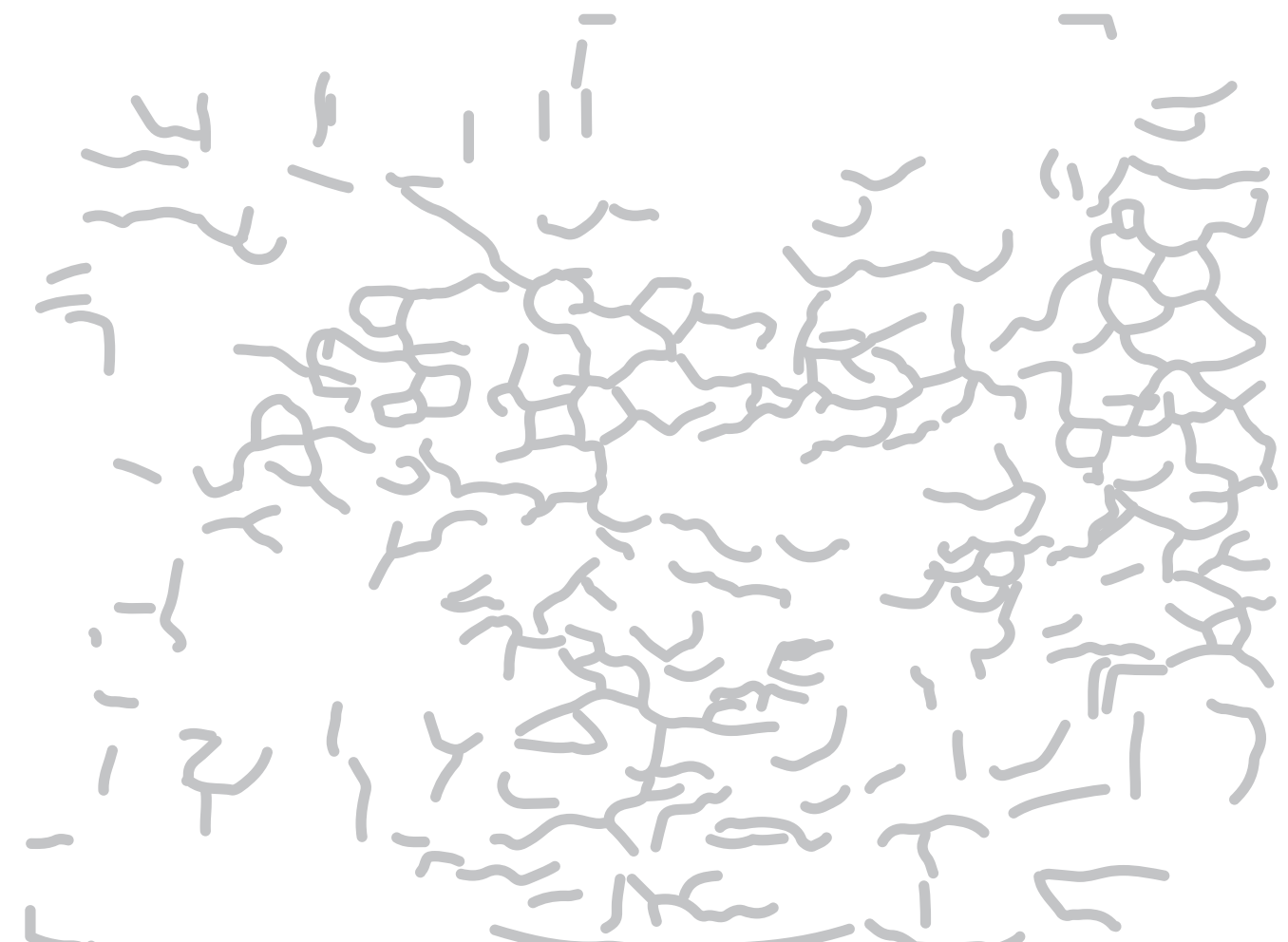
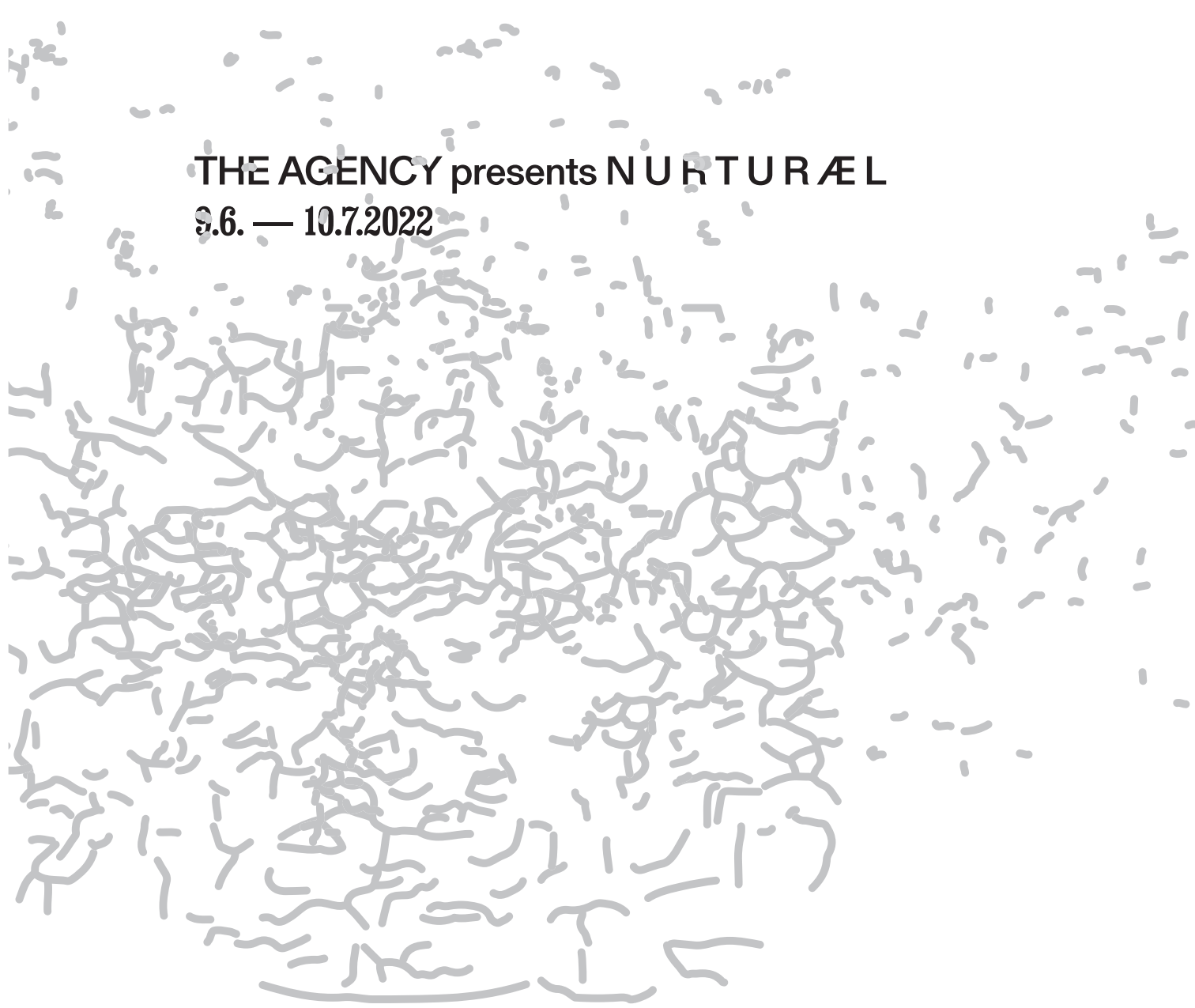


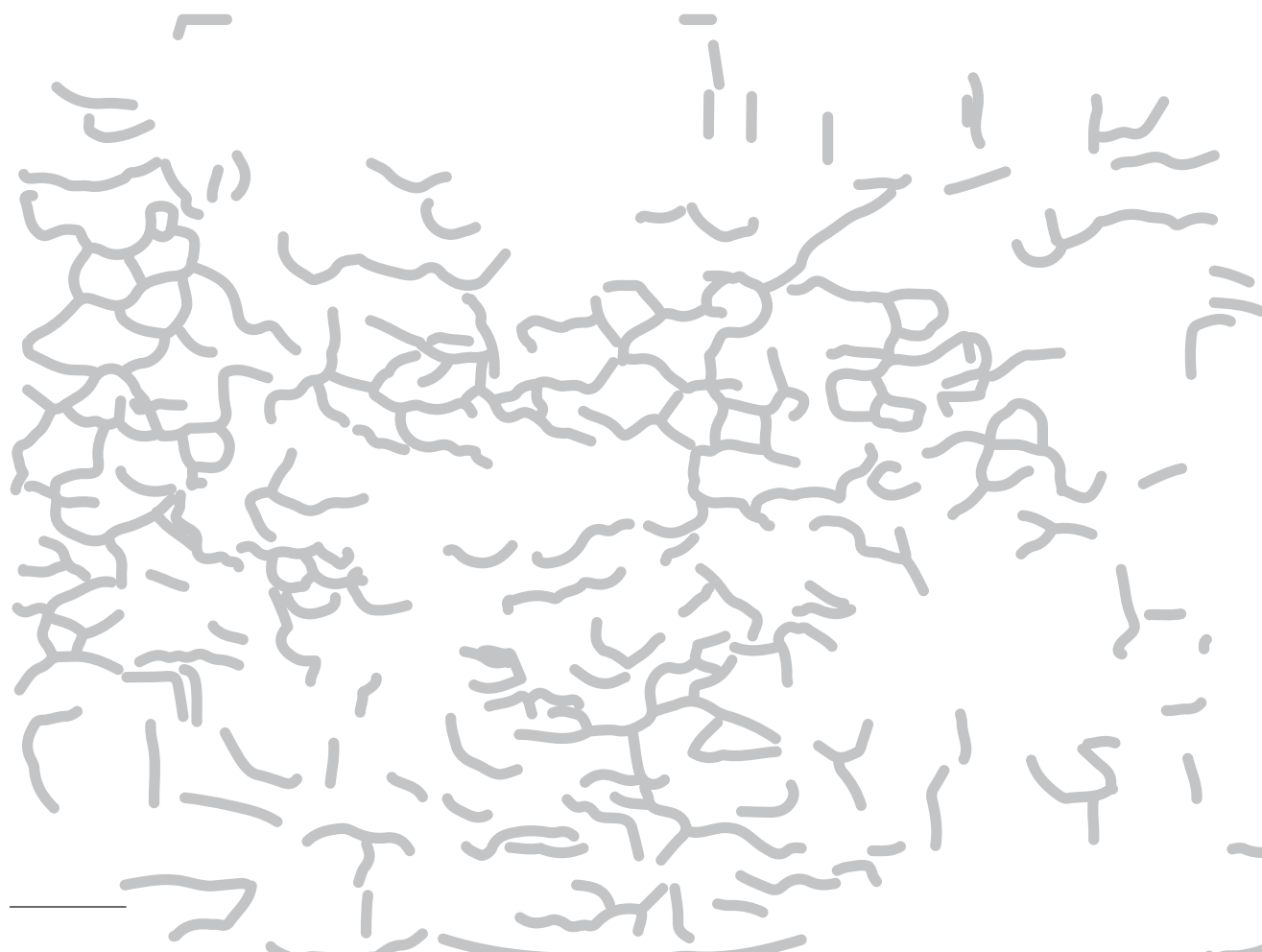
L 13

READER

NR 3

THE AGENCY presents N U R T U R Æ L
9.6. — 10.7.2022





Der **READER NR 3** erscheint als Teil des Projektes **N U R T U R Æ L**. Die Performancegruppe **THE AGENCY** entwickelt für die Lothringer 13 Halle mit **N U R T U R Æ L** ein spekulatives Szenario für eine mögliche Welt nach dem Menschen, in dem kollaboratives Überleben, Aufeinander-Angewiesensein und Sorge umeinander die Voraussetzung bilden für eine mögliche post-humane Art des Miteinander-Seins. Die Ausstellung **N U R T U R Æ L** zeigt Arbeiten von Kanako Azuma, Sarah Doerfel, Nile Koetting und **THE AGENCY**. Mit der performativen Installation **SOLASTALGIA** eröffnen **THE AGENCY** vom 23. 6. – 3.7. 2022 einen Raum des Abschieds von der Zentralität des Menschen in einem von ihm zerstörten Ökosystem.

In der Idee des begleitenden Publizierens werden sukzessive Texte und Bildmaterial zugänglich gemacht, die mit den Themen und Fragestellungen des Projektes in Verbindung stehen und weitere Denkräume öffnen. Die Beiträge werden sowohl online als auch gedruckt vor Ort bereitgestellt und können von Besucher*innen individuell zusammengestellt werden.

AUSSTELLUNG N U R T U R Æ L
Kanakano Azuma, Sarah Doerfel, Nile Koetting und **THE AGENCY**

S O L A S T A L G I A
von und mit Challenge Gumbodete, Liina Magnea, Kate Strong
KÜNSTLERISCHE LEITUNG
THE AGENCY: Belle Santos, Sofie Luckhardt, Yana Thönnies
SOUND DESIGN
Nile Koetting, Nozomu Matsumoto
KÜNSTLERISCHE PRODUKTION
Sofie Luckhardt
TECHNISCHE LEITUNG | MITARBEIT BÜHNE
Amina Nouns
OUTSIDE EYE
Sarah Johanna Theurer
KÜNSTLERISCHE MITARBEIT
Veronika Müller-Hauszer
SZENOGRAPHISCHE UNTERSTÜTZUNG
Nevo Bar
VOICE OVER
Mona Vojacek-Kooper
TECHNIK LICHT UND SOUND
Martin Siemann, Joannis Murböck

PRODUKTIONSLEITUNG LOTHRINGER 13 HALLE
Luzi Gross
ASSISTENZ
Lola Mousli

VERMITTLUNG UND BESUCHENDENBETREUUNG
Susanne Beck, Maria Margolina, Anna Pasco Bolta, Julia Richter, Theo Thönnies, Jakob Weiß

HERAUSGEBERINNEN | REDAKTION | LEKTORAT
Lisa Britzger, Sofie Luckhardt | **THE AGENCY**
REDAKTIONELLE MITARBEIT
Anna Pasco Bolta

ÜBERSETZUNG GLOSSAR [DE/EN]
linguistic.services
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N U R T U R Æ L x glasshouse
WEB DESIGN
Lea Hopp
www.nurturael.site

 Landeshauptstadt
München
Kulturreferat

GLASSHOUSE

 Ein Kunstraum der Stadt München

N U R T U R Æ L, Neologismus
zusammengesetzt aus to nurture,
nature, reality/fiction

to nurture

auch: to nourish, to feed, to nurse: nähren, ernähren, stillen, füttern, hegen und pflegen.

nature

von lateinisch „natura“ für essentielle Qualität, in der Antike für „Geburt“. Der Begriff beschreibt Phänomene der physischen Welt und das Leben auf der Erde. Obwohl Menschen Teil der Natur, aber nur ein kleiner Teil der Biomasse der Erde sind, werden menschliche Aktivitäten oft als getrennt von natürlichen Phänomenen aufgefasst. Je nach Kontext wird „natural“ als das Gegenteil von „unnatural“ oder „supernatural“ verstanden.

reality / fiction

Nach Elena Esposito ist die reale Realität notorisch unrealistisch. Sie ist kontingent: Jederzeit kann das Zufällige passieren und das eigentlich ganz und gar Unwahrscheinliche. Die Fiktion wiederum ist eine explizit erfundene, alternative Realität. Sie stellt eine mögliche Welt vor, die so plausibel ist, dass sie wahr sein könnte.

N U R T U R Æ L, neologism
composed of to nurture, nature,
reality/fiction

to nurture

also: to nourish, to feed, to nurse

nature

from Latin "natura" for essential quality, in antiquity for "birth". The term describes phenomena of the physical world and life on earth. Although humans are part of nature, even if only a small part of the earth's biomass, human activities are often understood as separate from natural phenomena. Depending on the context, "natural" is understood as the opposite of "unnatural" or "supernatural".

reality / fiction

According to Elena Esposito, real reality is notionally unrealistic. It is contingent: the coincidental and the actually quite improbable can happen at any time. Fiction, on the other hand, is an explicitly invented, alternative reality. It presents a possible world that is so plausible that it could be true.

THE AGENCY präsentiert N U R T U R Æ L Mit Arbeiten von Kanako Azuma, Sarah Doerfel, Nile Koetting und **THE AGENCY**

In den verschiedenen Szenarien von N U R T U R Æ L ist die Sonne allgegenwärtig. Wälder und Meere der Erde sind verwüstet, die Kontinente überschwemmt, und bekannte und unbekannte Wesen versuchen, ihr Überleben zu sichern.

N U R T U R Æ L spekuliert über mögliche Beziehungsmuster, in denen die Menschen nicht mehr im Vordergrund stehen und sucht Alternativen zu apokalyptischen Vorhersagen. Die Künstler:innen zeigen in ihren Werken verschiedene Öko- und Sozialsysteme, in denen die Krise nicht als drohende Katastrophe am Horizont linearer Zeit, sondern als ständige Begleiterin auftritt.

„Wir sind dem Untergang geweiht. Was nun?“

Die Performance Gruppe **THE AGENCY** experimentiert auf immersive Weise mit den Erscheinungsformen und Phänomenen des späten Neoliberalismus. Ihren Arbeiten liegt die Ausgangsfrage zugrunde, wie eine Gesellschaftsordnung zu hinterfragen ist, die sich uns, seit wir denken können, als alternativlos präsentiert.

Mit der Ausstellung N U R T U R Æ L kuratiert **THE AGENCY** spekulative Szenarien für eine mögliche Welt nach dem Menschen, in der kollaboratives Überleben, Aufeinander Angewiesensein und Sorge umeinander die Voraussetzung bilden für mögliche post-humane Existenz- und Beziehungsweisen.

L13 READER NR. 3

In der Idee des begleitenden Publizierens werden sukzessive Texte und Bildmaterial zugänglich gemacht, die mit den Themen und Fragestellungen des Projektes in Verbindung stehen und weitere Denkräume öffnen. Die Beiträge werden sowohl online als auch gedruckt vor Ort bereitgestellt und können von Besucher*innen individuell zusammengestellt werden.

SAND STORIES

Vor und während der Ausstellung widmet sich die Diskurs Reihe Sand Stories aktuellen Theorien über die Klimakrise und Klimagerechtigkeit. Was kann aus und mit der Wüste heraus imaginiert werden?

Kuratiert von
Sofie Luckhardt und Sarah Johanna Theurer

09.01.2022

Elizabeth A. Povinelli [Text im Reader]

17.04.2022

Kiran Pereira [Text im Reader]

10.07.2022, 17 Uhr

Ida Soulard, Abinadi Meza & Bassam El Baroni:
Manual for a future desert

[hybrid online & analog im Lothringer 13 lokal]

In Kollaboration mit glasshouse haben wir eine Website gestaltet, die als digitales Moodboard fungiert. Hier sind Ressourcen, Inspirationen und Gedankenexperimente zu finden, die für die Entstehung der Performance relevant sind. Die Website ist ein offenes Archiv und eine Sammlung von Ideen, die mit der Zeit wachsen und sich verändern.

www.nurturael.site

N U R T U R Æ L ist eine Produktion von **THE AGENCY** in Kooperation und Koproduktion mit der Lothringer 13 Halle. Gefördert durch das Kulturreferat der Landeshauptstadt München.



Landeshauptstadt
München
Kulturreferat

GLASSHOUSE

THE AGENCY presents N U R T U R Æ L With works by Kanako Azuma, Sarah Doerfel, Nile Koetting and **THE AGENCY**

N U R T U R Æ L speculates on possible patterns of relationships in which humans are no longer in the centre and seeks alternatives to apocalyptic predictions. In their works, the artists show various ecological and social systems in which the state of crisis does not appear as an impending catastrophe on the horizon of linear time, but as a constant companion.

“We are doomed. Now what?”

The performance group **THE AGENCY** immersively experiments with the manifestations and phenomena of late neoliberalism. Their works follow the initial issue of how to question a societal order which presents itself as one without alternatives, since we can remember.

With the exhibition N U R T U R Æ L, **THE AGENCY** is curating a speculative scenario for a possible post-human world in which collaborative survival, interdependence and caring for one another form the prerequisites for potential posthuman relations and existence.

L13 READER NR 3

In the idea of accompanying publishing, texts and visual material will successively be made accessible that are connected to the topics and questions of the project and open up further spaces of thought. The contributions will be made available both online and in print on site and can be individually compiled by visitors.

SAND STORIES

Preceding and accompanying the performative installation, the conversation format Sand Stories explores current theories around the climate crisis and climate justice. What can be imagined out of and with the desert?

Curated by
Sofie Luckhardt and Sarah Johanna Theurer

09.01.2022

Elizabeth A. Povinelli [Text im Reader]

17.04.2022

Kiran Pereira [Text im Reader]

10.07.2022, 5 pm

Ida Soulard, Abinadi Meza & Bassam El Baroni:
Manual for a future desert

[hybrid online & analog im Lothringer 13 lokal]

In collaboration with glasshouse we designed a website that is meant to work as a digital moodboard, presenting resources, inspirations and thought-experiments that inspired the performance. Its aim is to offer an open archive and collection of ideas, constantly growing and changing over time.

www.nurturael.site

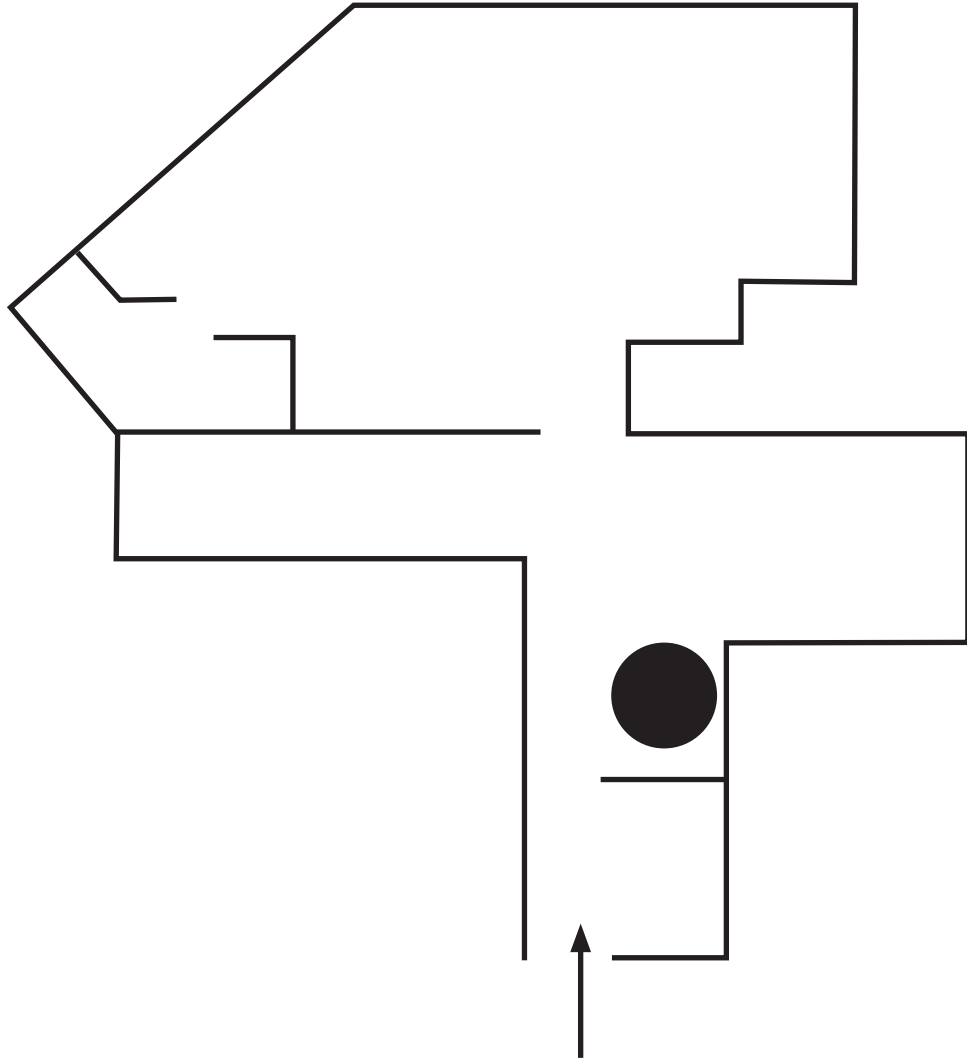
N U R T U R Æ L is a production by **THE AGENCY** in cooperation and co-production with Lothringer 13 Halle. Funded by the cultural department of the municipal city of Munich



Landeshauptstadt
München
Kulturreferat

GLASSHOUSE

Kanako Azuma The Voice of Each Body, 2022



Video, 10:00 min, 16:9

DE Um die Unfähigkeit zu überwinden, nicht-menschlichen Wesen zuzuhören oder zu verstehen, erzählt *The Voice of Each Body* eine Geschichte aus der Perspektive der Sonne und des Meeres. Die Arbeit zeigt die scheinbar verstummten Körper des Meers und der Sonne und betrachtet ihre Existenzweisen. Das Video entstand auf der Boso-Halbinsel in Japan, zwischen der Bucht von Tokio und dem Pazifischen Ozean. Die auf den ersten Blick unberührt Landschaft beherbergt mehrere verlassene Militär- und Industriegebiete. Es ist ein Ort, der von exzessiver Zerstörung sowie zügelloser Entwicklung zeugt; und sowohl von geologischen als auch von menschlichen Einwirkungen geformt wurde.

Kanako Azuma bemüht sich um eine Beziehung mit der Natur, indem sie mit großer Sorgfalt die Spuren der Vergangenheit in der scheinbar leeren Landschaft betrachtet und Klang versammelt, der die Grenzen zwischen natürlichen Geräuschen und menschlichen Stimmen verwischt.

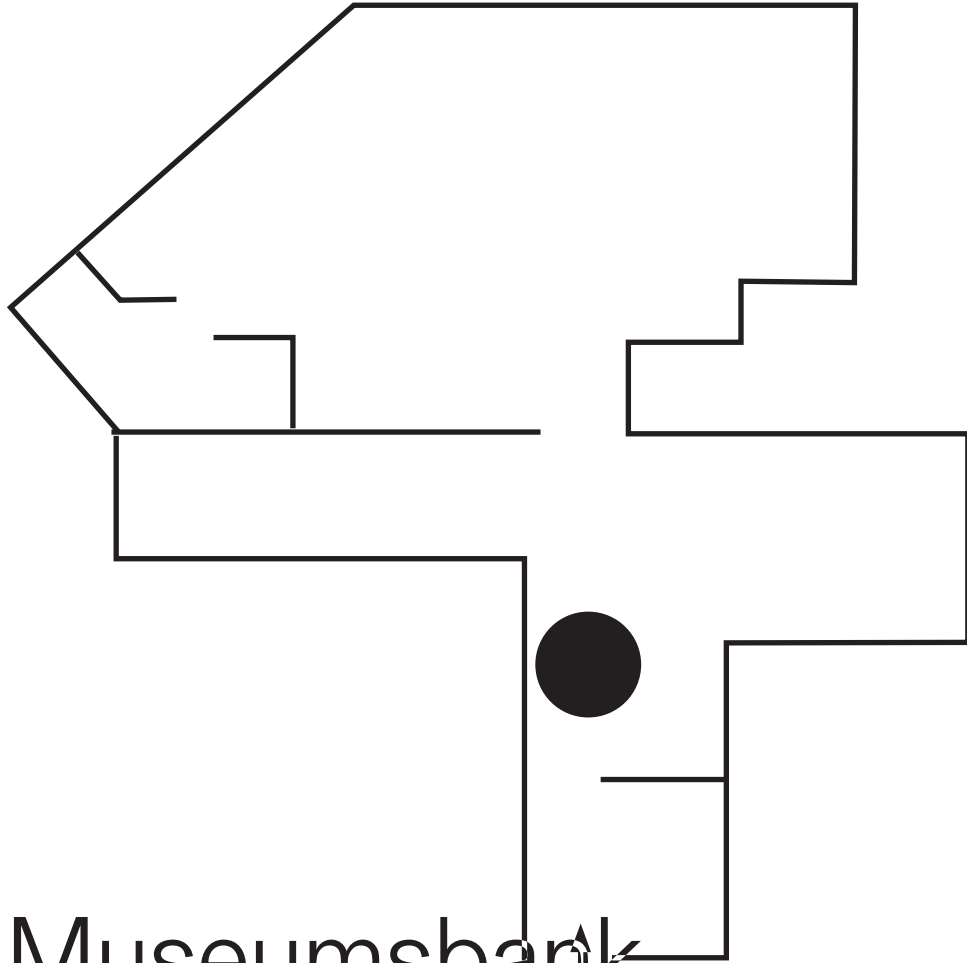
Kanako Azuma (*1991) lebt und arbeitet in Chiba, Japan. Sie erforscht verschiedene künstlerische Medien, darunter Fotografie, Musik und Performance, wobei Bewegtbild im Mittelpunkt ihrer Arbeit steht. Sie konzentriert sich auf fließende soziale Beziehungen zwischen Menschen, Flora und Fauna und die Auswirkungen von Naturphänomenen auf die Gesellschaft. Ihre Arbeiten geben der Kontemplation und Beobachtung dieser ambivalenten Beziehungen Zeit, ohne eine abschließende Lesart festzulegen. Ihre Werke wurden gezeigt im Hôtel Salomon de Rothschild, Paris, FR (kuratiert von Yuko Hasegawa); 7th Moscow Biennale, Moscow RU; und nahm an der Ausstellung "BEYOND 2020 des japanischen Fotografen #4" teil, die in Tokyo, Paris und Amsterdam gezeigt wurde.

EN Aiming to overcome human's inability to listen to or understand non-human beings, *The Voice of Each Body* tells a story from the perspective of the sun and the sea. Focussing on the muted bodies of more-than-human beings like the sea and the sun, the work contemplates their mode of existence. The video was shot on the Boso Peninsula in Japan, facing Tokyo Bay and the Pacific Ocean. At first glance, the landscape may look untouched, but in fact it hosts several now abandoned military and industrial areas. It's a site of excessive destruction and rampant development. The site is shaped as much by geological as human forces.

Kanako Azuma seeks to enter into a relationship with nature by candidly observing traces of the past in the seemingly empty landscape and by creating a sound that blurs the boundaries between natural sounds and human voices.

