

The inside out, the outside in

Mechanical pop-ups, ceramics, sound, light and a layer of water

To be one at all you must be a many, and that's not a metaphor. It is about the tissues of being anything at all and that those who are have been in relationally 'all the way down'. Donna Haraway

Written description (short)

With *The inside out, the outside in* we will present three works which are interacting, moving, changing, and creating through their interaction one heterogeneous piece, combining a large shallow saltwater basin (Lazovic), with foldable dichroic light-installations (Noorlander) and clay sculptures (Oosting) which will gradually become encrusted by a layer of salt.

Technology used in the design (short)

The main element of the work will be the large shallow saltwater basin by Lazovic, filling most of the space. Microphones will record the falling of drops of water from the ceiling and the sounds of water movement made by the mechanical pop-ups touching the water. These sounds are captured and played to the audience. Three mechanical driven installations of Noorlander will hang above the pool moving in an unpredictable time-frame, transforming from 2D to 3D. When folding open, their inner shapes and materials reflect patterns of dichroic color on their surroundings; the water surface, ceramics, walls. The work of Oosting will consist of three porous ceramic pieces, that will grow gradually by the blooming of crusts of salt. Their shapes are made of a many different particles, like the symbiotic component organisms of lichen, cooperating to create a large whole

By allowing the works to interact and undergo mutual relationships, we are creating a more open ended whole, an assemblage from which different capacities and properties are free to emerge through this, simple reductionism is no longer possible: the whole became more than the sum of its parts. In other words: the three pieces comprise within *The inside out, the outside in* will transcend their individual parts through interaction with one another and become an emerging symphony in space and time.

The proposed can be understood as suggesting the nature of *Chthulucene*, a term coined by philosopher Donna Haraway which describes a perception of the world where boundaries are unclear, and cross-pollination or composting is possible. Moving away from art objects that are crystallized in time, we propose an artwork that clearly persists, moves and changes through time and exists on different temporal scales, expanding the perceptions of temporarily. Humans are not adapted to witness the accumulating processes of incremental change, the long duration of geological processes or most of the temporal rhythms of non-humans. By creating several different temporalities within one piece, we confront our own limited temporal frame and inability to think or sense beyond it. Creating this awareness, gives the opportunity to move towards grasping something like *Chthulucene*.

Mirko Lazović (NL/RS)

Merel Noorlander (NL)

Ana Oosting (NL)

Estimate of the nameplate capacity (kWpeak), annual kWh (kilowatt-hours)

Max 327 Wp each solar panel and 1000 kWh

Dimensions

Depends on the space and locations, approx. estimated 75m²

Primary materials used in your design

speakers with stands
microphones
waterbassin
cables, power, sound
monitors
dichroic glass
engines
timers
theatre spots
solar panels
clay
salt

Conceptual cost estimate

Materials	65.000
Production	45.000
Transport	15.000
Total	125.000

Environmental impact statement

This concept is based and inspired by the theory of Donna Haraway, one of the most vital thinkers on the politics of nature and culture, which argues against the term *Anthropocene* for our current epoch. This implies that the state where we are now, is a 'species' act, but according to her this is morally (ethically) and emotionally wrong. A better term for the networks that have transformed the lives of everybody on this planet would be the *Capitalocene*. Capitalism is based on growth that depends on resourcing the earth for the kind of extraction and expansion that results in profit, which is distributed unequally. The process of endless growth, extraction and production of inequality is vastly destructive to both social and natural systems. This is why Donna Haraway proposes to try and move on to a *Chthulucene*. Instead of living in the time of 'The Dithering' we have to address the urgencies of our time, and it is time for recognizing our fellow collaborators and start making *kin*. We require each other in unexpected collaborations; in hot compost piles.

We propose to make kin, to make a compost pile in Haraway's *Chthulucene*, where different elements are allowed to interact and cross-pollinate and making composting possible. We want to move away from art objects that are crystallized in time, which makes it impossible for the viewer to understand a work while the experience unfolds. We propose art that clearly persists, moves and changes through time and exists on different temporal scales from one another, expanding our perceptions of temporality. Humans are not adapted to witness the accumulating processes of incremental change, the long duration of geological processes or most of the temporal rhythms of non-humans or the Chthonic. By creating several different temporalities within one piece, we confront our own limited temporal frame and inability to think or sense beyond them. Creating this awareness gives the opportunity to take a first step towards grasping and moving towards the *Chthulucene*.

