

Script of the talk

THE MAGIC OF MAKING SENSE/S

THE FUTURE-NOW OF ART SCIENCE TECHNOLOGY AND NATURE

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Art Science Technology - 3 simple seemingly harmless words. Used very much as a mantra today, without looking below the surface about the social, political and cultural contexts behind them.

This talk began in a sense 7 years ago when Adriaan Eeckels, the leader of the SciArt programme at the JRC, approached a leading and famous exponent in Arts and Science Technology to give a talk. They turned him down, saying that Nature and Climate was more important and that Arts and Science no longer interested them.

And no, I am not going to reveal their name in case you are asking - in respect to them.

Their response raised some important issues about those 3 words - Art Science Technology - and the first question which came into my mind at the time and has always persisted since then - why didn't they do the talk and link it with Nature? What was wrong with talking about art science technology and nature?

So this essay/lecture/series of ideas is a response to that. And a little warning here - it is going to be a deliberate series of provocations to make sense - or shall I say make senses which I say deliberately as you

will see - of what happens when Art Science Technology and Nature are working together, as Naturarchy, the theme of this year's summer school at the JRC, aims to do.

The COVID pandemic continues to expose the fault-lines in human society - including lack of diversity, equity, responsibility, and mutual understanding - and how disconnected we are in the era of constantly accelerating technological connection. In this age of hyper-flux, what role can art, science and technology play in helping society ride the waves and shifts? And what are the implications of art, science and technology working together with nature in sharing and shaping our world and humanity? Big questions. And of course it is impossible to answer them all here.

I think one of the reasons for the original famous turn down apart from the impending urgency of the climate emergency which they obviously felt, was

“As Michel Serres contended...Western society has been ‘at war with nature’ for centuries with little to no consideration of how the various onslaughts of modernisations - justified by scientific methods, religious beliefs, ethical assumptions, colonial missions and corporate charters - have impacted the biosphere.”

This statement in the book by TK Demos *Beyond the World's End, Arts of Living at the Crossing*, makes it clear that western science and technology have long disregarded nature and made it the object of extraction and exploitation. We talk about art, science and technology and then looking at nature - but do we ever look at what politically lies beneath three words?

We use these terms at face value, but underneath them there is a complex history and web of power, money and control. Science and Technology have been at logger-heads with our planet and nature - not working with them, but actively against them, by using them as a utility to

be extracted and exploited. In doing so, they have cast Nature as the Other and/or she/her/Mother Nature - which is a very loaded feminisation of the other particularly within a dominant white Western patriarchal society.

So let's think about this extraction and exploitation a bit more.

For example, I am talking to you via my MacBook Air which as the Finnish academic Jussi Parikka says in his ground breaking book *A Geology of Media* is the result of extraction of rare minerals from the earth. The technology is using and abusing the geological deep time of millions of years which it took to form these minerals, and is treating this notion of time and matter created over a period which far outstrips the human time on the planet as being expendable and of no consequence. At worst there is an assumption that the rare minerals are replaceable and somehow the laws of deep time don't apply in replacing them. Or at best the assumption is that these minerals are in endless supply - which we know they are certainly not.

SLIDE

This is the focus of the piece *Metamorphosis* which looks like geological rocks by the swiss-french artist Julian Charrière which is currently being shown at this year's Lille3000 in France who's theme is Utopia. His piece is in an exhibition there called *Novacene* - after the British environmentalist and futurist James Lovelock's new book, which has a positive view that technology will ultimately save us from the climate emergency because without us, technology would not exist, therefore it will need to save us.

To make the seeming 'rocks' of his piece, Charrière threw a ton of iPhones, hard drives, and other digital detritus into a massive pit, and covered them in molten lava. Once it had solidified, all that was left of the original technology was their precious metals - creating what appears to be a natural geological formation. But it isn't. He wanted to "try to make a chicken-egg, back-to-the-future situation," What he couldn't replicate is the deep time aspect of our earth's geological formation.

