

From: Josephine Mills [josephine.mills@uleth.ca]

To: Jennifer Wanner; TM Myrdahl; Ed Pien; Josephine Mills; Barrett, Louise; LEILA ARMSTRONG; Phare Merrell-Ann S.; Tiffany; syrusmarcusware@gmail.com; Jen Budney; Leween, Jackson; Karin van Dam; gunnhildur hauksdóttir; Lisa Hirmer; Clark, Christine; Madacky, Maria; Lucas, Miranda; Marvic Adecer; Michelle Sylvestre; Yee, Katelyn; Jon Oxley; Meiszinger, Kirsten

Sent: Thursday, March 2, 2017 11:11 AM

Subject: You Are Here workshop plans

Hello all,

I am sending this email to start the planning for our event May 25 - 27. Please find attached opening info about the event, a freshly minted blurb about Level 2: Lichen Lab, and a short article giving some context to what we are thinking about here.

In advance of the workshop:

Our group in Lethbridge has been inspired by this book:

Noë, Alva. *Strange Tools: Art and Human Nature*. New York: Hill & Wang, 2015.

I am attaching a short précis of his ideas, but if interested please do read the book itself.

By the end of March: we would like to hear from everyone involved about one thing that inspires you and you'd like the group to know about. This could be music, poetry, novels, films, podcasts, art works or an artist's practice, exhibitions, or even other academic articles.

We will add your items to the lichen lab website (which is beginning production and will be up by the end April) and will share them with this group via email so that you have them in advance.

I am going to follow up one-on-one with each visiting participant so we can discuss any questions and figure out what role you'd like to have - as in doing an activity, giving a wee presentation, etc.

Look forward to having us all together!

Yours,
Josie

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From: "louise barrett" <louise.barrett@uleth.ca<<mailto:louise.barrett@uleth.ca>>>
Sent: Tuesday, March 7, 2017 10:26:45 AM
Subject: Re: You Are Here workshop plans

Hello everyone!!

Following on from Josie's email, I thought I could get the ball rolling with the kind of thing we're thinking of here.

So, in my view, Christian Marclay's piece, *The Clock*, is a great example of what Noe is getting at when he calls art a strange tool: something that looks at the organised activities of human life and reorganises them.

<https://www.youtube.com/watch?v=xp4EUryS6ac>

As he says in the piece Josie attached: " Art, really, is an engagement with the ways in which our practices, techniques, and technologies, organize us and it is, finally, a way to understand that organization and, inevitably, to reorganize ourselves."

Marclay does this in two ways, by making us think about the nature of time, and the nature of film, and how we relate to both of these. As Marclay himself has said:

"He wanted to make an expertly edited film that exposed the fakery of editing. "By putting the clips back into real time, it's contradicting what film is," he explained. "You become aware of how film is constructed—of these devices and tropes they constantly use. Like, if someone turns abruptly, you expect someone else to be in the next cut. An actor looks down at his watch and, suddenly, you have a closeup of the watch. But, if the first clip is in black-and-white and the next is in color, you know you've been fooled."

and:

"To inspire queasy contemplation of lost time, he emphasized more incidental moments: a woman applying deodorant before a mirror, a depressed man fussing with his crooked tie. Between 7:09 p.m. and 7:18 p.m., there are four clips from Claude Chabrol's "This Man Must Die"—images of a cigarette left burning in an ashtray. (A table clock is nearby.) "The burning cigarette is the twentieth-century symbol of time," Marclay said. "As a memento mori, we used to show a candle, but a cigarette is so much more modern. Yet it's the same thing—you see time burning."

