

**Issue #10-The Order of Things
(a non-foreword to our non-
Cartography)**

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"Well Gentleman, isn't it time again we get started?" It's Sessions again, always the one ready to bang the gavel.

We merge around the table, gathering around it like its a greek temple or large rock. I put down my glass as I find a seat. "Where we're going, we don't need no stinkin' maps," a smart comment from the stupid one with glasses. Why is it that I always end up sitting next to the dumb ones? Its 3.30 pm and I'm proudly on my fourth bourbon; the way I like 'em- on the rocks. I like being drunk in this crowd of losers. I feign to look at my reflection on the cubes of slowly melting ice, then savor a sip as the bite of the drink cuts through the pep squad laughter in the room. I can't deal with this group-think bullshit.

"The law is the law, gentleman, and in this case there is none..." Now that we've found our seats, Sessions is really getting started, knocking a bunch of documents out of his manila folder, "...and so therefore we will have neither done anything wrong, nor has POTUS abnegated any treaties." Justice now sits down at the table and positions his chair. Nervous as always, he massages the end of the armrest "This blessed chair," he curses while running his right finger over its inside carved wooden art. He continues, "...so there is truly nothing for us to worry about from California or the Chinese."

Not wanting to acknowledge that this was my worry in the first place but needing to acknowledge it, I look up from my glass and quickly nod in agreement, but quickly tuck my head down before Stupid catches me. Stupid wasn't as clear as those of us who knew to ditch it. "The regulatory object is so dull it won't cut hot butter and so its handy as sliced bread. Its toothless, and keeps an easy relation between the administration and the companies..." he argued last week. I never give a damn about what he thinks of me, I just don't want him to think I batted an eye over China or Germany, or the Banks for that matter. I clear my throat ready to speak, but just like that, Stupid chimes in, "I'll have my boys at Livermore put out a statement about carbon sequestration and calm those nervous nellies."

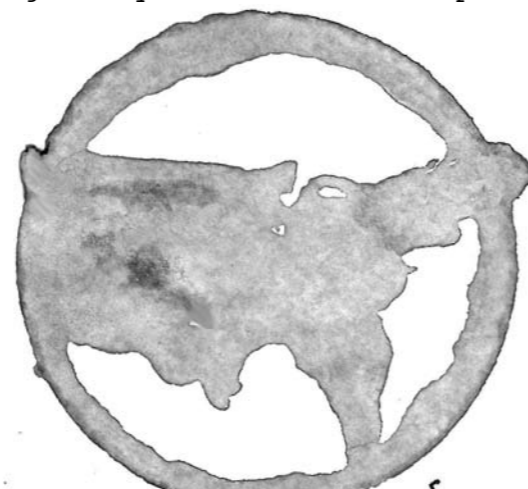
Quickly annoyed by his taking us off track, I trace my fingers around the damp sides of my tumbler, puddling moisture at its base. All the clowns in the room are beginning to bray, "Sounds like a good strategy. I'll get my team to draft a performance plan and game out media response." I lift up my glass and notice the complete circle of water that's been left

on the table. Ignoring the political teams' horse-shit, I'm drawn into the cup's moisture; so with my other elbow on the table, I raise the glass raise with that hand and draw a few horizontal and verticals, making an orthogonal globe from the condensation on the table. Nope, this doesn't make any sense. I gently place the glass down again, not wanting yet to draw attention to myself. I imagine there'll be an approximate map of the USA filling up the trailing liquid when I lift the glass again. But no luck, there's just a pool of condensation loosely hugging the circumference with other water droplets set wherever within. Oh! I've got it now.



*Dominance by surveilling
an abstract system*

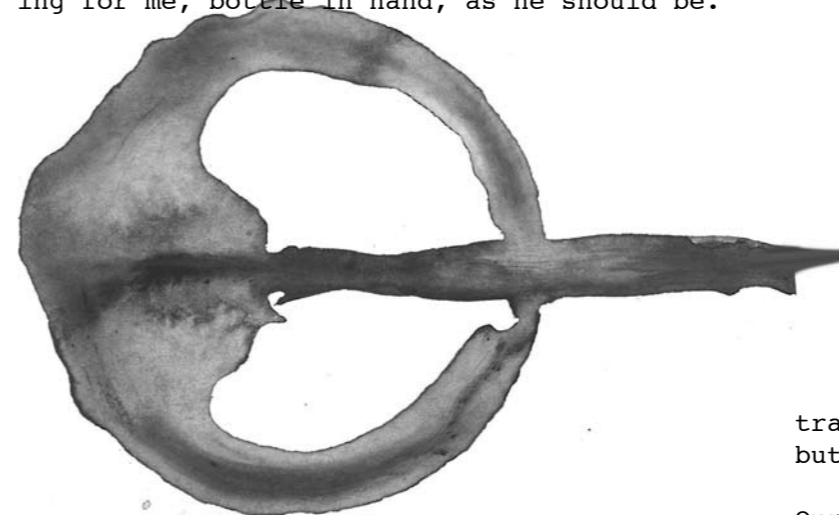
"Enough of this heehaw." I play it a little country to stop the hicks in the room. "I think most of you are misinterpreting what Justice has said." I lift an eye to Sessions, who gives me his elfish wink. He likes where I'm going. "POTUS can do what he wants here, and I think we all agree..." I give Stupid a sharp quick glance, "...I think we all agree that even hinting that there is something to regulate here- that there is even a problem, goes against national interests. As long as Justice has signaled, as he has, that there are no competing interests; its best to ditch this regulatory farce in order to pursue the



*controlling a fixed
set of relations*

full development of our gas and oil sector. Our friends have shown that they're ready to deal with the profits of such an effort- this is the only ethical question we should have on our table right now- are we ready to be strong or not. The multinationals will scream and shout about the globe, but fuck 'em and their leveraged interests. An activist POTUS like ours can do what he wants to do."

I dab my finger again into the straight line I have unconsciously drawn from the condensation. On one side I place their interests. On the other side I place our desires and our capacity to achieve them. I get up, not interested in how the hicks respond. I make for the door and the hallway beyond to look for another glass of bourbon. One of the staff is waiting for me, bottle in hand, as he should be.

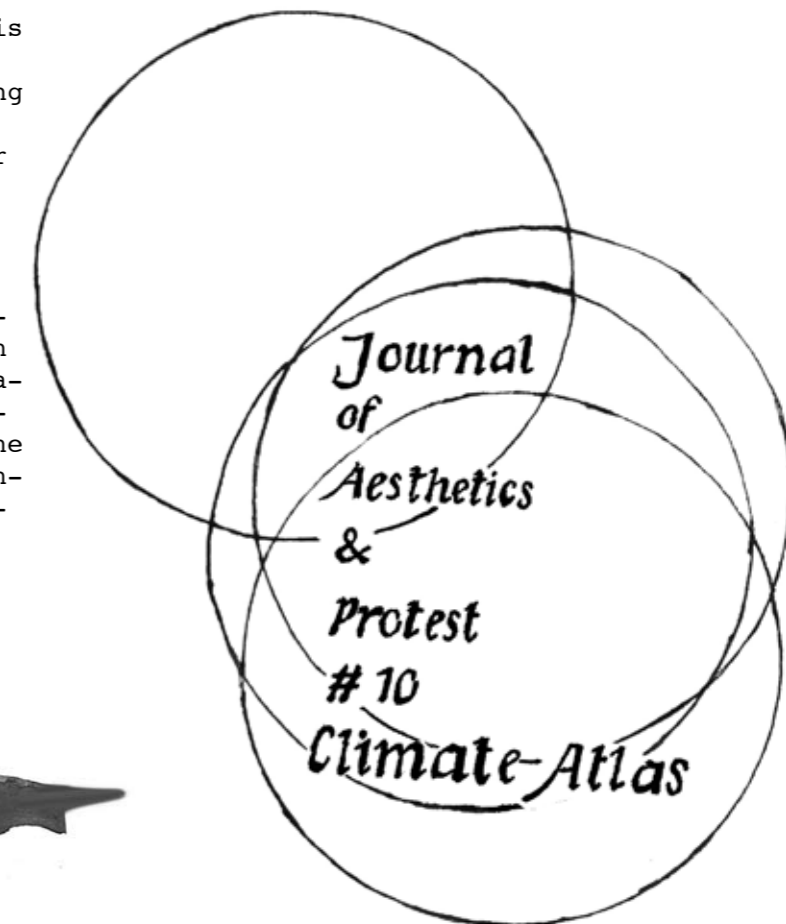


With the responses to our open-call climate art submission released in December 2015, this 10th issue of the *Aesthetics & Protest* had intended to cartographically map ecologies we imagined resting between real and ideational contexts that propel individual creation (**tectonics**), the how of the relational flows these creations impel (**humors**), and the concepts and object's orienting ideals (**totems**).

After reflection, We ditched the mapping as an overdetermined objectification of knowledge. Instead we decided to portray the non-cartographic nature of being in the world in relation to its representation. Life exceeds itself. A project in general response to the total relations of climate change has no particular orientation to map- they're only particularly situated points of being with potential.

Thought is everywhere and in every way, but particular, and this Climate Issue begs to understand this. Our initial curatorial mapping suggested that by abstraction alone we are capable of understanding the world- and in understanding, we are capable of moving it. This isn't true.

It's high time that artistic knowledge recognizes that composition is ideationally contingent to itself: that sets of knowledge are



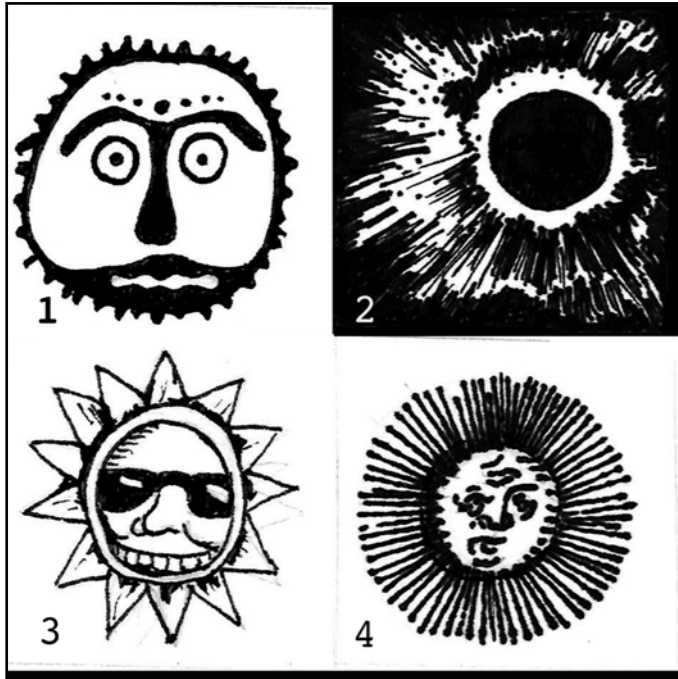
translatable not only by what they describe, but also by what they ultimately intend.

