MAKING MILPA
Towards Collaboration, Care & Porosity

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The Eugeniusz Geppert Academy of Art and Design in Wrocław
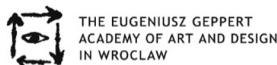
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MAKING MILPA: Towards Collaboration, Care & Porosity

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Doctoral thesis in the field of the arts, in the discipline
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Abstract

Keywords: collaboration, care, porosity, social engaged art, relationality, action.

This research is motivated by questions related to planetary habitability. Which are the ways of inhabiting a damaged planet? The body of artistic experimentation here presented surveys these questions by engaging with the concepts of action, collaboration, making-with and social engagement. It aims to explore art in relation to notions of care and porosity. The investigation is characterized by three main components that intersect: collaborative art practices, critical theory and alternative forms of pedagogy. It finally proposes the milpa, the aztec form of agriculture based on collaboration, concatenation, sustainability and diversity as a metaphor and model for collaborative forms of art practice/research and micropolitics. In this way, it aims to weave networks for exploring creativity and imagination.

Acknowledgements

Introduction

The present dissertation intends to describe the artistic process and experimentation realized during the PhD program in English at the Academy of Art and Design in Wrocław.

The artistic practice performed is closely embedded in the concepts of action research, collaboration, making-with and social engaged art. It focuses on surveying relationality through the notions of porosity, care and repair. The investigation is characterized by three main components that intersect: collaborative art practices, critical theory and alternative forms of pedagogy and learning. This dissertation and process resembles a *quipu*, it is an ongoing act of weaving relations and accounting of our relatings, weaving affects, local and global networks, concepts, and ways of knowing.

The present research is not a project because it intends to extend beyond deadlines, as such it intends to become an ongoing activity developing from participation and collaboration. It is motivated and addresses the fact that our present times demand critical and radical forms of collective imagination; our global scenario is characterized by unsustainability and different forms of violence (cognitive, psychological, social, environmental) which have provoked a general shortage of breathing along with the risk of irreversible ecological trauma. As a matter of fact, the planet cannot hold humans on its shoulders and humans cannot hold the planet on its shoulder either. "We" have reached a historical threshold and a limit which demands to rethink the concept of our inhabitance and forms of dwelling and relating. This implies questioning and unlearning notions such as human, individual, reimagining the concept of well-being and interrupting forces that tend towards reduction and generalization of reality. As a counteraction this research proposes a to explore art and develop a framework related to porosity as a relational concept, safeguarding diversity, interconnectedness, interdependencies, and co-existence.

This research is motivated towards addressing a basic political and ethical question, *which are the ways of inhabiting a damaged world? And which are the tools and practices needed?* How are can art address these questions? This research departs from a first premise, the fact that addressing

these questions strongly points towards the notions of *care and reparation*. Both involve the need for collective action, collective imagination and inventing new ways of collaboration. A second premise involves the nomadic character of art, assuming art as a practice that allows to differ and defer forces that tend towards reduction and generalization of reality, instead art is a practice that strives towards *diversity* by unfolding new modes of relation and creating the possibilities for the Possible. Art makes place and time for the body to learn how to learn, setting environments that foster unpredictability and engaging with the un-known or re-membering differently. It involves an activity of unframing by experiencing with forms of alterity, movement, or rhythm, as such, it involves *affecting and being affected*.

The body of experimentation here presented aims to develop an artistic process and methodology towards collaborative forms of artistic practices and research. Secondly, it aims to build a collaborative network or *ecology of knowledges* dedicated to creativity and developing collective tools (concepts, frameworks. practices and situated forms of knowledge). Lastly, it aims to investigate and develop a framework based on notions of porosity, care, and collaboration in relation to art practices in our contemporary present.

In the recent years we have seen an important proliferation and emergence of collective and collaborative art practices, even becoming a more established art form despite its diverse or inconsistent terminology often referred as social engaged art, participatory or collaborative art practices.

These art practices share common traits which consists on questioning the authority and figure of the individual author coming from the modernist belief of the artist as an individual self-produced by its attributes and achievement or as a self-conscious critical being. In this way. it questions the individual as an autarchic and isolated entity as well as closely embedded in neoliberal models of economy. Social engaged art challenges the notions of authorship through shared authorship as well as art as a commodity by "proclaiming social interactions as artwork itself"[1], it democratizes the construct by problematizing authorship as a shared and interdependent process that relies on forms of participation and engagement

1   Helguera, P., Education for Social Engaged Art, New York, Jorge Pinto Books, 2011, p. 1.

for its existence[2].

Despite social engaged art and collective ways of making have gained more presence in the last decades the idea of sharing the artistic processes and its realization can be traced back to surrealism, dada, french Situationist International urban interventions or Allan Krapow's bluring of art and life. Its more recent influence comes from site specific practices in public spaces, institutional critique and conceptual art. It withdraws from the aforementioned the importance of engaging with public space, working with the specificity of a context and social relations that constitute it as a determining element for the production of the artwork, and lastly, the importance of the process and social engagement over a finished fabrication.

Perhaps one of the most important characteristic of social engaged art is the difference between symbolic and *actual*, "social interaction occupies a central and inextricable part of any social engaged artwork. Social engaged art is a hybrid, multi-disciplinary activity that exists somewhere between art and non-art, and its state may be permanently unresolved. Social engaged art depends on actual -not imagined or hypothetical- social action." The notion of event, action and actuality better define this kind of practices beyond methodologies perhaps more limited to just signaling social or political issues. As such it involves working directly with specific communities and engaging with concrete issues or situations.

In this way the roles given to the artist and the audience are reconfigured by vesting both with agency and response-ability. These practices are "not object nor concept based, they relied on the active collaboration between the artist and the community understood as co-creator, public and recipient."[3] These practices tackle specific situations and forms of violence in a context which can often lead to bluring the lines that separate art from activism or everyday life.

Nevertheless, the idea of how art and action engage directly with specific contexts is for example present in the work of Tania Bruguera specially her notion of Arte Útil (2011), where "Arte Útil roughly translates into English as 'useful art' but it

2   See Helguera, P., Education for Social Engaged Art, New York, Jorge Pinto Books, 2011, p. 8.
3   Saviotti, A., and Fiocco, F., The 'usological turn' and the intersection of macrocosm with microcosm, Decentralising Political Economies, 2021. https://dpe.tools/resources/the-usological-turn (accessed on 25.05.2021)

goes further suggesting art as a tool or device. Arte Útil draws on artistic thinking to imagine, create and implement tactics that change how we act in society." [4]

A second important characteristic is the overlapping between art practices and education as the possibility of creating radical forms of imagination and social organization. Perhaps exemplified by Joseph Beuys, his idea of *social sculpture* together with vesting art and creativity with a spiritual dimension as well as radically blurring the lines between art and education. Other references pointing to forms of education and social emancipation are Black Mountain College, Augusto Boal, horizontal forms of pedagogy practiced by Paulo Freire, Ivan Illich, Tim Rollins and K.O.S Group and Orlando Fals Borda's Participatory Action Research among others. More recent examples in the last decades are Tania Bruguera's Arte Util (2011) and Cátedra Arte de Conducta, the work of Gregory Sholette, Chloe Bass, José Miguel Casanova, el Grupo de los Viernes, Cooperativa de Arte Cráter Invertido (Ciudad de Mexico), Gudskul (Jakarta) among many others. They also share a common trait, the possibilities opening towards diversity and creativity from social action and participation.

This dissertation is divided in three Chapters following a chronologic development of the artistic and intelectual process throughout the three years of the program. Each chapter begins with an essay introducing key concepts that conform and interweave throughtout research and a second part that describes an artistic practical experimentation or case study in relation to the development of this concepts.

The first Chapter is called *Mapping relational practices* and is dedicated to start mapping relationality, situated forms of knowledge, and the notion of Opacity from Edouard Glissant and network from Fernand Deligny as a pedagogical tool. Following the idea of building networks that can set to develop their own tools and methods for learning the chapter is accompanied by a first practical experimentation called the SPAM project, a first attempt into developing a collaborative network dedicated for thinking maps and mapping as a relational practice.

The second Chapter is called *How can a class operate like a*

4 See Bruguera, T., Arte Util, https://www.arte-util.org/studies/ (accessed on

25.05.2021)

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work of art?, the titles comes from Felix Guattari's Chaosmosis. It continues developing the idea of world making practices, modes of relation and ways of knowing stressing on the importance of not-knowing as a tool for learning. In this way it set to survey the relation between art and education. It is accompanied by the case study a 9-day performance and site-specific exhibition entitled Kamikaze (What a body can do?) which surveyed the format of the exhibition as making place and exploring improvisation, action, participation, conversation as a artistic medium, listening.

The last Chapter is called *Towards Ecologies of Care and Repair* and attempt to aproximate and contextualize the framework and cultural changes striving towards planetary habitability and better understanding of interdependence and making-with. The chapter is accompanied by the description and documentation of the process related to MILPA Collaboratory, a nomadic network and social organism striving for collective forms of creativity by surveying forms of collaboration, developing tools for artistic practice/research based on making-with, thinking-with and being-with.

I. Mapping relational practices

weave
from weban, wefta, Old English
weft, cross thread
        web
    the coming out
    of the cross-star
    the interlacing
    of warp and weft
to imagine the first cross
intertwining of branches and twigs
to make a nest
to give birth.

-The Origin of weaving, Cecilia Vicuña

To think from a certain geographic place implies a situated form of knowledge based on *thinking-with* and *listening* to the world.

The notion of the map as action, a matter of performance rather than competence, deeply embedded in affects and intensities, movement and rhythm, comes to us from Deleuze and Guattari. To *make map[1]* involves engaging with an open form, an act of (re)inventing relations. This kind of map is anything but linear or centralized, as such it opposes an ontology of fixed identities, closed entities and strict boundaries. Instead, the map is an *open* form favoring *porosity* setting *a totality without fragmentation or exclusion.* To *make map* is to differ and defer from the reductive forces of transparency and universalism, *One-world worldview* which intends to subject all other possible worlds to its own terms or even worse, to invisibility. *Making map* is a poetic act that strives for that which remains unpredictable and *safeguards chaos as an affirmation of Relation and Diversity.*

Deleuze's notion of *map* strongly refers to *action,* making, producing possible relations. But what kind of action, making or doing is this exactly?

The terms for making, fabrication, production, doing, invention and creation refer to art and come from the Greek concepts of *poiesis* and *techne*. For Aristotelian metaphysics these were creative forces embedded in a dynamic principle of movement (change) and rest[1], the human as maker could only continue what nature ought to be[2]. The Aristotelian concept of nature doesn't make any opposition between human and non-human production, artificial or natural, "what one would call the human world basically does not exist here"[2].

Techne and *poiesis* differ between each other inasmuch "the objective of techne is to overcome chance, to become the guarantor of order"[3]. The basic notion of techne as fabrication involves accomplishing a final product or work (*ergon*) that starts with the idea and finishes with its material realization. In

1   "Some things come to existence by nature and some otherwise…they have within themselves a principle of movement (or change) and rest…For nature is the principle and cause of being moved and being at rest, and to those things and those things only, in which it inheres…". Aristotle, Physics. Book 2, 192b9-11.
2   "Human skill (techne) either completes what Nature is incapable of completing or imitates nature" (Aristotles, Physics, 199a15-17). Human as maker is not assigned an essential function instead its task is to continue and bring to completion nature.
3   Hui, Y; The question of technology in China, p. 93.

this sense, it is an instrumental activity attached to a need and a purpose.

On the other hand, action (*praxis*) from Ancient Greek perspective involves engaging with speech and acts in the polis, both activities don't follow any specific end (*telos*) and stand closer to those activities that produce nothing beside itself (*energeia*) in the moment of making and as they pass by. *Praxis* belonged to the affairs of the public sphere of free men in the polis and therefore considered among free forms of life.

Poiesis refers to a particular way of making which is *not attached to any purpose and remains incalculable* as it is *able to set its own order*. Often refered as a form of incantation, poiesis is characterized by setting its own norms which remain unforeseen and unforeseeable, "poetry is not techne (…) since a good poet is not the real author, but a channel for a divine power".[4] Poetry, embedded in speech and sound does things with words and to words, doesn't have an end and doesn't exhaust itself revealing its full meaning but preserving its opaque love for chance.

The concepts of freedom and *natality* along with *plurality* and *power* are fundamental in Hannah Arendt's theory of *action*. The verb "to act" holds a double relation with both Greek *archein* (meaning to begin, to lead, to rule) and *prattein* (meaning to pass through, to achieve), as well as Latin *agere* (to set in motion, to lead) and *gerere* (to bear). Natality represents the act for a new beginning and novelty brought to the world, which lead Arendt to define *action* as a human potential quality actualized in the public realm through speech and acts.

Plurality is the basic condition for action where each individual is equal and distinct at the same time, equal because we are part of the same species and share the same planet yet distinct because each life is unique and different from each other (the same could be applied to non-human species). Following the notion of *polis*, Arendt puts speech and acts at the core of what constitutes political organization as they determine the ability to reveal each individual's life as such in front and in relation to others, the "revelatory quality of speech and action comes to the fore were people are with others and neither for nor against them- that is in sheer human togetherness"[5].

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4 Ibid.
5 Arendt, H., The Human Condition.

Action is only possible in relation *with* others. It opposes isolation which represents the impossibility for action, instead, it holds the possibility for tyranny and violence. Action depends on the quality of relationship with others, just as the work of the artisan or maker depends on materials and a place for its fabrication, "action and speech are surrounded and in constant contact with the *web* of acts and words of other men". *Being-with,* in difference and equality, represents the potential condition for the *space of appearances*, where one appears to the others and viceversa not as living or inanimate thing but by having a voice, making its appearance explicit in reality when *"words are not empty and deeds are not brutal, where words are not used to veil intentions but to disclose realities, and deeds are not used to violate and destroy but to establish relations and create new realities"*[6]. When words are provided of sense, in its double sense for feeling and meaning, they bind and enrich the *web* of interrelations, therefore the power of communication, shared and in-common. Just like words are pregnant of other words and one single thread holds many other threads, power for Arendt is collective and extensive process. It remains unpredictable as it depends on open-ended dialogic interactions, doesn't have a plan but unravels by weaving meanings, memory and human presences at a given time.

The Archipielago

We stand in the middle says Deleuze following Spinoza, meaning nothing exists as an isolated autarkic particle but is embedded in a huge weave of interrelations and interdependecies. Relation is being between one thing and another.

Things exist because others exist.

Situated forms of knowing emerge from acknowledging the presence, intricacy and interrelations that conform a place. A living fabric conformed by affects intensities and rhythms that construct the map of a body[3]. *What a body can do?* This depends on the *capacity for affecting and being affected,* that means, entering in relation. Like the wind moves the branches of each tree and in a different way, moves from the mountains to cool the coasts, how the sea tide is pulled by the moon

6   Arendt, H., The Human Condition, p.200.

regulating an immense amount of life forms in the mangrove or how *corazonar* as an expanding form of *being-with* is able to warm up reason and emotions leading to social healing and forms of resistance.

The concept of territory as a closed form is redefined by webs with porous boundaries, diveristy is a totality without fragmentation where things exist by the ways they affect each other. As such relational worlds strive and depend on diversity and shared participation.

Each given place as an specific web of interrelations determines situated forms of knowing. These are a matter of how one choses to inhabit, *listen*, *be with*, care for and weave relations with a specific place and surroundings.

Sentado en las rodillas de mi
abuela oí las primeras
historia de árboles
y piedras que dialogan entre sí
con los animales y con la gente
Nada más, me decía, hay que
Aprender a interpretar
sus signos
y a percibir sus sonidos
que suelen esconderse
en el viento.
          -Sueño azul, Elicura Chihuailaf.

The Caribbean archipielago served Edouard Glissant to tenderly *think-with* the world in terms of an extensive weave of freedoms, *relation and diversity*. The archipielago appears as an open form, a *network*, characterized by the possibility for multiple pathways, itineraries, trajectories between the islands opposed to the continent which is contained and closed within its own limits and Center.

The Caribbean landscape is characterized by a chaotic texture of vegetation. It opposes dramatically the image of the plantation[4], a form so rooted in the history of colonization, capitalism and extraction. Vilem Flusser wrote planting is a perverted gesture because it "forces nature to deny itself"[7]. The image of tilled fields opposes the forest's diversity. Planting has an instrumental character because the farmer forces the

7   Flusser, V., Gestures, Minnesota, Minnesota University Press, p.102.

crops to an intended, expected and calculared result; through the act of waiting the *unforesseeable* turns into the inevitable.

Aside of the caribbean plantation, african slaves cultivated small gardens which stand as an example of errantry and coexistence, a mozaic of different cultures in the same space. These small crops cultivated by african slaves allowed them to subsist with better food and health. These small gardens were a confluence of different continents, species, trajectories all in the same piece of land. Plants coming from Africa like (okras, dasheen, pigeon beans), Asia (citrus, ginger), America borrowed from Carib and Arawak indigenous (maize, peppers, pumpkin, beans, chayote, sweet potato) and Europe (rosemary, carrots, onions, cabbage). The Antillean islands have been constantly exposed to its own vulnerability through precolonial and colonial invasions, natural disasters and exchange. Such environment and history created particular forms of identity and thinking, as Glissant affirms "*archipelic thought makes it possible to say that neither each person's identity nor the collective identity are fixed and established once and for all. I can change through exchange with the other, without losing or diluting my sense of self*".[8]

Creolization is a term coined by Glissant to express the *radiance* and diffraction of certain forms that enable the proliferation of Relation, the germination of wor(l)ds and *embryos of futures and possibles.* "Creolization is a process which never stops", always being actualized, finding its way in diversity just like Eros, between difficulty (*aporia*) and possibility (*poros*). In the guaraní tradition, language, love and song appear at the same time in their myths of creation. Words were given a soul together with a portion of primordial wisdom and love, they were called soul-words (*ñe'eng*) these words are echoes of divinity given to humans by the gods. Words and orality become means that keep the dialogue between human and divine wisdom in terms of harmony an well-being (teko porá). Other words that weave and maintain a dialogue with ancestral knowledge we find in mapuche language. The word tenderness in mapudungun weaves three concepts together: to love, beautiful and good. According to poet Elicura Chihuailaf, *tenderness* is the relational concept par excellence that constitutes mapuche cosmology, as such it weaves relations between human and non-human existence as a totality without fragmentation nor exclusion[5]. Tenderness is the perennial

8   Ulrich Obrist, H. and Glissant, E., Documenta (13) Catalog. The Book of Books. p. 275.

promise for life and diversity.

Creole language is embedded in the history of colonization and the African diaspora. It is not simply a matter of dialectics or mixture between French and African languages but expresses a more complex phenomenon. When the colonizer set foot on the colonies, he faced not only a new environment but a different cosmos, communication was one of the biggest challenges. New forms of languages between indigenous and the colonizer were created, for example creole or pigdins like patois and garifona, tried to bridge that deficit of communication. Languages of the *contact zone*[9] were born from the conflict, clash and friction at the border.[6]

For Glissant, creole was an echoe of the world, *echoe-monde*, a reverberation of living forces that *attend* and extend *towards* each other while at the same time maintain a sense of their own identity. Creole stands for the constant renegotiation of spaces and modern histories; "a new and original dimension allowing each person to be there and elsewhere, rooted and open, lost in the mountains and free beneath the sea, in harmony and in errantry."

Creole language subverts the generalizing and normative character of French language by bringing-forth an unpredictable continuous motion resulting from the "propagation of dialects that compose it, each extending towards the other; aware also that this language can disappear, or un-appear if you will, in one place or another." Such is its precarious and unforeseeable character.