Kanako Azuma (*1991) lives and works in Chiba, Japan. While she explores various fields of art, including photography, music and performance, moving images remain the core of her practice. She focuses on fluid social relationships between humans, flora and fauna and the effects of natural phenomena on society. Her works give time to contemplation and observation of these ambivalent relationships, without establishing a conclusive reading. Her works have been shown at Hôtel Salomon de Rothschild, Paris, FR (curated by Yuko Hasegawa); 7. Moskauer Biennale, Moscow RU; and participated in "BEYOND 2020 by Japanese Photographers #4" traveling to Tokyo, Paris and Amsterdam.

Nile Koetting Emergency Kit (Bench), 2021



Museumsbank,
Emergency Kit.
Maße variabel

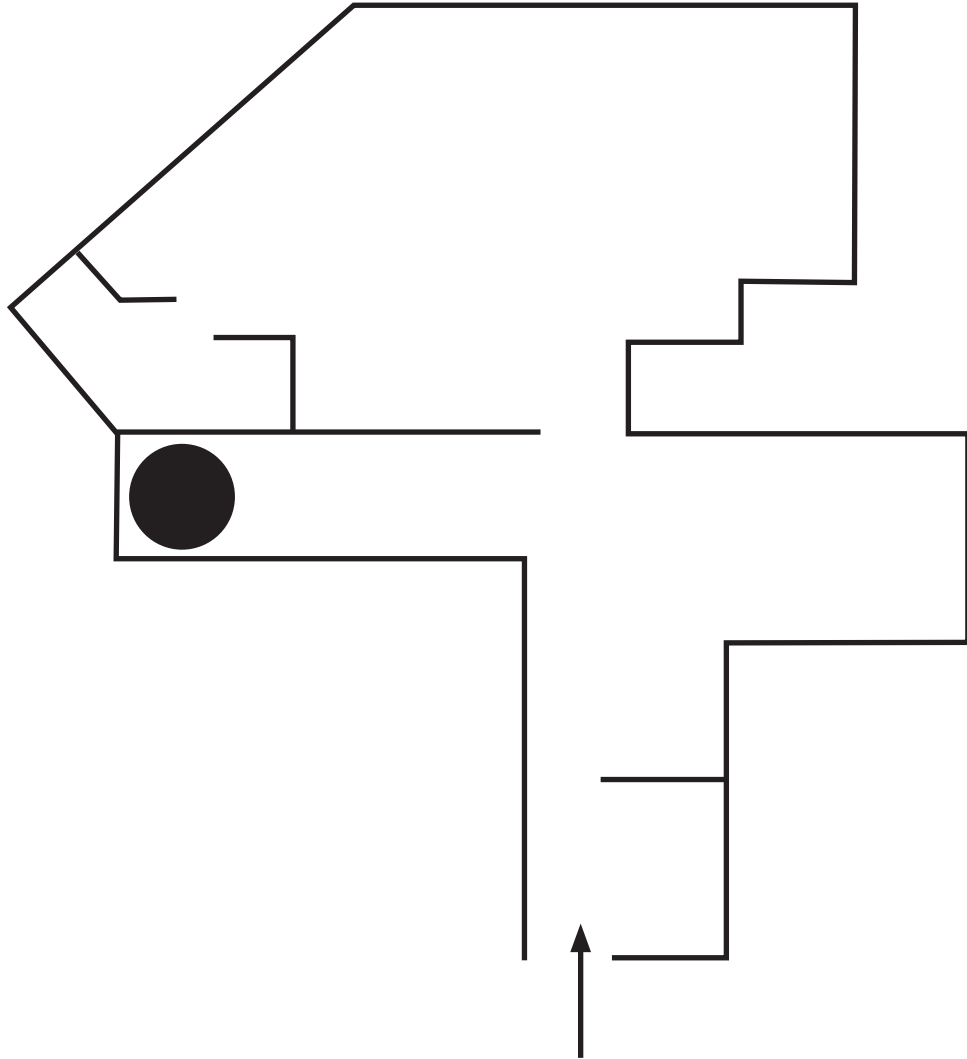
DE Die Skulpturen gehören zu Koetting's fortlaufender performativen Installation *Remain Calm* (seit 2019). *Remain Calm* ist inspiriert von Evakuierungsübungen, die regelmäßig an der Schule des Künstlers durchgeführt wurden. Das choreographische Protokoll der Evakuierung oder schlicht das geordnete Übergehen in Notfallzustände irgendeiner Art scheint in Resonanz mit den momentan stolpernden Zeit-Raum Gefüge zu sein, in dem wir uns befinden. Sich auf die Ästhetik von Notfall - Kits beziehend, entwickelt Koetting ein Vokabular von Formen zwischen Pragmatismus und Spielerei. Die Bänke markieren einen Raum der Spannung in Hyper[un]sicherheit. Dies macht die nutzende Person unbeweglich und positioniert sie klar als Zuschauende. Gleichzeitig erlaubt das mondäne Objekt einen Sinn von Zusammensein, der vielleicht zuletzt tröstender sein könnte, als das in Nitrogen eingefrorene und abgepackte Essbare in den Bänken.

Nile Koetting (*1989) lebt und arbeitet in Tokio und Berlin. Er arbeitet mit einer Vielzahl von Medien, darunter Performance, Sound und Installation. Seine Projekte erforschen eine neue Wahrnehmung des Wechselspiels von materiellen und immateriellen, lebenden und nicht-lebenden Wesen in einer Umgebung von technologischer Zeit und Raum. Seine Arbeiten wurden international gezeigt u.a. bei Sharjah Art Foundation, UAE; Tai Kwun Contemporary, HKG; Centre Pompidou x West Bund Museum, Shanghai, CN; Volksbühne, Berlin, DE; Palais de Tokyo, Paris, FR; Shedhalle, Zurich, CH; Kunstverein Braunschweig, DE; Somerset House, London, GB; Moscow Biennale, RU.

EN The sculptures belong to Koetting's ongoing performative installation project *Remain Calm* (since 2019). It is taking inspiration from evacuation drills, which were regularly conducted at the artist's high school. The choreographic protocol of evacuation or just orderly entering into any kind of emergency state seems to resonate with the current tumbling time-space we inhabit. Drawing on the aesthetic language of emergency kits, Koetting develops a vocabulary of forms between pragmatism and gadget. The benches demarcate a space of suspense in hyper(in)security. It immobilizes its user, and clearly positions them as a spectator. At the same time, it functions as an interface between our bodies and our surroundings. Last but not least, the mundane object allows a sense of togetherness that might, in the end, be more consoling than the nitrogen frozen and packaged edibles inside the bench.

Nile Koetting (*1989) lives and works between Tokyo and Berlin. He works with a diverse range of media, including performance, sound, and installation. His projects explore a new perception of interplay between material - immaterial, living - non living beings in a landscape of technological time and space. His work has been presented at Sharjah Art Foundation, UAE; Tai Kwun Contemporary, HKG; Centre Pompidou x West Bund Museum, Shanghai, CN; Volksbühne, Berlin, DE; Palais de Tokyo, Paris, FR; Shedhalle, Zurich, CH; Somerset House, London, GB; Moscow Biennale, RU; among others.

Sarah Doerfel TRUCE, 2022



Video, 12:25 min, 16:9

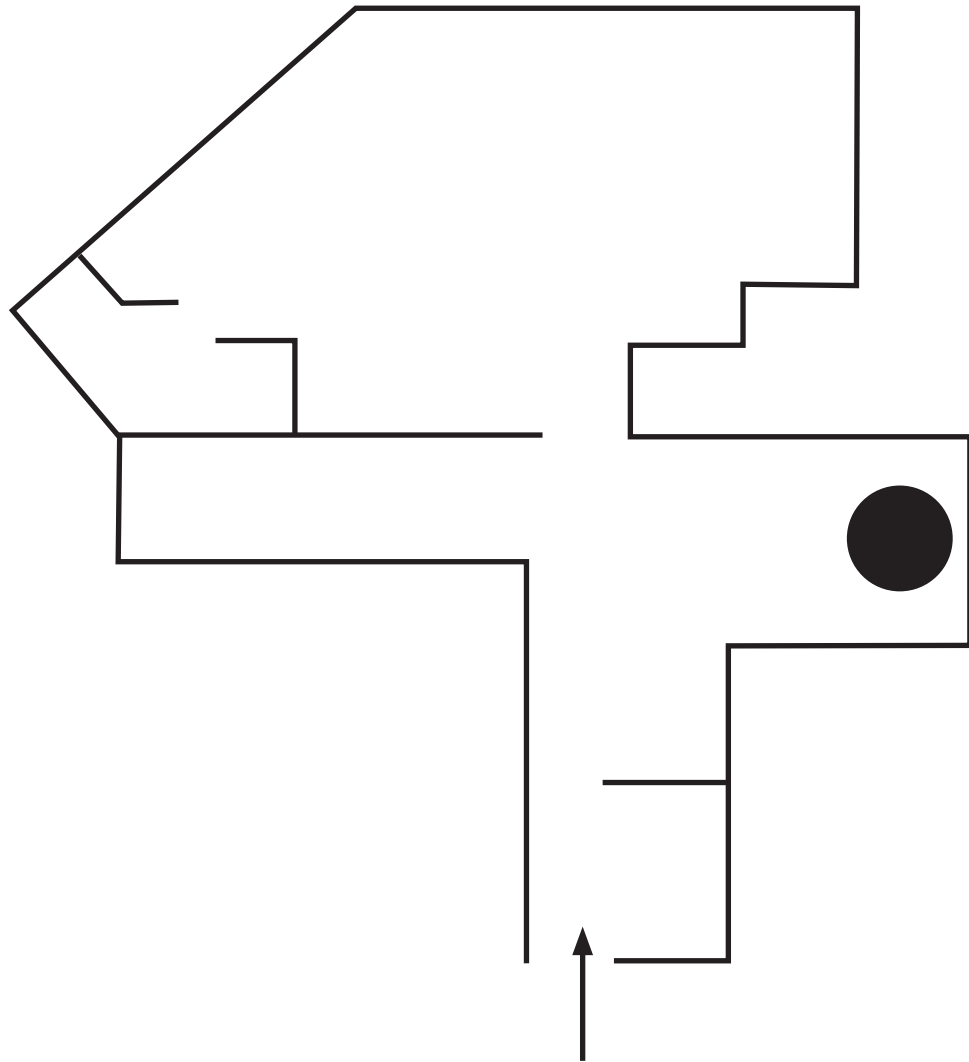
DE Wie schwierig Symbiose und Parasitismus zwischen den Erdbwohner*innen zu trennen sind, zeigt Sarah Doerfels Videoinstallation *TRUCE*, die das komplexe Verhältnis zwischen Menschen und medizinischen Blutegeln in den Blick nimmt. Die Grenzen zwischen einseitigem und beidseitigem Nutzen sind fließend wie der schmerzstillende und entzündungshemmende Speichel der Egel. Unbemerkt können die saugenden Würmer dem Menschen Schaden zufügen. Dennoch werden sie seit Jahrtausenden zur Heilung verwendet und aktuell als nicht-steriles Arzneimittel in der rekonstruktiven Chirurgie eingesetzt. In Westeuropa wurden Egel ausgerottet, weshalb sie heute in Farmen gezüchtet oder importiert werden. *TRUCE* wurde in Europas größter Blutegelfarm gefilmt und zeigt Aktivist Ryūki mit seinen privaten Haustier-Egeln. Ryūki gründete die Initiative „Leechylove“, die sich für eine artgerechte Haltung nach medizinischer Anwendung einsetzt, bei der die Egel üblicherweise nach der Therapie abgetötet werden. Ryūkis Egel ernähren sich von seinem Blut und lindern dabei seine chronischen Schmerzen. Die artübergreifende Hausgemeinschaft lebt seit Jahren in einem engen körperlichen Abhängigkeitsverhältnis, das Ryūki als Symbiose bezeichnet. Der Titel *TRUCE* bezieht sich in diesem Sinne nicht nur auf die direkte Übersetzung Waffenstillstand, sondern beschreibt im Sinne Donna Haraways einen nicht unschuldigen Frieden gegenseitiger Abhängigkeit.

Sarah Doerfel (*1986) lebt und arbeitet in München und London. Ihre Arbeit erzählt Geschichten vom gemeinsamen Leben und Sterben verschiedener Arten, insbesondere über den dynamischen Charakter symbiotischer und parasitärer Beziehungen. Biologische, medizinhistorische und kulturelle Hintergründe bilden die Grundlage für körperliche Spekulationen. Die daraus entstehenden Erzählungen materialisieren sich in Skulpturen, Malereien oder Videoarbeiten, oft begleitet von Text oder Klang. Ihre Arbeiten wurden international gezeigt, u.a. im Museum Hamburger Bahnhof, Berlin, DE; Macro Museo, Rom, IT und im Kunstverein München, DE. Sarah Doerfel erhielt Stipendien von der Stiftung Kunstfonds, dem Kulturreferat der Landeshauptstadt München und der LfA Förderbank Bayern.

EN Sarah Doerfel's video installation *TRUCE* shows how difficult it is to separate symbiosis and parasitism between the earth's inhabitants, on the example of the complex relationship between humans and medicinal leeches. The boundaries between one-sided and two-sided benefits are as fluid as the painkilling and anti-inflammatory saliva of the leeches. Unnoticed, the sucking worm can cause harm to humans. And yet they have aided healing for thousands of years, for example as non-sterile drugs in reconstructive surgery. Leeches have been eradicated in Western Europe, so today they are farmed or imported. *TRUCE* was shot at Europe's largest leech farm and shows owner Ryūki with his private pet leeches. Ryūki founded the initiative „Leechylove“, advocating for species-appropriate husbandry after medical use, which usually kills the leeches after therapy. Ryūki's leeches feed on his blood, relieving his chronic pain. The interspecies community has lived for years in a close physical relationship of interdependence, which Ryūki calls symbiosis. The title *TRUCE* in this sense not only refers to the literal meaning of ceasefire, but also refers to a non-innocent peace of mutual dependence as described by Donna Haraway.

Sarah Doerfel (*1986) lives and works in Munich and London. Her work tells stories of the shared life and death of different species, in particular of the dynamic character of symbiotic and parasitic relationships. Biological, medical-historical and cultural backgrounds provide the base for physical speculations. The resulting narratives materialize in sculptures, paintings or video works, often accompanied by text or sound. Her works have been shown in Germany and abroad, including Museum Hamburger Bahnhof, Berlin, DE; Macro Museo, Rome, IT and Kunstverein München, DE. Sarah Doerfel received grants from Stiftung Kunstfonds, the Cultural Department of the City of Munich and LfA Förderbank Bayern.

Kanako Azuma *Eternal Lovers*, 2016



Video, 09:21 min

DE „Ich habe eine Sehnsucht nach Welten und Beziehungen, die über die von Menschen definierten Kategorien hinausgehen. *Eternal Lovers* ist eine Geschichte über solche fluiden Beziehungen.“

Eternal Lovers beschäftigt sich mit der Beziehung zwischen Pflanzen und Menschen und den durchlässigen Ideen des Künstlichen und Natürlichen. Das Video ist aus verschiedenen Sequenzen zusammengesetzt, die im Botanischen Garten Makino und in verschiedenen Orchideen Zuchtbetrieben gefilmt wurden. Auf eine fast unbeteiligte, ruhige Weise dokumentiert die Kamera die industrielle Herstellung dessen, was Menschen als „Schönheit der Natur“ wahrnehmen – in Form von gezüchteten, sterilen Orchideen. Der dichte Klangteppich des Videos speist sich aus der Stimme der Künstlerin, Atem- und Umweltgeräuschen und erinnert an schlagende Insektenflügeln und aneinander reibende Blätter. „Manchmal hatte ich ein starkes Gefühl des Eingeschlossenseins. Zu dieser Zeit begann ich, in den botanischen Garten zu gehen. Hier existieren von Menschenhand gesammelte Pflanzen in einer sorgfältig gestalteten Umgebung; ich interessierte mich für das Machtverhältnis zwischen diesen Pflanzen und den menschlichen Pfleger:innen. Im Gewächshaus [...] verlor ich, vielleicht wegen der hohen Luftfeuchtigkeit, die Konturen meines Körpers und hatte das Gefühl, mit meiner Umgebung zu verschmelzen. Das war eine Art Erleichterung für mich zu dieser Zeit.“

Der Titel *Eternal Lovers* ist inspiriert von den Schriften des japanischen Botanikers Tomitaro Makino. Dieser beschrieb, wie „Pflanzen und Bäume ihn zärtlich, wie ewige Liebende, anlächeln“. Das Video wechselt die Perspektive und etabliert ein weniger menschlich-zentriertes Sensorium. Dabei findet Azuma die gleiche Faszination in der erotischen Verstrickung der Menschen, die als Mittler:innen der Fortpflanzung und Kreuzung von Pflanzen agieren.

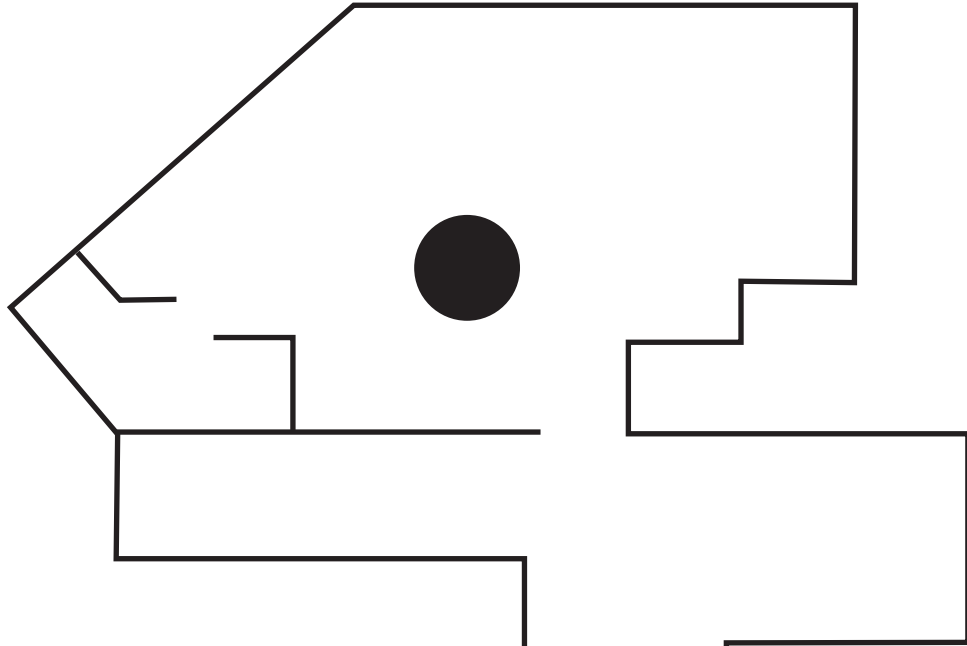
EN “I have a yearning for worlds and relationships that transcend human-defined categories. *Eternal Lovers* is a story of fluid relationships.”

Eternal Lovers deals with the relationship between plants and humans and the permeable concepts of the artificial and the natural. The work is composed of sequences filmed at the Makino Botanical Garden and different orchid cultivation sites. The camera calmly captures the industrial manufacturing of what humans perceive as “nature’s beauty” in the form of classified and sterilized orchids. The dense soundscape is a mixture of the artist’s voice, breathing sounds, and field recordings. It resembles the noise of insect wings beating and leaves rubbing against each other.

“I used to feel a strong sense of entrapment. It was around that time that I started going to the botanical garden. Here, plants gathered by human hand exist in a delicately engineered environment, and I was interested in the power relationship between those plants and the human caretakers. In the greenhouse [...], perhaps because of the high humidity, I lost the contours of my body and felt as if I were merging with my surroundings. It was a kind of relief for me at that time.”

The title is inspired by the words of Japanese botanist Tomitaro Makino who reportedly felt plants and trees smile [at him] tenderly as eternal lovers’. The video switches perspective, establishing a less human-centric sensorium, and finds the same fascination in humans erotic engagement as mediators of interbreeding.

THE AGENCY SOLASTALGIA, 2022



Calciumcarbonat
Granulat, Giessharz,
Nebel, Licht, Klang/
Calcium carbonate
granulate, resin, fog,
light, sound

DE „Solastalgia“ ist ein Kunstwort aus Trost (sōlācium, solace) und -algia (Schmerz, Leid, Trauer) mit Anklängen an das Wort „Nostalgie“. Nach Glenn Albrecht ist Solastalgia „...a form of homesickness one gets when one is still at home“. Das Wort beschreibt das melancholische Gefühl von Menschen, deren Umwelt sich aufgrund der globalen Erwärmung so stark verändert, dass es kaum noch als Zuhause wiederzuerkennen ist. In der Installation *SOLASTALGIA* treffen die Besucher:innen auf eine wüstenartige Landschaft aus Calciumcarbonat, die den Nährboden für Assoziationen einer post-apokalyptischen Erde oder einer Mondlandschaft bildet. Hier ist mitunter zu hören, wie sich der Stein, die Sonne, der Nebel und uns noch unbekannte Fossilien die Geschichten des Ablebens der Menschheit erzählen.

PERFORMANCE

Wenn THE AGENCY die Installation aktiviert, wird *SOLASTALGIA* zum Spiel: „Welcome to the end of yourworld“ - Eine Simulation, in der drei Avatare den Abschied von der Welt, wie wir Menschen sie kennen, durchspielen - und sich eine Welt nach dem Menschen imaginieren. Game Supervisor „Nature“ leitet sie durch verschiedene Level von Abwehr bis Akzeptanz, immer zwischen der Hoffnung noch etwas tun zu können und der Versuchung, sich einem fröhlich-nihilistischen „Let's enjoy our endings together“ hinzugeben. Auf der Suche nach Einsichten, Auswegen und tröstenden Erzählungen stellen die drei Avatare sich schließlich der Metamorphose. Das Publikum ist eingeladen, das Spiel zu betrachten.

EN „Solastalgia“ is a neologism originating from consolation (sōlācium, solace) and -algia (pain, sorrow, grief) with echoes of the word „nostalgia“. According to Glenn Albrecht, solastalgia is „...a form of homesickness one gets when one is still at home.“ The word describes the melancholic feeling of people whose environment changes so much due to global warming, that it is hardly recognizable as home. In the installation *SOLASTALGIA*, visitors encounter a desert-like landscape of calcium carbonate, which provides fertile ground for associations of a post-apocalyptic earth or a lunar landscape. Here, one can hear how the stone, the sun, the fog and yet unknown fossils tell the stories of the demise of humankind.

PERFORMANCE

When THE AGENCY activates the installation, *SOLASTALGIA* turns into a game: „Welcome to the end of yourworld“. A simulation in which three avatars act out the farewell to the world as we humans know it- and imagine a world after human beings. Game supervisor „Nature“ guides them through various levels, from resistance to acceptance, always ranging between the hope of still being able to do something and the temptation to indulge in a cheerfully nihilistic „Let's enjoy our endings together“. Searching for insights, exit strategies and comforting narratives, the three avatars finally face the metamorphosis. The audience is invited to observe.

THE AGENCY zur Verwendung von Calciumcarbonat in SOLASTALGIA:

Die erste Inspiration für die Arbeit war das Bild eines Sandsturmes.

Schnell wurde uns jedoch während der Recherche klar, dass es ökologisch weder sinnvoll noch nachhaltig wäre, Sand als Ressource zu verwenden.

Auf der Suche nach einem passenden Material wurden wir durch einen glücklichen Zufall überrascht: Martin Thönnies, Vater von Yana von THE AGENCY, ist Chemiker und beschäftigte sich gerade mit Calciumcarbonat. Dabei handelt es sich um ein Abfallprodukt aus dem Prozess der Dekarbonisierung zur Trinkwasseraufbereitung. Martin war damit beauftragt, sich eine Recycling Lösung für diesen "Abfall" auszudenken. Dabei ergab sich, dass das Material auf landwirtschaftlichen Feldern Böden neutralisiert und anreichert, was schließlich zu einer Zertifizierung des Abfallproduktes als Dünger führte. Wir lernten, dass Calciumcarbonat auch in Perlen, Schalentierskeletten und Schneckenhäusern vorkommt und es außerhalb der Erde auch auf dem Mars zu finden ist. Als wir diese Zusammenhänge verstanden, war schnell klar, dass wir mit Calciumcarbonat arbeiten wollen.

THE AGENCY on the use of calcium carbonate in SOLASTALGIA:

The initial inspiration for SOLASTALGIA was the image of a sandstorm.

However, we quickly realized during our research that it would not be ecologically sound or sustainable to use sand as a resource.

In our search for a suitable material, we were surprised by a happy coincidence: Martin Thönnies, father of Yana from THE AGENCY, is a chemist and was working on calcium carbonate, which emerges in the process of decarbonization to generate drinking water.

Martin had the task to develop a recycling solution for this 'waste'. It turned out that the material neutralized and enriched the soil on agricultural land, which eventually led to a certification of the 'waste product' as fertilizer.

We learned that calcium carbonate is also found in pearls, shellfish skeletons and snail shells and even occurs outside of Earth, on Mars. Once we understood these correlations, it quickly became clear that we want to work with calcium carbonate.

Abinadi Meza

**Manual for a future desert:
surrounded by colors we could
no longer see**

**surrounded by colors we could
no longer see**

1. Our stinking teeth. Our muscles cramped from vehicles. The pain of transport
2. Long knives. Desert knives
3. Leather smells more in heat. It is skin
4. The desert is full of leather. It makes no sense
5. Hair brush. Beer can. Snake scrap
6. The grease of your skin. Protective
7. Heat. Ripples
8. Why go into the desert, really?
9. Mistakes. Salt
10. It's not sand like cartoons and movies; it's dust
11. Insect scrap. Foil scrap
12. Plastic scrap
13. Barking dogs; so many dogs
14. A sky sharp as miraculous glass. We keep our eyes down, to see. We can't really see, anyway
15. Seashells. CDs
16. Otherworldly? No, not really
17. Check your tanks. Check your water. Check your battery
18. Check your cables. Check your signal
19. Check the temperature. Check the meters. Check the air
20. Make sure you're carrying your manual
21. Trees like lizards hardening in heat. Thorns that make any blood-thing shudder
22. Hard as bone; bone of plant. The predator inside the plant
23. It usually takes two to repair punctures
24. We knew they would injure us but there was no other way; it was the road
25. Border Patrol getting hot dogs. Stripes
26. They stopped us, but she was white and she did the talking
27. Beer is a dollar cheaper in Alpine and they are open an hour later. Just stop, you're already passing through
28. We drove through here when I was little, to Mexico. A shimmering car window film. I barfed on Long John Silver's in the motel room
29. It's nice to cook the hot sauce right into the eggs; they turn orange and absorb the fragrant oil of the chiles. The tortillas stick to the burner but you can scrape it later
30. We don't have that. That is all we have
31. The distant light of gas stations
32. Machine scrap. Railroad scrap
33. Empty sardine can
34. Already ablaze, when we awoke
35. We forget to drink water. We don't feel our water anymore. It's just a memory now
36. Dark fields full of antennas. Dead channels
37. Look at those stars; so many fucking stars
38. Light year is what they call it. A year's worth of light all rolled up into a thing
39. See, it's still here
40. Pieces of blue. Pieces of gray. Pieces of brown and pink
41. Pieces of white. Pieces of yellow and black. Pieces of green
42. Pieces of blue again
43. It hailed so hard, a sky of collapsing ice
44. Pieces of other things
45. Almost seen
46. Their edges don't meet
47. Yes, crazy

48. There's always something farther
49. "Sushi in the fucking desert?"
50. Hotels. People fucking in the desert
51. We got lucky
52. When you reach a certain speed it feels wrong to stop
53. At night you'll feel like company. Go down the dusty street to the bar with the sign that says "beer"
54. There's a place by the motel
55. Don't get into deep conversations. Don't get into trucks
56. Night brings in the distant channels. In the light of the day they disintegrate, but as the sun sets they come drifting back in again. You feel the fullness in the dark
57. One night we heard Morocco
58. Desert in desert
59. There are people who are no longer surprised by the desert
60. They don't live in it anymore
61. "Who is it?" a voice asks
62. Suddenly in the evening you feel yourself open and you can breathe again.
You feel your fluid; your body. You want to drink and eat and laugh again in relief
63. People emerge out of nowhere and the cold comes
64. I didn't say border. Border of what

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Glossar
N U R T U R Æ L

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Marianne Krogh (Hg.): Connectedness. An Incomplete Encyclopedia of the Anthropocene. Strandberg Publishing, 2021.

Rosi Braidotti & Maria Hlavajova (Hg.): Posthuman Glossary, Bloomsbury, 2018.

Theresa Schlesinger: Glossar zum Artensterben. Dieser Text entstand als Originalbeitrag für das Theater Bremen im Rahmen der Produktion REVUE. Über das Sterben der Arten, 2021.

Glossar N U R T U R Æ L

DE

Affirmative Ethik

Eine affirmative Ethik fußt auf einem erweiterten Begriff der essenziellen Verbundenheit einer Vielzahl von [menschlichen und nichtmenschlichen] Subjektivitäten, in der einerseits das Hindernis des egozentrischen Individualismus und des Anthropozentrismus aus dem Weg geräumt, und andererseits die Hemmnisse der Negativität entfernt werden sollen.

