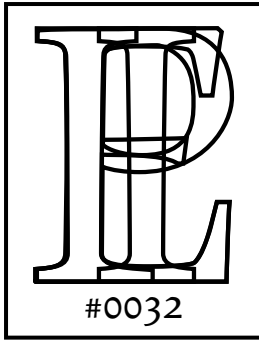


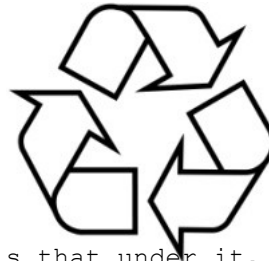
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GUNK_2

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Available at: <https://pile.sdbcs.cz/item/32>

GUNK_2/Raise what Synchs/



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[...] if there is one good thing about capitalism it is that under it, **Mother Earth no longer exists.**

The core of ecological crisis is a phenomenon noted already by **MARX**, the so-called "metabolic rift" caused by expanding capitalist productivity. In Wark's words: "Labor pounds and wheedles rocks and soil, plants and animals, extracting the molecular flows out of which our shared life is made and remade. But those molecular flows do not return from whence they came" (xiii). When such a rift caused by human industry begins to pose a threat to the very reproduction of life on earth, so that humanity literally becomes a geological factor, we enter a new era of the **Anthropocene**:

*The **Anthropocene** is a series of metabolic rifts, where one molecule after another is extracted by labor and technique to make things for humans, but the waste products don't return so that the cycle can renew itself. (xiv) (McKenzie Wark, Molecular Red)*

We should thus move beyond the Deleuzian opposition between molecular and molar, which ultimately reduces the molar level to a shadowy theatre of representations, in relation to a molecular level of actual productivity and life-experience.

Slavoj Žižek, Ecology against Mother Nature: Slavoj Žižek on *Molecular Red* (2015)

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According to [Buckminster Fuller's theory of **tensegrity** - tensional integrity], the basic expression of organized living matter is its ability to resist gravity. The formation of firm organs, such as bones, tendons and muscles, is predicated on this tectonic principle of tension. The extracellular matrix organizes cells into tissue, and the cells adjust and retain their shape based on the cytoskeleton scaffolding which is manifest both at the macro and the micro, or molecular, scale.

Miloš Vojtěchovský, *Post-Naturalia - Krištof Kintera* (2017)

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The domain of machine and non-machine non-humans (**the unhuman** in my terminology) joins people in the building of the artifactual collective called nature. None of these actants can be considered as simply resource, ground, matrix, object, material, instrument, frozen labor; they are all more unsettling than that.

Donna Haraway, *The Promises of Monsters*

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It seethes and screams: A paralyzed witness to the chiseling of the topographies of tomorrow as the current jigsaw of the planet melts into charred and submerged landscapes, landscapes sculpted by an unwavering 'heat' that enshrouds us in the pell-mell of the present. It is a heat that propels new seizures of territories and invasions, as nations are aligning their gaze firmly on the goldmine in the Arctic



Circle. The churning waters and rapidly disappearing glacier tides are beckoning the next battlefield over future shipping lanes, minerals, hydrocarbon excavation rights, and bases. It is a heat that bubbles in the cauldron of our contemporary Metropolis, now engulfed in demonstrations and uprisings, awakening us to a taste of the oncoming **'New Normal'**: a morphing geopolitical configuration that unravels in the wake of **Climate Breakdown**.

A preview of this **'New Normal'** has been projected and felt by populations, as we have bore witness to both the deluge of studies and cataclysmic events that are anticipated to intensify through an onslaught of storms, forest fires, droughts, coral bleaching, heat waves or floods. The recent 2018 IPCC's Special Report 1.5 Celsius report and Fourth Climate Change Assessment published last October and November respectively, have issued dire forecasts of what looms in the horizon for the upcoming 12 years, where estimates that a .5 Celsius increase will catapult us into an era of turbulent tipping points

Dustin Breitling, SalvagePatch Discharge, *Diffractions Collective (2018)*

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The focus of my work is the elaboration of a coherent and compelling model of non-representational poetic production – thought through temporality and theorised as 'xenopoetics' – that operates across and in excess of the human, and is thereby capable of accommodating increasingly significant non-human modes of production.