The plantation as well as the idea of a lingua franca or monolinguism are apoetical. For Glissant, *transparency* is the tendency towards reductionism and generalization. Consisting on assimilating difference by grasping (*comprendre*) and reducing the other's complexity to one's own terms for understanding. Like hands that grab to bring towards oneself instead of *giving-on-and-with* (*donner avec*). In this sense, transparency can only create an image of the other based on its own image, that is, a narcissistic image of the Same. This has resulted in world-making practices that like the plantation are designs that strive against diversity, as Arturo Escobar puts in terms of "One-World World, that is, a world allegedly made up of a single Word, and that has arrogated for itself the right to be "the" world, subjecting all other worlds to its own terms

9   See Pratt, Louise M., Arts of the Contact Zone,, 1991, p. 33-40.

or, worse, to non-existence; this is a World where only a world fits."[7]

Si las ideas viene del norte,
 los actos vienen del sur.
Si una idea es vertical,
un acto es horizontal.
Y el encuentro, ¿de dónde viene?
        -Encuentro de un acto y una idea, Cecilia Vicuña.

If transparency intends to build a totality following the ideal for an autarkic completeness and unity, *Opacity* proposes to imagine an open totality able to evolve upon itself by the possibility of incessant relation and diversity. By bringing forth its unpredictable order *poetics safeguards chaos as the affirmation of Relation and Diversity.*

"*That which protects the Diverse we call Opacity*".[10]

Opacity invites us to resign from assigning or imposing our ways of understanding, it is not only the obscure that rejects the attempts for grasping and conquering the thing from a vertical stance. Opacity is not a reality enclosed upon itself but an act of deffering and towards solidarity. It "*cannot be reduced, and is the most perennial guarantee of participation and confluence*". Eros, engendered by Difficulty (*Aporia*) and Possibility (*Poros*), finds the ways between worlds, binds them by establishing *porosities*. It is a chance for love and the love for chance.

Poetry does something with words and does something to words. In this way, the poem *reassembles* and *attends*, invokes and convokes different presences and voices in the wor(l)d. It is open here as it is there.

The poet listens to what words have to say as the artist listens to what materials have to say in their own right. An act of *listening* and peacefully breathing-*with* the world. Poetry has no keys because it is not a mechanism nor a fabrication. As Elicura Chihuailaf says, "nobody will find the keys that nobody has lost". Opacity searches for the place of the place in relation and diversity. Breathing in peace. Breathing-for and *from a web* of solidarities.

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10   Glissant, E., Poetics of Relation, p. 62.

Untitled (Sea). printed jigsaw puzzle. 2019.
Wroclaw Museum of Contemporary Art. Photo by Karol Krukowski.

Archipielago, drawing with chrolophyl, dimensions variable, 2020

Archipielago, drawing with chrolophyl, dimensions variable, 2020

Listen more often to things
rather than beings
Hear the fire's voice,
Hear the voice of water.
In the wind hear the sobbing of the trees,
It is our forefathers breathing.
The dead are not gone forever.
They are in the paling shadows,
And in the darkening shadows.
The dead are not beneath the ground,
They are in the rustling tree,
In the murmuring wood,
In the flowing water,
In the still water,
In the lonely place, in the crowd:
The dead are not dead.
        -Breaths, by Diago Diop.

Weaving networks as a pedagogical tool

Freedom, peace and friendship share the same etymological
root in german language. Heidegger considered the intricacy
between thinking, building and dwelling. The latter refers
to the old Gothic, *wunian*, meaning to remain in peace,
Friede, which at the same time refers to the free, *fry,* meaning
preserved of harm or spared from danger. For Heidegger, the
fundamental character of sparing happens when we leave
something beforehand to its essence. Dwelling in this sense
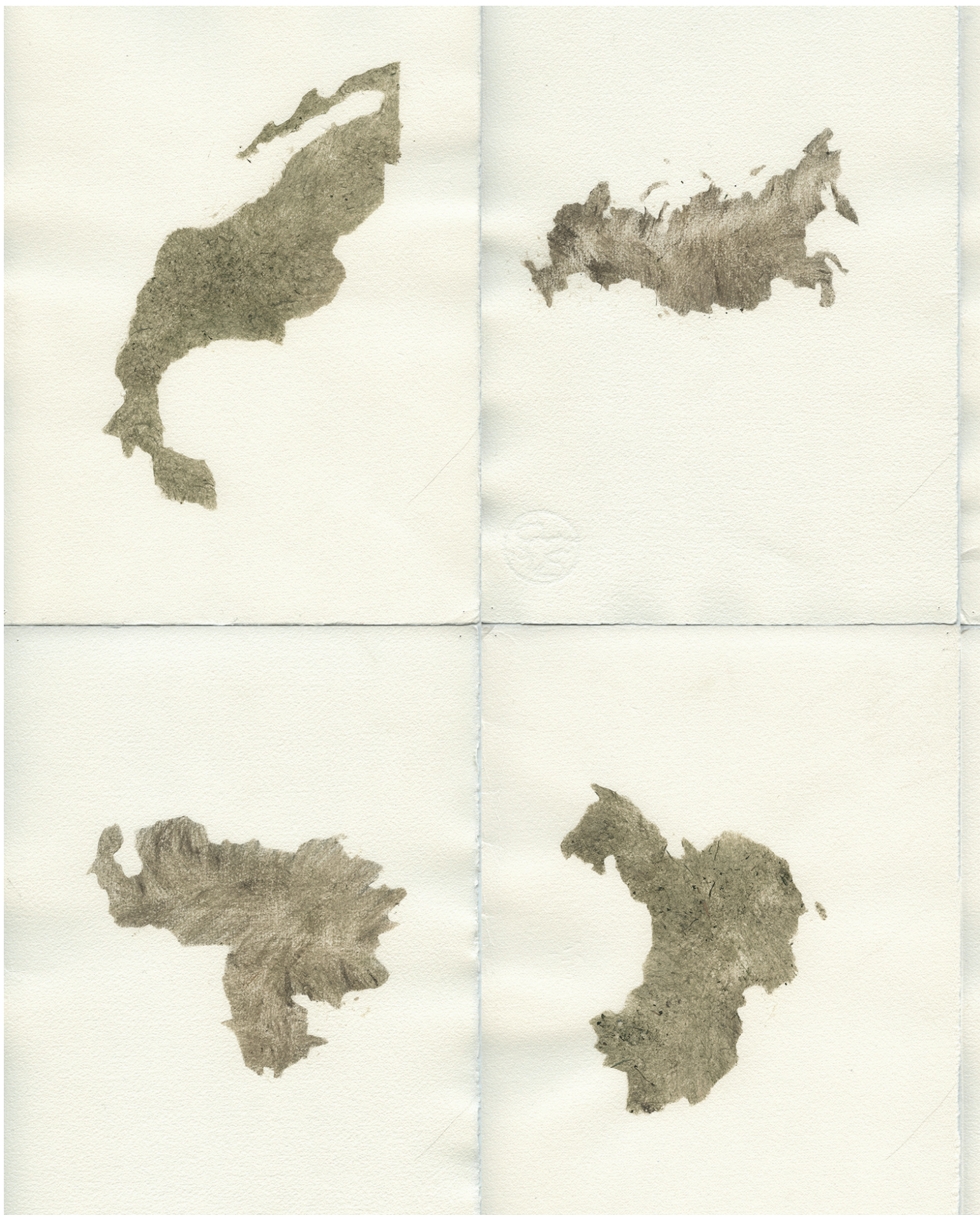is "to remain in peace within the free, the preserve, the free
sphere that safeguards each thing in its essence."[11] We build
by dwelling, building is not necessarily making things grow but
caring for the *thing* as gathering, acknowledging how a thing
constitutes a set of interrelations.

Dwelling and weaving networks. Fernand Deligny was a
nomadic weaver, perhaps one could say an *artisan of networks*
despite his concept of network rejects any specific need or
purpose. Deligny was a figure closely related to antipsychiatry
and pedagogy, who between 1969-1979 dedicated himself
to the creation of what he called *Attempts* (*Tentatives*), small
temporary communes/networks of autistic children living in

11   Heidegger, M., Thinking, Building, Dwelling in Poetry, Language, Thought, New
York, Harper Colophon Books, 1971, p. 144-45.

rural towns in France. During this time the children were offered a free and safe environment to live as they wanted. There they would engage in quotidian house activities like cooking, eating, cleaning, picking up water, as well as wandering in the open fields of the countryside. These acts of errantry lead Deligny to start a series of *maps*; temporal and spatial cartographies that inscribed the minimum gestures from both the wandering bodies of the autistic children on a given geography and the minimal gesture of the line that constitutes the basic element for writing letters, words, phrases. Line and thread. Writing, terrain and drawing cross in Deligny's maps. These maps reject any instrumental function, they don't intend to represent anything, instead, radically change the function of the map by attempting to radically slip away and try to stand before the sign. The drawn line on the paper, and the wander lines (*lignes d'erre*) create a thread. Inside each thread are many other threads, a collective text(ure) of trajectories, detours, crossings that happen while wondering. Deligny uses the word French *vaguer*, to refer to wander but also *vague* means empty and wave, the former refering to the void as what the mind finds difficult in grasping and the latter refering to the act of drifting which happens without any conscious intentionality except to be carried away by subterranean streams.

Ustedes que
alegan en contra
de los inútiles de la sociedad
no saben acaso
que en el universo
también hay vagabundos?
Me refiero a:
Los aerolitos y cometas
que vagan y pasean libremente
No como los planetas
          (o ustedes)
que dan vueltas y vueltas
firmemente atados
a ALGO.

     -Sentencia cuarta o ambiguedades del universo, Cecilia Vicuña

The *Attempts* relate to the idea of *asylum*, which means to refuge, sanctuary or inviolable place safeguarded from violence.

For Deligny "a network is a mode of living".[12] He saw autism as a mode of being whose potentials had been neglected and stigmatized by a series of political and scientific discourses and events. He sought to safeguard the autistic children's right to Opacity from the violence of a normative society and imposed symbolic order that structures the idea of "human" and culture conforming a We, that is, "the-human-that-we-are". Therefore, creating an exteriority and correlate as "They" or "Others".

"*Non-violence and not-wanting are of the same category, it is a matter of liberating the course of acting (…) To let the other do what he or she wants is first of all to want the other to be other and to allow that other, who is wanted through obedience to the symbolic order, to do his or her own wanting.*"[13]

For Deligny an *outside* is a necessary component for a network. The need of an outside creates a space of difference to avoid the entrapment in the illusion of an absolute totality, like a glass that cannot be scratched, harmed or pierced. An outside as negative space from absolute excess of positivity allows to escape centrifugal forces that reduce everything to a monolithic image of the the Same which in its most corrosive way creates the belief of normalization and ubiquity without outside. Limits determine the beginning of an outside, as such they safeguard and preserve alterity and diversity, allowing the possibility for restoring and healing from forms of violence that intend homogenization and normalization.

In this sense Deligny's *Attempts* may be close to a *heterotopia* but stand far from any transcendental flight for messianism proper of utopias, so much determined by hope and freedom as an escape towards salvation and culmination[8]. Perhaps the *attempts* stand closer to what Martin M. Bell calls a *temporal utopia*[14], utopia in terms of a *good place*, *making place* from the confluence of interdependencies that conform a particular milieu and which are constantly being actualized. A set of interactions where the whole is more than the sum of its elements and that whole depends on the way each element relates to another. In other words, for the place to become a place the texture of the weave matters more than the "nature" of its elements. However, the emphasis for Bell resides on time proposing a different type of chronopolitics that interrupts

12   Delignny, F., The Arachnean and other texts, Minneapolis, Univocal Publishing, 2015, p.33

13 Ibid, p.108

14   See Bell M. D., Rethinking utopia: place, power, affect. New York,   Routledge, 2017.

the transcendental and compulsive drive for *culminations and salvation* and instead tries to position closer to immanence, chance, in-betweens and the still-not-yets.

Once I thought the world was somewhere else.
Twice I looked and saw the world was still there
In its improper place
Boldly standing there for all the world to see
It is not somewhere else
But still in its improper place.
      - Somewhere Else, Sun Ra.

Deligny's *network* is not traced or planned, it doesn't follow any specific program or instrumental purpose, "*any excess of purpose leaves it in tatters*"[15]. Unlike the work of the tapestry weaver that sketches its design beforehand, the spider spuns without any preliminary drawing. In this way the network sets away from the idea of fabrication or project to criticize the instrumental ways of the "human", so concerned with fully understanding causes and effects, reinforcing a model from which we imagine the world to be a certain way and construct accordingly. Instead, Deligny's network intends to challenge the aforementioned by *making itself* (positioning closer to the notion of *natura naturans* where the cause remains in itself in order to produce) and maintaining a *precarious* and *fortuitous* character.

By avoiding any specific purpose or fixed program the network can remain relatively open and flexible to *set itself to learn what it wants*, in this way creates its own *ways of knowing, tools and practices*. How collective and individual interactions can create particular forms and activity "of unframing, of rupturing sense, of baroque proliferation or extreme impoverishment, which leads to the recreation and reinvention of the subject itself". Here lies the network's pedagogical importance in relation to art and aesthetics, the emphasis is on how a collective activity leads to particular form of practices and enunciation, assigning new meanings and functions to technical objects as in the case of Deligny and the map. Another example is the pedagogical work of Tim Rowlins, who a lead study group of children with dyslexia in the 80's. Their activity merged education and art and evolved towards new forms of expression and learning by engaging in an artistic process and developing tools and practices deeply embedded in the collective and individual interactions.

15 Ibid, p.41.

A network also allows the emergence of discourses pregnant with political and social potency. From the confluence of affects, feelings and emotions and by the power of communication, a community can share what is common. Share their experiences of struggle, and perhaps in its most radical expression share one's own wounds and vulnerability.

This creates new territories of collective learning, breathing and healing. The term *corazonar* coming from andean indigineous cosmovisions[16] refers to a specific form of emergence in the conjunction between spiritual, political and social spheres, leading to healing from colonial forms of domination. Corazonar is closely related to what Orlando Fals Borda called *sentipensar[9]* (thinking-feeling), which is a way of reason in conjunction with the heart, just like how two legs are needed to walk, corazonar bridges the rational mind with the emotional and affective. A reality of meaningful emotions and affections together with ways of knowing and reason. When people are gathered and are able to use words as the *guarani* cosmology considers words have the power of igniting the fire of the heart, in order to *con*versate from love and respect and invoke the spirit of the earth and cosmos, we start to understand how corazonar provides of a spiritual dimension motivating political and social struggle against colonial domination and towards healing processes.

Corazonar stands far from enclosed, narcissistic and fashionable forms of mobilization. It is both a bridge as it is river as Sousa Santos describes it[17], joining and moving, this movement increases and decreases of intensity, can warm up as it can cool off, it is in constant change and becoming as any other creative activity. Corazonar cannot be planned, it remains unpredictable as Hannah Arendt's concept of power because it doesn't follow any chart or program as it occurs from the confluence of interactions and social potencies where people provide speech and act a certain *sense*, in its double sense for feeling and meaning.

> El hilo esta muerto cuando está suelto, pero esta animado en el telar:
> La tensión le da un corazón.

> Soncco es corazón y entraña, estómago y conciencia,

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16 See Guerrero Arias, P., *Una antropología comprometida*, Quito, Ediciones Abya-Yala, 2010.
17 Santos Sousa, B., *The end of cognitive empire*, pp.100-101.

memoria, juicio y razón, el corazón de la madera, el
tejido central de un tallo.

Palabra y el hilo son el corazón de la comunidad.

El adivino se acuesta en el tejido de wik'uña para soñar.

-Palabra e hilo, Cecilia Vicuña.

I have tried to introduce concepts that start to outline my
practice and research on modes of relatio, action (Arendt),
poetics (Glissant) and network as a pedagogical tool (Deligny)
in its precarious, processual and non-instrumental character
focused on the process more than the results. How a social and
collective activity enables the possibility of developing artistic
tools and practices will be explored in the next chapters. The
following is a case study, a first exploration on developing an
network for collaborations.

1 Make a map, not a tracing.
The orchid does not reproduce
the tracing of the wasp;
it forms a map with the
wasp, in a rhizome. What
distinguishes the map from
the tracing is that it is
entirely oriented toward an
experimentation in contact
with the real. The map does
not reproduce an unconscious
closed in upon itself; it
constructs the unconscious. It
fosters connections between
fields(…)The map is open and
connectable in all of its
dimensions; it is detachable,
reversible, susceptible to
constant modification. It can
be torn, reversed, adapted to
any kind of mounting, reworked
by an individual, group, or
social formation. It can be
drawn on a wall, conceived of
as a work of art, constructed
as a political action or as a
meditation. Perhaps one of the
most important characteristics
of the rhizome is that it
always has multiple entryways
(…) A map has multiple
entryways, as opposed to the
tracing, which always comes
back "to the same." The map

has to do with performance.
Deleuze G. and Guattari, F., A
thousand plateus, 1987.

2 The differentiation between
art and nature adquires a
different significance in
the late Middle Ages, a
protest against aristotelian
metaphysics. Hans Blumeberg
points to Nicolas de Cusa's
the The Idiot (1450) to
indicate this rupture where
a new kind of man who
understands himself from an
outside and justifies his worth
by what he does and knows
how to do, that is, by his
achievement. See Blumenberg,
H; Imitation of Nature in
History, Metaphores, Fables,
London, Cornell University
Press, 1957.

3 We call longitude of a
body the set of relations of
speed and slowness, of motion
and rest, between particles
that compose it from this
point of view, that is,
between unformed elements.
We call lattitude the set of
affects that occupy a body
at each moment, that is,

the intensive states of an anonymous force (force for existing, capacity for being affected). In this way we construct the map of a body. The longitiudes and lattitudes together constitute Nature, the plane of immanence or consistency, which is always variable and is constantly being altered, composed and recomposed, by individuals and collectivities.

4 Boaventura Sousa Santos names five types of monocultures that have characterized modern Eurocentric knowledge: valid knowledge, linear time, social classification, the superiority of the universal and global and productivity.

5 The mapuche concept of Icrofil Mogen has three roots in Mapudungun: Icro (totality without exclusion), Fil (integrity without fraction) and Mogen (life and living world). In this way Icrofil Mogen refers to the living world as a whole as well as biodiversity and biosphere.

6 The illustrations of Guaman Poma de Ayala are images from the contact zone. For example, when the Inca and Spaniard meet for exchange, face to face, the inca asks "Este oro comeis?"(This gold you eat?), the Spaniard on the right answers "Este oro comemos" (This gold we eat). Silvia Rivera Cusicanqui points to the difference of meanings about wealth, value and cosmologies implied in this illustration. Gold seen as material wealth and exchange value, on the other side the question of the inca points to food as wealth and actual representation of well-being, sumac kawsay, the relation of reciprocity between individual, human society and environment.

7 Escobar, A., Thinking-

feeling with the Earth: Territorial Struggle and the Ontological Dimension of the Epistemologies of the South, Revista de Antropologia Iberoamericana, volumen 11, issue 1, 2016, Madrid, p. 15.

8 The City of Olinka is an interesting example of utopia as flight for exteriority and culmination, metaphysics and fascism. Olinka, nahuatl for "where movement is created", was a Mexican utopian city conceived and designed by Dr. Atl between 1952 and 1964 for artists, scientists and intellectuals. The project intended to develop a new kind of man and society by setting free cosmic powers and capabilities, as the title of one of his science fiction novels, "Un hombre mas alla del Universo" (A man beyond the Universe). Dr. Atl, critized the industrial and instrumental character of society, in the context of reforms and modernization of Mexico in the first half of the XX, Dr. Atl believed full human and cosmic potential could flourish given the appropriate environment and synergy. Such endeavor was never realized and stayed only in architectural drawings and sketches despite the land to build the project was already located. See Medina, C., La ciudad ideal de Dr. Atl, Mexico, El Colegio Nacional, 2018.