Sie geht von einer neuen materialistischen Philosophie aus, die dualistische Gegensätze ablehnt und alle Subjekte als unterschiedliche Modalitäten einer gemeinsamen Grundsubstanz ansieht. Diese politische Vision lehnt eine Dialektik ab, die ein „Selbst-versus-Anderes“ postuliert. Sie steht der besonderen Bedeutung, die der Negativität im dialektischen Schema beigemessen wird, kritisch gegenüber. In ihr wird Differenz traditionell als Differenz zu einer dominanten Norm definiert und wird folglich als *weniger als* interpretiert. Eine affirmative Ethik befreit die Differenz aus der Abwertung und ersetzt sie mit Positivität. [Rosi Braidotti, *Posthuman Glossary*]

Afrofuturismus

Eine spekulative Form der Black Performance [dt. Schwarze Performancekunst], deren experimentelle, generative Vorgehensweisen subjektive Erfahrung mit einem Do-it-yourself-Ansatz verbinden. [...] Der Afrofuturismus agiert an den Schnittstellen zwischen Geschichte, Spekulation und Performance und nutzt sie als Möglichkeitsräume für das Erschaffen einer methodologischen Unmittelbarkeit. Dadurch werden die eigenständige Kraft der Fantasie, Fiktion, Performance und weiterer Techniken der technokulturellen Reflexion mit

EN

Ethics of Joy | affirmative ethics

A joyful ethics rests on an enlarged sense of a vital interconnection with a multitude of [human and non-human] others by removing the obstacle of self-centred individualism and anthropocentrism on the one hand and the barriers of negativity on the other. It assumes a new-materialist philosophy that rejects dualistic oppositions and posits all subjects as differential modulations of a common matter. This political vision rejects the dialectics that pitches self-versus-other. It is critical of the importance granted to negativity in the dialectical scheme, where difference is traditionally defined as 'different from' a dominant norm, which is hence interpreted as 'less than.' A joyful ethics frees difference from pejoration and replaces it with positivity. [Rosi Braidotti, *Posthuman Glossary*]

Afrofuturism

A generative and heuristic movement of black speculative performance that solicits a do-it-yourself perspective to subjective experience. [...] Afrofuturism operates at the intersections of history, speculation and performance – within modes of potential – to develop a methodological immediacy that combines the speculative sufficiency of fantasy, fiction, performance and other technocultural reflections with historical modes of sufferings and displacements. The purpose is to imagine new relational frameworks. In a way, Afrofuturists seek to

historischen Formen des Leidens und der gewaltsamen Verdrängung in einen Dialog gebracht. Sein Ziel ist, neue soziale Bezugsrahmen zu imaginieren. Afrofuturisten versuchen, in gewisser Weise zu verstehen, wo der schwarze Körper endet und wo Repräsentation beginnt, und wie aus der Bürde erzwungener historischer Verhältnisse eine gegenwarts- und zukunftsbezogene Politik der kollektiven Teilhabe hervorgehen kann. [Roman Amaro in *Posthuman Glossary*]

Annihilation

Der Akt der Vernichtung oder der Zustand vernichtet, vollständig ausgelöscht zu werden. Außerdem eine dreiteilige Science Fiction Buch-Reihe von Jeff VanderMeer und der Titel der Verfilmung derselben. Darin sollen fünf Wissenschaftlerinnen mysteriöse Vorgänge in der sogenannten Area X untersuchen, wo keine Naturgesetze mehr zu herrschen scheinen.

Anthropozän

Wir haben eine Welt erschaffen und sie ist anders als alles bisher Dagewesene. Die Veränderungen, die der Mensch in den letzten Jahrzehnten vollzogen hat, sind von solchem Ausmaß, dass sie den Planeten bereits über alles hinaus verändert haben, was er in seiner 4,5 Milliarden Jahre alten Geschichte erlebt hat. Der menschliche Einfluss, unser Einfluss, ist mittlerweile global und so tiefgreifend, dass er den Planeten in ein neues Zeitalter drängt: Das Zeitalter des Menschen, das sogenannte Anthropozän.

Artensterben

Das Verschwinden ganzer Arten durch Aussterben oder auch das menschengemachte Verschwinden von Arten durch Umweltzerstörung oder Ausrottung in der Gegenwart. Auch wenn Artensterben schon immer Teil des Lebens auf unserem Planeten war und ist, übersteigt die Aussterberate in den letzten Jahrzehnten, alles bisher Dagewesene. So wird teilweise auch vom sechsten Massensterben gesprochen.

understand where the black body ends and representation begins; and how the imposition of historical circumstance emerges as a politics of present and future collective belonging. [Roman Amaro, *Posthuman Glossary*]

Annihilation

The act of destruction, or the state of being exterminated, of being completely wiped out. Also, a three-part science fiction book series by Jeff VanderMeer and its film adaptation. In it, five female scientists are tasked with investigating mysterious occurrences in the so-called Area X, where the laws of nature no longer seem to prevail.

Anthropocene

We have created a world and it is different from anything that has come before. The changes that humans have made in recent decades are of such magnitude that they have already changed the planet beyond anything it has experienced in its 4.5 billion year history. The human impact, our impact, is now global and so profound that it is pushing the planet into a new age: the age of humankind, the so-called Anthropocene.

Species extinction

The disappearance of entire species due to extinction or the human-made disappearance of species due to environmental degradation or extermination in the present. Even though species extinction has always been part of life on our planet, the rate of extinction in recent decades exceeds anything previously seen. This is why there is sometimes talk of the sixth mass extinction.

Artenvielfalt

Die Summe der unterschiedlichen Tier-, Pflanzen- und Pilzarten, sowie Mikroorganismen, die innerhalb eines Lebensraumes oder geografischen Gebietes vorkommen. Wir sprechen von Artenvielfalt und kennen oft doch nur, was uns direkt umgibt. Wir sprechen von Artensterben und denken, es beträfe uns nicht. Doch wir übersehen, dass Vielfalt aus einem Miteinander besteht. Löst sich ein Teil heraus, wird ein Kreislauf unterbrochen, bricht ein Ökosystem zusammen, beginnt die Vielfalt sich aufzulösen.

Aussterben

Das Ende einer evolutionären Stammlinie infolge des Todes aller Nachkommen. Ausgestorben ist, wer sich nicht mehr fortpflanzt und dadurch aufhört zu existieren. Derzeit sind etwa 26.000 Arten vom Aussterben bedroht. Was verschwindet, ist vielleicht nicht immer sichtbar, aber ist es einmal verschwunden, kommt es nicht zurück.

Bewegung

Das Gegenteil von Stillstand. Eine Bewegung kann sich sowohl auf einen Körper oder Teile dessen beziehen, wie auch gesellschaftlich und sozial verstanden werden. Dabei geht es immer um Veränderung: Die Veränderung einer Situation, eines Ereignisses oder der Art und Weise wie etwas vollzogen wird. Auch wenn ein Körper still steht, bewegt sich doch die Welt um ihn herum, bewegt sich die Zeit, verändert sich etwas.

Biodiversität

Das Leben auf der Erde. Biodiversität bezeichnet die Vielfalt der Pflanzen- und Tierarten, also die genetische Vielfalt innerhalb einer Art, sowie die biologische Vielfalt der Ökosysteme. Sie bildet die Grundlage für das Überleben unserer Spezies auf diesem Planeten.

Species diversity

The sum of the different species of animals, plants, fungi and micro-organisms that occur within a habitat or geographical area. We speak about biodiversity and yet often we only know what is in our immediate surroundings. We speak about species extinction and think it does not affect us. But we overlook the fact that diversity means coexistence. If one component breaks away, the cycle is interrupted, the ecosystem collapses and diversity begins to dissolve.

Extinction

The end of an evolutionary lineage due to the death of all descendants. Extinction occurs when a species no longer reproduces and thus ceases to exist. Currently, about 26,000 species are threatened with extinction. What disappears may not always be visible, but once it has disappeared it will not return.

Movement

The opposite of standstill. A movement can refer to a body or parts of it, but it can also be understood socially and societally. It is always about change: the transformation of a situation, an event or the way something is done. Even if a body stands still, the world around it moves, time moves, something changes.

Biodiversity

Life on earth. Biodiversity refers to the variety of plant and animal species, i.e. the genetic diversity within a species, as well as the biological diversity of ecosystems. It forms the basis for the survival of our species on this planet.

Biosphäre

Der gesamte Raum eines Himmelskörpers, der von Lebewesen besiedelt ist. Die Biosphäre der Erde ist bis jetzt der einzige Standort, an dem Leben entdeckt wurde. Somit ist der durch Lebewesen bewohnte Teil der Erde bisher die einzige bekannte Biosphäre.

Blutegel

sind parasitäre, aus 33 bis 34 Segmenten bestehende Würmer, die zu den *Hirudinea* [Egeln], einer Unterklasse der *Anneliden* [Ringelwürmer] gehören. Sie sind nahe Verwandte der *Oligochaeten* [Wenigborster], zu denen unter anderem auch der Regenwurm gehört. Beide Klassen besitzen weiche, muskulöse, segmentierte Körper, die sich dehnen und zusammenziehen können, sind Hermaphroditen und besitzen ein *Clitellum* [zur Fortpflanzung dienende Segmentverdickung, „Gürtel“]. Egel unterscheiden sich jedoch insofern von Wenigborstern, als dass sie an beiden Enden Saugorgane haben, und ihre Ringmuster nicht mit der Aufteilung ihrer inneren Segmentierung übereinstimmen. Der Körper ist relativ fest und muskulös. Die Mehrheit der Egel ist in Süßwassern beheimatet, es finden sich aber auch einige Spezies in terrestrischen sowie marinen Umgebungen. Eine kleine Anzahl von Spezies aus der Klasse der Egel sind Jäger, deren Beute hauptsächlich kleinere wirbellose Arten umfasst. Egel wurden seit der Antike bis ins 19. Jahrhundert in der Medizin verwendet, um Patient*innen Blut abzusaugen. Heutzutage gebraucht man Egel in der Medizin, um Gelenkkrankheiten wie *Epicondylitis* und *Osteoarthritis* zu behandeln, sowie in der Mikrochirurgie. *Hirudin* [ein Polypeptid, das aus Blutegeln [*Hirudo medicinalis*] isoliert wird] wird als Anticoagulant [Mittel zur Blutverdünnung] bei Blutgerinnungsstörungen eingesetzt.

Care

Der englische Begriff Care kann mehrfach übersetzt werden: Sorgfalt, Achtsamkeit, Schutz, Pflege, Anteilnahme, Fürsorge. Das

Biosphere

The entire expanse of a celestial body that is populated by living organisms. Earth's biosphere is so far the only location where life has been discovered. Thus, the part of the Earth inhabited by living beings is the only known biosphere so far.

Leeches

are segmented parasitic or predatory worms that comprise the subclass *Hirudinea* within the phylum *Annelida*. They are closely related to the *oligochaetes*, which include the earthworm, and like them have soft, muscular, segmented bodies that can lengthen and contract. Both groups are hermaphrodites and have a *clitellum*, but leeches typically differ from the *oligochaetes* in having suckers at both ends and in having ring markings that do not correspond with their internal segmentation. The body is muscular and relatively solid, and the coelom, the spacious body cavity found in other annelids, is reduced to small channels. The majority of leeches live in freshwater habitats, while some species can be found in terrestrial or marine environments. A minority of leech species are predatory, mostly preying on small invertebrates. Leeches have been used in medicine from ancient times until the 19th century to draw blood from patients. In modern times, leeches find medical use in treatment of joint diseases such as *epicondylitis* and *osteoarthritis*, extremity vein diseases, and in microsurgery, while *hirudin* is used as an anticoagulant drug to treat blood-clotting disorders.

Care

Care is a multifaceted word, comprising mindfulness, protection, nurturing, compassion and attention. The verb to care

Verb to care bezieht sich dabei auf einen aktiven Vorgang und beinhaltet eine Form der Empathie. Sich zu sorgen und zu kümmern heißt auch immer das Ego aus dem Mittelpunkt zu nehmen. Diese Form der Fürsorge brauchen aber nicht nur Menschen, sondern auch unser Planet.

« To care can feel good, or it can feel bad. It can do good, it can oppress. But what is care? A moral obligation? A burden? A joy? Is it only human? »[María Puig de la Bellacasa, *Matters of Care*]

Chthulucene

„Es braucht einen Begriff für die andauernden, dynamischen symchthonischen [das Zusammenleben auf der Erde betreffenden] Macht- und Kräfteverhältnisse, deren Teil wir als Menschen und als Humus sind, und innerhalb derer die Fortdauer selbst auf dem Spiel steht. Fortdauer bedeutet nicht Futurismus; sie setzt sich aus einer Vielzahl von Kontinuitäten, Diskontinuitäten und Überraschungen zusammen. Vielleicht – aber nur vielleicht – und nur mit aktivem Einsatz gemeinsamer Arbeit und im Zusammenspiel mit anderen Erdlingen, kann ein reiches Florieren artenübergreifender Zusammenschlüsse ermöglicht werden, zu denen auch menschliche Wesen gehören. All dies nenne ich die Cthulucene – Vergangenheit, Gegenwart und das, was noch kommt.“ [Donna Haraway in *Posthuman Glossary*]

Dekarbonisierung

Die Reduzierung von Kohlendioxid-emissionen. Durch die Nutzung von fossilen Energieträgern wie Kohle, Erdgas oder Öl entsteht Kohlendioxid [CO₂], welches den Treibhauseffekt verstärkt. Die Dekarbonisierung ist damit eine Maßnahme, um den Klimaschutz zu fördern.

Disasterology [Desasterologie]

Ein [von Dr. Samantha Montano geprägter] Begriff, der die Erforschung von natur- und klimabedingten Katastrophen bezeichnet.

refers to an active process and implies a form of empathy. To care and to look after always means to de-centre the ego. This form of care is not only needed by humans, but also by our planet.

“To care can feel good, or it can feel bad. It can do good, it can oppress. But what is care? A moral obligation? A burden? A joy? Is it only human?” [María Puig de la Bellacasa, *Matters of Care*]

Chthulucene

We need a name for the dynamic ongoing symchthonic forces and powers of which people as humus are a part, within which ongoingness is at stake. Ongoingness is not futurism; ongoingness is full of continuities, discontinuities and surprises. Maybe, but only maybe, and only with intense commitment and collaborative work and play with other earthlings, flourishing for rich multispecies assemblages that include human people will be possible. I am calling all this the Chthulucene – past, present and to come. [Donna Haraway, *Posthuman Glossary*]

Decarbonisation

Reducing carbon dioxide emissions. The use of fossil fuels such as coal, natural gas or oil produces carbon dioxide [CO₂], which exacerbates the greenhouse effect. For this reason, decarbonisation is a measure to promote climate protection.

Disasterology

the study of natural and climate disasters. Areas of research include four phases - mitigation, preparedness, response and

Forschungsgegenstände sind vier verschiedene Phasen – Entschärfung, Vorbereitung, Schadensbewältigung, Wiederherstellung.

Ende

Zeitpunkt und/oder Ort, wo etwas aufhört. Das Ende bezeichnet das letzte Stadium und markiert einen Schlusspunkt.

Endling

Das letzte bekannte Individuum einer Abstammungslinie, Spezies oder Subspezies. Wenn der Endling stirbt, so stirbt die gesamte Spezies oder Abstammungslinie mit ihm aus. Alternative Namen, die für das letzte Individuum einer Art vorgeschlagen wurden, sind unter anderem „Ender“ [engl. ender], und „Terminarch“ [engl. terminarch].

Erdling

Jedes auf der Erde lebende Wesen betrachtet aus Perspektive einer Kreatur von einem anderen Planeten. Gemeint sind allerdings häufig menschliche Wesen.

Erneuerbare Energien

Als erneuerbare Energien [regenerative Energien] werden, im Gegensatz zu den fossilen Energieträgern wie Öl, Kohle und Gas, Energieformen bezeichnet, die nicht auf endliche Ressourcen zurückgreifen.

Evolution

« In Nischen hinein schlüpfen, wenn man kann. » [Nadine Geyersbach] Aus dem Lateinischen: Evolvere. Etwas entwickelt sich, verändert sich den Umständen entsprechend. Im biologischen Zusammenhang handelt es sich um die Veränderung und Entwicklung gewisser vererbbarer Merkmale, die sich von Generation zu Generation bei Lebewesen feststellen lässt. Die biologische Evolutionstheorie beschreibt und erklärt also die sukzessive Veränderung von Arten durch Vererbung und geht dabei davon aus, dass

recovery.

End

Time and/or place where something stops. The end refers to a final stage and marks a point of conclusion.

Endling

the last known individual of a lineage, species, or subspecies. Once the endling dies, the species or lineage becomes extinct. Alternative names put forth for the last individual of its kind include ender and terminarch.

Earthling

Any being living on Earth, when viewed from the perspective of a creature from another planet. However, the term often is applied to human beings.

Renewable energies

Renewable energies [or regenerative energies] are forms of energy that do not rely on finite resources, in contrast to fossil fuels such as oil, coal and gas.

Evolution

“Sneaking into niches, if you can”. [Nadine Geyersbach] From Latin: evolvere. Something develops and changes according to circumstances. In biology, it is the change and development of certain hereditary characteristics that can be observed in living beings from generation to generation. The biological theory of evolution thus describes and explains the successive change of species through heredity and assumes that today's diversity of living organisms has evolved over long periods of time from earlier species, possibly even from a single-celled

sich die heutige Vielfalt lebender Organismen über lange Zeiträume hinweg aus früheren Arten, möglicherweise sogar von einem Einzeller aus entwickelt hat. organism.

Fehlanpassung

Maßnahmen, die zur Vermeidung oder Reduktion klimabedingter Schäden ergriffen werden, die aber tatsächlich negative Auswirkungen haben und die bestimmte Ökosysteme und soziale Gruppen gefährden.

Fragilität

Aus dem lateinischen „fragilitas“. »Vergänglichkeit« oder »Zerbrechlichkeit«. Sie wird als materielle Eigenschaft beschrieben, die uns oft erst durch eigene Erfahrung bewusst wird. Von außen sehen wir nicht, wie dünn eine Eierschale ist; das wird uns erst in dem Moment klar, in dem uns das Ei aus der Hand rutscht und zerbricht.

Frontline Communities

[Gemeinschaften an vorderster Front]

Diejenigen, die von den Konsequenzen des Klimawandels zuerst und am härtesten betroffen sind – einkommensschwache und POC-Gemeinden, denen oft grundlegende Infrastrukturen fehlen und die durch die Veränderungen des Klimas immer stärker belastet werden.

Gaia

„Life is a planetary level phenomenon and the Earth has been alive for at least 3,000 million years. To me the human move to take responsibility for the living Earth is laughable – the rhetoric of the powerless. The planet takes care of us, not we of it. Our self inflated moral imperative to guide a wayward Earth or heal a sick planet is evidence of our immense capacity for self-delusion. Rather, we need to protect us from ourselves.“ [Lynn Margulis]
Gaia ist die personifizierte Erde. Mitte der 1970er Jahre entwickeln die Mikrobiologin Lynn Margulis und der Chemiker James Lovelock eine Hypothese, die sie nach dieser Gottheit benennen. Sie besagt, dass die Erde und ihre Biosphäre wie ein Lebewesen

Maladaptation

Action seemingly taken to avoid or reduce vulnerability to climate change but that results in negative impacts or an increase in the vulnerability of systems or social groups.

Fragility

From Latin “fragilitas.” “Impermanence” or “frailty.” It is described as a material quality that we often only become aware of through our own experience. From the outside we can’t see how thin an eggshell is; we only realise it the moment the egg slips out of our hand and breaks.

Frontline Communities

Those that experience “first and worst” the consequences of climate change – communities of color and low-income communities whose neighborhoods often lack basic infrastructure to support them and who will be increasingly vulnerable as our climate deteriorates.

Gaia

“Life is a planetary-level phenomenon and Earth’s surface has been alive for at least 3,000 million years. To me, the human move to take responsibility for the living Earth is laughable—the rhetoric of the powerless. The planet takes care of us, not we of it. Our self-inflated moral imperative to guide a wayward Earth or heal our sick planet is evidence of our immense capacity for self-delusion. Rather, we need to protect us from ourselves.“ [Lynn Margulis]
Gaia is the earth personified. In the mid-1970s, microbiologist Lynn Margulis and chemist James Lovelock develop a hypothesis that they name after this deity. It

betrachtet werden können, wie ein großer Organismus.

Gemeinschaft

Mit dem Begriff Gemeinschaft assoziieren wir in erster Linie eine Gruppe von Menschen, die am selben Ort leben oder durch ein bestimmtes gemeinsames Merkmal geprägt sind. In der Ökologie wird eine Gemeinschaft als eine Gruppe von voneinander abhängigen Pflanzen oder Tieren definiert, die gemeinsam wachsen bzw. zusammenleben oder gleichzeitig einen bestimmten Lebensraum einnehmen.

Große Beschleunigung

Die Große Beschleunigung kann als Schwelle ins Anthropozän – das menschliche Zeitalter – verstanden werden. 24 Kurvendiagramme wurden 2004 erstmals veröffentlicht und veranschaulichen sozioökonomische Trends und Erdsystem-Trends von 1750 bis 2000. Sie werden seitdem kontinuierlich aktualisiert und zeigen die zunehmende Belastung des Erdsystems durch den Menschen.

Grüne Gentrifizierung

Ein Prozess, in dem die Beseitigung von Verschmutzungen oder das Bereitstellen umweltfreundlicher („grüner“) Nahversorgung die örtlichen Eigentumswerte steigert und somit eine zuvor verschmutzte, marginalisierte Wohngegend für besserverdienende Anwohner*innen attraktiver macht. Während mit einem ethischen Verhältnis zur Umwelt geworben wird, trägt die grüne Gentrifizierung [durch das disproportionale Verhältnis in der Verteilung von Belastungen mit Umweltrisiken und dem Zugang zu Versorgungseinrichtungen] zur Reproduktion ökologischer Ungerechtigkeit bei. [Via Barcelona Lab for Urban Environmental Justice and Sustainability]

states that the Earth and its biosphere can be considered like a living being, like a large organism.

Community

The term community is primarily associated with a group of people who live in the same place or are characterised by a certain common feature. In ecology, a community is defined as a group of interdependent plants or animals that grow or live together or occupy a certain habitat at the same time.

Great Acceleration

The Great Acceleration can be understood as the threshold into the Anthropocene—the age of humankind. 24 curve diagrams were first published in 2004, illustrating socio-economic and Earth system trends from 1750 to 2000. They have been continuously updated since then and show the increase in human impact on Earth's system.

Green Gentrification

The process in which cleaning up pollution or providing “green” amenities increases local property values and attracts wealthier residents to a previously polluted or disenfranchised neighborhood. Green Gentrification contributes to the reproduction of a condition of environmental injustice [environmental hazards and amenities being disproportionately distributed across neighborhoods] while espousing an environmental ethic. [via Barcelona Lab for Urban Environmental Justice and Sustainability]

Holozän

Wörtlich übersetzt: das völlig Neue. Seit dem Abschmelzen der großen Gletscher vor knapp 12.000 Jahren leben wir in einer neuen Epoche, dem Holozän. So wurde es 1885 auf dem 3. Geologischen Kongress in London festgelegt. Womöglich haben wir dieses Zeitalter nun aber schon wieder hinter uns gelassen und befinden uns nun im Anthropozän. Diese Benennung ist allerdings umstritten.

Hybris

Eine extreme Form der Selbstüberschätzung meist in Form eines Realitätsverlusts. Menschliche Hybris führt zur Einschätzung, das ganze Universum drehe sich nur um ihn, den Menschen. So baut er Staudämme, rodet Wälder, verschmutzt die Meere und wundert sich später, dass die Tierwelt abstirbt.

Immersion

Die virtuelle Umgebung als real wahrnehmen. Dies kann gedanklich passieren, wenn wir uns so sehr in etwas hineinversetzen, dass wir Raum und Zeit anders wahrnehmen [mentale Immersion]. Von physikalischer und mentaler Immersion sprechen wir, wenn wir das vollkommene Eintauchen in eine virtuelle Realität beschreiben. Die Virtualität entwickelt dann einen Sog, der uns vollkommen hineinzieht und ein Gefühl hervorruft, was wir mit Präsenz beschreiben.

Insektensterben

Im Oktober 2017 erscheint eine Langzeitstudie des Entomologischen Vereins Krefeld, aus der hervorgeht: In Deutschland gibt es 76 Prozent weniger Insekten als noch vor 27 Jahren. Sowohl auf Wiesen als auch in Wäldern ging die Artenzahl im Studienzeitraum um etwa ein Drittel zurück.

Invasive Art

Ein Organismus, der imstande ist, sich in unerwünschter Weise rasant auszubreiten, und dadurch in einer Gegend, in der er nicht einheimisch ist, ökonomischen und

Holocene

Translated literally, it means "entirely recent." Since the melting of the great glaciers almost 12,000 years ago, we have been living in a new Earth epoch, the Holocene. This was defined at the 3rd Geological Congress in London in 1885. It is possible, however, that we have already left this era behind us and are now in the Anthropocene. However, this designation is controversial.

Hubris

An excessive degree of self-confidence, usually taking the form of reality loss. Human hubris leads to the assessment that the whole universe revolves around humans. So they build dams, fell forests, pollute the oceans and are later surprised that the animal world is dying out.

Immersion

To perceive a virtual environment as real. This can happen mentally when we insert ourselves into something to such an extent that we perceive space and time differently [mental immersion]. Physical and mental immersion refers to the complete immersion in a virtual reality. Virtuality then develops a pull that draws us in completely and creates a feeling, which we describe as presence.

Insect extinction

In October 2017, a long-term study by the Entomological Association Krefeld was published, showing that there are 76 percent fewer insects in Germany than 27 years ago. Both in meadows and in forests, the number of species declined by about a third during the study period.

Invasive Species

An organism with the ability to spread quickly in an undesirable manner, causing economic or ecological damage in the area where it is not native. Typically, an invasive species is

ökologischen Schaden anrichtet. Typischerweise werden invasive Arten durch absichtliches oder fahrlässiges menschliches Handeln eingeführt.

IUCN

Die IUCN, auch Weltnaturschutzunion, ist eine internationale Nichtregierungsorganisation. Die Rote Liste der IUCN ist ein entscheidender Indikator für den Zustand der biologischen Vielfalt in der Welt. Sie liefert Informationen über Verbreitungsgebiet, Populationsgröße, Lebensraum und Ökologie, Nutzung und/oder Handel, Bedrohungen und Erhaltungsmaßnahmen, die als Grundlage für notwendige Erhaltungsentscheidungen dienen. In ihrer aktualisierten Roten Liste vom 25. März 2021 erfasst die Weltnaturschutzunion IUCN nun fast 37.500 Tier- und Pflanzenarten als bedroht.

Kalziumkarbonat

Eine chemische Verbindung mit der Formel CaCO_3 . Die Substanz tritt häufig in Gesteinen auf, wie z. B. den Mineralien Kalzit und Aragonit und bildet den Hauptbestandteil von Eierschalen, Gastropodenschalen, Schalthier-Skeletten und Perlen. Außerdem ist Kalziumkarbonat der Wirkstoff in Kalkdünger. Kalziumkarbonat entsteht, wenn Kalziumionen sich in hartem Wasser reaktiv mit Karbonationen verbinden. Auch jenseits der Grenzen der Erde, auf dem Mars, gibt es stichhaltige Beweise für die Existenz von Kalziumkarbonat. Das lässt darauf schließen, dass dort in der Vergangenheit flüssiges Wasser existiert hat. Momentan wird Kalziumkarbonat dafür genutzt, starke Säuregehalte in Erdböden und in Gewässern zu neutralisieren. Ungefähr 21 Tonnen Kalziumkarbonat sind Teil der Szenografie für die Arbeit SOLASTALGIA in der N U R T U R Æ L Ausstellung.

Kapitalozän

Kapitalozän ist eine Bezeichnung für das Zeitalter, das auf das Holozän folgt. Der Begriff entstand als kritische Reaktion auf den Begriff Anthropozän in der Erwägung,

introduced intentionally or unintentionally by human activity.

IUCN

The IUCN, or International Union for Conservation of Nature, is an international non-governmental organisation. The IUCN Red List is a crucial indicator of the state of biological diversity in the world. It provides information on range, population size, habitat and ecology, use and/or trade, threats and conservation measures, which serve as the basis for necessary conservation decisions. In its updated Red List of 25 March, 2021, the IUCN now records almost 37,500 animal and plant species as threatened.

Calcium carbonate

A chemical compound with the formula CaCO_3 . It is a common substance found in rocks as the minerals calcite and aragonite and is the main component of eggshells, gastropod shells, shellfish skeletons and pearls. Calcium carbonate is the active ingredient in agricultural lime and is created when calcium ions in hard water react with carbonate ions to create limescale. Beyond Earth, strong evidence suggests the presence of calcium carbonate on Mars. This provides some evidence for the past presence of liquid water. Currently calcium carbonate is used to neutralize acidic conditions in both soil and water. About 21 tons of calcium carbonate are part of the set for the work SOLASTALGIA in the N U R T U R Æ L exhibition.

Capitalocene

Capitalocene is a term for the age that follows the Holocene. The term arose as a critical reaction to the term Anthropocene, considering that human activity is always

dass menschliches Handeln immer von politischen und wirtschaftlichen Machtbeziehungen sowie Ungleichheiten vor dem Hintergrund des globalen Kapitalismus beeinflusst ist.

Es werden hässliche Wörter wie Anthropozän und Kapitalozän benötigt, um die notwendige Kritik auszusprechen; wir brauchen das schlangenhafte Unbenannte/tausendfach Benannte, um als wirkliche Erdlinge zu leben und zu sterben. Es macht einen Unterschied, welche Geschichten Geschichten erzählen, und wie Konzepte konzipiert werden. Mathematisch, visuell und im Sinne der Narration macht es einen Unterschied, welche Formen Formen formen und welche Systeme Systeme systematisieren. [Donna Haraway, *Posthuman Glossary*]

Klima

Die Zusammenfassung der Wettererscheinungen, die den mittleren Zustand der Atmosphäre an einem bestimmten Ort oder in einem mehr oder weniger großen Gebiet charakterisieren. Der übliche Wetterverlauf während eines Jahres gibt also das Klima wieder. Klima ist also ein statistisch ermittelter Zustand der Erdatmosphäre.

Klimagerechtigkeit

Klimagerechtigkeit bedeutet, dass nach dem Verursacher:innenprinzip Länder, die die Hauptverantwortung an der Erderwärmung tragen, in der Verantwortung stehen global für die Folgen und Schäden des Klimawandels einzustehen.

Klimakrise

Wenn das Klima kollabiert. Der Begriff Klimakrise beschreibt die ökologische, politische und gesellschaftliche Krise im Zusammenhang mit der menschengemachten globalen Erwärmung.

Klima-Reparationen

Ein sozioökonomisches Modell, in dem eine Schadenserhebung vergangener Emissionen

influenced by political and economic power relations and inequalities against the backdrop of global capitalism.

We need ugly words like Anthropocene and Capitalocene to do needed critique; we need the snakey no-name/thousand-name ones for actual living and dying as earthlings. It matters which stories tell stories, which concepts think concepts. Mathematically, visually and narratively, it matters which figures figure figures, which systems systematize systems. [Donna Haraway, *Posthuman Glossary*]

Climate

The set of weather phenomena that represent the average state of the atmosphere at a particular place or in a more or less extensive area. The typical course of the weather during a year thus indicates the climate. Climate is therefore a statistically determined state of the earth's atmosphere.

Climate justice

Climate justice is a concept in which countries that bear the main responsibility for global warming are held globally accountable for the consequences and damages of climate change, according to the 'polluter pays' principle.

Climate crisis

The collapse of the world's climate. The term climate crisis describes the ecological, political and social crisis associated with man-made global warming.

Climate Reparations

A framework that assesses the harm caused by the past emissions of major polluters and

der Hauptverschmutzer durchgeführt wird und mit dem die Lebensbedingungen klimavulnerabler Gruppen zu verbessern versucht werden. Die fossile Brennstoffindustrie wird für ihre kolossale Anhäufung von Reichtum zur Verantwortung gezogen, indem ihr Kapital und ihre Ressourcen re-investiert werden, und so in der Vergangenheit geschädigten Menschen zugutekommen.