Media history, the digital and technology are in fact millions, even billions of years old. They are not new and share their history and time with the geology which helps create them and is embedded in them. They depend on and are constructed due to deep time - the time it takes to make the rare minerals which make them. Thus also Nature and ecology are part of new technology and actually make it happen. Nature and ecology are not just the environment which surrounds our networked lives - they are everything - us you we them it. And it is ultimately nature - not technology - which connects us. All technology can do is connect us by proxy, mediation and simulation - a pretended connection in the age of the simulacra as Jean Baudrillard called the technological age.

Now let's turn to science. Science claims that it is uncovering what Nature reveals - or allows it to perceive. Technology, which is the appliance of science and scientific knowledge, is itself part of this way of seeing existence through a mediated tool, and increasingly so in 21st century science. Technology *is* the mediator. And observation which has always been a core part of science as it has been for centuries, is now done through mediation rather than directly through the human eye.

SLIDE

So technology creates the tools with which science can probe and see the so-called secrets of nature more closely and carefully than ever before. And this approach again holds nature at a distance - as an Other to be explored, exposed and unveiled - rather than experienced fully with all the senses as the essence of all existences as we will see later.

Today thanks to technology we can observe matter in the micro to the macro in details we have never been able to see before: from the Hubble capturing a supernova in a galaxy about 80 million light years away across the vastness of the universe to looking at the highest resolution image of an atom ever taken, such as the one taken at Cornell University in 2021. Researchers captured a sample from a crystal in three dimensions and magnified it 100 million times.

And herein lies one of the inherent problems in Western society - a philosophy, culture and society dominated by just one sense - the largely superficial sense of sight and vision which requires 18 times the amount of the other senses as Derrick de Kerckhove is saying now in the chat to this online lecture.

Seeing is believing and what you see is what you get. The ultimate quest is to see and/or reveal the invisible so that its mysteries are unfurled once and for all. What we have here is the imperialism of the human eye.

SLIDE

The eye is increasingly the dominant sense at the core of our Western existence, with the other senses such as smell, touch, taste, hearing and others such as intuition, and I would argue imagination - banished into submission. [In fact science argues that there are far more than the five basic senses and this idea of the principle of five basic human senses is often traced back to Aristotle's *De Anima* (On the Soul), in which he devotes a separate chapter to vision, hearing, touch, smell and taste.]

The eye's dominance has been further accelerated by technology, even more so in the pandemic, when the only hope of seeing anyone was through zoom or other platforms - and connecting in that way - although of course these technologies also allowed us to hear too. But it was sight which was the most important aspect.

And this primacy of sight is further capitalised by a technology which constantly creates and produces new ways of seeing which are bought and sold.

Even the term The Enlightenment which gave birth to the West's philosophy of the individual is predicated on seeing and light, as the term so clearly shows. The Enlightenment put the individual seer at the centre - the eye or I. Human-kind is placed at the centre of the world as the seer and observer of all things - displacing and denying the inter-relationality or other ways of connecting which have always been another way of being which is woven into other older, ancient non-European cultures.

These cultures often may privilege an inter-relational cosmos of interplay, intra-responsibility, combined with an understanding that actions have consequences on, for, with, by and in the planet which we live on and in, with, by, for everything which exists. More about that later.

[So there is an inherent problem with the relationship between science and technology. It has this long history of exploitation of Nature, and so now, in this era of the Climate Emergency, what can be done?]

Furthermore, the Western Enlightenment promoted science in Western science as an objective, rational study system which was looking for models of the universe - from grand unified theory to relativity - found through scientific methodology. Science was a place for pinning down facts - a place and space of controlling the universe with the I/eye at its centre, looking outwards to the objects outside it, including nature. And maybe this tendency to find models to explain Nature is because Nature is so infinitely complex in its complexity that human beings just can't grasp it at all - only a tiny fraction. So in order to exert mastery and control over the unknowable, human's created the idea of objectivity and refer to rational, objective scientific methods because the only way we/they think we/they can truly see Nature is through our/their minds, rather than also through feelings, senses, intuitions, imaginations, and bodies, from which we are becoming increasingly disassociated as technology becomes our eyes and ears - our mediators - and even the thing we may touch first thing in the morning when we switch on our iPhones and computers.