Concept, material, technology (extra info)

The main element will be a large shallow *salt-water basin* (Lazović), with *ceramic lichen* (Oosting) growing in it. Microphones enhance the sound drops of water falling from the ceiling and the sounds of unfolding light *sculptures* (Noorlander) gently touching the surface of the water.

The **water basin** will serve as an environment that directly interacts with the ceramic lichen, engaging in a dialog of salt, water, evaporation and crystallization. The dark water will cover part of the sculptures, making them soak up and deposit salt, slowly growing a blooming crust. Unable to see below the surface, the viewer can only surmise a hidden world, drawing attention to what we can hint at but not perceive. This is supported by projection of a time-lapse (Oosting) close to the basin, of salt crystallizing. Processes and changes are taking place, but on a different temporal scale than our own, invisible to our eyes. The droplets falling in the pool from tubes attached on the ceiling, serve as a chorus that is both a background to the other pieces and its chaotic sounds serve as a contrast with the temporalities of the other pieces. The microphones from within the water will pick up the sounds of the drops, and any water movements, and make those audible to the audience through the speakers.

For the **foldable light sculptures** the water will form a border, a boundary it can touch, but not enter. Simultaneously it enhances the unveiling of the intimate inner form of the pop-up sculpture by amplifying the sounds it makes when the sculpture touches the water in its most extended shape. Three large mechanical pop-up sculptures by Merel Noorlander will adorn the space above the pool, transforming from 2D to 3D. They will be set in motion with engines and timers. Their inner shapes and materials reflect kaleidoscopic patterns of color, when folding open. At this point the light hits the inner structure as materials of the objects and reflect a new layer that will appear and disappear in a continuous but ever changing cycle.

Humans are built to perceive motion and when something does move, it immediately enters the realm of the critter; it becomes alive. The pop-up sculptures play with this notion of a living creature, keeping hidden till deemed safe, then revealing it's most vulnerable inner side after minutes. The theatricality of the unveiling is enhanced by the shimmering inside, which catches the light from the bulbs above the pool, throwing a kaleidoscope of colors and lights through the space. Hence this *kaleidoscopic effect* does not have a fixed projection screen or a strict mechanism of lenses, but is in constant change, and in relation with all parts of the whole. Therefore the audience is invited to understand light, time, the environment and its parts, not as separate things with primarily *intrinsic* qualities, but as elements which are constantly morphing, mutating and in dialogue.

What it does is the opposite of the ceramics by Ana Oosting. Change is happening there, but so slowly that we are blind to it; we cannot pay attention to it because it exists outside of our temporality. The **ceramic sculptures** by Oosting are made out of many pieces, joined together to form larger shapes. Shapes based on the symbionts and their symbiotic end shape; *lichen*. Like most scientists, Haraway argues against reductionism, to make room for notions of complexity and its emergent properties in the *Chthulucene*. A *lichen* is a composite organism where are algae and bacteria, living in the filaments of an fungus, are engaged in a symbiotic relationship, creating an organism that is very different from the individuals that comprise it. *Lichen*, together with coral, are the earliest instances of symbiosis recognized by scientists. Since then they have challenged our ideas of individuals and collectives, making us conscious of the

Chthulucene. *Lichen* can grow on the most barren rocks, where nothing else can grow, while they are the most receptive to changes in environment, such as air pollution or temperature. In many areas their decline show the impact of our *Capitolocene*. They are mirrors of declining biodiversity and crumbling ecosystems, as corals are for the sea. The ceramic sculptures, made up of many smaller parts to resemble the symbiotic lichen, seem dead and barren like real *lichen*, and similarly they are not; due to the process of water from the basin evaporating from their porous skins, salt is deposited and slowly grows into crystals. To make the viewer conscious of this process, taking place on a different time scale, a time lapse of salt water evaporating and crystallizing is shown.

Becoming conscious of their motion, like the foldable sculptures, they too become alive and a part of the theatrical orchestra of the whole. The entire piece moves in very different rhythms and time scales, but they interact and change, together and through one another. Enhancing the elements where the pieces overlap, and drawing focus on where they interact and co-exist, we mirror the wish of Haraway for us as human to explore these same boundaries with the world around us.