

OWN NATURE
COMMUNITY

Lucie McIntosh & Dario Vacirca

COMMUNITY
NATURE

An exhibition of screen-based works
curated by Dario Vacirca & Lucie McIntosh

BLINDSIDE Satellite
Melbourne, Sydney, Auckland

**Martina Amati /
Jonathas
de Andrade /
Budhaditya
Chattopadhyay /
Marjolijn
Dijkman /
Berit Dröse /
Rä di Martino /
Panisk Organisk
Kompagni**

When Lucie initially proposed that we curate a suite of screen-based works, she wrote:

Satellite is a screen and image based public art project that exists simultaneously across multiple locations. It is a project which examines notions of the public space, specifically the public square and what it means for art and images to constantly occupy these spaces (and to physically connect disparate audiences through a collective experience). It is a project of which a number of versions and experiences occur simultaneously.

Our initial task was to define the key terms and ideas being addressed. “(URL and IRL)” were planted after the words “public square” to reify what we now mean as public space. Our squares are no longer such firmly bounded architectural environments, where multiple viewpoints centre on a specified spatial geometry.¹ After two decades of rhizomatic disruption from the multi-eyed internet, “we” spend most of our “public facing” time interposed between rectangulated spaces which at once survey our movement and subject us to a sinister yet uncanny hyper-reality. As we find ourselves moving in and between these privatised ‘common’ spaces, we are continuously confronted by a connecting node that propels us toward multiple other rectangulations, ever present and exceptionally familiar.

It is this multiplicity of defining commons that interests us; an asymmetrical and unstable complex encompassing earth, public-capital, space, resource extraction and information technology (at the very least). There is something in the potential politics and dynamisms of public squares and common spaces that goes beyond the social paradigm of ownership - both IN REAL LIFE and through the UNIFORM RESOURCE LOCATOR. And it is from this locus that we proceeded to build this living archive of screen-based phantasms together.

As we moved further into the process of curation - collecting, unravelling, isolating, relating, pursuing those irreducible qualities that resonant art inscribes upon our social memory – we found ourselves seeking what was *common* across the works that interested us. This process of comparison or assimilation (an action of curating?) was in constant tension with a desire to trace multiplicities.

Uncommonalities

As we worked toward our program, we uncovered threads of interest that intertwined across various modes of decentring (the decentring of the individual human story, experience, iden-

tity, structure and self) to work against a uniform perspective and reveal an interconnectedness, the experience of all living matter. The practice of articulating interconnectedness is fundamental in developing a contemporary position on the *actuality* of the commons. As explored through various philosophical systems, this *actuality* is a *creative* process, realised through complex groups of connections interacting with other complex groups of connections.¹ This fluidity aims to open yet another rectangle, establishing the necessity for commons practice in all spaces of connectivity.

Collective affliction a dialectic

Commoning projects around the globe use multiple local and interconnective strategies to leverage space and traction. If we are to understand collective-working-toward-commoning as a praxis of bringing about effective resistance in contemporary struggles, then we might adopt a

1 We are borrowing from assemblage theory, an ontological framework developed by Gilles Deleuze and Félix Guattari, originally presented in *A Thousand Plateaus*. It provides a framework for analysing social complexity by emphasizing fluidity, exchangeability, and multiple functionalities.ⁱⁱ

dialectic approach in its realisation.

Modes of oppression are various, complex, undefinable and in many ways unknowable - like an omnipresent virus that riddles the global body and in turn, infects our collective memory. But they are not ineffable and there are ways of seeing beyond them.

So what is this virus of which we speak? We could invoke the patriarchy (always), environmental catastrophe, war and corporate oppression, or any number of other struggles. But for the sake of this text, we will run with an intersectional term that encapsulates many of them: DISPOSSESSION. By dispossession we mean the process of stripping humans from and of (our) nature: jettisoning us from land, fracturing ancestral knowledge, repurposing language and creativity, and directing our flow toward the production of capital. By dispossession, we mean the ongoing violence committed against the human and the earth by the state and the market. By dispossession, we mean the ongoing colonisation of our autonomous-collective definition in order to bankroll the ruins of empire.²