And yet if you look at the history, of say for example physics and the natural sciences, you will see that it had its roots in alchemy which with the Enlightenment was pilloried as unscientific because it was not objective and didn't have a so called scientific methodology. It dared to include magic, the unknowable and speculation The Italian philosopher Federico Campagna in his book *Technic and Magic: The Reconstruction of Reality* says this is because the West became driven by Techne - logic, form and with it the language of absolutism - as a way of controlling human behaviour and thought. On the other hand Magic or the

imagination posed too much of a threat to this - as does as the infinite complexity of nature - because they all centre their reconstruction of the world around the ineffable - the unnamable, inexplicable which can not be mentally experienced, but are beyond the rational.

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Now in the 21st century these models are being philosophically challenged. The physicist turned philosopher Karen Barad in her seminal book *Meeting the Universe Halfway*, talks about the ideas of entanglement and intra-action - based on the idea that every particles in the universe intra - NOT interacts with one another, thus influencing one another in different ways on a multiplicity of planes and connections. Impact is felt and passed and exchanged along multiples chains of connections and belongings. As Karen Barad says

“To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence. Existence is not an individual affair.”

This is an idea which Donna Haraway in her already classic book *Staying with the Trouble* espouses. She also talks about worlding - the at-the-same-time conflictual and cooperative ways making of worlds in which different species, technologies and forms of knowledge intra-act - and this is further taken up in the work of new materialists such as Jane Bennett in her book *Vital Materialism*.

Science - and in particular quantum physics - is informing these theoretical and philosophical frameworks, which does not make it a bad thing. But there's a problem here - which Nicola Triscott touched on her in a previous talk too.

We herald these Western theories and philosophical approaches because they point out the interconnectedness of all beings - whether sentient or not - and promotes them as all having equal value.

But as the anthropologist Kimberley Tallbear says, these ideas have always been part of indigenous cultures and their being-thinking-encountering-sensing-experiencing the worlds. It's just the imperialist predominant white west have never listened to them, let alone acknowledged them as having any reality. EVEN those white male pale and stale men who have talked about such ideas and put it in their own words, have been dismissed as crackpots or lunatics, like James Lovelock and Gaia Theory.

In *Braiding Sweetgrass Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, the American Professor of Environmental and botanist, who is an enrolled member of the Citizen Potawatomi Nation, Robin Wall Kimmerer talks about how in the nation she belongs to there are intelligences in every form of sentient and non sentient life. We could and should learn life lessons, from example moss or sweetgrass.

What is also striking about her work is also she embraces the full sensuousness and senses of all beings or things or entities in, around and of nature as having feelings and senses. It is not just sight which dominates - in these cosmologies, all the senses are present - taste, touch, sound and smell - which altogether are fused and are part of the whole being-ness of being in the world combined with imagination, intuition and a sense of the beyond/ethereal and unknowable.

So by thinking we have a new philosophy of intra-connectness, we have merely replicated the being-ness which was always at the centre of the wisdom of disregarded, dispossessed and exploited peoples who we have treated and dismissed as other. This is not to idealise indigenous wisdoms. It is a statement of fact.

So what I have been talking about is what lies beneath those seemingly harmless words - science and technology: the highly suspect relationship which science and technology have with power, colonialism, and with maintaining a status quo which controls and dominates. Science and technology are the products of this status quo and have the potential

to be weaponised - and used for the ruling human societies gain and power, and crucially money.

So where does art come into this equation of art, science, technology and nature with which I began this talk?

