto, Tamzyn Botha (CAREC Cycle 2 artists), Serkan Taycan, Brigitte Baptiste, Etcétera Collective (CAREC Cycle 2 mentors).

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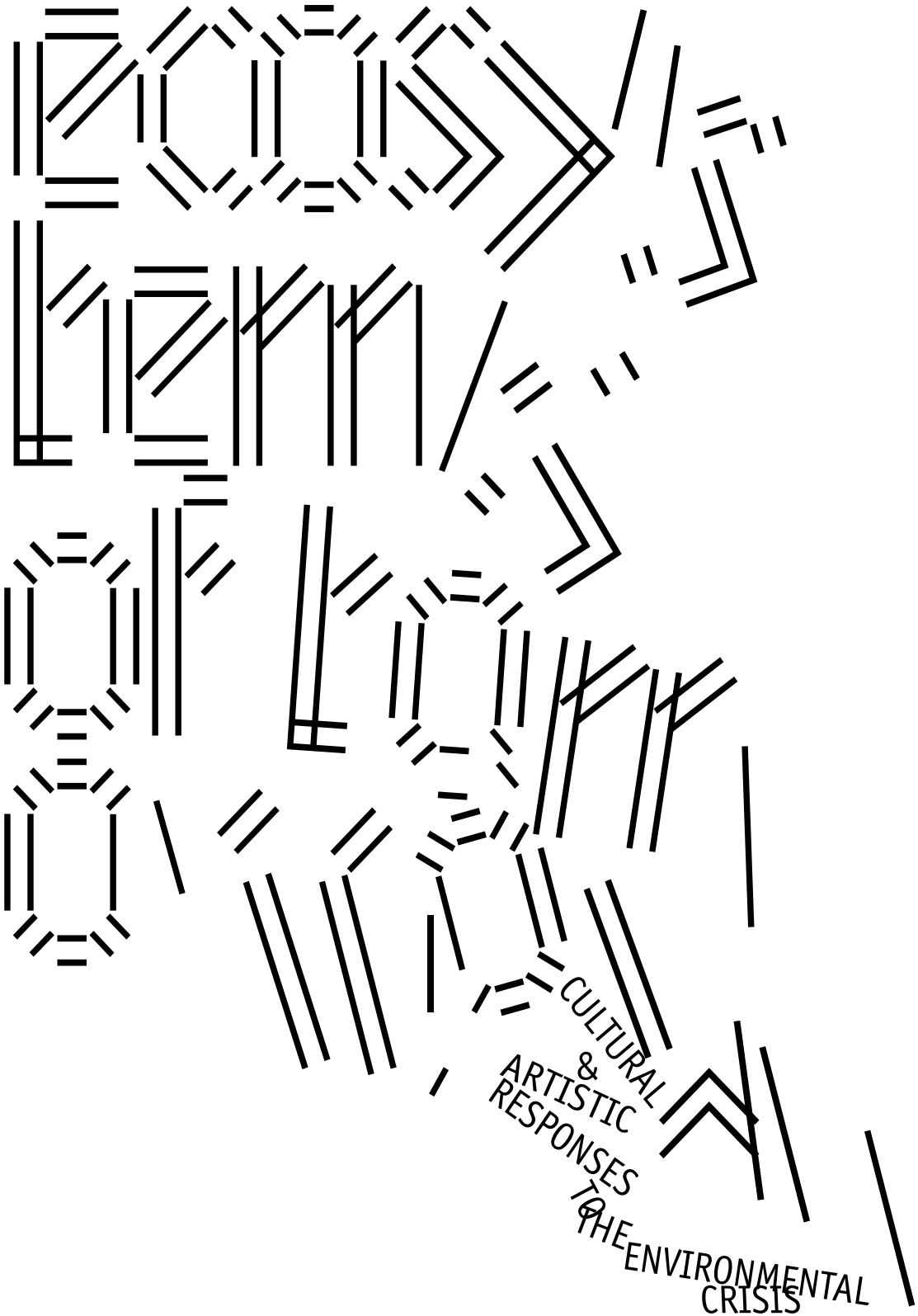

CULTURAL
&
ARTISTIC
RESPONSES
TO THE ENVIRONMENTAL
CRISIS

Above Community memorial in remembrance of Camilo Sánchez and Camila Ospitia. Bosa Porvenir, Bogotá. November 2024. Image courtesy of Arquitectura Expandida.

Dedication

This book is dedicated to the brave souls who have risked and lost their lives in the pursuit of environmental justice. In particular, we honor the memory of **Camila Ospitia** and **Camilo Sánchez Mc-Cub**, whose lives were tragically cut short on August 15, 2024, in Bogotá, Colombia – a nation that has become the most dangerous in the world for climate activists.

Camila and Camilo were integral members of La Comunidad de la Pala a project dedicated to nurturing networks of environmental advocacy in Bogotá. Their commitment was to the protection and revitalization of communal spaces, advocating for art, free expression, and ecological memory at the Chisas garden in the Bosa Porvenir community. Their efforts, and those of their fellow activists, were met with violence in a heart-wrenching attack that reflects the perilous conditions under which environmental defenders operate.

The loss of these vibrant lives not only dims the light of advocacy but also reminds us of the urgent need to protect those who fight for the planet. This publication aims to amplify their voices and honor their sacrifice by continuing their mission. To Camila, Camilo, and all activists who face dangers in silence or in outcry, we dedicate our efforts.

Through these pages, we pledge to carry forward the torch of environmental stewardship and resistance, acknowledging the risks taken by countless defenders like Camila and Camilo. We stand with you, we remember you, and we continue to fight for a world where activism is not a sacrifice but a celebration of courage and change.

Contents

Editors' note	ii
Scales map	iv
A note on behalf of the Prince Claus Fund	ix
Fermenting the Future **Etcétera Collective**	3
Where Art Meets Life **Serkan Taycan**	13
The meaning of multiple ecologies **Brigitte Baptiste**	23
The Spore Monologue: Searching for Deities, Mycelium-like methodology, Beyond Languages – Receiving Signals of Odour **Long Pan**	29
Food for Everyone: Deities, nature, and humans **Prin Rodriguez**	49
A Call from the Water **Maya Quilolo**	63
The Last Fisherman **Siraji Koloto**	77
WAK` A Neo-extractivism, sacredness, and deep listening **Guely Morató Loredo**	87
Archiving the Waste Materials Library **Tamzyn Botha**	101
Introduction to Al-Ma'asara **Hassan Zawahreh** Playing with the grounds of imaginaries **Benji Boyadgian** Neighboring Across Distances and Difference to cultivate a Preschool **Jill Manske** Budding Brilliance Preschool **Wijdan Zawahreh**	121
The Birth of Red, An Experience of Communal Dreaming and Tequio **Daniel Godínez Nivón**	141
Territorialist **Renzo Alva Hurtado**	159
TRASH Festivals, Beyond the question of private property and the political economy of community art spaces **Bermet Borubaeva**	179
Museum of Climate Memory, A Shared Inner Landscape **Razcel Jan Salvarita**	199
Ocean Mud Pickle **Paribartana Mohanty**	219
We keep walking **Arquitectura Expandida**	237
Artist and Mentor Biographies	243

Dear Reader,

Welcome to Ecosystems of Tomorrow. At this pivotal time for our planet, we, a collective of artists and editors from the Global South, present this publication as a call to action for collaboration, reflection, and innovation. This book reflects the diverse practices of artists and mentors who are pioneers in both creative endeavours and activism, challenging conventional norms of environmental and cultural engagement.

Ecosystems of Tomorrow showcases a diverse array of artists, each operating on different scales – from the microscopic interactions of microorganisms to the expansive dynamics of global climates. These artists contribute uniquely to a narrative of ecological and social interconnectedness and resilience, illustrating a multifaceted approach to understanding and interacting with both the environment and society. Their efforts foster the creation of future ecosystems, intertwining art, science, and community involvement to cultivate sustainable environments and innovative cultural practices.

This book is for you – it is your guide and a playground. It is designed to inspire new ecosystems of thought and action through the ideas that drift across its pages, much like pollen in the wind. We invite you to engage with these ideas, allow them to resonate with your own experiences, and explore creativity.

Just as flowers rely on pollinators to thrive, we rely on you to spread the essence of our insights and aspirations. We aim to transcend geographical and disciplinary boundaries, inspiring you to create spaces of innovation and creativity in your communities.

The cross-pollination of concepts within this book not only showcases art as a tool for social change and environmental stewardship but also serves as a catalyst for new forms of life and creative expression.

The challenges we face are daunting, and no single approach can suffice. This publication reflects our belief in the power of collaborative spirit and collective imagination. By integrating the diverse voices of artists with shared goals, we emphasise the necessity for attentive listening and responsive action. Your engagement can build resilient and adaptable strategies against the ecological crises of our era.

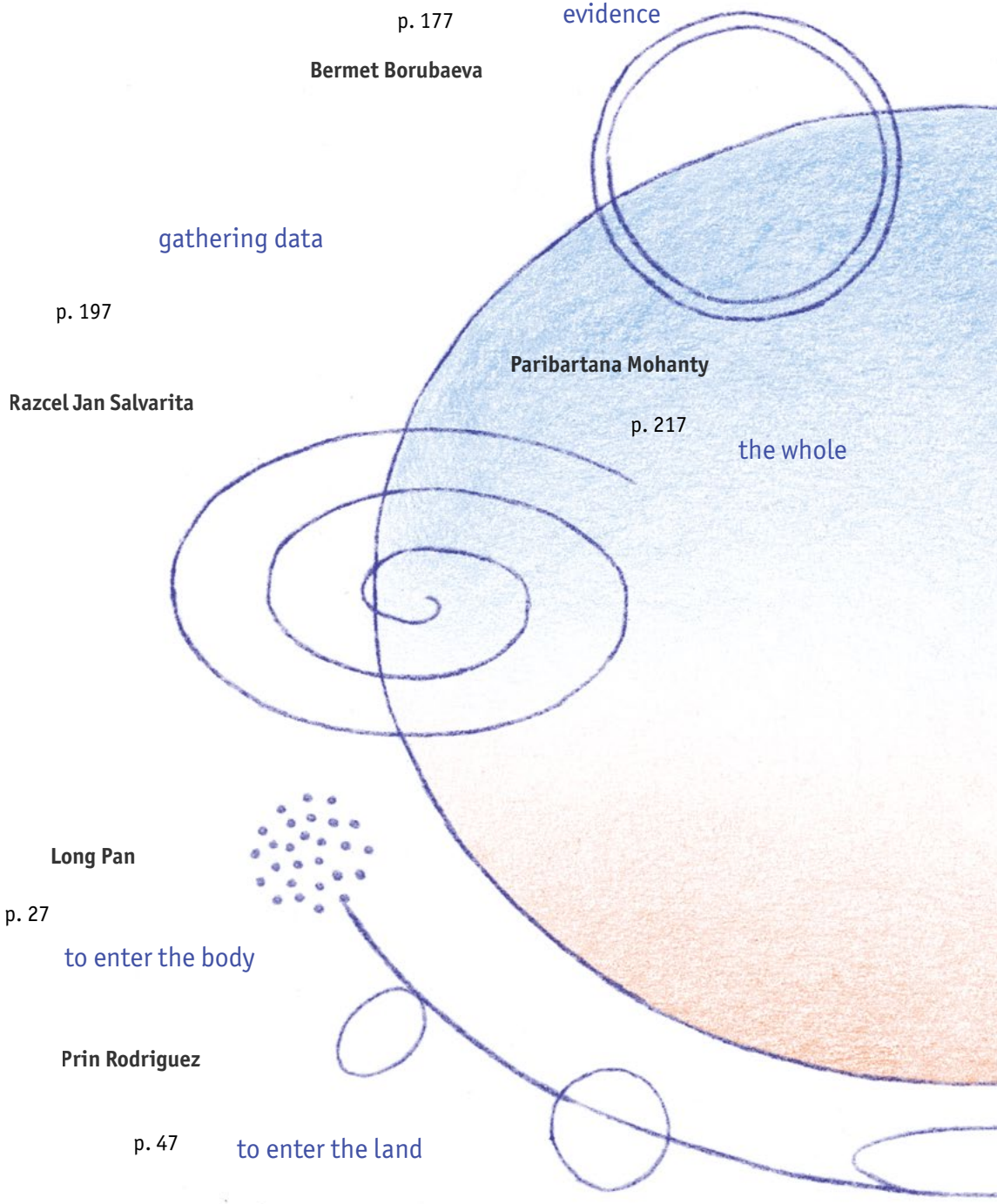
Ecosystems of Tomorrow is not just a reflection on current issues but a vision of what could be. We challenge you to rethink the way you interact with the world. The interactive prompts, pull-outs, and artist-contributed layouts in this book are your tools for engagement. This dynamic continuum, from detailed personal interactions with nature to broad societal engagements, enriches the cultural and ecological fabric of communities and acts as a transformative force for global sustainability.

This book is a dialogue. It invites you to respond, engage, and act. It seeks to initiate conversations, inspire action, and influence policies and perspectives worldwide. As you turn each page, consider it an invitation to engage actively and creatively.

Join us in reimagining the narratives that shape our interactions with the planet and ensuring the sustainability of our world for future generations. We are eager to see how you will use these pages to spark change.

With warmest regards,

Tam, Raz, and Daniel



p. 177

Bermet Borubaeva

evidence

gathering data

p. 197

Razcel Jan Salvarita

Paribartana Mohanty

p. 217

the whole

Long Pan

p. 27

to enter the body

Prin Rodriguez

p. 47

to enter the land

Maya Quilolo

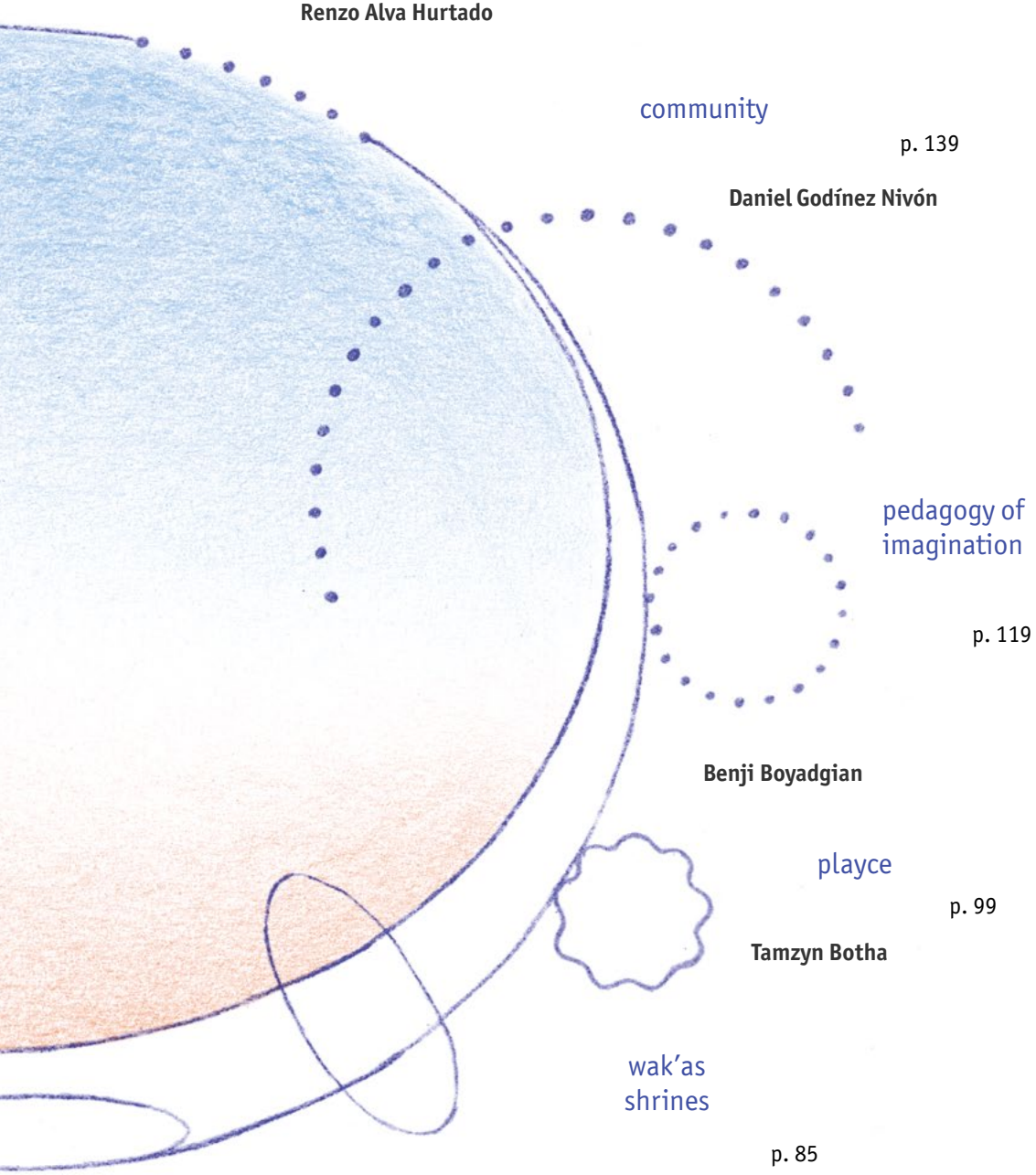
p. 61

ancestral time

participation and activism

p. 157

Renzo Alva Hurtado



community

p. 139

Daniel Godínez Nivón

pedagogy of imagination

p. 119

Benji Boyadgian

playce

p. 99

Tamzyn Botha

wak'as shrines

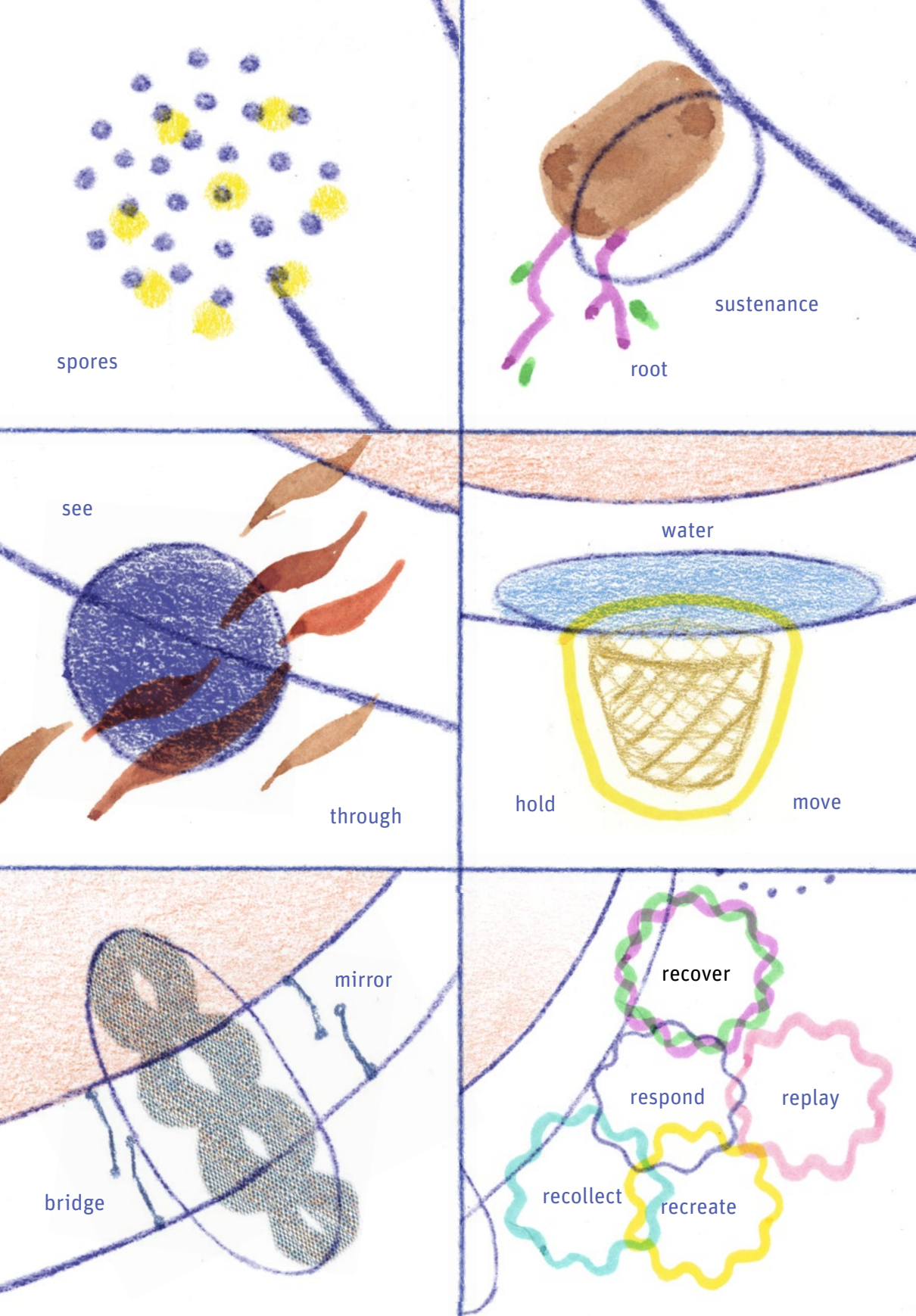
p. 85

Guely Morató Loredo

Siraji Koloto

bodies of water

p. 75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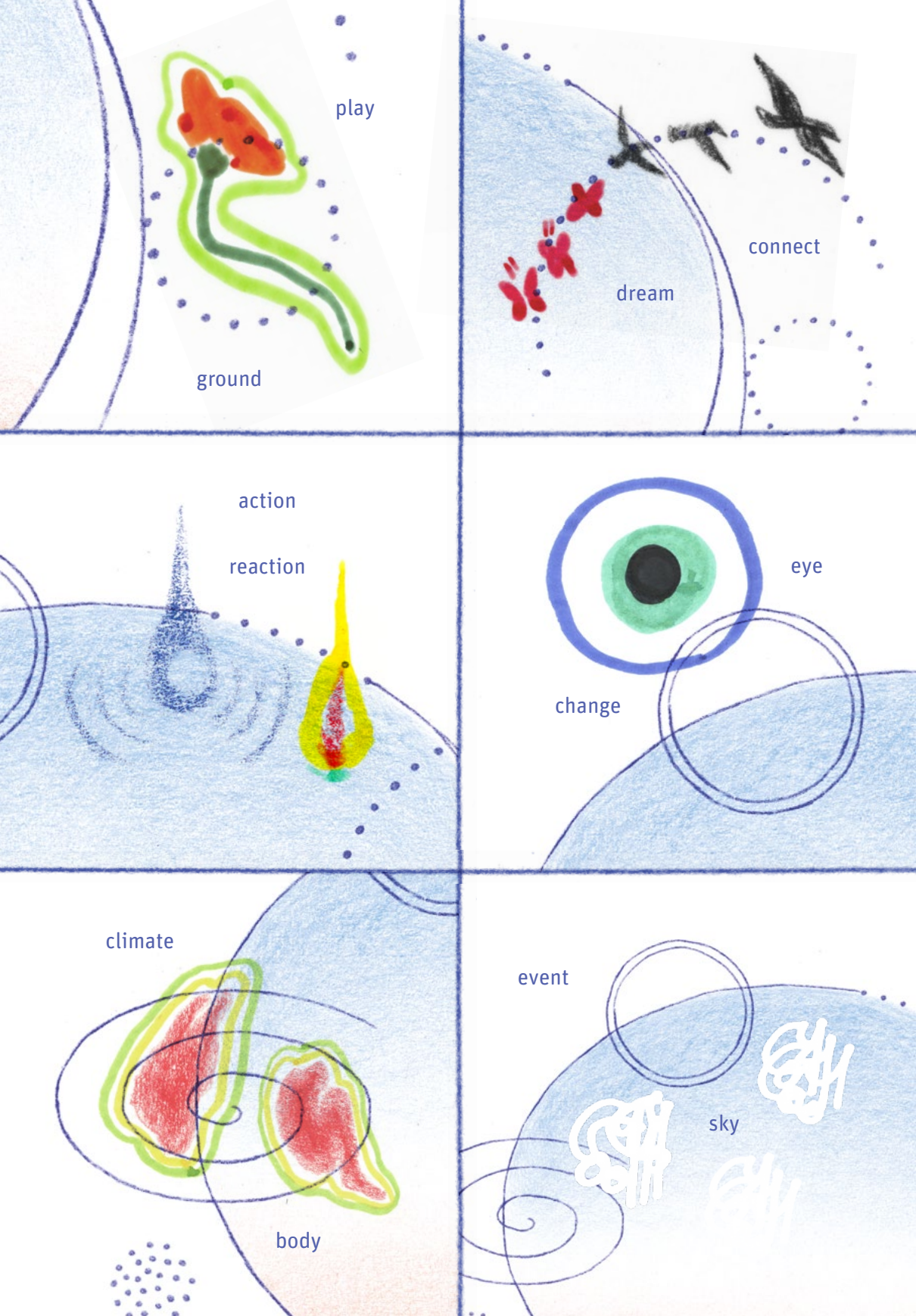
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dream
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sky

Above Drawing from the CAREC group, 2024. Image courtesy of CAREC participants.

Following page: During the first Lab Week in Colombia, the group visited the Alto Fucha neighborhood in Bogotá with Arquitectura Expandida. In collaboration with local collectives—La Comisión en Defensa del Alto Fucha and Guakes del Zuke—they engaged with the area's self-organized, eco-social governance models. Image courtesy of Jan Mun.

A note on behalf of the Prince Claus Fund

In selecting the second cohort of the CAREC Fellows Award, we honed in on individuals whose practices are located either in community, locality or specificity, prioritising applications from people engaging in their own localities and territories and embedding many specific forms of knowledge in their practice. The result? 12 artists, each looking beyond what our understanding of canonical knowledge is and expanding into rare imaginations that can in time liberate us of the limits of our consciousness.

Language and (mis)translation proved a founding stone of the relationships in the programme, a way for people to start to bridge the gaps in understanding that occur when a group of people from such varying walks of life intertwine. In their exchange, they moved beyond language as the only human form of communication, to collective dreaming, making, sharing using all their senses.

The group was in all details deeply committed to bringing to each other a deeper and more meaningful understanding of where they were coming from. Beyond themselves, their thoughts and experiences, they offered to each other elements of their homes: rocks from the ground, sand from the beach, olive oil pressed from a remaining tree resisting its occupied territory, water gathered from the dew of morning clouds.

Their work is the power of imagination and can provide inspiration for people to not give up on better and different future possibilities. The practices they inhabit range from the very concrete/political/activist to the poetic/affective/dreaming. In this year they met each other in a process of collectively unlearning, relearning, of challenging each other's assumptions, and of finding ways to surpass these to a green and growing common ground. In the midst of the aesthetics, poetry, and ephemerality, each of these artists is in a very real way laying bear the threats to our planet by following the spores and effects on the ground to their root causes of extractivism, capitalism, and colonialism. In this, they show us how history repeats, as we seem to be learning the same lessons again and again about the patterns of extraction.

The interventions in this programme are scalar – speaking from the salt flats and crystals to the skies, clouds and dream worlds they carry, back to the earth and the mycelium that webs there. We must look at each of these contributions and interventions through the culture, community and history that carries them. Interventions that are meant to challenge us to think beyond, to provide some respite, to look towards other worlds in the midst of a planet gone awry. In the words of Raz, all these contributions and offerings gathered here are a global siren call for the future of our planet.

—Tessa Giller
Head of Programmes

SACRIFICIO

Fer mentors
Tor mentors
De mentors
CO MENTORS
La mentors
SEMI-MENTOR
EMBODIMENTORS
AMUSEMENTORS
fire-mentors
4 mentors
F-ag
Prag. mentors
ARGU-mentors
augumentors
Docu-mentor
Orna. mentor
centaurs

Fermenting the Future

— Etcétera (Loreto Garin Guzman, and Federico Zukerfeld)

After more than 25 years of collective practices of art and activism, Etcétera still believes that art is life. Therefore, we trust in the power and the importance of art and culture for change. Artists are the seeds that are spread to sow hopes and futures.

Artists, collectives, and cultural agents can inform and provide visibility to urgent socio-environmental problems from places where the media and the cultural mainstream do not reach. They can unite or generate alliances with socio-environmental organisations that are fighting for environmental justice, and question neo-extractivist logic to produce poetic strategies, tools, and resources.

By accompanying and giving voice to those communities, the artist takes a highly important position within the cultural industry, art institutions, and the media.

Artists can recreate or protect evidence in cases of ecocide, crimes against nature, and the violation of the human rights of those who live in affected territories or those who are defending it.

Art is an extraordinary machinery for inventing possible futures; for creating or transforming institutions; for inventing words, meanings, and significances; for reimagining the dialogue with other beings; for providing micro or macro doses of symbolic health in the process of repairing catastrophic situations of extreme violence and attempting to recover from trauma; for open dialogues, and for stimulating resilience.

Left Excerpt from a collective exercise that explored the possibilities and limits of mentorship. Conducted with the participation of mentors and fellows during the second Lab Week in Amsterdam (September 2023), as part of the Publication Workshop led by the Editorial Team. Image courtesy of CAREC participants.

Composting the Common Ground

For the second cycle of this mentorship programme, Etcétera proposed to work around the errorist[1] methodology NO WORK, NO SHOP for a non-consumerist development of the artistic experience. It's a collective experience built from transforming the roles from individualities to group initiatives. It focuses on the problems or interests that the participants bring to the table and contextualises those specific problems in their specific artistic language.

From this exchange of knowledge and experience, this experiment generally results in anti-productive experiences: an erratic drift through the city, institution, or machine, through a particular action or work, or nothing at all. It's an open stage for experimentation without the fear of error, absurdity, and ridicule.

During the Lab Weeks in Bogotá and Amsterdam we had the great opportunity to share and coordinate the experience together with artist and mentor Serkan Taycan. Together we invited the artists to carry out a series of experiments and exchanges, and present their projects as live manifestos.

The NO WORK, NO SHOP was a proposal to play together on common ground, breaking stereotypes among the cohort and about those inherent hierarchies between mentors and the group, pointing to the need for commonality to achieve socio-environmental transformations.

As mentors of this programme, we accompany them on their personal projects, but also, we support and encourage them to reflect and to act on topics and urgent issues such as the Extractivist model, Ecocide, Environmental Justice, Human and Non-human Rights, and Socio-environmental Imagination, among others.

The Components of a Collective Seed

As fer-mentors of a cohort of twelve diverse artists coming from different languages, contexts, and territories, we had the honour of accompanying them in their personal artistic research and processes. The participants artists of this year's programme offer twelve examples of how artists and cultural practitioners from the Global South are responding to the current socio-environmental crisis.

Within this ecosystem appears the amalgamation of ancestral knowledge

1. The International Errorist is a global movement of artist-activists who use dark humour, absurdity, and theatre to organise symbolic street actions that claim "error" as a fundamental human condition in the capitalist world. The movement was founded in 2005 by the Buenos Aires-based collective Etcétera.

and the resistance of communities, like the collaborative project of Daniel Godínez Nivón who has been developing different artistic strategies by following the methodology of "collective dreams" from the Triqui women in Mexico. Prin Rodriguez uses photography and other media to conduct research in archives, creating a sensitive documentation of the memory of Quechua people in Peru, the protection of seeds, and ancestral agriculture.

From closer latitudes, Guely Morató brings the sounds and images of the wacas in Bolivia in her project which takes us on a journey from the ancestral rituals to the lithium extraction areas. The work takes the form of hybrid artistic-curatorial research that evolves into a nomadic exhibition.

The afro-Indigenous Quilombos resistance in Brazil and the significance of the river are present in Maya Quilolo's performances, where she looks to preserve her ancestral land from the destruction of mining companies.

Renzo Alvarado plays a double role: He develops participatory audiovisual projects in collaboration with communities affected by oil and mining pollution in the northern Peruvian Amazon. Furthermore he creates pieces based on extended visual archives, transforming them into critical and poetical documentary pieces that inform and provide evidence about cases of repression resulting from extractivist policies.

The Bagisu philosophies are central topics to the work of Koloto Siraji, who explores, through dance, performance, and scenic pedagogies, propositions for new relationships with nature in Uganda. His recent project, "The Last Fisherman," is a post-apocalyptic tale in the format of a video-performance and installation.

Some of the artists of the cycle II cohort engaged those urgent topics through the creation of new "institutions." Raz Salvarita's project "Museum of Climate Change" is a strategy to create collaborations with the community and make visible the climate disasters that are happening in the Philippines and linking them with other similar cases around the world.

Bermet Borouveba, co-founder of the Bishkek School of Contemporary Art, engages collectively as a representative of the critical voices denouncing pollution and health problems associated with e smog. Simultaneously she educates and curates events like the Trash Festival, which encourages and strengthens social imagination in Kyrgyzstan.

In another geography but similar vein, Tamzyn Botha's multidisciplinary

works and collective proposals stimulate creative relations with local communities in South Africa. By repurposing trash and recycling both objects and stories often discarded, she incorporates DIY pedagogical artistic tools, resulting in eclectic installation and festivals.

The dialectical relationship between utopia and reality are present in the work of the Palestinian artist Benji Boyadgian. He is engaged in a long term experimental project in collaboration with Hassan, which aims to reclaim territory through diverse cultural strategies to engage and empower the community. These range from creating spaces for collective gardening to building a playground for children.

Paribartana Mohanty plays with the medium of communication and language to shape our understanding and awareness of the environmental crisis in his work. Through storytelling, he explores words and glossaries to map contexts and significances. He uses poetry and visuals to highlight the present and future environmental disasters not only in India but also around the world.

Long Pan embarks on an artistic exploration into the world of mushrooms and microorganisms in China seeking connections between microscopic reality and human society. She uses the rebellious nature of microorganisms as a metaphor, drawing inspiration from the aromatic memory and empathetic language of mushrooms as tools to rethink and reorganise our anthropocentric idea of the world.

Thanks to this ecosystem that we inhabited in 2023, we were able to imagine other worlds within this world — a drift composed of rivers and mountains that speak and communicate not only about the polycrisis that plagues them, but also about the ancestral memory that could help us to recombine, composting the present with its technology and fermenting dreams for a possible future.

To Eat, To Create.

Above Detail from a drawing by Prin Rodriguez, created during the Publication Workshop in Amsterdam during the second Lab Week in September 2023, as part of the workshop led by the Editorial Team. Image courtesy of CAREC participants.