Koexistenz

Nebeneinander bestehen. Mit der Forderung nach Koexistenz ist im posthumanen Diskurs das Zusammenleben und nebeneinander bestehen von menschlichen und nicht-menschlichen Subjekten gemeint, die sowohl pflanzlich und animalisch, aber auch technologisch sein können. Eine solche Form der Koexistenz ermöglicht die Abschaffung von grundlegenden Diskriminierungsformen, Hierarchien und Ausbeutungen und bildet die Grundlage für das Fortbestehen unseres Planeten und unserer Art.

Korallen

Korallen sind lebende Organismen; sie siedeln in Symbiose mit photosynthetisch aktiven Einzellern auf einer Kalkschicht, die von Jahr zu Jahr wächst. Korallenriffe sind Zentren der Produktivität und zeichnen sich durch eine unglaubliche Artenvielfalt aus – man schätzt ungefähr 1,2 bis 1,4 Millionen unterschiedliche Arten, die in Korallenriffen leben. Erwärmt sich das Wasser, sterben die Korallen.

Körper

Alles, was eine Ausdehnung hat. Ein Körper im physikalischen Sinne kann fest, flüssig oder gasförmig sein. Wenn wir von Körper sprechen, stellen wir uns jedoch meist einen menschlichen Körper vor. Was kann aber noch gemeint sein? Beziehen wir uns auf ein Objekt, einen Mensch, ein Tier, eine Materialität, eine Idee? Ein Umriss aus Kreide auf Kopfsteinpflaster? Ein bewegter Körper oder einer, der schon erstarrt ist? Was macht einen Körper aus und wo sind seine Grenzen? Wo geht er über in einen anderen,

seeks to improve the lives of the climate vulnerable. It calls out the colossal accumulation of wealth by the fossil fuel industry and reinvests this capital and resources into the people they have historically affected.

Coexistence

To exist alongside each other. In posthuman discourse, the demand for coexistence refers to the coexistence of human and non-human subjects, which can be both vegetable and animal, but also technological. Such a form of coexistence enables the abolition of fundamental forms of discrimination, hierarchies and exploitations and forms the basis for the continued existence of our planet and our species.

Corals

Corals are living organisms that live in symbiosis with photosynthetically active single-celled organisms on a layer of limestone that grows from year to year. Coral reefs are hubs of productivity and are characterised by an incredible diversity of species—it is estimated that about 1.2 to 1.4 million different species live in coral reefs. If the water heats up, the corals die.

Body

Anything that has a volume. A body in the physical sense can be solid, liquid or gaseous. When we speak of bodies, we usually imagine a human body. But what else might be meant? Does it refer to an object, a human being, an animal, a materiality, an idea? A chalk outline on cobblestones? A body in motion or one that has already solidified? What constitutes a body and where are its boundaries? Where does it merge into another, dissolving into its surroundings? Might a body also be an affect

löst sich auf in seiner Umgebung? Ist ein Körper vielleicht auch ein Affekt oder eine Bewegung? Eine Geschwindigkeit oder ein Klang? Wenn Körper sowohl gasförmige, als auch ein durch Flächen begrenztes Gebilde bezeichnet, lässt sich vielleicht ein gängiges Bild aufbrechen und es bleiben nichts als Affekte in einem Raum.

Lebhafte Materie

Philosophisches Modell von Jane Bennett, wodurch sie beschreibt und belegt, dass Materie aktiv ist und politische Handlungsmacht besitzt. Dem Modell liegt die Annahme zugrunde, dass die Unterschiede zwischen der menschlichen, tierischen, pflanzlichen und mineralischen Seinsweise nicht ganz so eindeutig festzulegen sind, wie es die westliche Denktradition üblicherweise nahelegt.

Luft

[die Erde umgebender] hauptsächlich aus Stickstoff und Sauerstoff bestehender gasförmiger Stoff, den Mensch und Tier zum Atmen brauchen.

MAPA

MAPA [engl. Most Affected People and Areas, dt. am meisten betroffene Menschen und Gebiete] tragen die geringste Verantwortung für die Klimakrise – sind aber am meisten von ihren Auswirkungen betroffen. Der Begriff wurde von Aktivist*innen der *Fridays for Future*-Bewegung geprägt, um die Vorstellung zu widerlegen, es handle sich bei den am stärksten Betroffenen um eine einheitliche Gruppe. MAPA bezieht sich auf dauerhaft kolonisierte und unterdrückte Gebiete; der Begriff schließt aber auch Schwarze, indigene Bevölkerungsgruppen und andere People of Colour [sowie weitere marginalisierte Gruppierungen in allen Ländern der Erde] mit ein. Der Begriff MAPA bezieht sich nicht auf geografische Unterteilungen, sondern auf intersektionale Systeme der Unterdrückung.

or a movement? A speed or a sound? If body denotes both gas and an entity bounded by surfaces, perhaps we can break away from the conventional image and be left with nothing but affects in a space.

Vibrant matter

Philosophical theory by Jane Bennett, describing and proving that matter is active and has political agency. The underlying premise of the theory is that the distinctions between human, animal, plant and mineral modes of being are not quite as clear-cut as the Western tradition of thought usually suggests.

Air

Gaseous substance surrounding the earth, consisting mainly of nitrogen and oxygen, which humans and animals need to breathe.

MAPA

Most Affected People and Areas / MAPA are those with the least responsibility for the climate crisis – but who are suffering its worst effects. The term was coined by MAPA activists in the Fridays for Future movement to get rid of the notion that those most affected by the climate crisis are a monolithic group. MAPA primarily refers to continually colonized and oppressed regions, but Black, Indigenous, and other people of color [as well as other marginalized communities within any country] fall under the umbrella, too. MAPA is not rooted in geography but by the intersectional systems of oppression at play.

Massenaussterben

Das Artensterben wird an dem prozentualen Anteil der ausgestorbenen Spezies, sowie an der Aussterberate bemessen. In einem Massenaussterben verschwinden über 75 % aller Spezies in einer [relativ] kurzen Zeitspanne [weniger als 2.8 Millionen Jahre]. Befinden wir uns im sechsten Massensterben? Kurz gesagt: Noch nicht. Aber das Aussterben von Arten findet derzeit mit einer Geschwindigkeit statt, die bis zu 100 Mal schneller ist als bei früheren Massenaussterbeereignissen. Wenn dieser Trend anhält und keine Maßnahmen zum Schutz der am meisten bedrohten Arten und ihrer Lebensräume getroffen werden, steuern wir auf den Verlust von 75 % aller Vögel, Säugetiere und Amphibien innerhalb von nur 250-500 Jahren zu. [via Naturkundemuseum Berlin, *Our World in Data*]

Megafauna

Anteil der Tiere, welcher in einem Habitat die körperlich größten Organismen stellt.

Mehr-als-Menschlich

Wie lassen sich die Grenzen des Mensch-Seins ausloten? Wenn die Hybris der Menschheit uns und den Planeten in die Katastrophe treibt, wird es Zeit darüber nachzudenken, wie wir darüber hinweg kommen können. More-Than-Human oder Mehr-als-Menschliches Denken und Handeln geht über das menschliche Subjekt hinaus und schlägt einen neuen Weg der Koexistenz vor, in dem Verwebung, Vernetzung und Verbindung mit nicht-menschlichen Akteur:innen im Vordergrund stehen.

Mensch

Das gefährlichste Raubtier des Planeten.

Metamorphose

Die Metamorphose ist nicht nur ein Vorgang, der die Körpergestalt insgesamt betrifft, sie ist auch das Verhältnis, das zwischen den

Mass Extinction

Extinction is determined by the percentage of species that have gone extinct and how quickly those extinctions happened. In a mass extinction more than 75% of species are lost in a [relatively] short period of time - less than 2.8 million years. Is this the Sixth Mass Extinction? In short: not yet. But extinctions are currently happening at a rate up of to 100 times faster than previous mass extinction events. If this trend continues and no action is taken to protect the most threatened species and their habitats, we'll be on course to lose 75% of the world's birds, mammals and amphibians in just 250 to 500 years. [Atmos via Natural History Museum, *Our World in Data*]

Megafauna

The largest organisms in a given habitat, in terms of body size.

More-than-human

How can the limits of being human be explored? If humanity's hubris is driving us and the planet to disaster, it's time to think about how we can move beyond it. More-than-human, or thinking and acting more-than-human, goes beyond the human subject and proposes a new way of coexistence that foregrounds interweaving, networking and connecting with non-human actors.

Human

The most dangerous predator on the planet.

Metamorphosis

Metamorphosis does not only concern the body as a whole, it is also the relationship that develops between the parts of the body,

Körperteilen untereinander entsteht und diese jeweils befähigt, einer Lebenslinie zu folgen und sich im Lauf ihrer Entwicklung zu entfalten.
[Emanuele Coccia, *Metamorphosen*]

Mit-Werden

Wenn wir die Torheit der menschlichen Sonderstellung anerkennen, dann wissen wir, dass das Werden immer ein Mit-Werden ist – in einer Kontaktzone, in der das Ergebnis, die Frage, wer in der Welt ist, auf dem Spiel steht. [Donna Haraway, *When Species Meet*]

Mutation

Die plötzliche und dauerhafte Veränderung des Erbguts eines Organismus. Zunächst betrifft die Veränderung nur das Erbgut einer Zelle, doch dann wird sie an die Tochterzelle weitergegeben. Mutation ist einer der wichtigsten Evolutionsfaktoren und bildet die Grundlage für biologische Vielfalt.

Natürliches Artensterben

Das Artensterben ist an sich ein natürlicher Prozess. 99 % der vier Milliarden Arten, die sich im Laufe der Evolution entwickelt haben, sind heutzutage ausgestorben. Seit Anfang des 16. Jahrhunderts sind ungefähr 900 bekannte Arten ausgestorben, was einen Anteil von 0,5-1 % aller Spezies ausmacht. Es gibt eine Hintergrundausterberate, die je nach betreffender Art fluktuiert und zwischen 0,1 und 1 Spezies pro 10.000 Spezies pro 100 Jahren liegt. [via Naturkundemuseum Berlin]

Nicht-erneuerbare Rohstoffe

Rohstoffe, bei denen die Geschwindigkeit ihres Verbrauchs die Geschwindigkeit ihrer Regeneration übersteigt.

N U R T U R Æ L

Neologismus, zusammengesetzt aus to nurture, nature, reality/fiction to nurture
auch: to nourish, to feed, to nurse, nähren, ernähren, stillen, füttern, hegen und pflegen.

enabling each of them to follow a life line and to unfold in the course of their development. [Emanuele Coccia, *Metamorphoses*]

Becoming-with

If we appreciate the foolishness of human exceptionalism then we know that becoming is always becoming with, in a contact zone where the outcome, where who is in the world, is at stake. [Donna Haraway, *When Species Meet*]

Mutation

A sudden and permanent change in the genetic make-up of an organism. Initially, the change affects only the genetic material of one cell, but it is then passed on to the daughter cell. Mutation is one of the most important factors in evolution and forms the basis for biological diversity.

Natural Extinction

Extinction itself is natural. Of the four billion species to have evolved on Earth, 99% have gone extinct. Approximately 900 known species have gone extinct since 1500, accounting to 0.5-1% of species. There is a natural background rate of extinction which varies depending on species which is between 0.1 and 1 species per 10,000 species per 100 years. [Atmos via Nature, IUCN, Natural History Museum]

Non-renewable raw resources

Raw materials whose rate of consumption exceeds the rate of regeneration.

N U R T U R Æ L

Neologism, composed of "to nurture", nature, reality/fiction
to nurture also: to nourish, to feed, to nurse

Natur

von lateinisch „natura“ für essentielle Qualität, in der Antike für „Geburt“. Der Begriff beschreibt Phänomene der physischen Welt und das Leben auf der Erde. Obwohl Menschen Teil der Natur, aber nur ein kleiner Teil der Biomasse der Erde sind, werden menschliche Aktivitäten oft als getrennt von natürlichen Phänomenen verstanden.

Je nach Kontext wird „natural“ als das Gegenteil von „unnatural“ oder „supernatural“ verstanden.

Realität / Fiktion

Nach Elena Esposito ist die reale Realität notorisch unrealistisch. Sie ist kontingent: Jederzeit kann das Zufällige passieren und das eigentlich ganz und gar Unwahrscheinliche. Die Fiktion wiederum ist eine explizit erfundene, alternative Realität. Sie stellt eine mögliche Welt vor, die so plausibel ist, dass sie wahr sein könnte.

Nature

from Latin “natura” for “essential quality,” or literally “birth.” The term describes physical phenomena and life on earth. Although humans are part of nature—albeit only a small part of the earth’s biomass—human activities are often understood as separate from natural phenomena.

Depending on the context, “natural” is considered the opposite of “unnatural” or “supernatural.”

Reality / fiction

According to Elena Esposito, real reality is notoriously unrealistic. It is contingent: both the accidental and the actually-quite-improbable can happen at any time. Fiction, on the other hand, is an explicitly invented, alternative reality. It presents a possible world that is so plausible that it could be true.

Öko-Angst

Die chronische Angst vor der Klima-Katastrophe.

Eco-anxiety

The chronic fear of environmental doom.

[Öko]nomie

Eine Struktur der sozialen Entwicklung, die ganzheitliche und nachhaltige Ressourcenverteilung und Wachstum generiert. Ihr Leitprinzip ist die Umweltgerechtigkeit, die das Wohlergehen des Planeten und der Menschen sicherstellen soll.

[Eco]nomy

A structure of social development that generates holistic and sustainable growth and resource distribution, in which environmental justice is held as a guiding principle to ensure the wellbeing of both people and planet.

Ökosomatik

Ein Forschungsfeld, das sich mit der grundlegenden Verflechtung von Ökologie, Umwelt und unserem inneren Selbst befasst.

Ecosomatics

The field of study relating to the interconnectedness of ecology, environment, and our inner selves.

Ökosystem

Eine Lebensgemeinschaft von Organismen mehrerer Arten und ihrer unbelebten Umwelt, die als Lebensraum, Habitat oder Biotop bezeichnet wird.

Ecosystem

A community of organisms of several species and their inanimate environment, which is referred to as a habitat, or biotope.

Ökozid

Zerstörung der natürlichen Umwelt durch gezieltes oder fahrlässiges menschliches Handeln. Aus dem griechischen *oikos* [Haushalt] und dem lateinischen *cadere* [sterben, umkommen], bedeutet so viel wie „sein Zuhause töten“.

Posthumanismus

„We all haunt in the sky at night“ [Grimes, Caladan] – Leben jenseits des Menschen. Posthumanismus schlägt vor, das Konzept Mensch hinter uns zu lassen. Wenn Humanismus sich nur auf eine ganz bestimmte Vorstellung von Menschen bezieht, lässt sich mit der Philosophie des Posthumanismus dieses Konzept neu denken.

Prähistorie

Der älteste Zeitabschnitt der Geschichte des Menschen, die Urgeschichte. Von der Steinzeit bis zum ersten Auftreten von Schriffterzeugnissen erstreckt sich diese Periode.

Quartär

Erdgeschichtlicher Zeitabschnitt, der die letzten 2,6 Millionen Jahre und damit das Pleistozän, sowie das Holozän und die gesamte Evolutionsgeschichte des Menschen [*homo sapiens*] umfasst.

Queere Ökologie

Die Queere Ökologie ist ein Gefüge verschiedener transdisziplinärer [Forschungs-]Praktiken, die der Queer-Theorie und Ökologie entstammen. Ihr Anliegen ist, das gesellschaftliche Verständnis von Geschlecht, Sexualität und Identität sowie Umweltpolitik und Biologie neu zu denken. Sie ist ein Betrachtungsmodell jenseits von kolonialistisch konstruierten binären Systemen, wie z. B. Natur und Kultur, das Selbst und das Andere, Mensch und Nicht-Mensch, männlich und weiblich,

Ecocide

Destruction of the natural environment by deliberate or negligent human action. Derived from the Greek *oikos* [home] and Latin *cadere* [kill], meaning 'to kill our home.'

Posthumanism

„We all haunt in the sky at night“ [Grimes, Caladan]—life beyond the human. Posthumanism proposes to leave the concept of the human behind. If humanism refers only to a very specific notion of human beings, the philosophy of posthumanism allows us to re-imagine this concept.

Prehistory

The oldest period of human history, is known as prehistory. This period extends from the Stone Age to the first appearances of written records.

Quaternary

Earth-historical period encompassing the last 2.6 million years, covering the Pleistocene, as well as the Holocene and the entire evolutionary history of humans [*Homo sapiens*].

Queer Ecology

Queer ecology is a body of transdisciplinary practices and scholarship rooted in queer theory and ecological study that seeks to reimagine societal understandings of gender, sex, and identity as well as biological and environmental politics. It is a framework for viewing the world beyond colonially-constructed binaries, such as those between culture and nature, self and other, human and non-human, male and female, heterosexual and homosexual, and so on [Atmos via Queer Ecology by Catriona Sandilands]

heterosexuell und homosexuell, usw.. [Atmos
via: *Queer Ecology*, Catriona Sandilands]

Raum

Grundlegende Existenzform der Materie, die unabhängig vom menschlichen Bewusstsein ist und deren jeweilige Eigenschaften von der Beschaffenheit der Materie abhängen.

Space

The fundamental form of material existence that is independent of human consciousness and whose respective properties depend on the nature of matter.

Resilienz

Die Fähigkeit mit Schicksalsschlägen oder Veränderung fertig zu werden bzw. sich anzupassen; eine Biegsamkeit und Flexibilität bei der Anpassung an neue Umstände. Resilienz im Terrestrischen wird bestimmt durch die eigene Fähigkeit, mit anderen Entitäten des eigenen Holobionten anzupassen – zu verstehen und einzubeziehen, wie Entitäten miteinander interagieren, um ihre eigene Existenz zu sichern. „Resilienz“ bezieht sich insofern auf ein Gleichgewicht, als dass es eine sich selbst erhaltende Energie gibt.

Resilience

The ability to cope with or adapt to adversity or change; a malleability and flexibility in adapting to new circumstances. Resilience in the terrestrial is determined by one's ability to adapt with other entities of one's holobiont—to understand and incorporate how entities interact with each other to ensure their own existence. "Resilience" refers to equilibrium insofar as there is a self-perpetuating amount of energy.

Resonanz

Mitschwingen oder Mittönen eines Körpers mit einem anderen.

Resonance

The vibration or harmonising of one body with another.

Response-ability

Gedankenexperimente sind materielle Angelegenheiten. Das Denken war noch nie eine körperlose oder nur dem Menschen vorbehaltene Aktivität. Das Hineintreten in die Leere, sich Möglichkeiten öffnen, abweichen, sich außerhalb des Spielfelds und jenseits ausgetretener Pfade bewegen – Abschweifen und Wieder-auf-den-Boden-Kommen, Ausscheren und Zurückkehren, nicht als aufeinanderfolgende Bewegungen, sondern als Experimente in Un/Bestimmtheit. Einfach in irgendeine beliebige Richtung abzdrehen bedeutet weder Theorie zu betreiben noch ist dies gangbar; dabei wird der Faden, der Kontakt miteinander verwobener Wesen, die [im Werden] zusammen-auseinander kommen, verloren. Alle Lebensformen [auch unbelebte Formen der Lebendigkeit] betreiben Theorie. Es geht darum, gemeinsam zu forschen, in Kontakt zu

Response-ability

Thought experiments are material matters. Thinking has never been a disembodied or uniquely human activity. Stepping into the void, opening to possibilities, straying, going out of bounds, off the beaten path—diverging and touching down again, swerving and returning, not as consecutive moves but as experiments in in/determinacy. Spinning off in any old direction is neither theorizing nor viable; it loses the thread, the touch of entangled beings [be]coming together-apart. All life forms [including inanimate forms of liveliness] do theory. The idea is to do collaborative research, to be in touch, in ways that enable response-ability. [...] In an important sense, in a breathtakingly intimate sense, touching, sensing, is what matter does, or rather, what matter is: matter is condensations of response-ability. Touching is a matter of response. Each of "us" is

sein, und zwar so, dass die Fähigkeit zu antworten [response-ability] ermöglicht wird. [Karen Barad, *On Touching*]

Ressourcenverbrauch

Neben der Überbevölkerung einer der treibenden Faktoren des weltweiten Artensterbens. Vor allem der globale Norden betreibt exzessiven Ressourcenverbrauch, der vom Planeten so nicht auf Dauer gehalten werden kann. Die Weltbevölkerung lebt derzeit so, als hätte sie 1,75 Erden zur Verfügung. Würde die gesamte Erdbevölkerung den Lebensstandard der deutschen Bevölkerung erreichen, müssten wir sogar drei Erden zur Verfügung haben.

Rodung

Das Entfernen von Gehölzen, also Bäumen oder Sträuchern, mitsamt ihrer Wurzeln. Ziel der Rodung von Waldflächen ist es in der Regel, den Boden einer anderen Nutzung [Weidefläche, Ackerbau, Siedlungsbau, Verkehrswegebau] zuführen zu können.

Ruine

Im Allgemeinen beschreibt eine Ruine etwas in einem Zustand des Verfalls – ein zusammenbrechendes Bauwerk oder System. Eine Ruine kann auf eine Katastrophe hinweisen, auf eine vergangene Gegenwart oder eine Zukunft, die nie eingetreten ist. Ihr Verfall verweist auf den früheren Zustand des Ganz- oder Intakt-Seins. Einige Katastrophen sind jedoch nicht sofort sichtbar und manche Definitionen dessen, was wir als Ganzes betrachten, ändern sich. Die einst fortschrittlichen Monokulturen stellen heute zerstörte Ökosysteme und Wirtschaftsformen dar. Wie sich herausstellt, bewohnen wir bereits Ruinen.

Sand

Sand wird von Umweltkräften wie Wasser oder Wind über Jahrtausende hinweg von Gesteinen abgetragen und entsteht auf unterschiedliche Weisen. Er wird häufig als Baumaterial und in der Industrie eingesetzt

constituted in response-ability. Each of "us" is constituted as responsible for the other, as the other. [Karen Barad, *On Touching*]

Resource consumption

In addition to overpopulation, one of the driving factors of global species extinction. The Global North, in particular, is consuming excessive amounts of resources, which cannot be sustained by the planet in the long term. The world's population currently lives as if it had 1.75 Earths at its disposal. If the entire world population were to reach the same standard of living as the German population, we would even have to have three Earths at our disposal.

Clearing

The removal of woody plants, i.e. trees or shrubs, together with their roots. The aim of clearing forest areas is usually to be able to put the land to another use [pasture, agriculture, housing, road construction].

Ruin

In general, a ruin describes something in a state of decay—a collapsing structure or system. A ruin can allude to a catastrophe, to a past present, or to a future that never occurred. Its decay refers to the former state of being whole or intact. Some disasters, however, are not immediately visible, and some definitions of what we consider whole change. Formerly advanced monocultures now constitute ruined ecosystems and economies. As it turns out, we already inhabit ruins.

Sand

is formed by environmental forces such as water or wind over thousands of years from rocks, therefore shaped in different ways - highly used in construction and industry, non-renewable resource in human time scales For

und ist in einer menschlichen Zeitspanne ein nicht-erneuerbarer Rohstoff. Für weitere Informationen zur Sandkrise, siehe Kiran Pereira.

more insight into the sand crisis, see Kiran Pereira

Skizze

Entwurf, erster Überblick oder Annäherung. Der Versuch einer ersten Formulierung einer Idee.

Sketch

Draft, first outline or approximation. An attempt at a first formulation of an idea.

Solastalgie

Wortneuschöpfung aus dem lateinischen *sōlācium* [Trost] und aus dem griechischen *algia* [Schmerz]. Im Gegensatz zur Nostalgie – der Melancholie, die beispielsweise bei der Trennung von einem geliebten Ort auftritt – bezieht sich die Solastalgie auf den Schmerz, der durch Umweltveränderungen in der eigenen Heimat entsteht. Sie ist ein Gefühl des Verlusts des eigenen Zuhauses, während man sich noch in ihr befindet. Der Begriff Solastalgie wurde von Glenn Albrecht in seinem Essay *Solastalgia: The Distress Caused by Environmental Change* [2005] [dt. Solastalgie – der Schmerz um den Verlust unserer Umwelt] geprägt. Die Grundannahme der Solastalgie ist, dass eine grundlegende Verbundenheit zwischen unserer eigenen körperlichen und psychischen Gesundheit und der Gesundheit unserer Umwelt gibt.

Solastalgia

From 'solace' [comfort] and 'algia' [pain]. Different from nostalgia – the melancholia experienced when separated from a loved place – solastalgia is the distress caused by environmental change close to home. It is a sense of losing one's home while still being in it. Solastalgia is a term coined by Glenn Albrecht in his essay *Solastalgia: The Distress Caused by Environmental Change* [2005]. The supposition of solastalgia is that our physical and psychological health has a deep connection with the health of the environment we live in.

Spekulativ

Gedanklich die reine Erfahrung überschreitend, über die Grenzen der wissenschaftlich gesicherten Erkenntnis hinaus denkend. Der Begriff Spekulative Fiktion bezeichnet eine breite Kategorie von Fiktion, die Genres mit Elementen umfasst, die in der Realität, der aufgezeichneten Geschichte, der Natur oder dem gegenwärtigen Universum nicht existieren.

Speculative

Thinking beyond pure experience, thinking beyond the limits of scientifically established knowledge. The term speculative fiction refers to a broad category of fiction that includes genres with elements that do not exist in reality, recorded history, nature or the present universe.

Spekulativer Posthumanismus

Spekulative Posthumanist*innen behaupten, dass es in Zukunft posthumane Wesen geben könnte: Das bedeutet, dass in der Zukunft möglicherweise durch einen menschengemachten technologischen

Speculative Posthumanism

Speculative posthumanists claim that there could be posthumans: that is, there could be powerful non-human agents that arise through some human instigated technological process. Another way of

Prozess mächtige, nichtmenschliche Agenten entstehen. Anders ausgedrückt, posthumane Wesen wären „erweiterte Nachfahren“ [wide human descendants] heutiger Menschen, die durch einen Prozess der technologischen Veränderung nicht-menschlich geworden sind. [David Roden in *Posthuman Glossary*]

Stille

Empfundene Lautlosigkeit, Abwesenheit jeglichen Geräusches, aber auch Bewegungslosigkeit.

Symbiose

Beziehung zweier beliebiger Lebewesen, die für beide Arten nützlich ist. Die Mikrobiologin Lynn Margulis beschreibt Symbiosen als Lichtblitze der Evolution und konstatiert die Bedeutung von symbiotischen Beziehungen als Grundlage allen Lebens auf der Erde.

Szenariotechnik

Die Szenariotechnik ist eine strategische Planungsmethode, mit der bestehende Bedingungen in die Zukunft projiziert werden. Ihr Kern ist demnach das Erstellen unterschiedlicher Zukunftsszenarien, während verschiedene Einflüsse in Betracht gezogen werden. Darauf basierend kann mit der Entwicklung von Plänen und Maßnahmen reagiert werden. Im Gegensatz zu prognostischen Methoden lässt die Szenarienplanung die Vergangenheit weitgehend außer Acht. Im Innovationsprozess dienen die Szenarien hauptsächlich dazu, zukünftige Notwendigkeiten und Bedürfnisse zu erkennen und passende Lösungsvorschläge zu machen. Faktoren wie Kriege, Naturkatastrophen und außerordentliche politische Umbrüche stellen eine Schwierigkeit für die Szenarienanalyse dar. Szenarien sollten deswegen mit Bedacht zurate gezogen werden, da die Wahrscheinlichkeit für das Auftreten solcher Faktoren hoch ist.

putting this is to say that posthumans would be 'wide human descendants' of current humans who have become non-human in virtue of a process of technical alteration. [David Roden, *Posthuman Glossary*]

Silence

Perceived soundlessness, absence of any sound.

Symbiosis

A relationship between any two living beings that is beneficial to both species. Microbiologist Lynn Margulis describes symbioses as flashes of evolutionary light and states the importance of symbiotic relationships as the basis of all life on earth.

Scenario Technique

is a strategic planning procedure and is used to project an existing condition into the future. The core of the scenario technique is the creation of different future scenarios that take several influences into account. Based on the scenarios created, plans and measures can be developed that react to the respective scenarios [assumptions]. In contrast to the forecasting technique, scenario planning leaves the past relatively unnoticed. In the innovation process, scenarios primarily serve to identify future needs and offer suitable solutions. Difficult factors within a scenario analysis are wars, natural disasters and extraordinary political upheavals. However, since it is likely that these will take place in long-term scenarios, scenarios should be considered with appropriate caution.

Theater

Szenische Darstellung eines inneren oder äußeren Geschehens. Künstlerische Kommunikation zwischen Darstellenden und Publikum. Mit dem Begriff Theater kann sowohl der Ort gemeint sein, an dem eine szenische Aufführung stattfindet, als auch diese selbst. Eine Theateraufführung zeichnet sich vor allem dadurch aus, dass sie einzigartig ist und nur im Moment entsteht, als Dialog zwischen allen anwesenden Körpern.

Tier-Werden

Ein Werden ist keine Entsprechung von Beziehungen. Ebenso wenig eine Ähnlichkeit, eine Imitation oder gar eine Identifikation. Werden vollzieht sich nicht in der Phantasie. Die Arten des Tier-Werdens sind weder Träume noch Phantasmen. Sie sind durch und durch real. Das Werden kann als ein Tier-Werden bestimmt werden, ohne einen Endzustand zu haben, der das gewordene Tier wäre. Was real ist, ist das Werden selber und nicht angeblich feststehende Endzustände, in die derjenige der wird, übergehen würde. [Vgl. Félix Guattari und Gilles Deleuze: *Tausend Plateaus*.]

Transformation

Übergang, Wechsel, Umformung, Wandel. Transformation ist häufig ein längerfristiger, mehrere Jahrzehnte andauernder Lern- und Suchprozess, der mit vielen Unsicherheiten verbunden ist.

Transgenerational

Den Zeitraum einer Generation übersteigend. Eine Zeitspanne, die wir uns oft nicht vorstellen können, weil sie über unser Leben hinausreicht.

Umweltrassismus

Die überdurchschnittlich großen Auswirkungen von Umweltrisiken – wie z. B. toxisch verseuchte Gebiete, Kraftwerke und Autobahnen – auf People of Color [Individuen und Gruppen, die verschiedenen Formen von

Theatre

Staged representation of an internal or external process. Artistic communication between performer and audience. The term theatre can mean both the place where a staged performance takes place and the performance itself. A theatre performance is characterised above all by the fact that it is unique and only emerges in the moment, as a dialogue between all the bodies present.