As I have said, we have taken art, science and technology as terms for granted for far too long. They need unpacking, and there needs to be awareness and acknowledgement when working with them of the power-play and politics which lie beneath.

But here is some further unpacking when it comes to art.

The interesting thing about art in the western culture is that a part of it has become so fused with capitalism and making money, that it is itself implicated in the status quo and maintaining it. It has become a badge of honour and a signal of this. So much so, sometimes it is hard to remember the inherent disturbing revolutionary power of art to disturb, disrupt and make us come to our senses - and I mean all our senses - and maybe return us like a portal to those ancient wisdoms we have long disregarded.

In the west, art and artistic production has become a commodity to be made within a defined time period, and bought and sold. Not all art of course. I am not saying that. But money and commodification is a force which has tried to control art, dominate it, and make it a commodity with monetary value attached, maybe partly in order to bleed art of its life -blood - to neutralise its revolutionary power to disturb, disrupt and challenge the status quo and to be a political force of radical change. [And I use radical deliberately. Radical comes from the Latin meaning root - taking us via etymology back to nature]

Artists have also become a profession. Yet in some cultures, the artist is part of civic society and what they do is woven into the fabric of being in the community, including exchanging ideas, experiences as well as materials to bind the community.

This turning art into a commodity and the artist into a profession in the West is part of the constant commodification and constant mediation of our existence, which has even led to us seeing and hearing our world now through screens and mobile phones which we buy, rather than directly with our own eyes and ears. And we are in a world where even our most personal, secret and intimate parts of us - our emotions and behaviours online - are now being sold as part of a behaviours future market by tech companies as the Harvard academic and writer Shoshana Zuboff has pointed out in her book *Surveillance Capitalism*.

So how within this background of disregard of the earth and ecology, can science and technology when joined with art play a positive role with nature?

I aim to show this by looking at 5 case studies - very briefly. These are not exhaustive by any means. But they are examples in the fields of art science technology and ecology in the new era of consciousness and awareness which the pandemic has heralded.

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CASE STUDY ONE - My thanks to the curator Lizzie Crouch for talking to me about this exhibition when we had a discussion recently about visions for the future of art science and technology.

The 23rd Biennale of Sydney 2022 is entitled *rīvus*, meaning small natural rivulet or artificial watercourse. The word is also the root of the word rivalry. The Biennale showcases rivers, wetlands and other salt and freshwater ecosystems as dynamic living systems with varying degrees of political agency. Indigenous knowledges have long understood non-human entities as living ancestral beings with a right to life that must be protected. But only recently have animals, plants, mountains and bodies of water been granted legal personhood. If we can recognise them as individual beings, what might they say?

rīvus invites several aqueous beings into a dialogue with artists, architects, designers, scientists, and communities, entangling multiple voices and other modes of communication to ask unlikely questions: Can a river sue us over psychoactive sewage?

At the entrance to each of the exhibition venues, a different river greets the viewer: its cultural significance and ecological woes embodied by a First Nations custodian narrator. It is a deft curatorial device that serves to link the exhibitions across Sydney, and firmly establish through ***an integrated integrity the equal status this biennale affords art, science, activism, traditional knowledge and bodies of water.***

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CASE STUDY 2

Cooking Sections are Daniel Fernández Pascual and Alon Schwabe: a duo of spatial practitioners based in London who use installation, performance, mapping and video, to explore the systems that organise the world through food - and crucially the senses of taste, smell and touch for example, as well as sight and hearing.

Their work fuses design, art, activism and community work, and they use this fusion to explore how and what we eat, as well as ways in which we can do so more sustainably in the interests of wildlife, our own health and the ecosystems we inhabit.

