

FAULT LINES



KABK
RESEARCH
FORUM

FAULT LINES
KABK RESEARCH FORUM
FRIDAY, DECEMBER 3, 2021
WEST DEN HAAG

...salvage, displacement, digestion, toxicity,
return, care, collage, deletion, attention,
blubberstone, bricolage, compositionism,
dagzomen, delta, difference, digestion,
dust, instruments, legibility, limbo,
magnetotellurics, making, messay, method,
mud, multispecies, mustard seed (smaller
than), myself, practice, props, reckon,
research, seam, smell, stories, subsurface
soil, time, annotate, care-take, delete,
displace, doubt, filter, frequency,
inaudible, magnetic memory, meme ooze, peat,
return, ruins, sample, transduce, voice...

PROGRAMME SCHEDULE

- 10:30 – 11:00 DR. ALICE TWEMLOW
Vestiges and Prospects : Imagining Design
and its Deep Futures
- 11:00 – 11:30 JASPER COPPES
Poison Lake : Metabolizing Toxic
Sediment Through Film
In collaboration with:
SISSEL MARIE TONN
Conversation
- 11:30 – 12:00 VIBEKE MASCINI
The Custodian : Telling Stories about Care
to Counter the Ownership of Nature
- 12:00 – 12:30 Invited speaker-respondent:
JEFF DIAMANTI
Carried by Currents : Reconsidering
Climate Realism as a Floating Concept
- 12:30 – 13:00 DISCUSSION AND EXCHANGE
- 13:00 – 13:30 BREAK
- 13:30 – 14:00 HANNES BERNARD
Anthropocenic Ruptures : Speculating on
the Present through Displacement of Time
in Media
- 14:00 – 14:30 KATRIN KORFMANN
Images in Limbo :
“Compositioning” Photographic Debris
in the “Climatic Regime”
- 14:30 – 15:00 LOUIS BRADDOCK CLARKE
Out of Focus : Listening to Arctic
Landscapes through Geological Sonics
and Long Conversations
- 15:00 – 15:30 BREAK
- 15:30 – 16:00 Invited speaker-respondent :
DANIELLE-MARIA ADMISS
Sunlight Doesn't Need a Pipeline :
Just Socio-energy Transitions in the Arts
- 16:00 – 17:00 DISCUSSION AND EXCHANGE
- 17:00 END

INTRODUCTION

Welcome to Fault Lines : KABK Research Forum 2021, the fourth edition of an annual event that invites the expanded KABK community to learn more about research being conducted through the Design Lectorate Research Group, provide feedback, share perspectives, and find points of connection to your own research.

At the centre of the Design Lectorate is a collective and ongoing research project that explores the relationship between design and the geological concept of deep time. 'Design and the Deep Future' investigates the toxic run-offs of design's complicity with the climate crisis, such as those that manifest in digital data detritus, microplastics, and space junk. It acknowledges design's role in the anthropogenic damage to the planetary and atmospheric record, biodiversity, and our human biology, but aims to offer nuanced and generative readings that go beyond the entropic impasse of blame and avoidance. It engages with speculative mitigation and intervention practices such as repair but eschews solutionism; preferring instead to work through theoretical concepts deriving from new materialism and anthropology such as compositionism, collectivity and care. Among the numerous research approaches experimented with, are : walking-with, research through materials and matter, collage, listening, and iterative prototyping.

In terms of disciplinary discourse, the project is situated at the intersection of environmental humanities, design practice, artistic research, design history, theory and criticism, geology, and archaeology. It aims to add knowledge to, and benefit from exchange with, each of the disciplines that it touches, while maintaining a firmly rooted public-facing sensibility. Ultimately, the project seeks to contribute alternative imaginaries to the reservoir needed for the sensory, emotional and intellectual compositing of equitable climate futures.

As a Research Group, we meet every few weeks in each other's studios where we discuss experiments, read texts, write, and think with each other through the doubts, dilemmas and complexities of our individual projects and the methodological or thematic composite that connects them. We hope to produce a publication, tentatively titled *A Fray of Messays : Unsealed Reflections on Deep Time and Art and Design Praxis*, and we want to use this event to test out, and get your feedback on, our initial ideas.

We are grateful to you, our colleagues, students, research companions, and invited speaker-respondents for your participation in this afternoon of exchange centred on our projects-in-progress and collective thinking around art, design, research and climate justice. We look forward to continuing the conversation.

Alice Twemlow, Design Lector

ALICE TWEMLOW is a Research Professor at the Royal Academy of Art, The Hague, and an Associate Professor at Leiden University. She was recently appointed first special professor in the Wim Crouwel chair in the History, Theory and Sociology of Graphic Design and Visual Culture at the University of Amsterdam, where she is looking at how an intersectional data feminist approach can be used to re-read and thereby decolonize the graphic design archive and supervising PhDarts candidates whose research explores, or is conducted through, art or design practice.

In her research Alice explores such topics as the relationship between geological time and design, walking as a research method, salvage as a concept and method, and the relationship between fiction and design.

JEFF DIAMANTI
ASSISTANT PROFESSOR, ENVIRONMENTAL
HUMANITIES, UNIVERSITY OF AMSTERDAM

CARRIED BY CURRENTS

This talk is about being carried by currents. By currents I mean both hydro-physical currents like the one carrying moist, warm air from the Caribbean to the North Atlantic and Arctic Oceans—a torquing mechanism largely responsible for the weather patterns in Western Europe—but also psycho-social currents shared across epistemic habits, critical postures, and aesthetic iterations.

I'm going to spend some time thinking with a number of artworks that take up the current as both a pressure on form and an occasion to float in ecological media. But I also want to make an argument for how an ethic of being carried by currents opens up to a reconsideration of what a climate realism might involve, as an experience of 1) nested totalities through which the real becomes actuality, and 2) an always provisional and situated relationality (including its impediments).

JEFF DIAMANTI's book, *Climate and Capital in the Age of Petroleum*, (Bloomsbury, 2021), tracks the political and media ecology of fossil fuels across the extractive and logistical spaces that connect remote territories like Greenland to the economies of North America and Western Europe. His new research, on ecological reciprocity, details the return to natural philosophy in the marine and atmospheric sciences studying the interactive dynamics of the cryosphere and hydrosphere in the North Atlantic and Arctic Ocean.

His work has appeared in journals including *e-flux*, *Radical Philosophy*, *Postmodern Culture*, *Mediations*, *Krisis*, and *Reviews in Cultural Theory*, as well as the books *Fueling Culture* (Fordham UP) and *A Companion to Critical and Cultural Studies* (Wiley-Blackwell). With Amanda Boetzkes, he co-organizes 'At the Moraine', an ongoing research project on the political ecology of glacial retreat in the Arctic.