Becoming-animal

A becoming is not a correspondence of relations. But neither is a resemblance, an imitation or, at the limit, an identification. Above all, becoming does not occur in the imagination. Becomings-animal are neither dreams nor phantasies. They are perfectly real. Becoming can be defined as an animal becoming without having a final state, which would be becoming animal. What is real is becoming itself and not supposedly fixed final states into which the one who becomes would pass. [See Félix Guattari and Gilles Deleuze: *A Thousand Plateaus*.]

Transformation

Transition, change, metamorphosis, transmutation. Transformation often is a longer-term learning and searching process that lasts several decades and is associated with many uncertainties.

Transgenerational

Exceeding the time span of a generation. A period of time that we often cannot imagine because it extends beyond our lifetime.

Environmental Racism

the disproportionate impact of environmental hazards – such as toxic sites, power plants, and highways – on people of color. These communities are affected more often and to a higher degree as industries and government

Rassismus ausgesetzt sind]. Diese Gruppierungen sind häufiger und stärker betroffen, da Industrie und Regierung unzureichende umweltpolitische Maßnahmen in ihren Kommunen implementieren und sie folglich unzureichend schützen.

Überbevölkerung

Der Begriff Überbevölkerung beschreibt die Tatsache von zu vielen Menschen auf einem Planeten. Neben dem Ressourcenverbrauch ist Überbevölkerung ein Faktor, der das sechste Massensterben weiter befeuert.

Verbundenheit

Mit etwas Übung können wir lernen, unserer Welt, die Natur und die Menschheit in ihrer vollen Bandbreite und Tiefe wahrzunehmen. Wir müssen es wagen zu spüren, womit wir es zu tun haben, wir müssen es wagen zu betauern, was wir verloren haben. Wir müssen mit aller Kraft daran festhalten, das Leben wirklich zu erkennen, das wir gerade so radikal neu gestalten – in all seiner Fülle und Vielfalt. Das bedeutet einerseits, Berichte und Diagramme über steigende Temperaturen und die Intensivierung natürlicher Prozesse auszuwerten; aber auch die greifbare Erfahrung, an einem frostigen Morgen im Januar das Eis zu zertreten, um den Tieren Zugang zum Wasser zu verschaffen; das Eis mit den Händen herauszuschaukeln, um sie dann schnell zurück in die Hosentaschen zu stecken und mit den Fingerspitzen die Körner und Bindfäden darin zu spüren. Es geht darum, seine innere Angst wahrzunehmen, wenn man im Juni unter einem wilden Apfelbaum steht und realisiert, dass zwischen den schwarzen Ästen und den weißen Blüten kein einziges Insekt zu hören ist, das dort umher summt, und die Trauer zu spüren, die das mit sich bringt. Es geht um das Gefühl, etwas unbeschreiblich Wertvolles in den Händen zu halten, während man selbst in den Händen von etwas Größerem ist. [aus *Connectedness – An Incomplete Encyclopedia of the Anthropocene*, Josefine Klougart]

fail to uphold environmental policies in their neighborhoods and, therefore, protect them.

Overpopulation

The term overpopulation describes the circumstance of too many humans on a planet. Along with resource consumption, overpopulation is a factor that continues to fuel the sixth mass extinction.

Connectedness

With practice, we can learn to recognize the full breadth and depth of the world—and of nature and humankind. We have to dare to sense what we are up against, dare to mourn what we have lost. We have to insist on really seeing the life—the rich and diverse life—we are reshaping so radically. That is about looking at graphs and reports, about temperature increases and nature's self-intensifying processes, but it is also about the tangible experience of kicking a boot into the ice on a frosty January morning to give the animals access to water, scooping out the ice with your hands and then tucking them back into your pockets, fingering the bits of twine and kernels there. It is about sensing the anxiety inside you when you stand under a wild apple tree in June and realize there is not a single insect to be heard buzzing amongst the black branches and white blossoms, sensing the grief it brings. It is about the feeling of holding something immensely valuable in your hands while also being in the grips of something bigger. [Josefine Klougart, *Connectedness. An Incomplete Encyclopedia of the Anthropocene*]

Verdrängung

Der Vorgang, bei dem etwas von seinem Platz oder seiner Position verschoben wird.

Displacement

The action of moving something from its place or position.

Verschwinden

Auflösen, vergehen, verloren gehen, nicht mehr existent sein. Verschwinden impliziert eine Anwesenheit von etwas, was im Begriff ist nicht mehr da zu sein. Verschwinden kann lange dauern und sich über eine Entfernung und einen großen Zeitraum ziehen. Aber auch schnelles Verschwinden ist möglich und zieht genauso das Gefühl von Abwesenheit und Leere nach sich.

Disappearance

To dissolve, to pass away, to be lost, to cease to exist. Disappearance implies a presence of something that is about to cease to be there. Disappearance can occur over a long period of time, over a great distance. But rapid disappearance is also possible and similarly entails a sense of absence and emptiness.

Verwandtschaft | Vorfahren

Eine Form der Verbundenheit, die biologisch begründet ist. Im größeren Kontext sprechen wir auch von Artverwandtschaft, wenn zwei Arten von einer ähnlichen Spezies abstammen. In seinem Werk *Über die Entstehung der Arten* beschreibt Charles Darwin im Jahr 1859, wie Leben auf der Erde entsteht und sich entwickelt. Mit seiner Evolutionstheorie zeigt er erstmals die Verwandtschaft des Menschen mit Schimpansen und widerlegt damit den Irrglauben des Menschen als Krone der Schöpfung.

Ancestry

A form of connectedness that is based on biology. In a broader context, the term consanguinity is also used when two species are descended from a similar species. In his 1859 work *On the Origin of Species*, Charles Darwin describes how life arises and develops on Earth. With his theory of evolution, he shows for the first time that humans are related to chimpanzees and thus refutes the erroneous belief that humans are the crown of creation.

Virtualität

Virtuell ist, was nicht echt, nicht in der Wirklichkeit vorhanden, aber trotzdem echt erscheinend, ist. Virtualität bezeichnet also die Sphäre der Möglichkeit.

Virtuality

Virtual is that which is not real, does not exist in reality, but nevertheless appears to be real. Virtuality thus denotes the sphere of possibility.

Wald

Ein Ausschnitt der Erdoberfläche, der dicht mit Bäumen bewachsen ist oder eine Pflanzenformation, die hauptsächlich aus Bäumen besteht. Ein vernetztes Sozialgebilde und Wirkungsgefüge seiner sich gegenseitig beeinflussenden und oft voneinander abhängigen biologischen, physikalischen und chemischen Bestandteile, das praktisch von der obersten Krone bis hinunter zu den äußersten Wurzelspitzen reicht. Wälder sind komplexe Ökosysteme.

Forest

A section of the earth's surface densely covered with trees or a formation of plants consisting mainly of trees. An interconnected system of social interactions and effects between its mutually interdependent and often interrelated biological, physical and chemical components, extending practically from the uppermost crown down to the outermost root tips. Forests are complex ecosystems. With their optimal use of resources, they represent the most

Mit optimaler Ressourcenausnutzung sind sie das produktivste Landökosystem. Sie wirken ausgleichend auf den globalen Stoffhaushalt. Ihr Artenreichtum ist ein unschätzbarer Genpool. Die weltweiten Wald- und Forstgebiete sind nach Schätzungen der UN die direkte Lebensgrundlage für 200 bis 350 Millionen Menschen, darunter auch zahlreiche indigene Völker. Insbesondere die Regenwälder spielen für den Klimaschutz und damit für das Leben aller Menschen eine zentrale Rolle. Pro Minute wird im Amazonas Waldfläche von der Größe dreier Fußballfelder gerodet.

Zeit

Ablauf, Nacheinander, Aufeinanderfolge der Augenblicke, Stunden, Tage, Wochen, Jahre, sowie die allgemeinste Form der erlebten Veränderung in der Natur, dem menschlichen Bewußtsein und der Geschichte. Die Zeit ermöglicht die Wahrnehmung der Übergänge von der Gegenwart in die Vergangenheit oder von der Zukunft in die Gegenwart. Physikalische Zeit ist irreversibel, weder aufhaltbar noch wiederholbar.

Zukunft

Die künftige Zeit, alles, was nach dem Jetzt passiert. Ein Zeitraum offener Möglichkeiten also, der auf uns zukommt, solange es die Gegenwart gibt.

productive land ecosystem. They have a balancing effect on global resource levels. Their species diversity provides an invaluable gene pool. According to UN estimates, the world's forests and woodlands are the direct basis of life for 200 to 350 million people, including numerous indigenous peoples. The rainforests in particular play a central role in climate protection and thus in the lives of all people. Every minute, an area of forest the size of three football fields is cleared in the Amazon.

Time

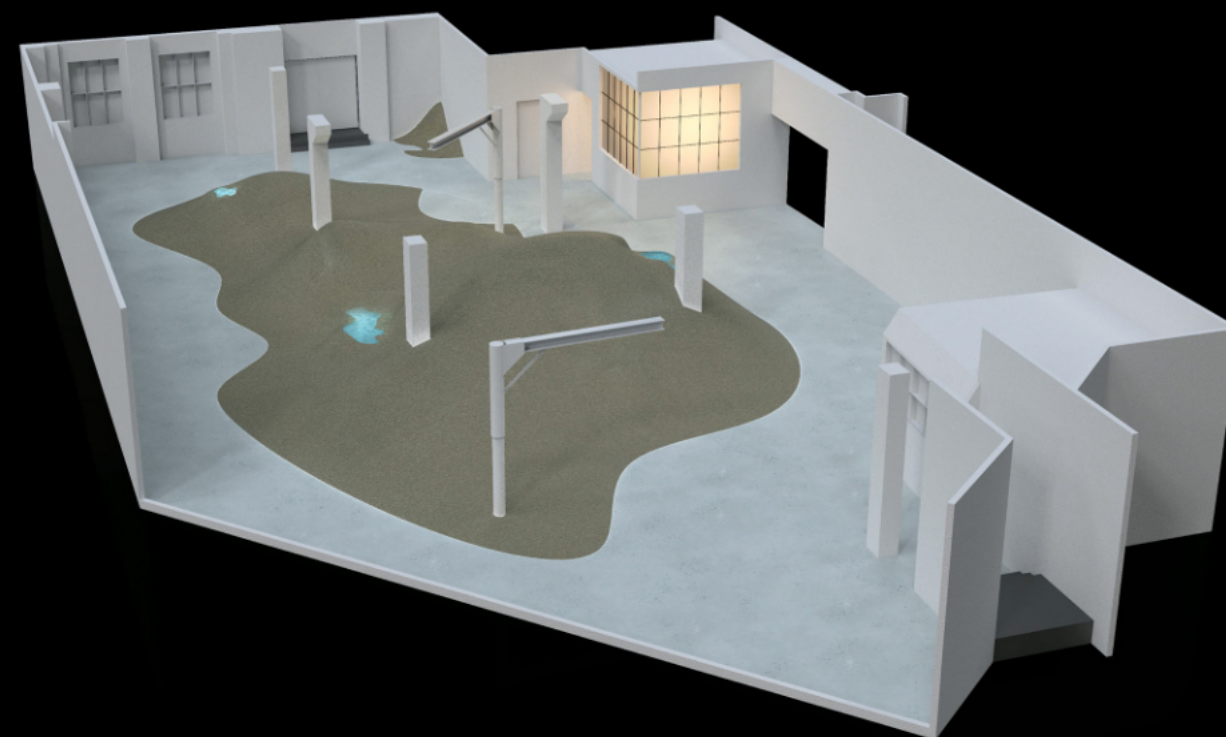
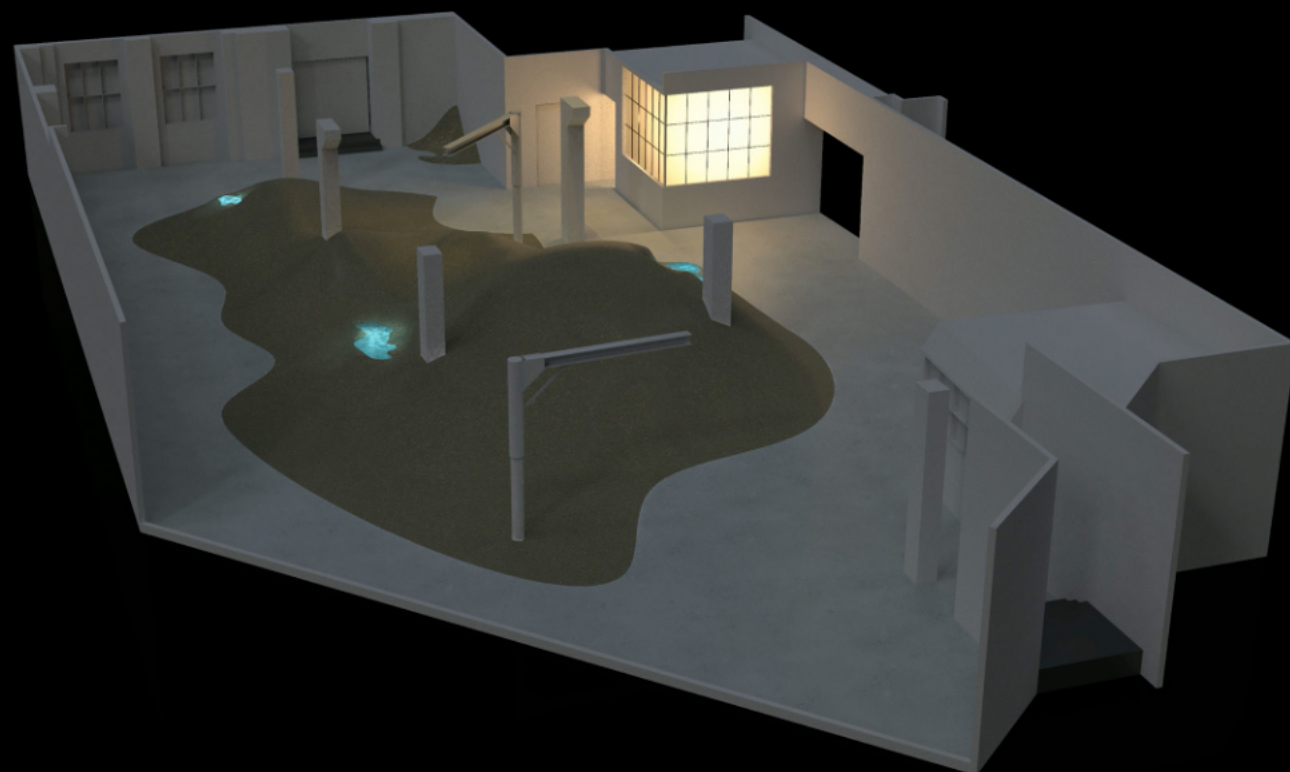
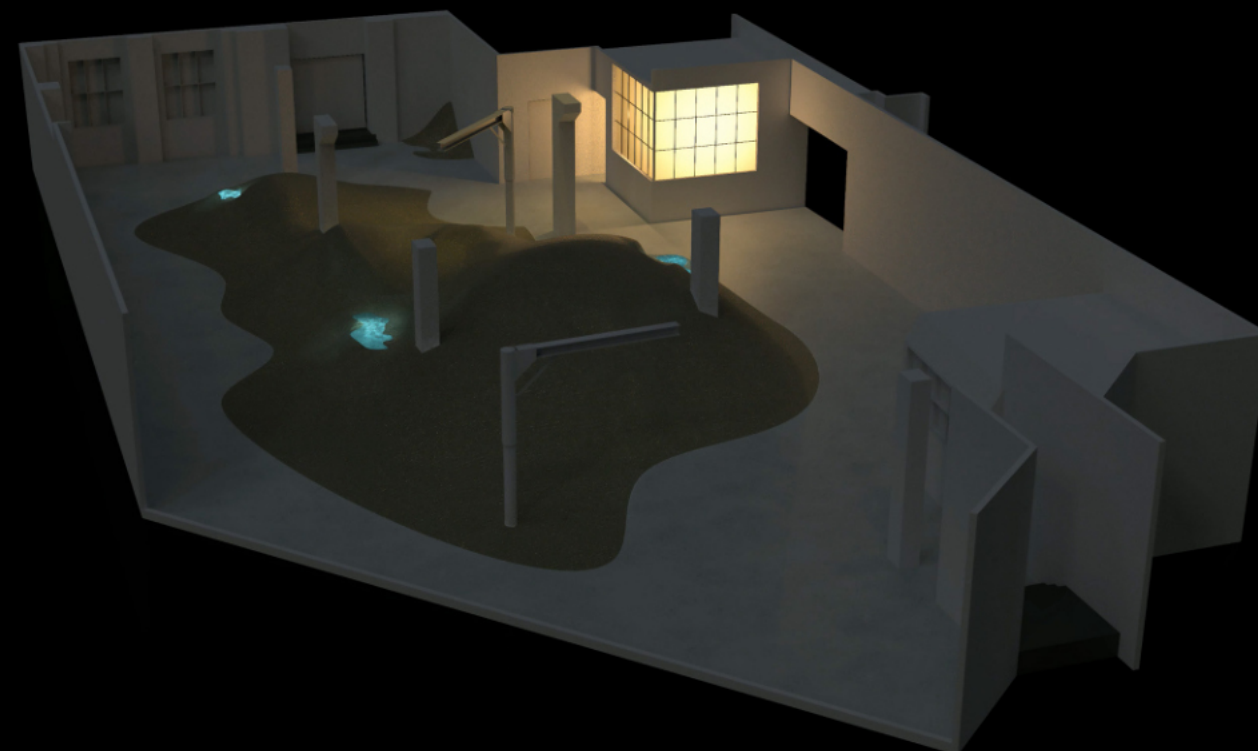
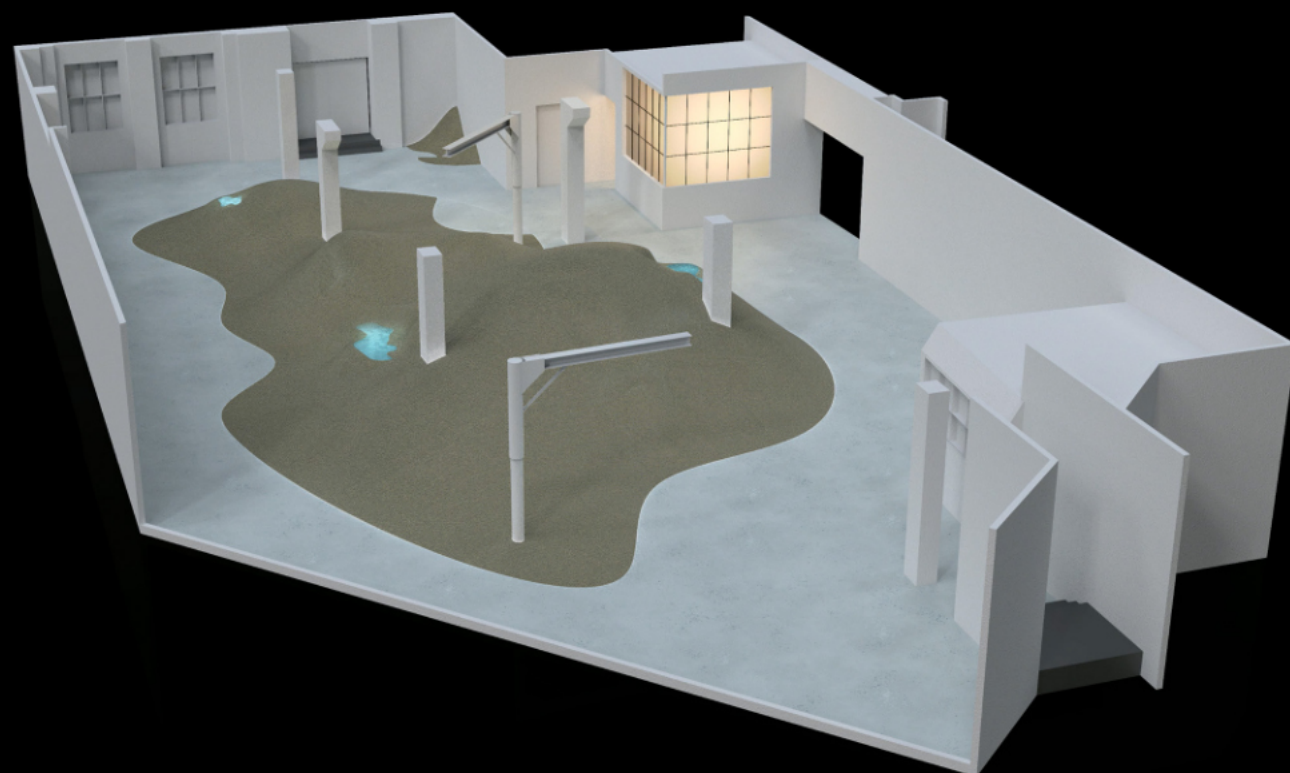
The sequence, succession or progression of moments, hours, days, weeks, years, as well as the most general form of experienced change in nature, human consciousness and history. Time permits us to perceive transitions from the present to the past or from the future to the present. Physical time is irreversible, neither stoppable nor repeatable.

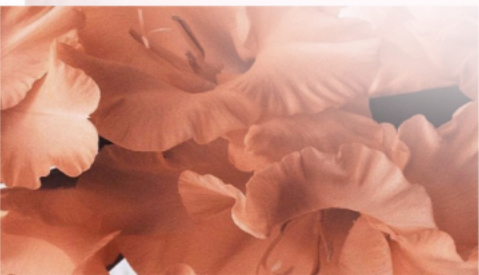
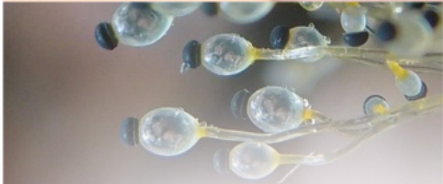
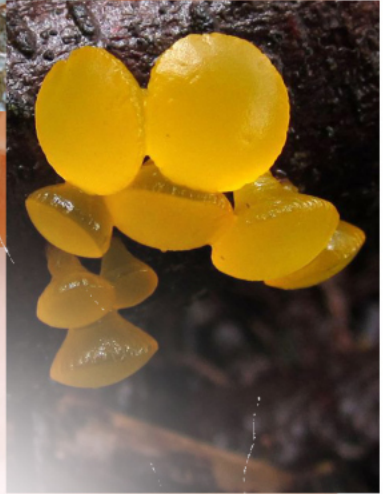
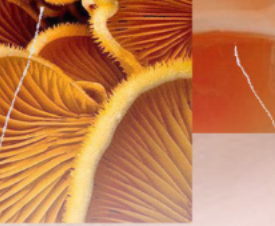
Future

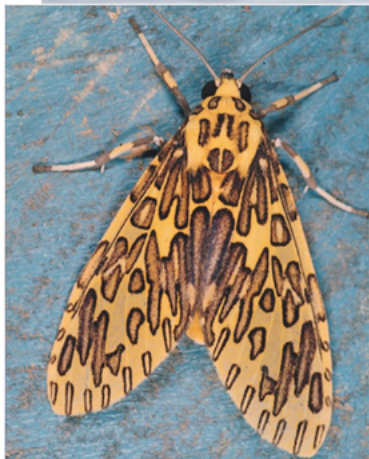
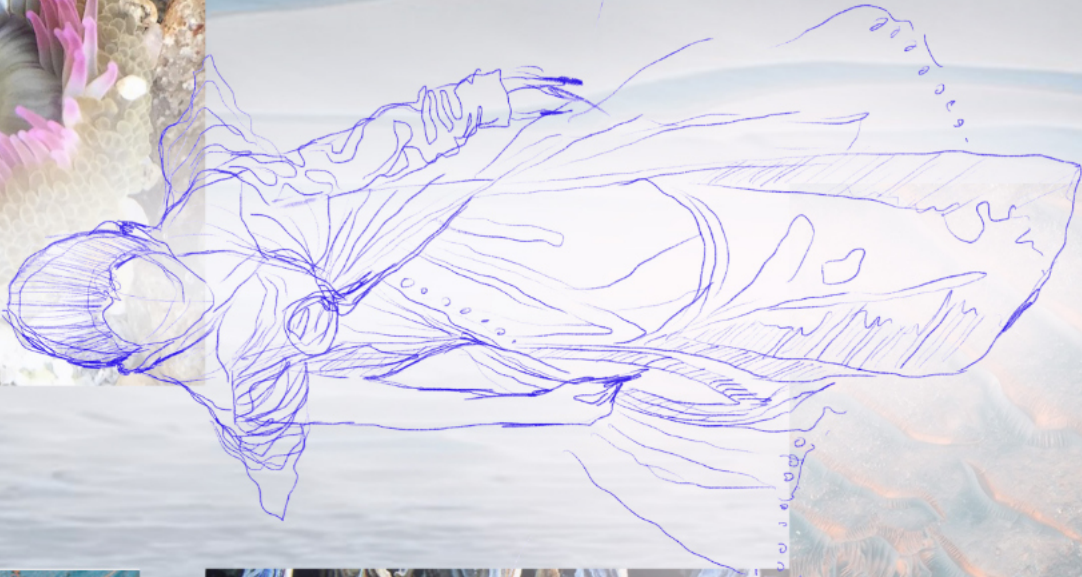
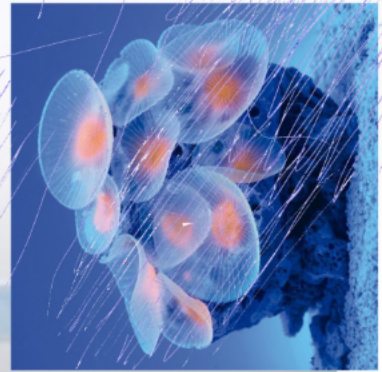
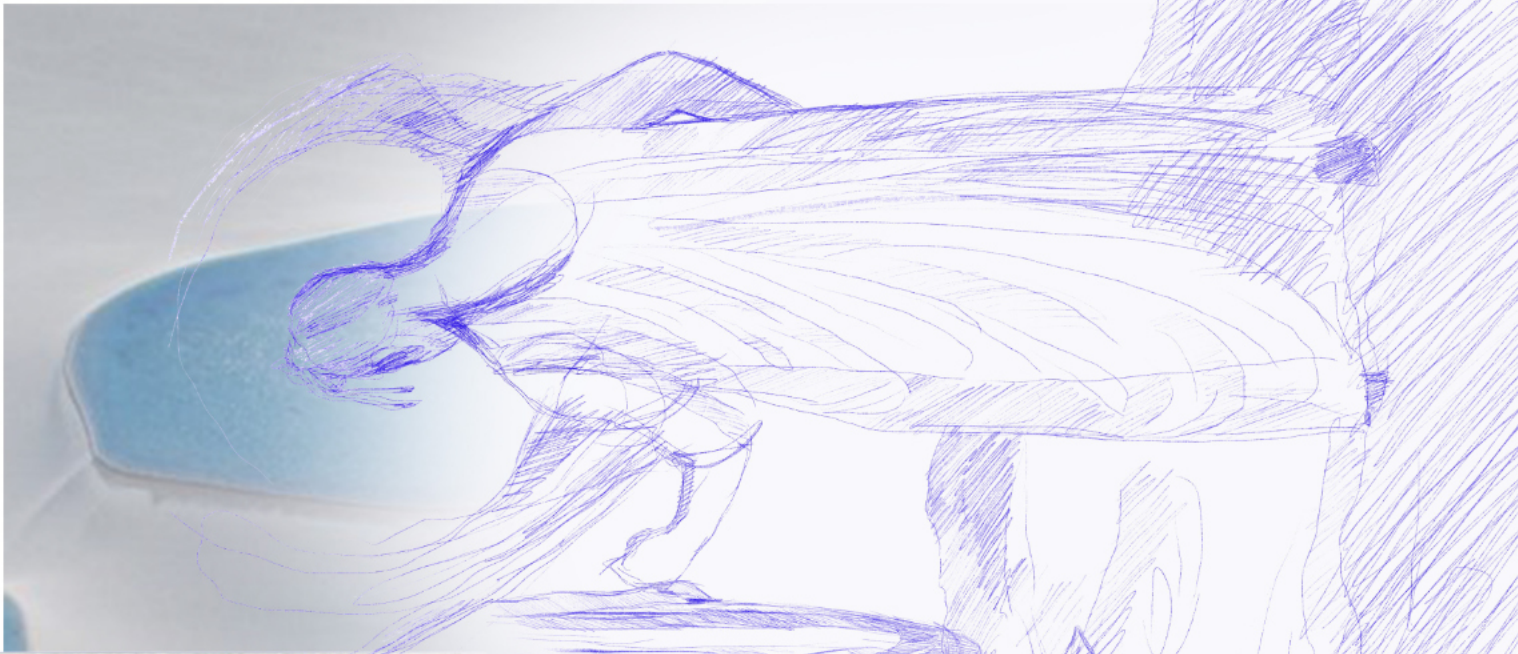
The time to come, everything that happens after the now. A period of open possibilities that comes to us as long as the present exists.

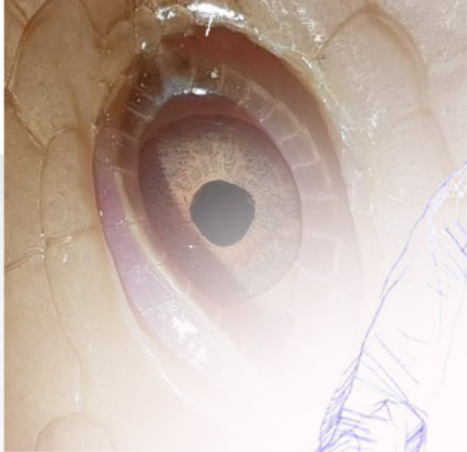


Cover: THE AGENCY, 2022
Moods: THE AGENCY, 2022
Rendering: Nevo Bar, 2022









Theresa Schlesinger

We are already dead.

The Art of Ending(s)

**A short encounter with artistic
approaches to Endings**

You enter a dark room, the door behind you closes, the light changes and you find yourself in a whole different world. Inside it looks and feels like nothing you've ever known before, maybe you hear a soft sound, something is buzzing beneath your feet, the smells and sounds are unfamiliar. You look around and slowly accept this new perspective. You let yourself be brave and take another step into this new world. You forget about your expectations, about your day, your worries, about your human body and the materiality of the walls around you. The premise is clear: This is an art space, a theatre maybe, and you are going to spend the next moments of your life, minutes, hours, the whole day or night, here in this room with other bodies around you, sharing this experience, not sure what will happen exactly.