9 The term sentipensar was borrowed by Orlando Fals Borda from local fishermen communities in Colombia.

SPAM

౽ P A M. Collaborative network for thinking through maps and mapping

౽ P A M is a mail-art project, global network and curatorial project. It was a first exploratory attempt towards developing a process based on collaboration and social engagement through workshops and exhibition as a space for action.

The project, developed in collaboration with Mauricio Herrero, convoked the global participation of friends, artists, thinkers, makers, academics, students on a collective grahic process for making cartographies and thinking through maps and mapping. The project was first presented at *Maps and Territory exhibition and international conferences* held in October 2019 at the Academy of Art and Design in Wroclaw followed by a second exhibition at CASA 49 in San José, Costa Rica on February 2020.

The project intended to rethink the format of the exhibition through action and explore images as errant and dynamic materials embedded in affect, in-formation and transformation.

Images not as static representations but *acting and transforming as they entered in relation and* exchanged. Circulating through digital platforms, collapsing in roaming exhibitions and setting different trajectories, itineraries and switching between formats and scales.

The project surveyed *movement* in the context of *modernity as a design based on kinetic utopia* where unhindered mobilization becomes the norm, especially for global trade economy and flows of data.

The project intended to engage with images in constant unrest and becoming, errant, precarious, unfinished and susceptible to modifications. Each image behaved like a crystal, an accumulation of layers, each entering in relation with the previous and allowing the space for the next one to enter in relation. Each image creating motion, detonating affect, opening spaces of ex-change and possibility for thinking with and along.

The project developed an online (an)archive of cartographies. The archive served as a bank of cartographies for participants. We set three simple rules for participation: 1. access the

archive, 2. download and modify at least one cartography (artistic technique remains free of choice), 3. scan and upload the modified image back into the (an)archive and 4. share access to as many other contacts.

ᒧ P A M intented to operate online and grow like a virus, randomly modifying the code of its images with each interaction.
The archive served as *a collective palimpsest in constant change*. While a regular archive intends to inscribe a fixed and official image, this one act as a counter-archive by working as palimpsest of emergent cartographies.

We started the archive with four cartographies modified by us: a map of Tenochtitlan (the first image of the "New World" that first arrived to the gaze of the King of Spain), sites intentionally concealed by Google Maps like Lesbos inmigration camp and military bases, drone images from Iraq and a map of water resources and deaths in the desert between US-Mexico border, and Marshall island stick charts.

First images in the online archive. Digital prints, dimensions variable, Maps and Territory Exhibition, 2019.

Participants/collaborators were offered rights to use the materials collected in the archive as they please. We intended to create a network and build *Nodes*, events and places where the archive could be printed as a map installation and exhibition, including workshop to manipulate and modify the whole installation by the audience.

The project was initiated with the faculty and student community of the Academy of Art and Design in October 2019 and expanded to a bigger stage of participation. We tried inviting participants whose work related to maps and mapping or had genuine interest in participating. By January 2020 we had over 200 participants worldwide and over 80 cartographies for an exhibition project.

The exhibition opened in February 2020 at Casa 49, an artist run gallery in San José (Costa Rica) and consisted of two parts: an exhibition and a workshop. The exhibition consisted on single collective MAP installation conformed from printed selection of the cartographies collected from the (an)archive and online participation. Cartographies were printed using inkjet and some others printed on wood blocks using laser-cut, making them both a print and matrix. The map was presented as a single piece extending across the walls of the space.

After the opening we invited the local community for a 3-day graphic workshop on collaborative mapping and experimental graphics. The cohort was conformed by a local art gallerist, students, artists and one scholarship was offered for children from poor neighborhoods of La Carpio.

We started the workshop by asking the participants to freely draw together on the MAP installation presented at the

exhibition. The participants drew across and over the artwork from the online participants. Following this, the participants took the prints down and dismounting the exhibition progressively.

The prints went down and the printing started, inking and carving the lasercut matrixes that conformed the MAP. Participants were encouraged to carve the matrixes in a collective manner similar to an *exquisite cadavre*, printing them and trying to work across and along the work of other participants back and forth.

A second set of prints from the MAP was printed for using in *chine colle* together with the relief printing adding a new variable to the printing process. The group was very enthusiastic and soon became a printing party, cutting, pasting, drawing, printing, going back and forth. We allow ourselves to be carried away, letting things happen and opening the possibility for chance, pleasure and unexpected methods.

On the second day, an artist lecture in the form of a walk-talk was given as an alternative way to both provide participants with a lecture about art and mapping through walking.

We walked around the neighborhood opening discussions related to maps for over an hour, wandering, looking for found materials we could use in our graphic activity. We went back and continue the printing process asking participants to change the method of printing adding a variation.

At the end of the workshop the result was not only that the whole exhibition had been transformed and a new set of cartographies but most importantly was the *process* and the social aspect, building from the capacity of sharing each other. The exchange of affects was more significant than the visual result despite some prints showed interesting results, holding a particular and fortuitous character. As a final remark, the project developed and unique workflow of making prints collaboratively that involves approapiating of relief, laser cut, digital media additionally with elements of mail art and social engaged art. As a final remark, the materials produced during the workshop intended to become a new MAP installation, the audience would be invited to take pieces of the prints under the condition to be further intervened manually and send by post mail to another person to continue the process.

Ƨ P A M (Cartography I), 2020.
Collective printmaking using laser cutted relief and chine collé. 32 x 32 cm
Casa 49. San José, Costa Rica.

Ƨ P A M (Cartography II), 2020.
Collective printmaking using laser cutted relief and chine collé. 32 x 32 cm
Casa 49. San José, Costa Rica.

Ƨ P A M (Cartography III), 2020.
Collective printmaking using laser cutted relief and chine collé. 32 x 32 cm
Casa 49. San José, Costa Rica.

Ƨ P A M (Cartography IV), 2020.
Collective printmaking using laser cutted relief and chine collé. 32 x 32 cm
Casa 49. San José, Costa Rica.

II. *How can a class operate like a work of art?*

"Ain't I got to the right to the tree of life."
-Gospel song.

In the last pages of *Chaosmosis* Felix Guattari writes about the need for an *ecosophy* as the interdependence between ecologies: psychic, political, social and environmental. As a matter of fact, an important role is given to art, creativity and aesthetics in this endeavor, inasmuch perception and the sensual are fundamental towards developing new streams of consciousness and emerging ways of knowing. In other words, Guattari points to art and aesthetics as having a special potential for developing new forms of social organization able to counteract capitalism and environmental disaster.

For Guattari social and political change involves *suture* and *rupture*. Starting with the subject's capacity for interruption, displacement or substitution of it's own cognitive habits leading to forms of enunciation against homogenization and domination. Art is an "*activity of unframing, of rupturing sense, of baroque proliferation or extreme impoverishment, which leads to the recreation and reinvention of the subject itself*"[1]. Art has the capacity of developing different forms of social organization and re-assembling the social tissue, creating conditions for the emergence of new forms of enunciation, subjectivity and social organization pregnant with new political configurations and forms of institution. In the crossing betwen new forms of desire, creativity, sociability and institutions we find the field of education as a potential site for imagination.

If our human species reached a *threshold* within a set of historical and cognitive processes related to capitalism, colonialism and extraction leading to new geologic and technologic paradigm[2], which is causing a significant amount of damage to the biosphere to the point of confronting us with the possibility of our own extinction together with other species; it seems necessary to stop and rethink, no longer from the perspective of anthropocentrism and the homo faber's ambition for making for the sake of making, but assuming the possibility of our own finitude in the planet.

Such argument calls for a critique of reason and the human capacities for care and restoration. This involves engaging with issues related to justice (more than human justice), redistribution of knowledge and resources, rethinking notions of usage, property, commons and well-being[1]. Which are those

1 Guattari, F., Chaosmosis, 1995, p.131.
2 See Haff, P.K., Technology as a geological phenomenon: implications for human well-being, London, Geological Society, 2013, https://pne.people.si.umich.edu/PDF/Haff%202013%20Technology%20as%20a%20Geological%20Phenomenon.pdf (accessed on 23rd April, 2020).

tools, practices and knowledges that can help us navigate and imagine our present and future? To which extent the tools we are resisting in our present struggles are outdated? Is it a matter of learning to re-member, re-assemble and translating? Is it about tools and practices that are *not yet here*? And (how) could art and creativity create the conditions for the emergence of new ways of thinking and tools in accordance to the contemporary present?

This section follows outlining two different epistemic perspectives corresponding to knowing about and thinking-with. It also delves in the role of not-knowing as a form of care based on curiosity and few remarks towards collaboration and participation.

Other worlds are possible

Epistemologies of the South is the term coined by Boaventura Sousa Santos to refer to the emergence of non-hegemonic forms of discourse based on *ecologies of knowledge.* These consist on making bridges between different ways of knowing and epistemologies specially including those that have been neglected by history and science. By convoking different forms of knowledge, for example artisanal together with scientific, and making their boundaries *porous*, exposing one towards another, ecologies of knowledge create the possibilities for the proliferation of other *ways of knowing and thinking*, feeling and sensing. In this way, it acts as a form of resistance against forms of domination and violence.

Such approach counteracts *Universalism* as a centrifugal canon and episteme[2], characterized by the violent belief that only *One-world worldview* fits the world; constituting a self-sufficient totality that appears ubiquitous and without outside, as such it creates separation, schisms and absences. Universalism is characterized by certain pillars based on the differentiation between subject/object, culture/nature, exteriority/interiority.

These divisions determine ways of relating and knowing, specially determines relation as an act of *grasping* (Glissant)and *knowing about.* As such, it is concerned with designating truth and identity to objects deprived from their own agency which that appear to a specific subject. It favors the supremacy of a certain Subject able to inscribe or impose its own terms and worldview over a world that appears as a collection of inert and

passive objects available for its purposes and methods.

As such it involves a great deal of violence together with the assimilation of this violence, it pertains and creates a culture that promotes the values of *competition*, power, growth, ownership, control and domination for its own maintenance and proper functioning. Such environment depends on specific forms of pedagogy which could be called *pedagogies of cruelty* (Segato) and disregards *pedagogies of presence* (Mbembe).

Universalism is based on a ontology and epistemology that strives towards drawing a line, *abyssal line (Sousa Santos), is a limit that defines,* on one side gives presence and existence, while on the other, invisibility and absence to certain forms of knowledge and subjects[3]. Similar to how one can only see a side of the moon from the Earth's perspective while the other side remains concealed in darkness, the same goes for colonial difference constituted by the abyssal line and Universalism.

Knowing about affirms divisions and provides the Subject with a monumentality. It affirms the separation between culture and nature as objects are displayed for the mind to grasp. It opposes a horizontal or lateral position, bluring the distinctions between one and the other by acknowledging the web of interdependencies that constitute life and the biosphere.[4]

The differentiation between subject-object and culture-nature finds its history and crystallization in the cartesian subject[3], enclosed in its mental capacity that seeks to grasp the world by designating true meaning and identity in correspondance to certain tools and methodologies.

"The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light.The stability of the frame is as necessary as an oxygen tank. Its limiting security completely defines the experience within."[4]

If Western ontology is so concerned with Being as substance

3 For an account on how modern discourses of science and history shaped the idea of Universalism and race, see Ferreira Da Silva, D., Towards a global idea of race, Minneapolis, Minnessota University Press, 2007.
4 Mapuche means "people (che) of the Earth (Mapu)" in mapudungun. The mapuche have developed and preserved a unique and horizontal relation with the biosphere. Such horizontality is based on the concept of tenderness and biodiversity. People belong to the Earth not viceversa.

and striving for the truth identity of things, a radically different ontology and epistemology is expressed by Eastern ancient thought[5].

Daoism explores thought in terms of energy (ch'i, which literally means gas) and a way of living according to cosmic principles (自然, zi ran). Its relation to things is based on permanent relativity and transmutation[6] which gives them the *freedom to wander*. The role of the human is living and acting accordingly to a sense and cosmic principle called *Dao* (or Way), which more than a noun involves *a way of caring for life*.

The dao that can be told, is not the eternal dao[5]. If the Dao is made clear, it is no longer the Dao. In this way, Daoism rejects fixed and stable definitions, finished understanding as a culmination. It rather seeks for the indeterminate and open.

Indeterminateness and openness are the main features of nothingness. Things breathe each other in their perennial *porosity* and constant becoming. According to quantum physics a single particle is made of an infinite multitude of tensions within each particle and towards other particles. This creates a constant *indebtedness* as the condition of possibility of giving/receiving. Following quantum physics Karen Barad affirms that "*ontological indeterminacy, a radical openness, an infinity of possibilities, is at the core of mattering (...) Matter in its iterative materialization is a dynamic play of in/determinacy. Matter is never a settled matter. It is always already radically open.*" And continues, "*nothingness is not absence, but the infinite plenitude of openness*".[6]

Following a similar argument in relation to art and kantian theory of aesthetic judgment, Derrida points to the insufficiency and incapacity of the *ergon* to be able to constitute itself as a complete entity because *it is lacking from itself*. The ergon lacks ontological autonomy, it needs and depends on a supplement, the frame, called the parergon[7]. The ergon cannot exist without the parergon, therefore, its existence is in relation to its border, the limit represents its inevitable ontological constituent and the limit itself is indeterminate, the paregon in itself is not inside nor outside. The outside is not independent but also demands a limit, in

5 Tzu, Lao, Tao te ching translated by Stephen Mitchel, New York, HarperPerennial Modern Classics, 1988.
6 Barad, K., What is the measure of nothingness? Infinity, virtuality and justice in The Book of books, Documenta 13 catalogue, p. 648.

this way, we find ourselves in a *mise-en-abyme*. There are no such autarkic essences nor without measure but always dependent and relative to something else, *in relation to* and in relation from a certain distance. There is no truth but moments of truth that appear to crumble just after.

The Dao escapes any form of fixed understanding, it remains fugitive yet can exist anywhere as Zhuang zi writes in the famous passage in the section "Knowledge wandered North":

-Master DongGuo asked Zhuang zi -This thing called the Dao, where does it exist?
-Zhuang zi said, there is no place, it doesn't exist.
-Come, said Master DongGuo, you must be more specific!
-It is in the ant.
-As low a thing as that?
-It is in the panic grass.
-But that's lower still!
-It is in the tiles and shards.
-How can it be so low?
-It is in the piss and the shit.

The Dao inhabits the *lowest* materials, especially those considered often useless hold the biggest potential for Zhuang zi. Such gesture of dignifying the useless and even unworthy holds an aesthetic potential for art making as an act of engaging with reality beyond imposed conventions but towards acknowledging nuances and precarious character of things. Materials or activities that may be regarded as useless or unworthy invites us to lean down towards the ground, abandon our verticality and *listen closer*, not necessarily for a hidden transcendental truth but as an act of hospitality towards alterity and diversity.

To engage differently with value beyond social conventions that instrumentalize and segregates the sensible. To engage with what each material has to tell on their own right.

In the case of artistic practices, *listening* allows the artwork to take its own course, *like a river*, opposed to ways of making and knowing where the Subject acts as the main actor of his creation by way of his achievement imposing his/her own idea on a material or object. Renouncing the vertical stance where the subject imposes over an object and switching to a lateral stance that involves listening and leaving space for

participation. Challenging the control of the Subject as creator and fostering the possibility of engaging in a collective process of making and dialogue between agencies is a gesture that questions and defers the Subject as a main figure and scenario of history.

Conversation implies *listening*.

Not-knowning as way of caring and learning

Less and less you need to force things,
until finally you arrive at non-action
When nothing is done,
Nothing is left undone.

True mastery can be gained
By letting things go their own way.
It can't be gained by interfering.
       -Tao te ching, Lao Tse.

The concept of *not-doing* (無為, wu wei), letting things be and grow or breath on their own, is one of the highest forms of knowledge and ways of *caring* for vital energy in Daoism. *Practice not doing and everything will fall in place.* According to the Zhuang zi it involves being carried by an *unknown force* as it is expressed in the story of the butcher Ding and Wen Hui, "*what I care is the Dao, that goes beyond skill*"[7]. Ding uses the knife not for cutting bones and flesh across but by inserting it and moving in-between the empty spaces; Ding and his knife separate pieces by moving through voids and interstices. Relation is always a matter between one and another. In this way the knife as a technical object is given a different meaning and usage, one that enables and nourishes relation towards the Dao; the knife as a technical object is transformed into a medium for caring and preserving vital energy. Care for energy is deferring dissipation, it is a negentropic gesture by deffering energy loss.

The *use* given to a technic or technical object (being artistic mediums or technical objects) correspond to specific ontological and epistemic values that conform a cosmos. This determines and defines our use towards technical objects, therefore, the problem of technology in terms of *pharmakon* depends of how a technical object sets particular relations

7   Zhuang zi, The secret for caring for life in The Complete works of Zhuang zi translated by Burton Watson, Columbia University Press, 2013.

between cosmology and technics which has been termed *cosmotechnics* by Yuk Hui.[8]

Not-knowing opens the possibilities for (un)learning or re-membering differently.

Knowing is not about prediction and control for intended results set beforehand but creating the conditions for the unpredictable. Learning involves the body, the senses, perception, affects and the event. The environment also plays an important role in the production of new neural connections and creativity as shown by neuroscience.[8] We learn by bodily experience, such statement holds an importance for art practices, from performance based art to any form of physical engagement with materials and ideas. The context and objects that surround us also have a crucial role and mediate the process of thinking and making.

Not-knowing is closely related to curiosity which is the motor for imagination and learning. Curiosity interrupts the anxiety for self-birthing , doing and demonstrating, instead, creates a different kind of anxiety based on *excitement* for the *not-yet-here*; for what might be/come but can't be foresee. Brings down messianic hopes for the next best thing that feed a notion of the future as an improved version of the past and that creates a certain type of subjectivity. Curiosity invites us remain hospitable and attentive for the here and now and towards *being-with.*

Curiosity is a way of *being-with* and as such evokes care "for what exists and what might exist… a sharpened sense of reality… but one that is never immobilized before it; a readiness to find what surrounds us strange and odd; a certain determination to throw off familiar ways of thought and to look at the same things in a different way; a passion for seizing what is happening now and what is disappearing; a lack of respect for the traditional hierarchies of what is important and fundamental."[9]

Improvisation follows this form of attentiveness, attends the body and the ground, it is corporeal and situated way of knowing. As a language it is embedded in notions of *movement, rhythm* and not/doing. It is closely related

8   Hui, Y., The Question of Technology in China, Urbanmedia, 2016.
9 Foucault, M., The masked philosopher in Ethics, Subjectivity and Truth, New York, The New Press, 1997, p. 325.

to practices of *listening* and orality such as *conversation*.
Improvisation creates a special attentiveness towards the
present, it undermines its own ways of doing as it proceeds
by *carrying on* from the "mistake", stumbling upon forms that
emerge from the accident. As an artistic language it challenges
the idea the artwork, piece or project that usually rely on stable
forms and definitions. As collective performance it intends
to re-negotiate the limits between audience/author[9], in this
way the participants/audience become a fundamental part of
the process of making by constantly actualizing their forms of
participation and tensions towards *collaboration and friction*.