2 In her 2019 film *Three (or more) Ecologies: A Feminist*

I am what I am. But I am also what I am not yet

In striving to describe the collective human sickness felt by all, we need to locate the complex and viral methods of power production and reproduction within our current cultural hegemony. Felix Guattari defined this complex as *integrated world capitalism*.³ Elizabeth Povinelli describes the *knotting of provincial western epistemologies*.⁴ We must remember the difference between what is present and what is possible – between the way things are and the way they could be. In doing so, we can work to dissolve the systemic hyper-normalisation of cultural values dissem-

Articulation of Eco-intersectionality – Part I: For the World to Live, Patriarchy Must Die, Angela Anderson contrasts the destructive processes of fracking (in North Dakota) with a women's village project in the (then) autonomous region of Rojava (Northern Syria). Her work shows the ongoing connection between colonial-like state and corporate operations of resource extraction and war.ⁱⁱⁱ

3 Guattari began articulating the concept of capitalism not as an abstract category but as a semiotic operator (infiltrating everywhere language is) in his 1981 paper: *Integrated World Capitalism and Molecular Revolution*.^{iv}

4 In her talk on the four axioms of critical theory, Povinelli unpacks active methodologies that confront contemporary repression stemming from layers of historic and contemporary violence.^v

inated through our media and institutions that traps us within a hybridized inertia of locked-in/ Stockholm syndrome.

We can trace a number of developments that realise commoning as a political and social practice; distinct real world alternatives to hierarchized Western societies.

1. Pierre Clastres' significant fieldwork among indigenous communities in South America provides evidence of societies that actively organise against any form of hierarchy, state control or the centralisation of coercive power. In these instances, we see variations in social organisation in which "chiefs" (sic) are indebted to the community and the community are indebted to each other, affectively depowering hierarchy and unravelling the knot of suppression. In his essay 'Society Against the State', Clastres observes:

The political relation of power precedes and founds the economic relation of exploitation. Alienation is political before it is economic; power precedes labor; the economic derives from the political; the emergence of the State determines the advent of classes.^{vi}



Martina Amati, *Under (Distance)*, 2015, single channel video with sound, 11 minutes 17 seconds (still from moving image).

If we accept that power precedes all other forms of exploitation, then we must work on a systematic approach to deconstructing these power relations and reinventing modes of social and political organisation. These include economic as well as relational-structural, identity-building modes of paradigm formation.

2. Elizabeth Povinelli's research presents a compelling critique of concepts of individual freedom within settler and late liberal societies. The critical work undertaken by the Karrabing Film Collective, of which Povinelli is a member, uses film and installation as forms of self-organisation, collectivity and resistance in order to work against colonial ideas of clanship and land ownership. In a conversation with Martina Angelotti, Povinelli notes that:

... Karrabing are, at this moment, less interested in making art than (sic) using film, media, and art as a means of altering the world ... film for the Karrabing is "an endeavor" to open a space for an otherwise within the current configuration of settler power.^{vii}

In this active organisation, through communal thinking and experimentation, we see this *space for the otherwise* emerging.

3. In present-day Athens, the neighbourhood of Exarchia, with its anarchist influences, has actively resisted forced gentrification, whilst fostering alternative community settings for 'illegal' refugees to live and work. Since the spring of 2019, Greek governments (Syriza and New Democracy) have carried out a series of violent evictions from housing squats, resulting in the internment or expulsion of hundreds of asylum-seekers. The Anti-Repression Assembly and other networks in Athens continue to oppose the violence of the state, whilst offering alternative ways for people to collectivise and maintain their existence. In Exarchia, the resistance network - which includes refugees from Africa, Asia and the Middle East as well as Greek and international anarchists, squatters and solidarians - meets for regular open assemblies. In these meetings, which can last up to five hours in a lecture theatre where temperatures rise above forty degrees, the floor is open for all to offer their ideas, actions and criticisms. There is translation across the languages represented in the room (Greek, Farsi, French, English etc.), ensuring that all present have equal access to information



Jonathas de Andrade, *O caseiro (The Housekeeper)*,
2016, HD video with sound, 8 minutes 8 seconds (still from
moving image).

and an opportunity to add to the discourse. The group operates without agenda and resists splintering into sub-groups for more 'expedient organisation'. This fluid, open structure not only results in actions, but also provides a space where people feel the empowerment of collective decision-making processes. In Exarchia, similar processes have led to community-created and managed green spaces on former car parks, free language schools and interconnected cooperative social spaces. The struggle in Exarchia is not only to resist state military violence, but to also conduct living experiments in a city centre that are a real alternative to exploitative urban gentrification.