But it will be over as soon as you walk out and this nearing end marks the uniqueness of this moment. The space offers the possibility of different narratives, it opens up an experience of some kind of future, that hasn't happened yet, a speculation about what's to come and what it could feel like. You fall into some kind of made up world where you leave behind your own story and your perception of reality. Maybe this world you witness here is a world without you, without humans, a world where you are only invited as a spectator. For a brief amount of time you're able to leave the present and dive into an imaginary parallel universe.

The term "Immersion" describes a state of becoming completely involved in something. Experiencing art, falling into a storyline by reading a book, visiting a play or watching a movie can transport us into these kinds of states. In being fully immersed we can also leave our thinking mind and connect more deeply to an imaginary world, a storyline, a different narrative. It offers a shift in perspective, because we are not only challenged with our thoughts, but with our whole body, emotionally and physically. We have to reorient after being destabilized. Shattered.

As anthropologist Anna Lowenhaupt Tsing explains: "Stories of environmental collapse can paralyse people, but they can also open us up to the world and foster new sensibilities." Looking at a world without us, us individuals, as well as us humans, could be a way to engage differently with what we have now. By being confronted with the scenario of a world after us, we can maybe overcome the human ego that always seems to drive us into a spiral of self optimization.

"It takes only imagination to shift destructive fashions to constructive ones."
(Minik Rosing, *Connect-ed-ness*, p.79)

On the first page of her recent book *The End of Everything*, cosmologist Katie Mack writes about the End of Planet Earth: "In about five billion years, the Sun will swell to its red giant phase, engulf the orbit of Mercury and perhaps Venus, and leave the Earth a charred, lifeless, magma-covered rock." (Katie Mack, *The End of Everything*, p.1)

Fire will be the end of everything, she explains. No traces left of human life on earth, nothing to show for, just fire and a lifeless rock. This scenario is not new, we've encountered it before in different forms, but it is still hard to grasp. Five billion years is very far away, so we could think that picturing a lifeless earth doesn't concern us at all. But as Mack explains in her book, just the thought of *The End of Everything*, can change, well, everything. In the face of the ultimate ending, we are powerless and fragile. A similar scenario is described in the book *The Ends of the world* by Déborah Danowski and Eduardo Viveiros de Castro. But they take it one step back in describing what the world could look like after the extinction of the human species. The world without us will either be a golden age for non-human life or a silent and dead desert. Imagining a world after us, brings a kind of freedom and opens up new possibilities to think of different concepts of togetherness after this current state and epoch, which some call the Anthropocene. This confrontation with our own ending should not be considered as a demand for action in order to stabilize what we have now. It is not meant as a kind of Carpe

Diem but more as a wish for a change of perspective, an encounter with something that is inherent to our existence: The End.

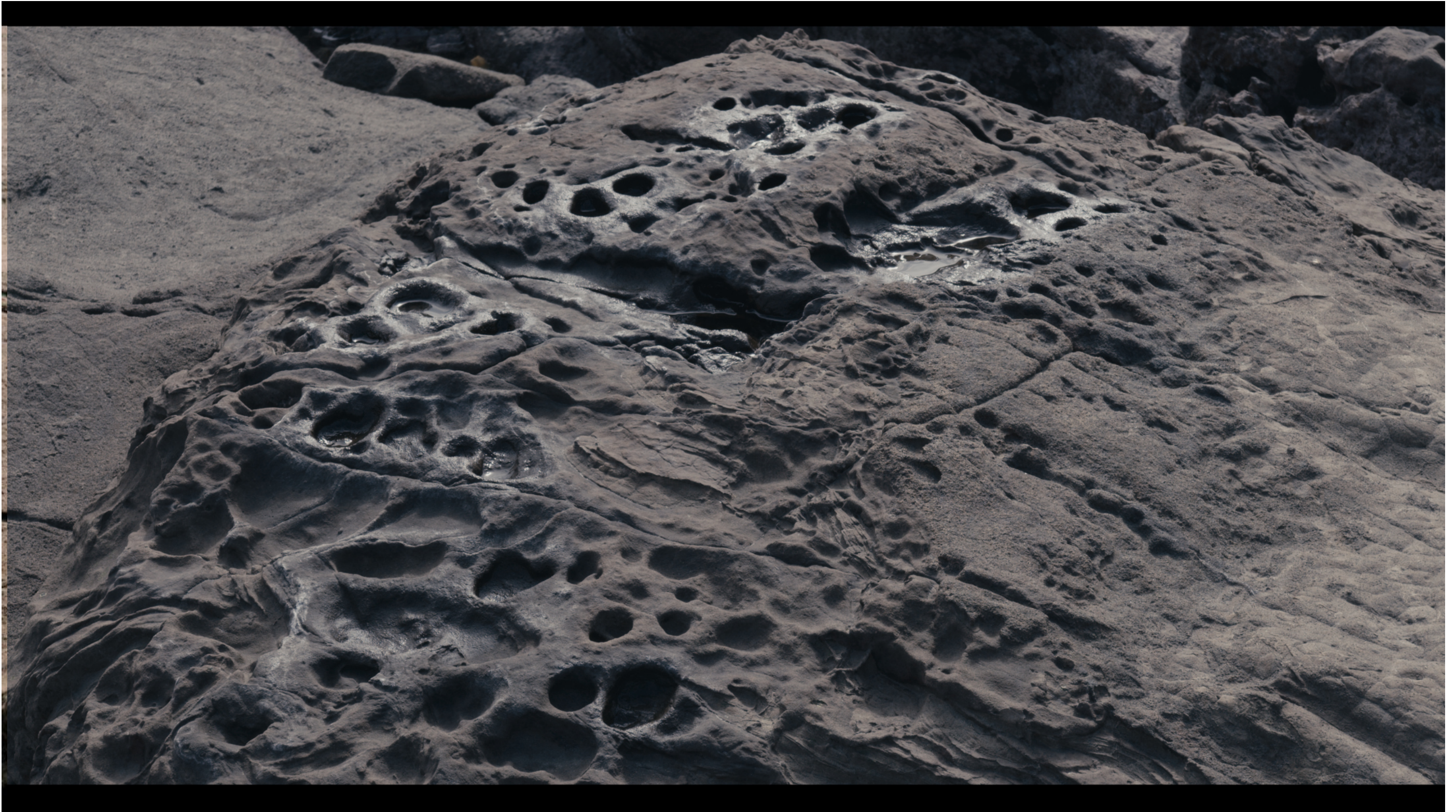
How can we connect with this thought? In an interview for ArtReview artist Anicka Yi explains her take on reality: „Even though I may not perceive things in a certain way, I know that if I were to die, tomorrow, the sun will still come up in the morning, with or without me, and that there will be rain, there will be weather patterns with or without my experience of that reality. Another way of looking at it is really just to reposition, or maybe even de-position a certain kind of certainty.“

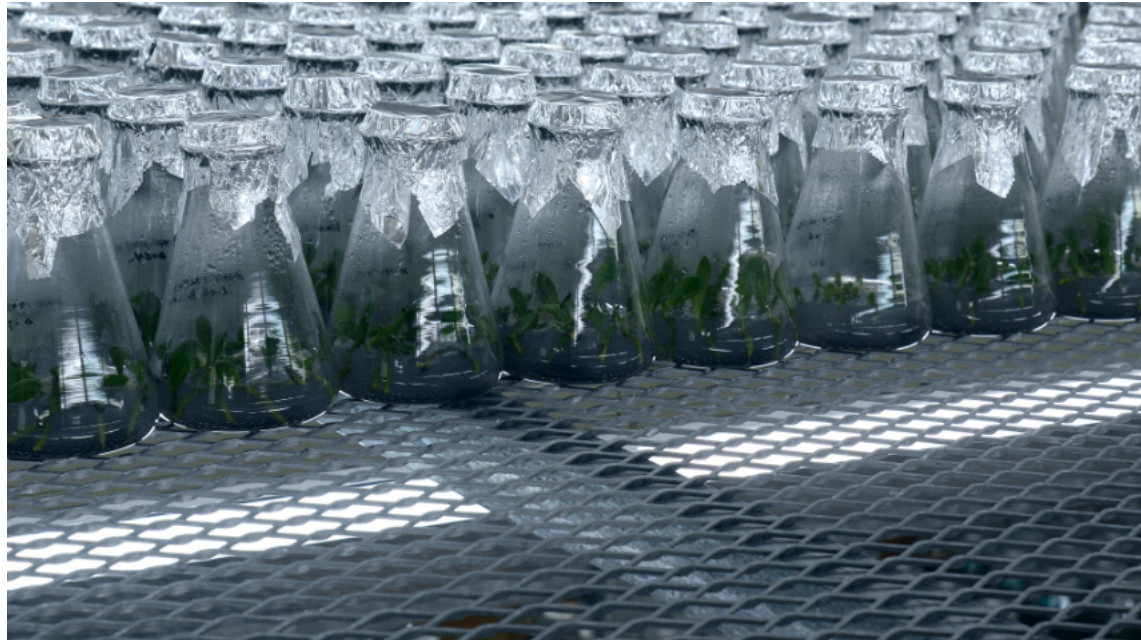
In this de-positioning lies the secret. Using art, using fiction and storytelling to think of new possibilities of living together, finding new ways of entanglements, could be a way to get to know the concept of ending, experience a soft encounter with our most inner fear: The fear of dying. The fear of the end. If we think about it, we are faced with endings every day. We experience it every Day when the sun goes down: The day ends, the night begins, another day will come after it. Everything that happens is already gone. Still it often seems impossible for us to think beyond ourselves, imagine a world without us, after us. In facing Ending as a process and a constant state of dissolving, we face our own end and understand it as something immanent to life. We are already dead.

Theresa Schlesinger is a dramaturge who is interested in blurring the lines between theatre and theory as well as the question of how to approach an artistic practice from a more-than-human perspective.

Kanako Azuma

Written Artist Talk





Kanako Azuma (*1991) lebt und arbeitet in Chiba, Japan. Sie erforscht verschiedene künstlerische Medien, darunter Fotografie, Musik und Performance, wobei Bewegtbild im Mittelpunkt ihrer Arbeit steht. Sie konzentriert sich auf fließende soziale Beziehungen zwischen Menschen, Flora und Fauna und die Auswirkungen von Naturphänomenen auf die Gesellschaft. Ihre Arbeiten geben der Kontemplation und Beobachtung dieser ambivalenten Beziehungen Zeit, ohne eine abschließende Lesart festzulegen. Ihre Werke wurden gezeigt im H.tel Salomon de Rothschild, Paris, FR (kuratiert von Yuko Hasegawa); 7th Moscow Biennale, Moscow RU; und nahm an der Ausstellung "BEYOND 2020 des japanischen Fotografen #4" teil, die in Tokyo, Paris und Amsterdam gezeigt wurde.

Kanako Azuma (*1991) lives and works in Chiba, Japan. While she explores various fields of art, including photography, music and performance, moving images remain the core of her practice. She focuses on fluid social relationships between humans, flora and fauna and the effects of natural phenomena on society. Herworks give time to contemplation and observation of these ambivalent relationships, without establishing a conclusive reading. Her works have been shown at H.tel Salomon de Rothschild, Paris, FR (curated by Yuko Hasegawa); 7. Moskauer Biennale, Moskau RU; andparticipated in "BEYOND 2020 by Japanese Photographers #4" traveling to Tokyo, Paris and Amsterdam.

Bilder/ images:

Titel: Kanako Azuma: The Voice of Each Body, 2022, digital video, 10:00 min, 16:9

This page, 1-4: Kanako Azuma: Eternal lovers, digital video, 10min, 2015



THE AGENCY

In this "Written Artist Talk" we are very glad to have Kanako Azuma sharing insights into her artistic practice. Kanako Azuma is part of the exhibition N U R T U R Æ L at Lothringer 13 Halle, Munich. We would like to introduce you to our Munich audience:

Kanako, you live in Tokyo and were born in Ehime, Japan. Your practice focuses on the relationship between humans, flora and fauna, and the effects of natural phenomena in society. In your work you have also been exploring the borders between the natural and the artificial, for example in your work "Eternal Lovers" that focuses on the breed of orchids that are genetically designed or manipulated to correspond to a human beauty ideal.

Kanako, could you tell us about your work "Eternal Lovers:" What was the entry point into your research? How did you become so fascinated in the creation process of the perfect Orchid?

KANAKO AZUMA

Several years before I created "Eternal Lovers," I had been researching botanical gardens and greenhouses for another piece. In the process, I became interested in orchid growing and nurturing. I was fascinated by the sight of the many beakers lined up for cultivation, the agar-based medium, and the varieties of orchids in bloom in the greenhouse. This is where I began my research on orchids.

The cultural history of orchids is unique and profound in each country.

For example, in Japan, there is a culture of giving expensive orchids as a gift for the opening of a new store, and you can see spectacular orchids in the streets.

I found it fascinating that each country has its own story related to orchids.

There has been a lot of breeding as well as optimization of orchids, and a great number of varieties have been produced. Orchids seem to be an example of plants that have been collected, managed, and sometimes manipulated by humans.

I decided to create my work on orchids because I felt that they are a fascinating subject to think about the relationship between humans and plants.

THE AGENCY

What are the roles of human beings in "Eternal Lovers" and how do they relate to the orchids?

KANAKO AZUMA

In this film, I set up humans as insect-like beings and orchid vectors. Because I have a longing for fluid existence, I thought I would depict the boundary between human beings, flora and fauna as a blurred line.

THE AGENCY

When the camera was not rolling in your process of shooting "Eternal Lovers:" How were the relations of people working in the lab towards their work and the orchids? What did you hear, see and experience?

KANAKO AZUMA

I had the opportunity to visit the Makino Botanical Garden and three orchid farms. Everyone took delicate care of their plants. One of these places is a farm that also conducts research on orchid breeding, and one person talked about the history of orchids, including the hardships of orchid research, while showing us various materials. The extensive book of orchid names was especially impressive. It contains the history of human breeding and naming.

THE AGENCY

In your new video work "The Voice Of Each Body," you are exploring a landscape that has been shaped by wind and water. We do not encounter any human beings and in general few living beings at all. In this absence of life you chose to give this landscape a voice. Can you tell us about the voice that you are working with and about its relationship to the landscape we encounter? How did you imagine those voices of landscapes which humans fail to hear? Who or what is this voice speaking to?

KANAKO AZUMA I imagined a desert-like, desolate world as one possibility for the future. In the latter half of the film, when the fruits on the ground look like constellations, I used the voices of birds singing, but other than that, I consciously used quiet environmental voices. I wondered if it would be possible to capture every object as a being with a voice. Recently, I have been hoping to think of any small voice as having a real body beyond it. To think beyond the voice is to think of distant times, places, and others. I wanted to convey such an attitude.

THE AGENCY Could you tell us about the places where you shot the images of "The Voice Of Each Body?" What is their history?

KANAKO AZUMA This film was shot on the Boso Peninsula in Chiba Prefecture, Japan. The Boso Peninsula faces Tokyo Bay and the Pacific Ocean, and still retains a natural landscape of abundance. However, because of its proximity to Tokyo, there is a large industrial area along Tokyo Bay. Scraped mountains and mega solar power plants also shape the area. In the area I researched, there was also a large air-raid shelter about 1.6 km long and war ruins, but there are few archival documents, so the process of construction and the purpose for which they were used are not quite known. While some war sites are protected, there are air-raid shelters scattered throughout the area that are being weathered by nature.

THE AGENCY How do you find and develop your camera angles and movements as a human operating a camera capturing humans, flora and fauna alike?

KANAKO AZUMA I first shoot what I am interested in incessantly. I shoot not only the visual things that interest me, but also work in response with light, shadow, sound, the noise of insects, the movement of the wind, and many other things. Afterwards, I observe those filmed images and construct a narrative. After that, I shoot the necessary scenes according to that narrative and aim to deepen the work.

THE AGENCY How did the two working processes correlate to your interest in relationships between species?

KANAKO AZUMA I am pleased that I was able to approach not only flora and fauna, but also geological formations, stones, the sun and the sea. For me, they are motifs as fascinating as flora and fauna. I would like to depict the relationships between various beings in the world. Sometimes it is between humans, sometimes it is between stones and the sea, and sometimes it is the story of flora and insects. I recently started a farm in Chiba. When I work on the farm, I sometimes feel that all kinds of relationships are connected and that a cycle exists. I hope that new stories will be born not only between my works, but also in relation to each of the works in this exhibition, and that they will begin to speak to each other beyond the individual works themselves.

Kanako Azuma lives and works in Chiba, Japan. While she explores various fields of art, including photography, music and performance, moving images remain the core of her practice. She focuses on fluid social relationships between humans, flora and fauna and the effects of natural phenomena on society. Her works give time to contemplation and observation of these ambivalent relationships, without establishing a conclusive reading. Her works have been shown at Hôtel Salomon de Rothschild, Paris, FR (curated by Yuko Hasegawa); 7th Moscow Biennale, Moscow RU; und nahm an der Ausstellung "BEYOND 2020 by Japanese Photographers #4" teil, die in Tokyo, Paris und Amsterdam gezeigt wurde.

A conversation with Elizabeth Povinelli

Sand Stories

DE Vor und während der Ausstellung widmet sich die Diskurs Reihe *Sand Stories* aktuellen Theorien über die Klimakrise und Klimagerechtigkeit. Was kann aus und mit der Wüste heraus imaginiert werden?

Kuratiert von Sofie Luckhardt und Sarah Johanna Theurer

EN Preceding and accompanying the exhibition the conversation format *Sand Stories* explores current theories around the climate crisis and climate justice.

What can be imagined out of and with the desert?

Curated by Sofie Luckhardt and Sarah Johanna Theurer



Kalziumkarbonat / calcium carbonate. Foto / image: Sofie Luckhardt

"What are the stories we need to be telling now since these old ones are clearly the foundation of this catastrophe, whether ancestral or coming... What world are we trying to not just imagine but pull into being so that these stories are sedimenting into practices?"

QUESTION [SARAH JOHANNA THEURER & SOFIE LUCKHARDT] The desert is often described as the horror of the in-order. Elizabeth, you have described the desert as "life's nemesis." So I was wondering if you could take this as a starting point to unpack this image of the desert a bit, maybe also lining out the ideas of geontopower?

ELIZABETH POVINELLI In Geontologies, I claim that the desert is one of three figures and three symptoms emerging in the wake of geontopower. So, the first thing to remember is that when I am discussing the desert, I am not discussing actual deserts—real deserts—but rather how the desert is deployed as a symptom and a figure of the collapse of a form of governance. The desert is accompanied by two other figures: the animist and the virus. So I say there are three figures that we have to understand as symptoms of a discourse of power, geontopower, that isn't working anymore to secure Western power.

QUESTION What is geontopower?

ELIZABETH POVINELLI Geontopower is a mode of power through which existence is governed by dividing existence into Life and Nonlife. Geontopower acts as if it's describing existence. Importantly, geontopower does not operate through the division and distinctions of life and death. We are not talking about biopower and its genealogical relation to sovereign power, both of which, though differently, govern through life's relation to death. From a geontological point of view, death sits on the side of life, death is imminent to life. The basic elements of geontopower have very old roots in philosophical discourse—you can stretch the distinction between back to Aristotle. During the colonization of the globe through Europe, these roots were transformed and weaponized.

QUESTION So what opposes life is not death, but rather the inert. Which we encounter in the desert?

ELIZABETH POVINELLI In a geontological imaginary, the inert is that which comes into or is in existence, without the capacity to be born, to reproduce, and to die—processes claimed to be indwelling to life. Within geontology, the rock for instance is said to be different from life insofar as the rock does not have a power to unfold into an indwelling potentiality. It can crumble away. It can be transformed into something else. That is, it can be acted upon. But because it itself is merely the scene of other agencies, and agency and potentiality have been built out of the rights of life as imagined from the limits of death/finitude no ethics or politics can be seated in non-life. There's this carbon imaginary that distinguishes the two. So in this geontological imaginary, life is where the preciousness of existence was. And it is fundamentally different from non-life.

QUESTION Why was it so important to the governance of the colonial era?

ELIZABETH POVINELLI Because the colonial period weaponized a previous philosophical distinction—namely the Aristotelian distinction between a division within the domain of dynamic potentiality: that between the actual/actuality (energia) and actualization (entelecheia); or between that which comes into existence with indwelling dynamic potential and that which is in existence without such a power. Colonial

discourses and debates projected this distinction between forms of existence onto forms of human civilizational existence. The hierarchy of being was laminated on a new hierarchy of colonial rank.

Explorers and Missionaries, amongst them great philosophers, mobilized the stone to characterize a people—stone age people—to justify all the dimensions of the extraction machinery of colonial expansion: extraction of land, of life, of labor, of thought. Colonial extraction rearranged the ethics of killing even as it reorganized matter itself, moving everything of worth into European lives and leaving behind its toxic tailings.

Seeing how geontopower emerged during the colonial period helps us understand that it is not a new power emerging in the wake of climate collapse—is not a power emerging after biopower. Rather, geontopower provides the scaffolding of our biopolitical sense and focus. But if you're Indigenous, you can see very clearly how geontopower is deployed within biopower. Why? Because the invasions of Indigenous lands, definitely the invasion of lands now called Australia, were premised on the people there being rock-like, "Stone Age people." And in being characterized as a stone, settlers could destroy and exterminate without killing let alone murdering. After all you can destroy a stone but you cannot murder it within a geontological imaginary. Geontological governance—its extension into law—doesn't recognize the ethical or legal standing of rocks. And, if it does under new laws which personify nature, geontological governance demands that rocks and other forms of more-than-human existence conform to their logics. Life. I discuss the stakes of this transformation of all existence into Life in *Between Gaia and Ground*. Indigenous people have been arguing for years that this division between Life and Non-life is not their division; that it's a dangerous division. It justifies the ongoing movements of the massive capitalist extraction machine.

QUESTION But with climate collapse and environmental toxicities, this division isn't working anymore?

ELIZABETH POVINELLI This division of Life and Non-life was mobilized to direct resources; Europeans go somewhere, extract the values that they wanted and suck them into their world, leaving the toxic tailings behind. European lives, lands, and discourses of superiority swelled up like a tick. But suddenly, the division of existence that allowed this swelling started shaking—many people peg this to the awareness within the West of coming climate collapse which in the early days went under the name of Anthropogenic climate change. Under the pressure of climate change the West began to see that the geontological division was not merely false, but dangerous. Of course, it had always been false. It had always been dangerous. But those who benefitted from this division could no longer sequester the danger into other people's bodies and lands, so suddenly the geontological imaginary was false and dangerous for the West.

QUESTION Back to the desert.

ELIZABETH POVINELLI The desert is a figure and a symptom of the shaking of geonto power. It stands for the idea that there is a distinction between life and non-life, and we have to hold on to this distinction because life is precious, non-life is everywhere, is the entire grey, black universe. Geontology's spectral desert is a vast emptiness—it is the threat of absolute nothingness for even the sands cannot hold their shape.

QUESTION When is the moment of crisis or of catastrophe? We've been reading WEB du Bois posing this same question: what is a catastrophe?

ELIZABETH POVINELLI

In *Between Gaia and Ground* I make a distinction between two ways climate collapse is figured, on the one hand as a coming catastrophe and on the other as an ancestral catastrophe. The coming catastrophe is a horizontal storm, dark and foreboding, embodying the racial connotations of what is heading toward the shore. This figuration of climate collapse emerges especially clearly among those who have long benefitted from the extractive machinery of geontopower. The coming catastrophe is especially destabilizing for a western liberal imaginary, because the horizon is where liberals always parked truth and justice. It was where they were going, unfolding, potentializing. It was what allowed them to disavow all the harms they created on their way to progress. In other words, the horizon has functioned as both alibi and justificatory space. And now, well, it's hurdling toward them in a "black" fury.

QUESTION

The coming catastrophe and the ancestral catastrophe are temporally different. You describe it like this: "We hear all around us the coming event, the catastrophic, imaginary orienting and demanding action. The toxicity [...] creeping desert, the last wave, the sixth extinction, and yet pulsing through various terrains is a very different temporality. The river becomes a polluted damp, the fog becomes smog, rock formations become computer components." - This is the world right now, no?

ELIZABETH POVINELLI

Let's say if you're living in Native American communities, or if you're living in Europe on the edge of industrial ruins, or slag heaps in Congo... the horizon is not out there coming towards you—the horizon is bubbling up under your feet. The horizon is sedimentation. It's not in the future. It's not temporary.

So, yes, these two ways of figuring catastrophe are not simple temporal inversions. They are composed of different event structures, quasi events, that are the segmentations of the distributed toxicity. This catastrophe is not coming from the future. It's the materializations of the past as present sedimentary distributions.

QUESTION

You went into anthropology after your first stay in the northern territories in Australia, and this field of study is, I suppose, deeply connected with ethnology and has ties to colonialism and imperialism. You're an anthropologist but you're not studying people but forms of governance?

ELIZABETH POVINELLI

Yes, I study late liberalism, in all of its tactical adjustments in order to participate in a counter-practice with my Karrabing colleagues. Karrabing is itself a counter practice. As we practice our obligations to the worlds of the ancestors, settler power manifests its tactics, and we mobilize a counter world.

Anthropology remains in many places a liberal discipline, focused on studying other ways of life in order to translate them for others. Translation is seen as broadening understanding. With Karrabing, we try not to be a translation machine. Our films show and can be understood by people who understand what they are seeing, but they don't aim to be translation machines.

QUESTION

You spoke of the anthropology of the other. Can you explain what or where that is?

ELIZABETH POVINELLI

For me there is an important difference between the other and the otherwise. Take for example, Luce Irigaray's feminist search for a space of the other of the other. Irigaray's point was that, if woman is man's other, then a feminist politics would be one in which "women" would be other to this other—be otherwise to the system of the same and the other (of the same). Likewise, the settler and the Indigenous

are produced out of the colonial discourse of the governance of the prior—"the Indigenous" is what was prior to the settler, i.e., the Indigenous is defined by the event structure of colonization. Many critical Indigenous scholars such as Aileen Moreton-Robinson, Zoe Todd, Glen Coulthard, Kim Tallbear, Audra Simpson, and many others, have been working to keep in place an other (otherwise) to this colonial imaginary.

QUESTION It seems like the work of the Karrabing collective as a counter practice is constantly withdrawing, balancing but never falling into this either-or-logic. Now when we try to project into potential futures, we feel that we can only do that from where we're at right now, where we are entangled. How not to reproduce the same old narratives?

ELIZABETH POVINELLI Yes, with the caveat that Karrabing members always remind people not to romanticize the space of the otherwise. We're talking about the inhabitation of the generational sedimentations of racism and settler colonialism. If you idealize Karrabing, it puts them and others in the liberal discourse of self-uplift. If they could do it, why didn't you do it?

Rex Edmunds, an Emmiyengal Karrabing, often stresses that the use of film and art to create a counter force to colonial logics works for Karrabing. But everyone needs to try to find the practice that joins people together. And it might not be filming. Linda Yarrowin, also an Emmiyengal Karrabing, put it like this, the nature of "your own" (how you belong to each other) lies in how you're connected to others—to be one's own is seated in connectivity.

QUESTION It matters what matter we think matters with?

ELIZABETH POVINELLI It's not just what matter you are thinking with, as in, are you thinking with sand or clouds? Are you're thinking with people or with a couch? It's not the matter per se, but the histories that have shaped my connection to this field of matter. The question is how am I in relation to this matter as opposed to you? You cannot just select various matter and think through them. Perhaps better to think, how am I related to them vis-à-vis the distributions of the ancestral catastrophe?

QUESTION We are trying to generate stories. What can stories do?

ELIZABETH POVINELLI Different story genres do different work. In my own writing practice, I move around different forms of story-telling, some theoretical, some quasi historical, some fictional. Each form moves across disciplined space, hopefully in some directed disruptive way. In Karrabing, we also move around genres, historical, drama, comedy, scifi, horror. The purpose of the story-telling is oriented to disrupting racial settler narratives and reinforcing Karrabing modes of belonging to each other and the more-than-human ancestral lands. Thus a scaffold of kinship, relationality and belonging subtends all the genres in which Karrabing express themselves. And this scaffolding is ultimately tethered to truth of the ancestral landscapes and the particular forms of kinship and affiliations they gave rise to. So no matter if the films and installations are fiction at the surface, as Angelina Lewis, an Emmiyengal Karrabing says, they are constantly making reference to and reinforcing the Karrabing ancestral present.

Elizabeth Povinelli is a critical theorist and filmmaker. Her critical writing has focused on developing a critical theory of late settler liberalism that would support an anthropology of the otherwise. This potential theory has unfolded across five books, numerous essays, and a thirty-five years of collaboration with her Indigenous colleagues in north Australia including, most recently, six films they have created as members of the Karrabing Film Collective. She is a Professor of Anthropology and Gender Studies at Columbia University, and a Corresponding Fellow at the Australian Academy of Humanities. Her research has involved developing a biopolitics that includes the geontological, meaning a rarely discussed principle that makes current biopolitics what they are: the distinction of life and non-life. bios vs. geos.

Sonia Mehra Chawla

The Non-Human Touch What Values Can Emerge from Ruined Landscape?



Cramond Causeway at low tide, Firth of Forth, Scotland, UK

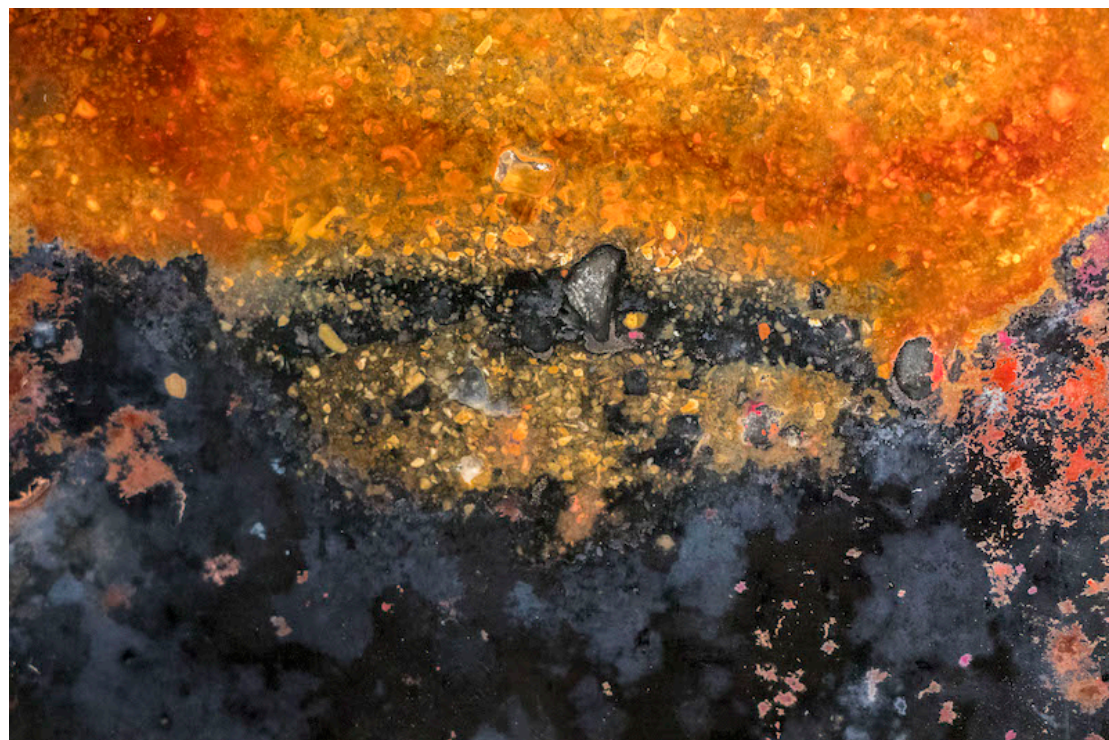


Views of the anti-shipping barrier running from Cramond to Cramond Island, showing construction work in various phases, 1940. Copyright Royal Commission on the Ancient and Historical Monuments of Scotland/Crown Copyright, OER



The concrete pylons on Cramond Causeway are consumed by nature, and appropriate creatures revel.