Following pages Variety of Colombian granadillas offered at Açai Gastronomía Amazónica in Bogotá, and a communal lunch prepared by hosts during the first Lab Week in Bogotá, shared as part of the day's gathering. Images courtesy of Jan Mun.

meals shared

During the program, participants were immersed in two culturally rich lab weeks—one in Bogotá and another in Amsterdam. These weeks were not only significant for their educational content but also for the shared meals that were a central part of the experience. Meals became tapestries, intricately woven from the threads of tradition and the hands of the community. Each dish told a story of soil and soul, simmered in the pots of heritage.

Meals as tapestries, woven from the threads of tradition and the hands of community.

Each dish, a story of soil and soul, simmered in the pots of heritage.

In every grain, the whispers of the past, feeding the future.

Culinary acts of resistance, preserving history and culture one recipe at a time.

Flavours bridging hearts, a communion of taste and togetherness.

Cooking, not just nourishing bodies but weaving communities together.

From the warmth of the stove to the warmth of the heart, meals as a gesture of care.

Sustenance and stories, served on a shared plate, under shared skies.

From seed to supper, generations gather, sharing the harvest of collective memory.

Above Drawing from the CAREC group, 2024.
Image courtesy of CAREC participants.

Where Art Meets Life

— Serkan Taycan

Where does art intersect with life? What kind of social transformation potential does this intersection uncover? These questions have kept us quite busy throughout the mentorship program last year.

As our world is being shaped by increasingly prevalent global issues such as climate change, pandemics, conflicts, escalating migration waves, and economic turmoil, creative responses to these transformations are becoming increasingly important. During the last year it was incredibly valuable to see artists from different backgrounds and cultures collaborating, collectively pondering ecological issues. For a year, we thought together and created together.

We had participants from various countries from the Global South, each with their independent backgrounds and art practices but intertwined nonetheless. They work on different scales, in different mediums, with distinct disciplinary approaches. What binds them is their diverse social practices and collaborating with communities of varying scales.

In this brief text, I aim to bring together the works of artists who specifically collaborate with particular communities, perform participatory art practices, and engage in socially oriented endeavors. My intention here is not to differentiate among the group but to highlight the transformative capacity of participatory art practices.

Participatory art has various definitions and denominations. However, considering the most comprehensive ones, we can identify these common denominators: based on collaboration, requiring the participation of numerous individuals, and framing artistic mediums and materials as creations made by people.

The common characteristic of participatory art projects is their focus on the process rather than the outcome, aiming for social mobilization and

exploring new debates and ways of interaction through artistic production. They are designed as ongoing or long-term projects with undefined beginnings and endings, aiming to challenge traditional forms of artistic production and consumption under capitalist conditions. The objective of the practice is to create 'situations', allowing participants to actively engage in the process rather than remaining passive spectators. Once perceived merely as 'observers' or 'spectators', the audience is now repositioned as co-creators or participants. The role of the artist in these projects is often ambiguous. The artist is not seen as the sole creator of independent objects but rather as a collaborator and producer of 'situations', and they strive to make art a vital part of life, creating aesthetic experiences to challenge traditional social perceptions. Our program mentors, particularly Etcétera Collective, have a long-standing history in this field. Personally, I have endeavored to implement similar methods, especially in the context of urbanization, in my work.

During our program's lab meeting in Bogotá, we observed similar practices from Architecture Expandida, an activist collective that focuses on the physical and social self-construction of collective infrastructure for cultural self-management in geographically peripheral urban areas. They seek alternative modes of action to rebalance power asymmetries in city policies. Their methods primarily involve self-construction and community-based research.

One project of the group we visited in the Alto Fucha neighborhood of Bogotá is House of Rain. It aims to establish a cultural and environmental community center in an informal context with limited municipal investment. Through participatory design, they built a communal hall with the neighborhood's residents.

Among the mentorship group, Daniel Godínez Nivón uses collective dreaming workshops as a method for collective art creation based on dreams, working with indigenous communities in Mexico. Another artist, Benji Boyadgian, collaborates with his friends Hassan, Wijdan, and their family to create aesthetic experiences through various methods, such as supporting Hassan's herd and constructing a playground for the kindergarten run by Wijdan in a village in Palestine on the West Bank.

Through her art activist space, Shade, Tamzyn Botha created a waste materials library in a converted corner shop in Brixton, Johannesburg. This space intersects youth, the arts, and community practices, engaging in community outreach, digital archiving, and working with waste reclaimers, directly responding to the community's needs.

Renzo Alva Hurtado utilizes participatory methodologies to actively involve communities in creating audio-visual narratives, particularly with communities affected by oil and mining pollution in the northern Amazon. As the co-founder of the Bishkek School of Contemporary Art, Bermet Borubaeva organizes the Trash Festival to raise awareness of landfill issues in Kyrgyzstan, leading to the complete coverage of the Bishkek landfill with clay after the festival's success.

These artistic practices demonstrate the potential of community engagement and the importance of two significant gestures: the counter-stance and the healing gesture. These are genuinely political actions, echoing Jacques Rancière's assertion that art is political because it promises a better world. They strive to remind us that another world is possible.

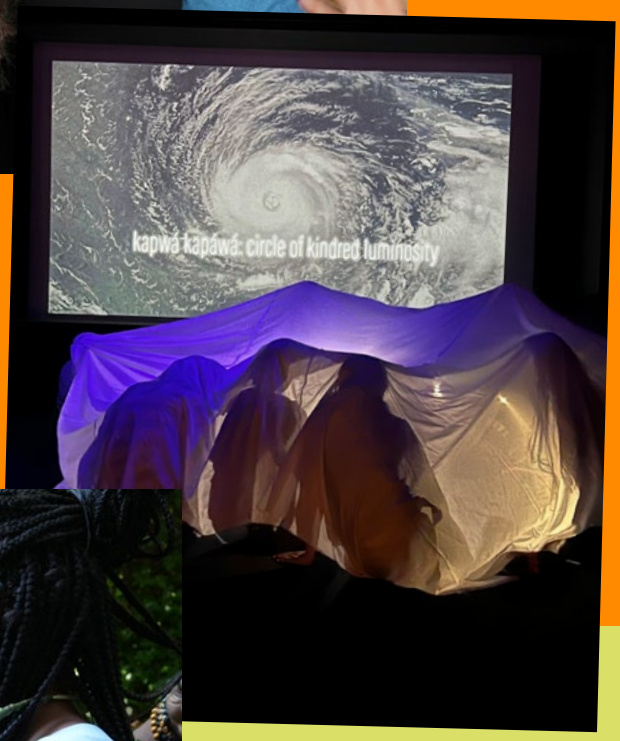
WORKSHOP EXPERIENCES

During the enriching lab weeks in Amsterdam and Bogotá, a series of workshops not only deepened our understanding but also strengthened our bonds through shared creative endeavors. These workshops were pivotal in blending individual insights with collective expression, showcasing the diverse talents and backgrounds of each participant.

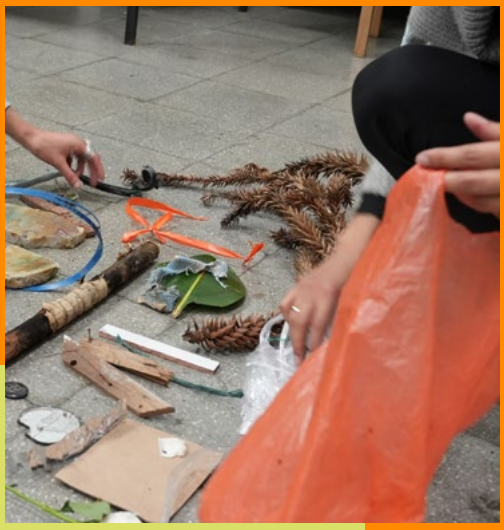
Each workshop served as a microcosm of the larger goals of our weeklabs—fostering an environment where art, science, and community intersect to spark innovative ideas and sustainable practices. Participants not only contributed their unique perspectives but also left with a heightened sense of connection to each other and to the broader environmental challenges we face. These shared experiences underscore the power of collective creativity and the importance of nurturing diverse approaches to understanding and protecting our world.

NO WORK, NO SHOP

In Amsterdam, the "No Work, No Shop" workshop led by our mentors challenged us to envision collaboration in a unique way. Participants were encouraged to think beyond conventional actions and create something meaningful together. The outcome was a powerful moment of unity: we shared a moment of silence, coming together as one single presence in the space. This experience was not only bonding but also a profound reflection on our collective strength and the quiet power of shared silence.



Clockwise from top 'Waterfall' exercise proposed by Maya Quilolo at Huerta Santa Elena, where we spent the introduction day of Lab Week in Bogotá; the performance-exercise-celebration 'Kapwa Kapawa,' carried out by Raz Salvarita at the cultural space OT301 during Lab Week in Amsterdam; Maya Quilolo and Siraji Koloto performing at OT301 during Lab Week in Amsterdam. Images courtesy of Jan Mun.



Clockwise from top Excerpts from 'NO WORK NO SHOP JUST EC(H)O,' carried out by Etcétera and Serkan Taykan at the Más Arte Más Acción headquarters during Lab Week in Bogotá; Image from Brigitte Baptiste's workshop 'Queer Ecology: Plant Porn at the Limits of the Páramo', Páramo Matarredonda Ecological Park. Image courtesy of Rossana Alarcón; Raz Salvarita, Benji Boyadgian, and Jan Mun at the Publication Workshop at MidWest Cultural Space during Lab Week in Amsterdam. Image courtesy of CAREC participants.

PUBLICATION WORKSHOPS

The Publication carried out by the editorial team, workshop inuited participants to bring something deeply personal to the table—a memory, a cloud, and an object small enough to fit in the palm of their hand. This eclectic mix of items set the stage for a richly textured exploration of personal and collective narratives.

Participants had the opportunity to lead their own mini-workshops, creating a marketplace of ideas and experiences. From exchanging memories with potatoes to sharing life stories influenced by extractivism, and engaging in corporeal expression, each activity was a thread in the vibrant quilt of our shared experiences.

BRIGITTE BAPTISTE'S IMAGINATIVE LEAP INTO EL PÁRAMO

A particularly memorable workshop held at Páramo Matarredonda Ecological Park on the outskirts of Bogotá, led by Brigitte Baptiste, inuited artists to explore the queerness and sexuality of the páramo's unique ecosystem. Participants mapped the connections this environment evokes and sustains while envisioning unexpected mutations and adaptations. The workshop pushed us to think creatively and scientifically about biodiversity and the potential for adaptive changes within ecosystems under pressure.

Overleaf Excerpt from a collective drawing created during 'Queer Ecology: Plant Porn at the Limits of the Páramo'. Image courtesy of Brigitte Baptiste.

- BODY - GROUNDING
- HOMETOWN & Compartments
- MEANINGFUL BEINGS (+/-)
- ESPECIAL PEOPLE (+/-) NON-HUMA
- EMERGING TRAITS/ENTITIES
- ART WORKS (EPHEMERAL) FL
- CONNECTIVITY/ISOLATION
- SPHERES/BUBBLES
- PLATFORMS - MEMORY
- EVENTS - LIFE/DEATH - TIME
- THE CLOUD - PATHS
- HIERARCHIES - BORDERS
- ACCELERATORS/STOPPERS
- MONEY - ENERGY
- ABILITIES - LANGUAGES
- FOOD/NOURISHMENT
- IDEOLOGIES - MINDSETS
- TIES - MYTHS - GUILT - PHASES
- CARE PRACTICES - BRIDGES
- WEATHER/CLIMATE
- THE UNSEEN - UNSPEAKABLE

The meaning of multiple ecologies

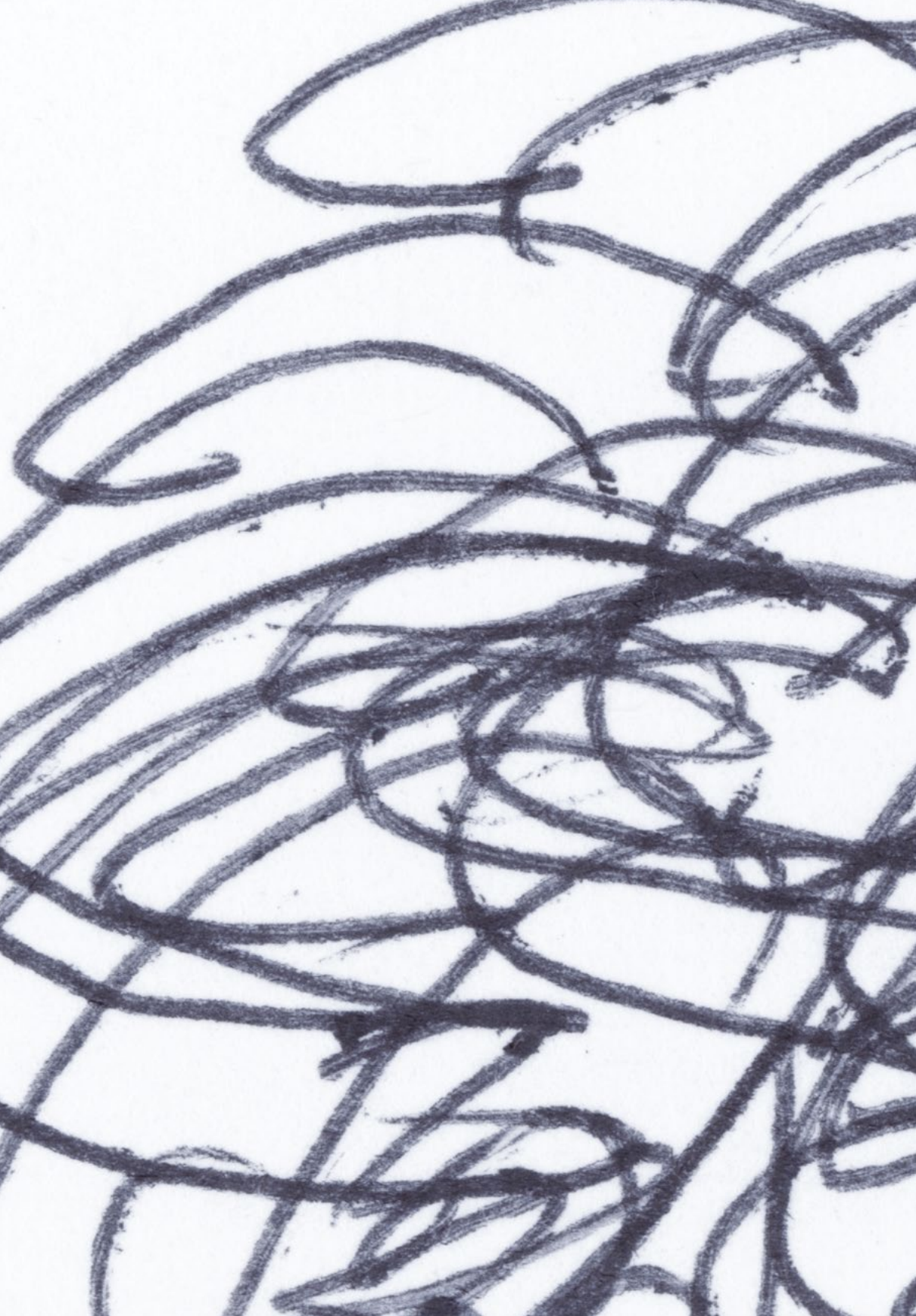
— Brigitte Baptiste

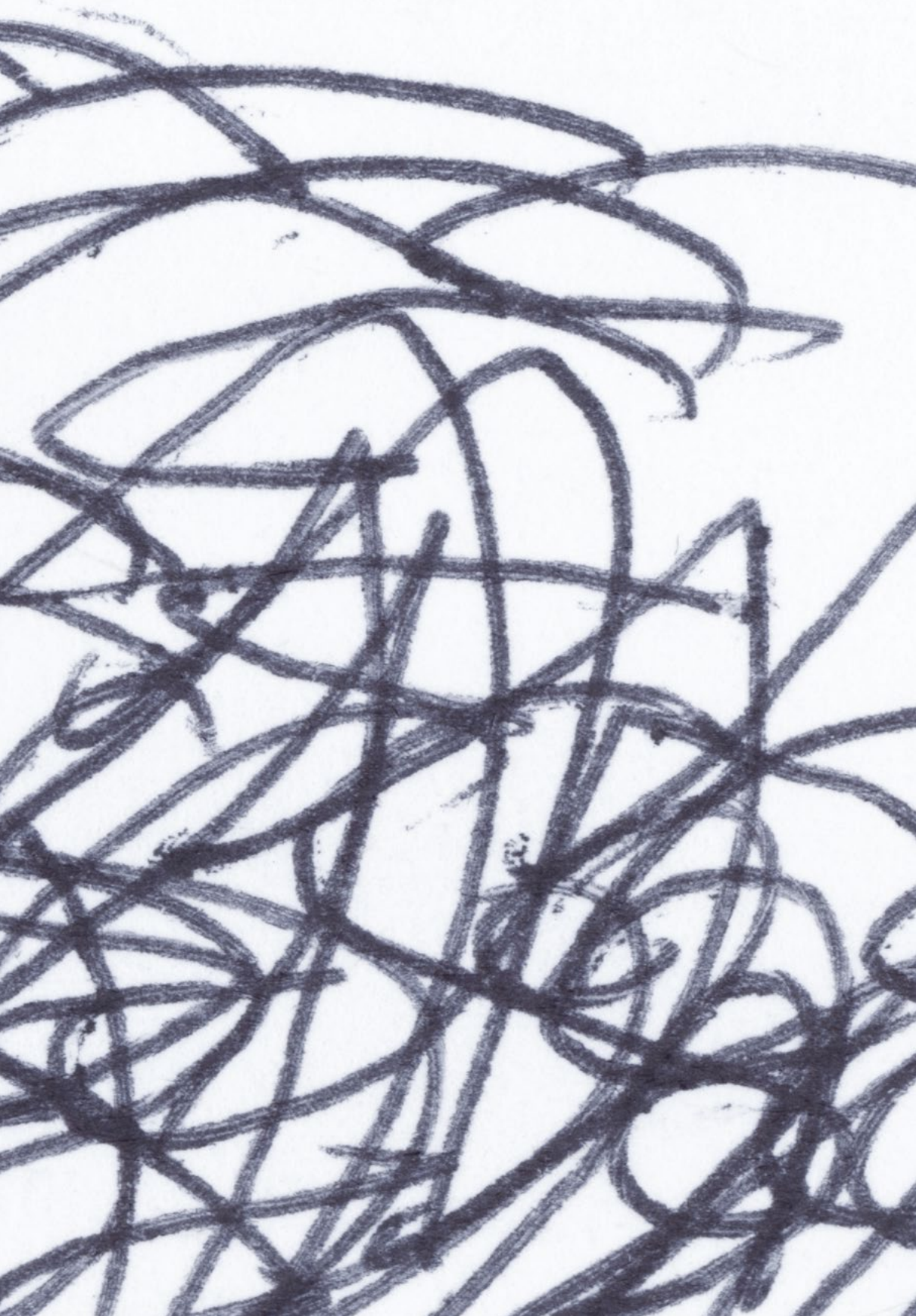
We, from the western tradition, developed "ecology" as a knowledge device to understand and modify the complex relationships among living and non-living entities. Other cultures also assemble more or less extended communities of them, while defining "relationships" — the glue that keeps them attached but not fixed — with many different narratives and many different languages. They also use their ways of assembling "ecosystems" to locate themselves in the resulting network, which also behaves according to different rules. Western ecology can read every other system under its procedures, but that is also true backwards: other people´s ecologies can read ours from their perspective. In the end, we realise that there are as many ecologies as there are persons, and that a shared version of our place, role, rights, and duties should emerge as a negotiated model of reality. Traditions from local communities represent an advanced stage of this negotiation, since they have framed a successful interpretation of the world under their own codes, but frequently those do not easily apply to different circumstances, or scales, creating communication barriers or open conflict, while still allowing many exchanges: there is no way to stay isolated forever, but also there is no need to colonise to build a larger scale scenario.

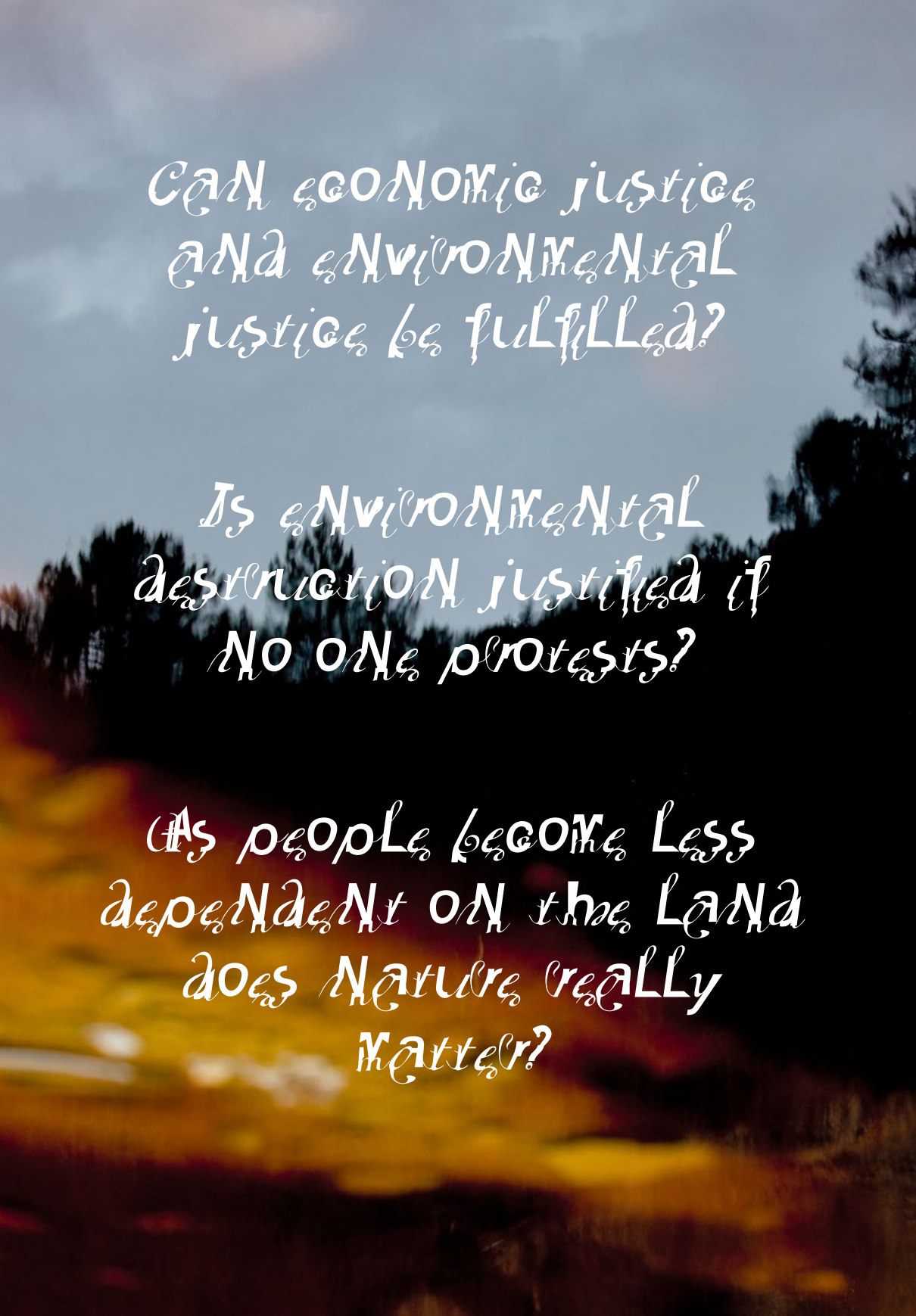
The challenge for artists is to help develop new languages and approaches to negotiate ecosystems, to avoid bottlenecks created by the adoption of a formal but simplistic way of thinking imposed by just one side of the relationship, which additionally keeps changing and evolving.

Left Excerpt from 'No Work, No Shop, Alive Manifestos', a workshop led by Etcétera and Serkan Taycan at OT301 during Lab Week in Amsterdam. Image courtesy of CAREC participants.

Overleaf Names of seasons written across languages by CAREC participants in a collaborative work by Paribartana Mohanty, 2024 (Detail). Image courtesy of Paribartana Mohanty.






Can economic justice and environmental justice be fulfilled?
Is environmental destruction justified if no one protests?
As people become less dependent on the land does Nature really matter?

The Spore Monologue

Searching for Deities

– Long Pan

Yunnan, China, is one of the 34 most species-rich and threatened biodiversity hotspots in the world. The Three Parallel Rivers area (Lancang, Nu, and Jinsha Rivers) is China's biological gene pool and has been marked as a Red Key Protected Area. It is the main corridor and refuge for subtropical biological species travelling from north to south, and is the richest area of biological communities in Eurasia. At the same time, it is home to 16 ethnic groups, with multi-ethnicity, multi-language, and a variety of religious beliefs and customs coexisting here. It is also home to three giant polymetallic complex mineralisation belts, which contain a large amount of mineral resources.

Previous page Waterlogged pit in the Shangri-La mining area. Image courtesy of Long Pan.

Left Waste pools in the waste mine area in the Red Hill mine site. Image courtesy of Long Pan.

So this region is characterised by multiple species, multiple ethnic groups, and multiple minerals. At the same time, it possesses its own uniqueness and vulnerability, facing the conflict between ecosystems and resource exploitation. Since the 1970s and 80s, logging, mining, and hunting operations have supported the local economy. Logging and hunting have been restricted since 2003 when the Three Parallel Rivers area was inscribed on UNESCO's World Heritage List, but the mining industry remains active. In particular, the exploration and development of mining resources has been relentless, especially with the demands of the electronics industry and competition from new energy sources. Ten years ago, the total output value of Yunnan's mining industry reached RMB 400 billion, and the Three Parallel Rivers region is the key to finding minerals. In the face of such huge benefits, are the side effects of the mining industry not worth mentioning? After all, Yunnan has been an important source of copper and silver since ancient times; it seems to have been taken for granted as a place to extract resources.

The old tea-horse route is no more, so how can Yunnan, now a peripheral region far from the financial centre of China, catch the development train without a thriving business environment?

How can the ethnic minority communities scattered across the mountains find ways to develop themselves while preserving their culture and language? It seems that selling the resources in the mountains is a decision they have no choice but to make.

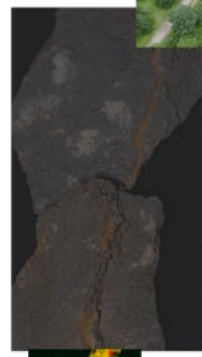
This situation — being on the margins and having to rely on extractive resources for their survival — is similar to the situation in South America. This is why artists from Central and South America, such as Renzo, Maya, Guely, Daniel, etc., focus their attention on the mines. It is the plight of their countries, and the voices of the people who are being swept away are being channelled through their work. In Renzo's films, we bear witness to the violence of the government's repression of the farmers on behalf of the mining companies, as well as to the fervour and anger of the people's struggle; for their homes, for their fields, for whatever rights they care about. But I can't help but ask, how much of this conflict is caused by the unequal distribution of benefits? Would there have been protests if the farmers had been compensated enough to no longer rely on their fields for their livelihoods?

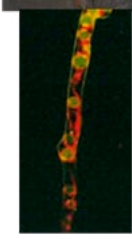
Previous page Stones salvaged from the river in front of the mining site. Image courtesy of Long Pan.

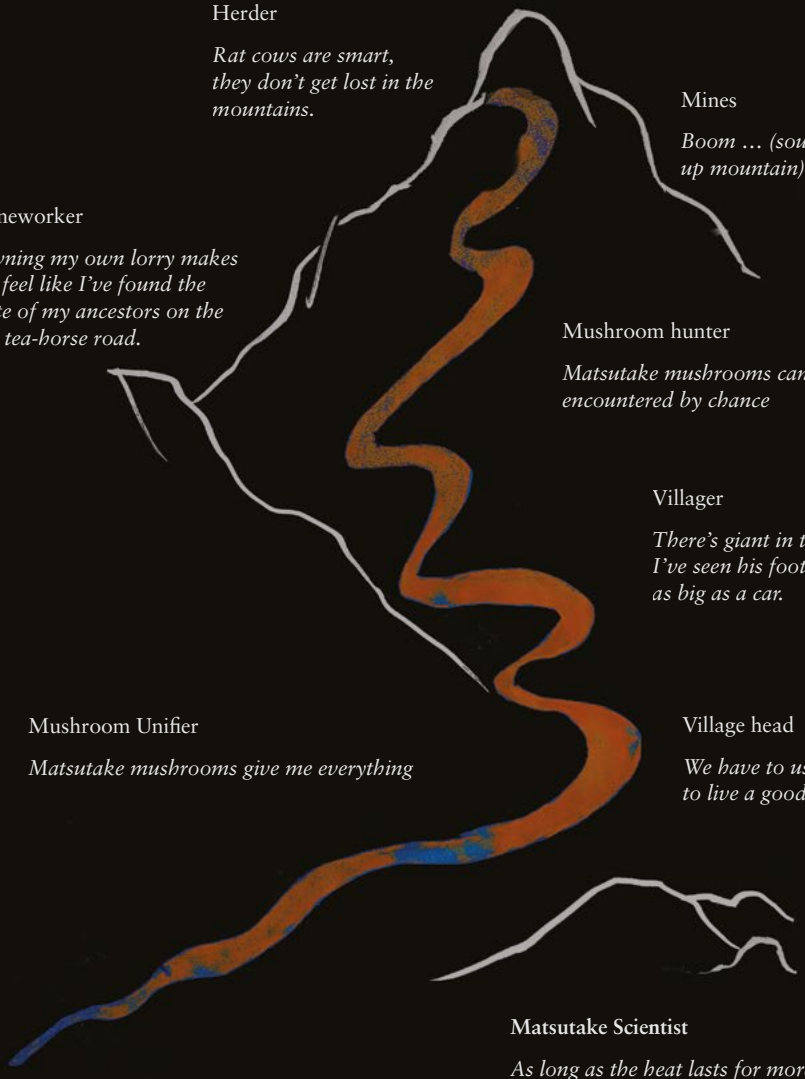
Right Palmprints, mountains, tree roots, roads, rock sedimentary mineral veins, mycelium-enriched heavy metal electron microscopy. Image courtesy of Long Pan.

In the context of China, the situation is different; things are not quite that black and white. In my research site, as part of a policy of caring for ethnic minorities, the mining company paid huge dividends to the villagers in the mining area, which became their primary source of income. The atmosphere became ambiguous as the traditional narratives of the abuser and the resistor sided together as gold diggers. In the end, everyone jumps into the economic race, acquiescing to the gradual relegation of the mountain deities that were once the protectors of the living to commodities for sale. When I asked the villagers in the mining area, "Won't the mountain god punish you for leasing the mountain to the mining company?" he replied, "No, the mountain god will not punish you. The mountain god will only punish those who directly harm it, and it will not know about the lease." This self-deceiving answer might seem ironic, but we can't ignore the local population's pursuit for a better life or take the moral high ground to chastise them for sacrificing the environment to survive. So, is it possible for environmental justice and economic justice to be fulfilled together? And where is the mountain god?

Intriguingly, the mining company belonging to my research site, the Hongshan Mining Area (one of the eight mining areas in the Sanjiang Orogenic Belt, which is rich in copper ore), is called Divine Mountain (shenchuan).







Alpine Botanist

We come here every year to record the survival of alpine plants, some of which are slowly disappearing.

Herder

Rat cows are smart, they don't get lost in the mountains.

Mines

Boom … (sound of blowing up mountain)

Mineworker

Owning my own lorry makes me feel like I've found the state of my ancestors on the old tea-horse road.

Mushroom hunter

Matsutake mushrooms can only be encountered by chance

Villager

There's giant in the mountains, I've seen his footprints, they're as big as a car.

Mushroom Unifier

Matsutake mushrooms give me everything

Village head

We have to use what we have to live a good life.

Matsutake Scientist

As long as the heat lasts for more than a week, the mycelium in this soil will die and no more mushrooms will grow.

Tourist

This is the pure land of my dreams.

Does it also seek the blessing of the mountain deities? Or is it a provocation? In China, where pragmatism reigns supreme, and in a modern society dominated by scientific thinking, is it a pedantic step backward to talk about deities? Is it naive to re-enchant nature that has been datamined, quantified, and sliced? Perhaps the deities have become electric currents travelling through cables and signals floating in the air, hiding their control over human destiny in the invisible. These unseen influences and relationships are what really determine our lives.

Has god really left the mountains? Mining sites are like multispecies gathering places, seemingly spread out across different elevation zones on the mountain, but still closely related. Even off the mine site, the understory biome is keenly responsive to environmental changes. Wild fungi, for example, immobilise diffuse heavy metal particles in their bodies and act as a line of defence for symbiotic trees. This divinity, hidden beneath the earth, still cannot escape being sold at an inflated price, because the collection of expensive matsutake mushrooms — the second most important income after the dividends from the mines — remains an important gold-digging activity. Unlike the mined ore, the matsutake mushroom is an active being. It is constantly on the move, playing hide-and-seek with the hunters. Its extreme sensitivity and vulnerability force the hunters to put aside their brutal stance and adapt to its characteristics. This strong uncontrollability is antidisciplinary, but people try to integrate it into the assembly line of commodification, using measuring tape, logistics, and social networks. In this game of discipline and antidiscipline, perhaps it is only in the frustration of encountering the matsutake mushroom that the reverence for the "mountain god" can be reawakened.

The contradictions between interspecies relations, belief in gods, and extractivism all converge in the mountains of the Red Mountain mining area. It is my aim to look beyond human sight and language, to listen to non-human voices and to open up new spaces in order to understand these unseen worlds. From the mushroom zygote, I have gained insights into the relationship between humans and forests under the commodity trade; from the heavy metal particles flowing through the mycelium, I have learnt about the flow of understory networks; and from the spores floating in the air, I have learnt about climate change and the interactions between species.

Left People I met while walking along the river from the top to the bottom of the mountain. Image courtesy of Long Pan.

Above top Mushrooms in the forest. Image courtesy of Long Pan.

Above bottom Mushroom hunter looking for mushrooms. Image courtesy of Long Pan.

Mycelium like methodology

As a Mycelium To Meet To Entangle To Mix To Share To Fight To Failure Then to Reconnection

In a society where values and perceptions are divided, the world is fragmented. In a society where values and perceptions are divided, the world is fragmented. It is not easy to perceive the network that connects everything. So how do we find these connections and weave them together? It's similar to how Tamzyn looks for the stories behind the various fragments that are left out in life and tries to weave them together. I think we all make similar attempts to unveil the complexity behind the simplified world, to weave everything back into the web of coexistence. Everyone has a different methodology for this. But what is my methodology?