It is embedded in a relative open process which involves
negotiation. Improvisation is a listening practice as it slips
away from the vertical position of a Subject that imposes and
anticipates over a myriad of Objects but assumes a lateral or
even horizontal positioning that enables Subjects to establish
different forms of participation, acknowledge agencies,
nuances and *contaminations*. In this way, things gain agency
as subjects and their meaning of gathering by establishing
assemblages that are open-ended. "How a gathering becomes
a happening, that is bigger than the sum of its parts? One
answer is contamination. We are contaminated by our
encounters and they change who we are as we make space for
others."[10]

The switch from vertical to lateral relation creates the possibility
for exchange, thinking-with others. One is a multiplicity.
Thinking-with is above all a situated form of knowing generate
by the particular way elements interact in a given place
and each made of many other multiplicities and nuances.
Collaborative practices such as thinking-with others "creates
new patterns out of previous multiplicities, intervening by
adding layers of meaning rather than merely deconstructing or
conforming to ready-made categories."[11]

Such change between vertical to lateral position is crucial for
pedagogy especially as Paulo Freire used to practice it, *one
is expert of being a non-expert.*[10] Freire's *Pegagogy of the
Oppressed* intended to reconfigure the hierarchical relation
teacher/student based on vertical position between one that
knows over another who doesn't. Such approach constituted

10   Lowenhaupt Tsing, A., The mushroom at the end of the World, Oxford, Princeton
University Press, 2015, p. 27.
11   Puig de la Bellacasa, M.,Matter of care, Minessota University Press, 2017. Kindle
edition.

a what he called the *banking model of education* where the student is a receptacle for dead knowledge instead making him actor/participant of a collective learning process that reinvents relations that conform his/her reality. Such banking model affirmed colonial domination by affirming certain forms of knowledge by silencing others proper of the abyssal line. Freire fostered a form of *pedagogies of presence*, practices that gave presence and agency to those who were excluded, promoting collaboration and conviviality as tools towards social and political change.

Augusto Boal's Theatre of the Oppressed also aimed to reconfigure political relations by using theatre and closely collaborating with local communities in Brazil. Boal's theatre would shift the roles that separate audience from the performers, making his collaborators into actors of plays that reenacted situations of oppression common and belonging to the same community. Such collaborations aimed to open spaces and conflicts related to experiences of violence that were likely to stay silent and invisible but through the use of theatre these could be addressed and transformed, given a new perspective. In certain way Boal's method served the community towards developing spaces where their wounds and vulnerabilities could be exposed instead of concealed, constituting the possibility of creating transformation and *safe houses*. Such method involved clash between opposites, conflict and *friction*. Following Bonaventure Soh Bejeng Ndikung, from a physical perspective friction can produce two kinds of outcomes: either as kinetic energy that produces thermal energy or produces tare and wear. Friction can create an amount of energy, warming up affects and feelings towards movement and transformation or otherwise exhaust itself, in both cases friction leads to transformation and shift.

It is important to highlight the importance of *friction* and make reference to Marie Louis Pratt's notion of the *contact zones* refering to "*social spaces where cultures meet, clash and grapple, with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today.*" Such spaces are important as they open possibilities and also challenges our capacities. Allows to escape thinking in terms of homogenous spaces and return to universalist claims for totality; falling towards thinking the term community towards (p)reaching consensus, or worse, as an unpolluted

space without possibility for dissent which leads toward *kitsch* as Milan Kundera used the term to refer to the aesthetics of totalitarianism. Friction and contradiction preserve diversity by fostering dialogue between opposites that renounce to simple dialectics or hybridization. If one extrapolates the contact zone towards the artwork, the exhibition or exhibition making involves creating spaces for negotiation and the renegotiation of spaces, histories and territories, spaces able to hold friction, develop what is in-common, become *safe houses*[12]. The exhibition as a contact zone "must appreciate the possibility of transcending the urge to preach harmony or synchrony to the choir, but also imagine such spaces as cognitive and physical spaces of dissonance and slippage, of disharmony and decallage, of marking time and stepping aside or backwards in an effort to gain another vantage point or field of view. In fact, maybe one of the tasks -surely not the only- of making exhibitions is devising tools and paths and strategies on how to gallop off the frame, if not to detonate it completely."[13]

12   "Social and intellectual spaces where groups can constitute themselves as horizontal…and develop high degrees of trust and share understanding from legacies of oppression." See Louise Pratt, M., Arts of the contact zone in Profession, 1991.
13   Ndikung Soh Bejeng, B., Streams of Consciousness, in South Magazine, issue 11, 2019, p.137.

1 The concepts of Andean sumac kawsay (good living) as well as guarani teko pora (good custom of living) involve relations based on reciprocity between individual, social and environmental spheres. Such concepts that intend to preserve and cultivate the health of these spheres question the ideal of Development and extraction, even raising questions about a legal frame and rights for the environment as expressed in Article 71 of Ecuador's constitution.

2 Foucault used to say a fish inside the water doesn't know it is inside the water to illustrate how a medium is undistiguishable because it is perceived as a natural given; in the same way an episteme determines to great extent the possibilities of what can be said and known. An episteme is a historical a priori constituted of a set of inherited discourses and practices that determines what can be said and known, nevertheless can suffer modifications, transformations and differance. See Foucault, M., The order of Things, Minneapolis, Minnesota University Press, 1989. Perhaps important also is to note on how each episteme is linked to an ontology constituting a cosmos which creates a particular relation with technical object constituting a cosmotechnics. See Hui, Y., The Question Concerning Technology in China, 2016.

3 "The power of judging well and of telling the true from the false- which is what we properly call reason- is naturally equal in all humans (…) As for reason it exists as whole and complete in all of us, it is the only thing that makes us human and distinguishes us

from animals (bête)". See Descartes, Discourse on the method, 1637. Furthermore, with the invention of mathematical perspective, it sets the fundaments for a scopic regimes based the eye of a bodiless subject separated from a reality of objects. A division between a subject that knows and can grasp an exterior totality of nature as inert collection of objects.The camera obscura was the means for becoming the transparent imitator of nature and fullfilling accurately and truthfully visual representations. An impulse that later led rationality to categorize, generalize and centralize under the ideals of transparency, certainty and order.

4 The white cube form of exhibition is a modernist devise that regulates aesthetic experience. Its spatial design follows certain characteristics that affirm practices based in the division subject/ object and are art invested towards the illusion of eternity. The exterior (profane) must not interfere with the inside (sacred) of the gallery, the inside must remain silent from distractions, the white walls serve to highlight and isolate the work of art to present them as self-sufficient realities existing in the eternity of display, the light is artificial to guarantee this timeless effect, works are mounted for study and scrutiny as a collection. See O'Doherty, B., Inside the White Cube, San Francisco, The Lapis Press, 1986.

5 Differences between West and East can be found between catholic churches that are permanent, closed and monumental structures compared to Shinto shrines characterized by openness, modesty and even mutability.

Most particularly the Ise shrine which is rebuilt every 20 years involving the participation of the community in its renewal. It problematizes the original versus the copy, the question for the authentic and original has a fundamental importance for Western culture concerned with identity and transcendence whereas the East disregards the differences between original and copy as it is based on constant transformations and immanence. See Han B., Shanzhai, Buenos Aires, Caja Negra Editora, 2016.

6 One good example that illustrates the relativity between things and transmutation is found in the Zhuang zi, "Once Zhuang Zhou dreamed he was a butterfly, a butterfly flitting and fluttering around, happy with himself and doing as he pleased. He didn't know he was Zhuang Zhou. Suddenly he woke up, and there he was, solid and unmistakable Zhuang Zhou. But he didn't know if he were Zhuang Zhou who had dreamed he was a butterfly or a butterfly dreaming he was Zhuang Zhou. Between Zhuang Zhou and a butterfly, there must be some distinction! This is called the Transformation of Things" See Zhuang zi, Discussion on making all things equal in The Complete works of Zhuang zi translated by Burton Watson, Columbia University Press, 2013.

7 "A parergon comes against, beside, and in addition to the ergon, the work done (fait)the fact (le fait), the work, but it does not fall to one side, it touches and cooperates with the operation, from a certain outside. Neither simply outside nor simply inside. Like an accessory that one is obliged to welcome on the border, on board (au bord, a bord). It is first of all the

on (the) bo(a)rd(er)". See Derrida, J., The truth in Painting, Chicago, Chicago University Press, 1987, p. 54.

8 The connectome follows the analogy of a water stream, where water is the flow of thoughts, feelings and mental activity while the ground is the environment. Water and ground are interdependent, the ground serves as bed for the river, the river flow changes the ground. Topography acts upon the shape of the river. Marian Diamond's research showed how affordances and environment is in direct relation to the production of new neural connections. A mouse in isolation develops poor quantity of neural connectors compared to mice living together in spaces with more affordances. The importance of space towards creativity is present in the playgrounds designed by architect Aldo van Eyck in Amsterdam where empty spaces after WWII were transformed into playgrounds inviting children to appropriate of these spaces and its forms, open-ended forms that created their own set of affordances and possibilities while playing. Important to note how creativity also flourishes in contexts of austerity, precariousness and the constant need of repair.

9 The erasure of the line between author/audience was challenged by theatre at least in second half of the XXth century by the work of Jerzy Grotowski's work and Oswaldo Boal's "Theatre of the Oppressed". Subverting the roles that separate performers from audience, in the case of Boal theatre intended to create friction towards social and political change. Had a direct influence on visual arts specially in performance practices specially after the 60's but also in installation

for example the work of Helio
Oiticica or Joseph Beuys. The
spectator has always been
involved, what changes is the
roles of are renegotiated
towards production and
redefinition of the artwork.

10 Paulo Freire while
teaching farmer families in
rural areas of Brazil would
make the following activity
in his classes, ask a farmer
about something he would not
know (ex. Who was Plato?) then
the farmer would ask Freire
and question he would not be
able to answer (ex. questions
about agriculture). Such
activity erases the hierarchic
relation between the teacher
figure that knows vrs the
student that is a receptacle
to be filled. Instead creates
a different form of relation
based on horizontality and
reciprocity. See Freire, P.,
Pedagogy of the Oppressed, New
York, Continuun Publishing,
2005.

11 The term anthropocene
is critizised by T.J Demos
because of its inaccuracy
to properly address
ecological violence, it
errs by accounting the
whole human species for the
environmental exploitation and
transformation, disregarding
the fact that such processes
based on extractivism and
pollution belong to specific
actors, industries and
historical processes. Instead
terms such as capitalocene,
seem more specific. See
Demos, T.J., Against the
Anthropocene, Berlin,
Sternberg Press, 2017.

KAMIKAZE

WHAT A BODY CAN DO?

Kamikaze was an *action research*, site-specific exhibition and 9-day performance realized at the *Glass Gallery* in the Academy of Art and Design in Wroclaw between 18-29.11.2019.

KAMIKAZE intended to engage with the format of the exhibition and school from action and participation. It intended to engage with the exhibition as communion of subjects instead of a collection of objects, creating a site for contact, participation and friction through collective action based on improvisation and movement. An action research engaging with the context of the educational institution by setting forth *not-knowing* as a way of making/ learning. It intended to de-monumentalize the centrality of the individual author/maker by actively involving the audience in a collective process of making place. It opened the exhibition as a space for exploring *action*, fricition, collaboration, participation and thinking-with others. As a performance it intended to evolve from collective improvisation, listening and conversation along with other media such as sculpture, installation and drawing.

The context and site for the exhibition was a gallery space inside the old building of the Academy of Art and Design in Wroclaw. The gallery space followed the characteristics of the *white cube* gallery dedicated to display work by artists and students. I was told the same space used to be a cafeteria where students would *hang out* in the past before it became an exhibition space. The audience for this *action research* were mainly students, faculty and staff of the ASP Wroclaw beside some other visitors.

The starting point and statement for the exhibition reads as follows:

I'll enter the space without knowing exactly what I'll be doing or showing during the time of this exhibition. Not knowing will be the continous starting point. I might do something or not. If I do nothing that will be something anyway. If I do something that could be nothing as well. I know there are expectations from the audience and the space might look empty, this will be fine even though it may seem disappointing...The space awaits to transform and empty itself in a continous attempt to frame, reframe, unframe its own activity. If I do something this will be in correspondance to the place, the interaction with the audience and the time being.

The exhibition started without an opening as it meant to be constantly (re)opening, evolving from an ongoing dialogue with the audience and interactions.

Inside the space there was only a black sofa in the center and a small wooden palette in front that served as a table for a japanese style tea pot and paper cups for tea. There was nothing hung on the walls which made the space seemingly *empty* except for all the holes and marks left from the frames or pieces from previous exhibitions. An iron bar sticks from the wall, it was used to hold a sculpture by the previous artist, lights are also left in the same position.

Did I mentioned the place used to be a cafeteria were people *hung-out*. To curate comes from Latin *curare*, which means *to take care of*. I start offering tea. I choose to brew a herb that is considered a bad weed[14] (*chwasty*) yet has medicinal properties and can help improve the digestive system which is linked to the metabolism that nourishes the body with nutrients. I'll bring these herbs into the space, brew and serve them while we start a conversation. Conversation is a relational practice, rooted in orality and listening, an artistic medium in its own right

14   I was collecting them during the summer, planting them inside my house. Weed should not be in pots but in the open. They grow indiscriminately which gives them the reputation of invasive, although this same quality could also be regarded as heroic as they strive to survive anywhere despite the poor conditions and lack of resources.

that uses materials such as speech, breath and sound. Sound like wind is an invisible form of movement. Movement and rhythm are in breathing and cardiac pulse which involve the metabolism and circulation of oxygen.

In its most conventional form, the white cube art exhibition follows a *service* model. The term exhibition implies display, exposure and even denotes demonstration. In the service model of exhibition, the spectator expects to be *served* according to his taste a finished product from an Author. Objects are displayed for proper *scrutiny* from the spectator according to established practices (ex. ocular-centrism), sets of beliefs, taste or understanding; when the *spectator* just seeks for the reaffirmation of what he/she thinks he/she knows falls into a narcissist gaze dismissing the possibility of learning. The service model of exhibition reproduces without disturbance a set of practices and discourses that serves to discipline and regulate aesthetic experience. Educational institutions play an important role in the (re)distribution and (re)production of discourses and practices about art, aesthetic experience and ways of knowing. Such model favors practices of *knowing about* over practices of *knowing with*.

I am now remembering Andrea Fraser's performances as a museum guide and her writings about the importance of *self-reflexivity* towards institutional critique so much influenced by P. Bourdieu's theory of cultural production and taste, I am remembering Donna Haraway's remarks on how orthodontists used sculptures of Greek gods, who never existed as physical beings yet were used as reference for determining the "right angle" for the facial bite. I'm also remembering Felix Guattari's question, *how to make a class operate like a work of art?* and his correspondence to the work of Joseph Beuys and the importance he gave to creativity as a transformative power able to nourish human capacities and vest with spirituality towards what he called the *Sonnenstaat*. His expanded notion of art beyond art involved *fostering life, freedom and social participation.* Im thinking about how he engaged with different epistemic traditions by invoking forms of animism and shattered colonial conventions that determine perception and the role of the spectator, instead, art practice should serve for the most radical exercises of (un)learning through the unusual and opening spaces for contact and participation. As Boal and Freire, Beuys reversed the notion of receiver into an active sender, therefore, vesting the student and

spectator with agency and participation towards reinventing forms of communication and imagination. The qualities of how communication takes place, the care given to this communication is what matters and leads to a form, being engaging with a material or in a conversation.

I want to set away from the connotation of service that refers to discipline and *ortho*doxy in aesthetic experience, instead, I want to engage with service from the perspective of *care and caring* by engaging with nomadism and playfulness. A self-exiling exercise from ready-made definitions, frames and formats.

"The child is innocence and forgetting, a new beginning, a game, a wheel rolling out of itself, a first movement, a sacred yes-saying."[15]

Caring for the unexpected and incalculable, caring for *listening*; caring for collaborating and building context for the here and now. Improvisation invites to participate and forces to listen, to engage with vulnerability and failure so often concealed and undervalued. Explore movement (or stillness) despite the anxiety for production for the sake of production which only regards visible results and discredits the creative possibilities of idleness and ignorance.

The power of ignorance
Must be given credit for its activity
A temple to the god of ignorance
And the guardian creator of confusion
Should be built.
Is ignorance a blessing or a curse?
Consider the merits and the demerits of ignorance.
    -Ignorance by Sun Ra.

The first day goes slow and with cloudy weather in this modest *temple for ignorance*. Few visitors, strange looks, timid glances pass by. Few conversations, lots of tea, writing and listening. People pass by and keep saying they don't have time, always in the middle of something, in a transition to the next thing, from one deadline to the other. Work and duty. *No time* to waste, to defer, to delay, to participate. Isn't delay and defer what can provide *aroma to time* and so important for aesthetic experience? Can you imagine Proust eating the madeleine while feeling anxious because he won't catch the

15   Nietzshe, F., Thus spoke Zarathustra, Cambridge University Press, p.17.

bus or meet a deadline? I'm remembering Julio Cortazar and Carol Dunlop's game of driving along the highway between Paris and Marseille; one rule: stop in each rest area along that way, park the van and make an exercise of contemplation of the surroundings. It was a gesture towards perception and subverting the instrumental design of the highway of going from point a to b in the quickest way. Instead, make an *interval in* time, an in between, *slow down* as an act of resistance, defer and *differ* from the politics that organizes desire under the supremacy of one-single time.

Anticipation for the future morgages the present. *Is it happening now?* Is Godot finally here? Expectations for the next best thing, the future opposed to the past, so proper of science and technology, the avant-gards and messianism.

Stillness and silence can also express the position of the oppressed.

I start writing against the big wall using colored *masking tape.* I fall into using a visual language and visibility despite trying to resist. I'm using common materials, those that everyone can recognize and would considered un-artistic.

I'm alone sitting in the sofa when L. comes in. Looks around disoriented and confused and asks me, what *is* going on? Is this your exhibition? I reply, it is an exhibition, and it is happening *now*, he is invited to join me for tea and a conversation. I serve him tea but he refuses to sit down. Seems distracted. Asks about the tea, *is this a special tea? Is it a sort of artistic blend?* I reply, it is just chamomile. He seems not allured, starts speaking about his art projects in process and in the future.

Do you have the patience to wait
till your mud settles and the water is clear?
Can you remain unmoving
Till the right action arises by itself?
        -Tao te ching, Lao Tse

The space activates with each one engaging and participating. Each presence entering the space represents the possibility for something unexpected to happen, depending on each others capacity to share each other, that could also not happen at all or happen otherwise.

M. and A. come to talk. M. helps me remove the text made with masking tape against the wall from yesterday, it started haunting me. The masking tape leaves a ghost, a blury trace, a residue marking the wall.

S. comes often to the space. He came today, asked if he could draw and threw a single line across all the walls and corners of the gallery. The line swirls in loops across the space. I use the masking tape to draw on or highlight following along his trace. He also is reading a piece he wrote on Plato and Aristotle in L.A, top-down vrs bottom-up.

~~What is this?~~

What a body can do?

Sometimes this feels like a ritual. I *listen* to the river before entering the gallery. I come in and open the windows, make noises in each corner to clean the space. Then I make one decision on the space. I feel like working within a schedule like the lady across the hall in the cloakroom. Inevitably the space starts to have a regularity and fall into a form of a spectacle. The gallery space is an unavoidable space of/for visibility. On the other hand, the space becomes a river, flowing between one event and another. Receiving and letting go.

Inhabit contradictions. Work from contradictions instead of stable affirmations.

I'm re-membering Cecilia Vicuna coined the term *arte precario*, precarious art, to refer to her practice based on activating ephemeral and found objects she called *basuritas*, little wastes, that she would *tenderly* organize in public spaces. Those things we consider unworthy because they are useless were the materials Cecilia Vicuna's cared and used for her *arte precario,* I see them as an invitation and a ritual towards listening and participation.

A school field trip with 12 children pass-by in front of the space and then turn away across the hall. I feel the urge to go and invite them into the process. Always wanted to make a protest with children specially since I was working as a schoolteacher in Wroclaw from where many of my reflections on education started. I'll make a protest workshop with them. After asking the teacher and the group's acceptance, I bring cardboards and markers to make some protest banners. The group is asked

to discuss and find a common topic they want to use for the protest, they agreed on the topic of the School.