Our non-cartography recognizes ours as a general interrogation, and balances the suggestion that everything can be rearranged with the fact that particular ends are expressions of means. Our non-cartography runs against the notion that there's a universal ways to work things out. Things need to work themselves out, with help from others. Taking ultimate inspiration from Irigaray, Silvia Wynter and Ferreira da Silva, we have rather decided to let the card of our own universal genius fall away, and to suggest ways besides a totalizing cartography that eclipsing everything with its facade of showing what it knows.



*Absolute Power
total relationality*

Key



Climate Change will sensibly re-arrange everything.

On the fact of a changing climate, this issue overlooks the discourse, measurements, judgements of the anthropocene, capitalocene, chuthulucene, etc. Rather, its curatorial work begins by squarely encountering the necessary reorganization of life's relationality suggested by what will be undone and remade in this scenario.

Our approach has three basic precepts:
 1) The changing climate appears in the transformation and rupture of human and non human routines— whether or not science and government recognize them. Life makes do, however.

2) These ruptures will demand yet unknowable reorganizations of the ways of being and relating in and to the world.

3) The responses to power's unequal ethic that have been discussed in this journal

since our inception (of capitalism, racisms, sexism, etc..) continue with more specific detail, despite this unknowable future.

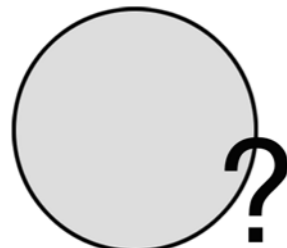
Between propositions 2 and 3 appears a way that relations shouldn't be considered; promethan and accelerationist re-organizations attendant to capitalist/state-socialist social reproduction ignores organizational ethics that build human capacities besides accumulation and strict bio-social regimentation. Other human futures are possible besides strict order and production. We look to each submitted project to the extent that they facilitate such transformations.

These precepts underly our curatorial choice to neither order nor prioritize any open-call submission. We trust people's knowledge within particular contexts and situations to recognize appropriate techniques and ways to humanly their relations (until they can't). After blaming capital, this issue affirms that

meaningful cartographies are elsewhere and best understood in committed engagement with actually caring.

Submissions are hand-written to demonstrate the thought regarding context, intended meaning or use, mediatic afterlife as idea and form, that each project editorially recieved.

Our lack of presentational order isn't a retreat from what's been understood as 'universal' concepts like "human rights" and "economic justice" that often order things. But, inspired by Denise Ferreira da Silva we want this issue to instigate conceptual praxis that thinks differently about questions that seem to have universal answers; Western modernity's particular logic of universal equivalence of value has gotten us into this mess, there must be another way out. We hope to demonstrate this by showing consideration for each project's particularity instead of judging what fits where and what doesn't.



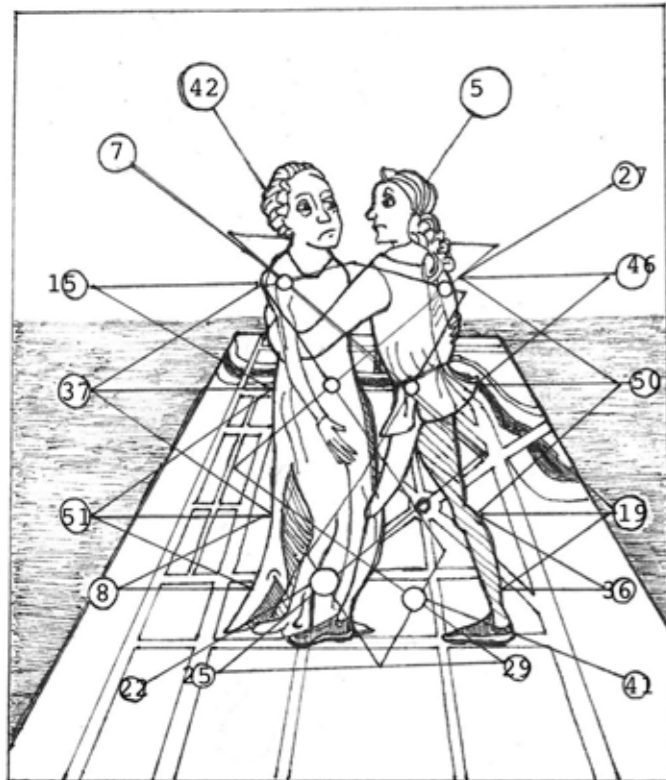
A. Totemic Logic

Throughout this non-map, these points of interest suggest tectonics (C) are the economic, conceptual, geographical (etc) contexts that whatever project is imbedded within.

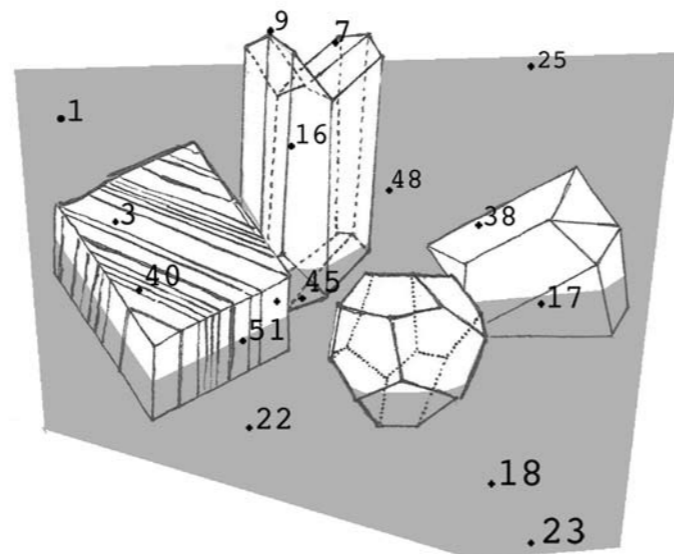
humors (B) refer to how, the technical ways in which things emotionally and physically engage and facilitate relation.

totems (A) refers to the what both the idea and the object that communicates it inspires to be (they may differ).

Note: Though the numbers in these graphs seem to refer to particular artistic projects to the right and on the following pages, they are just randomly selected nummbers. Readers are invited to map where for themselves how each project relates to these cartographic concepts.



B. Chart of the Humors



C. Tectonic Mapping

- 1. Voices that Shake London** <http://voicesthatshake.blogspot.co.uk>
 Shake! is an initiative, a program & a community that brings together marginalised young people, artists, activists, researchers and educators to challenge racial, gender & environmental injustice and build new alternatives and systems. We use art as a way of generating and communicating knowledge and as a way of creating alternative systems and social relations that are rooted on horizontal and sustainable ways of working.
- 2. Pony Express Ecosexual Bathhouse** Sydney, Australia
<http://helloponyexpress.com> <http://2016.nextwave.org.au/#event=133>
 The Ecosexual Bathhouse features a Pollination Gallery (The freshest and most exotic blossoms, bursting with pollen just for you), a Windplay Zone (Let us caress you with a loving breeze, or wind us up with a gale-force blow!), Composting Glory Hole (So deep and dank, you'll want to come over and over), Devolution Swing (Try your hand at some devolution play), UV Accessible (Special accomodations for the UV sensitive), Capitalcene Sauna (Relax in our guilt-free, 100% post consumer sauna chamber), Hourly Bee Swarms (Enter the drone zone and be carried away on a honey tsunami), Professional Metamorphosing Mistress (On call, available to fulfil your dark eco craving).
- 3. Art Action UK** UK and Japan artactionuk.org
 Art Action UK is an art collective featuring creative practices that generate solidarity & support for people who have been affected by natural & manmade disasters, particularly artists working in the Tohoku are of Japan following the tsunami in 2011. Art Action UK is a catalyst. We want to create opportunities for cultural practitioners to develop strategies that will shed light on issues overlooked by mainstream media. We actively engage with artists and curators who represent marginalised political concerns and facilitate spaces to explore both artistic and socio-political interventions. These include participatory projects, exhibitions, talks & discussions. Responding to the earthquake, tsunami and Fukushima nuclear meltdown in 2011, we feel that the voices of those affected & concerned about subsequent political issues are not silenced.
- 4. La Via Campesina** Rural Countrysides, Globaly <https://viacampesina.org>
 La Via Campesina is the international movement which brings together millions of peasants, small and medium sized farmers, landless people, women farmers, indigenous people, migrants and agricultural workers from around the world. It defends small-scale sustainable agriculture as a way to promote social justice & dignity. It strongly opposes corporate driven agriculture and transnational companies that are destroying people and nature. It comprises about 164 local & national organizations in 73 countries from Africa, Asia, Europe & the Americas, about 200 million farmers. It is autonomous, pluralist & multicultural.
- 5. Natural History Museum** Brooklyn, in the museums, and everywhere www.thenaturalhistory.org
 The Natural History Museum is a mobile & pop-up museum that offers exhibitions, museum expeditions, educational workshops and public programming. Unlike traditional natural history museums, it makes a point to include & highlight the socio-political forces that shape nature. In specific response to anthropocenic climate, the Natural History Museum mission is to affirm science. By looking at the presentation of natural history, the museum demonstrates principles fundamental to scientific inquiry, principles such as the commonality of knowledge and the unavoidability of the unknown. The museum inquires into what we see, how we see, and what remains excluded from our seeing. It invites visitors to take the perspective of museum anthropologists attuned to the social and political forces inseperable from the natural world.

Points of interest

6 Ayesha Hameed, Black Atlantis Live Performance at artspaces including the ICA and nowhere - London, club Transmediale-Berlin, Historical Materialism-Beirut
Black Atlantis is an audio-visual essay that looks at possible alternatives of the Black Atlantic: in contemporary illegalized migration at sea, in oceanic environments, through Afrofuturistic dance floors and sound systems, and in outer space. The project combines two conversations - of futurism and the anthropocene. It takes as point of departure Drexciya, the late 20th Century music duo from Detroit and their creation of a fictional, sonic world. Through liner notes and track titles, Drexciya takes the Black Atlantic below the water with their imaginary of an Atlantis comprised of former slaves who have adapted to life underwater. The wellness brings to the table a sense of the map, the sensor, the bodily, and the epiderm. What below the water, and Atlantis brings back to the bottom of the sea, the volume of water, the materiality of the space of the ocean, and the protagonists that inhabit the sea.