Based on years of learning from fungi, I try to work like them. Perhaps I am a spore, falling from the sky, growing mycelium in an unfamiliar environment, meeting, testing, and negotiating with various entities, encountering accidents, surprises, failures, or survival in a process full of uncertainty. However, in the end, the mycelium will merge with its "neighbours" and generate new narratives.

In my work, whether it is through interacting with people in different roles or learning from non-human creatures, my aim is to work like mycelium to make new connections. I try to observe from the perspective of a fungus and speak in the language of a spore. This includes seeing myself as a member of the "non-human community," drawing our perspective beneath the soil, following the perspective of non-human organisms to understand the world, and redefining our position in the network.

Beyond Language

Receiving Signals of Odour

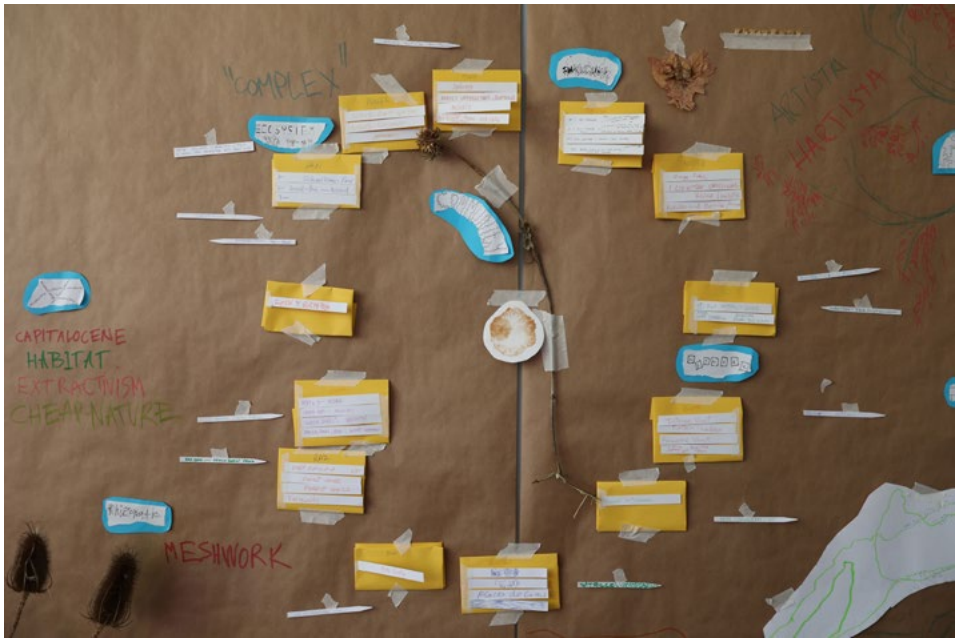
Participating in this programme was the first time I have been involved in such a multicultural environment, where we are all spores drifting from everywhere, coming from different cultures, languages, and contexts. There is a unique worldview hidden in our native languages, which we share and translate. In this exchange, imitation, and response, a spiritual resonance is generated.

Although I'm not very good at English, we have ways of communicating that go beyond language whether it's through body language, eye contact, or scent, just as mushrooms communicate with other creatures through scent, which is their way of greeting, screaming, or giving warning. Bees circle around matsutake mushrooms to pick up scents to help them mate, horses and wild boars follow scent pheromones to get a full meal, and so do human mushroom hunters.

In the Odour Ripples workshop I organised in Amsterdam, I brought many scents from China that are close to my own memories, such as dumpling leaves, mushrooms, lemongrass, and other plants from the forest. These are the keys to unlocking our imaginations of the forest, and how the sense of smell unlocks our deepest memories.

When these smells are rubbed in our hands, our body smells merge with the forest. You would be amazed to find that our unnoticed body smells drastically change from the original ones. When we hold each other's hands, our body scents mix again. This heavy mixing of odours is a tangible manifestation of community interaction. Whether the odour is pleasurable or disgusting, it is the result of the collision of molecules in the nasal cavity, but it is the imagery that the odour conjures in our minds which is the light that inspires us.

Right 'Odor Ripples' workshop. Images courtesy of Long Pan.


"COMPLEX"
CAPITALOCENE
HABITAT
EXTRACTIVISM
CHEAP NATURE
MESHWORK

Keywords

ଦୁନିଆ — Pari

I want to share this odia word, ଦୁନିଆ (duniyā), which has originated from the Arabic دُنْيَا (dunyā). It means the (materialistic) world.

Transformación, Biol —Prin

Transformación means the action and effect of transforming, “Worms undergo complex changes during their transformation into butterflies.”

Biol is a phenomenon by which certain cells acquire genetic material from others.

Apapacho — Daniel

Apapacho means “caressing with the soul.” This term comes from the #Náhuatl word papachoa, which is a verb used to refer to the actions of kneading, massaging, or rubbing with love. An apapacho expresses an emotional encounter, something that goes beyond contact.

Hubhe butwela — Koloto

Bagisu is the name of my tribe in Eastern Uganda, Mount Elgon. The word I would like to share is Butwela, which in English translates to “oneness.” I often share my knowledge as a whole to the community and encourage everyone to contribute to the cause they believe in. These individual contributions sum up into a single force making it oneness. All the things we do in the paths of earth and breath are only a contribution to something those before us did and/or those after us will do. At the end of it all the results are mirrored as one whole. So usually if there is a bigger picture to look at, we say Hubhe butwela, meaning “let’s be as one.”

Солидарность — Bermet

For me it's more and more the word Solidarity/Солидарность.

These sound almost exactly the same because they come from the Latin word Solidus, which means solid.

— Bermet

Ayni —Guely

I would like to share a word in Aymara. It is a very important cultural concept and practice in the Aymara society and it is the basis of community life. Ayni can refer to the concept of reciprocity or mutuality among people in Andean communities, or the practice of this concept. As a noun, the law of ayni states that everything in the world is connected and is the only commandment that governs daily life in many communities. A broader definition of ayni would be the exchange of energy between humans, nature, and the universe. During the last year we have lived in ayni with the CAREC community — learned and taught. We delivered energy to the community and the environment.

Ncinci — Tamzyn

English is my first language. I could, however, get the Xhosa words, which is the language from the area in which I grew up. You have three click sounds in Xhosa, 'X', as in 'ixesha' (time), 'C', as in ncinci (small), 'Q', as in isiqalelo (element).

svamp, champignon, הייִרטפ, تايرطف — Benji

I am sending to you the words mushroom in the different languages I speak, and also some images of mushrooms from my garden over the last few days. Svamp/ar (Swedish), champignon/s (French), הייִרטפ (pitriah, Hebrew singular), תוירטפ (pitriot, Hebrew plural), رطف (fiter, Arabic singular), تايرطف (firtriat, Arabic singular)

朋友 — Pan

朋友 means friend. Chinese is hieroglyphic: 朋 is two people walking together, and: 友 is two hands held together. So people who support each other and work together are friends.

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Cut out the words out on this page.

Use a needle or a hole punch to make holes in each slip of paper and thread them together with string or sewing thread.

String up your circle of connection wherever it makes sense for you, or use it in this book as a multi-feeler bookmark.

Overleaf Mushroom Gills. Image courtesy of Long Pan.

Following pages Sprouts on potatoes. Image courtesy of Long Pan.

apapacho

transformación

ayni

hubhe butwela

Солидарность

ncinci

ixesha

isiqalelo

ଫୁନ୍ଗି

היירטפ

فطريات

svamp

champignon

朋友

Close your eyes and imagine the invisible dance of microorganisms within you. How does this hidden ballet influence your sense of interconnectedness with all that surrounds you?

In the silence of your inner world listen to the microcosms. What subtle messages do they whisper about resilience and unity?

Food for Everyone Deities nature and humans

—Prin Rodriguez

Peru stands out as one of the countries with the greatest agrobiodiversity in the world. This wealth, composed of a varied range of native and wild foods, is not only attributed to the geographical diversity of the territory but also to the tireless work of generations of people working in the fields. From pre-Hispanic times to the present, these families have turned their family crop fields into authentic living laboratories for the adaptation and preservation of essential foods and seeds, crucial for the country's food security and sovereignty. However, amid climate crises and the aftermath of the pandemic, according to data provided by the FAO (Food and Agriculture Organization of the United Nations), Peru faces the highest rate of food insecurity in South America.

Left Offering to Piuray Lagoon. Image courtesy of Prin Rodriguez.

More than half of the population is at risk of food insecurity, and anaemia rates persist at high levels.

The question of how this situation is possible in such a diverse territory finds answers in the complexities that cut across political, social, and cultural foundations, constituting an integral part of a profound crisis. This crisis is also reflected in the city where the work has been carried out: the city of Cusco. Located in the southern Andes of Peru, Cusco is one of the main urban centres in this region where tourism, mining, and agriculture play fundamental roles as primary economic activities. To this day, agriculture stands out as the activity involving the largest number of people, especially in the realm of family farming, which also faces various problems exacerbated by climate.

How to Imagine the Future in a Moment of Crisis?

> *"Without the lagoon, plants won't thrive, nor will people or animals. I hope it never dries up. I cherish you, I love you dearly, Piuray Lagoon."*
>
> —Rocio Cjuiro

I recall that, during a conversation, a friend told me that to be a runa (person), to feel complete, one had to understand the land, one had to understand the chacra.

It was necessary to forge bonds of affection to comprehend, from a different perspective, what numbers and statistics reflected from a distant standpoint, in order to establish connections with experiences and reflections occurring from other angles. This is where my research begins: the work proposes immersing oneself in individual encounters and dialogues with people involved in the preservation of life's diversity in the city of Cusco.

"I would like to convey a message to the seed. Thank you, first, for having come to me and my family with that nuanced message, and to ask it for patience ..."

—Alain Dlugos

From different territories of the city, we can engage in dialogue with Rocío Cjui ro, Jessica Nina, Justo Mantilla, Elena Pardo, Hipólito Peralta Cama, Alain Dlu gosz, and Jennifer Florez, Soledad Secca Noa "Solischa," Jaime Araoz, Roberto Ojeda, and Claudia Palomino. Through conversations, interviews, photographs, videos, and collaborative writings, among other means, the work seeks to contribute to reflections on the future, emotional bonds, and food as a connector among all beings in the Andes, prompting us to collectively ask:

Right Fire and seeds at Yessica Nina's Farm. Image courtesy of Prin Rodriguez.

Following pages Roberto Ojeda and the first rays of Tayta Inti, The Sun, in Rondobamba, Tipón; The rest of the land in the community of Occopata. Images courtesy of Prin Rodriguez.

How can we imagine the future in a moment of crisis?

"In the future, I imagine that everyone will have to cultivate their own food. No matter how much money you have, you won't eat it. Otherwise, you'll have to learn to grow your own food."

—Yesica Nina

Perhaps, to initiate a dialogue of this nuance, it is important to return to a fundamental question: From what perspective do we view the future? In a time when our connection with nature is shattered by extractivism and the systematic quest to consume our subjectivities, how can we be human?

The work aims to contribute to the dialogue on the bonds of affection and reciprocity existing in the Andean world and to appreciate different ways of thinking and inhabiting the world. It also seeks to highlight the importance of imagination and other forms of storytelling, as well as to the significance of individual and community organisation in the pursuit of a different future where diverse knowledge and visions can converge.

"I think understanding the elders is so simple because when looking at the past, when you see it, you can amend yourself and not make the same mistakes again, as well as preparing the path for those who come behind ..."

—Jaime Araoz

Left Tarwi, a legume native to the Andes. Image courtesy of Prin Rodriguez.

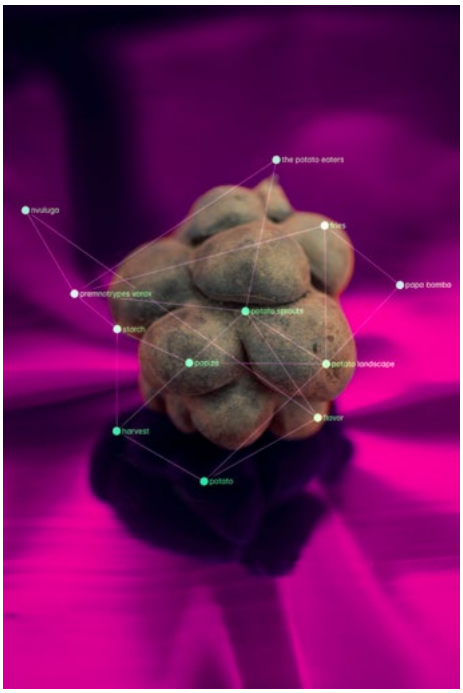
Above Professor Jaime Araoz working on the vegetable patch at the Alejandro Velasco Astete School. Image courtesy of Prin Rodriguez.

Reflections on Clouds and Potatoes

During the gathering in Amsterdam, I was able to present an installation to discuss memories and experiences related to potatoes in our different territories. The idea was to intervene in the outline of a potato from the community Occopata, Cusco, and through strokes, leave a trace of the shared conversation.

These are traces of native potatoes from the heights of Cusco, Peru. There are many varieties of potatoes that grow beneath the earth, with different shapes, colours, and textures. As they grow, they engage in a dialogue with water through rain; in the highlands, potatoes grow irrigated by the clouds.

Potatoes and clouds also traverse diverse territories and encounter disruptions, interferences, and changes in their paths.



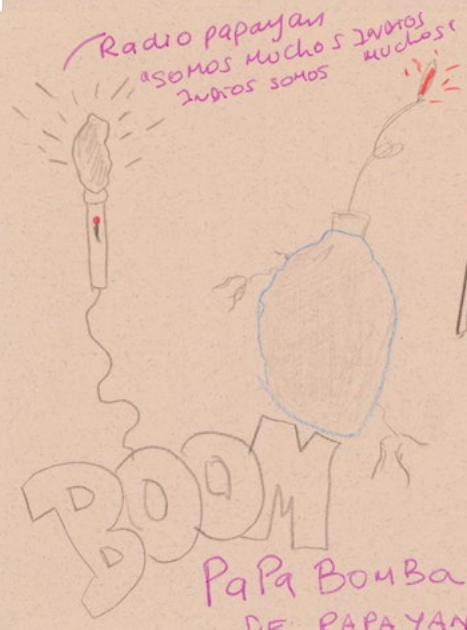
Do you like potatoes?

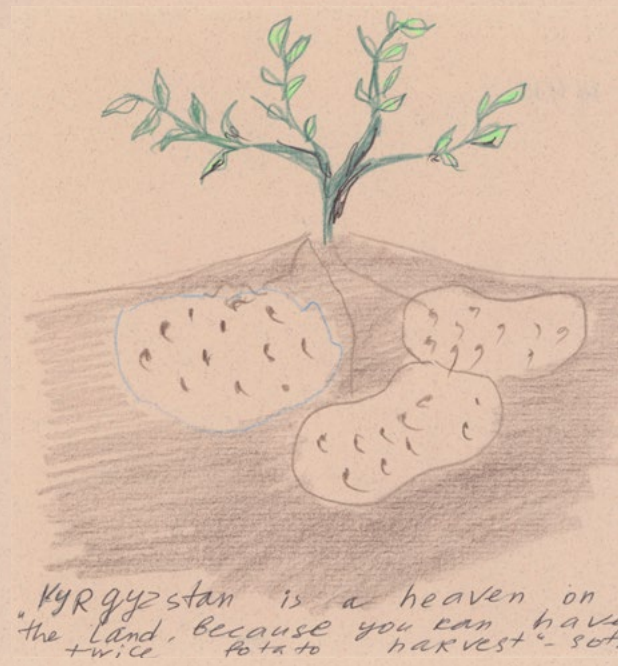
Write the names of the potatoes you know in your territory; you can do it in the language you prefer.

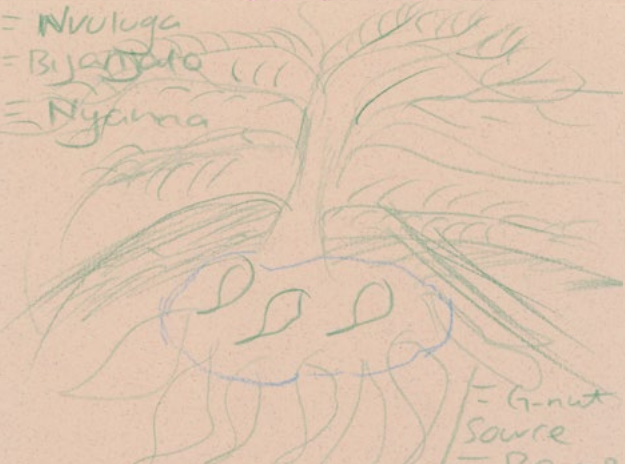
Is there any story, memory, or sensation you can share when thinking about a food that grows underground?

Above Memories about Potatoes. Image courtesy of Prin Rodriguez.

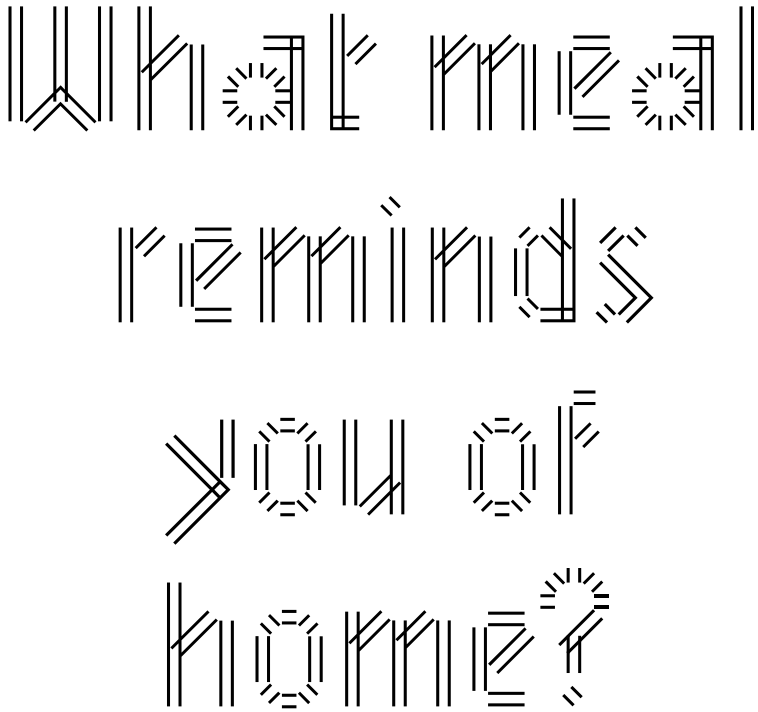
Right Interventions/dialogues made by the group during the meeting in Amsterdam. Images courtesy of Prin Rodriguez.



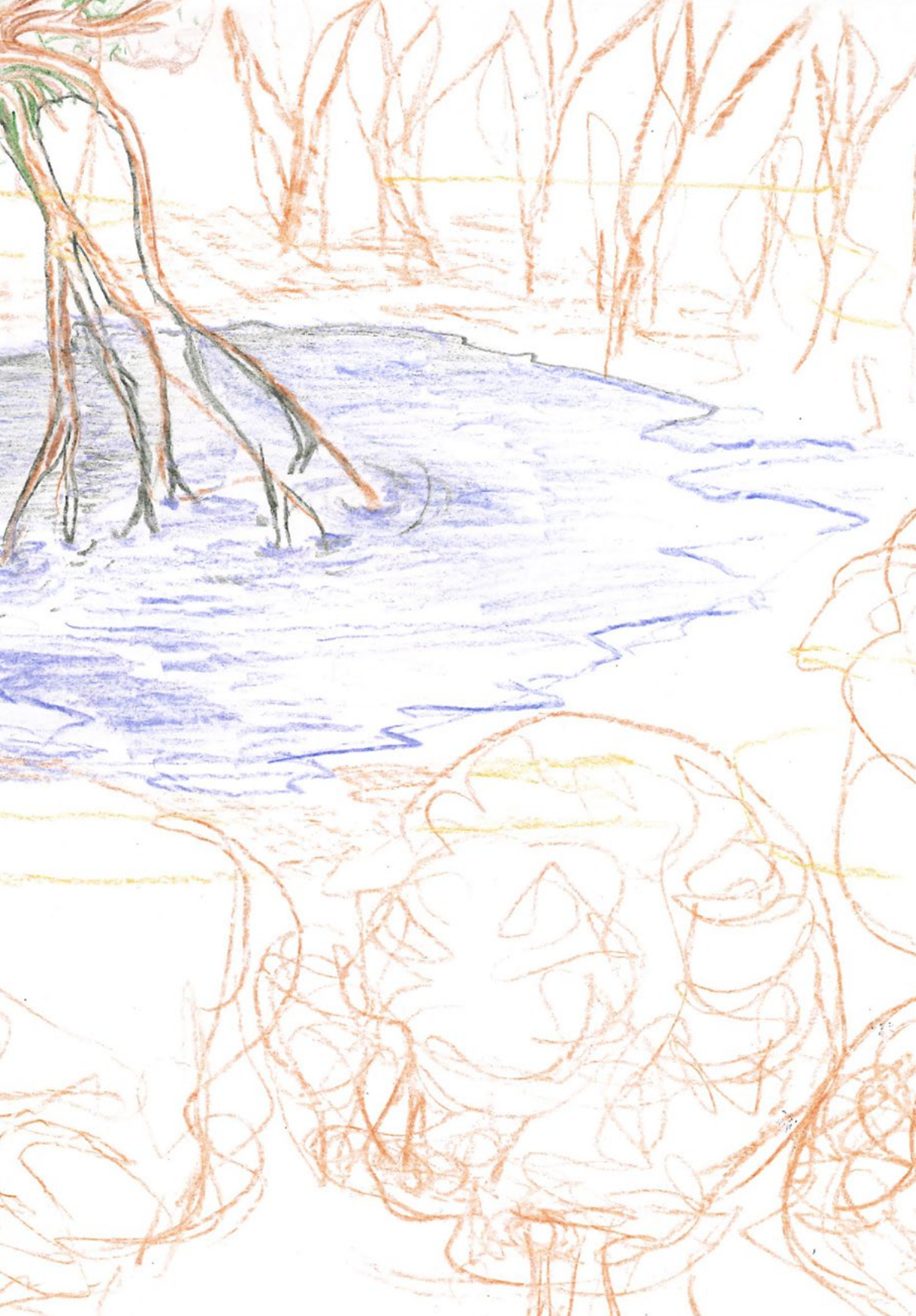




El sabor a papa recien cosechada


What meal
reminds
you of
home?

What will soil smell like in the future?



A Call from the Water

—Maya Quilolo

I was born in the water, at the meeting of two rivers. In the beginning I would be clear as Araçuaí, reflecting the transparency within. Embracing the world I became muddy, opaque, and turbid — qualities raised by people destined to merge long distances. As a creature of water I submitted an application to CAREC, my submission floated on a river of desire, swimming and diving along my ancestral route. As a child raised by the river bank, my mum taught me how to float, to survive the floodwaters, and to smell my way home again. I relate this passage of my life to the moment I'm living now: scared, excited, rapt to share with you the process of answering the call of the river. This water research concept was created to share the point of view of my community, as flood water became, suddenly, a path back home.

Previous pages Drawing by the CAREC group, 2024. Image courtesy of CAREC participants and Prince Claus Fund.

Left NHEREWAPYTE, Landscape, 2023. Image courtesy of Maya Quilolo.

I returned to my village in Araçuaí, surprised by different accents blowing along the streets, uniforms, and fancy suits mixed with thick red dust spread all over the place. A new mining company arrived. Another fever, another emotional hole in my trajectory. Land being sold or taken, people displaced, increasing cost of life pushed by the illusion of a new/old economic miracle. There I was again, in the middle of a battlefield, nothing to be surprised by. My name has always meant warrior.

Ginga: An artful dance in a conflict zone

The State of Minas Gerais has a deep history of exploitation, desposession, and Black Indigenous genocide. Motivated by the desire to control the natural resources of the land, a mineral extraction law was passed to give loans to whoever possessed the land, in order to secure foreign mining control. This process was responsible for the biggest ecocide in Jequitinhonha Valley. It was a colonisation wave that destroyed all of the forest and its creatures, including people. Cows became the main occupiers of the land. Indigenous women were forced to "marry" their rapist colonisers. This is a trauma we are still recovering from. Our grandmothers were kidnapped, raped, put in jails, and forced to "marry" in order to save their lives and their lands. Every time "prosperity," "progress," and "evolution" lay down their heavy

bodies in our rivers, a frightening shiver courses through my spine. As I write this, the region has been subjected to yet another wave of colonisation in the context of energetic transition, a so-called greenwashed economy. In this new/old terrifying scene, the ancestral name of the Jequitinhonha River is being erased by the corporation's marketing, known throughout the Global North as "Lithium Valley," the second largest lithium enterprise in Latin America. Undoubtedly, feeling insulted, the river is calling back generations of warriors, Indigenous memories, and ancestral bodies with a new battle cry.

A choreographic act from the south

Displacement, retreat, and forward marches are the steps in a people's dance. Becoming and understanding, we follow the beat, our feet on the floor to raise the dust of revenge. As tongues on the border, we trace movements, breaks, displacements of a destiny in motion. That's why we are always pushing the path with our bodies: along the ancestral roads ripping through the jungle, amidst cities teeming with moving people, or in the forests where we learn the oldest movements. From the south, the choreographies are made from the masses marching, forgotten bones plunging into the ground, or from the eyes of children in the crossfire. From the south, I began my choreography of people, beings, and shifting biomes, balancing the world's heavy violence by the blessed ancestral knowledges we call on when we cannot move. In another dream, forgotten in an impossible corner, we dream together of a dance to the river. The riverbank embraces our lives in Jequitinhonha Valley, a place that belongs to the water and people who belong to their waves. In shadow spaces, corporations create mineral greenwashed fictions: another invasion of your body, already raped. From the deep scratches, beings from the other side yell to awaken conscience, aligning the way to an old dance, a dance of war.

First Movement: Resumption

The rosary at the door announces uncertain moonlight. The words are coming; you have to watch out. On the other border, dynamite anxieties of foreign fortunes. Nightmares already lived by a mining state, my own fate of war. Without a homeland for themselves, natives with severed tongues eat the abandoned craters. They are termite eyes gnashing the lost entrails of themselves, kidnapped like our grandmothers.

Second Movement: Embodiment

An ancestral body to call mine, an ancestral body to protect me from a bullet in my head, an ancestral body to teach breath in a world where air is scarce.

Above NHEREWAPYTE, First Dance 1 & 2, 2024. Images courtesy of Maya Quilolo.

Following page Atelie Mukambu, 2023. Images Courtesy of Maya Quilolo.

On our family tree a woman made of clay speaks speechless words, her Indigenous face denounces the old crime, exposed by the naked land. Eroded. Raped. A distorted family portrait.

Third Movement: Displacement

As an Atlantic fish I return to my maternal waters. Veins in my navel guide the dance of ancestors, the political act to remember, the poetic attitude to let the guidance speak. A warrior body to envelop my ancestors, fears of other siblings with cut out tongues and no foreign friendship.

Maya Quilolo: A warrior's name

Maya is an Indigenous name that means vision. Quilolo is a bantu word that means ambassador in the political history of central African local power. Maya Quilolo — ambassador of a point of view — defines and implicates my academic, activist, and spiritual trajectory. Since being born in a Arraial dos Crioulos (a community of marooned Afro Indigenous people in Brazil), I have experienced firsthand the material and sociocultural effects of environmental, social, and cultural inequity, particularly as these relate to Afro and Indigenous communities. The struggles around environmental and ethnic rights are part of my family legacy in Vale do Jequitinhonha, the region with the largest number of Quilombo communities in the state. Not coincidentally, it is also the area experiencing large-scale deforestation and contamination processes due to farming and mining activities that date back to the early 19th century. Through the use of interdisciplinary media modalities and anthropology I work at the intersection of art, environmental consciousness, and Indigenous heritage. My explorations of the quilombos and Indigenous cosmologies are expressed through several mediums, such as video, photography, drawing, performance, literature, and sculpture.

Ateliê Mukambu: a Black Indigenous way of doing and thinking

Ateliê Mukambu is a vital experiment in Black-Indigenous creation. Located in the Arraial dos Crioulos community in Araçuaí, the studio conducts training initiatives in art, education, human rights, and agroecology, and was awarded the CAREC Prize (Prince Claus Fund) in 2023. Rooted in over 15 years of research by Maya Quilolo, the project bridges traditional Black and Indigenous territories with global movements. Ateliê Mukambu has represented Black and Indigenous perspectives in major international forums, including the Tepoztlán Institute, BRASA, AWID, CSW, and other high-level conferences. Embracing collective artistic practices with Black Indigenous youth, it offers a rare space for creative empowerment in the Global South.

Above Dança de Guelra 1&2, 2024. Images courtesy of Maya Quilolo.

Above Dança de Guelra 3, 2024. Images courtesy of Maya Quilolo.

Beyond the Eyes, Embodied practices as shared knowledge technology

Take one minute to breathe. Concentrate. With the knowledge of your body you can activate even the smallest cell, all the genetic information we have, all sensibilities we share.

Think about me, now, a maroon, writing from a village house, the birds are singing, we hear the cows on the street, they move very slowly, making noise with their metal clappers.

Think about my river for just a minute, the river from my childhood, blue, with clear sand, and round stones at the bottom.

Think about these words being written in a foreign language. Now, bring those feelings to your world, bring what you hear while you read or listen to these instructions, ponder over the proximity between these two scenes.

What is climate change?

Is it the shared feeling of us losing ourselves first, and then each other?

The intent of my embodied workshop is to establish a shared space through our bodies, to connect to different landscapes through an energetic simulation.

Walk barefoot on the ground.

How does this connection deepen your understanding of the land?

The Last Fisherman

—Koloto Siraji

Koloto's Experience with CAREC

CAREC was transformative for my artistic journey, and catalysed my growth as an artist. Throughout the year, I was challenged by different perspectives, actively learning, unlearning, and relearning my own viewpoints and positioning both as an artist and as a human being. My artistic practice evolved beyond practical art-making; I was exposed to theory and deeper insights of process, archiving, and intention. During the Lab weeks, I absorbed the energy of my peers, and the diverse perspectives of my mentors played a pivotal role in shaping my artistic identity in various directions.

The Last Fisherman

The project I developed during the programme, "The Last Fisherman," addresses critical issues of water pollution, waste discharge, and industrialisation as key contributors to environmental degradation and the climate crisis. After my encounters with local fishermen, local authorities, and traditional farmers in the wetlands, I created a "dance film" that uses movement and choreography to communicate about the uncontrollable water pollution and its effects. The work narrates the story of the fishermen tribe, whose lives are intertwined with the waters they depend on for sustenance. The narrative unfolds against a backdrop of water pollution and industrial discharge, where policies crumble in the face of corruption, leaving the waters unprotected. Koloto, the last fisherman, witnesses the devastation and vows to restore the waters and preserve the memory of the once pristine lake.

The film explores the crosspaths between the body, space, water, and land, especially within the context of the shores of Lake Victoria, Africa's largest lake at the source of the Nile. In my community, rampant pollution from factories directly affects these bodies of water, while subsistence agriculture is marred by poor waste disposal. Additionally, ecologically rich swamplands, legally protected but threatened by uncontrolled commercial building, are part of my surroundings. The project digs into the relationship between water, land, and humanity — which are core components of my community.

Left The Fisherman wing. Image courtesy of Koloto Siraji.

Previous page Life on Nalubale. Image courtesy of Koloto Siraji.

The film aims to research community, commercial, and political activities related to these issues, and employs dance and choreography to mirror environmental challenges. Collaborating with my community dance group, we express the environmental agony through body movement in space and time. Ultimately, the dance-film portrays the far-reaching effects of water pollution and the impact it has on the community and surrounding environment.

The Concept

The film's concept revolves around creating ancient and futuristic human figures that resonate with the landscapes of the Walukuba Masese slum community. It involves directing dance sequences around Lake Victoria while acknowledging the reality of those living by its shores. Traditional materials used in the fishing business, such as baskets, boats, and enkasi, are repurposed into artistic outfits. By working with the conscious movements of the human body, including scenes with other bodies, the final piece takes the form of a 15-minute dance film suitable for screenings, installations, and performative presentations.

Artist Impact and Legacy

In 2010, I founded Ensibuko Arts Foundation is a non-profit organization dedicated to shaping the future of dance and arts in Uganda by extending these transformative opportunities to individuals and communities that would otherwise be deprived. Our mission is to utilize dance as a powerful tool to address social issues, empower, rehabilitate, and heal communities. The foundation takes its name from the native word "ENSIBUKO," which translates to "THE ORIGIN" in English.

Our movement is centered on creating access to dance and arts through a social and entrepreneurial approach in the creation and distribution of dance arts. Operating primarily within underprivileged communities, specifically in villages and slums in Uganda, with a special emphasis on Jinja and its surrounding areas, EAF serves as a safe space for artistic growth, learning and interaction, free of discrimination based on age, background, gender, race, or religion.

While deeply rooted in local culture, Ensibuko aims to broaden the perspectives of young artist by exposing them to global aspects of art and facilitating international interaction. Over the years, EAF has successfully implemented various free creative programs, including weekly workshops at our center, open practice sessions for artists, international artist residencies, and artist mentorship programs. These initiatives culminate in our community arts festival, a celebration of diversity and creativity.

Above Movement in Carec.
Images courtesy of Jan Mun.