In 2017, Schwabe and Pascual launched a public installation on an intertidal zone just outside Portree, on the Isle of Skye, Scotland. It consisted of an underwater table that works as an underwater oyster table at high tide, and an exposed dining table above the water for humans at low tide. The intertidal zone thus turns into a community dining space at low tide and they invited here politicians, residents, activists and environmentalists to come together and rethink the way salmon is farmed. They also persuaded a network of local restaurants to remove farmed salmon from the menu, and introduce more sustainable alternatives from a diet they call *Climavore*. This diet is climate

responsible and is rich in ingredients such as oysters, mussels and seaweeds, which are selected for their environmental properties – the ability to purify polluted or acidified waters, or resistance to drought.

This activism goes beyond rural communities into the heart of established institutions. At their solo exhibition at Tate Britain, in the UK, they persuaded the gallery to remove farmed salmon from menus at all of its venues, and substitute it for Climavore dishes, such as pasta salad with seaweed pesto and nettle soup with buckwheat.

Their project at Tate Britain was titled ‘*Salmon: A Red Herring*’ and was a continuation of the project they have been doing in Skye in Scotland for the past five years. ***And this is an absolutely critical aspect of their work, which in our age of climate emergency and hyper awareness is extremely important. Art as a long term, not short term process - made over periods of time, with relationship building and continuation of these relationships, as well as contributing to the community through mixing up people with different experiences, points of view and status.***

The installation at Tate Britain took us to what Schwabe describes as ‘a colour sphere that we are passing through, or that is passing through us’. The flashing lights, in shades of salmon ranging from oranges to reds, alert us to the state of a food industry in which animals are commoditised and injected with chemicals, which we then consume.

Hopefully their work will not be subsumed into the art world machine.

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CASE STUDY 3 - SUPERFLUX

Invocation for Hope by Superflux was shown at MAK, during the Vienna Biennale in 2021. It is an imagined vision of a post-Anthropocene landscape where humans learn to live in harmony with nature. "Climate change is not a problem we can 'solve' but rather a predicament we must navigate with responsibility and urgency," said Superflux co-founder Jon Ardern.

The installation comprises a grid of fire-blackened pine trees, within which lies a centre of bright resurgent greenery and a glistening pool. A red path takes visitors through the scorched forest into the central biodiverse oasis, where they can peer into the circular pool; instead of reflecting the visitor's face, however, the pool depicts an animal – a wolf, lynx or bison – coming to the water to drink.

Envisaged as a journey from the ravages of climate crisis to the possibility of renewal, *Invocation of Hope* is also accompanied by a soundscape created by musician Cosmo Sheldrake.

The creation of this forest within the art gallery was a learning process for all concerned. After all, how do you keep the real forest in the centre of piece a alive for 3 months in an art gallery without the sun, wind and rain?

Like all great art, this piece also begs difficult questions about itself and the world we live in - at least for me - why do we need to exhibit part of a real forest inside an art gallery? Have we got to this point in our world that trees are becoming an art object? Or is this the only way we can really see real trees today, framed and contained within four walls? What does this say about us as a species that we have to do this now?

It really makes you think - and crucially feel - about, with and around these questions.

The PS to this piece is also telling too. There is a line of integrity to it also. It was conceived of as being carbon neutral. For example, all the dead trees were chipped and returned to where they came from. The existing living trees were replanted and donated. Everything was either reused or returned.

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CASE STUDY 4 Esch2022—European Capital of Culture presents *Earthbound—In Dialogue with Nature*, a group exhibition organised in collaboration with the HEK (House of Electronic Arts).

The exhibition presents 19 artworks by internationally renowned artists reflecting on urgent environmental themes, focusing on the complex relationship between humans and their ecosystems. The works on view span from tentative blueprints to alternative models for a more sustainable

coexistence with our environment. They also investigate the use of digital tools in the sustainable treatment of natural resources.