(<http://www.newyorker.com/magazine/2012/03/12/the-hours-daniel-zalewski>)

This review by Zadie Smith does a great job of capturing the experience:
<http://www.nybooks.com/articles/2011/04/28/killing-orson-welles-midnight/>

and this piece is also good:

<http://www.newyorker.com/culture/culture-desk/night-shift-with-the-clock>

In addition, the way the editing works where sound from one film bleeds into the imagery from the next, the piece speaks directly to the difference between standard cognitive psychology and JJ Gibson's "ecological psychology" (which, in many ways, can be seen as a precursor to the kind of embodied/enactivist cognition that Noe writes about). Standard cognitive psychology argues that all we ever perceive is the instantaneous present, a series of static snapshots that we have to piece together using memory—a succession of durationless nows. And of course, this is how we make movies. Gibson's ecological psychology argues this is false, it comes about because of the way we have invented abstract time (see below) – what we experience and perceive is physical motion and the changes that occur during this motion, hence we experience 'events', not snapshots, and the sound mixing generates this feeling of an ongoing event, even though he is working literally with the durationless nows, the static snapshots, of a movie, and each clip is also of a present moment in one film that in reality has no connection to the next.

Gibson's views go back to Aristotle, who writes:

"For this is time: the number of motion according to the before and after. So time is not motion, except insofar as motion has a number"

That is, for physical motion to become time, we have to measure it as well. The concept of time, for Aristotle, not only depends on change in the physical universe but the ways that we measure and enumerate this change. Time comes about by and through the measurements we make. It is a relational notion, and an also organised activity, in Noe's terms. Modern psychology ignores the role of measurement in creating time, so we're left with the notion of "abstract time". Once we have this, time gets a life of its own, and becomes "real" existing independently of us, and starts to order our behaviour. Marclay's film works both to bring out and undermine this conception of time.

This then links directly to another current favourite artwork, one that I have right upon my desk as I write this, Smudge Studio's "Living Deep Time Calendar" – "We need a strange new calendar for

these strange new times. Human standardized time is the time habit our species evolved within...We need to adapt”.

<https://www.kickstarter.com/projects/anthropocene/living-deep-time-calendar-year-000001>

Ok, so I went on a bit there, which wasn't my intention, but I wanted to show how all the links are there, between art practice, art and experience, philosophy, psychology and even a bit of anthropology, and the anthropocene!

Cheers!!
Lou

On Mar 8, 2017, at 10:20 AM, LEILA ARMSTRONG
<leila.armstrong@shaw.ca<<mailto:leila.armstrong@shaw.ca>>> wrote:

Lou, I love what you've written about the piece!
I saw this (The Clock) somewhere, I think it was at the AGA, and I like that it involves endurance. At a certain point you would no longer be able to focus without drifting and then you'd return and re-focus.
It's totally not like this, but made me think of this: <http://www.openculture.com/2017/03/10-hours-of-ambient-arctic-sounds-will-help-you-relax-meditate-study-sleep.html>

From: Barrett, Louise
Sent: March-08-17 10:34 AM
Subject: Re: You Are Here workshop plans

That's so great!! and now we're in an ace game of tag, because that reminds me of this – John Luther Adams' "The place where you go to listen"

<https://www.youtube.com/watch?v=Zx0n8BsZdrY>

<http://www.newyorker.com/magazine/2008/05/12/song-of-the-earth>

Also; for international women's day:

<http://www.thisiscolossal.com/2017/03/a-statue-of-a-defiant-girl-now-confronts-the-famous-charging-bull-on-wall-st/>

Cheers!!
Lou

On Mar 8, 2017, at 3:36 PM, Maria Madacky <zmmadacky@gmail.com> wrote:

I watched it for ca. 10 min. when it was showing at the AGA, Edmonton. It is synchronized with the real/current time, so you feel as part of it.

Maria

From: Barrett, Louise
Sent: March-08-17 6:49 PM
To: Maria Madacky <zmmadacky@gmail.com>
Subject: Re: You Are Here workshop plans

You lucky devil, well, you AND Leila. I would love to see it. The playing in real time thing is amazing.

Lou

From: "Mills, Josephine" <josephine.mills@uleth.ca>
Date: Thursday, March 9, 2017 at 10:54 AM
Subject: RE: You Are Here workshop plans

Yes the real time aspect is fabulous. I got to see the work in Toronto and then again in Edmonton. Saw different sections each time. Many viewers came for a long time and settled in. Each place arranged for 24 hour viewing to be possible and people did come during the night.