6 Gaja Mežnarič Dsole. FRIENDLY ENEMY (Japanese Knotweed in the paper laboratory Ljubljana Slovenia http://re-generacija.si/#prijaznisovraznik
- Focusing on the accepted ways of ~~constructing~~ confronting the problem of domination of invasive species on one side and behaviours, politics, ideas and habits on the other. The designers started looking for ways to present Japanese knotweed not as an economic & environmental threat but as a new opportunity to create synergy between local and global dynamics, their interest lies in creating a bond between needs and knowledge found in local environments and common concerns that arise as consequences of contemporary globalization flows. The Re-generacija collective's aim was to find out if unwanted plants could be used as a local source of cellulose in the paper factories in the near future. Although in Slovenia the pulp and paper is using somewhere between 350,000 & 400,000 tons of cellulose, all the cellulose is being imported from abroad

7. Maggie Taylor. DELIGHT Champaign, Urbana, ILLINOIS https://delightusa.wordpress.com/
- We are growing flowers sustainably for work, pleasure, care of the earth & what we call "flower justice!" The flower trade industry has grown to over \$100 billion in recent years. Columbia, Ecuador, Ethiopia, Kenya and India lead in flower production. These flowers are not grown sustainably, the majority of international flower workers do not have fair working conditions. These large scale international flowers are packed in preservation chemicals and shipped all over the world (The US imports 82% of its flowers). At Delight Flower Farm, we are doing our part to grow and supply flowers locally. We aim to enjoy our work (love made visible), supply a local resource for flowers in our community, as well as educate people about the flower industry and the need for change - for the good of the planet & its people

8. Smudge Studio - LIVING DEEP TIME YEAR 00001 where & as we go: New Mexico, TEXAS, New York, Massachusetts, Illinois, Wisconsin, Maine, NEWFOUNDLAND, JAPAN
http://smudgetudio.org/smudge/calendar.html, http://www.kickstarter.com/projects/anthropocene/living-deep-time-year-000001/description
- Each day our calendars welcome us to a new morning in 1582, in Pope Gregory XIII's Roma. That's the world it was designed for. But we are living in the Anthropocene now. We humans need a practical vehicle for wayfinding in our strange new Anthropocene time habitat. We need something like that, like a calendar, orienting us on a daily basis - because unlike some popular versions of Hollywood Anthropocene, we will be living the changes day by day for a very long time. Our linear Gregorian desk calendars are at a loss for helping us get our footing in the dizzying, crisscrossing speeds, scales and directions of Anthropocene time. For the 365,2425 days of the solar year that runs from Dec. 22, 002015 to Dec. 21, 002016, we will research and invent daily life practices that heighten our awareness of deep time. We will unseat ourselves in its realities & pay deep attention to our strange new time - habits and then produce a contemporary calendar to be shared with all - Deep Time Year 000001.

9 Nicole Anfebi - THE TELLING OF THE BEE'S TELLING runtime: 6:03 Media: Non-fiction animation, music by Melissa Grey https://vimeo.com/126968585
- The Telling of the Bees Telling is a recent, non-fiction animation based on the ancient folk belief that stresses the importance of notifying the hive about significant matters of the day I created the animation for Hive House, a community center and private residence in Echo Park, Los Angeles. The animation explores the non-phenomenal gray area between what is historically considered a folk belief and a meaningful cross-species communication. Grey includes sign waves, singing bowls and her field recordings of honey bees hives from a friend's farm in Cape Breton, Nova Scotia

10. Chris Kennedy THE ATLAS of Endangered SURFACES HUNTER'S POINT SOUTH, LONG ISLAND CITY, QUEENS NY http://endangeredsurfaces.tumblr.com http://chanceecologies.org
- The Atlas is an archive of Anthropogenic, naturally occurring and hybrid surfaces in the area known as Hunter's Point South, Queens. The project documents a thriving feral forest and novel ecosystem which emerged in the wake of post-industrial decay at the mouth of Newton Creek. As a mega-development project, Hunter's Point South is being reshaped for 1) soaring residential towers & a new waterfront park with lawns, walkways and views of Manhattan. The Atlas was made in the months before the transformation began, when the overlaps, edges & frictions between man-made park infrastructure & long-reviled landscapes were still intact. With photos, videos, rubbings and physical samples, it offers a comparative study between the sporadic ecosystems undesignated spaces of the old Hunter's Point and structures that will take its place as redevelopment and gentrification continue

11. Dave & Paris - Oil & Water - online - http://davisanddavis.org/ow Animation about Exxon's climate denial
Ring the Changes - online & at Marx Zavaterro Gallery - http://davisanddavis.org/rtc2
Photo diptychs & triptychs link the common name, form, and/or color pattern of xerophytes found in our garden with man-made objects and things from the natural landscape as a means of visually ordering the evidence, history, causes and effects of global warming. Single images of melting glaciers and scorching deserts provide context.

12. Roger Peet - WE ARE THE STORM - http://justseeds.org/portfolio/we-are-the-storm
- We are the storm is a portfolio of posters whose sales go to fund grassroots frontline environmental justice organizations. Climate change continues to have a disproportionate impact on the most vulnerable communities around the globe, including migrants and communities of color - people who are typically marginalized in our society.

13. Miriam Simun - Ghost Food - https://vimeo.com/85584034
- Ghost Food explores eating in a future of biodiversity loss brought on by climate change. The Ghost Food mobile food trailer serves scent-food pairings that are consumed by the public using a wearable device that adapts human physiology to enable taste experiences of unavailable foods. Inspired by insect physiology (insects use their antennae to smell and thus navigate the world) and long-standing human traditions of technological extension of the senses, the device inserts direct olfactory stimulation into the eating experience. Scents of food threatened by climate change are paired with foods made from climate change-resilient foodstuffs, to provide the taste illusions of foods that may soon no longer be available. Ghost Food staff serve the public, guiding visitors through this pre-nostalgic experience, and engaging dialogue.

14. ASA SONJASDOTTER - THE NEIGHBOURHOOD ACADEMY / Die Nachbarschafts akademie http://www.nachbarschaftsakademie.org - Berlin
The Neighborhood Academy in Prinzessingarten is a self-organized open platform for urban and rural knowledge sharing, cultural practice and activism. The Academy draws on processes that determine our every day life as well as the coexistence of plants, people and animals. It opens a space for the questions: How can we learn from each other in ways that relate to the world and engage in with it. Can this be done through methods that are similar to the approach of a gardener - that are caring for and nurturing life processes? How can the work we do in our neighborhoods also help us understand relations in larger & more complex contexts? How can we cooperate with community initiatives, other cities & rural areas in ways that influence these contexts?

15 Giulia Fiocca PRIMAVERA ROMANA (Roman Spring) + NOMADIC AGRICULTURE Rome, Italy primavera romana.wordpress.com - stalkerlab.org, osservatorio nomade.net
- Primavera Romana is a common design project activated by Stalker in order to generate and share social practices, knowledge and awareness on the post urban dimension (l'otrecitta/the Beyondcity) This by sharing with more and more people, the experience of walking a cross, promoting common civil creative actions and an open mapping process on the Beyond city (l'otrecitta) and its possible becoming. The act of walking across political, physical, cultural boundaries, leads the project, in which walking is considered as a temporary public space in motion, something in between a collective dance and a demonstration, including short reading and storytelling that any participant can propose.

16. Chris Cichocki - Epicenter Projects * SAN ANDREAS FAULT REGION, CALIFORNIA http://epicenterprojects.com
- Epicenter Projects is a nomadic platform unbound from conventional exhibition spaces. Generated for artists working in time-based and site-specific modes of production. Epicenter Projects is a catalyst for contemporary artworks to experimentally emerge within a curated artist residency. Throughout the initial phase of projects, an international selection of contemporary artists have been invited to produce site-specific works along the San Andreas Fault line, that spans California desert and coastline regions. The faultline frames and addresses the ephemeral nature of time, space, ecology & environment. While some projects may remain installed within their given site(s) for an audience to experience directly, many projects will exist as fleeting actions captured through an array of documentation: photography, video, audio recordings, publications and/or printed editions.

17 Aviv Kruglanski: Wild Yeast Economies / La economia de levadura madre silvestre Barcelona Catalunya, Hull UK https://economiasilvestre.wordpress.com/2014/08/21/la-levadura-madre-silvestre
- Our economies don't seem to fit into our ecologies. Mainstream consensus about how life is sustained doesn't seem to represent what we see around us. How do we make our misfit economies more resilient? We are a group thinking process by which we apply techniques from Permaculture and from contemporary arts to our economies. We held 4 session workshops at Centro de Cultivos Contemporaneos del Barrio in Barcelona and analyzed different aspects of our economies (maintenance and repair resources and limitations, etc...) defining each individual or small group project as a unique 'location in a web of relations. We are currently working from Hull (UK) using a process called 3 Stages of Succession for creatively integrating in a new neighborhood

18 JOSEPH RABIE MON GRAND PARIS * PARIS METROPOLITAN AREA http://www.mongrandparis.fr
- This is a place mapping project of Greater Paris, where the places are put onto the map and then discussed by city inhabitants in a blog, forming an ongoing conversation. A place is represented by an area, a container for all issues of its concern: public space, architecture and construction, sociological, political, cultural, environmental questions - an attempt to capture the multidimensional contents and significations of each singular or place. The under-riding idea is that by placing oneself on the map inhabitants express their sense of belonging to the city, and affirm that the city belongs to each and everyone, whatever one's situation... and most notably those of us who are being excluded for reasons of class or origin.

19 Meghan Moe Beiliks: Systems of Pain / Networks of Resilience
- My current project involves looking at parallels between recovery from trauma in ecologies and human emotional processes. I am interviewing scientists, psychologists, ecologists and people with a history of trauma in order to inform the development of a live performance DISCOURSE: CLIMATE: FACTS: VALUES (2015) KEENE New Hampshire - https://vimeo.com/12154059
I interview artists about their relationship to the weather and their place recollection of the previous day's weather. I compare their descriptions with official reports and juxtapose them with audio from televised climate change debates.

20. ALEX MURDIN - ONE DAY ALL THIS WILL BE FIELDS — Hilpertown, Wiltshire, UK

www.h-edges.org.uk

As a growing population requires more housing and more energy to sustain itself, our project is a future model farm that addresses the situation that can be integrated into new towns, one that winds along the edges & paths through the housing estates. Converging sterile green verges back into fruitful places for the suburban forager, the "h-edges" project by artists Rural Recreation (www.ruralrecreation.org.uk) has marked out a miniature linear farm with a free, low-maintenance food supply of edible fruits. Inspired by the British tradition of making model villages & model farms, miniature farm signs show food which can be gathered within 300 yards of the sign in an area of new housing at Hilpertown, east of Trowbridge, Wilts... Artist Alex Murdin, working with Somerset Forge, has also installed miniature farm gates and stiles to mark places where traditional fruits, such as plum & medlar, have been planted by the project for current & future residents. He calls the installation 'One Day This Will be Fields...' in hope that there is a future hybrid of countryside and houses that might be sustainable, or perhaps pointing to a more dystopian time when agriculture will replace the houses as a need to feed a growing population changes priorities for land use again.

21 Moinhos do Dão / Eco Quinta - Fornos de Maceira Maceira Dão, Centro region, Portugal

www.moinho.do.dao.org

We are an eco quinta on the banks of the river Dão, surrounded by an abundance of natural beauty, located in a tranquil valley in an ecological reserve. We focus on sustainable living, ecology preservation through the association Cuidado, and have offered workshops (permaculture, yoga, and art practice), as well as currently hosting a professional residency program to further develop a context for exploration of these themes.