The heart of our work lies in Jinja, Uganda, where our journey began. Having originated as a small group of young people dancing in the rural areas of Uganda, EAF has evolved into a structured dance and arts movement offering a diverse range of creative programs. Growing up on the streets of Jinja, we are committed to witnessing its growth and transformation. Through the establishment of new friendships and trust, we have cultivated a society where young people can freely express themselves, with dance art serving as a powerful means of expression. This has been Koloto portal for cultural activism and social change through the arts. More about EAF : https://ensibukoartsfoundation.org/

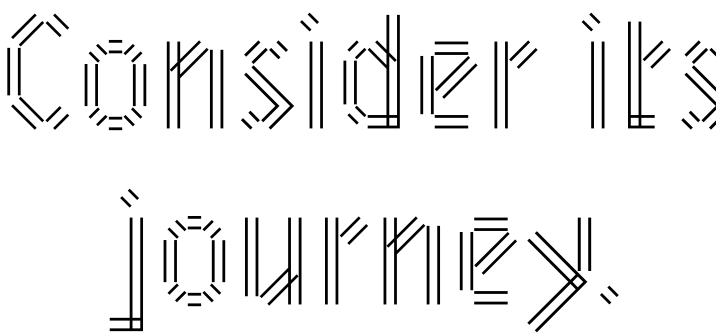
Building Confidence Through Movement Practices

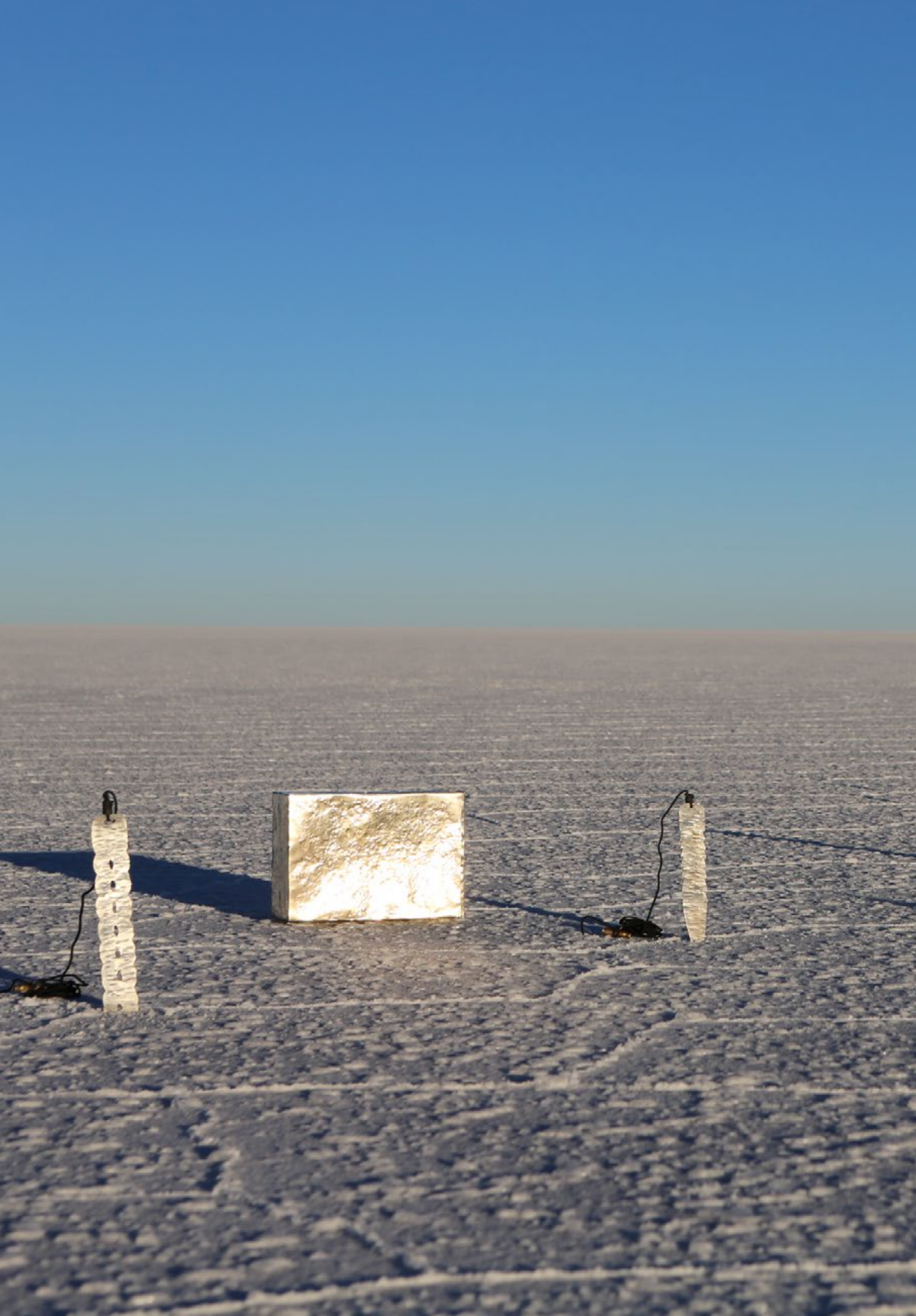
As a member of the cohort, I shared my interests and inspirations with my peers through a workshop on creative movement, which spanned from physicality to body language. Drawing inspiration from the Bagisu histories of dance and rituals of movement, the workshop offered an inclusive platform for participants. My aim was to bridge the physical gap among peers, emphasising body contact and intentional reactions. Framed within a philosophy of finding comfort in unfathomable spaces, the workshop served as a puzzle for my peers, and fostered a sense of family within the group. Its primary goal was to nurture trust and a recognition of the body as an inherently honest aspect of human existence.

The workshop extended beyond physical activities to incorporate interactive dialogues, movement discussions, team building exercises, and intentions for self-awareness. It sought to promote both individual and collective growth, develop intimate relationships, and a natural connection between individuals and their bodies. The overarching objective was to support collective confidence and trust within the group, while contributing to dialogues on the relationship between art, movement, and self awareness.

Right Tear of the Fisherman.
Images courtesy of Koloto Siraji.

Next time you drink water, pause.


Consider its
journey.



Above Zenith of the human footprint on the outskirts of Cerro Rico de Potosí. Rubble and lake with oxidized water. Image courtesy of Sonandes.

Previous page *Memory prism* and *Bull roars*, Sculptures made with the silversmith artisans of the Municipal School of Silversmithing. The territory was recorded through these bodies, different actions were carried out, but their greatest value has to do with the experimental sound recording. Image courtesy of Sonandes.

Overleaf *Listening from another wak'a*. Transduction of sound recordings from the Cerro Rico mines to a tool used by the miners called a boot. Salar de Uyuni, in front of Thunupa. Image courtesy of Sonandes.

WAK´A

Neo-extractivism sacredness and deep listening

—Guely Morató Loredo

Arts-based research with emphasis on sound and listening studies. Potosi-Bolivia region, initiated in December 2020.

In Andean culture, wak'a is a territory or sacred body, an entity and living being that manages energy and serves as a node of connection between different dimensions. The wak'as form an interconnected system which control a territory and its inhabitants. This research focuses on wak'as that are also sites or places that host natural resources and raw materials. We will focus on two important wak'as, both of which are located in Potosí, only 190 km away from each other. The first is Sumaj Orck'o or Cerro Rico de Potosi. It was one of the main sources of silver for the Spanish empire and played an important role in the world economy; it is thus considered one of the earliest examples of globalisation. The second is the Thunupa volcano that protects the Salar de Uyuni. It is known for being the largest lithium reserve in the world and has been key to the transition of energy toward electromobility.

Bolivia is a country crossed by mining. After it was discovered that Bolivia possessed the largest lithium reserve in the world, a narrative soon emerged that it would enrich the country. Word on the street was that Bolivia would one day attain wealth similar to that of Saudi Arabia. However, despite the extraction of silver from the region, Potosi did not become wealthy; today it is a small and impoverished city. And so begin the stories about "sacrifice zones,"[1] where communities agree to support mining projects with the promise of royalties and economic benefits brought to the area.

It is said that with all the silver extracted from Cerro Rico de Potosi, a bridge could have been built to Spain, and a second from the bones of the miners who died constructing it. Humans eating mountains and mountains eating humans.

1. Sacrifice Zone is a term used to characterise a geographic region that has been permanently subjected to environmental damage or lack of economic investment. According to some scholars, they correspond to low-income and racialised communities that bear more than their fair share of environmental damage related to pollution, toxic waste, and heavy industry.

That is to say that the miners come to the sacrificial area aware that they might die, that they could become an offering to the wak'a. In some way this fact evidences the reciprocity pact latent in Andean thought.

The relationship between sacred territory and sacrifice zone is juxtaposed with the interests of capitalism. The idea of history repeating itself pushes us to think of the loop as a rhetorical argument within our research. Although Bolivia has declared its intentions to generate lithium products with added value, its participation in the race for lithium batteries is limited to the provision of raw material. Such resource extraction will have significant effects on the landscape and environment of the Lithium Triangle.[2]

In this context, we proposed listening as a methodology, and initiated collective creation processes with different communities and individuals. The miners allowed us to listen to the depth of the wak'a and the roars of extraction; we reproduced these recordings in the Pulacayo mine[3] and the Uyuni salt flat. We amplified these recordings as a way of transferring the listening from one wak'a to another, whispering to it what might happen in the future. We produced bodies and sound installations together with communities from Salar and Cerro Rico. This back and forth process of listening and amplification between both territories took about a year.

We proposed to approach the territory through creative collaborations with the inhabitants and communities. The interest in developing this methodology has to do with the need to open the discussion and mobilise the public spectrum. The more people or layers of society that are involved with an issue, the more public it becomes. This proposal, to work with the public, consolidated a community around the project. It represented a change in focus and shifted the understanding of community, that they can be created based on urgency and contingency.

We established collaborations with the Municipal School of Silversmithing and conducted workshops on sound and listening. We started a collaboration with Paulino Maita, with whom we created two alpaca blocks[4] with the same dimensions and texture as the salt adobes[5] typical of the intersalar region.

2. The Lithium Triangle is a region bordering Argentina, Bolivia, and Chile, and is where 68% of the world's lithium is concentrated. Here, it is the most practical to process and the most profitable to extract lithium from brine.

3. The Pulacayo mine is a silver mining centre, and the second largest in Bolivia after Cerro Rico.

4. This is a ternary alloy composed of zinc, copper, and nickel, with a colour and lustre similar to silver. It was originally called maillechort.

5. A salt mass moulded in the form of bricks and air-dried, and used to construct walls.

These devices would serve to explore and record the qualities of the territory. The collaboration with Víctor Mazón, the master silversmith Apolinar Uño, was developed through the casting of old coins and bullet casing. Together they created four bullroarers[6], which were activated by four interpreters on the salt flat.

We produced two documentaries with high historical value together with the Historical Research Society of Potosí. The first one was dedicated to Sumaj Orck'o, the name given to the Wak'a by the Incas, and the second refers to the same territory but conceived as a mine, the Spanish use a process of evangelisation that juxtaposes the image of the Virgin Mary over the Wak'a. We soundtracked and created scores for the films together with the Youth Philharmonic Orchestra of Potosi. Working with the silver miners allowed us to produce sound material that would have been impossible to find without their cooperation and commitment to the project.

At the site of the Uyuni salt flat, salt sculptor Nicodemo Chambi and composers Miguel Llanque and Canela Palacios collaborated to create a series of salt bodies with the intention of generating resistance to the passage of the wind and thus produce sound and aerial songs. An important work is the virtual reality experience created by Víctor Mazón in collaboration with Sergio Millán, which functions as a hinge between the interior of the mine and the surface of the Salar de Uyuni. Guided by constellations in the sky of the southern hemisphere, this experience allows visitors to move through both territories. A wide selection of immersive audio pieces were created, many of them designed for a 32-speaker room experience, and are now available on the web platform we developed.

On the salt flat, we carried out a series of actions. Undoubtedly, one of the biggest challenges was in listening to the territory. Its vast presence and the beauty of its form can be difficult to approach. We learned to put the listening to the minimum, in the face of this infinite and exuberant landscape. The alternative was to amplify the listening and compose the soundscape of the territory from almost imperceptible sounds. The works are available on the web.

At the beginning of this programme I proposed to produce an exhibition. The initial idea was to hold it in Potosi, then there was an idea to host the exhibition in cities consuming lithium batteries. However, the urgency of our message prompted us to build a web platform.

6. A bullroarer is an ancient ritual musical instrument and a device used for communicating over great distances.

We could not let our lack of funding deter us from the need to communicate the project. This dilemma, of whether to define myself as curator, artist, or both, has hung over me, but I feel that this debate is influenced by ego. Today I define myself as a communicator because the situation demands it.

Another significant development was the need to facilitate communication and listening between the inhabitants of the sacrifice zones and the inhabitants of the Global North, who benefit from the so-called clean energy. Sharing the Andean cosmovision, which understands the environment as an ecosystem where everything is alive, and where reciprocity and mutual care is essential, is crucial. It is possible that this ontological approach could lead us to a paradigm shift in Western thinking, curbing consumption and excessive demand for energy. By looking at the planet as an ecosystem, we can propose strategies that involve this great body and reflect on the neo extractivist practices worldwide. Urgent listening between the Global South and Global North is necessary, and we will continue to lead efforts to facilitate this dialogue.

The proximity to the Salar de Uyuni allowed us to understand the compromising situation surrounding the Lithium Triangle. The objectives set by the European Union in relation to the 2030 Agenda have triggered a very ambitious race for the extraction of lithium. Given this scenario, we are interested in generating a space for listening between the communities on each side of the triangle and breaking with this state-national division to understand the territory as a unit where human, non-human, and more than human inhabitants will suffer the effects of large-scale mining. The Salar de Uyuni taught us that a body standing upright in nothingness generates friction, it is a resistance, it is a sound that can be heard. This is the metaphor of our new purpose. We want to be bodies that generate resistance in that territory, we will be witnesses and we will accompany the sacrifice, but we will not do it in silence.

Above Bolivian colonial painting known for being a representation of the Virgin Mary integrated to the silhouette of the Cerro Rico de Potosí, being interpreted as a sample of syncretism of the cosmology of the Andes and the Catholic religion. 18th C. Image Wikimedia Commons. Artist unknown.

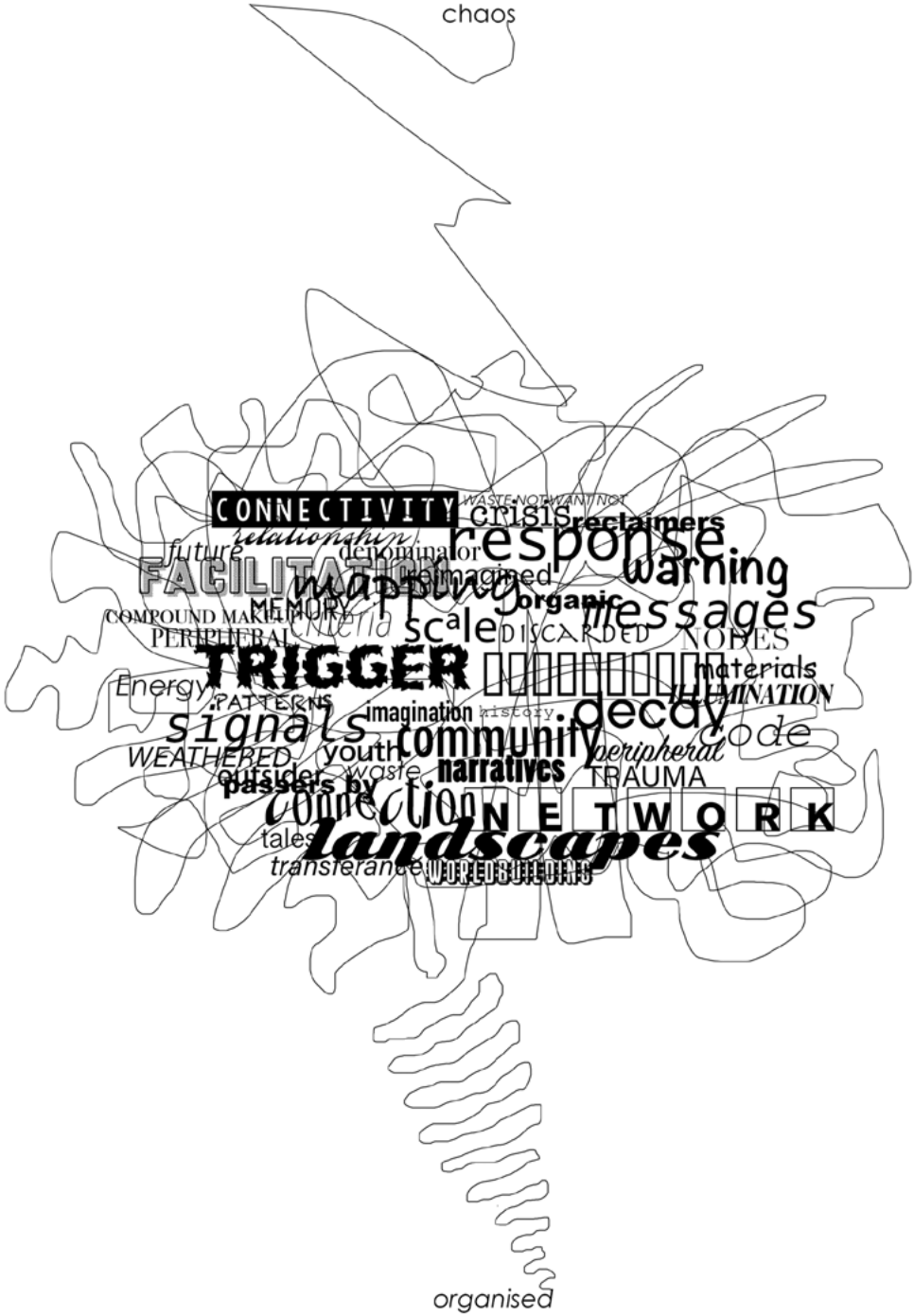
Previous page Totem, Sculpture made in collaboration with Nicodemo Chambi, Miguel Llanque and Canela Palacios. Used for actions and registration. Image courtesy of Sonandes.

Above Zenithal view of the Bolivian Lithium Plant YLB. Image by the European Space Agency.

In the quiet of dawn or dusk, connect with a ritual.

Recall sounds that are sacred to you.

How do these sounds bridge your present with the ancient past?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passers by
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tales
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transference
organised

Archiving and the Waste Materials Library

—Tamzyn Botha

Shade is a waste materials library that intersects with youth, the arts, and community practices. The collection is housed at an old converted corner shop grocer in Brixton, Johannesburg. This ever-evolving hoard of pieces take on new forms, tales, and mutations. An orphanage of objects where hundreds of micro narratives serve as little windows onto past lives, reflections upon the people that throw them out, those that collect them, and those that transform them. The objects form the basis of much of the work and community engagement that happens in the space, prompted by these very thrown-aways. Shelves adorned with tiny voices, echoing their chronicles, and whispering their potentials.

Digitally archiving these forgottens has become somewhat of an investment. To glance back at the very essence of something that once seemed obsolete, is seen through a different lens when categorised, softly curated, and reimagined.

This object archive, museum of no-longers, hoarders nest, place of curiosities, heap of curated trash (or whatever one may call it) is a mere mirror upon the places they were found, and offers insights into their journey through the waste stream.

Previous pages Stills from Tekwana (which translates to the heron that collects). Master Craftsman David Gara became the muse and inspiration for an organic collaboration between theatre director and eco-activist Kyla Davis of Well Worn Theatre, young players from local universities, and Waste Not Want Not micro-grantees (musicians Muhammed Dawjee and Jarred Parenzee). The audio for the performance was made using samples recorded in the waste library and collaged with interviews with Gara. The piece was both a homage to Gara's story of migration, and more broadly to the migration of people across lands and oceans. Image courtesy of 2Summers.

Above Linocut view of Shade building and Sentech Tower by local architect and artist, Thorsten Deckler.

33°59’29”S / 25°39’25”E / 32°44’72”S 27°19’86”E / 34°15’58”S / 21°54’36”E / 34°10’62”S / 18°81’76”E / 38°47’57”N / 9°23’18”W / 6°06’12”N / 77°25’34”W

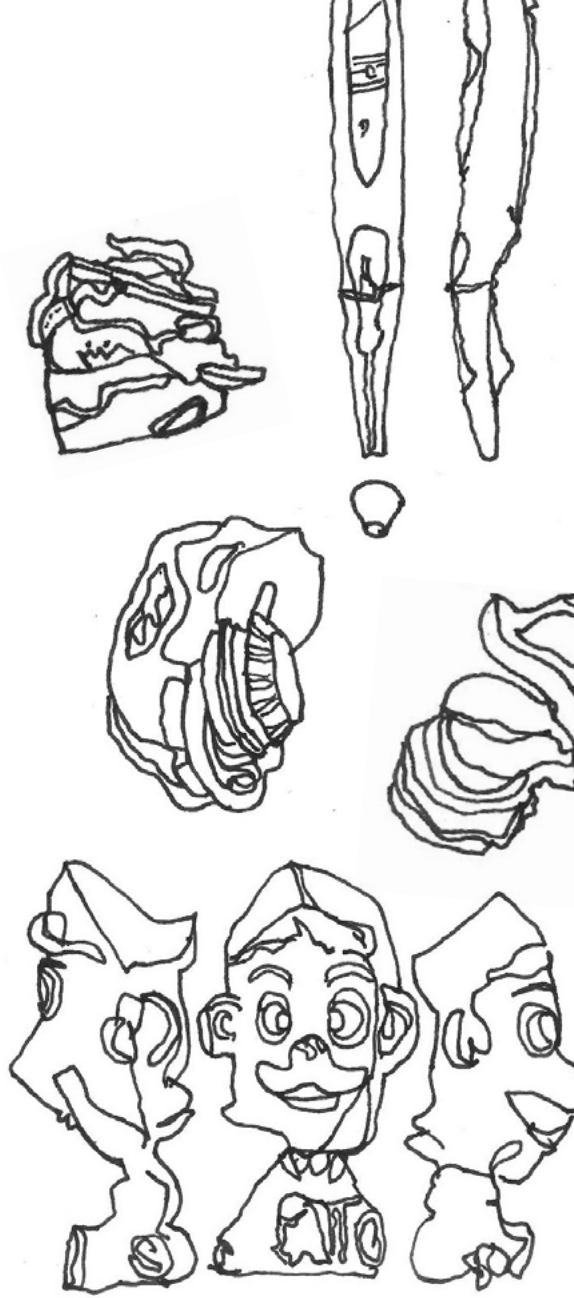
Reclaimers
Organising
the Future

PAINTING

Across the Global South, waste reclaimers (known in South Africa as the bagarezi) collect waste materials from homes and businesses, separate these recyclables and sell them to buy-back centres. Earnings fluctuate due to incoherent oil prices, industry, and global economic yo-yoing. The bagarezi are responsible for nearly 80% of the country's recycling rate, yet these peripheral purveyors are unseen or unsupported and incredible economic and environmental benefits are made off of their backs and livelihoods. Luyanda Hlastwayo, African Reclaimer Organisation's (ARO) beacon and comrade termed the bagarezi as "accidental environmental agents." These agents (predominantly Basotho "undocumented" migrants) are quietly pushing trolleys of up to 100 kilograms more than 20 kilometres across the city in an attempt to earn a living, while contributing to far more than what meets the eye.

The majority of the materials at the library are sourced and bought from the bagarezi, and are mostly non-recyclables, those filling Johannesburg's already devastated water ways, crippled landfills, and crowded city streets. These materials seem to hold no real value to them and society at large (hence their reason for being discarded).

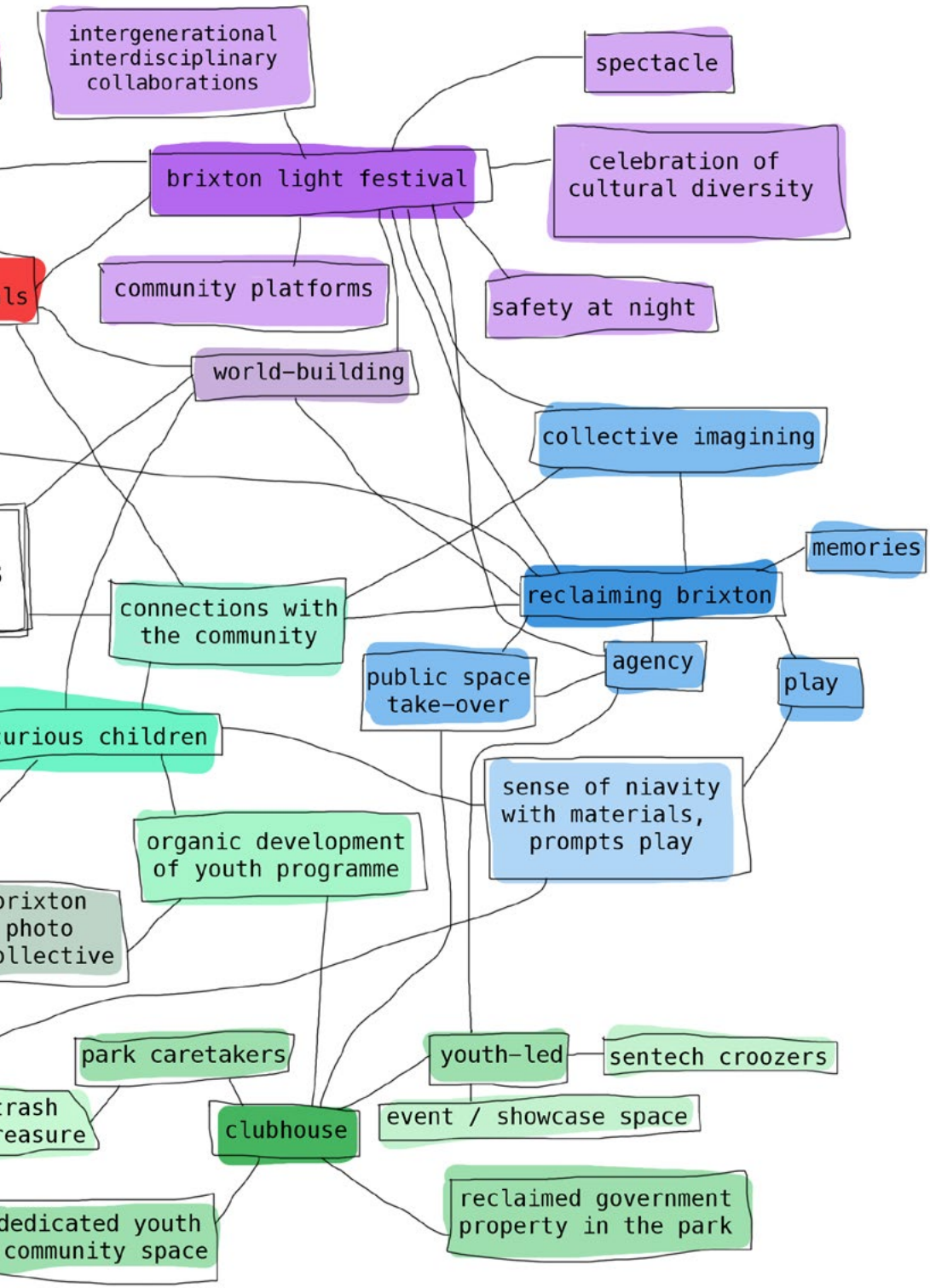
What exists in daily life, exists in the waste stream (just ten fold).



Above Hand drawn images of waste materials by Thorsten Deckler.

Left Members of ARO outside Shade, having breakfast, weighing and selling materials; waste reclaimers leaving Shade. Images courtesy of Alet Pretorious.

exhibition showcase
response to watershed themes
artist residency using library
festival showcase
waste not want not
reimagining waste & potentia
waste reclaimers & arist introductions
space & facilitation
mapping brixton
cataloguing
archiving
WASTE MATERIALS LIBRARY
memories
waste workshops
building network with waste reclaimers
reflections
digitizing library
monetizing non-recyclables
open source data
tracking materials
global reach
sourcing materials for artsist / crafters
interconnect projects from across the world
youth & artist collaborations
visual referencing


intergenerational interdisciplinary collaborations
spectacle
brixton light festival
celebration of cultural diversity
community platforms
safety at night
world-building
collective imagining
memories
reclaiming brixton
connections with the community
agency
public space take-over
play
sense of niavity with materials, prompts play
organic development of youth programme
park caretakers
youth-led
sentech croozers
clubhouse
event / showcase space
reclaimed government property in the park

The library has been a conduit for many conversations from passers by, artists, academics, youth, and the larger community of Brixton and beyond. Like most of the projects facilitated by Shade, they have all been in direct response to the communities wants and needs. In 2018, a few curious children began hanging out, making art, and playing in the library and studio. To date more than 30 children from the area attend a free weekly creative arts programme. The programme hosts guest artists, exhibitions, outings, community murals, and outdoor artworks, as well as two off-shoots of the programme, the youth-led Brixton Photo Collective and the Sentech Croozers (a crew of youngsters from Brixton modifying street bikes and performing tricks).

Waste Not Want Not is an artist residency programme where artists and crafters are invited to create works using the library and Shade's studio space. Works for the 2021 iteration were shown in the exhibition where upcoming artists, mid-career artists, youth, children, and crafters were placed alongside one another in an interdisciplinary, intergenerational show that attempted to reflect upon the nature of waste and its potential.

Above Shade youth programme warming up before their performance at Brixton Burn. Image courtesy of Alet Pretorious.

Right Stills taken for a VR film made in collaboration with resident artist Francois Knoetze. Image courtesy of Brixton Photo Collective.

In 2023, the following residency gave space to over 15 multidisciplinary artists to create new works to show at the annual Brixton Light Festival.

Shade curates this community-led DIY parade through Brixton that celebrates the suburb's rich cultural diversity through performance, art, and music. The first festival started in 2020, as a response to the difficulties experienced by the community during the pandemic. The intention was to create an otherworldly space in which the community could safely gather at night by illuminating the streets and to celebrate all that makes Brixton vibrant. The 2023 Light Festival was months in the making, where micro-events and happenings were targeted at various demographics in the area such as youth, children, students, academics, and migrant communities. These micro-events were to enable the mapping of Brixton — the people, the geography, and its histories as well as a space to co-create the festival. This mapping was the foundation of the festivals' curation and guided the facilitation of the projects within.

Above A youth-led event that was part of the build up to the light festival, celebrating youth culture in Brixton as well as Youth Day, a commemoration of the 1976 Soweto Uprising where thousands of students took to the streets to protest the Apartheid regime. Images show Wandile Tshabalala walking the youth designer runway after taking the crown, voted in by the crowds. Images courtesy of 2Summers.

Left Stills taken for Francois Knoetze WNWN artist resident's VR project in collaboration with the Shade Youth Programme, 2021. Image courtesy of James Puttick.

The theme of the watershed (which runs through the small suburb) led the narratives, connections, and projects that were shown leading up to and at the festival itself. Johannesburg is one of the only large cities in the world with no natural water source, and the watershed became the political and social divide during the Apartheid years. The watershed theme gave way to many conversations and sub-themes such as water conservation and education, water mythologies, messages carried across waters ,and, simply, where the water meets light.

Above The Alley Exhibition opening featured works from the Shade youth programme investigating water mythologies and ocean/water conservation alongside Mapping Brixton. Co-curated by Mark Schaerer and Tamzyn Botha, these series of maps showing the watershed shed light upon its geographical, political, and social relevance. Image courtesy of 2Summers.

Right Kganyapa Kganyapa, WNWN artist resident in Shade's waste library 2023. Image courtesy of Alet Pretorious.

As capitalism booms on with unrelentless vigour, consumerism breeds redundancy and sentiments of "out with the old," as if out were a mere minor peripheral detail. Hand in hand, industries produce things with even shorter life spans. Although usages are short-lived, their existences become even more eternal — where hybrid components of almost unidentifiable polymers seep deep below the surface. Into the water, travelling great distances to serve as snacks to sea life and then to be consumed physically by the very human creatures that paid using limited resources for that new doll on a birthday, the designer suits for a farewell or for these picturesque moments of materialism on yet another upgraded iphone. A circular, round trip of incongruence and ultimately — the collective consequence of a wasted earth come graveyard adorned with sobbing trash-filled mourners.

Their plastic tears will once again seep deep below the surface, where forgotten memories of clean worlds are drowned out by these toxic territories.

In this age of waste, economies cannot exist without the trash they make. We are here now, and our waste is no longer invisible. Adaptation is essential to life on earth, as nature has shown us.

The prototype of digitising this waste library can, in the future perhaps, serve as a tool and a space for reflection to ignite new word-building and prompt more micro-actions within communities, where tomorrow's ecology can be reimagined. Things may be burning but there are messages in the ash that can both fuel and quench the flames. We may be going in circles, but tail-eating loops infinitely as memories prompt revolutions.

Out with new, in with the old.

Left *Troglofauna*, costume by Limb, Shade. Image courtesy of Jono Kyriakou and Tamzyn Botha.

When was the last time you played?

Could returning to this childlike state of wonder inspire solutions to care?

Above top View of Al Ma'asara and its surroundings. Photo Benji Boyadgian, 2025

Above bottom Stone cutter seen from Al Ma'asara. Photo Benji Boyadgian, 2022

Previous pages Sheep strolling through the playground. Photo Benji Boyadgian, 2025.

Introduction to Al-Ma`asara

—Hassan Zawahreh

Al-Ma'asara is a small Ta'amreh village in south Bethlehem. It is situated in Area B of the West Bank, surrounded by remnants of the rural landscape, villages, settlements, and stone quarries. It is one of a cluster of seven agricultural villages. The elders say that the village was established in the 1930s, and because there was an ancient ma'asara, or press, located there, they called the village Al-Ma'asara. But even as they established the village, the Ta'amreh communities retained their semi-nomadic lifestyle, and people continued herding in the area. It is only recently, perhaps in the 1990s, that people settled in the village. Today there are approximately 1200 people, at least half of whom are children. Many residents are civil servants, and before October 2023, many others used to work in Israel as construction laborers. However, since October 7th, the mobility restrictions intensified such that people are no longer given permits to be able to work inside Israel, which has hit many families economically.

Regardless, a good amount of people have always worked their lands to make ends meet, and many still have sheep and goats – not large herds, but it seems like most families have at least a couple livestock. Since the recent crisis started, more people have been using their lands for agricultural purposes, because the economic situation is so bad. If you compare before and after 2023, it has changed a lot; now it seems like almost every square meter is planted.

Playing with the Grounds of Imaginaries

—Benji Boyadgian

Dreaming of sheep

I started collaborating with Hassan a decade ago, when he shared a dream with me to restore the sheep herd he once had. It appealed to me right away, but it took years to take shape. From my perspective, any whim that dreams to turn the system upside down is appealing -- even in the most microscopic of scales – and this was an absurdly compelling idea in the face of an ever-more capitalistic society: the small scale shepherd/farmer versus the industrial food industry. Perhaps this endeavor is trivial, but nevertheless, acting on it demonstrates steadfastness.

Hassan's dream was logical: herding know-hows are still practiced in his Ta'amreh community, and he has some land in the village, so such an experiment did not require that we start from scratch. The practice of herding and its know-hows are reenactments of a long collective story, restoring traditions and continuing their course. But these practices do not take place in an idyllic vacuum, they exist in the reality of Palestine today, and everything it entails. The current reality is saturated with environmental and political crises, manifested by shrinking landscapes due to insatiable colonial land-grabbing, ravaged landscapes from stone quarries that exist due to an obsolete urban bylaw, and questionable agricultural practices that have suppressed biodiversity.