DANIELLE-MARIA ADMISS
CURATOR, RESEARCHER AND WRITER

SUNLIGHT DOESN'T NEED A PIPELINE:
JUST SOCIO-ENERGY TRANSITIONS IN THE ARTS

Against the continuums of extraction, capitalism and (slow) violence, a long and difficult age of decarbonisation and repair lies ahead. What will a just and democratic energy transition in the arts look like? How can communities be part of larger decision-making practices about energy and carbon? And, can the distributed violence brought about by petroculture's grip on the planet be replaced with more equitable futures?

Danielle-Maria Admiss is developing a collaborative public transition plan that takes Stanley Picker Gallery (SPG) on a journey of holistic and just socio-energy transition. In this talk she'll discuss the thinking that has shaped this project and the ways in which it will engage artistic research and critical making, and involve organising and consensus-building with artists, researchers, local communities and students.

DANIELLE-MARIA ADMISS is an Iranian-English curator who has worked across the UK, EU and internationally in India and Hong Kong. Her research investigates how dominant and neoliberal narratives about science, technology and ecology exclude various social and material entanglements and lived experiences. She works with communities to expose these complex relations and open up space for new pathways towards more equitable and interdependent futures.

Admiss, who holds a PhD in Curatorial Practice and Worldbuilding, is currently a Stanley Picker Fellow between Stanley Picker Gallery and Kingston University, where she is working to create a collective, holistic and just socio-energy transition plan for the gallery. She is a curator of the 2021-22 edition of transmediale, 'for refusal', and of the online project 'Toxicity's Reach', and teaches design theory and criticism at NCAD, Dublin.

SISSEL MARIE TONN
VISITING ARTIST, MA ARTISTIC RESEARCH, KABK

CONVERSATION

In her practice Sissel Marie Tonn explores the complex ways humans perceive, act upon and are entangled with their environments. Her work always returns to the question at the core of ecological thought: Where do we perceive our bodies to end, and the environment to begin?

SISSEL MARIE TONN has a BA in Film and Media studies from University of Copenhagen. She completed an MA in Artistic Research at the Royal Academy of Art in The Hague in 2015. In 2020 she was the recipient of the BAD Award, together with scientists Heather Leslie and Juan J. Garcia Vallejo for their project 'Becoming A Sentinel Species'. Her work is frequently exhibited in The Netherlands and internationally, most recently in Istanbul Design Biennial (2018), Ballroom Marfa (2018) and Kikk Festival in Namur (2019).

JASPER COPPES
CORE TUTOR, THEORY AND WRITING,
MA ARTISTIC RESEARCH

POISON LAKE : METABOLIZING TOXIC SEDIMENT
THROUGH FILM

This research project started in 2019 with a film I made in the muddy estuaries in Greenland that includes a meditation on rock-powder which the country hopes to export to Brazil to remineralise depleted soil. In March 2020, back in the Netherlands, I discovered that a Dutch distributor of granite was dumping contaminated rock-powder in several lakes that are part of 'Over de Maas', an area in Gelderland where 'New Nature' is created by dumping toxic waste. As a potential fertiliser in Brazil and contaminant in The Netherlands, this material sits uncomfortably and ambiguously somewhere between pollution and nutrition.

How could a film project kick-start the halted metabolism of these granite sediments that are dumped into Dutch lakes? How could the research project initiate a process transforming this indigestibility into nourishment? These are some of the questions which I am exploring through gatherings with local residents of the affected area, as well as ecologists from Greenland and the Netherlands, and in the context of the Design and the Deep Future Research Group.



img AD, AD.nl | Credit: Paul Rappg



img Credit: Jasper Coppes

JASPER COPPES is an artist based in Amsterdam. His practice takes shape across a variety of different media, such as film, writing, sculpture, architecture and sound. With his work, he questions the dominant stories we tell about landscapes and the processes that take place within them. Long-term dialogues with specific sites, people and other entities form the basis of his practice. Jasper graduated from the Gerrit Rietveld Academie in 2008 and was a fellow at the Jan van Eyck Academie in Maastricht 2010-2011. Recent exhibitions include: 'Aasivissuit' screening at IFFR, 2020; 'Exploded View', Zone2Source (NL), 2018; 'Cabinet Interventions', Glasgow International Festival (UK); 2017 Glasgow Short Film Festival (UK).

POISON LAKE: METABOLIZING TOXIC SEDIMENT THROUGH FILM

- (1) In my left hand I'm juggling a glass jar of grey sediment that I took from Greenland. In my right hand I have Huig Bergsma on the phone, a soil scientist responsible for introducing rock-flour to depleted soils in the Netherlands. As I'm listening to Huig, I alternate my gaze between the grey dust in the jar and the grey sky outside. Dark clouds are gathering above the building across the street, a crow attempts to crush something by repeatedly dropping it from the air. None of this is directly related to what Huig is talking about, but somehow I can't help feeling that I need to be aware of the totality of each situation in which 'the research' is happening. Huig explains that a depleted soil is like a sick person who has been on an intravenous drip for years. If they were to be taken off the drip and fed food through the mouth, their gut system wouldn't be able to digest anything. Nutrients would not be absorbed. Introducing rock-dust to the 'sick' Dutch soil works the same way. The earth's gut system needs to be slowly introduced to 'real' food, instead of the artificial fertilizers that have kept it going despite the effects of acid rain, which dissolves nutrients in the soil.

- (2) Gert-Jan drives me around on the winding roads atop the dykes that border the floodplains near his home. The leather car seat and plastic door handles turn moist from the autumn air coming in through the open windows. I attempt to make notes of what Gert-Jan is telling me, nearly inaudible above the roaring engine of his Volkswagen. We keep the windows open as a precaution against the virus. One by one we drive along each of the lakes that have been contaminated. For some the contamination happened decades ago. Some are still being filled up with toxic sludge. Some are only now being dug out. The lake across from Gert-Jan's house has been kept undisturbed. That's the one he can still go fishing in with his friends—where later we would walk his Jack Russell between mangrove-like groups of trees along the shoreline. The flood of information about the controversies that Gert-Jan has followed so closely over the years is overwhelming, and I can hardly keep up as I try to jot down all this 'research' with my pen. Meanwhile the industrial landscape speaks for itself. Huge piles of sand are pumped up by floating vessels, and conveyed to lorries on a belt that runs through fruit-tree plantations and fields with grazing cows, whose bodies are full of dioxins. The imported rock-flour lies quietly at the bottom of the dug-out lakes, waiting to flow out once the flooding season begins.

- (3) A little nervous, I pull into the road that leads to Amerikahavenweg nr. 2. I'm here to pick up two bags of rock-dust: the same stuff that was dumped into the Gelderland lakes Gert-Jan showed me.