22 Red 76 — Beyond Repair * South Minneapolis MN

<http://thisisbeyondrepair.com>

Beyond Repair is a bookshop and publishing site located in the bustling Midtown Global Market, a public market located in the epicenter of South Minneapolis' 9th Ward. All the books within the shop are produced in house with writers, academics, activists, poets artists, and others around the world, as well as neighbors who bring with them a wealth of histories and ideals present within the surrounding neighborhood.

23 TAL BEERY ECO PRACTICUM - New York City Bioregion

www.ecopracticum.com

Eco Practicum was founded by Eugenia Manvelyan and Tal Beery, 2 New York-based artists, activists & educators frustrated by the limitations inherent to traditional learning environments & conventional artistic frameworks. Eco Practicum is a school for ecological justice, bridging the gap between learning & doing, & cultivating a generation of leaders realizing visionary solutions to sustainable regional development. We offer programs - from one-day workshops to month-long immersions - that connect young adults to the most innovative projects and effective experts working at the intersection of environment, social and economic justice. We take a systems-level approach to go beneath surface meanings and dominant myths and expose the root causes and ideologies underlying our systems. Our programs leave participants passionate, inspired and transformed, with new communities of peers, connections in the field, and better prepared to make an impact.

24 HONORS CLASS; ART, ACTION & THE ENVIRONMENT @ the UNIVERSITY of UTAH - Rethink, Reconnect, Rejuvenate

SALT LAKE CITY, UTAH • <http://ecourt.art.utah.edu> • <http://huffingtonpost.com/marina-gomberg/new-course-at-the-u-of-ut-b-7139848.html>

The Class created a socially engaged art event to spread awareness of environmental issues in the Salt Lake Valley. Using recycled cardboard signs in the shape of Utah, with images of air, water, nature, they stood on corners of key intersections, both on campus and in the city, on Earth Day 2015 and "begged" for change. In addition, they passed out postcards with the same image on the front of the cards and links to their website on the back. The website they created provides additional info on air, water, and nature as a prescription for healing. This includes maps of local watersheds, maps of parks in Salt Lake City, and links to environmental orgs.

25 Teresa Borasino Give a Shit - Paris, during the 2015 Climate Summit (COP21)

www.giveashit.nu

Give a shit allows participants to endorse the message that politicians are wiping their ass with the (climate) science. Through the website people can send rolls to their most uncooperative politician. During COP21, many participants smuggled hundreds of these rolls inside the conference, and placed them in the toilets used by delegates & world leaders.

26 Wendy Wischer Escaping Gravity 2015 Screened over several weeks @ Screening Room

www.wendywischer.com/installation <https://vimeo.com/150493443> Miami Florida

Escaping Gravity consists of video projected onto two piles of man-made rocks. One sitting on the floor and the other suspended directly above it upside down, they represent cairns or trail markers. Each rock pile is app. 4 feet tall and 5ft. diameter. They have the appearance of large river rocks weathered by time and elements. The video projected onto the two piles, is mirrored from front to back & top to bottom. Abstract nature sounds are mixed with a script that includes deconstructions of 27 POETS who have written nature, time, aging and loss. Escaping Gravity represents fragments of my journey to free myself from gravitational pulls both physical & emotional. It explores my shifting relation with nature, and my shifting relationship with myself. The video projection references the lifecycle of birth, growth, death, decay and rebirth, as well as the major signals or 'trail markers' of our current environmental issues, such as: air & water quality, soil & forest conditions, energy use & waste. We find ourselves at the crossroads as we enter the decay phase of the cycle. Will we be able to escape the pull of gravity?

27 PETRA MARTINER Pajupalatsi (The Willow Palace) HELSINKI FINLAND

<http://pajua.tumblr.com> (in Finnish)

Pajupalatsi is a project that temporarily occupies an empty site together with residents & communities from the neighborhood. The place now serves as an open and growing park with living willow huts and communal garden. The project works on many different levels. It increases the understanding of nature and educates to ecological thinking. Taking care of the garden increases wellbeing both in the participants of the project and also the people living nearby. The area itself acts as playground & green oasis encouraging people to be more active in their own environment.

28 Christina McPhee NEURO-TECTONIC VIDEO DRAWING - networked media online, live screening, &

<http://www.christinamcphie.net/christina-mcphie-time-based-work-introduction> installations world wide

McPhee's live and recorded drawings animate dense montage within images of fragile marine ecologies & seismic landscapes. McPhee's drawings, extended to and infiltrated with digital video, seems to outline a different & stranger project, that of creating as yet unknown material composites by aligning the rapid time-processing of our nervous systems with the emergent systems of actual sites of energy production or extraction ("In a Bloom) Strategic linking of live & performed drawings with documentary video affords new spaces to explore vital futures. "In the context that McPhee, every line - charcoal, musical notes, cellphone light - embodies the expenditure of resources & energy necessary for the forms of capture & condensation that representation requires. As though metaphor were to be measured in kilojoules..." (Frazer Ward)

29 Buppy Hipster * Walking Tours of Alphabet City Community Gardens, Squats and Alternative Culture.

Tours leave from Museum of Reclaimed Urban Spaces (MoRUS) in C-Squat, 155 Ave C, sat./sun @ 3pm

<http://www.morusnyc.org/category/tours/about-our-tours>

The Lower East Side has the highest concentration of community gardens and squats of any neighborhood in the USA. MoRUS offers one-of-a-kind, full-access walking tours of these cutting-edge buildings & spaces on Saturdays. Participants learn where these grassroots sustainable actions started and how they helped influence the rest of the city with recycling, composting and urban design. The tour is led by local residents who have witnessed the neighborhoods activist history, and thriving community spirit firsthand.

30 Larissa Nickel THE RECOMBINANT MUSEUM context of the Biocultural Space

larissanickel.com/research

Technological paradigms like nanotechnology and biomimetics represent the present and future of biological functions that can create androids which will breathe, or use metabolic, circulatory and skin responsiveness to draw water from the environment in a process of energy exchange. The "Recombinant Museum" uses the architectural imagination and social & conceptual landscape of museology to envision the speculative design and cultural impacts of biotechnologies. Reimagining the museum as technobiosphere where any transformations in the individual will result in a mutation of the space and vice-versa, creates an auto-recycling digestive technology where intelligent materiality, body, environment & social structure are endlessly recombined. As metaphor, the "Recombinant Museum" has the potential to regenerate our biocultural landscapes, thereby endlessly recycling the relations of our identity, culture

31 Flyover Infoshop Carbondale Illinois into regions nearby, up to St. Louis & Evansville IN and climate

<http://flyoverinfoshop.org>

~~Subsistence is about~~ Flyover is an ever evolving space to learn, practice and play together, where people involved in radical movements and counter-cultures share information, meet and network with others. We host a radio show, sewing hour, an acre of gardens (a food forest and intensive raised bed) and a compost works in the center of Carbondale.

- 32 **Subsistence RESEARCH CENTER CARBONDALE IL**
<http://www.carbonfarm.us/CSR>
Subsistence is about creating the material & social conditions for regional autonomy. The CSR (CENTER for Subsistence Research) does process-based creative research into the recovery of economic subsistence, sensitivity to place, and redefinitions of 'good living'. We will have a 'subsistence kitchen' site soon.
- 33 **Midwest RADICAL CULTURAL CORRIDOR (MRCC)** - located wherever the radical imagination that enlivens greater midwestern US can be found, tapped, expressed, practiced
<http://midwestcompass.org/continental-drift-through-the-midwest-radical-cultural-corridor>
The MRCC is a call for longer, slower, deeper connections between the territories where we live. It's a cartography of shared experience, built by those who nourish lasting ties between critical groups, political projects, radical communities and experiments in alternative existence. Instituted by the call linked above, the MRCC has its own life
- 34 **Compass** location: The greater midwest, the intimate to the global
<http://midwestcompass.org>
A group of about 14 artists and activists exploring ties to different neighborhoods, cities and rural parts around the midwest through a collective process of knowing where we are - by inhabiting, transversing & narrating relationships within different scales of politics, affect & ecology in what we call the Midwest Radical Cultural Corridor.
- 35 **KATE SCHAPIRA - CLIMATE ANXIETY COUNSELING** in RHODE ISLAND mainly in the city of Providence*
<https://climateanxietycounseling.wordpress.com>
*I offer climate anxiety counseling from my small, portable public booth in public spaces in Rhode Island. Passersby can stop and share a climate-related or other pressing issue/anxiety. I listen, ask questions, and with permission note what they say & share it on the project website. They receive a card depicting a nonhuman organism that lives in the state (including the website so they can see what others have said). The project's goal is to build a shared local vocabulary for discussing climate change and its effects; to model additional ways of listening to, caring for and sustaining one another; and to remind humans that they share the ground, water and air with other creatures. Sometimes I respond to peoples anxieties by writing an alternate history, which imagines a world restructured to meet the needs they shared with me*2*
**2 people in other states have shared some interest in creating their own versions of this project for their own localities. I've created a template that I'm willing to share with anyone else who would be interested to do this*
**2. Based on the anxieties and needs that people have shared, I'm developing a weekly series of free public events called ~~interdependence~~ Interdependence Days, which include rituals for sharing griefs & concerns, an exercise on collaborative reflection or imagining, and an opportunity to share skills and needs with one another.*
- 36 **Kim Abeles** *frugalworld* location: online and at exhibitions in Ohio, LOS ANGELES
frugalworld.org
An investigation of frugality challenges preconceptions about individual economics. In our efforts toward green living, isn't the low-income bus rider making a more effective contribution than the owner of a new hybrid? Resources and consumption are global issues though people respond most often when limitations resonate with a personal effect. With a balance of practicality & metaphor, the artwork & ideas in frugalworld seek to address the philosophical implications of being frugal.
- 37 **Amy Balkin** *Technosol* Library Musée Les Abattoirs, Toulouse France & in Situ
tomorrowmorning.net/technosol
Technosols comprise a new reference soil group (RSG) and combine soils whose properties and pedogenesis are dominated by their technical origins. They contain a significant amount of artefacts (something in the soil recognizably made and extracted from the earth by humans), or are sealed by technical hard rock (material created by humans, having properties unlike natural rock). They include soils from waste (landfills, sludge, cinders, mine spoils and ashes) pavements with their underlying unconsolidated materials, soils with geomembranes and constructed soils in human-made materials. Technosols are often referred to as urban or mine soils. They are recognized in the new Russian Soil classification system as Technogenic Superficial Formations. IUSS Working Group WRB, 2006
Anyone can contribute to the Technosol library. Each soil will form a research volume across two (2) sites 1. As housed in the library proposed for Gallery 8 of Les Abattoirs 2. In situ with the perimeter designated by the contributor
Note: Soils are subject to change in situ.
38. **Justin Beck** *VUTHISA* SOUTH AFRICA <http://vuthisa-techblog.com>
Vuthisa Technologies supports and promotes various green initiatives such as EcoZoom rocket stoves, Small Solar Lights and Power Supplies (Vuthisa Solar Projects), Sunfire Solar Solutions. The Hippo Water Roller Project, Legacy Foundation Fuel Briquelling technologies and invasive alien removal programs combined with Biochar production.
39. **Olive Ressler** *Leave it IN THE GROUND* exhibitions, film festivals, presentations organized by political groups...
a film, 18 min <http://vimeo.com/73404208>
With the idyllic landscapes of Norway's Lofoten Archipelago as its background, "Leave it in the Ground" describes the climate crisis not as a not as a technical and scientific problem, but as a political problem. The film discusses how ecological and humanitarian disasters caused through global warming might topple old orders and open up possibilities that could lead to long-term social and political transformations, both positive and negative.