In the spring of 2021, I applied for an exhibition at the Khalil Sakakini Cultural Center in Ramallah. I talked Hassan into proposing that the herd be an ephemeral artwork for the duration of the exhibition. Our application to the exhibition proposed a project to buy two sheep for the herd with the production budget. In this way, we could not only expand his herd, but we could also stir discussion about social issues in Palestine: the condition of herders, the question of NGOization, environmental challenges, and the relationship between memory and land.

Although the sheep project was not intended to be art per se, from my perspective, such an endeavor and the subsequent conversations with Hassan raised many questions that were related to art, aesthetics, and society: What roles do art and artists have in society, if any? How do we challenge the distribution of art within a society? How can art engage with questions related to the environment? What does it mean to engage in a participatory approach in a landscape dominated by donors' NGO logic that imposes and determines both the needs and the solutions?

The Playground

A year after this project, I revisited these questions when I applied to the Prince Claus Fund's Mentorship award. After I told Hassan that we were selected for this opportunity, we had a discussion where he asked me if, instead of our original plan to focus on his garden, we could instead build a playground for the kindergarten that Wijdan, his wife, had opened during the pandemic in the ground floor of their home. It made sense for us to pursue this, for the simple fact that the community best understands their own needs, and his village was in need of a playground.

Designing a playground was not only somewhat out of my expertise, it would also be a new challenge that would involve more people than just Hassan and me, and extend over a long period of time. In addition, it would be a project that would affect the community in a larger way. It was important for me to contribute ideas for the playground and education in relation to the environment, to imagine the playground as a place where children are surrounded by plants, and to use nature to engage different senses, develop motor skills, enhance socialization, and stimulate imagination.

The first phase of planning the playground was structured around discussion with Wijdan, Hassan, and my friend Jill, an education professor with expertise in humanizing pedagogy who was invited to help us expand our imaginary around education and play. Our initial discussions focused on Wijdan's needs as a teacher and her observations of the children's behaviors. Beyond logistical needs, the challenges that Wijdan faces are numerous, such as caring for children whose lives are impacted by political, social, and economic challenges. So how could such a space be sensitive to all of these societal factors?

Our goal was not just to merely build a playground; we were trying to envision a safe space for play that is aesthetically integrated in the landscape. To do this, an early part of our process was to think back to our own childhoods. For Hassan and Wijdan, playgrounds were quasi-nonexistent, and in my case encounters with them were rare. In those days, any outdoor space could be considered to be our playground: we climbed trees and retaining walls, and imagined objects we found to have talismanic powers. With this framing (or lack thereof), the image of a playground is as malleable as sand, which is to say that there are no limits to what it can be. Therefore, rather than thinking about a playground per se, we thought about the grounds for play.

Whereas imagining a playground had few constraints, our time and resources were limited, posing numerous challenges. Our project was more ambitious than our means, so it was going to be primarily self-constructed, and it was paramount that we maximized our existing building know-hows and resources. In order

to do this, Hassan enlisted help from other villagers — including his brother Abdallah, who has been instrumental thanks to his skills in construction and stoneworking. For the most part, the materials we used were recycled from stonecutters' leftovers, rubble, broken ceramics, discarded playground elements, and more. One of our first considerations was to provide a shaded area, and we decided to build a pergola that would also be suited to hang various elements for the children to play with. This would be the largest and most visible element in the space, which brought up a contextual question: what would be the image of this playground in the village? In the village there are many greenhouses, which the arched shape of the pergola was designed to evoke.

We planned two main components: an open space with play elements, and an adjacent garden for playful education and exploration. The playground area was relatively small for the large number of children that attend the kindergarten; we initially envisioned it as a circuit with stations, so there would be enough elements for all the children to play with simultaneously. The stations were designed to accommodate and encourage collaborative engagement among small groups of children. Moreover, we imagined a playground that stimulates the children's different senses: the scents of plants; the sounds of birds and the sound panels; the tactile interactions with sand, soil, and natural elements; and the visual engagement with the design, and with colors and shapes that exist in nature. In this ongoing project, we are aspiring to create something aesthetically engaging and unique for this context.

By the end of summer 2023, we had finished the infrastructural work for the playground, and began working on the details of its various elements. However, following October 7th, when the latest and most violent round of hostilities unfolded across Palestine and in particular in Gaza, our work was put on hold because of increased restriction of movement and intensified settler intimidation in the West Bank. Nevertheless, the kindergarten continued operating, and the kindergartners continued playing in the playground. In fact, it became a place where many additional kids of all ages would come and play too, so it became a rare space of respite for many children in the village during tense times.

Reflections

Looking back on these initial phases of this collaborative project, I have been reflecting on the nature of working in a partnership, as well as larger questions about artistic practice. With respect to our working process, we have had to constantly negotiate our different positionalities, expectations, and desires. Our meetings were conversational and cooperative, such that we could acknowledge and address everyone's ideas and ensure the project satisfied all of our perspectives, and where each voice was heard and cared for.

Above Octagonal activity floor piece, photo Benji Boyadgian, 2023.

For this project, I drew on my general belief that art is interesting when it offers a glimpse of looking at things differently. However, the opportunity to engage in an aesthetic experience is first and foremost about access and time. Considering this, the project addresses questions that are inherent to any work of art: For whom is the work? How is it distributed? Who engages in the aesthetic experience? And what are the politics of the aesthetics?

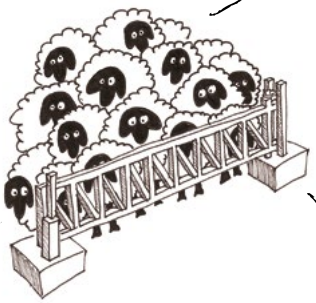
The playground was intended to create an aesthetic experience for the children of Al-Ma'asara and its surrounding villages. Besides the proposition to place 'art' in the periphery — territorially and socially speaking — this project also emphasized the importance of providing a multitude of experiences, which informed the creation of this unique space for the children that is socially meaningful and deepens their relationship to the environment. Understanding the playground as an aesthetic – hence, political – space meant that it was imperative to scrutinize and ultimately emancipate ourselves from our prior imaginaries by transcending the borders of what "playgrounds" and "education" could be. To do this, we collectively imagined a culturally relevant space whose experiences stimulate children's imaginations by engaging their different senses, playing with nature, and encouraging social cooperation among them. In retrospect, while creating the playground, we were in fact playing with the grounds of our imaginaries.

IN EARLY 2020, HASSAN AND I BOUGHT FEW SHEEP

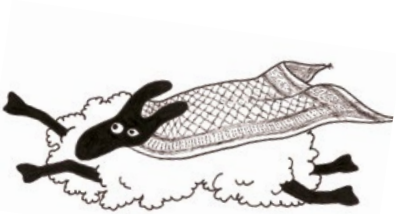
IN 2023, WE STARTED BUILDING A PLAYGROUND IN THE VILLAGE

OCTOBER 7TH 2023 OPERATION ALAQSA FLOOD EVERYTHING STOPPED INCLUDING WITH THE PLAYGROUND CONSTRUCTION

WORK WAS GOING ON SMOOTHLY DESPITE THE OCCUPATION



SUMMER 2023 BROUGHT A LONG HEAT WAVE, BY SEPTEMBER WE FINISHED THE INFRASTRUCTURAL WORK



JANUARY 19TH 2025
CEASEFIRE IN GAZA COINCIDES
WITH OPERATION IRON WALL
INCREASED RESTRICTIONS
BUT FINAL DETAILS ARE PROGRESSING
SHWAY SHWAY
WITH HELP FROM UNSEASONABLY WARM
WEATHER

AUTUMN 2024
RESTRICTIONS EASED
AND WITH NO RAIN IN SIGHT
WE WERE ABLE TO FINISH
SEVERAL ELEMENTS

LATE SPRING 2024
MOVEMENT RESTRICTIONS EASED
SO WE COULD START CREATING
THE GARDEN

SUMMER 2024.
OPERATION SUMMER CAMP
MORERESTRICTIONS, MORE HEATWAVES

Neighboring Across Distance and Difference to Cultivate a Preschool

—By Jill Manske

The preschool project with Wijdan, Benji, and Hassan has provided me with a chance to truly explore the importance – and challenge – of just how critical, difficult, and transformative it can be to actually engage in relationship-centered community-building. When I had initially been asked to visit the preschool in Al-Ma'asara, I focused on making a discrete contribution by sharing some play-based educational strategies to create a sense of safety for these young kids who live in a precarious sociopolitical context. However, I had not expected to become part of a change-making micro-community. Whereas I have been teaching and learning about theories of community change for decades, the preschool project was the first opportunity I have had to live into some foundational principles of social change that I had previously only admired from a distance.

As Benji's friend, I had been aware of his initial, agricultural-based ideas with Hassan in Al-Ma'asara. But as their project transformed from a garden into a kindergarten, my interest was increasingly piqued, and joining the team allowed me to co-learn alongside the others. I was asked to contribute as an informal pedagogical consultant since I practice and teach about humanizing approaches to education, whose core principles are about strong relationships that enable teachers to empathize with and care for their students, so as to cultivate conditions for learning. Relatedly, providing safe, loving, playful, and joyful educational spaces is especially important in the midst of dangerous and uncertain surroundings.

When I first met Wijdan, I did not need to explain these principles to her: she was already inclined to nurture a safe and loving environment for young children. As a white US-American living in Palestine, I have been cognizant of collaborating with others as co-learners rather than presuming that I should provide unilateral advice as a sort of "authoritative outsider." So while working with Wijdan, I didn't want to take on a professorial role of teaching about pedagogical concepts and theories. Instead, I focused my energies on acknowledging her ingrained strengths and abilities and validating the ways she approached her

work with an ethic of care. After all, her emphasis on emotional safety and playful engagement was consistent with key pedagogical theories, not only for learning, but also for children's overall wellbeing. I came to understand my primary role with this project as that of a cheerleader, encouraging her to continue and deepen her propensity to create spaces full of joy and love.

Aesthetic and Pedagogical Syncretism

While we shared a common goal for the project, each of us approached it with differing values, positionality, and assumptions, which has thereby generated creative, synergistic outcomes. The evolution of the "relaxation" room inside the preschool provides an example of our collaborative process. Early in our partnership, I introduced the concept of a "calming corner" as a space for kids to regulate their emotions without leaving the classroom. Wijdan expanded on this idea, imagining that an entire room could be used for such a calming space, which inspired Benji to leverage his artistic skills with colors to imbue calm into that room while also invoking a natural landscape. Now, the room has taken on its own identity: it is not merely a rollicking romper room, but instead it evokes a sense of calm and creativity. My own particular assumptions about what a "nature-based educational playground" would look like were first challenged when I heard that Hassan had poured concrete in the playground space. In my conceptualization, the grounds of a natural play space would primarily consist of natural elements like dirt and sand. However, I came to understand that concrete was not only a preferred construction material for Hassan, but in the local context, it also conferred legitimacy to the endeavor. A dirt-based space may not be seen by local parents – as well as by authorities who grant licenses – as an appropriate space for children. Needless to say, the finished product was not a mere slab of concrete, but instead Benji and Hassan installed flooring of beautiful tiling. While this is not an element that I would have previously associated with a children's playground, I have been pleasantly surprised at its sightliness, functionality, and consonance with its surroundings.

Because of the increased violence and restrictions that followed October 7th, our team was unable to discuss ideas about teaching and learning as we had been planning. While this limited an opportunity for me to share ideas, it allowed me to observe how the design of the outdoor space naturally encouraged many of the pedagogical concepts that I had intended to share. For instance, outdoor educational activities are encouraged by the octagon tiling, as well as by semicircles of kid-sized benches that can accommodate several children.

Using a pedagogical lens, I could appreciate how the design of the playground embodies syncretic

Above Garden and the sand box works, photos Benji Boyadgian, 2024.

opportunities for play-based learning that are culturally relevant and culturally legible, for adults and children alike. For example, the embedded octagon element is something that I may have overlooked or simply considered as a nice decoration, Benji incorporated local cultural elements into its design, which enhances its significance for Hassan. Moreover, Wijdan appreciates its usefulness for teacher-led activities, and also loves watching the kids shape their free play around it. This is but one example of how the playground has blended artistic elements into a local aesthetic such that it is practical, beautiful, and delightful.

It is also worth noting that an educational focus on the environment was also designed into the space, which actualizes the educational philosophy of the Reggio Emilia Approach that considers the school environment to be a "third teacher" in addition to adults and peers. Importantly, the grounds of play extend beyond the boundaries implied by the tiling and the small walls around the play area; the design invites students into the adjacent gardens, and will continue to do so as trails are established among the plants. There are a few fruit-bearing trees in the middle of the playground, around which Wijdan has centered lessons, such as about local importance of and traditions related to olive trees. The attractiveness of the playground encourages Wijdan to let the kids play frequently. Furthermore, because she takes pride in the beauty of the playground, she also takes pride in keeping it clean and tidy, and has passed these values along to her students: at the beginning of the school year, she teaches the importance of throwing their trash in the bin, which is an important, tangible form of environmentalism in the local context.

The Preschool as a Site of Neighboring

Unsurprisingly, I have come to learn that the kind of emergent strategy we have engaged in with this preschool project has been fundamentally Palestinian. This is not because the project is situated in Palestine, but because we have drawn upon long-standing ways of being that are best expressed in local language. For example, the Arabic word mujaawarah (مجاورة) could be translated into English as "neighboring," but according to the Palestinian educator Munir Fasheh (2016), it carries much more meaning:

A mujaawarah consists of a small number of people who decide to meet face to face, in a small place, and deal (in words and in actions) with a small issue in their lives ... What characterizes a mujaawarah most is that there is no authority within and no authority from outside... Mujaawarah as medium for learning and social action, by its very nature, is small in everything, except maybe in its vision and soul… Mujaawarahs embody aliveness, hope, mutual caring, hospitality, dignity. (para. 3)

Above Relaxation room of the Kindergarden, photo Benji Boyadgian, 2023.

The mujaawarah created for this preschool has addressed big-picture issues about the purpose of schooling and the meaning of environmentalism, while also discussing small details about school supplies and precise placement of playground elements. Through ongoing conversations, any misunderstandings among us have led us to recognize our own assumptions and make compromises for the sake of our shared hopes of creating a safe, fun, loving, and engaging place for young children to learn about the world around them. Moreover, we have developed a sense of neighborly care and consideration for each other. Although our small team has faced and occasionally replicated familiar forces, roles, and patterns common in larger societal structures, this project has offered us the chance to both consider and practice alternative ways of relating to each other, working with each other, and caring for each other. Not only are we working toward our vision of cultivating a kindergarten in which young children can flourish, but we are also living our way into our vision of a more equitable community grounded in respect and reciprocity.

Reference:

Fasheh, M. (2016). The art of neighboring. In Praise of Scaling Down (M. Jain, Ed.) Medium. https://medium.com/in-praise-of-scaling-down/the-art-of-neighboring-30fbd9dadfae

Budding Brilliance Preschool

—Wijdan Zawahreh

The Beginning

It was important for us to open a kindergarten in Al-Ma'asara because the only preschool in the village was only for five-year-olds. In fact, it had a limited capacity, so there was not even enough space for all the five-year-olds in the village. So in our village and the neighboring villages, there was no facility at all for three- and four-year olds. Therefore, many families with working parents had no one to educate or take care of their young children.

Furthermore, in our village, there was also no safe outdoor space for children to play, not even a swing. We are not like a city where people have initiatives and resources to create such spaces, and it is not easy for us to travel to nearby cities to access their play spaces, especially since many of them charge an entry fee. This has become especially difficult during the war, when so many families' incomes have been even more constrained, and nobody has the means to pay for leisure. So when we built a playground for the kindergarten, we not only included a swing, but we also intended for the playground to be accessible for all the kids in the village. And indeed, after school, kids of all ages come to play on our playground.

Integrating the Natural Environment into the Kindergarten

Before we began our partnership with Benji, I had not considered using the environment as a part of the kindergarten. For me, the idea of a playground was merely an assortment of games for children. My only consideration had been about the children's safety. It was not until Benji suggested that we integrate elements of the environment that I began thinking that it would be nice and interesting for children to really look at the nature around them.Even though we live in a village where families are connected to nature and the land through farming and raising livestock, the children did not necessarily pay attention to or feel connected to natural elements around them. We did not just assume that the children will feel connected to the environment they were born into, but we have intentionally helped them engage with natural elements in their surroundings. Now they're looking at nature in the environment around them.

At the kindergarten, one of our early ideas was to have each child take care of their own plant. So they each brought one from home and we wrote the child's name on his or

her plant. They feel a strong sense of responsibility for their plant, and along with taking care of it, they frequently observe small details about how it grows and changes from day to day. They'll exclaim to me, "Miss, look how my plant is growing. It's bigger than yesterday!"

The Playground's Design

The inclusion of nature in the playground opened the children to new possibilities and ideas. Now they are observing so many things on their own, even without my direct facilitation. The children are inclined to seek out many things when they are exposed to nature. These days, the design of the playground really allows the kids to engage with the surrounding garden. For example, after we lowered the height of the wall around the sand area, one day two boys were sitting in the sand and just staring at the garden. I asked them if they were upset about something, but they said no, they were just looking at the fig tree. Overall, the children are more curious about everything around them. The garden gives them opportunities to think, to consider, to discover, and to be surprised by many things that are new for them.

The Kindergarten During Wartime

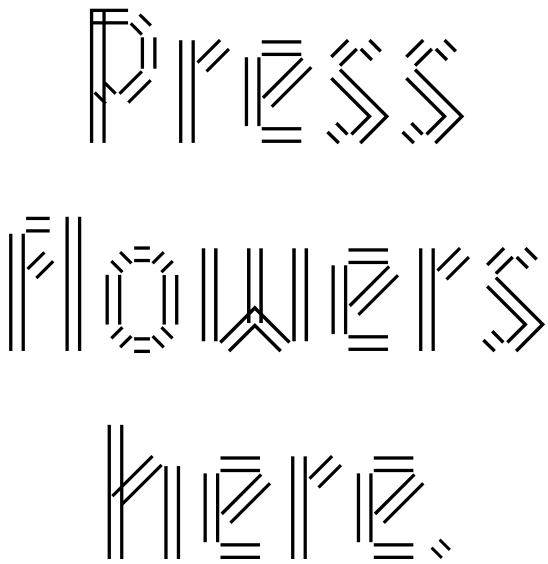
In October 2023, at the beginning of the war, things became especially difficult. More than half of the children stopped coming to the kindergarten, due to their parents' fears about many things: safety, increased limitations on movement, the potential of tear gas from soldiers or settlers, inability to pay tuition, etc. But I persisted, and I tried to convince the parents about the importance of continuing to send their kids to the kindergarten. I believed that it would be worse to keep young children at home during such a stressful period. It was not healthy for children to be exposed to the 24/7 news updates that surrounded everyone in their homes all the time. Instead, it was important for them to go outside and play. During this period, I really focused on playing with the children. Eventually, more and more parents agreed to send their kids back to the kindergarten. Because the economic situation was so terrible for so many families, I stopped taking tuition money for most of the students – those who could afford to pay continued to pay, but I waived the fees for those who could not afford it. It was important for me to show that my intent for the kindergarten has not been to make money, but instead my primary objective is to care for the children. My main concern is the children.

Especially during these stressful times, when the children could be traumatized by the violence around them, it was important for me to provide continuity with their time at school, being around other children and having opportunities to play with other children.

Above The pergola, photo Benji Boyadgian, 2024.

I worried that, if the children stopped coming to school and spent extended time at home, exposed to terrible news and stressed-out parents, there could be long-term impacts on the children's mental health and behavior. Indeed, when the children began coming back to school, we focused on outdoor play and tactile engagement, and the parents noticed that their kids started feeling better. Slowly, many children came back, so that we regularly had around thirty kids at the kindergarten. These days, the children's health is good, we spend lots of time playing outside with fresh air and surrounded by nature, and everything is good, *alhamdulillah*.

Imagine your ideal community space.


Press
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Previous page Oneiric Assembly. Watercolor on cotton paper, 2022. Image courtesy of Daniel Godínez Nivón.

The Birth of Red

An Experience of Communal Dreaming and Tequio

— Daniel Godínez Nivón

In the midst of Mexico City's urban sprawl, the cultural practice of tequio, rooted in Oaxaca's Indigenous traditions, is revitalised to tackle contemporary social and environmental challenges. This system of communal, unpaid labour exemplifies the Indigenous ethos of mutual aid and collective responsibility. My collaboration with the Triqui communities, particularly midwives and families from San Juan Copala, reveals how tequio and the power of collective dreaming can bolster cultural identity, communal resilience, and ecological stewardship.

As a member of a Zapotec Indigenous migrant community from Juchitán, Oaxaca — Mexico's sole matriarchal society — I have spent thirteen years integrating art history and conceptual art with traditional Indigenous practices in migrant associations and academic settings. Mexico's rich cultural tapestry is steeped in dreams and collective endeavours, where the ability to dream is highly esteemed.

In many Zapotec, Triqui, and Mixtec communities in Oaxaca, a direct relationship exists between healers, dreams, and nature. Young individuals often realise their future roles as healers through dreams, where they first encounter the knowledge needed for healing. This realisation is both an awakening of their vocation and an initiation into the profound connection between the human body and nature.

Dreams, whether experienced individually or collectively, are potent tools for experiential learning within creative processes. By reflecting on and living through our dreams, we gain unique insights into contemporary issues and their broader implications. Integrating a module on dreams and learning into primary and secondary education curriculums could revolutionise teaching methodologies and help students appreciate the nuances of their dreams, thus cultivating a shared reality based on these collective visions.

Both participants in healing processes in Triqui villages and other Mixe intellectuals like Xaab Nop Vargas-Vásquez converge on the concept of

experiential learning, known as Wejën Kajën in Tlahuitoltepec, Oaxaca. This concept, meaning to awaken and to unfold, provides a foundation for understanding experiential education, adaptable to all forms and community learning spaces encountered throughout life.

Learning through daily practice, rooted in tequio, unfolds in the here and now, focusing on the most tangible moment — the present. This approach can be described as living by living, learning by learning, being by being, and doing by doing. It provides immediate solutions to personal and communal problems related to essentials such as food, clothing, and shelter.

During our collective dreaming sessions, shades of red and butterflies emerged prominently in our dreams, leading me to create a narrative titled "The Birth of Red."

In the mountains of San Juan Copala, as the sun set, the midwives, forming a circle, closed their eyes and synchronised with the pulse of the earth. Under the twilight they began to dream.

The silence was interrupted by the delicate fluttering of butterflies. In their dream, the midwives saw red butterflies emerge, weaving with their flight a mosaic of life. Red, born from dusk, was more than a colour: it was the essence of life, the warmth of blood, the farewell of the sun, and the song of birds at dawn.

The dreams revealed how Red breathed life into the sky and the earth. The people of the village, hearing the stories of the midwives, understood that Red also beat within them, speaking to them in their own dreams.

One night a lightning bolt tore through the sky, bringing a profound message intertwined with the heart of Red. "Protect what protects you," whispered the Red. "Love the world that nourishes me. Preserve the first gift of the sun, the spark of life, the dance of dusk."

Inspired by this message, the boys and girls of the village became guardians of Red. They spoke tenderly to the flowers and birds, and learned to respect the Red that rests in the depths of the earth, understanding that some forms of red must lie in peace beneath their feet.

The Triqui mothers taught their children to feel part of Red, reminding them that it is the first colour they see at birth.

Red began to manifest in the dreams of the entire community, even in distant lands. With each sunset, the song of the birds reminds us of the promise to participate in the continuous creation of the world, in the unceasing cycle of nature.

We consider that the story serves as a poignant metaphor for life and connection, underlining red's significance as not just a colour but a vital force. In the narrative, red butterflies — symbols of transformation and the delicate balance of nature — highlight the interconnectedness of all ecosystem elements. This tale not only reinforces the cultural significance of dreams but also acts as a call to action, using the communal interpretation of "Red" to foster a stewardship ethos among the villagers.

"The Birth of Red" integrates essential ecological messages into the familiar cultural context of dreams and colour symbolism, making the concept of climate crisis accessible and motivating behavioural change. It underscores the power of narrative and collective belief systems in fostering sustainable environmental behaviours, which are crucial for addressing the global challenge of climate crisis.

Following pages The Birth of Red, Rasum A'núuj a. Mixed media, 2023. Images courtesy of Daniel Godínez Nivón.

Exercises for Dreaming with Red

Veins of Iron

Before sleeping, imagine long rivers of iron hidden deep in the earth.
They move slowly, rusted and warm, like branches stretched in darkness.
Now lie down and feel your feet becoming roots.
Let them reach down until they touch the iron.
Let its quiet heat rise into you.
Stay still.
This is how iron dreams.

The First Red

Place your hands over your heart.
Feel the pulse of your body, like a drum beating in rhythm.
Now imagine a red glow — not bright, but deep and quiet.
Like the color behind your eyelids when you're warm and safe.
Let it grow around you, as if you're still in the place you came from.
Let it guide you gently into sleep.

A Breath of Hematite

Before sleeping, imagine hematite resting deep in the earth. It breathes slowly. Close your eyes and match its rhythm. Let your breath follow the mineral's quiet pulse. Fall asleep with that weight and glow inside you.

Little Sun

Place a piece of obsidian under the sun all day.
At night, slip it beneath your bed.
Close your eyes and feel the warmth it gathered.
Let that quiet heat carry you into sleep.

Amber

To remember how to dream, look for amber in your dreams.
Not the hard kind — find it soft and warm, still moving.
It comes from sunlight that became a plant and stayed there.
Follow its scent.
It knows the way back to where dreams begin.

Find out which types of migratory birds cross the region in which you live.

Try to find them in a dream.

Previous page Untitled. Image courtesy of Renzo Alva.

Above and following page Archive Photographs, Strike in Lima, 2016. Image courtesy of Renzo Alva.

Territorialist

— Renzo Alva Hurtado

Mestizo

Soy producto de violaciones y
amores imposibles,
de migraciones forzadas, y
desesperanzas que me permiten no
sentirme propio,
ni de un lugar común.

I am the result of violations and
impossible loves,
of forced migrations, and despair
that allows me not to feel my own,
nor from a common place.

My path

I was born in 1987 in Peru, a year marked by internal conflict and the establishment of an extractivist system, accompanied by the lack of recognition of rights and the continuous dispossession of territories through the narrative of terror.

This period of turmoil not only directly impacted my critical perspective on territory and identity but also had profound effects on my family and their need to erase their violent and violated roots.

Something we all have in common in the Global South is the violence that has permeated us. My artistic interest has been forged in the path of documenting, filming, and portraying stories about defending rights and territories.

This has influenced my artistic practice, especially in the development of participatory methodologies that seek to actively involve communities in the creation of audiovisual narratives. Inviting to recreate new stories, our own, in a constant collaborative effort.

Collaboration involves negotiation, tension, and learning, where both the collective and the individual share knowledge and creative objectives to carry out an artistic and/or audiovisual piece.

Video Activism / Archives in Emergency

In the initial stage, my work originated from the realm of video activism and documentary filmmaking, considering the crucial importance of safeguarding digital archives. This intangible format can face obsolescence and poses challenges for its preservation over time.

I have been part of a phase of video activism (2010–2016) that has experienced significant growth with the emergence of platforms like YouTube and social networks like Facebook, which allow for the proliferation of online channels and collaborative networks.

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However, nowadays, these spaces and channels are more controlled and monitored.

Nevertheless, the advancement of technology and access to digital representation tools such as cameras and smartphones has allowed the proliferation of diverse local visualities that have sought to confront representations created from a centralism of mainstream, hegemonic narratives.

It is in this resistance that my artistic proposal takes shape, where, through collective and experimental creation, new narratives are sought that counteract hegemonic narratives, enabling us to understand the complexity of a scenario, conflict, and visual resistance within the margins.

Depth of Field

Depth of Field is a documentary produced in collaboration with local communicators from Islay and Mollendo. The film, through archival materials, shows us the diverse visual narratives created by local communicators during the socio-environmental conflicts against Southern Copper mining in 2014 and 2015.

During the protests against the Tía Maria mining project, a group of vigilant local communicators emerged, closely documenting the violence exercised by law enforcement. Local media and residents equipped with cameras and smartphones began recording and producing visuals to confront the imagery generated by mainstream media. These media outlets, through the repetition of violent images, seek to justify violence and military intrusion in the area, labelling farmers as terrorists.

This collaborative video activism project accompanied the contexts of demonstrations, initiating a work of audiovisual correspondences due to the conflict contexts and the declaration of a state of emergency.

Depth of Field is a documentary project that begins with the delivery of an external drive containing a total of 300 gigabytes of unpublished material from the marches against the Tía Maria mining project by Southern Copper. With this safeguarded material, collaborative edits were made, resulting in a 78-minute film that makes tensions visible before, during, and after socio-environmental conflicts. It depicts the impact of violence on the bodies of residents who were criminalised.

During the documentary production, the audiovisual materials also played a crucial role in securing the freedom of residents wrongly accused of violence by the police.

Right Untitled. Image courtesy of Renzo Alva.

Above (top) Depth of Field, Parallel Worlds. While the major conflicts at the Tía Maria mine were unfolding in 2015, one of the largest mining fairs in South America was taking place simultaneously in the same province. Image courtesy of Renzo Alva.

Above Depth of Field, Farmer Antonio Coasaca in Lima defending himself against the charges brought by the state for alleged offenses against the police. An archival video will allow him to be cleared of the 8-year prison sentence they wanted to impose on him. Image courtesy of Renzo Alva.

This artistic project is framed within the study of the visuality of a constantly evolving digital culture, where representation technology stimulates constant reaffirmation, tension, and the construction of identities and alterities.

It also seeks to problematise the processes of criminalisation that have arisen from a discursive practice orchestrated by hegemonic media and backed by the state. The emergence of a struggle for recognition directly responds to the construction of symbolic violence and the imposition of fear.

Against Narratives

As a visual artist, I aim to critically and personally address the symbolic and visual control mechanisms that seek to justify state violence by invoking the spectre of the period of internal conflict, "terrorism."

Terruqueo has become a present element in the construction of a racialised and violent imaginary. In Peru, the term terruco (terrorist) emerged during the internal conflict in the 1980s and 1990s, involving the terrorist group Shining Path and the military and police forces.

Since the majority of deaths and confrontations occurred mainly in rural regions, "terrorist" has become a racialised category. It has been instrumentalised for years to silence protest voices within the country in the face of the advance of extractivism.

The use of the term terrorist has been part of a constant rhetoric, currently utilised by the coup president Dina Boluarte on January 13, 2023, referring to protests and mobilisations against her. "Are we perhaps returning to the years of terrorist violence where dogs were hung on lampposts?" For Boluarte, we are TERRORISTS if we defend human rights, democracy, and territory.

The mythology of terror and the rhetoric of mainstream media align with the interests of governments and power structures, and it is these discourses that we must undermine, set ablaze.

Audiovisual Minga, Works for Memory

As part of my video activist practice, I have been developing a long-term project, Minga Audiovisual, which aims to provide community communication workshops for the production of participatory audiovisual content.

Over the past few years, we have been collaborating closely with Indigenous organisations and peoples who have found in community communications and audiovisual production a way to connect in processes of memory and culture.

Above Personal Archive: Community Communication Workshops, Minga Audiovisual, 2018 and 2017. Image courtesy of Renzo Alva.

Overleaf Community Communication Workshops, Minga Audiovisual, 2018. Image courtesy of Renzo Alva.

Minga Audiovisual is inspired by the methodology of Popular Education. It also draws ideas from thinkers like Paulo Freire in Brazil, who advocate for a liberating pedagogy that challenges the traditional narrative of education, involving students in processes of critical reflection on their social and political realities.

In Minga Audiovisual, there are no teachers; instead, there are facilitators who promote collective and participatory learning.

Currently, Minga Audiovisual is collaborating with various communities and indigenous peoples who use art and audiovisual media to strengthen and support processes of rights and territorial defense, as well as the strengthening of cultural and social processes. This has allowed me to get to know, accompany, and learn from the diverse resistance processes these peoples face.

Such was the case with the Kichwa people in the Tigre River basin, in the community of San Juan de Bartra, where I had the opportunity to direct a community communication workshop for the PUINAMUDT platform (Platform of United Amazonian Indigenous Peoples in Defense of their Territories) with the goal of training community communicators and developing a participatory documentary.

During the workshop, participants decided to work on a project that investigated police abuse during the year 2008, when residents were unjustly accused and abusively imprisoned by the police. The testimony is part of a reenacted scene by the same inhabitant who suffered the ordeal, being witnesses to a participatory, co-directed staging, taking as structure the testimony about those harsh moments when they were criminalised and deprived of their freedom.

Furthermore, the visual testimony allows for a deep understanding of the control and criminalization mechanisms orchestrated by law enforcement that had set up a scene to levy an accusation. Residents still remember being called “terrucos,” “terrorists,” and being forced to carry weapons in a threatening manner for photographs, framing them as violent.

Documentary Frame in the San Juan de Bartra community of the Kichwa people from the Corrientes River basin.

The processes of criminalization have a racial foundation that seeks to justify the violence exercised by a necro-capitalist state.

By creating images from the memory imaginaries, we reclaim memories, generate meaningful content; however, we know that the process, the most important part, the planning, and the debate, raises awareness among the collective about an issue that affects us all.

Likewise, as a pedagogical proposal, Minga Audiovisual have also contributed to strategies for revitalizing Amazonian languages, such as the case of the Kapanawa people in Alto Tapiche. The Kapanawa language belongs to the Pano linguistic family and has been classified by the Ministry of Education (2013) as a seriously endangered language. For this reason, since 2018, we have been collaborating on the implementation of a project that, through participatory cinema, seeks to revitalize the Kapanawa language and knowledge.

Thanks to the support of the Directorate of Audiovisual, New Media, and Phonography at the Ministry of Culture of Peru and The Prince Claus Fund, the Minga team will continue with the self-documentation project and will also develop the first documentary in the Kapanawa language titled Where Voices Sound.

The documentary project will be part of a participatory audiovisual production that narrates the journey of a group of young people through the Tapiche and Buncuya rivers in order to find Kapanawa speakers who can share their experiences as speakers and knowledge about the history and culture of Kapanwa.

The documentary reflects on the harsh reality experienced by minority communities and what the loss of a language means. It also seeks to generate reflections on educational policies and intercultural education in Peru.

The Kapanawa documentary team will be composed of Nadine Huaninche, Keiner Rios, Cesar Rios, Jhonathan Curico, Eber Rios, Segundo Chumo, Any Huaninche, and Yermi Huaninche, who were chosen by their communities to represent their people as the first Kapanawa audiovisual production team.