Contaminated diversity is complicated, unpleasant, and humbling.
 Details from Speculative Harbours: Living Landscapes by Sonia Mehra Chawla.
 Living systems; air, soil (sand/mud), sea-water, biofilms, additive nutrients and supplementation including carbon and sulfur sources, various microbes in phases of growth and decay (including cyanobacteria and algae), sugars and oxygen.
 In collaboration with ASCUS Art & Science, and Edinburgh International Science Festival 2021.



When does contamination become collaboration?
 Details from Speculative Harbours: Living Landscapes by Sonia Mehra Chawla.
 Living systems; air, soil (sand/mud), seawater, biofilms, glass, additive nutrients and supplementation including carbon and sulfur sources, various microbes in phases of growth and decay (including cyanobacteria and algae), sugars, and oxygen.
 In collaboration with ASCUS Art & Science, and Edinburgh International Science Festival 2021



Contaminated diversity. What does it mean to be at risk with each other?

NOTES

- 1 The Firth of Forth is the estuary or firth of Scotland's River Forth, where it flows into the North Sea.
- 2 See: <https://www.warhistoryonline.com/world-war-ii/forgotten-blitz-scotland-left-thousands-dead-x.html>
- 3 Brian Dillon, *Ruin Lust*. London 2014.
- 4 An aerobic organism or aerobe is an organism that can survive and grow in an oxygenated environment. In contrast, an anaerobic organism or anaerobe is any organism that does not require oxygen for growth. Some anaerobes react negatively or even die if oxygen is present. (en.wikipedia.org).
- 5 Definition of prokaryotic: of, relating to, or being a typically unicellular organism (as of the domains Bacteria and Archaea) lacking a distinct nucleus and membrane-bound organelles: being or characteristic of a prokaryote. (www.merriamwebster.com)
- 6 See https://bio.libretexts.org/Learning_Objects/Laboratory_Experiments/Microbiology_Labs/Microbiology_Labs_I/08%3A_Bacterial_Colony_Morphology
- 7 Margaret McFall-Ngai, *Divining the Essence of Symbiosis: Insights from the Squid-Vibrio Model*. PLoS Biol 12(2): e1001783, 2014.
- 8 Anna Lowenhaupt Tsing, *The Mushroom at the End of the World. On the Possibility of Life in Capitalist Ruins*. Princeton 2017

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The Liminal Tide

Responding to Cramond

Cramond Island

Firth of Forth, Scotland

Field visit and exploration, April 24, 2019

Across a causeway, in the middle of the Firth of Forth, lies the ghost island of Cramond. Cramond Island is a desolate tidal island about one mile out to sea, which is connected to the mainland at low tide across the Drum Sands. The island is made of microgabbro, formerly known as dolerite, a subvolcanic intrusive igneous rock. A paved path, exposed at low water, allows access.

This causeway runs at the foot of a row of concrete pylons on one side of the causeway, which were constructed as an anti-boat boom during World War II. At high tide the path is immersed by several feet of seawater which cuts the island off from the mainland.

The mile-long causeway itself is a spectacle. It is lined with colossal concrete teeth designed to stop boats sliding through at high tide. The row of identical concrete pylons evokes an imposing and arresting, (if accidental) piece of Brutalist architecture, characterized by their massive, monolithic and »blocky« appearance with a rigid geometric style and large-scale use of poured concrete. The pylons are fissured, wrecked, dismembered, and fragmented here and there where a pylon has collapsed, succumbed, and yielded to the waves. At high tide the concrete pillars are nearly submerged. The landscape is at once wild, dynamic, and vulnerable.

Scotland suffered more than 500 German air raids during the course of World War II. The country was a strategic interest point for Hitler due to its coast and many naval sites, one of these being Scapa Flow in Orkney, which was the main British naval base during World War II. At the outbreak of World War II, Cramond Island, along with other islands in the Forth, was refortified and armed, designed specifically to tackle fast-moving torpedo boats.

An anti-submarine net and anti-boat boom was laid across the estuary from Cramond Island directly to Inchcolm, and then to the Charles Hill battery on the Fife coast. The barrier was to protect ships in the anchorage from attacks by torpedo boats, and stop submarines entering the anchorage to attack shipping or to damage the dock gate of Rosyth Dockyard. The line of concrete pylons was built from Cramond Island to the shore to complete the anti-boat barrier. The Island itself was used as part of the River Forth secondary defense line. The deserted island is dotted with wartime ruins.

Rising into Ruin

The causeway is slick with seawater and the green of slippery, slimy, glossy, and gleaming algae, the tide recently having receded to a secure remoteness. The pylons place us under surveillance as we cross the causeway: are they sentinels on shore, custodians, or decomposing teeth of the sea? The crumbling, corroding, putrefying power of nature slowly creates entirely new, meaningful forms. Nature has now made it her own. The concrete ruin is consumed and engulfed; appropriate creatures revel.

The ruin is a constellation of meanings that moves between past, present, and future; the ruin is »a reminder of the universal reality of collapse and rot; a warning from the past about the destiny of our own or other civilizations; the symbol of a certain melancholic or maundering state of mind; an image of equilibrium between nature and culture; the very picture of economic hubris or industrial decline; a desolate playground in whose cracked and weed

infested precincts we have space to imagine a future,« a fetish or object of desire; a topography of insatiable greed and profit; easily forgotten in the midst of history's terrible repetitions; a monotonous inventory of »parts« that are crumbling; a silent witness; and most unsettlingly perhaps, the ruin conjures a future past, the memory of what might have been. We ask a great deal of ruins, and divine a lot of sense and wisdom from their haunting silence. Everything comes to nothing, everything perishes, only time endures, no matter how fractured or dissolved at its edges. On Cramond Island, in the middle of the Firth of Forth, nature and culture, landscape and ruin, begin to bleed into one another. We can no longer precisely tell what is ruin and what its circumstances, what is memorial and what the dead thing it recalls.

The Zone

A region, area, stretch of land, or section characterized by some distinctive feature, purpose, or quality. An area subject to a particular political, military, or government function, use, or jurisdiction. A demilitarized zone. An area subject to particular restrictions. One of the divisions of the earth's surface. A distinctive layer or region of rock, characterized by particular fossils. An area, especially a belt of land, having a particular flora and fauna determined by the prevailing environmental conditions. A portion of a sphere between two parallel planes intersecting the sphere. A time zone. A girdle or belt. A sphere of thought, disagreement, argument.

Reactive Grounds

Shores of the Anthropocene

Living material is collected from various environments of »The Zone« including soil, water, air, and biofilms. With time against us, we decided to retrace our steps and head back to the mainland. The tide was approaching swiftly, the waters of the Firth of Forth rising steadily. I felt that the decrepit state of things precisely reflected my own state of mind. It was cold out on the causeway, with intermittent rain showers and a blustery wind. I remained there for a while, incapable of leaving, constricted like the water as it enters the drift of reeds, unhurriedly, thickening, transformed. I looked back at the mainland from the island. The edge of the sea is an enigmatic and extraordinary place. For no two consecutive days is the shoreline precisely the same. The tides progress and retreat in their timeless rhythms, the sea is not ever at rest, never at ease.

I think about the life forms that inhabit tidal zones, far beyond just the human ones. I start to wonder: What does cohabitation mean in an era of many urgencies with accelerating rates of species extinctions? What is the association between capitalist devastation and annihilation, and collaborative survival within multispecies landscape? What is the prerequisite for sustaining all life on Earth? What lies beneath the surface and the soil? What enigmas and nightmares lie beneath the palpable?

Laboratory Life

Constructing Microcosms, Microbial Gardens

ASCUS Laboratory
Summerhall, Edinburgh
April 25, 2019

Back in the laboratory, we decided to construct devices for culturing a large diversity of microorganisms, unique miniature microbial ecosystems or microbial gardens, reusing the collected habitat.

In the 1880s, Russian microbiologist Sergei Winogradsky studied the complex interactions between environmental conditions and microbial activities using soil enrichment to isolate

pure bacterial cultures within laboratory glass column to gain an understanding of how microorganisms occur in nature. The structure of a microbial community is the result of environmental factors, evolutionary processes, and neutral or stochastic processes. Once prepared, the column is a self-sustaining, enclosed ecosystem dependent only on input of light as an exogenous energy source. Much like a gardener tending to his plants, providing the finest conditions for a plant species to grow, a column provides a rich environment for microbes to grow, or bloom, as a thriving population. One column provides a whole range of environments in one small setting, a microcosm enabling many types of organisms with different requirements to grow in different sections of the column. The prepared columns were observed over several months for development of layers, smell, colors, and zones.

Observation after five months...

ASCUS Laboratory
Summerhall, Edinburgh
September 29, 2019

As the microbes in the soil photosynthesize pigments, we are exposed to the processes of growth and decomposition of various species of bacteria within this ecosystem, with variations in populations observed through waves of color. Incubating the column in available light for several months results in an aerobic/ anaerobic⁴ gradient as well as a sulfide gradient. The aerobic as well as the anaerobic gradients along with the additive nutrients allow for the growth and flourishing of various microorganisms such as *Chlorobium*, *Chromatium*, *Beggiatoa*, *Desulfovibrio* as well as *Rhodospirillum rubrum*. In addition to the aforementioned organisms, we can also see the growth of several more species of bacteria, along with algae and cyanobacteria. The water rapidly becomes anoxic towards the interface of the mud and water. We can still find anaerobic phototrophs in the mud phase, and there is a capacity for the creation of biofilms as well as colony expansion. We see a prominent green growth in the upper sections of some of the columns, and this denotes the presence of algae and other types of aerobic phototrophs.

Laboratory Life Culturing Microbes

ASCUS Laboratory
Summerhall, Edinburgh
April 27, 2019

Bacteria are a type of biological cell. They constitute a large domain of prokaryotic⁵ microorganisms. Bacteria were among the first life forms to appear on Earth, and are present in most of its habitats. Bacteria also live in symbiotic and parasitic relationships with plants and animals. Most bacteria have not been characterized, and only about twenty-seven percent of the bacterial phyla have species that can be grown in the laboratory. Bacteria were first observed by Anton van Leeuwenhoek in the late seventeenth century, but didn't become the objects of significant scientific study until the nineteenth century, when it became apparent that some species caused human diseases. The methodologies devised by Robert Koch, Louis Pasteur, and their associates during the »Golden Age of Microbiology, « which spanned from 1850 to the early 1900s, are still extensively used today. During the middle of the twentieth century, bacteria became widely accepted subjects of empirical study in fields such as genetics, genetic engineering, and biochemistry. With the evolution of antibiotic-resistant strains and our augmented understanding of bacterial stealth attack strategies such as biofilms and intracellular growth, medical scholars have focused

more sharply on disease-causing bacteria.

Bacteria grow on solid media as colonies. A colony is defined as a visible mass of microorganisms all originating from a single mother cell, therefore a colony constitutes a clone of bacteria all genetically alike.⁶ As the bacteria consume the nutrients, they begin to grow and multiply. This generates thousands to millions to billions of cells that begin to pile up, becoming visible to the naked eye. This pile of cells originates from one cell and is called a bacterial colony.

Although some environmental microbiologists pointed out the constructive role of bacteria in ecological processes, their insights and perceptions did not influence other branches and applications of microbiology where bacteria continued to be classified predominantly as a threat. Today, biologists face the conceptual challenge of rethinking bacteria as partners in health.

In the Anthropocene, observing and perceiving microbial worlds is more essential than ever. Sustaining all life necessitates sustaining symbiosis and perceiving those symbioses is a crucial way forward. According to animal physiologist and biochemist Prof. Margaret McFall Ngai, human bodies can no longer be seen as fortresses to defend against microbial assault, but must be re-envisioned as »nested ecosystems.« While elaborating on recent advances in evolutionary and developmental biology, she says, »The field of biology has reached an inflection point, enabled by advances in nucleic-acid sequencing technology. New knowledge of the diversity and centrality of the microbial world promises to change the face of this discipline, shaking its very foundations. As a result of these advances, one area of intense and growing interest in recent years has been the association of microbes with animals, particularly humans. Our continuing goal is to define conserved processes governing symbiotic associations, with the hope that we will provide fruitful directions for the study of more complex systems.«⁷

Living Materials and Life Processes as »Medium«

Working with biological processes and structures can be both challenging and provocative; scientists and artists often collaborate in what become teeming innovative spaces of co-creation. However, creating and working with lively material in the laboratory brings with it a range of ethical, social, cultural, technical, and aesthetic inquiries.

What constitutes life? Who gets to determine what lives are created and grown, which are saved, exploited, or destroyed? What do we think about using Living material such as live tissues, bacteria, living organisms, and life processes as a »Medium«? What does it mean to have agency and ownership over another's life? Do we think of this lively material as a carrier, holder, vessel, receptacle, or repository that is populated by our own thoughts and ideas? What is the role of human beings as »makers«? What do we think about the disposal of these lively objects that soon become infectious laboratory waste? What does it mean to be at risk with each other? What are the possibilities and limitations of working with other-than-human lives?

What do we think of contamination?

A Symbiotic View of Life

Contamination is the action or state of making or being made impure by polluting or poisoning. Contamination is the presence of a constituent, impurity, or some other undesirable element that soils, corrupts, infects, makes unfit, or makes inferior a material, physical body, or natural environment. Contamination is the fear of being endangered or changed by direct or indirect contact with certain types of people, ideas, or situations. The Contaminant is a substance that makes something less pure or makes it poisonous. A contaminant may even be more abstract as in the case of an unwanted energy source that interferes with a process.

When does contamination become collaboration?

The Anthropologist Anna Lowenhaupt Tsing says »The evolution of our ›selves‹ is already polluted by histories of encounter; they change who we are and make way for others. As contamination changes world-making projects, mutual worlds, and new directions may emerge. We all carry a history of contamination; purity is not an option. Staying alive for every species requires liveable collaborations. Collaboration means working across difference, which leads to contamination.«⁸

Entanglement is a fundamental aspect of all life. Yet we have more often than not been in common denial of these critical interrelations. It is imperative to ask who »We« are, and what is »Ours«? The »I« within us contains Multitudes. The human microbiota is the aggregate of microorganisms that resides on or within any of a number of human tissues and biofluids. Our gut microbiota contains tens of trillions of microorganisms, including at least a thousand different species of known bacteria with more than three million genes. Humans are colonized by many microorganisms. Our immune systems do not develop accurately without bacteria. Even reproduction appears to be bacteria enabled. Those that live within us, the microbiome, are invaluable and irreplaceable parts of our lives.

We are more Microbial than Human! »We« are less »individual« and more interconnected, interdependent multitudes. But do we acknowledge the significance of these symbiotic makings? Contamination makes multiplicity and diversity. Contaminated diversity is convoluted, often abysmal, and humbling. All entanglements and all symbioses are vulnerable, and relations with others must be continually re-energized and negotiated within life's frameworks. When environs, times, and circumstances change, these very life-sustaining equations and balances become increasingly convoluted. There is a frightening collision, then, between the potentials and confines of human and nonhuman life, caught between webs of nightmares and dreams.

Tsing continues, »If a rush of troubled stories is the best way to tell about contaminated diversity, then it is time to make that rush part of our knowledge practices.«

What values can emerge from ruined landscape?

We are at risk with each other. Our »Becoming« is a porous endeavour, an entangled world of (un)foreseen flows. It is in the wisdom of caring, in acts of mindfulness, and in careful consideration of the discordance of disturbed stories, that we may encounter our best optimisms for precarious and perilous survival.

Sonia Mehra Chawla is an artist based in New Delhi, India. Chawla has an interdisciplinary practice as an artist, photographer, and researcher. Her artistic practice explores notions of selfhood, nature, ecology, sustainability, and conservation, with a focus on specific locations and microhistories. Through her projects, Mehra Chawla dissects, re-examines and re-envisions spaces that exist at the intersections of art and science, nature and society, self and the other, focusing on the critical dimensions of human engagement with and within nature, ranging from the built-environment to the »wilderness,« and human and non-human narratives and entanglements in the Anthropocene. Sonia Mehra Chawla is an Akademie Schloss Solitude fellow, in the field of Social Sciences 2019–2022.

Sarah Doerfel

taking back my goodbye Thoughts on the island's ecological clockwork

This text was written in the process of the exhibition “taking back my goodbye” on the spring residency at Ventnor Botanic Garden on the Isle of Wight, UK, 2022.



(2) Pic by Isle of Wight Council, 2014



(3) left: Compton Bay, 2022

(4) right: Costal walk from Ventor to Benchurch, 2022



(5) left: Strata at Compton Bay, 2022

(6) middle: Public bench at Freshwater, 2022

(7) right: Snails on fossil rocks, 2022



(8) & (9) Dodo and humans, 2022

Moving Grounds

John, the director of the Botanic Garden, takes us to a place in the neighbourhood where we could see the effects of landslips on the life of the island residents. We drive westwards along the street past the Garden. Undercliff Drive, a well-maintained road, is lined with Victorian villas and holiday homes, flowering gardens with a prime ocean view. All of a sudden, the road ends in a jungle of bushes and trees, the marking suggesting it was originally going further. In 2014, this was the site of a landslide that changed the surrounding villages' life until today. I am told and would later observe myself that landslips mostly announce themselves in the form of cracks in streets or the soil. Road maintenance staff is keeping a close eye on the cracks, measuring how fast they grow, often shutting down roads, coastal hiking paths and evacuating homes before slides take place. Also, houses at Undercliff Drive were evacuated and families saved their belongings (2). When the road had finally slipped and the ground stopped its movement, one family couldn't return to their home, the damaged house had to be torn down. What was left of the crumbled up road was closed and fenced off, interrupting the busy main connection between the nearby villages. Undercliff Drive used to be a route used by tourists to circle the island by car and brought a steady amount of passersby to local pubs, shops and the Botanic Garden in Ventnor. Since the slip, visitors numbers dropped and village life became quieter.

Standing at the sudden end of the road, I'm wondering how it feels to live in the other house – the one that didn't have to be torn down, once situated on a busy road, now surrounded by ticket and a footpath. Working in the studio the following week, I meet Tom. He's volunteering in the Botanic Garden and lives in the last house before the landslip area on Undercliff Drive. I ask him if he's afraid to lose his home one day. He says that places always change and nothing ever stays the same anywhere in life, he's not afraid.

What we didn't talk about is the role of climate change. With the climate becoming more extreme, landslips occur more frequently and the process has accelerated. In the past 100 years, 60 properties only in this area of the island were lost to landslides. Heavier storms make waves hit the coast harder, speeding up erosion by hollowing out cliffs that then slip into the ocean, whilst groundwater is pressing upwards. With prolonged rainy episodes, the soil soaks up more water, getting heavier and heavier and more likely to slide.

At Compton Bay, the scenic coastal path is regularly moved inland, fleeing the hungry waves' mouth (3). Here and at many other spots on the island (4), the ocean is literally taking bites off the land, devouring massive blocks of soil, rock, flora, fauna, and human infrastructure. On many beaches we saw pipes from eroded former sewage systems high up on the cliffs, now giving up to new salty residents deep down. But it's not (only) a "force of nature" that is showing here, it's man-made. What I see is the unpredictable reaction of the other part of nature to our wrongdoing. It becomes clear here to me that this process is hard or impossible to halt at this point. As I read in a study on coastal erosion on the island: "Adaption - will be a reality!" What was this coastal spot looking like when I was born, and what will it look like in a thousand years? This night in my shed, I'm thinking of the ground underneath my bed, hoping no cracks have been overlooked. Time warps in this place, and I'm dreaming of dinosaur fossils next to medieval churches and supermarkets on the ground of the ocean.

Anthropocentric Spook

Walking a coastal path along high cliffs on the south side of the island, I find myself in a thick dark tunnel of thorny wild raspberries, several hundred metres long. The plants must be cut back every other week to allow humans and dogs to walk through. These bushes chose the best view of the island: getting all sunshine, all rainwater, the most amazing view over coast and wide open ocean. They keep all of this to themselves, embracing passersby in their dark arms, not granting them a glimpse of their majestic location. This path makes me imagine how

fast local plants could win the island back, overgrow roads and houses, rotting wood and iron down in the salty air. And if I held still for a month or two, I'd be closely wrapped by careful arms in a thorny coat. This thirst for more – more space to grow, access to more water and nutrients, more light to generate energy – seems inherent everywhere I look, but not in the dos- age I'm used to. Resembling a jungle, one that is limitless, relentless, brutal in its thirst to live and succeed in the competition. To the same extent that there are sprouts, flower pods and first roots softly feeling their way, there are entire walls of dried out overgrowth and metre-thick piles of suffocating plants underneath such teeming with life. The scenery shows both sides of thriving life, not hiding the abyss of the Darwinian quality of this process. This is what non-innocent living – life as such – means, seen here condensed in a vegetational zone rich in resources and poor in pollution. No matter how much sunlight, water or nutrients a place may have, there will always be limited space. Space is fought for and many die along the way to just an average existence. It's this reality of life, the inescapability of Haraway's non-innocence, which gives me the shivers when I encounter it consciously in this dense vegetal architecture. It's the fact that we all NEED to eat, breath and mate to live on, but that there's not enough for all of us to "just" live. The shudder lies in the anthropocentric lie, that innocent living was possible. Invented to justify humans' relentless exploitation of all other life forms and natural resources whilst keeping up the highest level of moral self-perception. Honesty about the equality of our intentions and the ones of all other species – to live well and die well – would have made it hard to treat our kins like we did and still do. Brutality in the relentless way of putting yourself first, like humankind has, is what any species does. The pairing of this behaviour with an under- standing of superiority is where the toxicity lies and which we seem to have introduced as a justification. This also blurs the boundary between merely winning a competition between equals and an over-exploitation of today's extent. Being the crown of evolution makes the unthinkable thinkable and renders even extinction morally correct in the face of human needs. It keeps the winner from the humbling, conscious responsibility for the death of others. We don't live in the conception of a world where all animals, including humans, share the basic right to live. This thinking would allow us to feel gratitude for someone else's body dying to secure our own survival. Walking my overgrown coastal path, I see bare life uncovered. Every plant overgrowing another, flowering above wilting leaves, reveals in honesty, that it is not innocent. The doors opened, let them all in, spook me out.

Fossils, Papa

We smell and touch fossils, we break off their moist layers. This is what I'll become if I don't just decompose: compressed organic material. For my dad, who recently died, it was important to slowly become soil instead of burn to ash quickly. Clay is a mixture of organic and mineral material. My dad is one step closer to become this material, transforming into the nutrient or home for new life. Standing in front of some of Earth's past strata at the cliffs of Compton Bay (5), with millions of years being piled up on top of each other about a hundred meters high in front of my eyes, opposite the open ocean and slowly eroding into the water, I see how close I am to him compared to the eons of life's history. His life just ended while mine goes on for a little while, but we're both just a glimpse, considering Earth time. These layers bring me close to him and tell me, how short my life is, how quickly it'll pass before I'm like him, my body is like his. I'll just have to wait and live for a small while before I'm with him again. In stone time, we'll have lived and died basically at the same time.

On this island, every public bench (6), every public path gate and many trees in the Ventnor Botanic Garden come with a commemorative plaque to someone who died. "She adored this view", "Here we spent our happiest hours", "In Loving Memory of Stephen Lyness, aged 3 – as the flowering buds open in spring, so the joy of children's laughter happiness will bring". It's one of the richest spots in fossils in Europe. The beaches and cliffs are covered in rocks showing the outlines of mussels and squids having roamed this ocean hundreds of millions

of years ago, while I see today's sea snails grazing algae from them (7), smacking so loud I can hear them. On the Isle of Wight, time warps and the dead are sitting amongst us, past and present lives mingle.

“Our clocks promise that they can keep us coordinated, that if we plan sensibly, all will take place as it should. The lure of persistent consistency still guiding understandings of how best to act and respond in the face of existential threats. But what if, in this time of extinctions, our hours are muddled, our dates disoriented, our counting confused?”

Michelle Bastian in *Encountering Leatherbacks in Multispecies Knots of Time*

Fossils humble. They revive the notion of a never ceasing life on Earth. When even extinction of a species is part of life and even another mass extinction is the way things have gone before. Looking at Earth's strata, the extinction of a species becomes a single death, besides millions of others. Evolution never stops, these layers tell. Also now, in this very moment, new species are forming, or setting the tracks to form soon, for the 7th mass extinction to clear them away. What stays is soil and fossils, telling countless stories of relationships, encounters, habits, stories of busy places and vast empty planes, stories of unimaginably many lives lived on lower Earth's grounds. It's soothing that in the end we'll just be a quietly resting stratum, like all the others before. After the horror of provoking even our own extinction - with an anthropocentric understanding of the planet as main proof of a limited intelligence and unlimited hubris of the human species. Earth stayed calm while her babies became parasites, putting them into their designated layer as it was always supposed to happen, just earlier.

However, some species survived one or even several mass extinctions, the “living fossils”. Their leaves were eaten by dinosaurs, their roots were home to giant larvae, their ears heard volcanoes erupt, their fins roamed oceans busier than in your wildest dreams. There is hope as long as any life exists, life is resilient. The difficulty now might be, what to hope for.

Museum Encounters

Researching at the Natural History Museum in London, I'm standing in front of a glass vitrine. From inside, a stuffed Passenger Pigeon, a Dodo, a Hawaiian Ou and others are gazing at us passersby with their glass eyes. The label reads their names, adding that the museum used to collect specimens of all creatures, once comprising the most complete collection of living species - now turning into an ever-growing collection of endangered and extinct species. Parents (8) explain to disbelieving children what extinction means, labelling the cause of the tragedy as “us”. Others, who grasp the extent of this notion less, take selfies with the Dodo.

The Passenger Pigeon is extinct today, the supposedly last one dying in 1914. What is it, that I'm looking at, when I see the empty feather costume, the beak, the feet of this dead animal? It's hard to understand, that it's possible to look at the physical body of a species that is extinct, that can't now and can never again be seen alive anywhere - any where. Hundreds of Passenger Pigeons got preserved after they were shot and are displayed in natural history museums and private collections in the Western world, to educate and delight us. I can look at these stuffed specimen, but I won't find a single one that still moves, picking with this beak, walking these feet, flying these wings that I see here. No Passenger Pigeon will ever feel the wind in their wings on their long journey across so many countries again. None will ever hatch again, none will build a nest or land on sand. No other species will ever look up to hear their songs again, their loud noise when migrating in thousands with the seasons. The Passenger Pigeon in front of me has flown its last time as an individual and as a species, as its parents and grandparents, as the first Passenger Pigeon originating thousands of years ago from another pigeon species, as the first and the last one to migrate and see countries and cultures below its wings. This bird is dead, but it's more than dead. Looking at an individual from a species that has died out is, like eternity or empty space, ungraspable in its full meaning. It's

over-death, condensed death. All ancestors are dying again in this individual. These remains are transcending into the death of all Passenger Pigeons, the individual turning into a 'pars pro toto'. It's the eternal loss, the definite end of hope, the end of life in general, a black hole. And for me personally, it's also the final and sharp goodbye to remains of an understanding of nature as an allegory for abundance, wealth and eventually always succeeding over human vanity. The reality of extinction seems to be an ending of the notion that no amount of exploitation could endanger a creature as abundant - and that any species was in its original state, and thus must somehow still be, abundant. No human consciously wanted to eradicate another species. The shooting of this bird itself can be seen as an expression of trust in the overpowering wealth of "nature." How is it possible to become conscious of the fact that a bumble bee species you've regularly seen as a child is now gone for good?

Painkiller: 99.9999 % of all species ever lived are extinct, making extinction a natural process. Extinction has been there before humans, and it is the inevitable end of every species' journey. We're at the beginning of Earth's 6th mass extinction, making it 5 (1, 2, 3, 4, 5) full episodes of extinction having already past. Five times most multicellular organisms have died out, five times life had to start over again, sometimes more, sometimes less from scratch, starting a new round of the evolutionary trial and error. Five times the Earth looked different, with different sounds of different animals (if there were any), different smells of different flowers (if there were any), sometimes even different air with a slightly different combination of gases as atmosphere, different shapes of organic material, different communities of symbionts and parasites. However, blocking this relief is the grief caused by the responsibility of humans being the origin of number 6, or at least its speed and earlier onset. Grief carries here the task of awareness work.

"But what the world has lost is not what people mourn. What the world has lost, and what truly matters, is a part of what invents and maintains it as world. The world dies from each absence. (...) The entire universe thinks and feels itself, and each being matters in the fabric of its sensations. (...) When a being is no more, the world narrows all of a sudden, and a part of reality collapses. Each time an existence disappears, it is a piece of the universe of sensations that fades away."

Vinciane Despret in the afterword of *Extinction Studies – Stories of Time, Death, and Generations*

Sarah Doerfel lives and works in Munich and London. Her work tells stories of the shared life and death of different species, in particular of the dynamic character of symbiotic and parasitic relationships. Biological, medical-historical and cultural backgrounds provide the starting point base for bodily physical speculations. The resulting narratives materialize in sculptures, paintings or video works, often accompanied by text or sound. Her works have been shown in Germany and abroad, including Museum Hamburger Bahnhof, Berlin, DE; Macro Museo, Rome, IT and Kunstverein Munich, DE. Sarah Doerfel received grants from Stiftung Kunstfonds, the Cultural Department of the City of Munich and LfA Förderbank Bayern.