- 40 **Petrocultures Research Group and After Oil** Edmonton, Alberta through the University of Alberta
petrocultures.com afteroil.ca with an international membership
The Petrocultures Research group (PRG) and After Oil are interrelated projects based out of the Uof Alberta, in Edmonton Canada that seeks to address the sociocultural aspects of fossil-fuel societies, or "petro-cultures." Both bring together activists, academics, artists, researchers and more to approach these issues. The PRG's aim is to support, produce, and distribute research related to the social, cultural and political implications of oil & energy use on individuals, communities and societies around the world. After Oil is a collaborative interdisciplinary research partnership designed to explore, critically and creatively, the social, cultural and political changes necessary to facilitate a full-scale transition from fossil fuels to new forms of energy.
41. **Brave New Alps** *COMUNFARE* VALLAGARINA VALLEY, ITALIAN ALPS
<http://www.facebook.com/comunfare> <http://www.brave-new-alps.com/comunfare-3>
Comunfare (lit. commons-making, or communal making) experiments with how humans and more-than-human connections can be mobilised in order to foster progressive eco-social change, i.e. change that undoes oppressive, exploitative & destructive power structures that run through the relations between humans and more-than-human others. For our experimentation we draw on modes of working inspired by practice-based design research, communication design and critical pedagogy & activate situations of collective (trans) local and intergenerational learning that explores ecosocial learning on how relations can be fostered that go beyond the damaging ones produced by capital markets and neoliberal politics. Conceptually & in terms of politics, the research is in conversation with feminist, Autonomist Marxist and radical post-humanist theories and practices of the commons, community economies, and care.
42. **Gril Buegow** *ROOF Water Farm* Berlin-Kreuzberg <https://www.google.de/maps/place/Roof+Water+Farm/@52.5046273,13.3753584,17z/data=!3m1!4m2!3m1!1s0x47a851cc8168872f>
roofwater.com [facebook.com/roofwaterfarm](https://www.facebook.com/roofwaterfarm)
The Roof Water Farm project (RWF) adopts an onsite resource cycle approach combining urban water management with urban farming in attempt to close the loop. It investigates the local production of fresh food in urban settings via aquaponics and hydroponics linked to the qualitatively safe reuse of residential wastewater. Greywater from showers, kitchen sinks & washing machines is recycled for onsite reuse as a non-potable water resource (toilet flushing, home gardening). The high quality recycled greywater is reused to produce food (plants and fish). Recently, a pilot blackwater treatment plant went into operation aiming at turning the blackwater from 50 residents into a liquid fertilizer for use in hydroponic plant production. The building-integrated combination of water treatment with food production aims at making use of the spatial potential of buildings' rooves within an urban context, where space is usually very limited or expensive. Initial research results on water and food (plants and fish) quality as well as life cycle assessment have been assembled. This is complemented by transferability studies at the urban design scale from the scale of single buildings to the embedding neighbourhood context. Different building typologies from residential, commercial to educational types are a focus of RWF design studies including the modular application of tailored RWF. The variants depending on the available resource flows and the specific needs of the buildings' users. The project includes approaches for user participation, water-farm operation strategies and formats to foster acceptance for the technology within the urban realm.
- 43 **MATTHEW ASHTON** *MONUMENT TO THE RUBBLE OF THE FUTURE* MALMÖ SWEDEN
www.futurerubble.com
During the summer of 2015, a small group of artists & architects gathered on the site of a disused quarry in Malmö to participate in the workshop "Monument to the Rubble of the Future." Over a period of four days they camped on the edge of this fabricated ravine, temporarily inhabiting this uncanny landscape like a nomadic tribe from the future. Cyber archaeologists sifting through the ruins of the present in search of traces of utopia, deciphering the mongrel terrain for signs of a path beyond the status quo of our current neoliberal reality.
44. **Steve B** *Requiem for the Los Angeles Oil Field - Situationist Demonstration to Accelerate the End for the Internal Combustion Engine - LOS ANGELES* - the last remaining oil jack pumping from the LA oil field at S. Mountain View Ave and 3rd St, LA.
https://en.wikipedia.org/wiki/Los_Angeles_City_Oil_Field
[ftp://ftp.consrv.ca.gov/pub/oil/SB4DEIR/docs/CUL_Testa_2005.pdf](http://ftp.consrv.ca.gov/pub/oil/SB4DEIR/docs/CUL_Testa_2005.pdf)
Requiem aeternam dona eis, Domine. Los Angeles' oldest and illustrious oilfield located just north of the polished skyscrapers of downtown is providing its last barrels of crude to the city. Slicing a geological line between Dodger Stadium and Vermont Ave. Edward Doheny's mass fortune in 1892 and inaugurated the City's first industrial boom that fueled the early automobiles for Los Angeles. Now capped and abandoned, desicated wells from this field rest under the ethnically diverse & working class neighborhood of Historic Filipino Town - except for one. Located between stucco apartment buildings, crumbling Victorians and a laundry mat, a languid & exhausted pumpjack is quietly pumping the last drops of oil from this once fertile field. Cloaked behind a black-voiled gate, this rusting jack is the last of what used to be hundreds of oil rigs and pumpjacks crisscrossing homes and buildings of one of LA's oldest neighborhood. This project provides the last rites for this lone and faded pumpjack in the form of a requiem Mass.
45. **MANDIBERG STUDIO** *Oil Standard* online <http://archive.turbulence.org/Works/oilstandard/>
Oil Standard is a web browser plug-in that converts all prices from US\$ into the equivalent value in barrels of crude oil. When you load a web page, the script seamlessly inserts converted prices into the page. As the price of oil fluctuates, on the commodity exchange, prices rise & fall in real time.

Points of interest

46. MANDIBERG STUDIO THE REAL COSTS online www.therealcosts.com

The real costs is a firefox plug-in that inserts emissions data into travel related e-commerce websites. The first version adds CO₂ emissions information into airfare websites such as Orbitz.com, United.com, Delta.com etc... Following versions work with car directions, car rental and shipping websites.

The objective of both projects (45,46) is to increase awareness of environmental impacts of certain day-to-day activities in the life of the internet user. By presenting this environmental impact info in the places where decisions are being made, it will hopefully create an impact on the viewer, encouraging a sense of individual agency, & providing a set of alternative & immediate actions.

47. Gil Lopez Smiling Hogshead Ranch Long Island City, Western Queens (NYC)

www.smilinghogshead.com

Smiling Hogshead Ranch (SHHR) was created in 2010 by ten Queens residents as a guerrilla garden. We use urban agriculture as a tactic for community organizing, we focus on an array of social & environmental justice issues, incorporating elements of play, theater and self-sufficiency in our everyday lives. In 2014 we signed an agreement with the property owner & became a legit NYC community garden. We have close ties with the Flux Factory, an arts collective nearby, as well as a group of activists working towards creating an urban commune in NYC. SHHR has become a gathering point for a broad swath of artists, activists, students, professionals and urbanites to cross-pollinate ideas outside of the contemporary third place of commercial cafes, we are the new social club. We strive to cultivate this community and, in 2015, SHHR was named by two local papers among the top ten greenspaces in NYC. Our direct action has changed policy within the MTA (our property owner), a large state agency/authority. We are currently facilitating an ambitious community visioning process that will respond to the MTA's Request for Expression of Interest to adaptively reuse 4.2 acres of abandoned railroad track (including the 1/2 acre we occupy) for community uses.

48. AMY FRANCESCHINI w/FUTURE FARMERS FLATBREAD SOCIETY rooted in Oslo Norway > extends internationally upon invitation

http://flatbread.society.net http://futurefarmers.com/seedjourney/

Flatbread Society is a working group & framework for actions initiated by Future Farmers (art collective) in Oslo Norway. We have occupied a piece of land within a major waterfront development in Oslo and have convinced the developers through actions in Oslo and abroad to preserve this land as an urban farm & center for art, action & critical exchange related to small-scale food production & related knowledge & regional economies. At the heart of the field is an ancient grain field made up of grains that have been rescued from various locations in the Northern Hemisphere - from the very formal (seeds saved during the Siege of Leningrad from the Vavilov Institute Seed Bank, now Saint Petersburg) to the informal (experimental archeologists discovering Finnish Rye between two wooden boards in an abandoned Rihii In Hamar, Norway). In 2016 we will have transported these grains we have been growing on a reverse journey to the "Fertile Crescent".

49. The Yeomans Project - by Lucas Ihlein & Ian Milliss

http://lucasihlein.net/yeomans

rural and peri-urban agricultural sites in Australia, particularly at farming properties which follow the principles of Keyline Design & Land Management (often on the outskirts of major cities like Sydney and Melbourne).

A collaborative project by Lucas Ihlein & Ian Milliss investigating the work & influence of PA Yeomans. Yeomans Australian conceptual artist & activist Ian Milliss became interested in Yeomans. Milliss believed that Yeomans' agricultural experiments far exceeded in importance anything that was being produced by contemporary land artists. Ihlein & Milliss have returned to Yeomans work since 2011, focusing on the potential of farming as a form of radical cultural innovation. So far, the project has resulted in a blog (http://yeomansproject.com), a newspaper publication, a series of lithographic prints published at Big Fag Press, two large scale exhibitions including Yeomans' books and plows, and fieldtrips to farm properties which follow Yeomans' principles

50. Scott Holmquist Low Tide LAB

lowtidearchive.com

The LAB contains printed & digital copies of (nearly) all published graphic representations of Humboldt Bay. It now contains about 570 documents, from decomposed CD-ROMs to annotated photoalbums documenting jetty reinforcement. All have had their content disassembled in twelve image groups from 'Object Exterior' to 'Diagrams' to 'Color Photos'. One goal has been to free the Bay from the chains of its representations, from the first maps to the more recent engineering studies, by separating the links.

51. Amy Howden-Chapman The Distance Plan

TheDistancePlan.Org

the Distance Plan works between New Zealand & the United States

The Distance Plan is a project that brings together artists, writers and designers to promote discussions of climate change within the arts. Co-founded by Abby Cunnane & Amy Howden-Chapman, the Distance Plan works through exhibitions, public forums and the Distance Plan Press which produces publications, including an annual journal. Climate & Precarity, the most recent issue of the journal, looked at the articulation of climate change as a social & economic issue, expanding the focus of discussions on climate change to acknowledge their wide cultural relevance is a core aim of the Distance Plan.