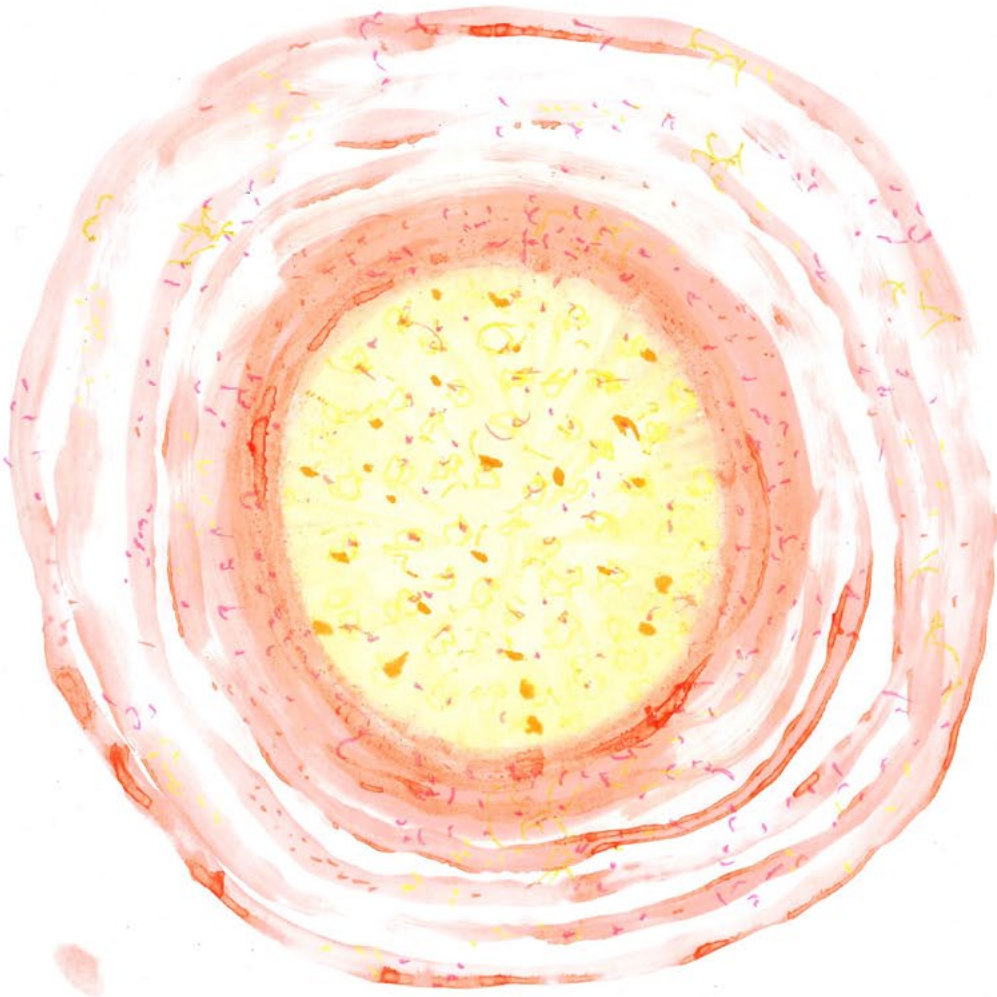
The Prince Claus Fund has been crucial toin this journey, supporting and perpetuating reflection on community practices. Simultaneously, it provides a space for pause, to reassess goals and share experiences with artists from various contexts and historical backgrounds. The Global South resists through diverse artistic expressions, creating new ways to collaborate and developing narratives that allow us to rethink territories, bodies, images, and collective imagination.

Minga Audiovisual is inspired by the methodology of Popular Education and decolonial pedagogies rooted in collective memory and territorial knowledge. It draws from thinkers such as Paulo Freire, but also expands toward the critical perspectives of Silvia Rivera Cusicanqui and Catherine Walsh, who challenge Western epistemologies and advocate for pluriversal, situated ways of knowing. This approach aligns with the work of Peruvian theologian Gustavo Gutiérrez, whose Theology of Liberation emphasizes the need for reflection and action in the struggle against structural injustice. Together, these visions nourish a participatory practice that values dialogue, autonomy, and the political power of storytelling.

Finally, this contribution also seeks to honour the memory and vision of the extraordinary Colombian artist Abel Rodríguez, whom we had the privilege of meeting in Bogotá.

Above Personal Archive: Community Communication Workshops, Minga Audiovisual, 2018 and 2017. Image courtesy of Renzo Alva.

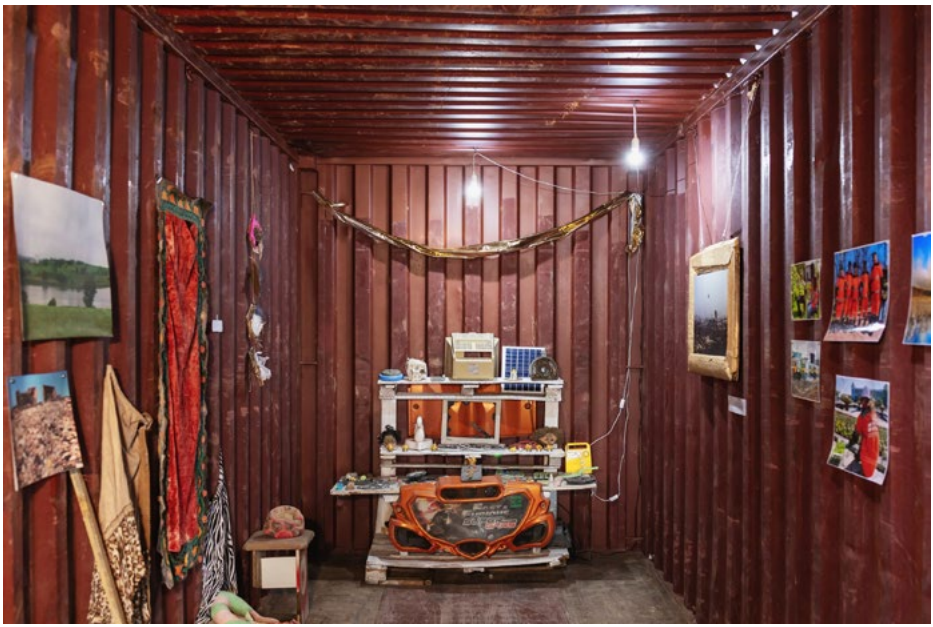
Following page Untitled. Image courtesy of Renzo Alva.



Ask your closest friends to record the sound of a sunset.

Use the recordings to create a collective sunscape.

What could this gathering of voices tell others?



Preceding page Peri (Nurperi Orunbaeva) Saved Life. Mosaic-making and exploration of the Altyn Kazyk settlement (Kyrgyzstan), 2024. Image Courtesy of I. Denbrov.

Above People's Landfill Museum of Bishkek, 2023. Images courtesy of Ilia Denbrov.

TRASH Festivals

Beyond the question of private property and the political economy of community art spaces

— Bermet Borubaeva

trash

/traʃ/

noun

1. NORTH AMERICAN (vulgar slang word)

waste material; refuse. “the subway entrance was blocked with trash”

Synonyms: waste, waste material, refuse, litter, garbage, debris, junk, dross, detritus, sweepings, dregs, remains, rubbish

2. NORTH AMERICAN

a person or people regarded as being of very low social standing. “clubs patronized by rock trash”

Synonyms: rabble, scum, vermin, dregs, good-for-nothings, lowest of the low, underclass, the dregs, untouchables, the hoi polloi

verb

1. INFORMAL•NORTH AMERICAN

damage or destroy.“my apartment’s been totally trashed”

Synonyms: wreck, ruin, damage, destroy, deface, mar, spoil, vandalize, total

2. INFORMAL•NORTH AMERICAN

criticize severely.“trade associations trashed the legislation as deficient”

Synonyms: criticize, lambast, censure, attack, insult, abuse, give a bad press to condemn, flay, savage, pan, knock

Introduction

This article is the result of personal research, artistic experience, and reflections made during my participation in the Cultural and Artistic Responses to the Environmental Crisis mentorship programme awarded by The Prince Claus Fund and the Goethe-Institut (2022). Over the past year, it has brought me many insights and ideas. With this research I would like to analyse the juxtaposition of art, trash, work with communities, environmental change, and private property.

The methodological foundation of the research includes social science and artistic research methods, such as interviews, analyses of legislation, and environmental law data, observation, experiments, and analyses of artistic practice, etc.

The research, presented in several sections, explores various dimensions such as context, means of production, and artistic response to the environmental crisis. Starting from the history of the Trash festival and the working processes of the Bishkek School of Contemporary Art provides a better understanding of the context and artistic and economic situation of Kyrgyzstan and its past. The last edition, "Trash–5: Reinterpreting the History of Pollution," clearly shows the contradictions within art production, community work, and private property, providing a valuable case study for this research.

Looking back on Soviet and Kyrgyz history and international examples of community work can offer an alternative understanding of art production and property relations that can help to include an external position to the dominated neoliberal system.

Part one: The Birth of Dump

In his book *Discipline and Punish*[1], Michel Foucault writes about "The birth of the prison" and how the form of prison as punishment was created, based on historical documents in France. By drawing an analogy with the function of prisons, we can look at waste not as random pieces of discarded objects, but as a contemporary institution resulting from the technical development of civilisation. Since the advent of industrialisation, new technologies and the appearance of plastic as a material in the 20th century, the waste revolution has bombed every continent with billions of tonnes of non-degradable trash.

Ironically, in slang the word "trash" also refers to people from lower classes who, without social mobility, become untouchable.

1. Michel Foucault, Discipline and Punish: The Birth of the Prison (Penguin Random House, 1977).

Furthermore, in the Indian segregated caste system, the lowest caste, Shudri ("untouchables"), are people who deal with trash, while people from other castes are not allowed to touch it. In this sense, trash becomes something untouchable.

During the mentorship programme, Serkan Taycan spoke about parallels to Foucault's book *Discipline and Punish*. Prisons function by taking people out of society rather than rehabilitating them, and the same can be said of garbage. Trash is removed from society because people do not like it, they do not want to face their own excrement. It is not pleasant to think about what happens to your waste after it goes in. It is better not to think about dirtiness, everything just disappears right after.

The idea to "punish" the trash by removing it from society and creating specially protected places for it has brought about the birth of waste dumps. These create the illusion that waste is not visible. In fact, we just dump things and dump them again until we drown. The only way to win the war against trash is not to produce it. Producing thousands of tonnes of waste and claiming that waste separation and recycling will solve the problem only brings us more trash as we continue to consume more goods every day. No one wants to reduce their profits. In the end, environmental damage is not restored, is not paid for by producers, and only results in more pollution and the appearance of neoliberal trash as a global category. Biopolitics plays a crucial role because trash is an inseparable part of our lives. It is integral to our existence as human beings in a contemporary economy where we buy food to eat, use electronics for work, and build houses to protect ourselves. By making visible the connection between power relations and trash, we can use critical thinking to restructure our systems and eliminate trash entirely. But first this requires us to confront it: we need to touch it, look at it, and smell it.

According to Foucault, knowledge cannot be separated from power relations, and this is why knowledge about waste is part of a contemporary power imbalance. Scientific research and knowledge production on waste are intertwined with capital and decision-making processes controlled by transnational corporations producing packaging and other goods. Our consumer culture is the mechanism that supports this endless cycle of goods and waste production. Understanding the crucial idea that trash should not exist is challenging power dynamics. However, because knowledge production is monopolised, this knowledge remains marginalised among a small group of people.

It is important to me — together with Aimeerim Tursalieva, the co-founder of Trash festival, and the co-founders of Bishkek School of Contemporary Art — to make trash visible.

TRASH is not transparent, it is not metaphysical. TRASH has a material dimension after it goes to dump. TRASH festivals since 2009 have been unpacking waste and focusing on exhibited objects to highlight the visuality of trash to study and analyse it without limits. We are bringing trash back from the corner and putting it directly before the eyes of our audiences to provoke thought. We can not hide trash in "prison," because any dump site is still a part of our land and environment and it causes damage.

Part two: The history and context of trash festivals

As a student of the informal Contemporary Art School ArtEast more than ten years ago, I was involved in the process of creating socially engaged art and environmental concerns, attempting to answer the question of how art and art professionals can impact these challenges. Together with other students, we launched the Trash Festival[2] in 2009, citing Joseph Beuys and environmental activities. This school was initiated with two outstanding artists, Gulnara Kasmalieva and Muratbek Djumaliev. Their ecological approach and this experience became a lifelong commitment for me. I continued my academic education in Moscow and wrote my Master's thesis about the urban environment and bike-sharing systems which helped me to express my agenda not only within visual studies but also within academia. At the same time I was an assistant to the general director of the oldest art institution in Moscow, Fabrika, where I curated a residency and worked on all the international projects.

During my time at Fabrika I curated a waste cooking event at an eco documentary film festival, Eco Cup, and there I discovered that 30–40% of all produced food goes to waste. I was shocked by this because in my childhood, after the Soviet Union collapsed in the 90s, we experienced poverty and food was always limited. It taught me that I needed to work harder on ecological issues, and that's why I left my full time job. I decided to dedicate my time to art and science and environmental practices, because, whether you have a job or not, at the end of the month, there is nothing left from your salary because you need to pay rent and cover your life expenditures. If you do not work, you'll still have zero, but at least you will have the time and opportunity to change something. The rest somehow can be organised.

2. More about Trash Festivals in my article "TRASH On/Off," Beuys On/ Off, October 14, 2021, https://beuysonoff.com/free-international-university/ecology/trash-on-off/.

I worked for one year as a cook at a cafe in Moscow to see the processes of food production and saw with my own eyes the exploitative slave labour conditions central Asian migrant workers are subjected to. I, too, felt like a bio-robot after working 14–17 hours each day. Such experiences change the course of one's life. I showed this through my artistic projects, such as I.Food[3], my comic about invisible migrant labour, the exhibition *STILL LIFE*[4], which transformed Driviertel gallery in Switzerland into a cafe of non-conditional food, as well as others. I returned for two months to my home city, Bishkek.

Bishkek tops the list of cities with the most polluted air in the world, so we organised street protests. Besides working on *#BishkekSmog*[5], a documentary about air pollution, we created Bishkek School of Contemporary Art, together with former students of School of Contemporary Art ArtEast, as well as re-starting trash festivals. TRASH-3[6] was conducted near the city waste dump in collaboration with the organisation Tazar Kyrgyzstan, which offered training on waste management and separation. Now, the festival takes place every year in different formats and locations — waste dumps being one of them.

As a part of the self-organised platform Bishkek School of Contemporary Art (BiSCA)[7], it's very important that each step of its development impacts our growing artistic community and the overall movement, and that it is not focused on individual development.

By creating an artistic think tank to develop our own interdisciplinary and interlocal methodologies, we can better understand our perspective as art professionals within our context. Even this kind of work can be self-exploitative and precarious because, for all of us, it is an extra job we do on a voluntary basis and without institutional support. While we receive funding for some projects, we also contribute our own finances to sustain the collective of eight people. Part of our art practice includes working with local communities in environmental danger who face profound crises, because environmental rights go together with social inequality.

3. More on I.Food here: https://www.facebook.com/ya.eda.stories.

4. More on STILL LIFE here: https://www.facebook.com/pervaia.vtoraia/posts/pfbid02iX1aR2VNqzmPKUivKWgnsachBuzW76eUs55MbKQ4siGiU3ZMCdsH1PRiBP82VwEpl.

5. More on Bishkek Smog here: https://bishkeksmog.info.

6. More on Trash Festival-3 here: https://bishci.com/2022/07/28/aralash-6-trash-3/.

7. More about Bishkek School of Contemporary Art, here: https://bishci.com/en/about.

We cannot separate ecological damage from economic and political situations. As a foreign artist in these communities, I often face complex questions and ethical dilemmas. That's why for me it is important to analyse and rethink the methodologies of artistic projects.

Though I do not have the financial resources nor a permanent job to cover our expenditures, we continue to work hard on the project. Recently, we opened the community centre at this location, the Library of Saved Books, where we work with children, writing fairy tales about the other school children from this settlement.One is a story about a girl and her friends who discover a way to solve waste problems.

We transformed the old shop into the "library" and now it is a platform for communication between citizens and people who live close to the landfill — which is a 20 minute drive from the city centre with more than 60 hectares of constantly burning trash. As part of the #CityMayorStopTheFire campaign, I prepared a report analysing a €22 million project by the European Bank of Reconstruction and Development for the reclamation of the landfill.

It is very important to us that society supports our activities and gets involved. The people impacted by our work vary greatly; they include local residents who understand and support our efforts, as well as local artists and collaborators from the US. These collaborators, art professionals who participated in our work and the Trash-4 festival, joined us after my residency in Chicago and participated in the CEC ArtsLink International Fellowship Program.[8]

We document and archive our collective actions by making documentaries and zines about the festivals. The 4th edition of the festival, "Follow the TRASH river," was dedicated to water pollution caused by waste. Our zines are available to read online.[9]

We aim to show the efforts of scientists, art practitioners, activists, and others working to improve the situation. I support this diverse and multifaceted collaboration. We strive to strengthen our voices in public debates at both local/regional and international levels. By highlighting our artistic statements and working with the community, we hope all participants can influence the agenda and be actively involved in the process.

The scariest thing is visiting the dump site and feeling like trash yourself. These are inhuman conditions, but it is the reality for those people living

8. More on CEC ArtsLink here: https://www.cecartslink.org/participant/bermet-borubaeva/.

9. See: https://bishci.com/article/aralash-10.

and working there. It is not only environmental problems but also social and political issues that have pushed people to the margins of society, leaving them to collect plastic bottles and metals in toxic conditions. They sell these items to earn a small amount of money, just enough to survive for one more day. The other half of the settlement might work as seamstresses or builders, but they still face very difficult economic and social situations, often with health problems and many children to care for.

Together with documentarists from France, I helped them make the documentary THE HILL, which is about the people who work at the landfill. The most powerful experience of my life was presenting this documentary to the landfill workers and hearing their stories about how they ended up working there. During the screening, I heard some children's voices and I discovered that fifth grade schoolgirls were working in hellish conditions at night at the landfill. These children should be going to school, having a childhood, eating well, and developing their worldview, and for sure not be working in a toxic, contaminated mountain of garbage. I was so angry at this injustice. I am certain that this is a crime against humanity and it cannot be allowed to continue.

Part three: Interpreting the history of pollution. Art Prospect and Trash-5 Festival

After seeing so many broken lives and children among all this trash it was difficult to think about developing art projects there. It is a privileged position to come to this community and invite foreign artists from around the work to realise their projects. I do not want to make art there, I only want to use art as a tool to catalyse change. Aesthetics comes last, the first criterion is the efficiency of any results for local communities in Altyn-Kazyk through the trash festivals. Using our social capital, network, brains, and leveraging art as a mechanism for change, we continue to experiment with formats and attract all possible resources. It's important that we continue providing educational activities for everyone, children, adults, and citizens alike. Collaborative creative activities have empowered and strengthened the women's community in Altyn-Kazyk where women are more vulnerable.

The most important result we achieved with previous festivals in Bishkek was creating awareness about landfill problems in Kyrgyzstan. After endless events, letters, festivals, and publications over a span of four years, the City Hall finally announced the Bishkek landfill was not burning anymore.

They covered the landfill with clay and are preventing new fires. Although there are still dangerous emissions that will persist for a long time, according to environmental impact analyses by the European Bank of Reconstruction and Development, emissions will continue for about 100 years even after this project is 100% completed. Either way, it was still a cause for celebration. This achievement was the result of the combined efforts of activists, local authorities, experts, and of course, workers. The new landfill, covering about nine hectares, is very small for a city with a population of one million and will very soon be filled. It means we need an alternative strategy for waste management, which we aim to highlight through Trash festivals.

Work on Festival Art Prospect and TRASH-5: Reinterpreting the History of Pollution

In 2023, this initiative contributed to the global discourse by reinterpreting the history of pollution. Through the joint efforts of two public art festivals — Trash and Art Prospect — and three organisations with eight curators, we organised our largest festival ever. These organisations include Tazar (Aimeerim Tursalieva), CEC ArtsLink (Susan Katz, Lizaveta Matveeva, Anastasia Skvortsova, Natalia Shapkina), and Bishkek School of Contemporary Art (Oksana Kapishnikova, Bermet Borubaeva).

The geographical reach of the festival was broad. More than 80 participants — twenty artists from Kazakhstan, Russia, the US, Switzerland, the Netherlands, Georgia, Brazil, and the Czech Republic came to Kyrgyzstan to reflect on the history of pollution through photography, video, drawings, clothing patches, installation, public art, performance, fairy tales, books, plays, DJ sets, and more.

For the festival we conducted research on sewage waste in Kyrgyzstan, organised an art show dealing with the issue of pollution; published a fairy tale book by Altyn Kapalova; and staged the play The Shining Mountain, in which school children from Altyn Kazyk fought with a trash monster; opened a public park in the Altyn Kazyk settlement and the People's Landfill Museum at the Bishkek Sanitary Landfill; and much more. In one month we hosted 40 environmental art events and attracted 3,000 visitors. The festival offered a unique perspective on the history of pollution around the world. For over five years we have used public campaigns and advocacy to demand a solution to the ongoing toxic emissions from the landfill.

The festival began with the research presentation "No Textile Waste," conducted together with Aimeerim Tursalieva from Tazar and Oksana Kapishnikova from the Bishkek School of Contemporary Art.

This presentation played a central role in the festival because it connected themes including the history of waste pollution, seamstresses in Altyn-Kazyk, upcycling, and production. According to the study's findings, Bishkek generates over 100 tonnes of sewing waste daily, most of which ends up in unauthorised dump sites. Every day, between 50 and 80 tons of sewing waste is delivered to the Bishkek landfill, of which only about 10 tonnes is disposed of (burned) using specialised equipment. This is to say that the landfill facilities are insufficiently equipped to deal with even a fraction of the total waste they receive.

The presentation took place at the shopping mall and was accompanied by upcycling workshops hosted by famous designers from Kyrgyzstan and Kazakhstan, and the US artist Steven Siegel's installation Full Basket became a monument to wasted textiles. A trash can reaching twelve feet in height and stuffed with fabric waste was installed next to the American University of Central Asia entrance.

The highlight of the festival was the exhibition at Oak Park Gallery curated by BiSCA co-founders Oksana Kapishnikova and Diana Ukhina. The exhibition featured artworks that reflected the festival's overall concept, featuring artists and collectives from Kyrgyzstan, Kazakhstan, Georgia, the US, the Netherlands, and Russia. Highlights included an investigative photo series and documentary film depicting the story of dozens of hazardous waste at the silicon plant in Tash-Kömür; an installation exploring the various states of textile waste from clothing to recycling and upcycling; a board game about recycling; an artwork addressing air pollution from Bishkek's minibuses showing "prints" of their exhaust pipes; a triptych made of plastic bags dedicated to basic civil rights; and a comicstrip problematising the widespread use of disposable plates, cups, and utensils.

The second floor of the gallery was home to *The Ecology of Consciousness: Upcycling*,[10] curated by Diana Ukhina (BiSCA and Synergy Art Studio), alongside a public programme that included her performance "Whispering with the Earth" at the opening. The performance conveyed her evolving awareness of climate issues and emphasised the role of inner ecology in shaping our collective reality.

Together with my co-curator of the trash festivals, Aimeerim Tursalieva, we dreamt of creating a fairy tale about waste separation and landfill, and it came true. The exhibition started with The Shining Mountain, a fairy tale by Altyn Kapalova, which tells the true story of waste in Bishkek and teaches about recycling.

The book is available in Russian and Kyrgyz, with an audiobook and animated version. The fairy tale follows a group of school children from the fictional Little Country, where humans live in harmony with nature and each other, until they discover a mountain of trash next to their house.

The Shining Mountain discusses trash and environmental issues while portraying the lives of residents of the settlements of Altyn Kazyk and Kalys Ordo. The book aims to tell the true story of waste in Bishkek through the eyes of its main characters, the school girl Altyn and school boy Kalys. They discover practical and useful objects amidst the trash, learn about recycling, teach their relatives and friends, and in so doing, defeat the trash monster. The festival concluded with a theatre performance based on this book, staged by the talented Art Jashoo Multimedia Theater and produced by artistic director Umsunay Musaeva together with the participation of schoolchildren from the settlement and collective (Adelia Aytymbetova, Akgul Omurakunova, Aidai Musabekova, Zhanyshbek Botoy, Jamal Raikan kyzy, Aisalkyn Nurlan kyzy).

Part four: Community art spaces and private property

On October 7, 2023, the festival continued in the settlement of Altyn Kazyk. The organisers presented a variety of artworks including workshop results, performances, and installations. One thought provoking installation, "Shoal of Fish," by Dmitry Petrovsky of the artist collective DOXA, drew attention to the environmental degradation of the Ala-Archa reservoir in Kyrgyzstan. Reflecting on his childhood memories of a pristine and vibrant landscape, Petrovsky nostalgically recounted days spent fishing with friends, surrounded by fields, trees, and the natural beauty of the reservoir.

Another impactful work, "Saved Life" by Peri (Nurperi Orunbaeva), delicately wove together themes of tragedy and hope through her exploration of the Altyn Kazyk settlement in Kyrgyzstan. The artist, known for her mastery of traditional crafts and her innovative approach to installations, delivered a powerful narrative that addressed the recurring heartbreak of drowned children, a sombre consequence of heat waves in the region.

Cholpon Alamanova's illustrations for Altyn Kapalova's fairy tale The Shining Mountain were also shown in our library, which now includes a workspace for repurposing textile waste. The opening of the People's Landfill Museum and a new public park in the settlement were a significant part of the celebration of the ongoing process of the closure of the old landfill.

Another highlight was Diana Ukhina's performance "Warble with The Earth," which culminated our festivities in Altyn Kazyk. This DJ storytelling session aimed to unite voices and fragments of central Asian sound memory, challenging global cultural hegemony. It gained international recognition at documenta15 in 2022 as part of the DAVRA Collective's public programme, showcasing Ukhina's unique perspective on cultural boundaries. Ukhina's artistic contributions spanned various disciplines, inviting audiences to reflect on their relationship with the world through the transformative power of sound and visuals.

In conversations with Aimeerim, we dreamt of one day establishing a museum of trash. This dream came true on my birthday, making it the best gift ever. Importantly, it is located on the municipal territory of the reclaiming landfill. The People's Landfill Museum of Bishkek is housed in a shipping container at the entrance to the Bishkek Sanitary Landfill. The project's mastermind, US artist sTo Len, has collaborated with the New York City Department of Sanitation for the past several years.

The Landfill Museum is a joint project of Tazar and the Bishkek School of Contemporary Art (BiSCA) supported by Bishkek City Hall, the Bishkek Sanitary Landfill, and Tazalyk Municipal Corporation. Exhibition materials were collected with the help of the community living next to this large operating landfill, which has accepted over 100 million tonnes of trash since its inception in 1976. This project explores the hundred-year history of waste in Bishkek, from the 1920s to the present day. The museum displays "artefacts" donated, created, and collected by the public, and also showcases the history of the Red Builder Brick Factory, whose quarry later became the landfill site. The museum is lit by electricity from solar panels, installed thanks to the Association of Women in Energy in Kyrgyzstan. Tours of the People's Landfill Museum will be available every month.

The festival introduced a new public park to the settlement of Altyn Kazyk, featuring a playground that has already become popular among children heading to school in the neighbouring settlement of Kalys Ordo. As part of the festival, urban planners from Archa and Peshcom joined local volunteers to plant 40 drought-resistant trees and about 300 shrubs. They also installed an irrigation system, built a fence to protect the plants from cattle, and added swings, benches, a jungle gym, slides, and two art installations.

We were pleased to learn that four years ago, residents had left a triangular piece of land in the settlement to create a future children's playground.

Initially, Aimeerim Tursalieva and I wanted to install a container on this land and move the library to the "triangle." Since paying rent for the library was always difficult, we hoped to eliminate this issue. In the end, this plan proved impossible for many reasons.

One notable installation in the playground is "The Pink Unicorn" by Anton Karmanov, which refers to the fairy tale narratives and gives a sense of fantasy and ambiance.

Phantasmagoric objects serve a practical purpose — they spark imagination but also act as tools to secure more resources for the playground. These objects need to be grounded properly, requiring site preparation and funding for an excavator, which are important aspects of our agreements with partners. We need to leave behind not just art objects and trash after the festival, but also something useful for the community.

Many artists involved in artist-run spaces often face dilemmas related to private property — whether to work more to pay rent or not pay and have nothing. Property issues break many healthy initiatives, especially in vulnerable communities, because they might see you as a foreigner, and with limited access to international donors and deadlines, people are just trying to survive.

As the question of renting space remains unresolved, we need to pay the landlord for 30 square metres to maintain our community space there and library. We are continuously seeking opportunities to get a grant or any other financial support to sustain the project and continue our work. We believe our efforts play a crucial role in community building and empowering local activists, especially for girls and women. Our hearts beat faster every time we see positive results.

When I work in the state archive I come across so many documents about artists and artistic infrastructure in Kirgiz Republic as a part of the Soviet Union. I found records about building the artist's town in Frunze (now titled Bishkek). There was a special decree that regulated the creation of exhibition halls and artistic workshops addressing various needs. Artists were often commissioned for governmental projects, creating designs for working clubs, places of culture, and factories. This whole integral system supported artists, providing them with materials and essential services such as housing and childcare.

Today in general, we do more multidisciplinary work with BiSCA and other artistic collectives in Kyrgyzstan. There is no public infrastructure to support artists with space and materials in their projects. Moreover, in the current political reality, continuing this work can be even dangerous.

Great thanks to all participants, partners and organisers.

Interpreting the History of Pollution: Art Prospect & Trash-5 Festival

Organizers: CEC ArtsLink (USA), Tazar Kyrgyzstan, Bishkek School of Contemporary Art (BiSCA)

Artists: Alena Abitova and Begimay Zairbek kyzy (Kyrgyzstan); Cholpon Alamanova and Altyn Kapalova (Kyrgyzstan); Rakhat Asangulova (Kyrgyzstan); Cathy Byrd (USA); Antonín Brinda (Czech Republic); Nellya Dzamanbaeva (Kyrgyzstan); Ellen Harvey (USA); Gluklya/Natalia Pershina-Yakimanskaya (Russia/The Netherlands); Kendal Henry (USA); Adel Ismailkhanova (Kyrgyzstan); Ermek Jaenisch (Kyrgyzstan); Syinat Joldosheva (Kyrgyzstan); Chynarkul Jusupkeldieva (Kyrgyzstan); Anton Karmanov (Russia); Chingiz Narynov (Kyrgyzstan); Zarina Nazarbek kyzy (Kyrgyzstan); sTo Len (USA); Lera Lerner (Russia); the Climate Solutions Laboratory (Olga Mnishko, Ilya Kuleshov, Nurzhan Chunueva, and Dmitry Pereyaslavsky); the Library of Saved Books group (Kyrgyzstan); Iara Lee (Brazil) and Nthabiseng TeReo Mohanela (Lesotho); Anna Martynenko (Russia); Nurperi Orunbaeva (Kyrgyzstan); DOXA artist collective/Dmitry Petrovsky (Kyrgyzstan); MAKE/Anton Polsky (Russia/Germany); Eco-Batken/Rahat Joroeva and Alienora Kurmanbekova (Kyrgyzstan); Ronja Römmelt and Sara Koller (Switzerland) with Jibek Birikova, Chagaldak Zamirbekov, Roman Khuzin, and Olga Shchetinina; Ilya Sibiryakov (Russia); Steven Siegel (USA); Mishiko Sulakauri (Georgia); Saule Suleimanova (Kazakhstan); Zero Textile Waste/Bermet Borubaeva, Aimeerim Tursalieva, and Oksana Kapishnikova (Kyrgyzstan); Yaroslav Tartykov (Kyrgyzstan); Alima Tokmergenova (Kyrgyzstan); Diana Ukhina (Kyrgyzstan); EcoMiR/ Suidumbek Kalmurzayev, Gamal Soronkulov, Yaroslav Tartykov, and Vladislav Ushakov; Iskender Aliev (Kyrgyzstan); Welding Workshop/ Chingiz Aidarov and Sasha Filatova (Kyrgyzstan); Sherden/Mirrahim Opposh (Kyrgyzstan); Ekinshi Custom/ Ayan Bugebaev and Nazerke Toleutay (Kazakhstan); Art Jashoo/Umsunai Musaeva, Adelia Aitymbetova, Agkul Omurakunova, Janyshbek Botoi, and Aidai Musabekova (Kyrgyzstan); and unknown craftswomen (Kyrgyzstan).

Team:

Organizers and curators: Tazar Kyrgyzstan (Aimeerim Tursalieva), CEC ArtsLink (Susan Katz, Lizaveta Matveeva, Anastasia Skvortsova, and Natalia Shapkina), Bishkek School of Contemporary Art (Oksana Kapishnikova, Bermet Borubaeva)

Exhibition:

Exposition curator: Oksana Kapishnikova

The Ecology of Consciousness: Upcycling exhibition & public program curator: Diana Ukhina (Bishkek School of Contemporary Art, Synergy Art Studio)

Producers/managers: Begimai Zhunusova, Bermet Borubaeva, Aimeerim Tursalieva, Irina Agafonova, Munara Borombaeva, Diana Ukhina, Ravshan Ta Jing, Talgat Berikov.

PR: Nurzhan Chunueva

SMM: Adel Ismailkhanova

Design: Maria Kheysina

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Partners:

Bishkek Mayor Office, Municipal Company "Bishkek Sanitary Landfill", Municipal waste collection company "Tazalyk".

Cultures of Resistance Network, Public Association "Resource Center for Elderly", Cultural Center "Kuduk", Center of Civic Activity, Public Foundation "Ecological Monitoring & Investigations", Urban Initiative "Peshcom", Public Foundation "Archa"

Assosiation of Women in Energy in Kyrgyzstan, Friedrich-Ebert Stiftung

Kyrgyz Art College named after. Chuikova, American University of Central Asia, Compass Colleague

Commercial Partners: Community Coffe, Hotel Bridges, Dordoi Plaza.

Aove top Textile Waste at the Bishkek Waste Dump, 2022. Image courtesy of Vladislav Ushkov.

Above bottom Steven Siegel's installation Full Basket, 2023. Image courtesy of Ermek Jaenisch.

What classifies practices do you use?