Children start writing or drawing banners while others perform with their mouths sealed with masking tape moving around the place, meanwhile others play a cacophony using musical instruments in the background, marking the rhythm of the protest. The protest workshop lasts over an hour and the space is completely transformed.

P: "Is it building or collapsing? I can't tell if its building or collapsing."

Improvisation is about interrupting anxiety for the future and replacing it with attention here and now. It offers the chance to switch from a vertical position to a horizontal one towards listening, being-with and *carrying on*.

Improvisation is present in the slave songs from the African diaspora sung while working in the plantations. African slaves were dispossessed of everything from the moment they left the coast of Africa to make the transatlantic journey. Despite such brutal dispossession "they created a new language out of the languages they had known and the languages foisted upon them. They danced the old dances for new purposes."[16] Creating and reinventing a proliferation of new forms of communication from the most radical experience of dispossession.

Everything comes from somewhere, nothing is created out of nowhere. It is always a concatenation, like crystals are made of layers each layer is in relation to a previous and welcoming another.

Its dark outside when M. enters with certain curiosity, his voice is calm and his thoughts are sharp. We engage into an exciting conversation. "Somehow what you are proposing here is much more interesting than the visual part" he says. I agree and reply, I don't intend to offer a spectacle nor a transparent experience instead I'm offering the chance to engage with another and figure out together. *How a class can operate as a work of art?* Could we address this question by warming our will and creativity beyond results and ends, catch the pulse of our breathing, actively engage with humor and pleasure, listen

16 Hartman, S., Lose your mother tongue, New York, Farrar, Strause and Giroux, 2007, p.97.

and reinvent our forms of relation and communication?

I'm remembering Joseph Beuys and Hannah Arendt. Im remembering friction creates warmth. The warming of hearts, will, reason and emotions involved in Andean *corazonar* is also present in the work of Joseph Beuys' for example his concept of *Element 3* characterized by the synergy between rationality and intuition, it meant building a bridge between rationalism of the West and the spiritual and shamanic traditions from the East. The interaction between the rational and spiritual meant challenging human understanding towards new forms of materialism vested with spirituality. Beuys as Guattari as well as Stiegler, thought we are in a threshold and art and creativity had the power to transform psychic and social structures, interrupting the forces that produce environmental and human exploitation in the *capitalocene*[11].

Citizen, artist, worker (*Burger, Kunstler, Arbeiter*). Beuys shattered the definitions of art and art-professionalism, he defended an expanded notion of art based on practices that nourish creativity, *life and freedom*. "*Creativity is not limited to people practicing one of the traditional forms of art, and even in the case of artists is not confined to the exercise of their art. Each one of us has a creative potential which is hidden by competitiveness and success-aggression. To recognize, explore and develop this potential is the task of the school.*" [17]

For Beuys there wasn't any difference between his work as an artist, his work as a teacher and as a social activist. They all combined towards the same endeavor, creating the conditions for free individuals and participation in society as a *social sculpture*, a social organism as a work of art.

He gave art and artistic education a major importance as activities that nourish and develop human faculties in the most challenging and radical ways. Art involves engaging with the unusual which forces the body to *listen and remember differently*, "education through art doesn't mean training professional artists such as painters, actors or singers. Art should engage all mental capacities so the subject can use them in the art of living."[18] Such *art of living* involves free and creative subjects able to overcome toxic behaviors.[19] Such

17   See Beuys, J., and Boll, H., Manifesto for Free International University for Creativity and Interdiciplinary Research, 1973.
18 Buschkuhle, C., Joseph Beuys and Artistic Education, Brill Sense Publishing, p. 23.
19   "Enviromental pollution advances parallel with the pollution within us." Ibid.

an approach between art and education reaches its decisive moment in terms of establishing the qualities of relation and communication between subjects and things. These forms of engagement are not limited to working with materials but include conversation, the emphasis is on *reciprocity*, "the salient feature is not the content of this communication, but the manner in which it takes place. The fashion in which people and things are treated is the decisive element of social sculpture."[20] Beuys was aiming for *porosity*, for practices that foster *porosity,* communion and transformation.

Can we engage with the unusual or what could even destroy our ways of understanding? How the gallery, school, museum are sites for colonial and epistemic normativity? Im speaking with M., exchanging our thoughts and experiences. We speak about educational institutions and the possibility of resisting instrumentality. We speak about the contemporary as a platform for creating context for the present. *Beings of our time* as poet Nikki Finney says is a task that also involves showing our scars and vulnerability.

Suddenly a student comes in along with her companion and says, *what is all this about*?... *Just drinking tea with you?* Her questioning seems discrediting and defying. I invite her to join for conversation but instead she sneers, refuses and leaves. As she walks away, I stay thinking if this moment involved a great level of uprightness. When we challenge someone, do we do it from kindness and tenderness? If so, why she avoided a conversation? What each one (as an artist/citizen/worker) is willing to offer another? Was she playing the role of the schoolteacher that grabs the student's hand to instruct him/her on the right way to write an "O"?[21] Did she realized Kamikaze is also for her to inhabit? Can we engage with difference from tenderness, interrupting ourselves and avoiding (p)reaching for consensus? Why our society praises understanding and visibility so much abandoning so quickly what refuses being grasped? We *clamor for the right to Opacity for everyone*[22]. It involves the clash between differences, the need for inventing forms of communication despite the impossibility of translation. In other words, its not about erasing borders but making them porous,

20   Ibid, p.23.
21   I'm remembering Susana Baca's Copla de la O, a small verse she sings and claims was given by an illiterate andean poet: Yo no conozco la O, me dicen que es redondita, mi madre tan pobrecita que a mi nunca me la enseño…yo no conozco la O. Las letras se van al diablo, porque escribirlas no sé, pero cuando les hablo…todas se ponen de pie.
22   Glissant, E., Poetics of Relation, p. 194.

creating passages, spaces of negotiation and still being able to conserve our identities.

Months after the realization of *Kamikaze* I asked artist Amet Ogut, founder of the *Silent University*, about participation and its unforeseeable character. So called social engaged, participatory, collaborative art practices involve engagement and commitment from the audience which cannot be predicted beforehand yet determines the process of realization (just as action depends on human relations and communication). His answer appealed to conviviality and participation happen when people's interests meet, it is fortuitous and organic. Reminded me how people can attract each other when they are willing to offer their lives according to a level of self-awareness, desire and self-determination above acting from what they are supposed to be doing. Ogut also emphasized how he avoids the terms project, workshops and deadlines. Nourishing relations, trust and friendships takes time and patience. Cooks at slow fire, demands dilated duration and flexibility for setting their own rules and rhythm.

Kamikaze was just two-week intensive experimentation but allowed me to experiment with the exhibition as a collaborative process of *making place* as a *temporal utopia*, the *exhibition as a communion of subjects instead of a collection of objects*. Explore my role as teacher/artist by creating conditions for learning based on curiosity and not-knowing as practices based on care and listening. Participation, art and education are a matter of what each one is willing to bring and offer to its community, ideally an action towards warming up heart and reason.

Engaging with the body, learning from action, listening, thinking-with, participation, collaboration, were all involved in the process of *Kamikaze*. Art and perception involve participation and care. As artists/citizens/teachers and part of institutions what are we willing to offer our community? Accepting the challenge of the unusual implies interruption of our usual ways of understanding towards nourishing and preserving diversity. Art and education involves an act of offering by challenging the other with tenderness. Which are those wor(l)ds and rites capable of warming up emotion and reason? How could this become part of a curriculum?

DAY #2   19.11.2019

La ~~axte~~ anxiedad ha tomado forma. El agua del río estaba un poco más movida. El ejercicio parece tratar de navegar.

He escrito Is it happening now en la pared que no sabía si tocar. Curiosamente ha dejado marca en la pared por el color del tape. Es difícil olvidarse de la función enunciativa que tiene el espacio, lo que se dice parece contribuir a las demandas y expectativas. hacia el artista, el objeto de arte y aun más el qué.

Dilay ha venido y hemos hecho el ejercicio de los guiones de teatro. Resulta gracioso.

Me han dicho que somos parte de procesos biológicos agenciados por otros seres. Me comenti su interés en los organismos y su deseo de hacer un libro de bacterias y otros bichos. con

DIA #3 .   20 . 11 . 2019

No he dormido tan bien . Tampoco recuerdo
en este momento que soñe .
Después de todo resulta interesante estar aquí .
Y a la vez conlleva una gran ansiedad .

He llegado, limpiado el espacio después de
abrir las ventanas .
La gente pasa de largo . Observa con
desconfianza más que curiosidad .
Pienso quitar algo .

Perception demands participation .
Que significa participación .
La gente solo busca o atiende lo que
intensifica lo que conocen . Me estoy intentando
intentando comunicar con ellos . Casi que no .

No se si quiero quedarme aquí . Todo
el tiempo de la expo .
Si la gente no quiere venir, que puedo
hacer ?

    IS it HAPPENING NOW ?
La gente que entendera ? No creo que hayan
leído a Lyotard, esperan gatitos .
Volvemos a la cuestión del tiempo

"Is it building? Or collapsing?"

La protesta se convierte en exhibición.
La protesta busca cambios, la exhibición muestra
resultados. En este caso la protesta muere en el
momento que ocurre.
No es lo que está en la pared, pero lo que
está en la pared se asume como contenido.
Siempre hay contenido, las paredes hacen el marco.
Definen el vacío para que se llene y cambie.
El vacío es no la ausencia de algo pero
cierta libertad para que las cosas ocurran y
brillen más allá de su forma.
Estar aquí entonces es estar quieto, estar
quieto es una forma de silencio blanco donde
todos los colores chabitan, se mezclan.
No hay espera.

Plaster cups, 2019.
Each conversation was documented by casting the paper cup with plaster. The same material
used in the classic sculpture that surround the building of the Academy.

Children protest workshop.
Offered to a group of students from primary school. Children are organizing on a common topic to start and plan a protest activity.

SCHOOL

ZAKAZ
ZAKAZ ZADAŃ 😁
ZADAŃ
DOMOWYCH!!!!

yes
TAK SANTA ♡
Clause

NO VEGA

NO HOME WORK!

NEW SZKOŁA

ABLES

YOL
AR

HERE
SE THERE
HERE

III. *Towards Ecologies of Care and Repair*

We begin life in water
We all begin life because someone else
Breathe for us
Until we breath for ourselves
Someone breaths for us
Everyone has had someone -a woman-
breathe for them
Until that first ga(s)p
For air.

  -The ga(s)p, Nourbese Philip

Breathing

Breathing is the requisite for life, it holds a central importance to discourses on *care, repair, and healing* of the body and the planet as a living organism.

Respiration is related to rhythm and distribution of oxygen, it affects streams of consciousness. Breathing and air are the common thread binding bodies. Breathing is quality of life. The abundance of breath is the abundance of voice.

Breathe is elusive, it is not a given. It is the expression of vitality, to breathe deep down to the toes and with the whole body, a single breath can be the embracement of life and the native ground of the real; a single breath can hold eternity, in the midst between the dream and awakening, under the cosmic rainfall. Breathing in peace. The healer expires to clean. Inside and outside reversibly touch conforming the *flesh of the world*. Breathing is the perennial expression of life and *porosity*. Breathing is a radical form of solidarity.

We begin life in water,
We all begin life because someone else
Breathe for us
Until we breath for ourselves
Someone breaths for us
Everyone has had someone -a woman-breathe for them
Until that first ga(s)p
For air.
　　　-The ga(s)p by Nourbese Philip.

A body breaths and breaths with/for/along/between/towards another. The breathing body extends beyond the human to the planet as a living organism, a breathing flesh, composed of immense number of interdependent organisms forming assemblages. Breathing depends on the possibility of others breathing. It is fundamental for *well-being* as it binds individual, collective, and environmental ecologies.

Breathing is getting difficult, to the point of asphyxia or hypoxia. The unhindered mobilization and acceleration characteristic of modern societies enhanced by breathtaking technologies has provoked large-scale geotrauma[1], making the

1　Google time lapse, a set of millions of photos registering the changes in the Earth since the 1980's. The idea of the Anthropocene relies in great part on the data and aerial images that confront us with the impact and modification to the planet. See

planet increasingly inhospitable, risking habitability, causing a general shortage of breathing and a chokehold to the biosphere.

Our modern and neoliberal societies confuse individual freedom with endless mobilization[1], keep on the treadmill despite exhaustion or exploitation. The metabolism and maintenance of populations become an art of calculations, elaboration of data statistics and management of widespread *noise*. As an individual maintenance involves controlling the risk of burnout and depression, managing anxiety and assimilating toxicity while trying to stay healthy. Such environment is encompassed by a level of illiteracy, numbness and *semiotic bankruptcy* that holds us from properly understanding the technical processes we are enmeshed in, as well as, properly naming the forms of violence and politics that govern life/death. We succumb to alienation, mortgage the present and postpone healing.

The environmental crisis has both political and ontological components. It reflects the efforts for overcoming the notion of "self" as individual, it involves reimagining the "human" and the "We" as part of a global web of interdependencies and interconnectedness, based on porous and/or reversive boundaries. It also involves the pharmacological relation and co-dependency with technological infrastructures[2] which, on one hand, are necessary to sustain and reproduce human life while at the same time severely disrupts ecologies; jeopardizing the planet's resources from which both humans and technological infrastructures depend on for subsisting. *Companions in trouble*, we reached a limit inasmuch humans can't hold the Earth on its shoulders and the Earth can't hold humans on its shoulders.

The reproduction of life and the urgency for reparation overlap. We are confronted with our own historical limit and vulnerability as we keep approaching the possibility of irreversible damage to the biosphere. A different kind of politics and ethics is called forth to defend life and breathing. *Which are the ways of living with and among*?

is a black and living thing
is a favorite child
of the universe

Google Earth timelapse, https://earthengine.google.com/timelapse/ , (accessed 14th May, 2021).

feel her rolling her hand
in its kinky hair
feel her brushing it clean
        -The earth is a living thing by Lucille Clifton.

Achille Mbembe calls for a *universal right to breath*[2] in times
of a new pandemic emergency that has intensified the sense
suffocation, vulnerability, social/economic/racial inequalities.
Dramatically confronting us with our interdependence, for
example expressed in the acts of breathing and touching. The
right to breath is the claim to defend *planetary habitability* by
acknowledging interdependence and co-existence. It intends
to counteract the forces of *brutalism*[3] and the reverberation
of historical processes related to extractivism, capitalism,
colonization and patriarchy which have led to forms of violence
and politics responsible for environmental trauma. It has placed
human and non-human species at a *threshold*, at which "we are
facing modern problems for which there are no longer modern
solutions."[4]

Such statement evokes the exhaustion and emergency for
thinking and living otherwise. Such an endeavor calls forth
radical forms of imagination and above all a collective effort
based on collaboration. From an epistemic stance it implies
escaping the trap of solipsism and ontology based on schisms
between human/nature, self/others, subject/object that foster
the notion of individuals as autarkic closed entities and striving
for finished culminations.

Such ontological stance confuses the concept of community as
a project towards (p)reaching consensus, as a homogeneous
and flat surface or a perfect circle. It confuses multiplicity as
a simple sum of individuals, insists in binarism and disregards
contradictions. It mistakes things as being isolated and
separated, completed and stabile. Instead of open and
reversible to each other, *porous*, uncertain, unfinished, opaque,
and promiscuous; holding conflict, friction, contamination, and
tension from which they renegotiate limits and evolve.
How to re-member and re-assemble? Which is the right form

2   Mbembe, A., The universal right to breath, University of Chicago Press Journals,
vol. 47, 2020, https://www.journals.uchicago.edu/doi/full/10.1086/711437 (accessed
3rd of May, 2021)
3   Brutalism is a contemporary process whereby "power is henceforth constituted,
expressed, reconfigured, acts and reproduces itself as a geomorphic force". As such
it involves process of fracturing and fissuring, emptying vessels, drilling and expelling
organic matter as depletion. Mbembe, A., Brutalisme, Paris, Ladecouverte, 2020, p.
9-11.
4   Escobar, A., Pluriversal Politics, Duke University Press, p. 69.

of *movement*? Modernity, in the attempt of escaping fear and the myth, lost track of the basic principle of giving back and offering gratitude to the Earth. A fundamental aspect sustaining life and well-being[5] among indigenous cosmologies. These who have preserved living in *relational worlds,* along with different notions of territory, property, and usage[6].

Relational worlds are composed of assemblages, a dynamic fabric of interconnected events and agencies that preserve life. These concatenate and depend on each other conforming a totality without fragmentation or exclusion. *Like a shake of hands*, where the act of touching and being touched is one and the other at once, there is no passive nor active but is an act that depends on each other at the same time. Touch is like breathing, both are relational acts.

Things exist because others breath and live.

Sí, ¿quién puede dudarlo?
me dicen: El Agua es la Vida
¿Pero qué hace el Agua
        sin el Aire?
¿Pero qué hacen el aire
      y el agua sin la Tierra?
¿Pero qué hace la Tierra
        sin el Fuego?
¿Pero qué hace el fuego
        sin el Sol?
¿Pero que hace el Sol
        sin la ceniza de la Luna?
¿Pero que hace la Luna
        sin el canto del Silencio?
¿Pero qué hace el silencio
si no sucede la Contemplación?
¿Pero qué hace la contemplación
        sin la Palabra?

5 Guarani use the term teko pora, good customs of living, to refer to practices able to safeguard the balance/health of individuals, collective and environment. Anger is seen as a negative emotion that disrupts teko pora. See Cadogan L., Rapyta Ayvu, Universidad de Sao Paolo, 1959. See Rolnik, S., Esfera de la Insurreccion, Tinta Limon, 2019.
6 The mapuche people, which in mapudugun means People of the Earth, have a beautiful and sacred rite called the nguillatun. It is a prayer performed for several days to offer gratitude to the Mother Earth, Nuke Mapu, communities gather together to ask her to provide with good health in the new cycle. In the center, the rehue or altar stands for the powers and spirits of the Earth who are convoked in that sacred place to join the celebration, the different mapuche communities gather to offer this solemn and humble act of gratitude and tenderness to the Earth.

¿Pero qué hace la Palabra
     sin el aliento de la Naturaleza?
¿Pero qué hace la Naturaleza
     sin el Agua de la Vida?
*Por favor, continúe usted este poema:
En medio de los últimos bosques
En el rocío de la madrugada
A orillas de los menguados ríos
    saltos, lagos
Mirando los barcos en el horizonte
     del mar
y en el aire contaminado del día…
En la cumbre nocturna y más delirante
    de la imaginación.
El agua de la vida. Elicura Chihualaif

Repair as design. Design as repair

The possibility of irreversible ecologic damage demands us to think about the concepts of dwelling and *oikos,* concretely, how to *inhabit* the Earth and the possibility of healing and and reversing geotrauma. It underscores the question of care, *what and how we care for?* and how to develop the capacity for action and collective engagement, for making-with and fostering situated forms of knowledge towards care and restoration? These are central questions to artistic practice and education today.

From an epistemic and cultural perspective, as already mentioned, points towards (re)imagining the notion of "Self" and "We", rethinking concepts of "human" and "species", setting away from the dominant and hegemonic epistemologies[7] based on separations between individual/ object, nature/culture, Us/ They. In this way, the current scenario seems to be a matter of (cosmo)politics and (*cosmo) technics*; it asks us to reflect on *ways of living with and among* while at the same time examining our technological, economical, and semiotic structures.