52. USA fema SWALE in the waterways around Manhattan, Brooklyn, the Bronx, Queens & Staten Island NY

www.swaleny.org

Swale, a collaborative floating food project, is dedicated to rethinking & challenging NYC's connection to the environment. Built on a 50-foot floating platform and constructed from shipping containers from the Port of NY&NJ. Swale contains a gangway entrance, walkways and an edible forest garden. Functioning as both a sculpture and a tool, Swale is at the intersection of public art & public service. Art is integral to imagining new worlds. By continuing to create & explore new ways of living, we hope that Swale will strengthen our ways of collaborating, of cooperating, and of supporting one another. At its heart, Swale is a call to action. It asks us to reconsider our food systems, to confirm our belief in food as a human right, and to pave pathways to create public food in public space.

53. Christopher Flack Sight Unseen Woods • Swanville, Maine

You will probably never meet me. I live a life atop a few feet of glacial till which itself is atop a sheet of pure bedrock. Surrounded by new growth forest and inspired by that bedrock beneath my first-year homestead, I engage in the creative act of attempting to produce what I consume from the land I live on. In a world designed to overwhelm you with... **over, top**

53. (continued, Sight Unseen Woods)

... what it says it can provide, homesteading is an unlikely but radical act that attempts to balance the reactionary dynamic of our relationship to climate change with a rough but ready taking of the reins. While it remains true we are not completely sure where we are steering ourselves, by being bound to the soil we stand on as firmly as it stands on bedrock, the question of "where do we go from here?" has been somewhat neutralized by being localized. We don't go. We stay. We hold our position, & like bedrock, insist on being who we have been & want to be, regardless of the status of the political debate. In choosing to homestead, we have ourselves affected climate change by choosing to make our home, our wellbeing and our immediate surroundings our most prominent climate context. We have also made a choice to make our mistakes and learn our lessons in direct conversation with the earth, to wage progress on an issue with a global scale by liberating our solution-making from the problem's global context, which is often an impediment in and of itself. We divert ourselves of the need to judge the merits of our responses to climate change against its suitability for all others, while encouraging others to find their own suitable response. In a way, we find an unlikely model of sustainability in our bedrock, a layer of earth living in contact with, but also in isolation from the surface, that will be jostled from time to time, but rarely disrupted because of its ~~steadfast~~ the chatter of the people above it. It is immensely passive, and yet because it is so steadfast in a world churned by change and fear and pressure, it is actively involved.

54. Regional Relationships - Various people's homes and some archives/libraries, the internet

http://regionalrelationships.org

Regional Relationships works with artists, activists and scholars to produce works that investigate the natural, industrial and cultural landscapes of a region. It is a platform to reimagine the spaces and cultural histories around us. An invitation to join in seeing what we can learn - and learning what we can see - by juxtaposing spaces and narratives that are usually kept apart. Popular beliefs about human geography are composed of binary oppositions like "urban" and "rural" and "cosmopolitan" and "provincial". These divisions naturalize synthetic borders and harden political boundaries, obfuscating their cultural function. Applying a regional lens encourages us to think more expansively about the disparate geographies that might exist within the space of one small town or across continents and oceans.

55. Right to the Riparian City - The Doan Brook Watershed, Ohio (includes parts of Cleveland, Shaker Heights, Cleveland Heights and Lake Erie). The official embassy of the Watershed is currently housed at the Salon des Refuses, 1387 East Boulevard in Cleveland.

http://temporarytraveloffice.net/ripariancity

The Doan Brook Watershed is a riparian city, a living territory created where a flowing stream meets the land. It is formed by an urban waterway (The Doan Brook) over 8 miles in length that receives water from almost 12 square miles of densely populated urban land and carries it to Lake Erie. As a watershed, Doan Brook defines one type of ecosystem, a collection of geological forms populated by plants and animals that has been altered by urban and suburban development. In 2012, the Temporary Travel Office created a mobile embassy for the Doan Brook Watershed within Cleveland, Spaces Gallery, which is now housed in the creative housing/land trust project of artist/poet Julie Patton, Salon des Refuses.

56. ROTE BEETE cooperative - a community supported agriculture • Senlis in Taucha on the edge of Leipzig, Saxony Germany

www.rotebeete.org

The cooperative is an attempt to organize the earth, vegetables and people in a way which is good not only for the main participants, but integrates so much more. The challenge is to treat the non-human participants (like the soil, the compost, the non-edible plants and small animals) as valuable and not just as means for the human cooperative, but several (also) socially meaningful places like manifestations, refugee-homes and people's-kitchens. Carbon fuels and industrial products are used (not wasted), as well as money, as momentarily necessary supplements. This has resulted in social relations where abstract eco-certificates have turned into direct contact with the soil through participation on the work, and fixed prices are transformed by mutual trust into nearly anonymous contributions. The project is thus working on all levels of the economy - and doing it as anti-capitalistically as possible.

57. Anton Kals

BLOXBURGH FM / radio sonars' BLOXBURGH FM: WATER ROAD EDUCATION, film

http://www.antonkals.net/selected-projects/bloxburgh-fm-water-road-education

Bloxburgh, St Andrew, Jamaica

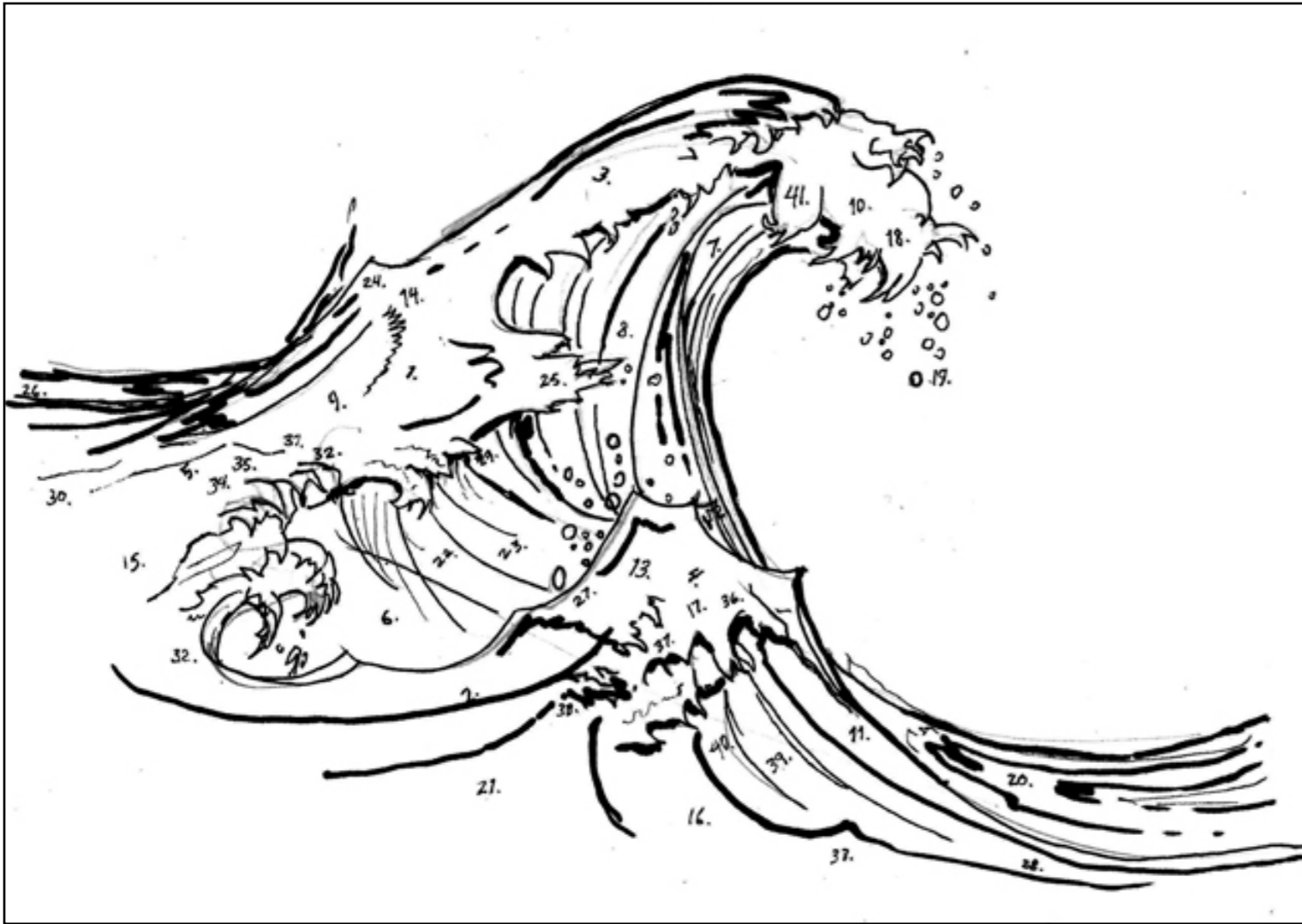
Bloxburgh FM is a collaborative radio station deriving from the Radio Sonar residency in Bloxburgh in June 2015. Bloxburgh FM is led and directed by the coffee farming ceremony of Bloxburgh actively working together with diverse practitioners in directing a self-directed and useful form of representation. Filmed and edited together over the period of 3 weeks, this film is shaped by unexpected and improvised moments, spontaneous ~~moments~~ performances and general assemblies exploring both: potential to develop collaborative forms of action useful in everyday and radio as an existing social power. Developed together with the students of Studio 174, Bloxburgh Community Association and Bahbak Hashemi-Nezhad, Bloxburgh Community Association FM remains a self-sustained radio station currently working on the second part of the film and developing an upcoming series of radio shows which will be aired on 93.7FM in June 2016. The film is distributed online, used in campaigning and the project continues. Also (in case it matters) it was Europe-premiered at the Urban Encounters Conference at Tate Britain 2015 during a Radio Narrowcast of the Radio Sonar project.

58. Fallen Fruit (David Burns & Austin Young) - The Endless Orchard - Originally the project began around the

EndlessOrchard.com

http://fallenfruit.org/projects/endlessorchard/

neighborhoods of Downtown Los Angeles, but it can be anywhere in the world. The Endless Orchard is a real living fruit orchard planted by the public, for the public - a movement of citizens transforming their own neighborhoods. Fruit is a transcultural symbol of sharing and the Endless Orchard is a living public artwork that anyone can eat from. Citizens plant trees in front of their homes and businesses, on the margins of public and private space and interstitial municipal spaces like parkways, bike paths and alleys. Signs placed at each tree identify it as part of a network of sharing. Anyone can plant, map, share and navigate the fruit trees via a free online portal. Share your backyard fruit, map existing fruit trees in public spaces or plant new trees and add them to EndlessOrchard.com



Editorial Note

The following essays were selected for how they help illustrate this issue's cartographic concepts:

tectonics (fixed context/apparent necessity)
 humors (the lived relationally of life)
 totems (universalities that orient action)

In her essay, **Paula Cobo-Guevara** works through the endless variety of ways to relate to herself, her community, her past and possible futures within Barcelona—her chosen home. Her writing demonstrates the necessary contradiction embedded between fixity of being and possible variations for life that this issue sees as being what humors bridge, as ways of relating. Humors inform the logistical and are the very possibility for relational thought.