Fabien Giraud & Ida Soulard

The The Marfa Stratum: Contribution to a Theory of Sites¹



Dust storm approaching Stratford, Texas, 18 April 1935; photo courtesy of NOAA, George

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REASON

In what follows, we wish to argue that one of the great benefits of the recent import of the Anthropocene concept into artistic discourses and practices pertains to the reevaluation of art's relation to rationality.²

Our contention here is that far from simply strengthening or rehabilitating an all too familiar romantic trope, the incursion of dwarfing geological time scales and magnitudes within our present should have the reinvigorating effect of questioning yet again art's potency for knowledge and rational explorations.

To do so first involves firmly contesting the common use of the concept of the Anthropocene as that which, by bringing into the scale of our experience the other- wise unbounded movements of Earth formation, conveniently allows the suturing of old epistemological partitions. In such a case, any clear distinction between what we can feel of the world's movements and what we can know of them—any characteristically modern divides between the sensible and the intelligible—come to be fused and erased.

It is notable that this dismissal of classical epistemological categories in favour of a flattened net of "hybrids" and "actants" is nevertheless often accompanied by a reinforcement of one of its categories, namely: art. Granting the Anthropocene with intensive power for reconfiguration, this conceptual line of flight paradoxically leaves "art" untroubled by its movements. "Art" in the Anthropocene thus remains intact as the exceptional and foreclosed pacification zone where "things are made public," where concerns are revealed, and invisibles are made visible. Against such an impoverished and paradoxically traditional conception of art's capacity, the concern here is obviously not to salvage the historically constituted partitions from which it has emerged, nor to further fuse their distinctions. Instead, what we hope to do is consider the Anthropocene not simply as a way to abolish or comfort these epistemic divisions, but as an opportunity for a revision of their constitutive dynamics.

The fact that tectonic activities have infiltrated our gestures, that wide scales and vast processes collide with the locality of our human actions, should in no way legitimate new forms of irrationalism evinced by the conception outlined above. Art need not remain the safe and reinsuring place where our limited capacity to reason within this turmoiled world is vibrantly exposed to our senses; nor does it need to be delegated as the panic room of a supposed unthinkable and viscous Outside. Quite on the contrary, positioning ourselves within this turbulent land- scape requires a taking hold, again, of epistemological questions; surely such a grasping of the conditions of knowledge is not meant to erase or dismiss them. To address these epistemological loci implies wider theoretical movements, of which this short text can only operate as a rough and partial attempt.

First, investigating rational epistemologies calls for a revised account of what rationality is, and consequently, of the type of agency art can be said to have within it. This implies a consideration of art not as the "other" of reason, but as a set of fully efficient rational operations in their own right. Such a task begins by severing rationality from its historical instantiation and approaching reason in its most general definition as a "conceptual conduct," not inherently or necessarily bound to economical violence and colonial subjugation. In addition, it demands an embrace of a fully pragmatist perspective, where rationality is not considered as a monolithic institution of overarching judgments and divisions, but instead as an intrinsic and collective practice open to revision and continuous self-correction. In this pragmatist and mobile approach, thinking is also indistinguishable from a kind of doing. Reasoning, for pragmatists such as Charles Pierce, Wilfrid Sellars, or Robert Brandom, is not merely the discursive activity of a subject about the world, but a transformative engagement of this subject with the

world. Far from any ruthless simplification that considers rationality as unilateral coercion, reasoning should be understood as a truly dynamic and plastic relation between what we do with concepts and what concepts do to us in return.

Secondly, this revised understanding of rationality has to be complemented with an approach to the Anthropocene as precisely that which ungrounds the very concept of nature. The Anthropocene can be said to have prolonged the historical transitions of modernity's approach to nature: it has concluded the progressive shift from a view of natural movements as driven by necessity and governed by static principles to the full-blown contingency of their drifting dynamics. Positing that one process among others (i.e. humans) can come to influence and determine the becoming of all processes should have strong conceptual consequences: it should open onto a groundless world without any proper identity or essence; it should beckon a conception of Earth as that which is constantly unearthing itself and thus produce a fully and continuously revisable concept of nature.

We think it is only on the condition of a particular re-alignment of these two revised conceptions—of a morphing reason and of an ungrounded nature—that an account of art in the Anthropocene can be meaningfully attempted. It is by engaging with the dynamic intricacy of these realms that epistemological questions can be effectively put back to work.

The way we can operate practically in between these levels can be best described in terms of a navigational process. Navigation, as we understand it here, is twofold: it is that which functions through a constant reevaluation of path and adaptation to the moving ground, while at the same time transforming the very ground on which it operates. As such, navigation is the most adequate mode of comportment with the revised notions we have just exposed. It is a type of conceptual and practical conduct which forbids any overdetermination by concepts (as in the standard conception of rationality), while avoiding any overgrounding of thought (as in an essentializing account of nature).

Navigation starts by recognizing that any concrete engagement with the world necessarily entails an engagement with the abstract. Or, to put it in our terms, that any orientation at the level of unearthing contingencies must be correlated to an orientation at the level of morphing rationalities.

In this text, we would like to take on the historical notions of site and site-specificity in art as precisely those which, in the context of the Anthropocene, permit a navigational binding of a concrete and abstract Earth. More precisely, we hope to rescue these notions from the pitfalls of postmodern and contemporary skepticism about rationality and to show how, from a pragmatist perspective, they can bring forward a definition of art as the practice of reasoning gestures.

To detach the notion of site from its misconstrued interpretations, we will start by presenting two different orientations in the space opened to us by the Anthropocene. We will then move to a presentation of the figure of Donald Judd and the locality of Marfa as exemplary of this revised pragmatist history and its rationalist perspectives.

ORIENTATION

The Plough That Broke the Plain³

The Dust Bowl of the 1930s in the Great Plains of North America is said to be the first “man-made” ecological disaster. Based on a nineteenth-century belief that “the rain follows the plough,” and after a prolonged drought, many settler farmers of the Plains thought that by tilling the earth, they would eventually succeed in permanently transforming the climate of the region; they believed these rough-hewn lands could be transformed into a new agricultural Eden. However, by deeply ploughing the delicate and unstable topsoil, they accelerated large-scale processes of erosion and uprooted the native plants that fix moisture in the soil. When the drought started, it not only destroyed the harvest, but also turned the topsoil to dust.

The combination of several severe droughts and the use of inadequate and intensive agricultural techniques led to the “Black Sunday” of 14 April 1935, when a gigantic storm stirred and raised the dust on a scale previously unseen and covered the Great Plains with a thick dark haze. In some regions, the Dust Bowl lasted nearly a decade. Confronted by a radically new and unexpected situation, farmers tried to create shields against the dust and wait for the storm to pass. A survivor from the Dust Bowl described: “We live with the dust, eat it, sleep with it, watch it strip us of possessions and the hope of possessions. It is becoming Real.”

⁴Many of the survivors, pushed further west by misery and hunger, believed California and its mild climate was their last chance to start over.

The Cognitive Dust Bowl

The Dust Bowl of the 1930s provides us with a striking analogy for our contemporary situation. As a giant cloud of dust rising from the ground and infiltrating all dimensions of human life, the emergence of Earth formations into thought processes constitutes the irrespirable atmosphere of the Anthropocene. This is as much a material process as a mental one; the Great Plains of North America seem to fuse with our cognitive landscapes. In this “cognitive Dust Bowl,” the horizon line dividing the ground from the sky is blurred as the human figure seems to slowly melt into the background. The landscape becomes a massive, opaque, and ground-sky, an all-over horizon of earth-infused thoughts or a thought-infused Earth.

Looking for an escape route from this epochal panic leads to fierce confusion: routes seem to have disappeared, observation tools are no longer efficient, and vehicles are inadequate. But the difference between the Dust Bowl of the 1930s and our present “cognitive dust bowl” is that there isn’t even any “California” to flee to anymore.

What kind of orientation is required by such a situation? What kind of position should one take in order to decide on a possible path? In the wide range of contemporary discourses, it seems that two key critical orientations and positions within the storm can be traced. The first focuses on the blade of the plough and criticizes its inadequacy to the specific kind of soil it encountered. The second proposes to rebuild the blade, but at a greater scale, in order to exit the storm. As the first retroactively attempts to deconstruct the blade and invent new tools, the second commits to the blade while trying to reorient its furrows. We want to consider these two orientations as opposed strategies, and, despite the risk of caricature, as two schematic figures in the diagram of our present.

The Blade From Nowhere: Locationism

For what we will call "locationism" in this cognitive Dust Bowl another kind of plough broke the plain. It is a conceptual plough which by certain means of cutting, categorizing, and distributing our knowledge of the world provoked the conceptual and material panic we have inherited. This position envisages the causes and consequences of the Dust Bowl as already present in the birthing of modern rational tools. Such would be the position of Bruno Latour: understanding the Dust Bowl as one of those entities created by and despite the Moderns' will for purification and separation between humans and nonhumans. In this view, the blade of reason, "this eye [that] fucks the world to create technomonsters,"⁵ raped the Great Plains and helped to complete a world defined by violence, expropriation, and domination. As such, this position proposes an account of reason as strongly entangled with colonialism.

For Donna Haraway, the inadequacy of the blade to its terrain is first and foremost a problem of vision and perspective. Most notably, in her critique of modern rationality, she names and attacks the "conquering view from nowhere" as an inadequate technique of vision that lead to an "unregulated gluttony."⁶ The blade from nowhere is inadequate both because the earth is envisaged solely as a resource and because its abstract position cannot question itself: it implies neither commitment nor responsibility. For Haraway, feminism provides an inverse framework "about limited location and situated knowledge,"⁷ allowing us to become "answerable for what we learn to see."⁸

In such a view, to orientate oneself within the storm requires a radical change in the tools of vision we have inherited from the Moderns. It requires that we abandon any attempt at generality or invariance in favour of an embedded practice of composition among irreducible, and thus necessarily singular, "situations." What such a view requires is a type of tool and operation capable of "re-stitching" and "reassembling"⁹ what the blade of reason has violated and ploughed aside.

The Blade to Nowhere: Extensionism

According to the position we will call "extensionism," the plough should not be abandoned, but instead prolonged and repurposed. The only way out of the storm is a deepened engagement with the blade, not a retreat from its implications. The extensionist landscape is one of a planetary dust bowl where cattle and crops are slowly dying and the human species risks its own extinction by asphyxiation. This position is made popular at the beginning of the recent Hollywood film *Interstellar*: "We were born on earth but we were never meant to die here." Once the earth has become inhabitable, what is required is a dismantling of the blade and a remodelling of its metal in the form of a space rocket. To escape the dust bowl, the extensionists strive for the production of literal escape routes and the enhancement of all technologies as the only path to salvation. Contrary to its locationist counterpart, the Anthropocene works here as a trigger towards a radical autonomization from the ground.

The terraforming of other planets is an exemplary image of this extensionist strategy. It demands an overcoming of tellurian boundaries and the extension of the sphere of the human to other planets. To terraform a planet such as Mars would require warming its climate by means of polluting its atmosphere in order to melt its ice caps and develop the conditions for a suitable human habitat. What is a local problem on Earth becomes the solution on Mars. The extensionist route perpetuates a colonial movement: the infinitely ambitious replication of the same violent imperialism.

A Revised Reason

We would like to show that these common contemporary orientations are unsatisfactory to us for two main reasons: first, because their definition of what reason is insufficiently attends to its intrinsic revisability both as discursive and non-discursive conceptual practice, and second, because they precisely do not take fully into account what the Anthropocene as a concept does to reason itself.

What is at play in both cases—whether to withdraw from reason or to escape by reason—is a particular estimation of the relation between rationality and spatiality. While both trajectories recognize the transformative action of reason (the blade) on its spatial environment (the Great Plains) they seemingly endorse opposed strategies. The locationist can be said to be reactionary in so far as she not only reacts and questions but negates the bounded relation between rational movements and spatial production. The extensionist can be said to be conservative in so far as she tries not only to prolong but to preserve this very relation. As opposed as they may seem, both orientations embrace the same kind of positioning with regard to conceptual activity, and reasoning more generally. That is, they both posit a limit to what is eligible to conceptuality, or rational movements, and unfold their strategies from this very limit.

While the locationist critique of reason is performed by instantiating “locations” as bearers of some kind of non-conceptual truth, its extensionist endorsement excludes the possibility of questioning and revising the very relation of the blade to its terrain. This reason closed to any meaningful revision egregiously replicates its major blind spot. By establishing the irreducible kernel of locations or the imperialist dynamics of extensions at the heart of their respective accounts of reason, both seem to block the possibility of its reformatting.

Contrary to these positions, the type of rationality we are enquiring about here is not something one chooses to engage with or to dissociate from, but, we argue, the very process which makes us human. According to Robert Brandom, what conclusively sets us apart from other animals is our capacity not only to follow and adapt to rules, but also to transform and produce new rules.¹⁰ Rationality is simply the name of this highly normative and properly human operation. It defines our ability to think as an embedded practice of moving through and adapting to conceptual norms—as a process of inferring and navigating through the space of reason.

For any critique or endorsement of reason to have any value, one must first account for the type of rational operativity these very gestures assume.¹¹ One must realize that they are in themselves specific engagements with conceptual norms, not some kind of non-conceptual exterior force or action. In other words, to be able to transform the game of reason one needs to enter the game in the first place, or to recognize that one has always been part of it. To assume otherwise is to fall victim to a kind of irrationalism and thus to abandon any attempt at transforming space or reorienting the blade.

We want to argue here that art, contrary to its historically constituted position of extraterritoriality, can claim a particular type of agency within the game of reason and its possible transformations. To reaffirm art as a conceptual practice requires that we revise the “representationalist” account of meaning in favour of an “inferentialist” one. For the pragmatists, meaning production is not solely the result of a direct relation between an idea and an object, but the product of an articulation between these relations.¹² As such, instead of the dialectical play of correspondence between subjects and objects, names and things, words and worlds, meaning is deduced through the comparison and evaluation of these assertions. This shift from meaning understood as “adequation to reference” to “production through inference” constitutes the operative ground of a truly pragmatist form of art.

If philosophy is a type of formalization making explicit what is implicit in our rational behaviours and thus allowing for their manipulations and transformations, it typically remains bounded to its discursivity as a linguistic practice. In what follows, we draft a definition of art as the proper formalization of the non-linguistic dimension of this conceptual practice.

NAVIGATION

To address these notions does not only mean calling for a future kind of art; it requires us to enact an operative revision of our own history. It implies that we crawl back through the current of history, identify points of inflexion, and operate a reorientation of their becomings. It demands we take hold of untravelled paths or blocked routes and open them to bifurcations and reworkings; such notions include those of site and site-specificity.

Since their historical emergence in the 1960s, site-specific practices and discourses have become a normative framework and a standard of evaluation for any artistic gesture. Schematically, we can argue that the short history of site-specificity has had three phases. By binding the work of art to a complex set of material conditions, the first construction phase in the 1960s opened new relations to the notion of artistic experience and its constitutive gestures. In the 1970s, dynamic engagements such as institutional critique (Michael Asher, Daniel Buren, Hans Haacke, Mierle Laderman Ukeles) opened the site to the social, political, racial, and economic context of the aesthetic experience, thus highlighting the hidden power relations at play in art institutions. In the 1980s, these concerns were further extended by their encounters with feminism and postcolonial theories, as well as a systematic questioning of modes of coercion, racism, patriarchy, and other embedded systems of privilege (Andrea Fraser, Fred Wilson). The third phase started in the wider context of a liberalized economy and completely diluted the notion of site in the newly grounded mobilities best exemplified by the triadic circulation within the "art world" between art residencies, art biennials, and art fairs.

If the notion of site was constructed as a practical and conceptual tool that once aspired to artistic and political emancipation, it now seems to work effectively toward further alienation. Even though it has now become common to denounce the contemporary effects of this paradigmatic shift and the failure of its promises, instead of abandoning the notion of site to its critics, we would like to rescue its inaugural movement and emancipatory virtue through an in-depth reevaluation of its terms and potentialities. Furthermore, we wish to use this notion of site as a hinge in a revised history of the relations between art and rationality.

Marfa as a Site

To proceed to this revision, we wish to address the work of Donald Judd, as someone who opened the way for the notion of site to be developed through a practice of conceptual formalization. Although Judd himself never mentioned the concept of site as such, the array of concepts and practices he used clearly constitute a transitional phase in the overall epochal dynamics that led to its emergence. A specific is what relates dynamically to a generic. There is no specificity without its generic counterpart, and any practice of thought, any "meaningful act," as defined by Peirce's pragmatism, is always an articulation between these two polarities.¹³

For Peirce, "The idea of a general involves the idea of possible variations which no multitude of existent things could exhaust but would leave between not two, not merely many possibilities, but possibilities absolutely beyond any multitude."¹⁴ In such a view, a generic does not designate a space, a particular entity or a set of elements but a truly indeterminate realm of pure possibility. A specific is nothing but the material and temporal instantiation of this generic, as Donald Judd elaborates in relation to his own work:

Three-dimensionality is not as near being simply a container as painting and sculpture have seemed to be (...). Much of the motivation in the new work is to get clear of these forms. The use of three dimensions is an obvious alternative. It opens to anything.¹⁵

In his foundational text "Specific Objects,"¹⁶ Judd attempts to think through the movements that occurred in art after 1946, with Newman, Rothko, and others, and tries to define a general form of art that would be "neither painting nor sculpture"¹⁷ but a three-dimensional realm of possibilities. He defines the "old works" as those which instantiated the limit within which the relationship of colours and forms occur. In those works, the painting was conceived as a bounded form, an enclosed space of possibility founded on a fixed spatial identity. On the contrary, for Judd, the identity of an art object is never something in and of itself, but the result of a specific operation within a truly indeterminate and generic space: a painting is a rectangular volume on a wall, a wall is a folded plane in a room, and a room a volume nested in a building. The new works he calls for do not allude or refer to a space outside of themselves but—through a series of material inferences—construct and unfold their specific and continuous spatiality. As such, the Juddian notion of specificity allows one to depart from any standard representationalist account of a disjunctive relation between space and reason and opens to a concept of site as the formalization of their possible continuity.

How does such a formalization occur? In the 15 untitled works in concrete (1980–1984), as well as in the 100 works in mill aluminium (1982–1986), exhibited in Marfa, each individual work resembles the next one with slight variations as the viewer moves from one piece to the next. The serial nature of the work allows for the global to exist as a reflection into each of its local elements. Its completeness can only thus be fully grasped through the association of a careful wandering among the local elements and a mental projection into their possible globality. Each work functions as a navigational marker, a material hypothesis of what the global may be. The continuity of the work is more than the mere sum of its parts and can only be reached through a constant relaunching of local abductive gestures.

An abduction is a mode of inference employed both as a keystone for the scientific method and in everyday reasoning. In Peircian terms, an "abduction is the process of inferring certain facts and/or laws and hypotheses that render some sentences plausible, that explain (and also sometimes discover) some (eventually new) phenomenon or observation."¹⁸ In the case of Judd, an abduction occurs when the globality of the sculpture is inferred in each of its local constituents. As such, for Judd, any attempt to reach out for what he calls the "wholeness"¹⁹ of space can only be successful if the local—apprehended through direct and physical experience—and the global—seized through conceptual projections—achieve a sense of continuity. He writes:

I've always considered the distinction between thought and feeling as, at the least, exaggerated (...). Emotion or feeling is simply a quick summation of experience, some of which is thought, necessarily quick so that we can act quickly (...). Otherwise we could never get from A to Z, barely to C, since B would have to be always rechecked. It's a short life and a little speed is necessary.²⁰

Here, Judd introduces the notion of speed into the thinking process. "Fast-thinking" is for Judd the necessary condition for the production of new hypotheses that will then relaunch the thinking process. Meaning is nothing but a movement of temporary capture that allows one "to catch a gesture and to be able to continue."²¹ Fast-thinking is the multiplication of material inferences in order to catalyze spaces of navigation. Abduction as an orientation tool, and fast-thinking as a constant retriggering of its movements, constitute the woven dynamics of Judd's formalizations. As we hope is evident from this brief account of Judd's work, the

notion of site that it opens has little to do with the way "site" came to be understood in its later art historical stages.

This distinction should be stressed for two reasons; first, for Judd, the specific is not to be misconstrued with the "situated" and the generic is not to be confused with the "nowhere." These terms do not entail a kind of irreducible and local concreteness or embodiment that one could oppose to abstract generalities. On the contrary, what Judd proposes with his practice of specificity is a new distribution and material constructive binding of what we traditionally deemed as abstract and concrete. Second, the abductive logic at the core of Judd's work radically opposes our standard conception of experience as non-conceptual "presentification." The experience of continuity, especially in his large-scale installations, is not "revealed" or "given" by the work but inferentially and materially constructed through a navigation within the work. Experience is a rational process through and through.

Marfa as a Stratum

If a site has been defined as the formalization of continuity, we wish to prolong and conclude this investigation by asking: what does such a site become once confronted by the concept of the Anthropocene?

From Judd's arrival in the early 1970s until his death in 1994, the small town of Marfa in far West Texas was for him an ideal laboratory for the production of material navigations. For him, Marfa might have appeared as a specific fold in a generic desert, a site for the continuous extension of his rational formalizations.

In a hundred million years, if living entities were to drill core samples at the exact location of Marfa, what would they uncover in the fossil imprint that documents the human passage in the region? Among the inert and indifferent residues, they would find flattened remnants of navigation: Donald Judd's aluminium sculptures crushed and reduced as the compressed aggregates of old navigations.

Imagining a world where humans have disappeared constitutes a common grand narrative of the Anthropocene.²² This tale of extinction of humans by humans tends to become a naturalized eschatology, a theory of the ends of which we would be both the trigger and the victim. Far from endorsing this falsely humbling and disabling new myth, the import of this image into our conception of sites nonetheless provides us with a necessary shift of perspective: it binds our account of rationality as horizontal and continuous navigation to the vertical intrusion of geological contingencies. As such, it introduces entirely new parameters in the game of reason and demands that we revise and reorient our abductive operations.

Classically, for geologists, a core sample works as a vertical cartography of natural processes and their evolution over time. It offers an image of history as a stacked up succession of fossilized movements. The thin line of compressed sediments testifying to Marfa's existence is one of them. It is the "human event stratum"²³ in so far as it holds the material traces of human activity in the region (from the first indigenous settlements to today's oil-infused art institutions) and, more importantly so, because it registers a unique correlation between two very different types of processes: those of formations (understood as the full range of geo- and bio-morphological movements) and those of formalizations (understood as rational constructions within these movements). The intricacy of their respective dynamics is what distinguishes Marfa as a stratum from all other strata in the core sample. Among the full genericity of stratified processes, the Marfa Stratum is the specific site of the human.

What is the nature of this site? How can we describe its distinctive constitutive movements and the kind of spatiality they open to? That formalizations have emerged from a cascade of natural formations is a well established fact. That formations themselves have come to be irreversibly altered by human formalizations is now widely accepted as well. What is much less frequently taken into account is the retroactive effect these movements have on reason itself. We contend that this dynamic feedback between human reason and natural causes constitutes the true conceptual import of the Anthropocene. As such, it can help us to shed an entirely new light on the tale of the cognitive dust bowl and serve to unlock orientations within it.

The dominant modes of problematizing of the relation of the blade of reason to its terrain had left us with only two possible alternatives: either to heal the wounded Gaia (locationism) or further prolong our geological humiliations (extensionism). While both recognize the transformative effect of reason within its environment, they fail to account for its inevitable reverse: the transformation of reason by its environment. In this view, the plough does not only irreversibly alter the Great Plains, but alters itself in the same movement. It opens to a space of reason as that which is constantly deracinating and reforming itself by the very gestures it triggers in the world.

To navigate within this space, to select orientations, and decide on rational conduct is to engage in the constant reconstruction of the vehicle that serves to enable these movements. From such a vehicle, to make an abduction on a possible route demands that one reconstruct the vehicle itself. In other words, if reasoning within a site, as we have argued above, is an inferential process of abducting possible routes of navigation, to reason within a stratum requires doubling this movement with an abduction of reason itself. As a particular binding of continuity and contingency, a site in the Anthropocene is such a vehicle: the deracinated morphing nexus of formations and formalizations.

We contend that the truly emancipatory aspect of the Anthropocene for art pertains to such a revised conception of sites and the type of rational practice to which it testifies. Art in this context cannot be reduced to representation. Art is not merely a conservation of what we were or a reaction to what we are, but a proper commitment to what we could be; it is the material formalization of the possible.

Notes

- 1 The Marfa Stratum is a book co-written by Fabien Giraud and Ida Soulard; divided into six chapters, or vehicles, departing from the historical concept of "site-specificity," and strongly influenced by the American pragmatist tradition in philosophy, the book attempts to define a contemporary theory of sites. This essay constitutes an introduction to this on-going research.
- 2 In this text, we are tremendously indebted to the work of Ray Brassier and Reza Negarestani for having introduced us to the renewal of rationalism in contemporary philosophy, and opening our cognitive horizon to the works of Wilfrid Sellars and Robert Brandom, as well as the use of a navigational paradigm. Most particularly, we draw on Brassier's lecture, "How to Train an Animal that Makes Inferences: Sellars on Rule and Regularities," presented at the The Human Animal in Politics, Science, and Psychoanalysis Conference, KW Institute for Contemporary Art, organised by Lorenzo Chiesa and Mladen Dolar (16–17 December 2011), vimeo.com/35371780; also, Ray Brassier, "Nominalism, Naturalism and Materialism," lecture at The Matter of Contradiction - War against the Sun Conference, Limehouse Town Hall, London (1–3 March 2013), vimeo.com/66702489. Additionally, from Reza Negarestani, "Where Is the Concept," a transcription of a lecture given at "When Site Lost the Plot," a conference organized by Robin Mackay at Goldsmiths College, University of London, 2013, blog.urbanomic.com/cyclon/Navigation-2013.pdf; and, Reza Negarestani, "Navigating with Extreme Prejudice (Definitions and Ramifications)," published on the Urbanomic blog, 25 January 2014, blog.urbanomic.com/cyclon/What-Is-Philosophy.pdf.

- 3 The plow that broke the plain (25 min.; 1936) was poet Pare Lorentz's first feature film, written in free verse, and the first educational feature movie commissioned by the US government for commercial distribution. The idea was to document the Dust Bowl and educate the population regarding the danger of using inadequate agricultural techniques. The film was premiered at the Mayflower Hotel in Washington, D.C., during an event sponsored by the Museum of Modern Art.
- 4 Avis D. Carlson, "Dust," *New Republic* 82 (1 May 1935): 332–333.
- 5 Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (Autumn 1988): 581.
- 6 Ibid., 581.
- 7 Ibid., 583.
- 8 Ibid.
- 9 We are thinking here mostly of Bruno Latour, "An Attempt at a 'Compositionist Manifesto,'" *New Literary History* 41 (2010): 471–490. According to Latour, "It is really a mundane question of having the right tools for the right job. With a hammer (or a sledge hammer) in hand you can do a lot of things: break down walls, destroy idols, ridicule prejudices, but you cannot repair, take care, assemble, reassemble, stitch together," 475.
- 10 According to Robert Brandom, "I think of us as essentially normative beings, that what sets us apart from the other animals is our capacity to commit ourselves, our worrying about whether we are entitled to those commitments, whether it's a cognitive commitment as to how things are or a practical commitment as to how things shall be. I think of us as discursive beings and that means that our normativity is inferentially articulated. We're beings who engage in practices of giving and asking for reasons. And I think these two dimensions—the normative dimension and the rational dimension—are what set us apart from beings that can feel but can't think." From transcription of the interview with Robert Brandom (Interviewer: G. Seddone, Leipzig, 30 June 2008), edited by Aaron Luke Shoichet, www.filosofia.it/images/download/multimedia/08_Brandom%20Interview_transcription.pdf.
- 11 "There can be no such thing as an extraterritorial or transcendent critique of reason, since critique is a normative term whose ultimate warrant derives from reason itself." Ray Brassier, "That Which is Not: Philosophy as Entwinement of Truth and Negativity," *Stasis* 1 (2013): 185, stasisjournal.net/images/brassier1_eng.pdf.
- 12 On the distinction between representational and referential reasonings, see Robert Brandom, *Articulating Reasons: An Introduction to Inferentialism* (Cambridge and London: Harvard University Press, 2001), especially Chapter 1, "Representationalism and Inferentialism," 45–47, bibliotecamathom.files.wordpress.com/2012/09/articulating-reasons.pdf.
- 13 Our approach to the philosophy of Charles Sanders Peirce is highly indebted to Fernando Zalamea's brilliant take on the Peircean continuity; see Fernando Zalamea, *Peirce's Logic of Continuity: A Conceptual and Mathematical Approach* (Docent Press, 2012).
- 14 Charles Sanders Peirce, "Lectures on Pragmatism," in *Collected Papers of Charles Sanders Peirce Vol. 5, "Pragmatism and Pragmaticism,"* edited by Hartshorne, Weiss & Burks, Bristol (Thoemmes Press, 1998 [1903]; new reprint of Harvard University Press original edition, 1931–1958), 103.
- 15 Donald Judd, "Specific Objects," *Arts Yearbook* 8 (1965): 94; reprinted in Thomas Kellein, *Donald Judd: Early Works 1955–1968* (New York: D.A.P., 2002).
- 16 Ibid.
- 17 Ibid.
- 18 Lorenzo Magnani, *Abductive Cognition: The Epistemological and Eco-Cognitive Dimensions of Hypothetical Reasoning* (Berlin and Heidelberg: Springer, 2010), 8.
- 19 "A person thinking, feeling and perceiving, which occurs all at once, is whole." Donald Judd, quoted by Richard Shiff, "Donald Judd Fast Thinking," in *Donald Judd: Late Work* (New York: PaceWildenstein, 2000), 5.
- 20 Richard Shiff, "Donald Judd, Safe From Birds," in *Donald Judd*, exhibition catalog, ed. Nicholas Serota (London: Tate Publishing, 2004), 28–61.
- 21 Jean Cavailles, "Méthode axiomatique et formalisme," in *Oeuvres complètes de philosophie des sciences* (Paris: Hermann, 1994), 178.
- 22 See, for example, Jan Zalasiewicz, *The Earth After Us: What Legacy Will Humans Leave in the Rocks?* (Oxford: Oxford University Press, 2009).
- 23 The "human event stratum" is a term used by Jan Zalasiewicz; see Zalasiewicz, *The Earth After Us: What Legacy Will Humans Leave in the Rocks?*

Leseliste

Die Leseliste umfasst Literatur und Theorien, die in der Recherche zu und Entwicklung von N U R T U R Æ L wichtige Referenzen waren oder wurden. Die gelisteten Publikationen stehen als Handapparat in der Bibliothek im Lothringer 13 lokal zur Verfügung und können dort eingesehen und gelesen werden.

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