"If those arrangements were to disappear as they appeared, if some event of which we can at the moment do no more than sense the possibility – without knowing either what its form will

7   Foucault studies the emergence of modern episteme together with the human from the fields of life (biology), language (linguistics), and work (economy). See Foucault, M., The order of Things, Routledge, 1989.

be or what it promises – were to cause them to crumble, as the ground of Classical thought did, at the end of the eighteenth century, then one can certainly wager that man would be erased, like a face drawn in sand at the edge of the sea."[8]

The possibility of a cultural shift evokes *transitioning* between the displacement of Man as the central author/figure/scenario of history together with a set of world-making practices towards a different way of *sensing, thinking-feeling, caring as thinking* the pharmakon in technology (Stiegler) and the set of politics able to differ and defer from subscribing to solipsism and ontologies that support it. Such endeavor should be able to navigate aware and away from the risks of ideology and inhabit from the perspective of *porosity*, interdependency and *borrowed life.*

If we accept the emergence of epistemological and cultural changes, this leads to asking *which are the ways of inhabiting a damaged planet?* Which are the *ways of living, mourning, or dying properly if we have to?* (Haraway) *Which are the tools, knowledges, practices needed to navigate the not-yet? How can arts and aesthetics contribute to healing and still avoid instrumentality?* This may suggest engaging with the arts of survival or arts of living, nevertheless, any effort towards healing and reparation involves inventing forms of collaboration and collectively *conspiring towards respiration.*

The notion of *sympoesis (Haraway)*, of making-with, becomes very important as it expresses the possible forms of coupling and assemblages between living organisms, forms of thinking/practices towards healing. The navigational charts for inhabiting a damage world in the XXI century point towards notions of **collaboration, care, and reparation.**

These concepts have huge relevance in general and influence art practices and critical theory specially in the last years.

The notion of care is a central topic in feminist theory and critique of economic exploitation based on social and gender inequalities and forms of violence related to capitalism and patriarchy. This first line of discourse on care is concerned with making visible practices that sustain life such as the reproduction, maintenance, restoration from which the economic system benefits and relies on for its proper functioning despite these practices are obscured and

8 Foucault, M., The order of Things, Routledge, 1989, p.422.

neglected by capitalism and patriarchy[3].

A second type of care focuses on strengthening the sense of community and commons against fragmentated social tissue and increasing individualization produced by neoliberal societies. This second kind involves care as reparation of the social fabric and sense of what people have in-common by fostering practices based on conviviality and collaboration[4]. Affirming the difference between the values that conform people as people opposed to masses.

The third notion of care is concerned with forms of resistance against global devastation and violence, it departs from the need of forming collective and social organizations. These practices of care are concerned with ecological and environmental struggles and seek to create *movement*. These type of practices of care critique hegemonic forms of knowledge and address topics related to (human and non-human) justice, rethinking notions of well-being and questioning notions of economic development, models for the re/distribution of resources necessary for inhabitance, rethinking the meaning of usage, property, territory, and commons among many others.

Despite its differences, the practices related to care share the common trait of resisting different forms of violence and seeking for the possibility of reparation by (re)imagining pasts, presents and futures.

The increasing importance given to care in the last years addresses the increasing precariousness and vulnerability. We are confronted with the urgency for care, making us aware of our interdependencies. Humans can be caring and need care; we arrive to the world asking for care. At the same time, the need for care corresponds our own capacity of harming. We are equally vulnerable among us, for example of getting sick, yet we must distinguish there are different types of vulnerability, some are deliberately inflicted and caused by others. A critical stance towards practices of care references to narratives withstanding at the margins of historical processes of modernity, specially embedded in *relational worlds* such as Amerindian and African indigenous cosmologies. These propose the possibility of *recentering* or dislocating from hegemonic forms of discourse at the same time addressing the ways of inhabiting the Earth by affirming relationality and

Next page. Illustration by Guaman Poma de Ayala. Buen gobierno y nueva coronica from 17th century

IHS
LO ASTRÓLOGO·PVETAÕSAVE

astrologo · qlos

Indios / astrólogo, poeta, que sabe del ruedo del sol y de la luna y eclipse, y de estrellas y cometas, hora, domingo y mes y año, y de los cuatro vientos del mundo para sembrar la comida, desde antiguo / astrólogo.

creating other narratives between pasts, presents and futures.[5]

Other efforts related to detonating the boundaries that separate non/human arise from engaging with other living forms such as bacteria, mushroom, plants, animals, and computers, providing new metaphors, tools, models, and methods with a direct effect to art and critical theory. These seek to offer ways of experimenting the human differently by *exposing*[9] or dislocating the human[6]. More importantly, this approach differs and defers from subscribing into dominant frameworks that strive towards truth and ontology. Such forms of research have intended to problematize the individual by working from uncertainty and unfolding co-dependencies, contamination, and contradictions. For example, the importance of *Providencia bacteria* in the gut biota responsible of affecting human neurotransmitters and therefore affecting mental processes; the mind had been considered the interior stage and property of the modern subject yet it is dependent of a radically different living organism. Furthermore, if we continue this line, human mental processes linked to gut microbiota are related to diet, which relates to soil and millions of other bacteria and processes such as composting, also relating to economic production and extraction that turn soil into dirt, commerce, water and minerals resources, climate, etc.

La menta para el estomago
El toronjil para la pena
El matico para el higado y
para las heridas,
el coralillo para los riñones
-iba diciendo ella
Bailan, bailan los remedios
de la montana- agregaba el
haciendo que levantara las hierbas
entre mis manos

Care and culture are related through the Latin *colere*, which means to care for, to look after, to cultivate. Care and cultivation, both related to agricultural practices are easy to fetichize. As Vilem Flusser points in the Gesture of Planting, the gesture of planting holds a level of perversity and violence that cannot be disregarded because it *"forces nature to deny itself"*, it turns *"the unforeseeable into the inevitable"*, it seeks

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9   Tobias Reese, the idea of exposing consists on "a form of experimental research that takes the form of the human and exposes it to the world in order to see what happens". Rees, T., Notes on Nature, online, Saas Fee Summer Institute of Art 2020.

expected results. The farmer cares for its crops, meaning he waits attentively, the farmer's caring means *to look after,* control the process that leads to the intended result of harvesting. It differs from the fisher inasmuch the catching the fish remains a fortuitous event despite the intended purpose of setting a trap; yet in the case of planting the surprise would come from having a bad harvest. Flusser opposes the idea of planting which involves making a hole in the ground to the image of a tree; farming imposes an order to the landscape by making tilled fields opposed to the forest that follows a different kind of order.

The monoculture plantation is a design rooted and embedded in the early history of capitalism, extraction, colonization, and racialization[7]. It is a design that only favors habitability for a single species, a single way of being. It dramatically opposes bio-diversity and sustainability. The monoculture plantation connotes cultural homogenization and *One-world worldview* as it only allows the inhabitance of one single plant rejecting the possibility of diversity.

"Soil is the inscribed body and erosion is the scar left by historical violence."[10]

The term Plantationocene refers to the processes of environmental trauma caused by capitalism/colonization, these include the devastation and transformation of forests and pastures into extractive plantations relying as well on forced labour. One of its features is "the moving material semiotic generativity around the world for capital accumulation and profit -the rapid displacement and reformulation of germ plasm, genomes, cuttings, and all the other names and forms of parts organisms and of deracinated plants, animals and people."[11]

According to a conversation a local farmer, he affirmed the lack of diversity characteristic of monoculture plantation makes it vulnerable to pests and plagues. He also mentioned how each branch and tree indirectly cares for soil's fertilization but it's a slow process. In the second half of the last century, large-scale farming was encompassed by the invention of chemical fertilizers and pest control products[8], ways of enriching the earth to produce quick supply of food and increasing

10   Cesar, F., Metereorisations, Third text, 2018, p. 261.
11   Haraway, D., Staying with the Trouble, Making Kin in the Chthulucene, Duke University Press, 2016, p. 206.

population growth. This process of trying to extract from the soil despite fatigue has being a repeated mistake.

Soil is a composite and immense set of interrelations; it is composed by a huge amount of bacteria together with organic *residues* needed for composting and transforming organic matter. Soil is literally an ecology or world of microorganisms called microbiota. Together they are transforming and regenerating the soil's fertility.

"The linking practices grew from the sense that healing and on-goingness in ruined require making kin in innovative ways"[12]

Sym-poeisis is a term used by Donna Haraway to express the idea of *making-with*, *doing-together*. Nothing makes by itself, nothing is self-organizing isolated totality but always concatenating with, coming from, standing always in relation to, *always in the middle or between*. Nothing is alone nor appears from nowhere[13]. Sympoiesis is "proper to complex, dynamic, responsive, situated, historical systems"[14], it is a notion that explains the dynamics involve in producing life, in the work between bacteria and assemblages of bacteria like *mixotricha paradoxa*. Sympoiesis is a concept that expresses symbiosis between two or more, the possibility of creating cohorts that can reinvent forms of relation, based on cooperation or unpredictable forms of collaboration. This also implies and points to the consequences of what happens when one of these elements disappears, the need for diversity and their disappearance is what we are facing.

The idea of making-with, sets forth a crucial and powerful notion for these troubling times, Haraway convokes a change towards caring for and counteracting the human violence to the Earth and ourselves. Engaging with this lively force leads to a different and negentropic way of living. Perhaps leading to the possibility of reparation as a collective and collaborative action which sets away from a position of stewardship or human preponderancy but the possibility of safeguarding diversity by establishing unpredictable forms of relation by differing and deferring from generalization and reduction. The possibility of making-with or doing-together involves creating assemblages, weaving, and composting from different epistemologies,

12 Ibid, p. 138.
13 The notions of originality (refering the origin) and authenticity (refering to authority, author) are constitutive for art yet questionable as a discourse that belongs to Western epistemologies. See Han, Byung Chul, Shanzhai, MIT Press, 2017.
14 Ibid, p. 56.

meanings and creating *ecologies of knowledges* (Sousa Santos).

One last notion that is fundamental and describes the artistic process that follows and complements the idea of sympoiesis is the Andean notion of *minga*, refering to a collective effort towards accomplishing an specific task by ways of solidarity and collaboration. It is a form of social organization with different names from culture to culture: gotong royong[9] (Indonesia), minga[15] (South America), gadugi (Cherokee), harambee (Eastern Africa), tłoka (Poland).

The idea of making minga for thought and creativity together with sympoeisis conform the core of MILPA Collaboratory, a local/global effort towards weaving networks and tribes, of making kin (Haraway) towards building ecologies of care and repair in times of the Anthropocene/Plantationocene/Capitalocene.

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15   The minga has been a tradition of communal service in andean communities since the time of the Tawantisuyo. People of an specific locality would collectively work towards specific tasks related to living needs, like piling and gathering harvests of maize for the whole communities, performing rituals and offerings, or housing. It was a basic form of social organization based on cooperation and solidarity towards a common goals.

MILPA
Collaboratory

The milpa[16] was the aztec technique of agriculture based on **collaboration**, entanglement and concatenation between different plant species and communities[17]. It stands for sustainability, reciprocity and **biodiversity** providing food and multiple harvests throughout the year without degrading the soil as opposed to extractionist and capitalist colonial forms of mono-culture.

The milpa consists on a small parcel of land with mixed and entangled crops of corn, beans and pumpkin which grow together creating specific forms of collaboration based on each plant's particular characteristics. Moreover, it allows a variety of other living species and critters to join the entanglement[10] and produce further forms of interrelations and co-operation.

In the milpa *one thing connects with many others*. It is an open form. One on/ for/along/with/towards another.

The milpa[11] is a *network, a web* of interrelations and interdependencies enhanced by multiple collaborations, direct and indirect forms of *care*. It is a form that strives towards porosity and diversity. It is a particular form as it stands between human manipulation and design (agriculture) and more-than-human forms of organization and making-with (sympoiesis).

Following its *prepositional forms of relation*, I propose ***the milpa as a metaphor and model for collaborative forms of artistic practice/research, pedagogy and micropolitics.***

This approach is innovative inasmuch the concept of milpa hasn't been used as metaphor or model for collaborative forms of artistic practice/reseach until now. It also involves an exercise of *translation* as it establishes a dialogue between past forms of knowledge, recontextualized in our present and towards imagining possible *futures of germination. It strives to foster making place and time for collective forms of imagination.*

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16   The word milpa comes from nahuatl, meaning milli, cultivated field, pan, on top of. Its name refers to the concatenation between harvests where each harvest sets the ground for the next one by creating a layer of organic material that fertilizes the soil.
17   The milpa involves cooperation between different critters including families, creating networks that involve for example seed exchange and cooperation. Memory is preserved through seeds as well as forms of knowledge and care about the land. The milpa is also the ground for a wide range of critters from bacteria, funguses, plants, insects, animals.

The most exemplary form of collaboration happens between the maize and beans. The maize grows vertically and helps the bean to wrap around and grow along the stem of the corn. The bean's leaves have rhizobial strains that can fix nitrogen. When the bean leaves fall in the ground they help the corn to grow by fixing nitrogen. Mexican milpa. Photo by Ivan Juarez.

It departs from three basic premises; art is a relational activity able to unframe, differ, defer, and transform cognitive habits, create new forms of social organization and enunciation. Secondly, a network can develop an autonomous time, tools (cognitive/practical) and *forms* of knowledge by way of inter/intra-action, affect, collaboration and conviviality. Lastly, art in our Anthropocene involves a collective effort towards *reparation* and inventing new forms of collaboration. Like a poem convokes wor(l)ds, different voices and presences that strive towards safeguarding diversity and *porosity*.

The present final PhD proposal is a work in progress, it doesn't finish with the end of the PhD program or dissertation, I am presenting the beginning and opening of an ongoing process of experimentation that intends to evolve in the long-term.

As an art practice it is based on social engaged, participatory, collaborative art practices. As such it doesn't seek to be a

finish fabrication[12], instead defends art as *action,* open and ongoing, processual, unfinished, and continuously evolving form participation. The pandemic of SarsCov-2 represented a challenge and as well as an opportunity for doing things differently. Learning specially to develop these kind of practices through online platforms, developing affect,trust and collaboration despite the physical restrictions.

MILPA Collaboratory[13] is a *nomadic* network of collaborators (including artists, educators, thinkers, makers, and many others) concerned with investigating and developing *ecologies of care and repair.*

MILPA is a *minga for creativity and imagination.* It intends to work with local communities towards *exploring situated forms of knowledge*, creating spaces and practices for the unpredictable; its methodology is based on developing affect, collaboration, conviviality, reciprocity as means for *thinking-with*, *making-with* and *being-with*. It strives to explore non-hegemonic and other ways of knowing, making place and time in-common, surveying notions of well-being as the interrelationship and balance between different ecologies (psychic, social and environmental).

MILPA is a web of social interrelations and interdependencies, it involves direct and indirect forms of care, creating forms of exchange and (re)distribution of resources. It follows notions of symbiosis and sympoiesis and applies them to exploring forms of artistic practice and research. Its activities involve making collaborative artworks, performances, mapping, archiving, publications, workshops, appropriation of formats such as the art exhibition and/or school as ecosystems, *weaving* communities and social relations.

It is an *ecology of knowledges* conformed by local webs of non/experts[18]. It intends to establish horizontal forms of exchange, cross-learning among local communities, activating strings of critical thought and action.

MILPA is a network as an artwork, it is a artwork as a festival[14], gathering[15] and a poem. It is a pedagogical tool and methodology for artistic practice/research.

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18   The term non/expert involves bringing and offering a set of expertise (tools, skills, assets) to the network and at the same time becoming an expert of being a non-expert.

As an art practice it is embedded in what has been termed social engaged, collaborative or participatory art practices which are characterized by engaging and developing from specific contexts and problematizing the work of art by bluring the division between artist maker/audience or student/teacher.

These kinds of practices are radically processual unfolding in long periods of time, they are precarious, ongoing, open-ended, depend on participation or establishing collaborations with local communities. In this way, it is committed to repairing the social tissue and nourishing unknown creative possibilities that can result from inter/intra actions.

Another important aspect of MILPA Collaboratory is its commitment towards education and experimenting with horizontal models and alternative forms of pedagogy through art making. It follows the idea that a network can set itself to learn what it needs and create its own forms, tools and methods that result from inter/intra actions. It unfolds from the local and strives towards developing economies and connecting with other networks. It follows horizontal models of education where its program or curriculum is organized by the collaborators, each offering different tools, assets and expertise which freely enter in relation with others and unfold to create *alliances* and learning processes.

MILPA offers a program that includes experimental lectures, workshops, exhibitions developed by its collaborators and participants. It has a nomadic character inasmuch its activity and framework cab be reconfigured by its participants and collaborators. Furthermore, it operates without a fixed location, it appears and disappears, creates its activity in spaces (physical or online) able to temporarily host its activity.

STRUCTURE & FRAMEWORK

The whole conceptualization, framework, program, design and organization of MILPA has been realized by myself. It is conceptualized as an ecosystem and intends to address questions related to planetary habitability and practices of care, and repair. Its first stage of experimentation is proposed on a basic structure divided in four different themes/times: *Water (The language of Water), Soil, Breathing, Energy*.

MILPA's program follows the moon. Each theme is planned

to last a full lunar cycle of 29 days and is also informed by symbolic activities involved in the agricultural calendar, specially takes as a reference the relation to the land documented in Guaman Poma de Ayala's *The First Chronicle and Good Government (Nueva coronica y buen gobierno)*.

This document is an example of a *contact zone* and depicts the symbolism of activities that accompanied social activities in correspondence to the times and agency of the environment. In this way MILPA set away from the Gregorian calendar to introduce a different time and recontextualize activities. The practices for each theme are guided and based on these symbolic rituals towards the Earth (ex. time for piling maize and harvest becomes the time to piling concepts at a given space) and focus on different senses for example listening & water (The Language of Water) or haptics & Breathing.

The structure and framework designed and offered by myself is an initial structure that invites collaborators around the world to start weaving a network and a collaborative/collective process.

As a pedagogical remark, each collaborator is free to build upon and modify the framework at any moment. Leaving spaces for others and striving towards horizontality.

The activities and outcome of the program include experimental lectures/dialogues, workshops, walkshops, exhibitions, performances, cooking/eating, conversations, leisure, film screening, hanging out and many others.

The following is an account of the process of MILPA as metaphore and model for collaborative art practices/research. It covers practical experimentation from October 2020 until the present. MILPA keeps developing as an ongoing process.

Times, Schedules, Times. Milpa is organized in four lunar cycles of 29 days and intends to allocate itself in a physical space and online.The program is **organized by it's own participants** and is encompassed by an initial basic structure program.

Times and themes are based on topics related to **planetary habitability** and Milpa as an **ecosystem**:

-The Language of Water (26.05-25.06)
Time for making minga, weaving. mowing. Piling. Listening.
Hydro-politics, hydro-poetics.
-Soil (26.06-24.07)
Time for participation and making minga, resting for the land, distribution of food. Compost. Storing. Roots, Fertilizing, food, rocks, Planting. Corpo-oralities. Summer Solstice (21.06).
-Breathing (25.07-23.08)
Distribution of resources. Plow. Plant. Porosities, Tenderness, germinal futures, breathing-with, breathing-for.
-Energy (30.08-21.09)
Plant for next cycles. Movement and rhythm. Wind.

On the topic of
Otherness

**The
Language
of
Water**
26.05-24.06

Energy
24.08-21.09

Species
Community
ideology

Breathing
25.07-22.08

Soil
26.06-23.07

Chronopolitics

Listening and
tasting politics

Participants
proposals

Diagrams. Structure and organization of MILPA program.
Top diagram shows how new topics build upon the basic structure.
Bottom diagram shows how activities are
distributed for camp 2, The Kitchen.