Amber Hickey's engagement with indigenous seal hunter Aaju Peter tectonically situates relations within a seemingly settled cultural and environmental climates yet demonstrates how practices and relations are subject to change and ongoing negotiation.

Mauvais Troupe is situated in the zad in France, a place where farmers, artists and activists are resisting capitalist logistical efforts to predetermine relations. The states wants the zad to become an airport—instead, its becoming liberated territory. The work demon-

strate how fixed and conflicted relations become by facts of strategy and tactic a field for cultural innovation. In the essay's voice in retelling, we note how objects of concrete and particular resistance live on as narratives that exceed their original setting.

The totemic ordering of meaning over time is societally grasped as ideology; as concepts we name capitalism, socialism, or spirituality. Real, though abstract, they compete to frame common notions of what (eg.) a is good life and provide orientation toward eventual death. Focused upon re-organizing macro-economic systems, **Brett Bloom** encounters such totemic ideologies and demonstrates the necessity of working upon them when effectively confronting capitalism's climactic effects.

Also interested in the towers of abstract meaning—here by meaning attendant to artistic work—**Rachel O'Reilly** and **Danny Butt** discuss artistic refusal (boycott) to provide meaning to for the extraction and incarceration industries who sponsored the Biennial of Sydney.

Many of the essays presented here are extracts of larger essays freely available online.

By presenting texts imbedded within personal and collective practices of living through climactic and political change—it is the editors' hope that readers recognize both this

issue's presented themes, and the ways in which submitted artworks' and the author's concepts here exceed base conceptualization. They do so in praxis that efforts to create meaningful thought and action in the world, utilizing the full faces of being, rather than purely mechanical thought. Recognizing that in response to the challenge of climate change, total relations must be rearranged for an actual human response (one not governed by capitalist logics) to the crisis, this issue recognizes thought and action that exceeds its own logics by insisting upon the central need for space of variation and for the other. So, while it is possible and useful to concisely order thought, in this curatorial space we have chosen to instead to focus on how pieces sit rather how they are organized. In the face of climate change, we prioritize lives' capacity to organize its own variation. To what end is one meaningful question.

Infrastructures of Autonomy on the Professional Frontier: 'Art and the boycott of/as Art'

Rachel O'Reilly & Danny Butt

In 2014, a group of artists considered their participation in the 19th Biennale of Sydney, in the wake of revelations about the contracts held for the mandatory detention of asylum seekers by major sponsor Transfield and calls for a boycott by activists and asylum seeker organizations. By constituting a Working Group to research the details of those investments and to seek dialogue with the governing Board of the Biennale, the artists chose to refuse to accept the complicity of business as usual with the death and detainment of those without power. Through a combination of public statements and staged withdrawals, the artists eventually succeeded in having Transfield withdraw their sponsorship of the event, and for the global infrastructure company to undertake a subsequent rebranding, due to the media story's gradual association of the Transfield brand with its actual activities in mandatory detention. Placing the form of their own production and its enabling environment under rigorous scrutiny, the artists believed that "artists and art-workers can- and should- create an environment that empowers individuals and groups to act on conscience, opening up other pathways to develop more sustainable, and in turn sustaining, forms of cultural production."

In this analysis first presented in 2015 but until now unpublished, Rachel O'Reilly and Danny Butt explore the Working Group's reading together of "art AND the boycott of/as art" through the deeper forces of professionalisation and the torque applied to critical artistic practices.

Below is an excerpt of a full essay online at <http://www.joaap.org/issue10/oreillybutt.htm>

The calls for and against a boycott of the 2014 Sydney Biennale due to principal sponsor Transfield's contracts for mandatory detention of asylum seekers and refugees have been an illuminating event through which to revisit

public re-investment in what we call an 'image-space' of contemporary art practice that contains within it, the post-fordist border of artistic mobilities.¹ The event has raised for us further questions of what can be considered 'autonomous' in artistic and/or political production, particularly in the questions of response, responsivity, responsibility (response-ability). It has also involved a grappling for discourse from varied, non-alignable heritages and histories of artistic and political autonomy by all parties and sides of the conflicts, including within the Artists' Working Group themselves,² as they have reckoned with their shared structural position in relation to the event and activated this discourse through public statements operating inside and outside the artworld. Our attention here is to the specificity of artistic labour in present conditions of contemporary art and the art industrial economy. It is specifically to the drama of contract enforcement—between detention and the artistic wager—that we wish to attend, whereby the state and the company Transfield, figured as a juridical person, and the artist as an ideologically 'freedom'-oriented contracted agent, reveal their interests to the analytical stage.

Performativity in Neoliberal Contractualism

The contract is a central and proliferating form of neoliberal governance that undergirds all analysis of contemporary political economy. By neoliberalism we wish to especially indicate two dynamics, that McNay summarises as i) "regulatory or massification techniques" to manage populations, and ii) co-constituting "individualising, disciplinary mechanisms" that regulate behaviour.³ Firstly, programs of structural adjustment anchored in the principles of the free-market economics that after the 1970s global period of stagflation, have delivered more of the economy to the private sector, through privatization, fiscal austerity, deregulation, free trade agreements, reductions in government spending, and a changed role for the state from planning and provisioning to being majoritatively an enforcer of private contracts and trade security. The market here is not a site of free exchange but a "grid of intelligibility" that is enforced by the state as the sole means and measure of humanity at both mass and individual scales. Michel Foucault tracks the extension of market rationality by neoliberal economists such as Becker to the privatised sphere of the modernist liberal family and the quantifiable self. The individual does not "go to market" for exchange but becomes the "entrepreneur of himself, being for himself his own capital, being for himself his own producer, being for himself the source of [his] earnings."⁴ Wendy Brown extends Foucault's insight into this constant demand for productive performance, describing today's homo oeconomicus as "an intensely constructed and governed bit of human

...(O'Reilly and Butt continued)
capital tasked with improving and leveraging

its competitive positioning and with enhancing its (monetary and nonmonetary) portfolio value across all of its endeavors and venues."⁵ This enterprising self should not simply "naturally" maximise its own production for its own purposes, but this productivity will be stimulated by the neoliberal state "for the greater good."

Sven Lutticken has recently addressed the complex rise of the 'performative' as a labour question that crosses all of our roles in contemporary art history. As an artist, writer, or curator, "you perform when you do your job, but your job also includes giving talks, going to openings, being in the right place at the right time," in this way "transcending the limits of the specific domain of performance art," and embracing a culture of "generalized" performance key to the broader new economy of post-fordist labour. The point is not just that all artists must now also perform their artishood but that the economization of culture and culturalization of economy involves distinctive forms of value creation. Further, artists' common position in the rise of the performativity of work also has political potential⁵, regardless of whether the artists consider themselves 'politicized', or 'performative' or not. To process the situation of the Biennale of Sydney boycott as somehow an exemplary or symptomatic attack or defence of a singular art institution-or 'bad' contract 'at risk'-would be to limit the frame of what's actually happening to art's own embeddedness in broader material worlds, while we suggest these new regimes of production and accumulation require expanded modes of action and theorisation. A (pre)occupation with biennale conditions exceeds the boundaries of the supposedly 'proper' material role of contracted artists, in creating surplus value only within allotted spaces of presentation, because, in fact, artists and others' actual conditions of labour lead to this common position in relation to the contract. More specifically, distinct from the creative industries only in this sense, artists' own 'occupation' of unregulated time and their eccentric uncoupling from just-in-time and normatively measured production - already "exceeds the 'proper' boundaries of the culturalized economy."⁶ This fact has brought artists unpredictably inflated powers of negotiation (i.e. speculatively, more symmetrical) to their contractual participation in the capital flows of sponsors, as seen in this and other major boycotts' efforts to raise questions around, precisely, the post-fordist bordering of their work. Here then, we need to take a closer look at theoretical work around neoliberalization and the contract form, in its application to the deregulated and corporatized detention scenario.

Angela Mitropolous describes the contract as an "often-violent projection of a genealogy and an infrastructure of obligation or-put in simultaneously moral and economic terms-of indebtedness."⁷ "Infrastructure" is here defined through an expanded feminist lens as "an answer to the question of movement and relation", connecting the efforts of global logistics companies and family patriarchs.⁸ Who provides these answers, and how, underwrites the spatialisation of artistic professionalisation and its global effects and arrangements.

1. For information and an overview of the issues and, see Helen Hughes, "On the Boycott of the 2014 Biennale of Sydney" at *Freize.com* and Danny Butt "Transfield, Biennale of Sydney, and artistic complicity" at *dannybutt.net*.

2. The statements of the Working Group and responses from the Biennale Board are archived on their weblog - <http://19boswg.blogspot.com.au/>, and collected in *There is No Now Now reader*. 2014. [Letters from Biennale of Sydney 19 Artists Working Group] January 29, 2014. at aaaaarg.org

3. p.57, McNay, L.(2009) 'Self as Enterprise: Dilemmas of Control and Resistance in Foucault's The Birth of Biopolitics', *Theory, Culture and Society* 26(6):55-77.

4. p.226, Foucault, M.(2008) *The Birth of Biopolitics: Lectures at the Collège De France, 1978-79*. New York: Palgrave Macmillan.

5. p.22, Brown, W.(2015) *Undoing the Demos: Neoliberalism's Stealth Revolution*. Cambridge: MIT Press, 2015.

6. Lutticken, S.(2012) 'General Performance', *Eflux Journal* #31, January 2012.

7. Ibid.

8 p.22, Mitropoulos, A.(2012) *Contract and Contagion: From Biopolitics to Oikonomia*. London: Minor Compositions.

9 Ibid., p.117.

Displacement: A molecular map of discomforts

Paula Cobo-Guevara

Below is an excerpt of a full essay online at <http://www.joaap.org/issue10/cobo.htm>

These modest notes are the result of a molecular mapping working across the microcosms and effects linked to displacement- in relationship to the experience of composing politically and affectively within a new city.

The context of this 'arrival' into this new territory is situated from my experience with- in the construction of a mostly precarious-feminist collective. These are preliminary notes resulting from the relationships across a diagram of feelings and affects in the context of experimenting the death of this group. These lines of text are pretty much situated from a collapsed desire in a body ('my' body), from fatigue and exhaustion. A molecular map- of perhaps- micro symptomatologies. So, in a clumsy way, this is a very modest diagram of mostly draft-like questions and rethorical ramblings around various discomfort(s) within this process; they appear as intuitions, lines of conflict, crystallizations and dynamics of subjectivation on the notions of feeling displaced: collectively, individually- but also It's as vectors of possibility and intensity.

Inside (and but also outside the borders of the map): a constellation of different bodies being moved, affected, seduced by a place and by others; their ways/modes of encounters, compositions, decompositions, mutations. The body's capacity to affect and be affected; the ecology of relationships and conversations that made me/us, me/you/we feel moved. The capacity to project a desire- but also the capacity to sustain it, and the capacity to mutate this same image into something else.