After all, digitalisation is affecting all areas of life - from economic and cultural production to the private sphere. **This raises the question of how digital tools can be applied to advance a sustainable use of our resources. What role can technology take in fostering a biocentric worldview and true coexistence between humans, the ecosystem, and all other species?**

Accordingly, artistic practices employing media, technologies, and technoscientific methods are at the centre of *Earthbound—In Dialogue with Nature*. The artists' creative application of digital media and new technologies—from artificial intelligence and virtual reality to interactive and immersive installations, multimedia sculptures, and video installations—invites the audience to experience and engage.

Together, these works challenge the notion that humans are at the centre of the universe, encouraging us to surrender our egocentric perspective and rediscover our relationship with nature on this planet.

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CASE STUDY 5 - WITNESS BY EMMA CRITCHLEY

This is a final and important point which I wish to make.

I hope that also that there will be room for art science technology nature to also not just be solution or socially practice driven - but to be also imagination driven - driven by the poetic (and beautiful) to take us further beyond all selves, our planet and our perceptions by engaging with all our sensory capabilities and intuitions.

The multiscreen immersive installation *Witness* by the British artist Emma Critchley has just been shown at the Brighton Festival. It was inspired by the body of ice known as the glacier and the human body - and how both hold the breath of the world and time. It was made by working with the climatologist and scientist Professor Carlo Barbante and his Ice Memory team at Ca Foscari University of Venice who are building a library of ice cores in Antarctica as the witness to climate change. Each core holds bubbles from which can be re-composed the chemistry of the atmosphere for up to 2 million years ago.

This piece importantly also has another manifestation beyond that of a 3 screen film and audio installation. It has a life as a live performance - drawing from performers in the locality where it is performed who are immigrants and who are natives speakers of Swahili, Latin American, Spanish, Italian and English - the nationalities and mother tongues of the witnesses or people who work and live near glaciers, and whose testimonies infuse the piece and make up its librettos.

This multi-dimensionality of languages and presences gives *Witness* a different life and connection to every location in which the piece is played. It isn't just a stand alone piece. It effects and moves the people who perform in it as well as witness the performers too, who are immigrants of our imaginations, as well as in reality too.

And the piece also shows imagination in its composition too - drawing through the score, the libretto and the visuals the idea of the breath of ice and human being linked and exchanged in the bubbles of air which the dancers expel underwater in the diving pool who's very shape is like that of an ice core.

After all the imagination is the human super power which creates connections, enabling us to travel across time and space and species and existences whilst also building connections through feelings such as empathy, wonder, and curiosity.

Imagination is not just about making connections with different pieces of information and data as some of the people who want to commodify creativity and talk about AI and the imagination would want you to think. Imagination is much more complex than that - and arguably it also has a moral purpose as the philosophers Martha Nussbaum and Mark Johnson attest, as well as for example and the Romantic poet Percy Bysshe Shelley. It is a force for moral good which uses all the senses, including embodied wisdom which builds connections, empathy and kinships across time and space.

And *Witness* also shows the importance of the adaptive, hybrid art work which evolves and manifests itself in many different forms which will be crucial in the twenty-first century - a rhizomic form.

CONCLUSION

Art Science Technology Nature - 4 words so loaded with meaning and cultural significance. And as I have shown at the beginning of this talk, culturally at odds with each other historically. Art Science Technology - and Nature are not one neutral space, but are a complex multi-dimensional web of many entanglings and power plays.

In our new awakening from the pandemic - a virus which Nature sent us as a warning as to how out of touch we are - we should be and are in the process of re-evaluating all existences and awarenesses. We are in a crucial moment of re-evaluation, re-connectings, and redressing of amnesia and lack of intra-responsibilities.

The philosopher Timothy Morton claims as the title of his book says *All Art is Ecological*. This is because it makes links, appeals to all our senses, imaginations and intuitions, including involving the mysterious and ineffable, the undreamt of, and yet as unthought of and unfelt. As such, art has all the complexity of Nature - and as I have said before is also a portal back to the ancient wisdoms which we have ignored for too long in which art was woven into the very fabric of being, including communities.