**Public
Program:**
lectures
workshops

**Participants
Proposals:**
lectures
workshops
other

**Other activities include
resting, screenings, eating,
cooking, hanging out.**

ONLINE

LOCAL

MAKING MILPA

MILPA Collaboratory was started by myself with its first event and call for engaging with collaborative artistic process on the 6th of October 2020, collaborative print & graphic workshop called *MAKING MILPA*, held at the Mutant Letter Press studio in Wroclaw and with the participation of local artists and students from ASP Wroclaw including Emilia Gręziak, Ivan Juarez, Vinicio Libardoni, Varvara Tokareva and Dagmara Swietek.

The set of prints and process from this workshop was published as part of the publication Za*Zin edited by Za*Group with curator Joanna Warsza and commissioned by Krytika Polityczna.

Following the idea that a milpa involves the concatenation between harvests, where one process sets the ground for following, the workshop/gathering re-used the print materials and revisited the workflow from ƧPAM project (in collaboration with Mauricio Herrero) yet intented to change and evolve this process by inviting a new group of collaborators. In this way, MAKING MILPA graphic workshop was establishing a dialogue with the participants from ƧPAM yet evolving into a different process of making prints.

For three days the participants were offered an experimental collaborative print/drawing process encompassed with activities such as: walking/wandering around the city, opening spontaneous conversations in the street, listening practices combined with mapping, drawing-haptics in combination with the establish workflow of collaborative printmaking, using drawing, relief and chine-colle (described in Chapter 1). The method intended to provide a common ground for new collaborations by using print and drawing. The participants were invited to change the workflow at any time, propose their own variations and build upon the tools and process offered to them.

The activity started inviting the cohort for a walk around the neighbourhood, getting lost in small alleys and opening random discussions among us.In a moment we ran into a small local market and decided to make the listening exercise with mapping in this place. Each person was asked to select a place and listen for at least 15 min, then trying to make a map of that experience. The participants commented on the characteristic

and character each sound had, how a dragging sound on the floor together with scratching sounds of soil refered to an old person, the tone of voices and other spatial characteristics. We made our maps on site and reflected on them. Continue walking until reaching a new place were to repeat. Some chose a church, others a park.

Afterwards we returned to the studio, participants were asked to place the ƧPAM project prints together and draw on them collectively, switching positions across the table. Afterwards we performed an exercise involving touch and drawing, in pairs a person would draw on the back of its companion and the latter would draw on a paper what he/she felt. Some drew directly on the prints others on black rice paper.

The fact that our activity was performed in a letterpress studio, opened a new set of graphic possibilities since we had the chance of using different stamps used for letterpress. This confirmed that the context and place was determining the creative possibilities for the cohort as well as becoming part of the pieces produced. In short, the place was also modifying and becoming part of our process.

We continued for the next day printing and experimenting with relief (images that were printed using laser cut) and chine colle (images from the listening-maps, drawing-haptics).

Once again the activity of working or playing together opened new creative possibilities, the way chance was invited to enter into the production of prints and drawings by engaging with collaboration. For example, the drawings from combining haptics and drawing were matching together in unexpected ways and becoming part of the following prints. Things were happening from the fact that we were engaging in a process together, this invited a great level of chance since individual control over on pieces was substituted for multiple collective interventions. For some participants/collaborators the workshop was a refreshing experience as it allowed them to enjoy printing from a different more playful perspective, away from the need to achieve a already intended result but engaging with chance.

In this way, the prints produced can be considered a map or a cartography. They were not intended to represent anything except our interactions, a space where different events and

happenings assemble and develop dialogues. In other words, spaces where we can open the door to unexpected forms of relation that might not happen if we would not engage in a collective process together. Once again the idea of festival and playfulness created the mood and possibility for a different autonomous time, the time for shared pleasure and sharing each other. Different reflections appeared during the process as how to graphically develop and allow space for the other to appear? How one would react to the others work by covering, adding, imitating, etc?

The artist fee given by the Za*Zin publication was used to buy materials for the workshop, food, drinks for participants and offering dinner for the whole cohort. Some of the commons were materials provided by the Academy such as prints and paper as well a from the Mutant Letterpress studio.

After this experience some participants accepted the invitation to continue collaborating together into a new process of experimentation. Those who stayed found listening a new way of working and felt attracted towards developing this further.

We decide to continue experimenting with listening practices and start thinking-along topics related to planetary habitability, a way of engaging with those materials which determine life and the possibility of engaging with practices related to care and repair.

Making Milpa (Maps), 2020
drawing, chine colle, relief
45 x 45 cms.

Making Milpa (Maps), 2020
drawing, chine colle, relief
45 x 45 cms.

Making Milpa (Maps), 2020
drawing, chine colle, relief
45 x 45 cms.

Making Milpa (Maps), 2020
drawing, chine colle, relief
45 x 45 cms.

Making Milpa (Maps), 2020
drawing, chine colle, relief
45 x 45 cms.

Making Milpa (Maps), 2020
drawing, chine colle, relief
45 x 45 cms.

The Language of Water

We decide to continue our collaboration surveying the topic of *water* encompassed with listening practices. Together with Ivan Juarez (artist, designer, and architect) and Thomas Tajo (a blind researcher, sound artist and activist based in Belgium) we started regular conversations online involving water and listening, we named this new process *The Language of Water*.

The aim was to study water in relation to listening practices and focusing on the question of *what water has to say?*

We aborded this question from the perspectives of *hydropolitics* and *hydropoetics*. During the months between October 2020 and February 2021 we dedicated to survey and collect different narratives related to water such as sonic pollution, water struggles and dams, commodification of water in global trade markets, water as a vessel of memory.

We started creating a sonic archive of field recordings from water bodies in different landscapes[19] around the world including creeks and rivers in the mountains of Lower Silesia,

19 This process was accompanied by a side research on building DIY hydrophones using piezo pieces. The DIY hydrophones had very good results recording water on surfaces and underwater.

the Pacific and Atlantic Ocean in the coasts of Mexico and
Costa Rica.

Making field recording for the sonic archive. Playa Real, Guanacaste, Costa Rica.

The sonic archive was a continuation of developing practices
related to listening that were mentioned in Chapter 2. It
aimed to gather different narratives related to water which
included field recordings of water bodies as well as interviews,
for example with artisanal fishermen families in the coast
of Guanacaste (Costa Rica) and activist struggles in the
defense of water. The interviews with the fishermen surveyed
their relationship to the ocean, their technics for fishing,
forms of knowledge about the sea, and narratives related
to the changes in marine environment in the last decades.
Additionally, the archive includes interviews of women
fighting[20] to protect water bodies. This sonic archive intends to
keep developing in time, keep collecting different narratives
related to water and listening perhaps becoming a tool for
research.

20   The archive includes the story of Alexandra Grueninger, she started a series of
legal lawsuit against the Costarican government in defense of primary forests and
lagoons severly damaged by Hydroelectric Pirris-Reventazon in Turrialba, Costa Rica.

Nido de agua (Water nest), 2021.
Textile, hand embroidered, 100 cm x 110cms.

This textile was made in collaboration with my mother. The text comes from her poems entitled 9 Lunas (9 moons). We engaged together in a process of conversations while embroidering together this fragment of her poem she wrote while I was in her womb. The textile is part of narratives related to water.

M I L P A

First of all, **I want to give thanks to everyone and special thanks to Agnieszka and Urszula** for joining, bringing new thoughts, ideas and energy to MILPA.

Please find **Here** (pp.4-5) Agnieszka and Urzula's proposal for their joint lecture/dialogue on the topics of **Monoculture of Normality vrs including otherness** and **Listening and Tasting Otherness in Politics.**

Agnieszka also mentioned the possibility of a experimental reading workshop.

Urszula: mentioned a couple of very interesting references on **Rachel Carson** (Sense of Wonder) and the music of **John Luther Adams, [Become Ocean](#),** in relation to our conversation on Water.

Rachel Carson (1907-1964) was a writer, biologist, zoologist and environmental activist and caretaker, she fought for environmental justice against the chemical industry polluting the environment, specifically from the toxicity of fertilizers chemical pesticide DDT, a chemical used for pestes after WWII until 2004 which does not dilute in water, therefore, poisoning the enviroment on an indefinite time range and even causing genetic mutations.

Please find her book **Silent Spring** in our library folder [here](#):
Video of Rachel Carson (5min) [here](#).

The story of Rachel Carson reminded me of the situation with the pineapple industry in Costa Rica which provokes many cases of environmental damage, since 1995 pineapple exports gained a lot of economic importance in Costa Rica and started extending indiscriminately devastating the tropical forest to make large plantations and at the same time poisoning water resources with chemical fertilizers and pesticides. There are reported cases of water resources being contaminated along with poisoned communities.

The history of chemical fertilizers relate to the demands for fast growth and immediate profit proper of brutal forms of capitalism, and even its history goes back to Breslau, current Wroclaw, with **Fritz Haber**, nobel prize of chemistry in 1918, who developed the chemical process called Haber-Bosch which lead to the invention of large scale fertilizers, chemical warfare and pesticides.

I remember a conversation I had last month with **Evelio**, a farmer from the high mountains of Tilaran in Costa Rica. Evelio came from a family of farmers and had very insightful comments about soil, farming and how one thing relates to another. He told me how the branches of species of the tree where we were talking when they fall was a very good natural soil fertilizer and that monoculture favours plagues, the its lack of diversity makes it more vulnerable to plagues, for this reason he allows different plants, "*monte*", to grow next to his crops so insects can eat other plants instead of his crops. He also mentioned how "*roya*" (coffee rust) a fungus affecting coffee, and spreading in a ration 1:80 000, making it the worst plant epidemic in recent history, was killing most of coffee species and put their seeds out of the market. Foreign companies and laboratories introduced new modified variations of coffee which are more resistant, farmers had to switched and buy only the new seeds from these new channels of distribution.

Sonic contamination and toxicity.

/// Whales can't turn the volume down ///

Kinga points **whales splashing against the water is their attempt to be heard despite the immense amount of sonic pollution in the sea**. What is a spectacle for tourists is rather and effort for survival against sonic hazard caused by human activity ex. air guns used by oil and gas industry in the sea to map the seafloor, cargo ships with goods and commodities for commerce.

Some scientists say the **noises from air guns, ship sonar and general tanker traffic can cause the gradual or even outright death of sea creatures**, from the giants to the tiniest — whales, dolphins, fish, squid, octopuses and even plankton. Other effects include impairing animals' hearing, brain hemorrhaging and the drowning out of communication sounds important for survival, experts say (…) Each seismic shot from the air guns is estimated to reach up to 260 underwater decibels, equal to about 200 decibels in the atmosphere. Container ships, another noisemaker on the seas, make sounds up to 190 decibels — the equivalent of 130 decibels in the atmosphere. (The launch of a space shuttle, by contrast, reaches about 160 decibels for those nearby.)
https://www.nytimes.com/2019/01/22/science/oceans-whales-noise-offshore-drilling.html

Zooplankton underpin the health and productivity of global marine ecosystems. Here we present evidence that suggests seismic surveys cause significant mortality to zooplankton populations. **Seismic surveys are used extensively to explore for petroleum resources using intense, low-frequency, acoustic impulse signals. Experimental air gun signal exposure decreased zoo plankton abundance**
https://www.researchgate.net/publication/317821328_Widely_used_marine_seismic_survey_air_gun_operations_negatively_impact_zooplankton

Robert: points the resemblance of percussion involved in whale's gesture of slapping against the water.

Vertical Waterscapes and toxicity

Thomas: Water is more contaminated in the plains and valleys than in the mountain slopes and at high altitudes. Water runs down clean and finds larger scale human settlement and industries at lower altitudes. Here we have a layered strata of polluted and toxic areas. Dolphins in the Ganges are suffering increasing stress from sonic stress because the river is a waterway.
https://www.nature.com/articles/s41598-019-51664-1

Indus river dolphins (platanista gangetica) are believed to have originated in the ancient Tethys Sea. When the sea dried up approximately 50 million years ago, the dolphins were forced to adapt to its only remaining habitat—rivers. Today, they can only be found in the lower parts of the Indus River in Pakistan and in River Beas, a

TRAVAXO
ZARACALLCHAIARCVI·PA

cha muyo · aymoray quilla

zegador callhac

mayo – hatun cusqui   mayo

Trabajo / zara callchai arcui pacha, mayo, aymoraiquilla / segador callchac / mayo, hatun cusqui.

CAMP 01. PRACTICAL EXPERIMENTATION. Szczytnicki Park
Wooden CHURCH.

Moon for piling concepts. Moon for making minga.

MILPA continued developing its cohort through online
platforms, by the end of April MILPA new collaborators have
joined such as Agnieszka Bandura (philosopher, art theorist
and educator), Kinga Bartniak (artist and researcher), Pawel
Drabarczyk (art historian, art theorist and educator), Ivan Juarez
(artist, architect, researcher), Urszula Lisowska (philosopher
and educator), Sepa Sama (artist, researcher, educator), Chiara
Sgaramella (artist, researcher, educator), Thomas Tajo (artist,
blind activist, researcher), Vassilis Theodorou (sound artist,
economist).

Camp 01. Wooden Church at Szcztnicki Park, Wrocław.

A week of intensive practical experimentation took place
between 26-30th of May, in a venue offered by the Centre for
Social Development inside a wooden church at Szyczynicki
park in Wrocław. The venue was a wooden church from late
15th century dedicated to Saint Nepomucene, the material that
conforms the original structure of the church belongs to forests
from before the Anthropocene. The Church was originally
built in Stary Kozle in Upper Silesia and was relocated and

reassembled the Centennial Exhibition (1913). As such the church had a history of displacement and nomadic character.

MILPA's intervention at the Church was conceived as an action of piling concepts imitating the gesture from piling maize from Guaman Pomas de Ayala's calendar (illustration p.38). The intervention also engaged with the concept of the exhibition as a camp and laboratory for collaborative practices.

Its program involved each day one action inside/outside the Church, using the park as well as laboratory. Its program was open to the public, it intended to invite people to engage with our experimentation and cohort. The activities included actions such as Using the Church of St. Nepomucene as a musical instrument along with sonic improvisation by appropiating of anything, Mapping Unused spaces, Enviromental Listening (after Pauline Oliveiros), a couple of lectures/talks on the mexican milpa and saliva in art as well as a picnic session in the park. An audio track using and remixing the sonic archive of field recordings of water bodies was played continously inside the Church, bringing all those water bodies in communication with the forests that make the Church.

Exhibition view.. Work tables with documentation of the communication and interaction from the cohort.

The Church as exhibition involved a montage with documentation of the cohort's process of interaction and

communication by printing a set of online whiteboards used for developing our conversation and design, these whiteboards were conceived as a form of continuing our conversation and developing ideas and design for the practical experimentation at the Church. The use of these whiteboards was a solution towards continuing our process despite lockdown and working across different latitudes.

These whiteboards intented to serve as hotbeds of ideas and where printed a mounted on worktables together with photographic documentation and other objects like dead corals from the Pacific Ocean, bee polen from Wrocław and tools for listening or sound recording. Other tables were installed with different objects and tools for the audience to engage in printing like a typewriter, objects for making sounds or drawing.

Hotbeds for Constellations. Prints from online whiteboards.

A first activity involved a lecture to the audience explaining the concept of the mexican milpa and MILPA as a collaboratory. Ivan Juarez, member and collaborator, joined from Mexico and complemented the lecture providing the audience with context of how the milpa is a cultural institution that permeates a wide range of aspect of life in Mexico, from home table, gastronomy and diet to forms of social organization and solidarity.

Using the Church as a musical instrument. Photos by Kinga Bartniak

On the second day, together with a group of 6, we performed a sound improvisation. "Using the Church as a musical instrument" intended to be an exercise of appropriation as well as an ritual. The activity was personally guided by me and co-organized with Vassilis Teodorou, sound artist, economist, and collaborator of MILPA based in Berlin.

The action started by having tea and sharing a conversation about noise and pollution to soon after make a walk around the park looking for objects that we could bring into the Church and use as musical instruments. The cohort brought sticks, twigs, stones and glass bottles. Once inside the Church, we gathered in a circle and started with a listening exercise to warm up listening to each other. The exercise consisted on making a constant sound until another person interrupts by making a different constant sound. We repeated the exercise three times. After this time, the audience was invited to engage in communication by using the surrounding objects and the architecture of the Church as a musical instrument. Together we made lapses ranging from 10 to 20 minutes of sound improvisation. Using the floor and walls of the Church by stomping, scratching. Microphones laid on the floor to amplify breathing sounds that resembled the sea. Other times using what was around us and giving objects a different use that they were meant to. This activity intended to offer a ritual to the forests before the first plantation (of 1550 in Brazil).

Sonic improvisation is a practice of listening, creating the conditions for making an assemblage, and engaging with another in a clumpsy and fragile form of communication. Sound improvisation demands willingness and attention towards listening, deciding when to act or when to hold from acting, leaving space for the other, establishing a communication that is always fragile and precarious.

The day after we performed Enviromental Listening (after Pauline Oliveiros) under a rainy day in the park. This activity consisted in listening the surroundings and picking a sound, amplifying it with your voice. As a collective action the group of sounds creates a sonic amplification of the environment.

This activity followed an action proposed by Sepa Sama and Jumana Hamadami, "Mapping unused spaces", consisting on wandering around the city and locating spaces that could be considered "unused". The activity was performed with two

different groups that started walking from the Church plus Vassilis Theodorou performing the action from Berlin. The activity served as a chance to engage on a conversation and reflection arround the concept of usage and useless. After a 40 minute walk we returned to the Church. commented our findings, photos and engaged in a group discussion.

Participants during Mapping unused spaces, workshop contribution by Sepa Sama.

The program was accompanied by the video lecture "Co ślina na język…" a lecture-conversation about saliva in art history ibetween Agnieszka Bandura (philosopher educator, collaborator of MILPA) and Pawel Drabarczyk (art historian, educator, collaborator of MILPA). The video was a site specific piece as it refered to the history of St. Nepomucene and the intact tongue, it discussed different case studies involving art and saliva, referencing at the same time to the act of conversation, the organ of the tongue and speech.

In the last day of our practical experimentation/collaboratory and exhibition opened to the public we organized a picnic session, a space to invite our friends and family to share a meal and hang out without program. We gathered and shared ideas, met each other's families and friends, got to know and share each other finally after only being able to meet online.

I give thanks to the wonderful team of collaborators involved in

this stage of practical experimentation of MILPA. I give thanks for their open heart, willingness and engagement to Agnieszka Bandura, Kinga Bartniak, Paweł Drabarczyk, Ivan Juarez, Urszula Lisowska, Sepa Sama, Chiara Sgaramella, Thomas Tajo, Vassilis Teodorou. I also give special thanks to the Centre for Social Development in Wrocław for giving us the chance to use the space for our experimentation.

As a final remark, MILPA keeps moving, evolving and developing towards its second camp planned to start on mid-June 2021 at The Kitchen, sixth floor of the Academy of Art and Design in Wroclaw.

This will be a chance to finally experiment with MILPA within an educational institution. The request for a space in the Academy of Art and Design in Wrocław was solicited on 15th December 2020, yet because of the pandemic a final decision was delayed until May 2021. For this new camp, MILPA intends to focus on surveying alternative forms of pedagogy, following the idea that each site enables different affordances that set new creative possibilities, changes modes of making and creates new learning opportunities.

By engaging with an educational institution MILPA intends to address how to develop horizontal models of education and curriculum, how to establish different forms of communication between alumni and faculty and develop unexpected forms of creativity.

Lastly, MILPA intends to make an artist book or publication as a tool set with all its findings, for this purpose it is not only archiving and documenting its activity but also plans to offer an online website.

water-
less

CAMP No. 01

Listening

History & Place

Transplantation #ecolocation

Conversation

Tongue
Ancient Greek
γλῶσσα (glóssa,
"tongue")

Monoculture of
normality vrs
including
otherness

technical needs

Touch and breathing

Caring for

Listening

(Re)Negotiation

What does
(otherness)
mean?