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On Mar 24, 2017, at 12:39 PM, Mills, Josephine
<josephine.mills@uleth.ca<<mailto:josephine.mills@uleth.ca>>> wrote:

Hello everyone,

I am adding Merrell-Ann S. Phare to the thread and she will be joining us in May. Thank you Ed for making the wonderful connection! Here is a link to give a bit of background on Merrell-Ann <http://www.yourcier.org/merrell-ann-phare.html>. As you can see, she'll be adding another perspective - working as a lawyer on environmental and indigenous justice issues. Welcome Merrell-Ann and look forward to meeting you in person.

I'm off for a couple of weeks with the Sleeping Green exhibition. I look forward to getting more set up for the workshop on my return.

Josie

From: syrus marcus ware <kehinde422@yahoo.com>
Date: Thursday, March 30, 2017 at 9:43 AM
Subject: Re: You Are Here workshop plans

This is so exciting! Looking forward to creating with all of you!

On 30 March 2017 at 09:08, Ed Pien <zipiart@sympatico.ca<<mailto:zipiart@sympatico.ca>>> wrote:

I am reflecting a lot on the situation with Dana Schuts's painting exhibiting at this year's Whitney Biennial. Her work depicts Emmett Till's brutally murdered body presented in a open

casket. The image is based on a photograph taken in 1955 and this image was only meant to be circulated amongst the Blacks.

Here is the link to an excellent article by Christina Sharpe that discuss thought-provoking issues on this situation.

https://hyperallergic.com/368012/what-does-it-mean-to-be-black-and-look-at-this-a-scholar-reflects-on-the-dana-schutz-controversy/?utm_medium=email&utm_campaign=What%20Does%20It%20Mean%20to%20Be%20Black%20and%20Look%20at%20This%20A%20Scholar%20Reflects%20on%20the%20Dana%20Schutz%20Controversy&utm_content=What%20Does%20It%20Mean%20to%20Be%20Black%20and%20Look%20at%20This%20A%20Scholar%20Reflects%20on%20the%20Dana%20Schutz%20Controversy+CID_1bb8715a71fb889c188c6311d7c62e4e&utm_source=HyperallergicNewsletter&utm_term=Read%20More

John Luther Adams' music reminds me of a collaboration between Tanya Tagaq and the Kronos Quartet.

<https://www.youtube.com/watch?v=nCSxNOdZEww>

One of my favourite drawing right now is by Shuvinai Ashoonba. She has an exhibition right now at Feheley Fine Arts, here in Toronto. <http://feheleyfinearts.com/exhibitions/shuvinai-ashoona-curiosities/>

The image I am most fond of is attached.



Best,
Ed

On Thu, Mar 30, 2017 at 3:54 PM, TM Myrdahl
<t.mullermyrdahl@gmail.com<<mailto:t.mullermyrdahl@gmail.com>>> wrote:

Hello everyone

Thank you to Josie for bringing us together and to Lou and Leila (and others now) for getting us started and suggesting pieces that inspire. I started this email a few weeks ago and am determined to finish it now!

I am going to try to respond to the questions that Josie posed and Lou and Leila followed up on, but as I am located in Vancouver, my responses are steeped not in the goings-on of the lichen lab (which I am really inspired by!) but instead are situated in my teaching-heavy semester (reading all of the things...) and in the visceral antipathy I feel toward the politics of the hellmouth to our south (and elsewhere--the US is far from