SURVIVAL
FORGIVEN
KARUNUNGAN
CLIMATE JUSTICE!
HUMAN RIGHTS!
KABUHI
FEAR
DEFEND PRESS FREEDOM
HOPE HAVEN
DISAPPEARING COASTLINES
CLAIMING
That I am CHANGE

Unsafe
Take Action
FUCK GREED
CAPITALISM
AGNAS
DISAPPEARING COASTLINES
INJUSTICE
Make Change
PROTECT PRESS
SCARED
WEAK
HELPLESS
- HOPE -
- RAGE -
FAITH
Survival
SCARED

Preceding page Forest Dwelling and the Memory of Care, a site-specific performance at the Malkootha Jungle Fringe, Buruanga, Aklan as part of the Climate Action Artist Residency by Cultural Vistas. Image courtesy of Razcel Jan Salvarita.

A**bove** Forest Dwelling: A Performance Study on Ecologies of Care that aligns with the Lübeck model of EcoForestry, a nature-oriented forest management approach developed in Lübeck, Germany. Image courtesy of Razcel Jan Salvarita.

Museum of Climate Memory

A Shared Inner Landscape

— Razcel Jan Salvarita

Our memories are entombed within the body like fossils, giving definition to the inner landscape of our being. This is emblematic of and with the Earth's evolving nature. In an era of global climate crisis, our bodies are inclined to be more sensitive and vulnerable as the mounting chaos of social and environmental crises is laid bare before our eyes.

The Muse'um of Climate Memory is an evolving concept and platform to hold space for stories and processes that elevate an enlightened response to climate anxiety and trauma. It's a space to exchange vulnerable stories while also championing a renewed sense of courage in spite of our experiences, and an artistic avenue to heal tensions through radical creative expressions. It has the aspiration to flourish as a replicable grassroots initiative that can be developed in community-based localities.

Climate Memory: Becoming the fury for change

Imagine for a moment how the elements of a typhoon coalesce to become a powerful force of nature.The typhoon embodies a certain character that magnifies the collective component of its part: there is the "eye" in the centre; then the "eye wall" that is considered to be the strongest and most dangerous part; and the "spiral rain bands" that form around the body that look like long, clawed arms of a wild storybook monster. No wonder that the etymology of "typhoon" was partially attributed to the Greek myth of Typhon, the god of storms, described as a "grisly monster with a head of a hundred dragons."

In my memory as a child, the characterisation of the typhoon was indeed a wild thing. We succumbed to the fear of what it can bring: heavy rains and strong winds that result in either mudslides, flooding, flying roofs, uprooted trees, not to mention the loss of lives and properties. The sound of the wailing and whirling wind that passed through the cracks of the windows took on ghostly sensibilities. In some ways, we grew up with a kind of collective intergenerational trauma.

It was the year 1990 on an evening in November when our family decided to huddle together on the ground floor of our house. I was seven years old and amidst the anxieties of the adults — my father in particular — for us children, it just felt like playing house on a boat.

I remember being the first one to notice a puddle of water under the crack of the main door. When my father opened the door, the water instantly came rushing in; the river located close by must have already overflowed the banks and started creeping into the houses. We, too, felt rushed to pack up all our sleeping gear and everything else that could be collected to take to the second floor. Then we headed out to the basketball court in the village, which was on higher terrain, and waited. The rain continued to fall heavily that night. There were no stars in sight as they might have huddled together for warmth, leaving us in the blank void of the night. By the next day, the house was filled with thick mud and the surroundings were blanketed by debris brought by the flood.

From my recent research on this event, about 700 people perished on the island of Negros alone. This is a climate memory in the eyes of a child. After three decades, this event is still stuck in the cellular memory of my body, and it is continually triggered by the rising frequency of similar events.

And in the month of November, one decade ago, Typhoon Yolanda (international code Haiyan), one of the most powerful tropical cyclones ever recorded, made landfall in the Philippine territory. It left a disastrous mark with more than 6,000 fatalities, and a deep scar on the region that motivated a call and demand for climate justice.

While on an artist residency in Germany at PACT Zollverein with my artistic partner and wife, Elledivine Wood, we immersed ourselves in deep thought about how our research on the "Museum of Climate Memory" could evolve into an embodied, performative art practice. Our aim is to carve out a space of healing from the torment of climate injustices by recalling memories and drawing from rooted resilience to urge real actions in response to the climate crisis.

Let me retrace the past year with a collage of my experiences whilst participating in the CAREC mentorship programme.

Museum as Institution, and Muse'um as "Body Vessel"

The project proposal I made in my CAREC application titled the "Museum of Climate Memory" was inspired by a previous art project, "Unmasking Climate Injustices: Voices from the Past, Present, and Emerging Generations" with the International Teaching Artist Collaborative (ITAC Impact: CLIMATE). I collaborated with a number of community groups including the Balangaw Women Farm Folk Artists, which was affiliated with the Baryo Balangaw Creative Initiatives, as well as with teachers, students, and volunteers from the municipality of Lambunao. It became apparent through this community initiative that there were many deeply

buried stories connected to the climate or weather that still trigger intense reactions: anger, goosebumps, curses, and inspire a moment of reflection. With these encounters, I made a point to conduct informal conversations with different individuals or groups that I came across throughout the year. Opportunities arose to travel to various places and meet community organisations that were working at the intersection of human rights and climate justice, along with many other topics of concern.

During the first online "meet and greet" with the CAREC cohort, the mentors, and the programme team, I was on the final leg of my residency with Future Arts Leader fellowship with Creative Australia. I had visited Melbourne and dropped in at the gallery of CLIMARTE Emergency: Action, an "initiator, an educator, and a catalyst for artists and arts organizations to engage in climate-focused and socially engaged exhibitions and events." I then moved to Hobart, Tasmania, to meet with the crew of Earthmob and Kuno Foundation to get to know their work better, especially on Bruny Island with Dr. Phill Pullinger, Dan Broun, and R West. As it turns out, I've joined the board coordinating Earthmob-Southeast Asia initiatives under the Kuno Foundation.

But it was during the time I spent with my residency mentor in Wollongong, Lucas Ihlein — who is currently Senior Lecturer in Contemporary Art at University of Wollongong — that I laid out the initial plan of the steps to bring together my work under the concept of "Museum of Climate Memory." One morning over breakfast, Lucas' wife, Lizzie, a curator and researcher at University of New South Wales Art and Design, pointed out the "sad, melancholic" feeling she had upon hearing the name "Museum of Climate Memory," as if it affirmed the loss of planetary survival and its encasement within an institutional archive. It does feel that way, especially considering the use of "museum" — a word used by artists to speak about conceptual projects.

It was December, and summer in Australia, but it felt out of sync with my memory because December in the Philippines is when the typhoon season intensifies. In recent years, the frequency and intensity of typhoon season has increased with catastrophic effects, leaving behind a scar of trauma that is kept alive in social media "memory."

The word "museum" is ingrained in my psyche quite involuntarily. It lurks on the periphery of my perspective, alongside all the negative connotations that are attached to it, e.g., colonisation, exploitation, and the like. But as the months of the CAREC programme went by, I developed my own lens for understanding it, which encapsulates the scale of an institution, to "inner-stitution."

Inner-stitution as the backbone of Climate Memory

While I thought through the word and the scale of "museum" during the course of the mentorship programme, many significant events unfolded. There were museum "attacks" by climate activists, such as splashing liquids or glueing hands onto selected masterpieces; climate negotiations around the topic of "loss and damage"; the 10th anniversary memorial of the scar left by the super typhoon Yolanda (Haiyan) on the central islands of the Philippine archipelago; wildfires; and record-breaking heat; among others. These global events expand the spectrum of narratives relating to climate memory, and offer insights on what is in store for the next generations.

The project aimed to encapsulate my personal experiences of being immersed in an open landscape "museum," natural heritage sites curated by climate and time. These sites, marked by the imprints of nature, serve as blueprints that various scientific disciplines are unravelling and interpreting. I am by no means knowledgeable in advanced climate science research, but I am an inquisitive creative investigator seeking to bear witness to the current state of the landscape and to influence a siren call for climate emergency. During the online session with guest Steve Lyons from the organisation Not An Alternative, I learned about their interesting approach of occupying the museum form to enter the museum sector, which is akin to the "Trojan Horse" strategy. thus establishing The Natural History Museum (NHM, 2014), with the mission to,

> "[...] highlight the socio-political forces that shape nature. The museum inquires into what we see, how we see, and what remains excluded from our seeing. Working with artists, activists, Native Nations, scientists, and museum professionals, NHM organizes exhibitions inside museums that interpret environmental history according to new coordinates–connecting local threats and movements to protect the environment, public health, and local cultures to the history of museums, the legacy of colonialism, and to ongoing concerns about cultural and environmental heritage. Our aim is to unleash the power of museums, motivating them to act not as shrines to a civilization in decline, but as agents of change."[1]

In the book Art+Climate=Change II, Beka Economopoulos, who is also part of Not An Alternative, writes,

> "There is an active and ongoing debate about the future of museums. Should they be shrines to the past, hubs of engagement for the present, or shapers of the future? But critically, as we begin to feel the catastrophic effects of climate change, do science and natural museums face an imperative to become agents of change?"[2]

Although the bold intentions of this project resonated with me, I felt a moment of internal overwhelm. The sensory affinity with the "museum" concept left me wondering if I could realise such a project from my farm on a Philippine island. I pondered where I could anchor the potential of navigating the "Museum of Climate Memory," feeling its weight as if it had landed in the crevasses and pores of my palm.

The mentorship programme continued via Zoom sessions, during which time we were introduced to Nabil Ahmed[3] and Margaretha Wewerinke Singh.[4]

Singh's work explores "the challenges faced by marginalized communities in seeking compensation for the effects of climate change." It touches on the significant petition filed to the Commission on Human Rights of the Philippines to form the National Inquiry on Climate Change in,

"[...] seeking to establish how climate change is related to the increasing frequency and severity of natural disasters and how human rights of the Filipinos are affected by them.

The case is novel in its attempt to haul "carbon majors" in one "global petition" involving human rights. It seeks to promote, as well, the notion that business have an obligation to respect human rights, as enunciated under the UN Guiding Principles on Business and Human Rights."[5] This undertaking has taken years to unfold. I am familiar with some of the strong-willed activists and artists who have been at the forefront of the campaign, including those who participated in the Climate Pilgrimage Walk.

This brought me to a statement made by my former professor in Environmental Policy, Dr. Ben S. Malayang III:

> "Environmental problems are emotional. Environmental solutions are technical. But environmental decisions are political. This, to me, provides a framework for understanding why environmental problems that so affect many (hence, "emotional") can't seem to be solved even if many technical solutions are available."[6]

1. "About The NHM: artist statement from Not An Alternative," The Natural History Museum, May 14, 2021, https://thenaturalhistorymuseum.org/artist-statement-from-not-an-alternative/.

2. Bronwyn Johnson and Kelly Gellatly, Art + Climate = Change II (Melbourne University Press, 2021).

3. Nabil Ahmed is the founder of INTERPRT, and a 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.

4. Margaretha Wewerinke Singh is an associate professor of sustainability law at University of Amsterdam, Amsterdam.

5. Republic of Philippines Commision on Human Rights, National Inquiry on Climate Change, https://chr.gov.ph/nicc-2/.

6. Direct quote from Dr. Malayang.

Malayang's words resonated strongly with me as a young environmental artist-activist. Over the past two decades, they've continued to inform my activism, particularly in my work within community arts, and have shaped how I position my role as a climate artist-activist ("artivist") in any given situation.

Throughout this mentorship experience, my artistic practice remains rooted in my multifaceted role as a climate artivist. As part of a self-reflective practice during this time, I asked myself 10 questions under the "Multi-Role of a Climate Artivist: Activator. Facilitator. Communicator/ Educator".

To this end, I have engaged my community through socially engaged arts practices, creating interactive approaches to enhance climate education campaigns in schools. These efforts channel my artistic energy into demonstrating the value of climate art in raising collective consciousness. Through open, creative group discussions, communities are better equipped to articulate their experiences and perspectives on climate memory.

For instance, the "Baryo Balangaw Women Warriors," a group of women farm workers, collaborated to create a short video responding to the call for climate justice. This film was screened during a UN Climate Conference event. Their poetry-prayer, which I transformed into Morse code sounds, became an integral element of my performance art piece, Kapwá Kapawá: Circle of Kindred Luminosity. These shared expressions amplify the collective voice for climate justice, highlighting the power of art in advocacy and healing.

Moreover, a group of young teens has actively joined climate school campaigns, gaining confidence and leadership skills through workshops and training. With Baryo Balangaw Creative Initiatives, we pilot creative leadership programs to empower community members, teachers, and civil society leaders as facilitators and creative communicators, equipping them with skills for impactful social action. Credit goes to the dedicated women who prioritize these efforts, as building community relationships takes time and care.

I see myself as a medium—translating and sharing learnings through storytelling sessions over home-cooked meals. Integrating insights from my research into experiential lessons is both a privilege and a sorrowful reminder of the impact of human-induced climate change on our fragile ecologies.

Vignettes of climate witnessing on the trail

For example, I had the privilege to hike through the Aletsch Glacier in Switzerland — the largest and longest

glacier in the Alps — having taken the opportunity to join a research trip after participating in the Asia Peace Innovators Forum fellowship organised by the Salzburg Global Seminar and The Nippon Foundation in Salzburg, Austria.

As someone from the Global South living on a tropical island, the glacier environment had a mysterious impact on me. Its glacial body carries an almost cosmic trail of history, and yet it is rapidly "perspiring" due to intense global warming.

I joined a group with a local guide named Edelbert Kummer from Naters-Riederalp. He was deeply knowledgeable about the area and readily talked and shared resources with us on how the landscape was changing due to climate change and its global impact.

Once, when we were inside a glacier cave, I held a small ice chip in my hand. A rush of emotion overwhelmed my senses and awakened in me a profound sense of humility for the planet — it was an evolutionary remembering that connected me to the philosophy of sacred ecology.

Another transcendent experience of "climate witnessing" in relation to the spirit and sacredness of the land was the time I hiked through the trails of the sacred citadel of Machu Picchu on the Andes highlands of Peru. Surrounded by the thick, savage forest canopy, enclosed in the maze of its womb and the sounds from gushing wild rivers, I felt rewired by its reverent power. This land will have gone through various states of climate change, but its present manifestations pose a critical challenge for its protection and conservation. In moments of quiet solitude along the trail line, I paused to reflect and breathe through the feeling of climate anxiety. It was not necessarily my own feeling, but a sorrow that lingers in the periphery of our collective memory. Climate chaos is well-connected to the ongoing extraction and exacerbation brought about by colonialism, which has deeply impacted the motherland of the Global South.

While still in Cusco, Peru, I signed up for a trip to Vinicunca located southeast of the city and commonly described as the Montaña de Siete Colores, or the "Rainbow Mountain." I learned a rather fascinating fact: the geologic chromatic wonder of its mineral-filled ground was one hidden beneath ice and snow. Due to climate change and melting glaciers, it revealed the rainbow stripes of the mountain. I asked the local guide if this unveiling was a blessing or a curse to showcasing this natural splendour. He reminisced about his childhood when the place was untouched by visitors, but also acknowledged the economic boost that tourism has brought.

What troubled him most was the mining concession allowing exploration in the area. After local protests, a moratorium on all mining activity was enforced, which led to the establishment of a new Regional Conservation Areas. However, reports suggest that such measures will not guarantee the protection from future lithium extraction.

Thus, as I continued the course of my trail, my inquisitive nature led me towards the Salar de Uyuni, the world's largest salt flat located in Bolivia. I could easily become absorbed by its magnanimous, other-worldly atmosphere. The texture of the salt plains and patterns on the surface of the crystalline crust, carved by nature, resemble a mythical dragon's back rising above the landscape of the earth. My curiosity about this geographic wonder led me to learn about the Lithium Triangle and how the Global North pursues technocratic solutions and green extractivism at the expense of Indigenous rights in South America. The art project of my co-fellow, Guely Morató Loredo from Bolivia, approached this issue creatively in her work.. I was very drawn to her approach, which touched on the sacred and mystical aspects of the place and captured the sounds emanating from the presence of the invisible. Being situated in such a vast expanse was humbling, reminding me that my presence is but a speck amidst the gravity of the earth's ever evolving, intelligent design.

Towards the end of my research, I was moved to tears, as I witnessed, alone, the pure innocence of alpacas solemnly grazing in the wild frontiers of the Andes – I was grateful to bear witness but also saddened by the thought that they may be among the last to thrive in this period of climate emergency. This made me think that even though we haven't fallen o ut of the sky, when we look at the world upside down, we can still dream of new "ecosystems of tomorrow." Our cohort have been doing so over the past months on Zoom and the in-person get togethers during the Lab Week sessions in Bogotá and Amsterdam.

Praxis in participatory poetic performance

Throughout the course of the programme, I built a self-directed art residency imaginarium. It provided a space to park ideas, test performative methods, and express any creative inklings freely. It demonstrated a need to develop and leverage the project "museum/muse'um" further, while having in mind its "alternative approach" as noted by one of our mentors, Brigitte Baptiste.

I was also introduced to the work of Colin Sterling[7] who was the project co-lead on Reimagining Museums for Climate Action. His work struck a chord with my own work inquiry. I'm glad that our programme coordinator, Victoria Harari, put me on track for such an invaluable connection.

His co-written article "Forgotten Worlds: Cultivating Museums Otherwise"[8] features the work of the Travelling Farm Museum of Forgotten Skills, an initiative led by Utrecht-based artist collective The Outsiders and Casco Art Institute: Working for the Commons, offers a recent example of the increasingly frayed edges of the museum as a category of thought and practice, bridging socially engaged art, heritage practice, regenerative agriculture, and food activism.

> "In its pursuit of an alternative approach "to museum-ing", the Travelling Farm Museum actively seeks to reverse such knowledge-making systems. Rather gathering and ordering "things" to produce knowledge, the museum attends to multiple ways of relating to the earth/Earth with humility and respect."[9]

Sterling has undertaken a wealth of research, which I'm excited to discover further.

The mentorship programme was an invitation to dwell within my own felt-experience of climate memory, and my performative practice sparked a desire to integrate trauma-informed pedagogies for inner healing. Through community workshops, I observed that conversations at times took a moment to get started, whereas performative acts of communication provided opportunities to engage in between the silence of the breath and slowness of gestures. Following the rhythm and a willingness to enter a safe space and release tension through creative expression.

Here are the projects I undertook during the period:

Pixelated Climate Code, Video Mural Tapestry

This activity is designed to be interactive and straightforward, involving ten questions related to the climate crisis. There are five colour coded paper sheets: red, orange, yellow, white, black. Each colour signifies the intensity of the answer according to the question, with red indicating the highest intensity and yellow or white representing the lower. The white and the black can be used to respond with a "yes" or "no."

The idea is to engage thousands of responders whose answers will be collected to create a video mural tapestry to be used in a projection campaign exhibition. The colour codes are essential indicators of the intensity of the response, or lack thereof.

7. Colin Sterling is an assistant professor of Memory and Museums at the University of Amsterdam, Amsterdam.

8. Colin Sterling and Asia Komarova, Forgotten Worlds: Cultivating Museums Otherwise, Stedelijk Studies Journal 13, December 15, 2023, https://stedelijkstudies.com/journal/forgotten-worlds-cultivating-museums/.

9. Sterling and Komarova, Stedelijk Studies Journal 13.

Ideally, when assembled, they will form a pattern composed of tiny little pixels.

Additionally, I would like to collaborate with our island weavers to hand-weave a pattern in response to a question — a kind of interwoven response crafted into a delicate tapestry that everyone can touch and feel.

During the second Lab Week in Amsterdam, September 2023, I conducted initial interviews with my co-fellows, the mentors, and programme leads.

ANTÓS SANTÓ, Saint Suffering and the Colonial Climate Social Crisis

Upon arriving in Bogotá, Colombia, I felt a familiarity with certain traditions in the religious cultural heritage brought about by the colonial past and concurrent discussions about colonial stigma. Having spent many years of my life in the Philippines, I noticed a veil of suffering that blankets the collective consciousness. At times, this is perceived to be "resilience. But the question arises: How much longer can we be strong when the majority of the governing leaders choose blindness over acknowledging the systemic revolution that the people silently clamour for?

This performance piece will integrate the texture of salt and the symbolism of this mineral. Drawing inspiration from my experiences at Salar de Uyuni and the Salt Cathedral of Zipaquirá located north of Bogotá, the durational performance will explore inquiries around the invisible entity known as "Saint Suffering" in connection with the climate and social crisis.

PUSOD ALIPUROS: A Navel in the Eye of the Storm

This socially engaged performative practice combines storytelling with deep inquiry into climate memory, exploring narratives that emerge through organic interaction among the participants.

The essence of this piece involves holding a large piece of a white parachute cloth, with everyone gripping the edges to create strength and resistance. As the cloth is slowly lifted, its rippling vibrations guide the intensity of the rhythm, evoking the power of the elements as if being in the midst of a storm. This action invokes memories related to weather, fostering a process of sharing and interweaving a rich tapestry of conversations.

During the time this happened in the LabWeek in Amsterdam, I incorporated a video projection of a graphic model of a typhoon using the Dvorak Technique.and with a Morse Code sound translation of a poetry incantation prayer by the Balangaw Women Warriors.

An iteration of this performance piece was held during the Open Studio: Plants & Memor, at my artist residency

with my partner Elle Divine at PACT Zollverein in Essen, Germany, from October to November 2023.

The opportunity to engage with a group of theater students from Cologne during the open studio at PACT has made the experience valuable as it offered a moment of immersion from everyone in the room. They were invited to capture the performance using their phones – a rather "normal" scenery of activity in this period of digitalization when people become documenters and archivists but at times rather distant of the reality of the "happenings" right in front of them – the screen becoming veils that borders and hinders a step towards responding to an immediate or urgent concern.

IMPACT23, Ecologies of Attention

> "IMPACT23 explores the inter-relationships between humans, animals, plants, and objects – in ecosystems and in the technosphere – and how these shape our patterns of perception through assumptions, projection, and selection. Ecologies of Attention questions what powerful phenomena, forces, connections and exchange relations remain hidden or obscured as a result. What methods, tools, strategies, or systems are required to reevaluate these connections and foster productive relationships? Which ingrained patterns need to be disrupted?"

I was invited by IMPACT23 to present some of my work. for which shared about my on-going art research and work for "Muse'um of Climate Memory: A Shared Inner Landscape".

I had the invitation to present a project and I shared about my on-going art research and work for "Muse'um of Climate Memory: A Shared Inner Landscape". This was during my artist residency at PACT Zollverein, together with Elle Divine. An interesting pattern I observed during the presentation was how the Global South fellows were presenting their works closely related to the environment while the Global North fellows were showing how advanced technology can interlink with conservation and other approaches for planetary survival in a way.

In moving onward with the learned experiences and insights formed throughout the mentorship period, I somehow came out to the clearing with a deeper interest to pursue the Climate Memory research through embodied practice and performative pedagogy. There is an inner knowing of my close resonance with this branch of creative practice as it interconnects an organic sense of people-to-people exchange – instinctual, intuitive, and interpersonal.

The macro spectrum of the idea behind the "museum" has opening crevasses that progressive, empathic, and radical thinkers are navigating to infiltrate new systems and intentionality to decolonize its praxis has helped shape my way of working around the concept of the project – given the expanse of the institutionality of its entity.

And it gave way to the importance of the "muse" and the "shared inner landscape" of climate memory – which transpired to the recognition of the bodily archive as in fact, the repository of climate memory within the cellular memory of the body-mind.

This initial research work marks a period of cultivating a performative pedagogy within the realm of climate memory and beyond. Immersed in the creative process, I aim to emerge with pieces that serve as a foundation for socially-engaged arts practice.

Looking ahead, I envision a wealth of media archives stemming from the aforementioned series of works, serving as a catalyst for further contributions. Envisioning a mobile museum showcasing performance videos as primary exhibits for the community, I anticipate a platform for meaningful dialogue and engagement.

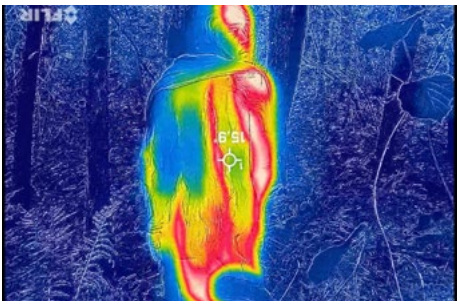
The research and experiential-learning is in progress and by the middle of this year 2024, I will be bound to Germany for a three-month residency with the Climate Action Artist Residencies that is developed and implemented by Cultural Vistas – where I will facilitate the creation of a Climate Memory Artbox (a first step towards the mobile museum concept).

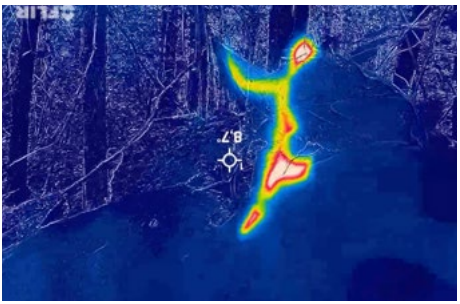
Journeying onwards, I'm simply a micro-speck on the tidbit part of the tip of the iceberg in consideration of the large chunk of the encyclopedic climate change canon of struggles, challenges, actions, campaigns, geopolitical manipulations, sustainability, among others.

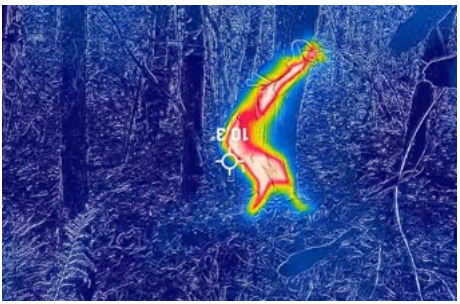
What comes to me is the truth of the emotion of memories and words from human beings whose lives are being gambled between treaties and promises, IPCC and COPs.

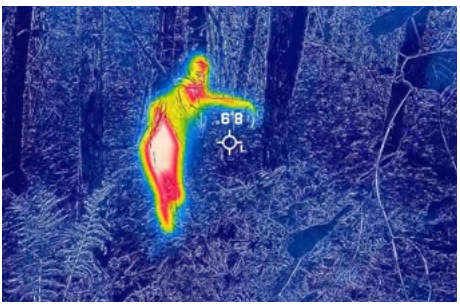
The other day, I talked to an elderly lady who was calmly repairing a fishing net. Her hands painstakingly weaving through the nylon thread – her repetitive stroke was meditative. I gently opened an invitation for a conversation with her approval and we talked for a brief moment while her hands worked on autopilot. Our conversation recalls a memory of her experience living on the island for seven decades – and telling me about the changing weather and how the climate has shifted severely and continually threatens their way of living. There was a certain tremble in her voice but with a deep sigh of breath, she glanced towards the sea as if tending a sleeping child her lips slightly motioned a hint of a smile.

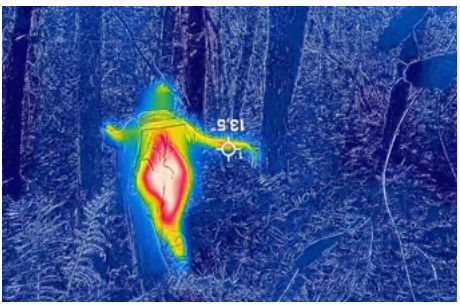
"I am 71 years-old and my memory will serve me well to tell the story of the changing climate," she says.





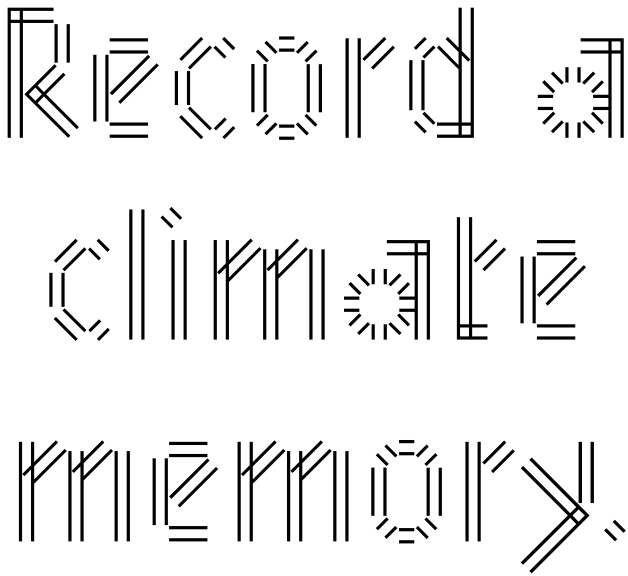


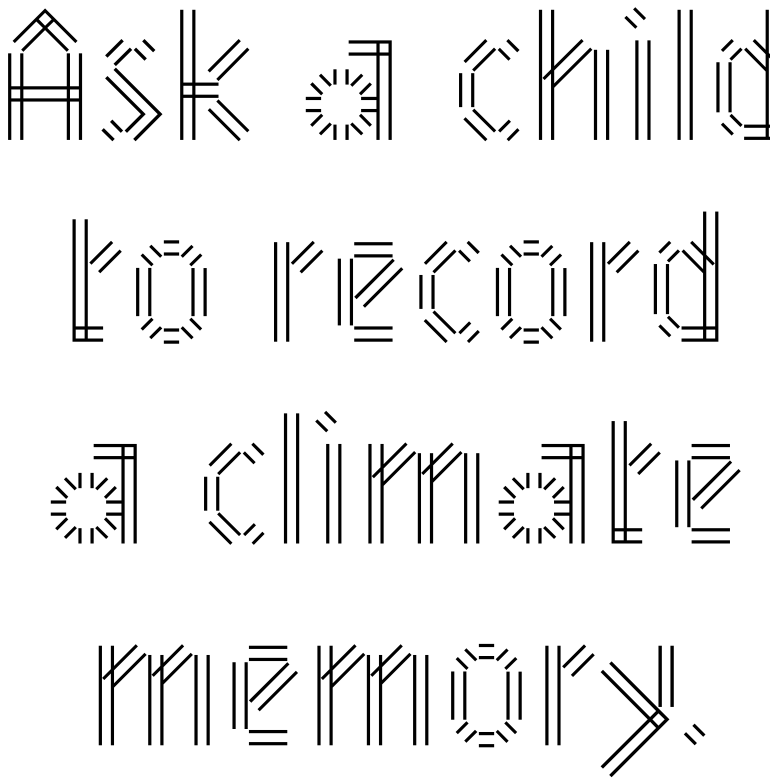




Above Thermal Climate Body Archive, flash performance inside the forest of Dummersdorfer Ufer where the gentle hills took form during the Ice Ages, carved by the movement of glaciers that once swept across the land and slowly melted away. Image courtesy of Razcel Jan Salvarita.

Following pages Climate Transcendence: Corporeal Memory, part of the Kapwá Kapawá InterTropical Creative Zone by Elle Divine Wood and Raz Salvarita – a study exploring the body as an archive of climate memory, integrating the Dvorak Technique into performance as an expression of corporeal memory. Image courtesy of Razcel Jan Salvarita.


Record of
climate
memory.


Ask a child
to record
a climate
memory.

Preceding page Hand-drawn map of old Podampeta village on a random wall in Podampeta. Image Courtesy of Paribartana Mohanty.

Above Old Podampeta. Image Courtesy of Gita Ballav Nandan Dash.

Ocean Mud Pickle

— Paribartana Mohanty

9.

A meteorite-mammal is f
a
l
l
i
n
g
from the sky at great s p e e d.

Its navel
is still connected with the sky.

A rare species, with Ikarusian character,
This f
a
l
l
is a r e v o l
u o ı ʇ n

Now artificial navels are available in the market
with auto-disconnection mode.

They untimely disconnect meteorite-mammals from their past,
lead to rage in the market about “development.”

Displaced from Satabhaya this species
is directly available for sale in the market.

999.

The sea is raining messages.

Blue-green messages, imprinted on empty walls and discarded fishing nets translate into the eerie silence of Podampeta. I have already tuned my ears to the lowest frequency.

Podampeta is three hours away from Bhubaneswar. I keep looking at Google Maps. There are three Podampetas; it immediately pins them all. The first is Old Podampeta, abandoned due to land erosion. Its inhabitants, Nolias, have migrated to New Podampeta, which is a rehabilitation colony. Across the Rushikulya River, the third Podampeta is not Podampeta but "Nua Gain." All three are Nolia villages near the coast of the Bay of Bengal, facing the same equivocal challenge of land erosion, displacement, migrations, and rehabilitation.

My first destination, the Old Podampeta, is 3 km off of the NH16 from Bateswar junction. We are entering into a narrow muddy lane. The very first sentence I heard about Podampeta was "Podampeta is drowning!" very casually uttered, as if the bitter part of the truth — the helplessness stitched to the sentence — had already seeped in. I mean the truth is bitterly pitched. Probably not conveyed in a dignified manner, the way we use language for the passing of a close memory. Unlike its bricks and colourful tiled walls destined to slowly erode with time, the Nolias have collectively chosen a different fate. In this transit, they have become eternal climate migrants, roaming in the corners of their Google map. I am just passing by with my camera apparatus and Google map, I have no stakes here. Only this name, Podampeta, still fills my ear and mouth as I roll my tongue to sound it, to pronounce it. It makes me smile.

What a funny name, Podampeta!

19.412592252436678 / 85.10208404786415

The sound did match the lowest frequency of my imagination.

From New Podampeta to Old Podampeta it takes 15 minutes on the muddy Canal Road. But if we see this distance from the perspective of the environmental crisis, these two places are millions of years apart.

I am yet to fully decode the raining messages of the sea, I am yet to fully arrive at Podampeta.

They say, “the Bay of Bengal is worshipped at Old Podampeta.” However the new rehabilitation colonies are guarded by the government water tanks, flanking different ends of the colony. In desperation, I climbed onto a water tank, to get the god’s view, a wide-angle shot. I wanted to map the distance between old and new, between fate and memory, and make a layout for the pilgrims who would never pass by this drowning village.

From here, I moved toward the north.

Goodbye, Podampeta!

Above Old Podampeta. Image Courtesy of Paribartana Mohanty.

९V.

An afternoon
untimely whirlwind
A clawed monster
lonely and desperate

Rain from last night
Raining the whole night
Lightening
Thunderstorm
Darkness covering
Rain cloud
A cluster of rain clouds
Many clusters of rain clouds

Full moon night
The sea aroused
(it's the high tide)

Seven seas by boat, seven nights on foot.
First three nights we talk about ghosts (or the past),
and for the next three nights, we discuss Bhagawan/god (or the future).
On the last night, we dwell on the present,
and the same night, we hunt a wild boar.