These structural relationships in and between people reveal a very deliberate operation. Our virus was not inevitable - and it is certainly not *natural*. There are other possible worlds which have not yet been realised, many other ways to be and to live, many possible variations through which to actualise our social fabric.

To common through the uncommon. Difference is key

If dispossession, or being dispossessed, is the ongoing struggle of our lifeworld, then perhaps for the sake of this dialectic we could position an ongoing, radical practice of commoning as its antithesis. And if we position commoning here, in opposition to dispossession, how might we use it to actively work against the state, reterritorialise methods of becoming and work toward new autonomous-collective definitions?

In defining the commons, we must approach the idea of the public space. This discussion of public space is critical to our project, being the primary site in which it is occurring. We are interested in the question of how individual experiences become collectivised through space and relationship, and how this experience might be inscribed on our collective memory.

...what it means for art and images to constantly occupy these spaces (and to physically connect disparate audiences through a collective experience).⁵

5 To return to Lucie's initial provocation.

Massimo De Angelis positions the commons as a means for new political discourse and practice, citing the public realm as *the actual or virtual space where strangers and different people or groups with diverging forms of life can meet*.^{viii} This emphasis on difference or more specifically, on fostering active and dynamic relationships between difference, is key. To establish grounds for continuous negotiation is to set up a rhizomatic dynamic in which inertia sustains and propels *ad infinitum*; not top-down or bottom-up, but an uncountable number of horizontal relationships and interrelationships. To establish processes for sustained sharing is to establish a space in which both the human and non-human maintain a mutual empathy. Leslie Allison describes this symbiosis:

Once the borders have dissolved, empathy is not just feeling others' pain or pleasure. It is granting everything its own subjectivity. It is acknowledging that even non-human entities have a self with which to desire a particular way of living.^{ix}

Through commoning as an ongoing radical practice against the devastation of dispossession, could we realise a new possibility? A world of human beings living in assonance with other natures, caring for what connects, empathising with what divides and sharing what we need in

order to be our best selves with one another.

Why does my heart go on beating?

To manage a complex illness, we need complex treatments. But a complexity of approaches is difficult to synthesize into effective strategies for healing. Gramsci famously suggested that two wars need to be fought in order to overcome cultural hegemony: *one of position and one of manoeuvre*.^x

The practice of commoning is a connective and networked approach that might become one of many tangled tasks which a 'war of position' demands. To common, as Julie Ristau states, is to draw upon a:

...network of relationships made under the expectation that we will each take care of one another and with a shared understanding that some things belong to all of us — which is the essence of the commons itself.^{xi}

We would propel this further by affirming that ALL things belong to all of us. Collectively. By elevating this practice into a theory of world-building, we then have the tools to leverage a war of both position and manoeuvre at points in continuum. From our context and position as artists, we can



Budhaditya Chattopadhyay, Berit Dröse, Panisk Organisk Kompagni, *Klangkörper* (video documentation), 2012, single channel video with sound, 2 minutes 30 seconds (still from moving image).

use the idea of (art) networks to invert the relation of power.

We know that art cannot have a value by itself. So rather than look to what art is or look at what art does, we could perhaps look towards the how - how art is and how art does. Mohammed Salemy discusses this idea in his text 'Art after the Machines':

With its indirect and silent modes of address, art can help us understand the subtle difference between providing insight and constructing knowledge. Art, like the best kind of philosophy, is no longer "knowledge of" but rather "knowledge of how to do something." The goal of an artwork can be to help cement a functional cognitive product that is more real than a belief, i.e., an action...^{xii}

By locating art here, as networked with other art and networked beyond art, we can build a complex position of our own. These foundational arguments for moral and political philosophy are often left to history or to specialist others to determine. But it is time again for us all to enter this discourse. Critically and creatively. Gramsci would be pleased.

There are as many ways to describe the Tao as there are ways to not know the way

In *Uncommon Nature* each artist has deconstructed the self, decentred the individual and opened up to other ways of seeing the world encompassing them. Each work is unique in its offering, but as the works enter into composition with one another, they form a new collective meaning.