The company I'm here to visit and who is going to give me these bags of rock dust is the same one who dumped them in those lakes. The place of origin. Earlier on the phone, a friendly lady promised that the bags would be waiting for me at the reception. And indeed, when I enter the lobby, I see that two bags are carefully positioned behind the front door. I don't quite hear what the receptionist asks me when I enter, because the bags exert a powerful spell over me. Through transparent plastic I can make out that they contain two types of mixture. One is a very fine, loose grain; the other is more chunky and a darker grey. The first has 'filler' written on it in black marker (beautiful handwriting), the other says 'granuliet'. The mouths of the bags have been skillfully cinched with straps, to create handles. When I pick them up a man in orange overall offers a hand, which I decline. Instead, I ask him if he can tell me about what is inside the bags. As we walk to my car, he points to the mountains of gravel on our right and explains that the process of crushing large lumps of rock into gravel releases a very fine dust, which they suck from the air. Indeed, an impressive cloud hangs over the company terrain. This dust is what is in the bags, and to one of them a chemical called polyacrylamide has been added to make the dust cluster into more convenient bits. I don't tell the man that I already knew this, and that this is exactly why I am here. I drive off with a strong sense of paranoia. I feel like a liar, a traitor, a thief. It's only a matter of time before the truth about my 'research' will leak out, that I'm investigating the ecological crime that this company is accused of.

VIBEKE MASCINI
TUTOR, SCULPTURE DEPARTMENT, BA FINE ART

THE CUSTODIAN: TELLING STORIES ABOUT CARE
TO COUNTER THE OWNERSHIP OF NATURE

Considering the vulnerability of nature conservation in a legal system based on ownership, can the legal role of a formal 'custodian' be a meaningful example of imagining other ways in which a person or institution relates to nature and natural resources? Can the custodial relationship instigate an alternative notion to property, one that invites and demands awareness and care?

The Custodian is a practice-oriented research project that investigates the legal role and the specific relationship (including limitations and responsibilities) between a person or institution and a natural resource that by law cannot formally be owned. This research builds on a previous artwork of mine (This Giant Time, 2019) in which I incorporated some Spermaceti whale fat derived from a stranded whale. I did not own this material, but rather I was its legal custodian, after it was loaned to me by Ecomare research centre Texel.

I am exploring custodianship as a more mindful relation between beings and so-called 'things'. With the help of a legal adviser, I research, map and speculate over alternatives to 'ownership' of nature and natural resources in which the notion of responsibility has a central role. By tracking all preceding 'care-takers' of the whale oil that went before me, I am weaving together a dialogue between people and their interpretations of care. Simultaneously I speculate on the caretakers that will come after me in an attempt to imagine the future of the Spermaceti: will its future lie in the hands of officials, humans, or the ocean? And where is the agency, the voice, of the whale in all this? Taking an essayistic approach to the dissection and reassembling of a formal contract, The Custodian collects stories and conversations about care, visual documentation and questions about person-hood, agency and material memory.



img Process documentation, processing spermaceti, Brake, DE | Credit: Vibeke Mascini



img Crude spermaceti whale oil in jerrycan, Amsterdam, NL | Credit: Vibeke Mascini



img *This Giant Time*, 2019, spermaceti whale fat, wick, functioning clock work installation view by Vibeke Mascini



img Personal collection of Christopher Heighes, as sent to Vibeke Mascini as part of a correspondence



img Screenshot of video conversation with former caretaker Bart Langeveld

VIBEKE MASCINI explores, through sculptures, installations, video and text, a scaling of abstract phenomena into a sensorial scope, with the intention to seek agency from intimacy. In long-term collaboration with scientists, engineers, government employees and musicians she proposes a conscious understanding of electric energy as a statement of interconnectedness and entanglement—between species, media and nature, matter and energy.

Vibeke studied at Gerrit Rietveld Academy in Amsterdam and has taken part in artist-in-residency programs including: Delfina Foundation, UK; Fondazione Ratti, IT; Alps Art Academy, CH; and Studio Galeria, HU. Currently she is a resident at the Rijksakademie in Amsterdam.

Her work is included in international collections: MoMA Library, New York (US); Bibliothèque Nationale de France, Paris (FR); Academisch Medisch Centrum, Amsterdam (NL); Columbia University Library, New York (US); Metropolitan Museum of Art Library, New York (US); Koninklijke Bibliotheek, Den Haag (NL); Getty Research Centre, Los Angeles (US); New York Public Library (US); and The Athenaeum Music & Arts Library, La Jolla (US).

THE CUSTODIAN: TELLING STORIES ABOUT CARE TO COUNTER THE OWNERSHIP OF NATURE

FRAGMENT 1

Having a dog has made me aware of another city, one that neatly overlays the one I thought I knew.

My street, I learned, is one of fragrant floor drains and discarded bites in curious textures. A pulling leash signaling the generous distribution of horse manure throughout the entire city center. Not a single bird goes unnoticed, especially those who have met their fates in the face of a transparent window and are now decomposing between the bushes.

Attuning to the olfactory qualities of my city has made me nearly overlook the firmly packed buds in the tree just in front of my front door, ready to pop into bright pink.

Just like many humans, my dog likes to envelop herself in the smells she most adores, to blend somehow with the subject of her appreciation. Her fur carries a signature perfume, the amalgam of her surroundings. It should not have been a surprise that when I first brought her to my working studio she soon located its richest source of smell. Like a dart she went for the two jerry cans of whale oil that have been stored below my desk ever since I pressed the oil out of the wax when I prepared the spermaceti for developing the candle which has become central to *This Giant Time* (2019). And since I was not allowed to use or lose any of the substance during the pressing process, I was careful to also collect the leftover oil, the small blood clots that were filtered from it, and the lumpy grains of sand that sedimented on the bottom of the wax.

Ever since then, the whale oil has been the delicate whiff that welcomes me as I enter the studio. Irresistible to a dog's nose. She is obsessed with it. Circles around the jerry cans and rubs herself on them. As if to merge.

I'm starting to see that despite my aim to keep it, the Spermaceti is gradually leaving my custody, carried away on the scruffy fur of my dog. Its containment is beyond my grasp.

FRAGMENT 2

A res nullius, not-belonging, not-belongable.

The construction of a new metro on the street where I used to live involved several years of digging, excavating soil and matter that had been stored and sedimented for centuries.

Ceramic fragments next to a human thigh bone. Both characterized as *res nullius*: no one's property.

In the case of these un-earthings, status followed subjects which had reached a material stasis; not the slightest agency remained. A shard of a jug, unable to hold even a drop of water. Thigh bone going nowhere.

A *res nullius* seems always out of place, dislocated somehow, for why consider this bit as a thing on its own, in need of an external (?) owner or agent?

A stranded whale is called a *res nullius*...when?
When it stops belonging to itself?
When it dies – as in being not-alive anymore, or
When it beaches – as in being not-oceanic anymore?
Is a terrestrial whale thereby displaced from a self, as in ocean or life?

A stranded whale ~ *res nullius*
A life-less fin ~ *res nullius*
An unbeating heart ~ *res nullius*
A trickling juice from the whale's melon ~ *res nullius*

FRAGMENT 3

CUSTODIAN (noun)
one that guards and protects or maintains especially: one entrusted with guarding and keeping property or records or with custody or guardianship of prisoners or inmates

FRAGMENT 4

Note: The Law might have made me an owner.