I would go as far as to say that art is also the great healer of the war which science and technology have waged on Nature and the planet we live on. They have been diametrically opposed to nature in the western world, although art science technology cultural organisations working with nature as their focus have been engaging with these conflicts positively and consistently, exposing the politics whilst also creating new futures and awarenesses. I am thinking of such bio-art-tech organisations such as Symbiotica in Australia and Bioart Society and Capsula both in Finland.

Art continues to being part of this healing of the war against nature as I hope I have shown by the 5 case studies I have just gone through. These are just examples. There are so many more examples of these emerging - such as this year's 7th Biennale Gherdëina, international exhibition of contemporary art taking place in the public space of Ortisei/Val Gardena South Tyrol, Italy in the heart of the Dolomites UNESCO world heritage site, and some of you listening will be artists who work with conscience, ethical considerations, imagination and critical insight in the incredibly complex relationship we have with Nature. And crucially the complexity of Nature itself which science and technology can only play catch up with as they try to understand, let alone replicate Nature.

We need to have humility about this. Also have care, connection and respect for all beings combined with intra-responsibility.

If art is the great healer in our world, connecting us back again to Nature, it is also a force which we must use with care. When we work with art there are come crucial questions we need to ask

Are we confirming the status quo and if so why?

Who and what are we exploiting and not acknowledging?

What are we extracting from ecology and natural resources when we make this work?

What is the point of intention and responsibility in what we do?

Are we harnessing the revolutionary and political power of art to change the world enough?

And crucially - where does the power lie?

The sentences in bold in each of the case studies also are a manifesto or maybe it is better to say a showing of the way forwards for art science technology nature in the twenty first century.

A showing which critically includes ethics, inclusion and diversity as well as what is called sustainability but what I would call responsibility and awareness of cause and effect on our planet and all beings run like a thread through all this.

But crucially also present and running through it all is the ultimate super power which all humans have - let's be anthropocentric for just a moment - imagination which allows us to time, space, form, matter and existences travel.

We have to be alert that we do not become overly controlling, overly designed and purpose-led. There is still room for art to be useless - and in that uselessness, lies its ecology and the rise of what Morton calls for instead an anarchic rule-breaking and a messiness which we have not had before which will needfully challenge us to our cores.

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Because above all we need an art which is all about the magic of coming to our sense and sense/s - which makes sense (ethically) and makes senses (occupies all aspects not just our minds) using all five of them, including our intuition and the magic of the imagination too and the many more which lie beyond. Art

isn't about the end product - the finished work - **the power of art is in the journey of its making and doing. The process.**

It is in the process that art can change cultures, worlds and perceptions, build empathy and understandings, which the work of for example Cooking Sections shows, with the combination of longevity and integrity of care, belongings and relationships with a critical balance of responsibilities and response-abilities. After all art isn't just a flash in the pan and a one hit wonder. It can change the world.

The following quote ends this essay, with thanks to Dr Suchitra Sebastian for suggesting it and reminding me of these great words:

Those who tell you "Do not put too much politics in your art" are not being honest. If you look very carefully you will see that they are the same people who are quite happy with the situation as it is. What they are saying is don't upset the system." Chinua Achebe

ENDS

5832 words

READING LIST

Vital Materialism - Jane Bennett

Ways of Being - James Bridle

The Posthuman - Rosa Braidotti

Beyond the World's End: Arts of Living at the Crossing - TK Demos

Beyond Nature and Culture - Philippe Descola

Real Feelings: Emotion and Technology - ed Sabine Himmelsbach, Ariane Koek, Angelique Spaninks

Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants - Robin Wall Kimmerer

Down to Earth: Politics in the New Climatic Regime - Bruno Latour

Art is Ecological - Timothy Morton

A Geology of Media - Jussi Parrika

The Five Senses: A Philosophy of Mingled Bodies - Michel Serres

The Natural Contract - Michel Serres

Only Art Can Save Us - Santiago Zabala