In *Under*, Martina Amati (Ama) focuses on her own body moving freely and suspended in a reverie of timelessness, deep under water. She is a free diver. In this film, which is one part of a triptych, Ama allows us to witness her work-as-life, using breath, weight and a slowing down of time. As such, she is able to survive an experience that appears as hostile to the human as it is sublime. Here, Plato's *divine terror*⁶ gives

6 Giorgio Agamben (*The Man Without Content*, 1994) discusses Plato's concept of Divine Terror as the realm of the inspired imagination – a dangerous zone where the artist comes into contact with the "most uncanny thing there is" (4), which can lead to dire consequences for the 'poet', and ultimately for the spectator who may become incensed and seduced by the poet's decree. In his *Republic* Plato banishes the poet for this potential. Agamben, as Nietzsche, seeks for modern aesthetics to develop away from the disinterested spectator to an engaged

way to a calming, which permeates across the blue of the water and into the lens from which we become part of the experience. The water is all encompassing and the body of the artist is now but a skin between its own carriage of water and the immensity of the surrounding sea. The life-line is the only thread connecting the artist to the world outside her water. Floating in this frame, we come to accept birth as simply an avenue toward death; we reminisce on our childhood and contemplate the fate of the planet's oceans and ecologies that depend on its health. But beyond this, we live for a time in a playful peace, knowing that the experience of weightlessness and movement in a semi-strange place is keeping our artist alive and well, ready for her next offering.

In Ră di Martino's work, we experience the reckoning of multiple histories in a landscape overtaken and then abandoned by the film industry - an industry that got fat on the trade of images and ideals. Ră moves her camera across broken scenes and semi-familiar sets with local children speaking lines from *Lawrence of Arabia* (and other films shot in these areas) to the sound of a flute. As the desert sways and hums, the cine-détritus sits solidly in and around them like a bizarre

art, "for artists" (7).^{xiii}

ancient theatre ruin. *There is no gold in Aqaba Mr Lawrence*, the children intone.^{xiv} Reclaiming sovereignty over a colonial outpost, this land is their home. In this piece, we sense the ennui and absurdity of the locations and their estrangement as a result of being used and then discarded for the creation of global culture.

In *O caseiro (The Housekeeper)* we are presented with a simultaneous duality. There are two moments in time, but in one place - a house formerly owned by Brazilian sociologist, Gilberto Freyre. On one screen, we see Freyre himself in *O Mestre de Apipucos*, a short documentary film directed by Joaquim Pedro de Andrade in 1959. On the other, we see the human who lives and works in that house today. These moments are exhibited contemporaneously. In *O Mestre de Apipucos*, we see Gilberto, his wife and Manuel (presumably the Freyre's servant). We observe a clear power relation, one that might seem to be in tension with the work that Gilberto Freyre is known for. The dialogue occurring between the 1959 film and its contemporary engages a performative collapse of self and other. It is another duality which, hoisted outside its time, has become something else. In *O caseiro*, we are at once faced with both current issues of class and race in Brazil, and the work of Freyre within



Rä di Martino, *Copies récentes de paysages anciens / Petite histoire des plateaux abandonnés*, 2012, HD video with sound, 8 minutes 24 seconds (still from moving image).

a historical context. The relationship between these two film works performs a symbiotic bond and in turn, they together generate a new meaning.

Klangkörper evades any easy definition and in the context of this project, we see only an excerpt, a brief moment of a larger and more sinuous work. In this video documentation, Berit Dröse, Budhaditya Chattopadhyay and the Panisk Organisk Kompagni come together in a collective rhythm, performing a dialogue between dance, sound and video. In the video version of this performance, we observe bodies moving simultaneously, performing parallel movements in time. This organic expression highlights a difference in movement, however slight. The dialogue between bodies, artists and mediums presents a dynamic of interaction and interpenetration that unfolds continuously and folds back in on itself, staging a world of spectral possibility.