Note: A stranded whale, when dead, is recognized *like goods*. Not as goods precisely, but instead as something *like goods*, without a category of one's own. What is the difference, one could wonder, to *be*, or to *be like*?

HANNES BERNARD
TUTOR, INTERACTIVE MEDIA DESIGN,
BA GRAPHIC DESIGN

ANTHROPOCENIC RUPTURES:
SPECULATING ON THE PRESENT THROUGH
DISPLACEMENT OF TIME IN MEDIA

*Who is it that owns the sense of time in which we live?
How do we win back time?
How do we escape into trances again?*

My research explores and mediates the often volatile contraction and collision of vastly different time scales. These range from the deep geological and cosmic time scale through the temporal malaise of what economist Francis Fukuyama has termed the 'end of history' to the rapid techno-acceleration and urgent, impending crises imposed by rapid climate change. The writing and research expands upon a series of discussions between the late cultural theorist Mark Fisher and Italian philosopher Franco 'Bifo' Berardi on what they characterised as the 'Slow Cancellation of the Future': a disruption to cultural time present in the late stages of globalized capitalism. Their analysis suggests that contemporary music, art and pop culture are trapped in a haunting feedback loop of nostalgia; hardly capable of imagining exhilarating new futures. Meanwhile, technology—specifically within the digital sphere—has become the seemingly singular channel through which to parse human progress and hope for the future regardless of the industry's production of digital waste and influence on climate crisis acceleration. These diametrically opposed interests produce an 'Anthropocenic Media' environment, whereby deep time (and its vast geological scope) bursts into the present as a series of shocks and stutters across social media posts, timelines and news headlines.

The aim of this research is to explore new ways of interpreting, relating and interpolating these impositions or disconnected disruptions of media and ruptures in time, which are how we experience the problematic issues of the present.

I conduct my research with and through a non-linear, multi-channel video and audio ensemble. *The Long Now* is both a work and a media research tool, developed and generated by a series of machines and databases of text, images and video footage with coded scripts prompting new and original montages and musical compositions with each screening.

The Long Now attempts to engage and synthesize a more pluralist definition of the present by adopting a speculative and fictional future position. As a tool, it processes these layers of complexity through generative techniques and a fictitious storyline in the tradition of programmatic music in performing arts such as opera and ballet. It does not aim to provide a singular answer or account, however, but rather to bring together (in visuals and dialogue) the multiple agents, components and aesthetics that contribute to the topology of the present.



img Eruption of Eyjafjallajökull volcano in Iceland (April, 2010) | Credit: youtube / BBC



img Eruption of Eyjafjallajökull volcano in Iceland (April, 2010) | Credit: youtube / Martin Rietze



img Explosion in port of Beirut, Lebanon (4 August, 2020) | Credit: Hannes Bernard / Source: youtube & twitter



img Explosion in port of Beirut, Lebanon (4 August, 2020) and KLM boarding pass | Credit: Hannes Bernard / Source: youtube & twitter

HANNES BERNARD is a South African graphic designer, researcher and educator, based in Amsterdam. He is currently tutoring and mentoring master students in the Disarming Design program of the Sandberg Instituut in Amsterdam, which focuses on design practices that deal with conditions of conflict, oppression and entangled histories.

In 2012 he founded the design and research collective *sulsalsal* (south, sun, salt). The platform attempts to reorient the Northern design-gaze through new encounters and relations with design in the Global South. The collective is displaced between Amsterdam, Cape Town and São Paulo as a means of surveying and intersecting historic, social and economic dynamics with critical design.

The output of his practice is research-based, but eclectic in form and medium, including writing and publishing, graphic and video installations, curatorial assemblage and design performance.

Hannes is a recipient of the Stimuleringsfonds Talent Development grant and was a resident at the Jan van Eyck Academie from 2016-2017. He designed and curated the exhibition *Staying Alive* for the 4th Istanbul Design Biennial. Recent publishing includes: 'The Necessity of Unnecessary Things', in *Design Dedication*, (Amsterdam: Valiz Press, 2020) and 'The Molotov Cocktail Guide', *MacGuffin* N°.10, 2021.

ANTHROPOCENIC RUPTURES: SPECULATING ON THE PRESENT THROUGH DISPLACEMENT OF TIME IN MEDIA

04:30 p.m., August 4, 2020.

Departure hall: Geneva Airport

I scroll and scrub, double tap and switch between apps, scroll and scrub. I screenshot a deeply ironic news headline. I scroll down, scanning the other headlines. Nothing. Slow news day. I double-tap and jump to Twitter for a sense of accelerated immediacy. There are hashtags. Something is happening in Lebanon. I jump back to the news. I refresh, but nothing yet. Back to Twitter. I scroll faster, trying to find related threads and coordinates—a signal.

Twitter is being weirdly slow, but slow in what way? I'm on 4G (I refuse to use the airport WiFi.) Did I run out of roaming data? Or maybe it's not my internet connection that is slow, but the updates from Lebanon. Maybe their internet is down.

What is the time difference between Beirut and Geneva?

What is the difference in bandwidth? What speed are the data-packets traveling?

What is the difference between cyber-time and real-time?

Is the rate of propulsion of this event equal to, or greater than, that of my departing flight?

I check my T-Mobile travel app. I have plenty of data left. I jump back to Twitter, back to my last known position on its temporal grid and scroll down further in the timeline. Still nothing. The coordinates of the grid are off; I'm moving in the wrong direction!

Perhaps with the rapid flicking of my thumb, I have skipped over a clue: an underground treasure that I might tap into by digging down? Or perhaps I have skipped and fallen entirely into an already deeply excavated quadrant in time, and instead I'm now searching for the end of a branch to grab onto and hoist myself upwards, towards the immediate, the very real 'right-now' of an event in a country thousand of kilometers away?

I decide to retrace my steps, scrolling back upwards, more slowly this time. More confusion and noise. The number of posts about Lebanon multiplies. *OK!* So it seems to be a sudden, shocking event of some kind? Is it happening right now?

I double-tap my phone and jump into the KLM app—no warnings or updates. I open my boarding pass, with its inscrutable QR code. Boarding starts at 16:50, real-time. It's only 16:30. Half an hour has passed; by now there must be a flurry of newer news!

My thumb lurches to the top of the phone, and I pull down the upper limits of the Twitter interface (and its timeline), pressing and holding my thumb down for 4 or 5 seconds: a gesture that overrides the default,

algorithmic content delivery schedule and forces the timeline to refresh and accelerate updates in more recent increments of time. Fresh Tweets! These are not from minutes ago, but rather from mere seconds ago! A salvation of blurry images, scattered here and there, amongst new torrents of text.