Amy Ireland

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THE MYTH OF THE ABSENCE OF MYTH

An immense fraud has been perpetuated in contemporary thought, founded on the persuasion that modern life is a malaise – a *decadence* – produced by an “absence of myth.” It has dwelt in modernity's shadow from the outset, the most fervent purveyor of its decadence, like a jealous doppelgänger. Yet, far from abolishing myth, modernity is in fact constituted by the greatest myth of all: the myth of perpetual progress; of the extraction & consumption of natural resources without end & the magical transformation of human waste back into *nature*. This is what the blood-&-soil of the Corporate-State amounts to: the belief that – in greater abundance than the old gods, at the service of individual gratification & without cost to the collective conscience – Capitalism will *provide*. This mystification of industry (of technology in general), fed by a complete disregard for ecological consequences, has led – with all the negative pathos of a child's fairytale – straight down the path of catastrophe. **Catastrophe on a truly mythic scale**. For it is *this* – & not its absence – that will define every possible human future to come.

Interior Ministry, Death by Resurrection (2018)

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We have developed the first version of /-\ during a period of almost 5 years following the 2008 crisis as a tool to address a core set of issues:

The prevalent and everspreading apathy and anhedonia (not to mention acedia and anomie) that seem to consume human lives more and more with each generation.

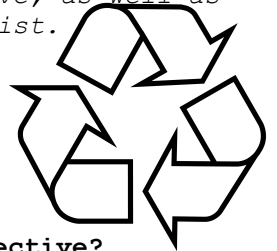
The inability of most humans (under the aforementioned circumstances) to work together on fulfilling projects with trust and accountability.

The need for psychospiritual damage control and mythopoetic experiences in the face of a multifaceted species-wide crisis (composed of various humanitarian, ecological, technosocial, political, cultural and other challenges).

The lack of proactive and progressive cultural platforms capable of supporting young artists and thinkers who feel the need to address the issues mentioned above, as well as a lack of connective tissue between the few platforms that do exist.

Sdbs, <https://sdbs.cz/#info>

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Is your [DEEP ADAPTATION] the same as the "survivalist" or "prepper" perspective?

There is a similar starting point: it is time to accept a social collapse is coming. But the discussion I'm inviting is about collective responses to reduce harm, rather than how a few people could tough it out to survive longer than others. I appreciate that prepper or survivalist responses to anticipating collapse will spread. I don't think it will work at their goal of guaranteeing comparative longevity, given the unpredictability of the complex systems we live within. My own experience is indicative. In June, with a group of friends we toured around some eco-projects, where people have made a choice to live off the land, to varying degrees. One of those places was near Rafina, which was at the epicentre of the tragic fires in Greece just a month later. You may think you have thought of all eventualities and will have - until you haven't. We can and should look to live more resiliently and closer to the land that feeds us, but there are no guarantees that this will help.

I also think survivalism can be a form of denial: by getting busy rather than allowing oneself to process and integrate a nearer sense of the mortality of oneself and those we love. The likelihood of climate-induced collapse invites us to make time in our lives, right now, for existential and spiritual questions. That can then help us whatever choices we make on how to approach the future. [jembendell](#) on August 10, 2018, *Dialogue on Deep Adaptation*

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the weird is that *which does not belong*. The weird brings to the familiar something which ordinarily lies beyond it, and which cannot be reconciled with the "homely" (even in negation) [- that is, as opposed to Freud's *unheimlich* or the "unhomely"]. The form that is perhaps most appropriate to the weird is montage - the conjoining of *two or more things which do not belong together*.

Mark Fisher, *The Weird and the Eerie* (2016)

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FIELDCLUB was a small experimental farm and artistic collaboration in the UK. I lived on this two-hectare area of land for five years in a small self-made house constructed from post-consumer waste. There I attempted to grow my own food and firewood, pumping water from the ground, and using a small solar panel to generate just enough electricity to run LED lights and a laptop for a few hours a day.

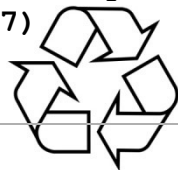
The primary proposition of the project was to test what would happen when the agenda of environmental sustainability was extended to its maximal limit - to initiate a zero-carbon low-impact living system, and then interrogate the physical outcomes using a transdisciplinary art practice. *FIELDCLUB* was a mode of speculative research, not intending to promote a specific politic, but to investigate a theoretical position through praxis.

The Human Niche

In his books *Ecology without Nature*,¹ and *The Ecological Thought*,² theorist Timothy Morton identifies and refuses the conceptual separation between the human and nature. He argues that it is the concept of nature itself that is damaging our ability to think beyond anthropocentric constructs.

Morton identifies what he calls "the mesh" - an inter-species, inter-object web of complicity and contingency within which the human is unavoidably "enmeshed".

Paul Chaney, **Perspectives Emerging From FIELDCLUB2004 - 2012, (2017)**



¹ Timothy Morton, *Ecology Without Nature: Rethinking Environmental Aesthetics* (Harvard University Press: 2007).

² Timothy Morton, *The Ecological Thought* (Harvard University Press: 2010).