And in Marjolijn Dijkman's *Prospect of Interception*, we see yet another version of an artwork, a single cosmic revolution of a simulated asteroid in a twelve-minute and nine-second excerpt of a one-hundred and twenty-minute work. These select moments are constraints that the Satellite project necessitates and in the context of *Pros-*

pect of Interception, multiplicity is layered in further. Here, we meditate on the words of over one-hundred different authors in a number of rotating languages. We wonder how these words shift shape in other tongues. What uncommonalities are arising? And when removed from their original context, what new meanings do these words inscribe? Whilst contemplating these multiple and divergent layers in the work, we are confronted with a collapse of the human, a sublime reality. As the giant hyper-object⁷ slowly rotates towards us, we wonder if our extinction might be a transformational, creative act that lies beyond the limits of human consciousness. *There will probably be no warning at all.*^{xvi}

Time and time again

If we forgo the idea that art and artists are fettered in a pinball operation of aesthetic capitalism and position art as a space for an *otherwise*, we open ourselves to the extraordinary, almost undefin-

7 In *The Ecological Thought*, Timothy Morton uses the term hyperobjects to describe *objects that are so massively distributed in time and space as to transcend spatiotemporal specificity, such as global warming, styrofoam, and radioactive plutonium.*^{xv}



Marjolijn Dijkman, *Prospect of Interception*, 2016,
single channel video with sound, 12 minutes 9 seconds (still
from moving image).

able value inherent in the artistic exchange. Here art becomes a space where one might forget clock time - decentre into water, become another persona through copying, repetition and play, or articulate massive hyper-objects hurtling through infinity. And it is here that we can open ourselves to new modes of becoming together, forging new collective memories and challenging ourselves to work beyond the patterns forged by others' unconscious control.

Art, in its most expanded, visionary and ideological sense, might be the connective tissue of a life world in which we reterritorialize ourselves as citizens of something beyond the market and the nation-state, and into a cosmopolity – as interconnected citizens of the cosmos, the everlasting space of the commons. Art could be the medicine that we have been searching for.

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- xiv. *Copies récentes de paysages anciens / Petite histoire des plateaux abandonnés*. (2012). [film] Directed by R. di Martino. Rome: NOMAS Foundation and Dugong Produzione.
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Martina Amati is an Italian film director and artist. Her films studies the human body crystallised in movement and the limits of its strength and fragility. She grew up close to the sea in Italy and water is a recurrent theme in her work. She lives and works in London.

Martina Amati, *Under (Distance)*, 2015. Single channel video with sound, 11 minutes 17 seconds. Performers: Martina Amati, Liv Philip, Alice Cattaneo. Cinematographer: Daan Verhoeven. Composer: Gunnlaug Thorvaldsson. Producer: Pinky Ghundale for Cowboy Films. Supported by the Wellcome Trust Large Art Award.

Rä di Martino is a graduate of Chelsea College of Art and of the Slade School of Art. After spending a few years in London and New York she now lives and works in Italy. Her films, installations and photos have been shown in many institutions and film festivals including: Moma-PS1, NY; Tate Modern, London; MCA Chicago; Palazzo Grassi, Venice; Magasin, Grenoble; Fondazione Sandretto, Turin and HangarBicocca Milan; Artists Space, New York; NiMK Netherlands Media Arts, Amsterdam; the Busan Biennial; Manifesta; the Turin Triennial, Locarno and Torino

International Film Festival, Viper Basel and Transmediale Berlin. With the medium length documentary *The Show MAS Go On* she has participated to the Venice Film Festival 2014, winning the SIAE award and Gillo Pontecorvo award, a special mention at Salina DocFest, and a Nastro d'argento for best doc-film 2015 and in 2017 has participated again at the Venice Film Festival with her first feature film *CONTROFIGURA*.

Rä di Martino, *Copies récentes de paysages anciens / Petite histoire des plateaux abandonnés*, 2012. HD video with sound, 8 minutes 24 seconds

Jonathas de Andrade lives and works in Recife, Brazil. He uses photography, installation and video to traverse collective memory and history, making use of strategies that shuffle fiction and reality. Jonathas collects and catalogues architecture, images, texts, life stories and recomposes a personal narrative of the past. Past solo museum exhibitions include Museu de Arte de São Paulo (2016-17); The Power Plant, Toronto (2017); New Museum, New York (2017); and MCA Chicago (2019). Group exhibitions include 32a Bienal de São Paulo, São Paulo (2016); *Unfinished Conversations: New Work from the Collection*, The Museum of Modern Art MOMA,

New York (2017); and Padiglione d'Arte Contemporanea, Milan (2018).