I see a massive silo and plumes of smoke, next to the sea. An attack perhaps? Terrorism, perhaps? Or revolution, perhaps? Nuclear meltdown, perhaps? Is there a nuclear powerstation in Beirut? They like to keep them close to the sea. In Cape Town, the Koeberg nuclear generator sucks up the slow-moving, icy cold Antarctic Ocean currents to cool its core. The Fukushima reactor rejected the cold water, spitting and spilling its nuclear guts back into the sea for the ocean currents to carry away.

I think of the fisherman in Beirut, filming all this at sea...

They should get out of there!

I should get out of here!!

KATRIN KORFMANN
TUTOR, IMAGE, BA GRAPHIC DESIGN;
POST-PHOTOGRAPHY,
MA NON LINEAR NARRATIVE

IMAGES IN LIMBO: 'COMPOSITIONING'
PHOTOGRAPHIC DEBRIS IN THE 'CLIMATIC
REGIME'

Photography today is much less about a single image or a single moment of time; rather it is a continuum of networked images and moments that are continually altered and edited, processed and transformed. The context for my research project is this massive and ever-increasing amount of photographs that exist in the world. More specifically it is the massive and ever-increasing amount of photographic waste that exists in the world. It is a phenomenon that is discussed much less, and an issue that makes me doubt if I as an artist should produce any more images at all. Everyone creates image debris—the material left over, or discarded, or just not in use, during the processing of images. But as a professional photographer I am especially aware of it, since my computer hard drive regularly fills up with Terabytes of folders of images, fragments of images that don't end up in my final compositions. What is this material that is in limbo between the state of being trash and potential raw material? I've come to think of them as my *not-dead-yet* images.

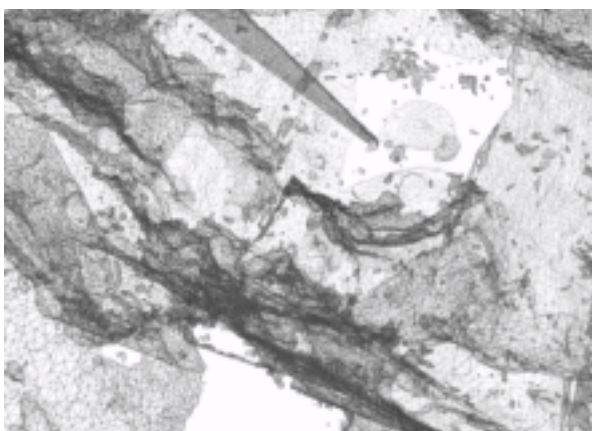
Are there alternative creative methods to reconceptualize and recontextualize The Photographic, and to experiment with my images-in-transition? I want to find out if methodologies that evolve from non-Anthropocentric ways of living such as Anna Tsing's concept of 'contamination-as-collaboration' can be useful in developing artistic strategies that engage photographic image debris. For example, could I interpret 'reciprocity' as trying to engage with my photographic images, 'metamorphosis' as embracing the fact that the appearance of an image can change over time, 'collage' as making something other out of many, and 'impermanence' as welcoming the fact that nothing is stable? In what ways can I, as an artist, use these methods to animate, augment, materialize and transform my digital photo debris, my 'Zombie' images into compost for composing post-photographic art?

I decided to work with a specific set of 467 DNG photographs left over from my project 'Fast Fashion, Wastescapes 2021'. In my ongoing attempts to reactivate my own image debris I am experimenting with a set of variations and improvisations where I collaborate with humans and machines, I use object reconstruction software and algorithms as tools to process the waste images.

I use collage techniques as the main guideline when making and I consider failure as a possible companion. Inspired by what Heather Davis coins as 'Queer Kin' and her invitation to 'Go closer to what distracts you', I am following both, my irritation and affection for the image debris I created. Through doing so, I am starting to conceive of debris-processing as object, method and concept at the same time.



img Wastescapes, Fast Fashion | Credit: Katrin Korfmann, 2021



img Researching Photographic Methodologies in the 'Climate Regime' | Credit: Katrin Korfmann, 2021

KATRIN KORFMANN is an artist working at the cutting edge of photography, post-photography and installation art. With a critical and playful attitude towards the world around her, and explicitly in relation to contemporary visual culture, Korfmann uses a myriad of self-photographed images to investigate their historical, social and visual context. Her images are both an interpretation of her experience and of collective social memory. Katrin grew up in Berlin, and has lived and worked in Amsterdam since 1995. She studied Photography at the Gerrit Rietveld Academie before continuing her research at the Rijksakademie.

She has exhibited internationally in galleries, museums, alternative art and public spaces, including Photography Museum Rotterdam, GEM Museum of Contemporary Art, The Hague (NL); Kemper Museum of Contemporary Art, Kansas; Kopeikin Gallery, Los Angeles; Aperture New York (US); Three Shadows Art Centre and CEAC, Xiamen, OFOTO, Shanghai, (CN); Azad Gallery, Tehran, (IR), Akademie der Künste, Berlin; Frankfurter Kunstverein (DE). She has received grants from international institutions such as the Robert Bosch Foundation, Würth Foundation (DE) and Mondriaan Fund (NL), and awards from Prix de Rome, Mama Cash Award and the Esther Kroon Award (NL) and the Bieler Fototage Prize (CH).

IMAGES IN LIMBO: 'COMPOSITIONING' PHOTOGRAPHIC DEBRIS IN THE 'CLIMATIC REGIME'

A conversation, 10.09.2021, Amsterdam between Katrin Korfmann and Annet Dekker, Assistant Professor, Media Studies: Archival and Information Studies, University of Amsterdam and Visiting Professor, Centre for the Study of the Networked Image, London South Bank University.

KK In your essay 'Between Light and Dark Archiving', you talk about the digital archive as an oxymoron and as a recycling center. Could you expand on these ideas.

AD The comment I make in the article was related to something Pascal Gielen and Rudi Laermans discuss in their essay 'The Archive of the Digital An-Archive' (2007), and it also relates to what Wolfgang Ernst has mentioned in relation to the difference between conventional archiving and digital archiving, particularly in online environments. With all kinds of different processes happening at the same time it is hard to see the forest for the trees: there is a constant regeneration of information and an accumulation of relational links between data, as well at the bit level, which can make it more difficult to distinguish the data from the metadata.

The reference to a recycling centre is based on the idea that online content is in perpetual circulation; instead of in permanent storage, as in the conventional meaning of an archive. So, while these social media platforms are often referred to as 'archives', it's important to realize that it's actually very different from how archival institutions are functioning—as places where everything is structured and standardized in specific ways and according to defined sets of ethical qualities and values.

KK According to Joan Fontcuberta, each day 800 million images get uploaded to Snapchat, 315 million to Facebook, and 80 million to Instagram. Considering that there are currently more machines taking pictures than humans, I wonder: how do you relate to digital archives that have so much data, that experts don't know any more how to organize and to structure them.