exceptional). I am from the States and I'm having a really difficult time reconciling many feelings of connection to resistance work (there and elsewhere) and the privilege of feeling safer outside the country (for almost a decade now). I wrote a lot of backstory that I won't bore you with, except to say two more things: one, the title of this connection-experiment-collaboration --YOU ARE HERE! (for emphasis)- is awesome in so many ways. At the same time, I can't quite believe that here, at this political-social-enviro... moment, is where we are. Second (with the caveat first that my comments are intended in the spirit of generative conversation and are not meant as critique): one thing that strikes me about the newest description of the lichen lab is the pervasive and unintentional ways we divide and create distance. In the closing sentence, we are invited to witness, engage with folks "to find new ways to think about the future of their environment." This is a tiny semantic (but, I think, important ontological) point, but the future of 'their' environment is also the future of 'our' environment: we are all responsible for engaging with decisions others make (about the environment, but this point can be extended), whether or not these decisions are made in a collaborative way or indeed have anything to do with us. I'm thinking a lot about ally-ship these days, so the their/our distinction is something that I take note of.

In thinking about ally-ship, solidarity, and collaborative research praxis, I am continually inspired by Richa Nagar's work (most recently, "Muddying the Waters: coauthoring feminisms across scholarship and activism--I have attached a book forum review that gives a sense of this work and Richa's politically engaged scholar-activism more broadly). Richa's work is grounded in a challenge to the (western) academy to complicate the production of knowledge. While it's framed in anthropocentric terms, I think it's easily extendable to apply to a more-than-human framework. Likewise, I wonder whether the following quote by El Kilombo Intergalactico about solidarity might be productively re-thought in more-than-human terms:

"The notion of "solidarity" that still pervades much of the Left in the U.S. has continually served an intensely conservative political agenda that dresses itself in the radical rhetoric of the latest rebellion in the "darker nations" while carefully maintaining political action at a distance from our own daily lives, thus producing a political subject (the solidarity provider) that more closely resembles a spectator or voyeur (to the suffering of others) than a participant or active agent, while simultaneously working to reduce the solidarity recipient to a mere object (of our pity and mismatched socks). At both ends of this relationship, the process of solidarity ensures that subjects and political action never meet; in this way it serves to make change an a priori impossibility. In other words, this practice of solidarity urges us to participate in its perverse logic by accepting the narrative that power tells us about itself: that those who could make change don't need it and that those who need change can't make it."

(I think this quote has a lot to say about the Dana Schutz controversy--thanks very much to Ed for circulating that great article.)

My approach to my work (and the world) rests on an understanding that space and place are in a state of constant becoming (to invoke but ignore Deleuze), and that space and place are co-becoming/co-produced across all life forms and inanimate forms (one piece that is useful here is the Bawaka Country article that's attached). Given this ever-emergent co-production, I am interested in the ways we can and do represent space and place and community and connection and power and resistance. My own practices (like collaborative mapping and storytelling) grapple with questions like those that Tuck and Wang pose in *Unbecoming Claims: Pedagogies of Refusal* (attached): "Who gets to know? Who gets known? Where is knowledge kept, and kept legitimated? What knowledge is desirable? Who profits? Who loses/pays/gives something away? Who is coerced, empowered, appointed to give away knowledge?"

I will leave it with those thoughts for now. I look forward to meeting and working with you all!

Tiffany

On Apr 1, 2017, at 4:30 AM, Lisa Hirmer <lisa.hirmer@gmail.com> wrote:

Hi Everyone,

Thanks for sharing so many amazing things and generating this web of ideas. I have a few different thoughts generated by things in this thread I wanted to share, so forgive me if they jump around a bit; they all have a connection to something, somewhere :)

First I wanted to respond to Tiffany's wonderful thoughts about their vs our because I too believe this to be an important and timely question. I think your caution about "their" is really important. At the same time, I have heard similar cautions about using "we" or "our" too readily because it can erase how differently people experience and relate to the same thing. To keep with the same example of the environment, we don't all experience ecological consequence in the same way nor do we understand environment as the same thing. In many ways, for many people, the future is already here. Who exactly gets included in the "we"? Does everyone one includes in their "we" want to be part of it? I suppose there is a practical answer to be thoughtful and precise with these words, but I think there is actually a big, important question lurking behind these words getting slippery now.