Jonathas de Andrade, *O caseiro (The Housekeeper)*, 2016. HD video with sound, 8 minutes 8 seconds. Direction: Jonathas de Andrade. Assistant director: Felipe Fernandes. Director of photography: Thiago Calazans. Actor: Carlos César Martins. Assistant: Dandara Pagu. Special Thanks: Ana Maria Maia, Clarissa Diniz, Cristina Gouvêa, Fundação Gilberto Freyre, Jamille Barbosa and Jerônimo Lemos. Credits for the 1959 film *O Mestre de Apipucos*: Screenplay and Direction: Joaquim Pedro de Andrade. Produced by: Filmes do Serro e Saga Filmes. Restoration: Teleimage, Cinemateca Brasileira, Secretaria do Audiovisual/ MINC, and Trama. Producer: Sergio Montagna. Photography: Afrodísio de Castro. Camera: Jorge G. Veras. Director's assistant: Domingos de Oliveira. Editors: Carla Civelli and Giuseppe Baldacconi. Produced for the National Book Institute of the Ministry of Education and Culture in 1959.

Budhaditya Chattopadhyay is an award-winning media artist, composer, researcher, and writer; he holds a PhD in artistic research and sound studies from the Academy of

Creative and Performing Arts (ACPA), Leiden University, The Netherlands. Chattopadhyay recently completed a Mellon Postdoctoral Fellow at the Center for Arts and Humanities, American University of Beirut. Prior to the PhD, he graduated from India's national film school, and completed a Master of Arts degree in new media and sound art from Aarhus University, Denmark. Focusing on sound as primary medium, Chattopadhyay produces works for large-scale installation and live performance broadly dealing with contemporary social and political issues.

Berit Dröse lives and works in Copenhagen, Denmark. She is a multidisciplinary visual artist. From 2017-2019 she was one of eight danish artists chosen to represent Denmark at the JCE Biennale (Jeune Creation Européenne). The JCE Biennale is a network linking different European cities with focus to promote young artists. The Biennale was shown in seven different european cities such as Le Beffroi Montrouge, Paris, Science and Art Center "Bruzis", Cesis, Latvia and Intact Foundation, Cluj, Romania. Dröse is educated from Kunsthochschule Berlin Weißensee, Germany and the The Jutland Academy of Fine Arts in Denmark. She works with

visual spaces, sculptures and installations that point to other dimensions. Circles around the connection between a physical and a mental reality.

Panisk Organisk Kompagni

is a dance collective and an active choreography company founded by Viola Dröse and Stisa Søgaard in 2010. The concept of the company is that all the performances are a collaboration of artists from diverse art fields in order to experiment with stage performance. It is mainly working with movement, words, sound and space in different contexts. This collective cross-art work is displayed both on stage as well as in other constellations in possible or impossible sites and spaces.

Budhaditya Chattopadhyay, Berit Dröse, Panisk Organisk Kompagni, Klangkörper (video documentation), 2012. Single channel video with sound, 2 minutes 30 seconds. Dancers: Gabriella Bautista Høgh, Viola Dröse, Mathias Jonsson, Stisa Søgaard. Choreography: Panisk Organisk Kompagni. Visual Artist and Video Editor: Berit Dröse. Videography: Susanne Højbjerg Nielsen. Sound Artist: Budhaditya Chattopadhyay.

Marjolijn Dijkman is an artist and co-founder of Enough Room for Space. Her works can

be seen as a form of science-fiction; partly based on facts and research but often brought into the realm of fiction, abstraction and speculation. Solo shows include HIAP, FI (2019); OSL Contemporary NO (2019); NOME, DE (2018), Munch Museum, NO (2018); Fig. 2 at ICA, UK (2015); IKON Gallery, UK (2011); Berkeley Art Museum, US (2008). Group shows include Contour Biennale 9, BE (2019); 6th Lubumbashi Biennale, DRC (2019); 4th Screen City Biennale, NO (2019); 21st Biennale of Sydney, AU (2018); 11th Shanghai Biennale, CN (2016); 7th Mercosul Biennial, BR (2009) and the 8th Sharjah Biennial, UAE (2007).