One of the molecular elements that I followed within this process was experimenting with high doses of individualism within a collectivity. Its sad passion; the *maladie du siècle*: anxiety, isolation, enclosure; but also within this same nodes of problematics, the capacity to re-elaborate this negative affect and mutate this collapsed desire into other machines. Hopefully this map serves as a visualizing tool to further unfold and spur intervention strategies to deal both individually and collectively with these questions that transverse us in many different ways.

A Line. Moving and translating from different locations and subjective territories, in some cases mobilized by the force of affections, crystallizations, love, networks. Escaping those apparatuses of capture such as the nuclear family, class condition, gender, identity, etc. A flee from those dominant forms of subjectification; perhaps seduced by intense political moments, collective endeavours. The potency of experimenting 'escape' as a liberating practice- in straight relation to an exit of a deeply inscribed neoliberal subjectivity. In short, actively (and reactively) moving from different milieus of geography, territory, stories; institutional settings, life experiences and vital experimentations.

Certainly, the most immanent to these common stories is the desire to disarticulate and re-articulate the forms that configure us cre-

atively, emotionally, socially, politically. Experiment the ways in which you relate and navigate life, affects, relationships, networks, friendships, and a myriad of formal and informal vihinclations. We all carry these stories, trajectories, and knowledgess- these, deeply shaped by specific forms of subjectivities and identities existing at the core of that what you escaped or fled from, and formed under specific lines of conflict appear, out of dust, and that activate specific ghosts and fears.

Molecular exodus. Construct and see which are our territories, which is are our worlds, our chaos; the alterities in which we move in; where my body starts, where the other body starts, the forms of contact, of composition. Which one is my territory? Which one is my clan? My tribe?

Power. We can think of displacement itself as a biopolitical diagram, in which all of the spectrums of our lives are subject to specific forms of subjectifications and power relationships; from forms of citizenship/non-citizenship, to multiple forms of exclusion and discrimination; to forms of labour and precarity, mistranslations, and an infinity of power relationships. We could think of inhabiting as a very concrete strategy of orientation, a technology of situatedness within this process; we could also visualize it as an affirmative pink line, hacking along this biopolitical diagram of power. From a micropolitical perspective, the forms of being affected, bonded, articulated, our capacity of composition, of being moved-with and by other individual and collective bodies, stories, and life experiences.

LA ZAD / THE ZONE TO DEFEND: A Liberated Territory Against an Airport and its World by Mauvaise Troupe

La Mauvaise Troupe, John Jordan and Isabelle Fremeaux

The following is an excerpt of a full essay from our small book with the same name, co-published with Beyond Repair!, also available online at <http://www.joaap.org/canary/zad.htm>

Every day more and more people come to the zad. At the Vacherit there is an unbelievable amount of supplies, so much stuff that this farmer's barn that was given over to the struggle now resembles Ali Baba's cavern, with its mountains of dried fruit and boots, hills of medicines and chocolate bars, warm clothes and battery powered radios. The to-ing and fro-ing across the zone, and our ever-fluctuating improvised logistics means that the amount

...(Mauvais Troupe Continued)

of vital stocks never ceases to change, yet never seems to run dry. Night after night our barricades become more impressive, as they are tirelessly rebuilt after every assault. Thousands of people spend their days living through the rhythm of the events via the live news updates on the zad's website. On Radio Klaxon (which pirates the same 107.7 FM signal of Vinci Motorways information station) the broadcasts fill the air with news of the cops' positions, intercut by hundreds of messages of support that flood in from everywhere.

Brought together by the collective COPAIN¹, farmers from the four corners of the region throw themselves whole heartedly into battle, defending the market garden of Le Sabot, and then the squatted farm Le Rosier. Their "vigilant tractors" multiply the material force of the movement, piling up bales of hay and pylons to block the lanes and encircle the threatened buildings in order to protect them. The spirit of revolt that once breathed life into this region during the farm-workers movement² of the 1970s, a spirit which influenced the local farmers at Notre-Dames-des-Landes to begin the movement against this airport - seems to be rumbling in the fields of Loire-Atlantique again.

Across France over 200 local action committees spring up. They coordinate transportation to bring people to the zone, they organise solidarity actions at home: distributing alternative information, occupying town halls, rowdy visits to local branches of the Socialist party, opening up the Vinci toll barriers to provide free transport on the motorway, sabotaging building sites, holding demonstrations and gatherings... Every one of these gestures spreads the struggle nationally and adds a new dimension, the scale of which we only truly become aware of during the reoccupation demonstrations. Announced some time ago, it was a strategic gamble to shift the stakes of the struggle. It would no longer be just about preparing to resist the evictions, but showing that even if they manage to drive us out, we would return - "a month later" - with many more, in order to build something even more powerful than what they thought they could destroy.

It's the 17th of November 2012, following four weeks of demolitions and clashes, the cops melt away from the landscape and the space opens up for a human tide of 40,000 people. At the start of the demonstration the little village of Notre-Dame-des-Landes has been so totally taken over by the crowd that it seems that the hundreds of tractors might not even be able to leave and join in the march. A few kilometers up the road, we see countless planks and joists being passed from hand to hand and disappearing into the forest. Nestled

in the heart of a chestnut grove, a village has risen from the ground in a single day, with its kitchen and workshop, dormitories and meeting rooms, its "Black Bloc Sanitaire"³ shower block and compost loos, and its "NO TAVern" a boozier named after our sister struggle In the Val de Susa, against the high speed train line (Treno Alta Velocita). For several months this new village, "La Chat-teigne " will be a rallying point for local committees, who take turns living there. That night tens of thousands return home with the sense that we have slain Cesar and changed the course of history. Dozens of us find it just impossible to leave, so gripped by the intensity of the adventure that we are ready to desert our jobs and flats.

1. COPAIN is the name for the network of local farmers

2. A peasants movement born out of the coming together of industrial workers and farmers in Loire Atlantique (West of France), around May 1968 . The movement was largely inspired by Bernard Lambert's book: The Farmers in class struggle.

3. Another play on words, sanitary block and black bloc, a tactic where demonstrators maintain anonymity by all dressing in black and hiding their identity, and engaging in confrontational acts of resistance.

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Searching For Spiritual Connections To Landscapes In The Throes Of Breakdown

Brett Bloom

Below is an excerpt of a full essay online at

<http://www.joaap.org/issue10/bloom.htm>

Spiritual connections organize a complex set of relationships to place that are radically other than the relations organized by something like industrialized-rational-petro-subjectivity—a subjectivity which is only one recent myth of how we are in the world. Story telling, myth making, imagining ourselves as participants in some other version of the world that is ancient both into the deep recesses of preceding time and well into the geologic future, emanates from our encounters with things that are not at all concerned with humans and what they think or feel. The great English story teller, mythologist, and leader of wild initiation ceremonies, Martin Shaw has this to say about how we participate or can understand the many stories we encounter that have very little to do with what we want them to be about:

The patterning of crows over a winter field is an oracular thought of mud, sky, and bird; the elegant procession of the reindeer across a spring meadow is part of some epic train of

imagination that has been running for tens of thousands of years. The swift dive of the killer whale is a new vision from an ancient sea. Thought is not just contained in language, not even for us humans. But it is all story. The animals are myth-tellers in the way that they are. The hundred ways the otter gleefully crosses a stream is the same way the tellers splash their routes through a story: the same destination but differing currents, details, and varying intensities of stroke. These images are more than just metaphors for our own condition but, entered respectfully, offer a glimpse of the great, muscled thoughts of the living world. It is always thinking.¹

Myths and story telling are at the core of how we perceive the world. Animal tracker and survivalist Tom Brown Jr. has many training exercises that draw this out directly from our perceptions of the world. One of my favorites for demonstrating this is as follows: make a square on the ground with sticks in a forest or field, preferably about a meter or so squared. Start by looking at the square and what inhabits it from a standing position—try to notice everything you can that is taking place in the square. Shift your perspective by sitting and once again look at the contents of the square. The next step is lying down on the ground to observe the inside of the square and to notice the things there anew. The final step is to stand up and look at the square and to reflect on how your perspective, and the stories you created in your head to explain what is there have shifted. This exercise invariably reveals the degree to which we create stories to explain what we perceive so we can share with others. When lying down, and looking at the square, an ant may be immersed in a giant landscape taking an arduous journey—we readily make such stories and project emotions onto the events within the square. Sitting, you might start to see patterns and start forming a bit of detachment from the square. When standing, you might see the square as one amongst and entire enormous proliferation of similar situations.

Reversing the destruction of climate breakdown, fixing the problems we have created—cleaning up toxic sites, reducing our society's carbon emissions to zero, living with as little impact as possible—will need to happen in the vast spaces on our planet that are not cities. Cities, dense concentrations of people, are one of the key factors in creating spiritual disconnection from rivers, forests, mountains, and other eco-systems, that is destroying our planet; this has never been more true as there are larger numbers of people in cities than outside them. I believe it is in our interest to talk about and work towards imaging our way out of these machines of destruction, systemic violence, and disconnection, and to spread out, making smaller concentrations of people that relate more directly to their land bases to meet their needs in ways that do not destroy them or steal from other landscapes in order to benefit humans.

What is required is a completely other language, ethics, embodiment, and sensibility; one that is capable of shifting you out of whatever your seat of comfort may be.

I am a former urban dweller, longing for years to get out of the relationships that bound me and my economy to cities and the imaginary community that is the neoliberal-global-art discourse. The shift has not been easy. It was hard to find allies until I cultivated an awareness of and a respect for deeply held beliefs that may be at seemingly complete odds with my own. At the same time, I found it healthy and important to question a spiritual system that can be bent and twisted to justify almost anything. There are countless sects of Christianity. There is a big range of positions on climate breakdown amongst them. A version I have talked about with family and friends is passively accepting of all the chaos and collapse that is already happening as it is proof to them that Biblical end times are upon us. There is another version of this story that denies anything is different and just carries on hoping that someone will make everything great again. People in this category do not want to take responsibility or assign responsibility to the ones who have made the planet a mess. One also must be vigilant against the most vile manifestations of Christianity

represented by people like Vice President Mike Pence—formerly the Governor of Indiana—who championed some of the most extreme Christian-driven legislation in the country's history, discriminating against LBGTQ people, criminalizing trans people, even seeking to make women have funerals for miscarriages along with other repugnant inhuman awfulness.

1. p.63, Shaw, M (2011) A Branch from the Lightning Tree: Ecstatic Myth and the Grace in Wildness, Ashland Oregon: White Cloud Press.

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Europeans are so far removed from who we are as a people

Amber Hickey

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For the past year or so, I have been interviewing many artists and activists who are working in support of environmental justice and Indigenous self-determination. In that process, I quickly realized that those interviews should be published rather than shoved into the appendix of my dissertation. I'm currently in the process of thinking about how best to share them — online, in a book, or both, and discussing those options with those who I interviewed. I hope that this project will be a resource that gives folks a more nuanced understanding of Indigenous perspectives. For those of us who are settlers on Turtle Island, I hope having access to these interviews will help to overthrow stereotypes that still prevail, especially those