When the idea of the anthropocene first jumped from a geological question into other fields, it was very much (and often still is) about humanity acting as a geological force--a huge shift in the scale of how humans have till now thought of themselves in this world--driven by the idea that the geological record will be indifferent to everything but "our" material traces in deep time. And in that sense this is, of course, true. I also think the scale of the impending ecological catastrophe also demands that we think more collaboratively at a global scale if we want to survive. At the same time the critique that the "anthropos" did not universally cause this ecological condition, nor universally benefit from it, nor will uniformly suffer the consequences of it, is really important. We cannot expect to get to a place of collaboration without addressing the specifics of those injustices and inequalities. I think figuring out how to navigate the huge scale of what is happening, and our awareness of it at a planetary scales, while at the same time not erasing difference, is a critical question of our time. How do we address that which is held in common while also acknowledging and honoring differences? I'm not sure anyone has really figured it out yet. The closest I've come across is Anna Tsing's idea of the "Patchy Anthropocene" (I can highly recommend her book: *The Mushroom at the End of the World*, or here is a really great talk: https://www.youtube.com/watch?v=ps8J6a7g_BA), which is this idea that huge planetary-scale forces intersect with specific places and people (and other species) making unique but also deeply entangled conditions...maybe something like Tiffany's idea of "ever-emergent co-production"?

A bit of a jump but I recently read this: <http://www.onbeing.org/blog/sharon-salzberg-how-to-train-your-brain-to-see-beyond-us-versus-them/> And I have been doing much mulling on this idea of expansion and contraction. I think the article downplays how important contraction can be to self-protection (for example: not vilifying certain government officials right now seems too hard) but it makes me wonder how echo-chambers of fear can create polarization and also makes me think of what might be required to get to a state of more expansiveness.

To jump back to planetary-scale forces intersecting with specifics and to pull in Lou's thoughts about time and in particular smudge's calendar, the calendar like much of Jamie and Liz's works is about creating practices, things that exist in time and engage in the very specific conditions of that moment...which I think relates to Tiffany El Kilombo Intergalactico quote. It is not enough to deal with concepts and ideas removed from lived life, we need new embodied practices along side these awarenesses.

Another jump, related to the ocean threads. Here's an awesome article about cephalopod intelligence:

<https://www.theguardian.com/environment/2017/mar/28/alien-intelligence-the-extraordinary-minds-of-octopuses-and-other-cephalopods>

...which is a segue into another book recommendation, The Marvelous Clouds by John Durham Peters, which defines media as anything that communicates meaning so that oceans and ships and skies can be understood as forms of media, which (I think) resonates quite wonderfully with the deeps sea thoughts as well as the Nöe book...but I won't go on here...

...except to say re: Josie's Tree to Shinning Tree share: Is it clearly only a matter of time before the fungi and the cephalopods collaborate on planetary domination. Clearly. ;)

On 2017-04-01, 1:48 AM, "Mills, Josephine" <josephine.mills@uleth.ca> wrote:

This is all so amazing! I'm just getting to read things quickly as I'm away installing an exhibition. OK so I'm in Paris and the weather is amazing (along with the bread, cheese, wine, desserts ...). Installing The Sleeping Green, Dianne Bos' haunting photographs of the Western Front 100 years later. I look forward to following up the links. But now I have to go and practice tying a bow tie (because I bought a gorgeous silk one to wear at the vernissage today).

Clearly we need postcards: "wish you were here". We could send them to people who need them, like those running the hellmouth to the South of Canada or Brexit land where I am about to go next. And by here, I don't mean that they'd move to Canada!

The discussion on us and them, we and their ... so perfect. Indeed, important to discuss and shift.

Look forward to seeing you all and everyone getting to meet in person.
Josie

Sent from my iPad

From: Jennifer Wanner [wannerj@telusplanet.net]

Sent: Thursday, March 30, 2017 18:05

Subject: Re: You Are Here workshop plans

Hello Everyone,

I have recently joined the group and I have been inspired already from the offerings put forward. Thank you Josie and Lou for including me in the conversation!