Marjolijn Dijkman, Prospect of Interception (excerpt, single rotation), 2016. Single channel video with sound, 12 minutes 9 seconds. Commissioned by: 11th Shanghai Biennale. Curated by: Raqs Media Collective. Animation: Jeroen Koffeman. Sound composition: Ji Youn Kang. Duration: 120 minutes (HD). Courtesy: The artist and NOME, Berlin, DE.

Dario Vacirca creates and facilitates solo and collaborative art projects and programs working across borders, art forms and models of creation. His multi-platform projects bring together artists and non-artists

in the creation of aesthetically rich and politically charged interdisciplinary artworks.

Dario was Artistic Director of OSCA & Well Productions, designing and directing international touring works and setting up platforms of exchange and collaboration across Oz and elsewhere. He is currently a PhD candidate, undertaking practice led research into modes of critical dreaming, embodied methods of resistance and transformation of geo-politics to geo-poetics.

Lucie McIntosh is a visual artist, curator and writer with a deep commitment to the independent arts community. She is currently a Director and Program Curator of BLINDSIDE, an independent, artist-run space based in the City of Melbourne.

Lucie's art practice uses spatial and lens-based methods to explore processes of signification and, more specifically, in how processes of signification might be made visible through the content of an artwork. Her work engages in the inherently plural and personal nature of meaning — whether these are embedded within object, mythology or place.

Lucie is interested in the many ways that 'the image' can be

expanded and consumed in political and philosophical contexts. Her practice relies on plurality and intertextuality — each artwork compulsively referencing its many varieties of self, content, history and maker. Inside of this situation the notion of an absolute or original meaning is frustratingly and consistently deferred — while it might feel close, "truth" is always kept just out of reach.

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Referencing the multiple locations of the project, **BLINDSIDE Satellite** is a screen-based public art project that exists across multiple public locations in Melbourne (AUS), Sydney (AUS) and Auckland (NZ) simultaneously. The project examines notions of the public space, specifically the public square, and what it means for art to occupy these spaces and connect physically disparate audiences through a collective experience.

Operating since 2004, **BLINDSIDE** is a not-for-profit artist-run space based in the Nicholas Building in Melbourne's CBD. BLINDSIDE operates as a critical space for artists, writers and curators, encouraging the development and presentation of experimental artwork and critical dialogue.

Uncommon Nature

Curated by Dario Vacirca & Lucie McIntosh

13 June - 31 October 2019

BLINDSIDE, Melbourne; Bunjil Place, Narre Warren; Hamony Square, Dandenong; Liverpool, Sydney; Auckland, New Zealand

Presented through the channels of BLINDSIDE Satellite in partnership with Urban Screens, the City of Melbourne, the City of Casey and Creative Victoria.

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We acknowledge the Wurundjeri people of the Kulin Nation as the traditional custodians of the land on which we operate. We recognise that sovereignty was never ceded - we are on stolen land.



In his book, *Wild Mind*, eco-philosopher, Bill Plotkin argues that we are, “being summoned by the world itself to make many urgent changes to the human project, but most central is a fundamental re-visioning and reshaping of ourselves...” How do we know what we are, how do we know the extent of our natures? As we move further into the catastrophe of human-propelled change, what methods can we bring into effective action in order to listen and hear what the other-than-human can tell us about ourselves? And when we hear this, how will we forge a new way of collectively knowing ourselves in relation?

In the realm of the *mind* (which in many ways is the space of *art* and in turn our *vital* expression), we hear the weight of water, touch our ancestors, stir the mechanics of industry toward canny poetry and embrace the truth of multiple, discordant voices hurtling experience around and toward the earth. It is here, through the whisper of the screen on the edge of our common spaces, that we continue to unravel that which currently remains uncommon to our natures.

As our art unveils and our eyes lay open, our hearts hear a new song for an old ceremony. And in this, we prepare again for a present that re-communises that which has become uncommon through the colonised competitive classes, seduced by a possession-based antagonism. The artists in this project all touch upon the need for a treaty to re-common senses of wonder. They apprehend the tools of flow, poise, cosmicity, retrocausation and breath. Experiencing their work we develop a deeper empathy for worlds beyond ourselves, within ourselves and toward one another.

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BLINDSIDES