AD Within the platforms you mention all kinds of processes are happening. Some algorithms make certain things visible while hiding others, or unclear connections are made between different things. This is clearly present in machine-editing software where all kinds of things are stitched together, based on whatever the algorithm considers to be appropriate for its quest. And so, it brings out certain things, and it ignores other things. That's what I'm really interested in: how do these systems function? How come that they share certain things but not other things, and how can you retrace the bias that emerges?

KK Exactly, and it's impossible to understand as a consumer. I have no clue why the algorithm is showing or hiding certain photographs in the feed.

AD Indeed, and few do. As programmer and writer Ellen Ullman mentions, usually programmers also don't recall what they did exactly. It is a myth that a programmer knows everything. Moreover, programming is solution-oriented: there is a problem that needs to be fixed or a question that needs to be answered. Also, when something breaks, instead of going back into the code to fix it, usually more code is built around it. So, you get an accumulation of code that becomes a maze in which it is hard to retrace or recall what is done, at what moment or by whom.

[...]

KK Big tech companies make deletion very difficult. They're keeping all these images. We could see this also in a recent student project, 'You Shall be Spam' (taught in collaboration with Hannes Bernard), where students were still able to scrape images they uploaded 10, 15 years ago from apps we didn't even know existed any more. Why do these companies want to keep all these images? Is this image capital? Do they think they can use them at some point? As a kind of fertilizer? Who is making the decision if a photograph is trash or possible humus? Nowadays, it is way more difficult to delete an image than to create it. Is deletion at all possible?

AD It's cheaper to save than to delete. Because the latter requires selection criteria or a set-up to delete selectively. This became an interesting challenge for the Library of Congress in the US who decided to archive Twitter and soon encountered all kinds of problems. Some of them were simple, such as problems of quantity and storage: how to store these huge amounts of data that keeps increasing exponentially? Yet it became more ethically difficult when considering what to archive: did users provide their consent to preserve their tweets? It's one thing to consent to giving your data to Twitter, but another to have it stored for 'eternity'. But also, how to handle the difference between private and public accounts? You may have a private Twitter account so the Library of Congress could say 'we won't open up the private accounts', but that still doesn't really say much, because some of your friends may have retweeted your private Tweet on their public account. So, what to do with retweets? It's a simple example but more questions extrapolate from it. In other words, it's the linking, the network and relations to privacy that make it difficult to start deleting individual data.

[...]

KK I would like to talk about the growing amount of photographic images. On the one hand it's an energy-sucking problem of our age, but you can also see that all these images can create a lot of possibilities. The amount of data centers is constantly growing, especially in the Netherlands. What is your view on the unlimited photographic image in what Latour calls the 'Climatic Regime'? And how does the hoarding, duplication and storage of images relate to energy consumption necessary to manage all the image data?

AD Yes this is a very important topic that is often ignored. It also links to my idea of preservation and what I've called the paradox of digital sustainability; because the digital is not sustainable. On the one hand it's not sustainable because there is constant change; updates are required which can lead to aesthetic, contextual or functional changes in the content. With any translation you lose something of the original. It's also not sustainable in an organizational way because you constantly need new knowledge to update, migrate etc. Related to the lack of knowledge and thus the continuous necessity for new staff and resources, are the methods of preservation. The technical rat-race of migrating etc. comes at a high energy cost, which results in significant carbon footprints for many digital heritage projects. Basically, over time a simple website may require several additional layers of software and hardware components just to enable its original functionality. So, digital preservation presents a challenge to the ecological environment. I think it's important to rethink what preservation, and thus (cultural) memory, actually mean when considering the unsustainability of the digital.

LOUIS BRADDOCK CLARKE
TUTOR, GEOMEDIA, HACKLAB,
BA GRAPHIC DESIGN

OUT OF FOCUS: LISTENING TO ARCTIC
LANDSCAPES THROUGH GEOLOGICAL SONICS AND
LONG CONVERSATIONS

My research in the KABK Design and the Deep Future group focuses on sampling the shifts in iron magnetism in Northern Greenland, and thereby navigating the intersections of climate change, mineral extraction, indigenous cosmology, and post-colonialism. The core narrative takes place at Cape York, Greenland, where 10,000 years ago meteorite fragments collided with the ice cap. This geological spectacle set in motion a technological leap in the lives of the Inughuits, who sculpted fragments of these 'heaven stones' into ulos, knives, and harpoon heads. Today, another geological anomaly occurs. An accelerated climate change melts the freeze, unhinging the metallic masses from their bedrocks. These iron ore deposits become an open invitation for explorative extraction. Geologists drill out, cut off, and measure up mineral samples from the exposed surface. In this landscape of speculation, an uncertain climate may liquify into cash flow.

During the summer of 2021 I traveled with my collaborating partner, media artist Zuzanna Zgierska, to Meteorite Island in Northern Greenland. The journey by boat, helicopter, and endless hiking went down the Crimson Cliffs, past the Fjord of the Dead, and over Signal Mountain. A key component of the time spent in the high Arctic was to engage with the act of listening, and discover ways of reading the embedded languages that arise through conversations with the spectral landscape and its inhabitants. To listen to the landscape, and its geological sonics, I use a self-built geotool that transduces terrestrial and cosmic geomagnetism into sound outputs. To listen to the inhabitants, I took long and undirected walks with local hunters, and recorded our long conversations in an informal manner. Together we explored and performed topics of paleomagnetism, mineral trophies, sizzling ice, disoriented drones, Inughuit cosmologies, and weather demons.

'Out of Focus' is an effort to find connections to a landscape and culture through magnetic materials (magnetite and meteorites) and inaudible phenomena. My central research ambition is to unlock the entanglements between displaced ecological conditions, full-spectrum listening, sites of anomalies, and embedded technoculture.



img Greenland | Credit: Louis Braddock Clarke, 2021



img Out of focus | Credit: Louis Braddock Clarke, 2021



img Out of focus | Credit: Louis Braddock Clarke, 2021

LOUIS BRADDOCK CLARKE works as researcher and creative practitioner interpreting notions from domains of art, geography, physics and philosophy.

Through this multidisciplinary approach, an experimental enquiry unfolds blending scientific and conceptual theories to materialise in contemporary mediums. Through the production of 'geo-tools' Braddock Clarke measures and records ancient, current and future surfaces of the Earth. He is especially drawn to the techno-centric layers in the Earth where electromagnetism, bio-mineralisation and geological sonics can be glimpsed and listened to.

His work has been shown in museums and galleries as well as site-specific venues of warehouses, shipping ports, hilltops and cinemas throughout the United Kingdom, the Netherlands, Brazil, and China. He graduated in 2019 from the Graphic Design department at the KABK with the award-winning project 'Untangling Noises of Matter'. Louis received a Talent Development Award from Creative Industries Fund NL in 2020, and in addition to his teaching role at KABK, he is an associate lecturer at HfG Karlsruhe.