I would like to share with you a filmmaker and scientist that has interested me for a while. Jean Painlevé produced nature films from the 1920's until the mid-1970's. He developed his own special equipment and methods for documenting underwater life-forms in the 1930's (attached photo). Painlevé was the predecessor of the more familiar Jacques Cousteau. Painlevé was attempting to not only present scientific research, but to also draw in a more general public audience through the inclusion of music and narration in his films. He wanted to engender in the public empathy and understanding towards the natural world. Painlevé believed that nature filmmaking was "a means of democratizing scientific research". The scientific world did not think very highly of his films because they felt that he anthropomorphized the natural world too much. Painlevé was particularly interested in presenting the "wonder and beauty of organisms that some would consider beneath our notice" or "some would find

disgusting”, such as in his film “Le Vampire” (1945), which highlights the vampire bat from South America. I have attached a link to that film for you all (9 minutes):

[http://www.zappinternet.com/video/PeZhReqMug/Jean+Painlevé+-+Le+vampire+\(1945\)/](http://www.zappinternet.com/video/PeZhReqMug/Jean+Painlevé+-+Le+vampire+(1945)/)

The Criterion Collection has put out an excellent DVD collection called “Science is Fiction: 23 Films by Jean Painlevé”, which includes many of his nature films, “avant-garde” films, and stop-motion animations.

I am looking forward to meeting you all in May!

All my best,

Jennifer

P.S. This is in response to Ed’s suggestion of Shuvinai Ashoona’s exhibition in Toronto - For those of you who might be in the Calgary area before May 7th the Esker Foundation has an amazing exhibition of both individual and collaborative works by Shuvinai Ashoona, Shary Boyle, Roger Aksadjuak, Pierre Aupilardjuk, Jessie Kenalogak, John Kurok, and Leo Napayok. Not to be missed!

<http://eskerfoundation.com>



From: Donald Lawrence

Sent: Friday, March 31, 2017 00:02

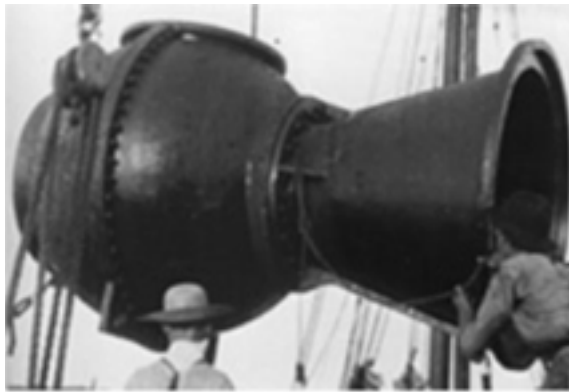
Subject: You Are Here workshop plans - With photos this time

Well,

the photo is sure fun Jennifer.

This brings to mind for me the work of another film-maker (whose material has been in the back of my mind for a long time now to work into something somewhere ... Around 1914-1916 J.E.

Williamson began creating apparatus for underwater filmography, including his "photosphere,"



filming fish and such around that time in the Bahamas:

By the 1930s his fish photos were complemented by a mechanized octopus used for the first filming of Jules Verne's 20,000 Leagues Under the Sea - strange tools indeed!



Verne's 1870 publication of 20,000 Leagues is itself interesting for (among other things) its woodcuts, many of which are a hybrid mixing of fiction, science and a taxonomy of marine life as understood in Victorian Times ...



... maybe we can use one of the buildings at the Coutt's property to create a display of a bunch of such things that collectively interest us ???

Donald

Donald Lawrence, Professor
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Op 31 mrt. 2017, om 09:13 heeft Donald Lawrence <Dlawrence@tru.ca> het volgende geschreven:

Ah yes,

And there is also a book on Painleve's films, also titled "Science is Fiction: The Films of Jean Painleve" (Eds. Andy Masaki Bellows and Marina McDougall, MIT Press, 2000) - picked that up at LA's Museum of Jurassic Technology.