Jackals are howling
u u
…
ku ku
crackling
harsh (sound)
hurts one's ear

kutu kutu …
hutu hutu …
A bright sunlight
hot spring
burning
lamenting
hot glistening flashes

dazzling
sparkling light
Loo
Heat
Sweat
Dehydration
Breaking-record

bhu bhu …
ghu ghu …
dhu dhu …
dhum dhum …

ghana ghana …
Hail storm
heavy rain
Seasonal
Rain

Rain increases the distance between Satabhaya and Bagapatia.
Seven seas by boat, seven nights on foot.
A deep river on the way, hybrid crocodiles of Bhitarkanika live there.
The crocodile's belly is twelve feet long, inside the belly, there is an umbrella,
two towels, some jewellery, and a calf alive.

Children are scared after hearing the story of the crocodile.
Mother's lap
Mother's love
Mother's anger
Indra's anger
Baruna's anger

Trombidiidae (insect)
Rain will stop,
ask a kid to get nude and bury a lamp.
Rain will stop!

Rain is slowing down
Rain has stopped
rain stopped

Sky is clearing
Clear sky
What kind of imagination of climate change is this.
A future without language
Drops of water
drop by drop

Drizzling Rain
frequent showers
repeatedly raining
as if frogs are urinating

Windy
windy rain
continuous rain
humidity

Dragon fly
Flooding river
Barrage at risk

The village is on the other side
A herd of buffalos is on this side

Bad weather
Cold waves
Fog
Dew
Crossing the river by the tail of the buffalo
The river is as old as it is deep
Dawn
Morning in Bagapatia
early morning
It is still dark
being silent and 'thinking' are not two separate acts.

su su …
si si …
sain sain …

Whistling
Thinking

It's windy
cold air
teeth beating
the trembling old man might pass away
this time

The morning bus is here — will go to Kerala
The speed of displacement,
the experience of displacement

Some in fear of crocodiles, some because of the salty wind,
in one night of displacement, all the children became old.

The bus driver is astonished to see this.
The government is propagating, "it's an opportunity for the displaced."

Youths will go to Kerala
will be called Odia migrants and diaspora,
the foreigners in one's land

Seven seas by boat, seven nights on foot.
It's the same distance on the bus or by the truck
same in the train, and the same by the dick.

Above Satabhaya before 2014, Images: Courtesy of Satyabadi Biswal.

V.

Here I arrive at Satabhaya,

most of them have already left
Since the fall of the "1971 Super Cyclone"
fishers and farmers have already left

Rampant tsunamis and cyclones and
rising sea levels, land erosion, and sand deposition.

A washed-away village
and other seven neighbouring villages
washed away verandas and houses

Kanhupur, Govindpur, Barahipur, Paramanandapur, Badagahiramatha, and Sanagahiramatha

farmers and fishers,
and their skill and culture have already left

displaced and rehabilitated in 2014 in Bagapatia Thaithan
and elsewhere.

And where else?
There is no comprehensive record.
where the eternal climate migrants go

The record would tell a different story
of lack of work in the rehabilitation colony

The displaced fishers and farmers
are pushed to migrate further — for eternity
as daily wage labourers.

The story of the climatic crisis
is a topographical, demographic, and geopolitical story
are about the public and policies.

It is the story of vulnerability and inhibition,
are also the stories of resilience and solidarity.

The rapid transformation of the land of Satabhaya
made it a place of memory, longing, nostalgia, fiction, and speculation.

Unlike Podampeta and other land-erosion sites at the Bay of Bengal
In Odisha, Satabhaya is a site of sand deposition

Saline water spoiled the soil and dunes covered the farms.

Satabhaya's proximity to the Bhitarkanika crocodile reserve,
mangrove forests and Gahirmatha Beach,
a significant nesting ground for Olive Ridley Turtles
makes this abandoned zone — a radical other space,
potential for post-human and non-human climate speculations.

In the future, it might turn into a wildlife sanctuary
or become an underwater habitat.

For cartographers, it's a layout for "Horror Vacui."

Its dynamic ecologies, growing wild animals, and microorganisms
on the ground unfold many complex climate stories.

They reveal an inherent 'queering' process that is underway,
currently.

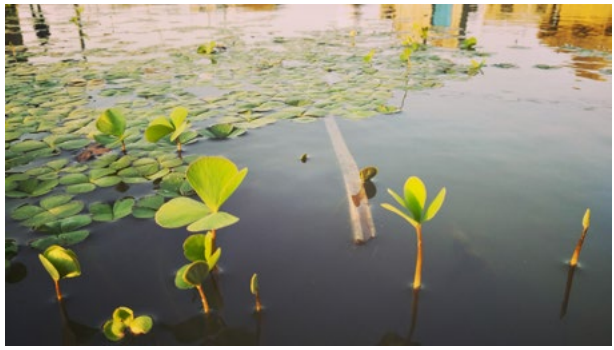
V9.

All that is stored inside the maps are memories — torn and destroyed
Archives hoard void

The Bay of Bengal camouflage — fear and pain

Inside the belly of the Bay of Bengal
are the mud walls of Satabhaya — permanent

Right and overleaf Bagapatia Rehabilitation Colony, 2014. Images by Satyabadi Biswal.



The residential land, farmland, land for the grazing animals,
and the rest unclaimed, all have become one — marine sediment
The mud of lakes, ponds, rivers, canals, and wells,
the mud of the sewers and drains,
all have become one — salty pickle

Eroded soil from the coast in the salty ocean water
Mixed with organic, chemicals and outer-space-matters

Stored in the dark ocean bed for eons
makes the marine sediment pickle

After rotting for ages,
the insoluble matter turns into marine pickle

And under the pressure of the ocean water, it coagulates into the hard ocean floor

This surface is a time-measuring device
It informs about the past weather, ocean currents, plate tectonics,
and about past extinctions

And for many marine creatures,
it's a shelter.

Inside the belly of the Bay of Bengal
are the mud walls of Satabhaya — permanent

The way life floats in the salty water of the Dead Sea

If the percentage of salt increases in the Bay of Bengal

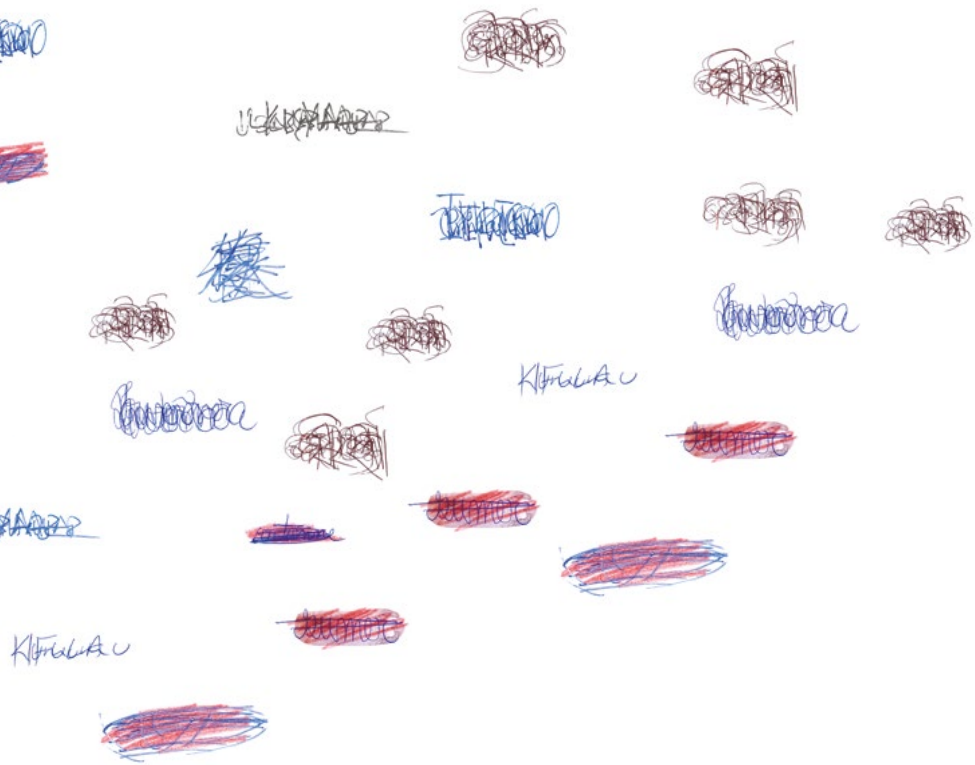
The mud walls of Satabhaya will also float and reveal,
like children blow their stone slates
and dry many rivers and wells.

Following pages Names of seasons written across languages by CAREC participants in a collaborative work by Paribartana Mohanty, 2024. Image courtesy of Paribartana Mohanty.

Gaze at the sky.

What do the clouds tell you about the state of our world?

TEMPORADA DE VIENTO



Above top Collective construction and mobility of the "Pollinating Antenna" in Bosa Porvenir with "La Comunidad de la Pala." June 2024. Image courtesy of Arquitectura Expandida.

Above bottom "Pollinating Antenna" at the Chisas community garden. Bosa Porvenir. April 2025. Image courtesy of Arquitectura Expandida.

We Keep Walking

– Arquitectura Expandida

The urban periphery is a complex place, full of ambiguities and contrasts. A space of opportunities and hostilities. Of fear and love. Here, no one seeks to be a martyr for any struggle. It's just that the constraining violence leaves no choice but to collectively overflow in search of dignity, freedom, and imagination.

Bosa Porvenir is a neighborhood at the urban-rural edge in the southwestern part of Bogotá. It is a newly urbanized periphery shaped by the construction of flood mitigation canals, thousands of low-income housing units within gated communities, and multiple logistical facilities for the city. These have been installed at the expense of reducing protected areas and environmental restoration zones around highly contaminated water basins. The air often smells foul, and mosquitoes plague the nights. The Bosa Porvenir metropolitan park was supposed to feature numerous green and recreational spaces, but it sits atop a former landfill overflowing with garbage, gases, and leachate.

This territory has been built upon many layers of violence. In 1948, a state program established rural productive housing for victims of violence in this area, making them the first settlers in a land historically inhabited and cultivated by Indigenous peoples and farmers. Since Bogotá's first territorial development plan in 2000—and despite local Indigenous groups being officially recognized as a cabildo in 1999—oppressive urban development has been relentless. It has relied on fiscal pressure, land dispossession, and threats from speculators. Since then, hundreds of thousands of new residents have moved in, many fleeing violence in other parts of Colombia, bringing rural traditions, diverse accents, and a strong desire

for progress. Today, Bosa is Bogotá's densest district. The population is predominantly young, with vivid memories of the days when residential complexes coexisted with farmlands. As children, they played by jumping over the ditches and ridges, remnants of Indigenous irrigation systems and rural farming practices.

This youth is also innovative in their modes of action: fresh, fluid, performative, countercultural. They are unbound by the frameworks of social, union, and political struggles of older generations. They don't demand many material rights, having already benefited from urban programs characterized by Cartesian, grid-based, hygienist designs focused on control. Yet, the materiality of these spaces fails to resonate with the rural-urban essence of the area and its people. These young individuals understand that social justice transcends mere shelter. They explore and claim intangible rights—environmental rights, the right to difference, and the freedom of self-expression in public spaces. These are profoundly revolutionary demands in an ultraconservative society that continues to wield violence as a disciplinary tool.

In Bosa, the collectives Arquitectura Expandida and Golpe de Barrio (hiphop) have spent over five years exploring these rights through actions and reflections that challenge violence as a means to domesticate a youth constructing other possible urban worlds. Projects like El Perro Barrio (2020), a collective cartography initiative, critiqued urban planning contradictions during the pandemic, with the neighborhood dog as its protagonist—a metaphor for precarious, subjected lives born from shared vulnerability. Meanwhile, the hip-hop collective Distreestyle facilitated freestyle debates on current issues and rights in Bosa Porvenir's park.

In 2022, Golpe de Barrio and Distreestyle invited Arquitectura Expandida to collaborate on El Bicho, a bamboo-built mobile stage embodying the right to remain in the park amidst police-complicit narcotrafficking harassment. El Bicho champions the "weird and undesirable creatures," often dismissed without recognizing their organizational potential or ecological roles. This project catalyzed a series of dialogues with institutions to address ongoing harassment, resulting in over 31 hours of meetings across two years. Despite 100 commitments being made, few were fulfilled, turning the dialogue table into a space of stigma and revictimization, especially in interactions with the police.

The Chisas Garden was created by these young people in the same park where El Bicho fought to exist,

following a targeted killing of a young man in January 2024—a crime that, of course, remains unpunished—thus reclaiming a space for life. The Antenna was the contribution of the Arquitectura Expandida collective: a hyper-rigid bamboo structure that enhances local environmental actions and is replicated in various territories across Bogotá as part of a strategy of environmental networks grouped under the concept of La Comunidad de la Pala (The Shovel Community), grassroots environmental collectives that create neighborhood spaces for community gathering and environmental protection. In Bosa Porvenir, it became a Pollinator Antenna, designed to attract birds and insects and cultivate a small, diverse garden, challenging the green, hygienist design of metropolitan parks located at the urban-rural edge.

However, on August 15, 2024, at 11 PM, tragedy struck. Following a communal gathering at La Huerta Chisas, seven members of the Bicho community were victims of an attempted mass shooting. Camila Ospitia (25) and Camilo Sánchez (27, known as Mc-Cub) were killed, while a third person was injured. Since then, threats against the collectives and individuals have escalated, as narcotraffickers continue operating with impunity in the park.

Despite this, a shared sense of resistance has emerged collaborative, performative, critically aware of the territory. Beyond hip-hop, resistance manifests through planting, networking with other community gardens, river walks, film forums, circus acts, ping-pong, breakdancing, stunts, skateboarding, and more. This park has become an effervescent countercultural hub, envisioning a future rooted in rights while honoring an Indigenous and rural territorial memory long overdue for recognition.

These citizen and artistic territorial planning practices confront various forms of violence described throughout this text, summarized as follows: Police Violence, whether direct or through complicity with mafias. Environmental Violence, intertwined with symbolic violence that stigmatizes excluded populations by placing environmentally sacrificial zones near them. Violence Against Collective Action, fueled by perceptions of young, organized groups as potential terrorists. Institutional Violence, through action or neglect, ignoring community proposals that challenge bureaucratic, hegemonic planning norms. Physical Violence, which struck us brutally.

All these violences—subtle or devastating—serve as tools of intimidation and discipline. They trivialize life, aim to silence dissent, and sow fear, justified by warped moral

Above top Community accountability session at El Bicho with institutions, police, and international organizations following the murders of Camilo and Camila. Bosa Porvenir, Bogotá. September 2024. Image courtesy of Arquitectura Expandida.

Above bottom Self-construction led by Arquitectura Expandida at the Chisas Garden as a space for memory and environmental justice following the murders of Camilo and Camila. Bosa Porvenir, Bogotá. November 2024. Image courtesy of Arquitectura Expandida.

codes about what is "permissible" in public and environmental spaces. Who is bothered by young people planting in a park and talking about species and pollinator insects? This societal problem is particularly grave when perpetuated by institutions, public officials, and law enforcement.

Moreover, there are many other forms of violence: from the mainstream media, eager to portray these young people as criminals and frame everything as gang retaliation. Violence against alternative neighborhood media, whose only aim is to dignify their memory.

Disciplinary violence is not only about obedience and submission but also about the frameworks of urbanism and architecture. By ignoring these practices. Or by treating them as quaint and folkloric, yet ultimately useless for softening the rigidity of planning and territorial management. There is also disciplinary violence in the cowardice of architects who remain silent, who don't dare to speak out or condemn. It seems that defending life is too "woke" to fit within their disciplinary grids, especially when it's not about abstractions and ambiguities displayed in models, photographs, or diagrams for biennials. In conversations with the collectives of El Bicho, they also talk about cowardly hip-hop and cowardly art. Cowardly institutions. A cowardly society. What a disappointment, these disciplines that act as silent accomplices to violent and morally distorted disciplining.

Meanwhile, we keep walking, not entirely sure where we are going. We know this struggle is territorial and takes material shape in space. That's why we firmly believe in the performative and ritual value of bodies in the street. In caring for the territory's diverse life forms. In the self-construction and self-management of urban and peri-urban meeting spaces. In creating new, everyday urban scenographies that enable new narratives of rights. In self-managed alternatives that are the only thing keeping us afloat in the midst of fear, rooted in love and collectivity.

1. See more: https://mapeoalpedazo.wordpress.com/2020/11/01/instituto-de-parcelaciones-colonizacion-y-defensa-forestal-desplazados/

2. See more: https://mapeoalpedazo.wordpress.com/

3. See more: https://arquitecturaexpandida.org/el-bicho/

4. See more: https://lacomunidaddelapala.wordpress.com/

5. See more: https://elpais.com/america-colombia/2024-08-26/asi-fue-el-asesinato-de-los-dos-jovenes-artistas-que-conmociona-a-bogota.html

6. https://cerosetenta.uniandes.edu.co/disparos-intimidaciones-y-zozobra-lo-que-ha-pasado-en-bosa-porvenir-despues-del-asesinato-de-dos-lideres-sociales/

Artist and Member Biographies

Benji Boyadgian

Benji Boyadgian is based in Jerusalem. His research-based projects explore themes revolving around perception, heritage, territory, environment, architecture, and landscape. He works with multiple media, employing painting and drawing as his primary tools. Boyadgian studied architecture at the École Nationale Supérieure d'Architecture de Paris-La Villette, Paris, specialising in urban sociology in post-conflict areas. Boyadgian has been teaching art in universities and cultural institutions for the past decade.

His environmental sensibility stems from his daily routine as an experimental gardener, a passion he has nurtured since 2010. Benji currently serves as a mentor for CAREC's Cycle III.

His recent exhibitions include Little Did They Know, EVA International, Limerick (2021); The Discord, Al Ma'mal Foundation for Contemporary Art, Jerusalem (2017); AQUA, Château de Penthes, Geneva; SESC Belenzinho, São Paulo (2017); and Lieux Saints Partagés, MuCEM, Marseille (2015).

Above, left and following pages Portraits of artists and mentors, CAREC Cycle 2. Images courtesy of Prin Rodriguez.

Guely Morató Loredo

Guely Morató Loredo is a Bolivian curator, artist, and researcher. She was the winner of CIFO x Ars Electronica Awards (2024), curator of The Listening Biennial (2023), and head researcher of the ALTER residency, a mountain laboratory specialising in solutions for the period of cultural, climate, and energy transition held in the Swiss Alps (2022). In 2021 she was the head researcher of the Bolivian team participating in The Witness_Openlab, an annual research laboratory focusing on the anthropocene and the human footprint on the planet. From 2019–2022, she headed the Gender, Science and Technology Observatory, and led the Medialab at the Cultural Center of Spain, La Paz, in 2019. She currently serves as the curator of Wak'a, a project that involves several communities and creators who reflect on extractivism, sacredness, and deep listening in the Lithium Triangle. In 2014 she founded (and currently serves as the director of) Sonandes, a platform for experimentation and research, which organises the only biennial specialised in sound art in Latin America, as well as the Puertos residency program, laboratories, exhibitions, and projects specialised in sound art and listening.

Bermet Borubaeva

Bermet Borubaeva is a researcher, curator, and artist from Bishkek, Kyrgyzstan. In her multi-faceted practice, she engages with the politico-economic issues of food production, labour, migration, urban environment, and gender emancipation. Borubaeva holds a Bachelor of Arts in Political Science from the Kyrgyz-Russian Slavic University, Bishkek, and a Master of Arts in Political Analysis and Public Policy from the Higher School of Economics, Moscow. She graduated from the ArtEast School of Contemporary Art in 2009 and studied at the First Moscow Curatorial Summer School, "Doing Exhibitions Politically", initiated by Viktor Misiano and the V-A-C-Foundation. She has participated in curatorial research residencies What Could/Should Curating Do? (Belgrade), ReDirecting East, the Ujazdowski Castle Centre for Contemporary Art (Warsaw), and the Curatorial Program for Research (Mexico).

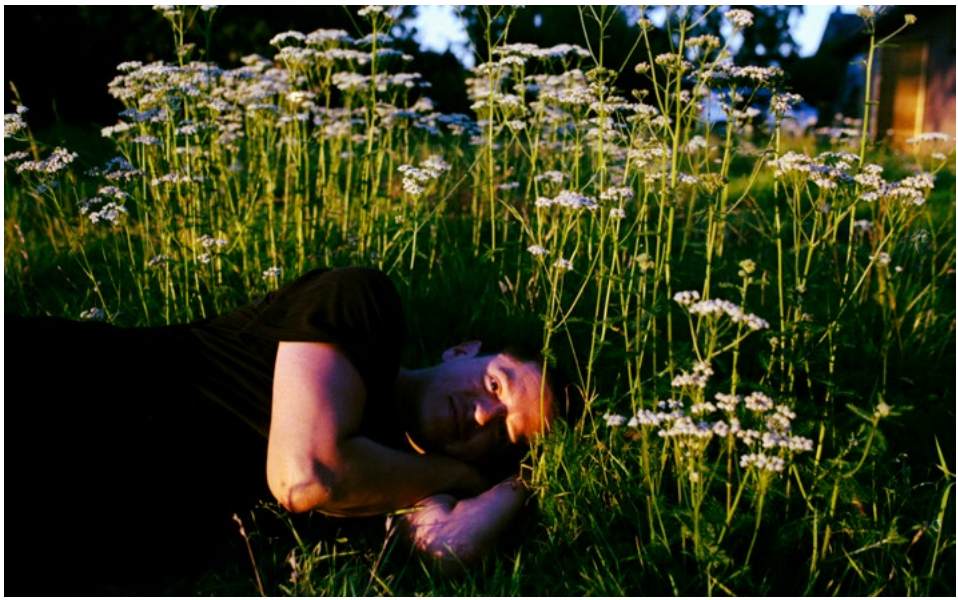
Her artistic projects include I.Food (2019), with Polina Nikitina, at the Vadim Sidur Museum, Moscow, and the solo exhibition STILL LIVE, AT gallery Dreiviertel in Bern, Switzerland. She was curator and participant for various local and international projects, including the education program for the Bishkek presentation of the exhibition Lingua Franca/ Франк тили, the Central Asian Pavilion at the 54th Venice Biennale, with Oxana Kapishnikova and Diana Ukhina; VKL.VIKL. (ON/OFF), the First Youth Central Asian Exhibition of Contemporary Art; PAS DE DEUX – KG. CH exhibition at Center of Contemporary Art Yverdon-Les-Bains, Switzerland; TET A TET and TET A TET #2, exchange and exhibition projects between Kyrgyz

and Swiss artists initiated by Focus-Art Association; and the performance Café Non-seller, in conjunction with the ECOCUP Green Documentary Film Festival, Moscow. She has contributed to several publications in the fields of art, political science, and urban environment.

Currently she is co-founder of the Bishkek School of Contemporary Art (www.bishci.com) and co-organizer of the environmental festival "Trash" (in collaboration with Tazar Kyrgyzstan). She recently participated in documenta 15 as part of the Bishkek School of Contemporary Art and won the Mentorship Award for Cultural Responses to Environmental Change - 2023, awarded by the Prince Claus Fund & Goethe-Institut.

Maya Quilolo

Maya Quilolo is an artist and researcher from Maroon, with a background in audiovisual studies, communication, and anthropology. Quilolo adopts multidisciplinary investigations to address the potential of the Black body, and the intersections between art, anthropology, and Indigenous heritage. Their explorations of the quilombos and Indigenous cosmologies take form in several mediums, including video, photography, drawing, performance, literature, and sculpture.



Daniel Godínez Nivón

Daniel Godínez Nivón is an artist from Mexico City whose practice is concerned with processes of social participation related to collective knowledge and education. He has developed his work in context-specific scenarios, such as Indigenous migrant associations and academic institutions.

He studied at the Multiple Media Seminar at the Faculty of Arts and Design of the UNAM, Mexico City (2008–2011), and participated in a residency at the Jan van Eyck Academie, Maastricht (2021–2022). His work has been exhibited, screened, and performed at the Museo Universitario de Arte Contemporáneo, Mexico City; Museo Tamayo, Mexico City; VanAbbe Museum, Eindhoven; Stedelijk Museum, Amsterdam; Kunsthalle Bern, Bern; and Amant Foundation, New York City.

In 2022 he received the Prince Claus Mentorship Award issued by the Prince Claus Fund, and in the same year he was selected to represent Mexico in the 23rd International Exhibition of the Milan Triennale, Milan, which was awarded the 2nd prize. He is currently a member of the National System of Creators of Mexico.

Limb

Limb (Tamzyn Botha) is an interdisciplinary artist whose work indulges play and improvisation through video, sculpture, performance, curation, and community art practices, all in the realms of DIY. Married to memory, Limb explores the world of discarded objects and waste materials, weaving society's seemingly superfluous trinkets into reimagined worlds of reflection. Her habitual hoarding of castaways and forgotten items lay visible across all her work, from art making to her community practices. Sculptural collaging and object mutilation form the foundation of her work, with the history of an item's former existence being just as significant as the role it plays in her creations. She reassembles organic and synthetic discarded materials into one space/face, to build a collection of geographies that mirror the migration of people across physical and psychological landscapes and boundaries.

In 2018, Limb opened Shade, a project space that intersects waste, youth, and the arts. The Waste Material Library serves as the foundation of Shade and the many projects stemming from it. This archive of waste holds micro-narratives and functions as a catalyst for further dialogue and projects. Annually, Shade curates the "Waste Not Want Not" artist residency, the community-led Brixton Light Festival, and the weekly creative arts community youth programme.

Long Pan

Long Pan is an independent artist born and based in China whose research focuses on how to interpret the deeper and often overlooked relationship between human existence and the environment in contemporary industrial societies through non-human biological perspectives, in order to explore and present the 'secret correspondences' of the whole network of life in which human beings live. She is interested in biological properties and biotechnology, and has made invisible changes in the environment visible through biotechnologies such as 'phytometallurgy' and 'fungal degradation'. Her representative works include "Wonderland intersection ", "Wind Bell ", and "Phytometallurgy Series". In 2022, she starts the project "Escape from the Earth", a long-term art project that explores the human condition in the face of technological development around the relationship between wild mushrooms, minerals, and forests. Contributions have been published in m art foundation; Art News China. In 2022, she received the Prince Claus Mentorship Award forreceived the Prince Claude Foundation & Goethe-Institut Mentor Award for Responding to Environmental Change.

Paribartana Mohanty

Paribartana Mohanty is a multimedia artist working with video, storytelling, writing, and painting. His recent work explores new, environmental disaster landscapes emerging near the coast of Bay of Bengal in Odisha, and the deep impacts of recurring cyclones, tsunamis, and land erosion on marginalised communities, nature, and culture. Mohanty's research interests are in examining how technologies of algorithmic networks, digitalisation, data mining, access, and surveillance are shaping public perception about "natural" calamity, and how new government policies are changing the rural landscapes in Odisha. His work has been exhibited in many group exhibitions and film festivals, including MACAN Museum, Jakarta; Ars Electronica Festival, Linz (2022); New Museum, New York City (2022); Chennai Photo Biennale, Chennai (2022); and the 35th European Media Art Festival Osnabrück, Osnabrück (2022); among others.

Renzo Alva

Renzo Alva is a multidisciplinary artist, visual anthropologist, and documentarian from Lima, Peru, whose work focuses on participatory processes related to video activism, community communication, and collective knowledge. In his work he experiments with hybrid formats between documentary and fiction, and uses audiovisual archive materials as a starting point to raise questions about representation.

In recent years, Alva's work has been closely linked to peasant and Indigenous organisations in the Amazon, addressing collective projects designed to make issues stemming from extractivism more visible. He is also leading the Minga Audiovisual project, which aims to promote the revitalisation of Amazonian languages and cultures through participatory audiovisuals, collaborating closely with the Kapanawa, Bora, and Ocaina peoples.

Alva's work draws influence from decolonial thinkers such as Aníbal Quijano, Silvia Rivera Cusicanqui, and Enrique Dussel, all of whom played prominent roles in formulating a critical epistemology from South America. Alva is currently in the pre-production phase of his second feature film that delves into the impact of oil pollution in Lot 192, Andoas, Loreto, through the experiences of environmental monitors. Alongside this, he's crafting his debut solo exhibition entitled Territorialista, which is a multimedia installation that dissects mass media and state discourse. Alva aims to challenge the normalisation of terror narratives used to justify violence, integrating archives and photography.

Prin Rodriguez

Prin Rodriguez is a Peruvian photographer based in Lima, Peru, whose work is concerned with identity and family legacy, seeking out experimental and sensory narratives. Through her artistic practice, she aims to explore individual memory and its links with collective memory in order to bring us closer to other ways of sharing and preserving knowledge. Rodriguez's work often contains elements of both fact and fantasy, whether through constructed narratives inspired by reality or through stylistic choices that alter the viewers' perception of what's happening in an image. Rodriguez is the co-founder of the Pariacaca collective, named after one of the oldest divinities in Peru and a figure that predates the colonisation of Peru. Pariacaca collective has been working on a preservation archive project in Cusco titled "Harawi Archive: 50 years of Visual Anthropology." The collective aims to transform the way we represent ourselves, transcend self-imposed borders, and build new visual universes.

Rodriguez has been a participant of the 6x6 Global Talent programme supported by World Press Photo, Amsterdam; the Prince Claus Fund Artistic and Cultural Responses to the Environmental Crisis Mentorship Award, Amsterdam; and the VII Mentor Program, Sarajevo and Arles; among others, and has been featured in many exhibitions and photography magazines worldwide.

Razcel Jan Salvarita

Southeast Asian and Filipino artist **Razcel Jan Salvarita** is an activator, facilitator, and creative communicator specializing in the interrelations between rural and contemporary artistic social immersions. He pursued a degree in environmental journalism while actively engaging as a trans-disciplinary artist, climate activist, and positioning himself as an outsider educator and social action strategist in grassroots communities in the Philippines. His brainchild, the Baryo Balangaw Creative Initiatives, is designed as a platform to facilitate creative recovery actions that respond to address practical needs to supplement efforts to regenerate strength and consciousness to rebuild a certain degree of hopefulness.

His recent engagements were fellowships such as with the Creative Australia (Future Arts Leaders program), Salzburg Global Seminar (Asian Peace Innovators Forum), International Teaching Artist Collaborative (ITAC Impact: Climate), PACT Zollverein (IMPACT22-23, International Arts Residency), Center for Arts, Design and Social Research (The After School), Mekong Cultural Hub and British Council (Southeast Asia Delta – Arts & Sustainability), Culture & the SDG (Cultural Sustainability Lab), and recently as one of the artists for the Climate Action Artist Residencies in Germany by Cultural Vistas. He is a TEDx speaker and talked about "Artivism: Effecting Environmental Consciousness through Art".

He was born in Bacolod City on Negros island and currently resides at Malkootha Creative Convergence Zone in Buruanga, Province of Aklan on Panay island in the Philippines.

Koloto Siraji

Koloto Siraji is a Ugandan conceptual artist, dancer, thinker, and researcher whose multifaceted artistic practice traverses film, installation, and performance. Grounded in the rich philosophical tapestry of Bagisu traditions, his work is a dynamic fusion of ancestral wisdom and contemporary expression. Central to Siraji's artistic methodology is an engagement with Bagisu philosophies of dance art, merging traditional concepts with modern practices. He aims to rediscover the ancient wisdom of dance by deconstructing Bagisu traditional dances and blending them with urban/street dance styles, choreographing routines that express a contemporary identity.

Navigating the realms of post-colonialism and decolonisation, Siraji uses the human body as a medium to convey alternative narratives. Intrigued by the potential of the body in space to communicate information and encapsulate the human experience, his art is deeply rooted in the lives of his communities and ancestry. A key characteristic of Siraji's artistic work is its refusal to offer facile answers. Instead, his work is a call for reflection and an invitation to feel, think, and question the social complexities.

Siraji is particularly drawn to making people feel, think, and question aspects related to gender, politics, environment and climate change, human rights,

economics, and cultural issues, and encourages people to contemplate and take individual responsibility for their actions.

In 2010, Siraji founded Ensibuko Arts Foundation (EAF), a non-profit organisation dedicated to shaping the future of dance and arts in Uganda by creating opportunities for underprivileged individuals and communities. The mission of EAF is to utilise dance as a powerful tool to address social issues, empower, rehabilitate, and heal communities. Operating primarily within villages and slums, EAF serves as a safe space for artistic growth, learning and interaction, and is open to anyone regardless of age, background, gender, race, or religion.

While deeply rooted in local culture, EAF aims to broaden the perspectives of young artists by exposing them to global art practices and facilitating international engagement. It has successfully implemented various free creative programmes, including weekly workshops, open practice sessions for artists, international artist residencies, and artist mentorship programmes. For Siraji, EAF functions as a powerful tool for generating social change and cultural activism through the arts.

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 extraordinary biodiversity, 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 emerging field of queer ecology, and has participated in many books, appeared on television shows, and is a regular newspaper columnist. Baptiste was a Prince Claus Fund Laureate in 2017.

Etcétera

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 Zukerfeld (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.

Serkan Taycan

Serkan Taycan (1978) is an artist and academic with a background in engineering and documentary photography. Taycan completed his MA degree in Visual Arts at Sabancı University, Istanbul and in Photography at Aalto University, Helsinki. He is currently a doctoral student at the Azrieli School of Architecture and Urbanism at Carleton University, Ottawa.

In his research-based artistic practice, Taycan focuses on the dynamics of ecological and urban transformations; and uses media such as photography, video, mapping, and walking. His works have been exhibited in various venues including Venice Architectural Biennial, Istanbul Biennial, Helsinki Photography Biennial, Mardin Biennial, Sinop Biennial, Cappadox, and Thessaloniki Photography Biennale as well as MAXXI, MuCEM, Malmö Museum, SALT, Pera Museum, Istanbul Museum of Modern Art, and Sakıp Sabancı Museum. His book, Agora #04: Taksim, was published in 2017. He held artist residencies at Cité Internationale des Arts, Paris, in 2015 and at Delfina Foundation, London, in 2016. Between 2016–2018, he taught courses on urban culture and visual arts as a part-time faculty member at Bilgi and Bahçeşehir Universities in Istanbul. Taycan also gave lectures and led practice seminars and workshops at Iceland Academy of the Arts (Reykjavík), Srishti Institute of Art, Design and Technology (Bangalore) and Leeds Arts University.

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Preceding pages The full CAREC Cycle III cohort at Páramo Matarredonda Ecological Park during the initial Lab Week in Bogotá. Image courtesy of Rossana Alarcón.

Front pages As part of the publication workshops in Amsterdam, the artists were asked to respond to a prompt: "Bring a cloud from your hometown." The image shows how Benji and Raz interpreted the invitation — bringing clouds made from rainwater they each collected in Palestine and the Philippines.

Fonds

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