A Common Ground

trust

playfulness

dialogue/communication

Warmth

Friction

Porosity

Contamination

Engagement

Reciprocity

Ivan Juarez

dr Chiara Sgaramella

Sepa Sama

dr Pawel Draba

Jumana Hamdani

Lubricant of organ(s)

Subject that says:

Shaping Words

Singing

Whispers

Cecilia Vicuña coined the term PALABRARMAS. It is a game of words in Spanish. palabra means word, labrar means to work, till the land and armar means weapons.

Sensuality

Tenderness

Guarani myth, gods invented human language together with the song, gave words a piece of divine love and wisdom, these words are called soul-words. (Berg, W. Cadogan, L. Ayvu Rapyta)

History and place

Nomadic story:
The church itself was built in Stary Koźle in Upper Silesia in the late 15th or early 16th century. It was reassembled and, as part of the Centennial Exhibition (1913), arranged as a model rural cemetery with the church in the middle. The work of demolition and reassembly in Wrocław was directed by modernist architect Theodor Effenberger.

How to give a hint, relate to the Church's architecture and meaning?

waterless...like thieves we carry water to the church from nearby streams, take sound samples of the stolen water to create a soundscape, to present and share online with all thieves

Nepomuk: Is a small, community-built sculpture of Jan Nepomucen, patron of bridges and drowning people. "Our" church is very Neocatholic, that's why I asked how this intervention responds (or he was tortured and drowned because he didn't agree to share Info, confession to people who forced him to do so (husband wanted to know if his wife cheated on him), it's ironical that this character refers to water but also referencing to home and stream)

He lived and died in the 14th century, according to tradition, after opening the saint's crypt before his canonization in 1719, it turned out that his corpse had an intact tongue.

...rabarczyk

...Especially interested in the ...ories, such as the sublime, the ...sacred, and the uncanny. He ...the influence of selected ideas, ...ortions and revisions that these ...realisations. Fascinated by these ...imaginary, phantom institutions ...ternative art histories.

Kinga Bartniak

...I'm a young visual researcher. I have started a Ph.D. about the conceptualisation of freedom this year. I find myself a mediator, as I focus on blurring the borders. In my constant artistic practice I attempt to create spaces and actions that exist in-between... They are neither good or bad, and they are not dystopia nor utopia... not an entity that is easily defined. I came up with a new term for these phenomena vis: intertopia, which is based on Foucault's idea of heterotopia and narrowed down to spaces in-between.

Even though I usually choose ...nventions, videos, and objects to convey my ideas, I associate myself with no medium... or rather - my medium is people and situations. As the principles matter more than the platform itself, I never select specific materiality over the concept.

dr Agnieszka Bandura

Dr Agnieszka Bandura is Assistant Professor in the Institute of Philosophy at the University of Wrocław and a Senior Lecturer at the E. Gepperti Academy of Fine Arts and Design in Wrocław. She is specialized in contemporary aesthetics and art theory, with a focus on the historical and philosophical backgrounds of art. She likes what is obvious and what is strange.

Vassilis Theodorou

...a research analyst, sound artist and movement trainer. Following previous Research Director and Analyst at leading ...

dr Urszula Lisowska

Dr Urszula Lisowska holds a PhD in Philosophy and is the faculty member in The Institute of Philosophy (The Chair of Social and Political Philo- sophy) of The University of Wrocław. Her current research interests focus on possible Anthropocene adjusted...

1 Peter Slotedijk affirms modernity, progress, and self-determination are marked by mobilization and kinetics and a pure being-towards-movement. See Sloterdijk, P., Infinite Mobilization, Polity Press, 2020, p.6-8.

2 According to P.K. Haft, our technological infrastructures have like a new geologic paradigm despite it is a system highly inefficiency for recycling its own waste. Yet, as a geologic paradigm it exists in codependency with humans, both sustain each other's existence and survival although this has a huge effect the planet as the technosphere, as it is modifying the environment at a large scale and it is also dependent of resources from the planet. See Haft,P.K., Technology as a geological phenomenon, Durham, Duke University, 2013.

3 It is important to highlight the role of women in environmental and political struggles. Women are leading and pushing forward environmental struggles against specially when men desist, for example women activists such as Rachel Carson, Berta Caceres, Miriam Miranda, mexican women in Mazahua and in Bolivia are leading water struggles among many others.

4 Art practices related to care by working with communities addressing local issues and fostering situated forms of knowledge, see collective Más arte más acción. On activating urban spaces and communities see the work of Jeanne Heeswijk.

5 For example, the concept of sumak kawsay, meaning good living in Quechua, has served as a critical tool towards redefining well-being as a matter of reciprocity and sustainability with the biosphere and undermining notions of economic development based on extraction. It has even led to create legal frameworks that safeguard non-human species and phenomenon with legal rights and statusThe concept of sumac kawsay is included in the article 71 of the constitution of Ecuador. The work of artist Ursula Bieman with Paulo Tavares, Forest Law (2014) is also representative.

6 On detonating the line that separates culture/nature, see the work of Pierre Huyghe. Examples of artists problematizing the individual by engaging with non-human agents to oursourcing to multiplicities, see the work of Agnieszka Kurant or Phillipe Parreno.

7 The first plantation date back to 1550 in the northeast of Brazil and further south to the island of Sao Vicente, were dedicated to sugarcane, sugar mills. From its early stage the plantation was characterized by mobilizing everything that was necessary for production. For a more detailed history of the plantation in relation to capitalism, see Braudel, F., The Wheels of Commerce, Civilization and capitalism 15th-18th Century, Harper and Row Publishers, 1979, p. 272-281.

8 The history of fertilizers for large scale agriculture is related to Breslau and nobel prize in chemistry Fritz Haber, whose research lead to the Bosch-Haber process for artificially fixing nitrogen. Such process is linked to the production of pesticides (like DDT or cyclon A) causing a huge damage, pollution and degradation of soils and even to human genetic mutation as in the case of DDT. The Bosch-Haber process is also

related to the development and production of warfare explosives.

9 The exhibition Gotong Royong was held at the Ujazdowski Castle Centre for Contemporary Art in Warsaw beween 10.2017-01.2018. It focused on the idea of community and "things we do together and learn about them by acting together". The curatorial proposal intended to challenge the format of the exhibition by engaging the audience into a more active role through actions based on cooperation. See Gotong-royong exhibition, Ujazdowski Castle Centre for Contemporary Art, 10.2017-01.2018, https://u-jazdowski.pl/en/programme/exhibitions/gotong-royong- (accessed on 14th May, 2021).

10 The basic crops in the milpa correspond to the basic Mesoamerican diet conformed by maize, beans, and pumpkin; yet it is open for other plants to join and grow such as tomatoes, peppers, medicinal herbs, plantain, fruits like papaya, guayaba, etc. The Mexican milpa hosts edible fungus such as cuitlacoche (ustilagos maydis), that creates an association with the corn. The floor of the milpa also is used by animals and insects that favors their circulation.

11 The milpa differs perma culture inasmuch permaculture is permanent while the milpa is based on multiple cycles of concatenation and regeneration between harvests. Both are based on cooperation between plants and caring for the interrelations with the environment towards sustainable models of farming.

12 Certainly, art is an activity that involves engaging with materials leading to exteriorized and/or embodied forms of memory and cognition. Both are interrelated. Art most commonly transforms materials for producing exteriorized forms of memory (ex. art objects). There are materials and activities with different nuances, less tangible and elusive such as weaving social relations, networks and communities.

13 The term collaboratory describes spaces dedicated to experimentation through collaboration. Experimentation consists of creating conditions for engaging with the unknown, unpredictable, and improbable. This has been my approach towards artistic research as explained in Chapter 2. Engaging in a process where one cannot foresee results beforehand, therefore, opening spaces for learning how to learn by unfolding complexities, contradictions, moments of unframing or dislocating from usual cognitive habits. As such, it can involve decolonizing formats related to exhibition making, the museum, educational institutions, surveying alternative economies and practices of mapping economies.

14 "Celebrating is an art, and one in which earlier and more primitive cultures were far superior to ourselves. If we ask ourselves what the real nature of this art is, then obviously we must reply that it consists in an experience of community that is difficult to define in precise terms. Furthermore, it is a community in which we are gathered together for something, although no one can say exactly for what it is that we have come together." The festival is based on the gathering of people setting a fulfilled or autonomous time. See Gadamer, H., The relevance

of the beautiful and other
essays, Cambridge University
Press, 1986, p.39-53.

15 "How might a gathering
become a "happening"?
Collaboration is working
across difference (…)
Contamination makes
diversity." Tsing, A., The
mushroom at the end of the
world, Princeton University
Press, 2015, p.29.

Conclusions

The planet started without the human and shall likely end without the human. We are just a tiny part of the planet's history, forests being far much older than our species and bacteria perhaps being the oldest. We belong to the planet and not viceversa, life depends on diversity, intricacy, and interrelations.

Despite this seems so obvious is more complicated as we are linked to global trade economies in one way or another, human subsistence depends on technological infrastructures which is at the same time depend on exploitation of natural resources for its own functioning; these creates an unsustainable conundrum that makes life in the biosphere increasingly inhospitable.

This research has tried to indirectly address the role of art in Anthropocene by surveying relationality and political and ethical questions about inhabitance, care, and reparation. The claim for planetary and environmental justice refers to cognitive and epistemic dimensions, the exhaustion of economic models and behaviors based on extraction, competition, and individualism.

The current environmental crisis implies developing forms of micropolitics that defend life and diversity from the different forms of violence. It means safeguarding diversity by acknowledging relationality, co-existence, interdependency, and interconnectedness as new values for the XXI century. The question of planetary habitability involves engaging with notions and practices of caring, restoring and re-assembling along with rethinking the notion of well-being in terms of preserving the balance between psychologic, social, and environmental ecologies. This cultural shift has influenced art and continues to redefine institutions like the museum and the university, creating new forms of social organization. For example, thinking the university as pluriversity is an attempt of decolonizing knowledge and counteracting universalism by fostering cross-fertilization between different ways of knowing encompassed by horizontal models of organization.

As a first general conclusion, our present scenario demands radical forms of imagination. Perhaps pointing to the

emergence and transitioning from universalism towards pluriversality or a new critique of instrumental reason. Certainly, it is *the time for making minga* and developing collective efforts. Art in the Anthropocene implies *conspiration towards respiration.* It points towards collective forms of imagination, many backbones and tribes striving to *safeguard diversity* and foster *healing.* This strongly points to engaging with practices of care and repair. Both terms have gained important relevance in art practices and critical theory in the last years to the point of becoming a mantra. Nevertheless, care doesn't need to be romanticized, this research follows the considerations of Bernard Stiegler on caring as thinking, caring for modes of relation that enable differing and deffering reductionism and generalization of reality. To care is to engage with reality through practices that foster unpredictability, affect, thinking-feeling, unlearning, re-membering, re-assembling and deffering entropy. Art can be a practice of unframing that involves cognitive errantry and nomadic ways of thinking able to continuously open and unfold the possibilities of the Possible, instead of assuming closed limits, fixed truths and identities as finished culminations, linear chronopolitics.

In terms of artistic practices, this involves creating spaces that foster collective imagination, collaboration, exchange, reciprocity, friction, solidarity and vindicate pleasure.

MILPA results to be a metaphor and a model that is open and as such allows to host many voices, fits many worlds and ways of knowing. It is a form that is porous, and is a form of micropolitics inasmuch it nourishes action (Arendt) and the quality of our social relations, ideally offering a space for meanings, speech and acts. Community doesn't mean (p) reaching consensus as a perfect circle made of other matching circles, a chorus or collective march perfectly synchronized, building a closed identity differentiated from the Other. Instead, communities create spaces able to hold and embrace moments of dissent, dissonance, friction, and contradiction.

Porosity is a relational concept that expresses the possibility of disrupting the schisms proper of universalism by creating pathways which not necessarily intend hybridization or synthesis. Furthermore, porosity stands for finding the way for the Possibles. We find useful the need to stand in the twilight instead of assuming stable conclusions, where things remain opaque and allow to unfold complexities.

Art can be a tool for learning how to learn, can be a tool for dissent and rexploring forms of esistance. It allows engaging with the body and experiences that interrupt our certainty and allow engaging with the unknown as a practice of care. This remark is important to artistic research in general.

When art becomes solemn it also starts to assume a set of politics that determine how it should be done and consumed, which is the right posture, as a matter of fact, humor must be saved, it can be a tool for vindicating and preserving pleasure and playfulness.

The notion of safe houses is something MILPA wants to explore in the future. This research finds that creating spaces that allow sharing our experiences of violence and vulnerabilities creates the opportunity for developing forms of resistance and processes of healing. However, it demands a level of mutual trust. Building such spaces are necessary and demand specialists with specific tool sets which are not necessarily artists despite artists as citizens can offer to engage. Many art practices commit with sites of conflict and violence which often require people with specific backgrounds to address these contexts and situations properly, the "usological turn" has intended "use" art as a way of activating and aiding specific contexts through art.

MILPA has been the start of a minga for creativity, a minga for weaving, imagining together making place and time for thinking-with, making- with and being-with. MILPA at this moment has achieved to build a cohort of 10 active collaborators, developing a practical experimentation which is ongoing. The cohort is both local and international and involves a diversity of backgrounds specially artists, educators, thinkers, makers, activists.

Despite the pandemic and the impossibility of engaging physically the group made use of digital platforms to expand conversations, concepts, and plan activities. This research also concludes that despite the pandemic's impediments MILPA managed to weave a network. Nevertheless social engagement demands physical presence to develop affects and better communication.

The use of digital platforms allowed collaborators from

different latitudes to join, providing the cohort with diversity of participants and contexts. An international cohort has affordances but when it comes to practical experimentations foreign collaborators cannot be present nor offered the same experience of engaging with the local community.

The idea of creating a network of many local networks exchanging knowledge and artistic processes was conceived as part of MILPA, however, it is important to recognize that building local cohorts takes time to develop affects as well as opening the opportunity of engaging with local communities. Another important aspect to mention is that MILPA has been woven by friendships and invitations, meaning that is guided by kinship. This resulted in a very organic way for weaving a group of collaborators. I also find the importance of establishing many conversations with each collaborator to understand personal motivations and interest, strengths, and assets. This becomes fundamental in building a cohort.

The diversity of backgrounds and sets of skills each collaborator brings to the cohort opens unpredictable possibilities. In this way MILPA is always changing. Furthermore, each camp/ space that hosts MILPA affects and determines the outcome, changes the methods of our artistic practice. The chance of working from a letterpress studio with specific tools available determined the prints; using the Church with its context and spatial possibilities, park, etc. affects and opens specific possibilities where each site/context enters in relation with each participant and the whole, this opens pedagogical possibilities.

Art and education are about caring and offering. How and what each one is willing to offer? How are we willing to share the weight? What and how we care for? Perhaps, one of the main difficulties and differences between individual forms of artistic practice and social engaged practices refers to how participation and engagement determines the material process. Participation is never granted but offered from the desire of its collaborators in becoming agents.

Participation together with engagement are key factors in working with collaborative art practices, these determine the web of interrelations, redefines the relation with the audience as an active agent materially shaping the artistic process. In this way, the exhibition was reformatted from KAMIKAZE to MILPA into an ecosystem (a communion of subjects instead of a

collection of objects), a space for making together, a laboratory or camp where things can happen from actively establishing interrelations.

My work has been to create and offer spaces for sharing agency and creative process, develop tools and methods from collaboration, opening the chance for participation, making-with, thinking-with and being-with.

MILPA intends to develop economic models that can sustaining and redistribute among its collaborators by publishing its findings, selling its artistic production, making workshops, or even becoming a nomadic educational institution. I designed MILPA as a heterogenous space from the start with different potentials depending of its web of collaborators, being one of them surveying alternative forms of education and building a global web (the notion of Nodes from SPAM is here present) using both online and physical platforms. As such an internet website is a next step to keep track of our activity. Furthermore, MILPA will be hosted in the Academy of Arts and Design in Wroclaw, Camp# 2 from June 2021, allowing the chance to continue the framework designed on Water, Soil, Breathing and Energy. This is an opportunity for actively engaging with concepts such as soil, composting and alternative and horizontal models of education perhaps even offering a curriculum designed by the participants.

We conclude that the activity of MILPA should not be subjected to projects, workshops, courses and deadlines but try to develop activity that concatenates and extends between spaces. The importance of reimagining institutions, engaging with horizontal models and fostering other forms of organization is something MILPA wishes to continue actively surveying.

A key element of collaborative art is that it questions the monumentality of the author by sharing authorship and responsibility of the creative process. Despite the normalization and assimilation of artistic practices that questioned the centrality of the author (from surrealism, the ready-made, minimalism, conceptual art and Beuys's social sculpture, Kenneth Goldsmith's uncreative writing, Ligia Clark's Caminhando, etc) it seems the figure of the author is still rooted specially in art education.

It is often disregarded the amount of hours social engaged art demands, building a community or a group demands lots of organization, communication, planning, logistics that are ongoing. It also demands resources that can sustain the group's activity avoiding free labour, therefore, demanding different forms of economy and distribution compared to individual forms of working.

After conversations with art collectives like Cooperativa Crater Invertido and artist Jeanne Heeswijk, I agree that developing a network and weaving social relations demand long periods of time, it cooks on slow fire and have their own autonomous time. Often involves having a second job and distributing available resources equally among the group.

With participation and engagement comes trusting your collaborators as well as acknowledging that collaborators can leave at any time. This gives the network its precarious character. It is this level of uncertainty and chance that hold a different kind of beauty since a network is something that can easily disappear or appear in one place or another depending on participation and engagement.

Communication is fundamental part of the process and allows to determine the specific motivations and expectations a person may have, detecting these as well as assets and strengths constitute a basic technical aspect in both the task of building a team as in the case of a classroom.

Affect, collaboration, tenderness, and porosity are relational concepts. These offer creative possibilities, movement and rhythm, which are fundamental for collective artistic processes and processes of learning.

The notions of porosity, care, and repair have been aborded through collaboration throughout this research experimentation, MILPA intends to keep developing these notions in the years to come, creating new frameworks, and engaging with specific communities and contexts.

Any process of collaboration involves contamination as well as working across differences. What we care and how we care for? Art, collaboration, communication, and education are practices of care which basically involve offering, affecting and being affected. Finding ways to establish relations, create modes

of exchange, and reciprocity. This also involves becoming aware about the web of interrelations among elements and participants and the type of economies a network is part of. Mapping the set of relations and interdependencies within a network, mapping of common goods, mapping offerings and takings, allow to visualize relations that conform the network.

During the current experimentation, the concept of repair has involved an attempt to restore the social tissue and create sense of community, a way of counteracting individualism proper of neoliberal economies and pedagogies of cruelty that foster competition over collaboration. Moreover, the sense of community has been increasingly damaged by the recent pandemic.

Throughout the experimentation a process of concatenation has been followed, each experimentation has opened the possibilities for the next one to follow. In this sense it has followed a common thread, a main intention of exploring and establishing modes of relation. MILPA includes SPAM (building a network and how a network can develop its own tools and methods from collaboration, the workshop as an artistic medium based in social interrelations) as well as in KAMIKAZE (the importance of engaging with the unknown, conversation as an artistic medium, the art exhibition as a dynamic space for making-with, a communion of subjects instead of a collection of objects, a laboratory, making place and the overlapping of formats such as school and exhibition, art and pedagogy).

MILPA continues its activity as it is not meant to finish with this study program, instead my intention has been to develop artistic practice as an ongoing activity that unfolds and can keep weaving affects, collaboration, and participation.

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