... night-time film screening at the Coutt's Centre?

Donald

Donald Lawrence, Professor
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From: Karin van Dam <karin@karinvandam.com>

Date: Saturday, April 1, 2017 at 2:09 PM

Subject: Re: You Are Here workshop plans - "Science is Fiction" book

Morning!

Thank you Donald for this amazing photo!
Specially the apparatus -object.
It reminds me to my latest work:
These shapes normal used for underwatersystems.

Best
Karin from Amsterdam



On Apr 3, 2017, at 1:32 PM, Clark, Christine <christine.clark@uleth.ca> wrote:
Hello all,

This thread has been so enjoyable to follow. Thank you all for sharing such interesting and meaningful work and your ideas. On the weekend, I gave a very short (15min) talk at the New Media Department Symposium, discussing how Noe's framing of technology, art, and reorganization connects with new media practice (the pace of change in new media can be quite disorienting, art making in this space is a critical opportunity to better understand ourselves and how we are shaped by technology).

To demonstrate this I showed two projects that this group may find interesting:

First, a simple example, but one that demonstrates Noe's concept of art subverting functionality in a cheeky way: *The Internet for Left Handers* (2012) by Silvio Lorusso <http://www.silviolorusso.com/theinternet4left-handers/> is a Chrome plugin that 'makes the Internet left-friendly'. The plugin doesn't change the functionality of the browser at all other than to replace the right-handed cursor with a left-handed one, something that is surprisingly noticeable once you start browsing around other pages. As such it is a strange tool, explicitly making visible the defaultism and bias built into technology, giving pause to right-handed people who take the right-handed world for granted.

#Additivism <http://additivism.org/> is an ongoing multi-faceted collaborative project by Morehshin Allahyari and Daniel Rourke that calls for the rethinking of 3D printing technology (largely heralded as bringing in a new creative revolution) and its geological impact, given its dependence on the excavation of raw materials to make plastic, plastic, and more plastic, and the inevitability of the plastic ending up back in ground (landfills) or our

oceans. From addivism.org: *"The 3D Additivist Manifesto + Cookbook call for you to accelerate the 3D printer and other technologies to their absolute limits and beyond into the realm of the speculative, the provocative and the weird."* I am particularly fascinated by the collaboration involved in the 3D Addivist Cookbook which features dozens for very strange blueprints, 3D templates, designs, essays from different artists.

Lastely, in this interview they discuss links to DIY, the 'optimization craze', and the problem with human-centered ethics (which I think ties in with how Tiffany was discussing how we need to recognize that we are a part of things, humans and the environment should not be separate categories): <https://hyperallergic.com/275471/your-shiny-plastic-future-is-a-load-of-crap-morehshin-allahyari-and-daniel-rourkes-additivism/>

In particular, I like this quote from Daniel: "#Additivism is about scaling up small gestures to their planetary consequences"

Thanks again for all the fantastic conversation. An excellent lead up to the events in May!

Best,

--

Christine Clark
Assistant Professor of New Media
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From: Barrett, Louise
Sent: April-03-17 2:15 PM
Subject: Re: You Are Here workshop plans - "Science is Fiction" book

Christine beat me to it, but I also wanted to say that this email conversation is already better than many of the workshops I've been to in my life — I'm very much looking forward to all us meeting up and getting going for real. There's so much going on here!!

Congrats on your talk Chris, and these links are ace.

Cheers,
Lou

From: Jen Budney <jen.budney@shaw.ca>
Date: Saturday, April 8, 2017 at 12:12 PM
Subject: Re: You Are Here workshop plans

Hi everyone,

My apologies for not participating in this discussion until now. I am, as I type, supervising the first of two final exams for the class in Microeconomics for Public Policy Analysis I am by some perverse twist of fate teaching this year at U of S. It is a grad course with 26 students, 60% ESL, and it has been all-consuming (well, the class, and my kids, and my dog).

Alva Noe's *Strange Tools* precis is beautiful to read. I just ordered the kindle version of the book, and hope to get through it before we meet.