OUT OF FOCUS; LISTENING TO ARCTIC LANDSCAPES THROUGH GEO- LOGICAL SONICS AND LONG CONVERSATIONS

*Two days hugging the Crimson Cliffs
South of TAB Cold War listening station
East of the Fjord of the Dead*

Aleqatsiaq points outward and says that the black horizon should turn dark blue, and then light blue before we launch our small boats. It is still black so I take on my first polar-bear-watch while everyone else collapses into a short sleep under a make-shift tupik (tent). As the midnight sun returns to a lower position, a thick band of wet mist rolls in, sticking like glue to the Crimson Cliffs. The blinding atmospheric visitor is, to my surprise, good news as it calms the bouncy waves into a mill pond texture. No visual checks can be done now, so we quickly close-down the camp and jump in our boat. Bursting through the icy mist, the sun starts to burn up, and a combustion of the white field begins to unfurl. The sun, almost like a mammal, consumes, digests, and takes over, deleting the translucent mist and creating perforations in our surrounding firmament. Hans, Makkak, Aleqatsiaq, and Rasmus salvage these holes as indexes for navigation. These disjointed fragments begin to spell out the landscape and mark a way ahead.

Makkak begins shouting, rupturing the now familiar hum of the petrol boat engine.

‘huss’ ... ‘huss’

The shout eventually silences the engine’s hum, and a translation is made, turning ‘huss’ into ‘house’. In a landscape index-hole just above the horizon lies a large red tent. Aleqatsiaq explains that the tent has been there for twelve years, and that it was once a mining prospect site that ran out of cash. This is a common narrative in the High Arctic. When the price of metal falls in the stock exchange, a remote site will have its plug pulled. Anyway, an abandoned mining site seemed like a fitting spot for breakfast, so Aleqatsiaq fires several scare shots to send wolves and polar bears fleeing, that gives us a window of 30 minutes to explore.

Visually the terrain feels like one of those 3D graphics of terraforming on Mars, where tents and sci-fi equipment disturb an otherwise empty, remote, and untouched landscape. Several tents, generators, and drilling machines come to light as the sun continues to further dispel the white field. Aleqatsiaq, Rasmus, and Makkak’s eyes fill with joy. Machinery, tools, medical boxes, and kitchen instruments join their already large collection of salvaged items. The local communities will now benefit

from these abandoned supplies – transforming drilling pins into harpoon heads and mineral boxes into containers for boat fuel. I do my own salvaging with Zuza which involves pointing a camera and reading a geologist's old journal to understand and further speculate what may have happened here. In the notebook titled ***'Geo-tech: *Write hole ID, date & name'*** is a long list of numerical data that I manage to decode as drill-hole depths. The book reveals a system of extraction. During its 'golden years' the site would operate 24/7 displacing cylindrical cores in the ground, scratching the surface, sampling stratas, and unlocking deeply buried potential. After spending the last weeks in dialogue with, listening to, and tracing the extraction of the Cape York meteorites, it is clear that iron, terrestrial or other-worldly, remains a desire of displacement. Since the impact of the metallic fireballs ten thousand years ago, a motion of metal movement has been triggered in this area – and I cannot help but contemplate what will move next.

AN INCOMPLETE GLOSSARY OF RECURRING TERMS

FROM OUR CONVERSATIONS, VISITS, AND READINGS

ATTENTION

'I could have left [the tube of glue] on my work-table but I put it away almost automatically (I say "almost" because, since I've been describing what there is on my work-table, I am paying closer attention to my movements)'. *Perec, 1976*

BLUBBERSTONE

Type of rock found by an anthropologist Hugh Raffles on the site of an abandoned 17th-century whaling settlement on the island of Spitsbergen, in the Norwegian Svalbard archipelago. When chunks of whale blubber were boiled in copper cauldrons to extract oil, a process done directly on the beach, some of it dripped onto the sand, gravel and coal. Congealed by repeated freezing and thawing, these dark clumps have become what Raffles refers to as an 'armored amalgam of fat fuel and money'. *Raffles, 2020*

BRICOLAGE

'In Robinson [Crusoe] himself, we find the essence of the bricoleur, making do with what is at hand. To be born is to be shipwrecked in nature, and our happiness, our existence even, depends upon the wisdom of our ecology. And yet bricolage is more than a means to survival. Robinson's island is more than an allegorical miniature of Gaia threatened by climate change and rising sea levels (though it may still come to that). The island that Defoe called the "Island of Despair" Tournier renames "Speranza Island." Yet for Tournier (as no doubt it would for Latour), the island signifies far more than what its name designates, hope. It presents Robinson with the means to reassess the rationality presiding over modern civilization. It presents him with the opportunity to repair the rift between object and subject. Having forsaken the possibility of escape presented by a visiting ship, it comes to signify a new contract between self and nature. Hence Robinson's ecstasy when, hearing the breeze in the foliage, he feels within himself that "the leaf is the lung of the tree which is itself a lung, and the wind is its breathing".' *Scalbert, 2011*

COMPOSITIONISM

'...what is nice is that it underlines that things have to be put together while retaining their heterogeneity. Also, it is connected with composure; it has clear roots in art, painting, music, theater, dance, and thus is associated with choreography and scenography; it is not too far from "compromise" and "compromising," retaining a certain diplomatic and prudential flavor. Speaking of flavor, it carries with it the pungent but ecologically correct smell of "compost," itself due to the active "de-composition" of many invisible agents...

Above all, a composition can fail [...] What is to be composed may, at any point, be decomposed. [...]

From universalism it takes up the task of building a common world; from relativism, the certainty that this common world has to be built from utterly heterogeneous parts that will never make a whole, but at best a fragile, revisable, and diverse composite material'. *Latour, 2010*

DAGZOMEN

Outcrop. Visible exposure of bedrock or ancient superficial deposits on the surface of the Earth. The emergence of another time into the now.

DELTA

'Holland is a young country—on a geological scale of course (postdiluvian). In fact it was a delta, a powerful mixture of the elements of earth and water: the Schelde, the Rhine, Mans and the Waal. [...] The huge north bay of Zuiderzee was the result of a natural disaster that took fifty thousand human lives'. *Herbert, 2012*

DIFFERENCE

(WORKING ACROSS)

'Collaboration means working across difference, which leads to contamination'.

'Multicellular life was made possible by multiple, mutual contaminations of bacteria'. *Tsing, 2016*

DIFFERENCE

(NOURISHING)

'To conclude, I can say, in retrospect, that my overriding concern is with difference, and how difference is effaced or normalized—and, conversely, how it can be nourished.

This concern embraces difference in the biological realm (hence, my interest in biodiversity), epistemic difference (coloniality), cultural difference, and—as one might say today—ontological difference, or the pluriverse. Today, difference is embodied for me most powerfully in the concept of the pluriverse, a world where many worlds fit, as the Zapatista put it with stunning clarity'. *Escobar, 2018*

DIGESTION (OF ROCKS)

'Over the course of the earth's history fungi have digested rocks, making nutrients available for plants. Fungi (together with bacteria) made the soil in which plants grow'. *Tsing, 2016*

DUST

'Dust is a result of the divisibility of matter'. *Amato, 2000*

Instruments

'The progress of modern science has demonstrated very forcefully to what an extent this observed universe, the infinitely small no less than the infinitely large, escapes not only the coarseness of human sense perception but even the enormously ingenious instruments that have been built for its refinement. The data with which modern physical research is concerned turn up like "mysterious messenger[s] from the real world." They are not phenomena, appearances, strictly speaking, for we meet them nowhere, neither in our everyday world nor in the laboratory; we know of their presence only because they affect our measuring instruments in certain ways'. *Arendt, 1963*

LEGIBILITY

On a spectrum from enigma to understandability, how legible do you need it to be?

LIMBO

Vibeke's whale carcass rots between different legislations, marine and terrestrial. Katrin's digital image waste languishes between use and non-use, activation and deletion, gathering dust in a blue folder. Jasper's central reservation, the no-man's land in the middle of the A1, is managed by the Rijkswaterstaat, while the Veluwe nature reserve, preserving another version of nature, is just across the strip of asphalt, legislated by state

forestry. And in Greenland, Louis' meteorite, 'what falls from the sky', belongs to the state, and yet is privately and persistently hunted.

MAGNETOTELLURICS

A passive geophysical method which uses natural time variations of the Earth's magnetic and electric fields to measure the electrical resistivity of the sub-surface.

MAKING

'There is an embodied character to writing that is often disregarded, a tactility almost and a phenomenology of writing [...] Most of what we do as scholars is refashioning, often through bricolage, by making novel connections, reconfiguring, reframing, and rearticulating ideas that were already proposed by others or that just float in the historically accumulated noosphere, and with some luck this refashioning sets off emergent logics... The process evolves through composition [...] To put it differently, all creation is collective, emergent, and relational; it involves historically and epistemically situated persons (never autonomous individuals), and this ineluctable relationality is acknowledged now by designers in the age of "design, when everybody designs," in Ezio Manzini's (2015) skillful title. I suspect that many scholars would agree with the view just sketched of how intellectual making takes place'. *Escobar, 2018*

MESSAY

Essay as material object, with frayed edges, with room for other voices and perspectives. A way to acknowledge the particularity and the significance of writing in research.

METHOD

'the supporter and stimulator of the researcher's intuitive ideas'. *Yip, 2019*

MUD

'...the name Hobbema is nonsensical and primarily registers as sound—with possible associations, for seventeenth-century Amsterdammers at any rate, of fetid and slowly percolating water, or a boot landing in mud. "Hobbema", in other words, is itself a new ground for speculation, contemplation, and meaning-making [...] But [...] Hobbema was also a

sound [that evokes] the impi-
ousness of the Dutch whose
landscape paintings reduce
humans to mere features of
the surrounds, counterparts
to sand dunes, marshes, tree
clusters, and, above all, mud.
[...] Dutch landscape painting
supplants the divine force ani-
mating history, commerce,
and Empire with the godless
entropy of worn footpaths,
flooded causeways, or herders
sat waiting for reluctant cows
to make their way through the
muck'. *Rana, 2021*

MULTISPECIES

'I'm interested in taking care
of the earth in a way that
makes multispecies environ-
mental justice the means and
not just the goal'. *Haraway,
2016*

MUSTARD SEED (SMALLER THAN)

'...and tiny grains of things
smaller than a mustard seed...'
Le Guin, 1988

MYSELF

The more I put myself in the
research, the more I feel
like the toxic element in my
own research.

PRACTICE

'[Science studies is defined
by] emphasis on the local, ma-
terial, mundane sites where
the sciences are practiced.
What these studies have re-
vealed is not to debunk the
claims of science, but to
multiply the mediators that
collectively produce the sci-
ences'. *Latour, 1999*

PROPS

Embodied footnotes. Cues
for conversation.

RECKON

'The point at which we'll
have to reckon with toxicity's
reach is fast approaching'.
Admiss, 2021

RESEARCH

When we do research in an
educational environment, per-
haps it is always co-research.
You can only exert ownership
over research temporarily,
like Vibeke's jerrycan of
whale oil. The whole purpose
is to contribute, to return it, to
knowledge. You just have to
find the right moment, the right
conditions for its release.

SEAM (AND A RUPTURE)

'Geologists call a discontinuity
in the deposition of sediment
an unconformity. It's a physi-
cal representation of a gap in
the geological record, a mate-
rial sign of a break in time [...]
The most famous is Hutton's
Unconformity at Siccar Point
near Edinburgh [...] with its up-
tilted and eroded gray wracke
resting directly below the more
horizontal layer of gently slop-
ing red sandstone laid down
sixty-five million years later,
is both a seam and a rupture:
a juxtaposition that reveals
a cleft that can't be closed'.
Raffles, 2020

SMELL

'Smell draws us into the entan-
gled threads of memory and
possibility'. *Tsing, 2016*

STORIES

'It matters what stories we
tell to tell other stories with'.
Haraway, 2019

Subsurface soil

'I am the guardian of 10 me-
ters of subsurface living soil.
Some subsurface samples
even started to sprout...'
Jacqueline Heerema, June
18, 2021, Zone2Source,
Amstelpark

TIME

Maybe time exceeds our
understanding.

Also:

ANNOTATE, CARE-TAKE, DELETE, DISPLACE, DOUBT,
FILTER, FREQUENCY, INAUDIBLE, MAGNETIC MEM-
ORY, MEME OOZE, PEAT, RETURN, RUINS, SALVAGE,
SAMPLE, TRANSDUCE, VOICE...

KABK RESEARCH GROUPS

Each year the Royal Academy of Art The Hague (KABK) makes provision for a selected group of its tutors and staff to work on self-defined research projects in the context of a Research Group. The nature of these projects varies, from research driven by and through one's own artistic or design practice to historical or theoretical research; from material or technological research to academic research in preparation for a PhD-trajectory. In monthly meetings, we discuss participants' progress and questions related to methods for research and analysis, theoretical concepts, and modes of dissemination. The year concludes with an event where participants of the Research Group share their research-in-progress with the KABK community of colleagues and students, as well as invited external speakers/respondents.

KABK Design and the Deep Future Research Group 2021-22

LOUIS BRADDOCK CLARKE
HANNES BERNARD
JASPER COPPES
KATRIN KORFMANN
VIBEKE MASCINI
ALICE TWEMLOW, Design Lecturer
MARTHA JAGER, Design Lectorate Coordinator

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CYNTHIA HATHAWAY, who began the journey with us.
We can still smell the wool!
THE EXTENDED KABK RESEARCH COMMUNITY

Typefaces

SUISSE INT'L
SUISSE WORKS

Paper

BIOTOP 80 & 160 GSM

Printing & Binding

PETER PRINT



Lectorate
Design

Royal Academy of Art
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