Thinking about the ways that art and design shape our language, actions, perceptions, "reorganizing" us, as Noe puts it, I made the connection to a book I'm midway through, which I'm reading both to get a better sense of some of the issues related to free speech and conflict that have arisen in our communities lately, and to think about what art galleries may do in helping (or not) to facilitate productive dialogue. Sarah Schulman's "*Conflict is Not Abuse: Overstating Harm, Community Responsibility, and the Duty of Repair*" is a very important book, I think. It was published by Vancouver's Arsenal Pulp Press a few years ago, although the author is American. The connections for me run along themes of the permeability of all things, the way mental constructs create actions which create structures (including laws) which in turn create more mental constructs (not all of them intended or predictable).

From its cover:

From intimate relationships to global politics, Sarah Schulman observes a continuum: that inflated accusations of harm are used to avoid accountability. Illuminating the difference between Conflict and Abuse, Schulman directly addresses our contemporary culture of scapegoating. This deep, brave, and bold work reveals how punishment replaces personal and collective self-criticism, and shows why difference is so often used to justify cruelty and shunning. Rooting the problem of escalation in negative group relationships, Schulman illuminates the ways in which cliques, communities, families, and religious, racial, and national groups bond through the refusal to change their self-concept. She illustrates how Supremacy behaviour and Traumatized behaviour resemble each other, through a shared inability to tolerate difference.

This important and sure to be controversial book brings insight into contemporary and historical issues of personal, racial and geo-political difference, as tools of escalation towards injustice, exclusion and punishment, whether the objects of dehumanization are other individuals in our families or communities, African Americans at the hands of police, people with HIV, and Palestinians. *Conflict Is Not Abuse* is a searing rejection of the cultural phenomenon of blame, cruelty, and scapegoating, revealing how those in positions of power exacerbate and manipulate fear of the "other" to avoid facing themselves.

Her bio:

Sarah Miriam Schulman is an American novelist, playwright, historian and lesbian rights activist. She is a Distinguished Professor of the Humanities at College of Staten Island and a Fellow at the New York Institute for the Humanities. [Wikipedia](#)

Born: July 28, 1958 (age 58 years), [New York City, New York, United States](#)

Education: [Empire State College \(1985\)](#)

Movies: [United in Anger: A History of ACT UP](#), [Jason and Shirley](#), [The Owls](#), [Act Up Oral History Project Series](#)

Nominations: [Lambda Literary Award for Lesbian Fiction](#), [more](#)

Awards: [Stonewall Book Award](#), [more](#)

I realize that most of you will not have time to read this book before we meet in Lethbridge. But maybe some of you have already read it! If you are interested, but short on time, here are some links to YouTube videos of her reading from or talking about this book. You can watch them while you cook dinner or take a bath!

<https://youtu.be/m9hXr9nPQVw>

<https://youtu.be/M3OYBM2symE>

A review of the book here: <http://blogs.lse.ac.uk/gender/2015/07/07/sarah-schulman-on-conflict-is-not-abuse-rethinking-community-responsibility-outside-of-the-state-apparatus/>

Another review of the book (although the review is not terribly informative):

<http://www.theglobeandmail.com/arts/books-and-media/book-reviews/review-sarah-schulmans-conflict-is-not-abuse-presents-a-shift-in-thinking-about-power-relations-harm-and-social-responsibility/article32813565/>

That's it for me for now. I'm looking forward to this gathering very much.

Jen

Hello all,

I was lucky enough to see this exhibition in London at the Wellcome Collection: <https://wellcomecollection.org/MakingNature>

Of note, the curator included a Jean Painlevé film. There was also a section by the Centre for PostNatural History <http://www.postnatural.org/>

Kirsten will be in touch soon to put together bios for everyone. She's been lifting from websites and will check if you are happy with what she has or ask you send a bio if she hasn't located one.

And, I am adding one more participant to our list: José Luis Torres who lives in Québec City.

See you all soon,

Josie

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