

Making Waves

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#1

MAKING WAVES

Climate
Imaginaries
at Sea

MAKING WAVES

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Anne Delsing, Nick Axel, Tommaso Campagna.

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Further information about Making Waves and the Climate Imaginaries at
Sea Project can be found at www.climateimaginariesatsea.org

Visual
Methodologies
Collective



DAS
research



Academy of Theatre and Dance
Amsterdam University of the Arts

Her & Spatial
Praxis

Gerrit Rietveld Academie

Centre of
Expertise
for creative
innovation ●

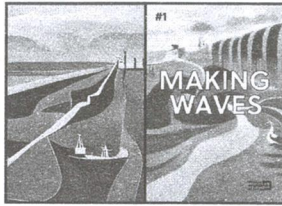


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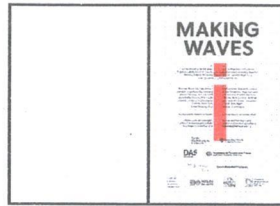
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O TUIN



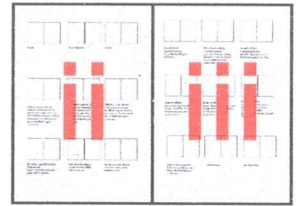
Platform for
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the Arts and
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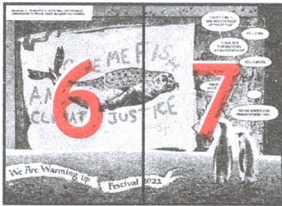
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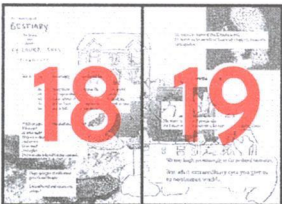
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Visual Methodologies Collective.



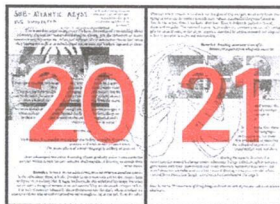
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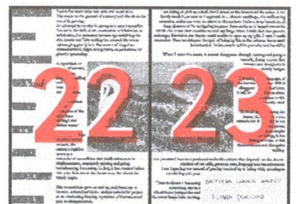
Reflections on Water.
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Visual Methodologies Collective.



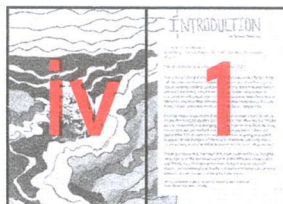
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Sub-Atlantic Abyss.
Isis Andreatta. 2022. *DAS Research.*



Bacteria Under Water.
Flavia Pinheiro. 2022. *DAS Research.*



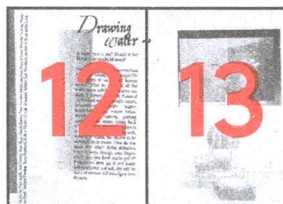
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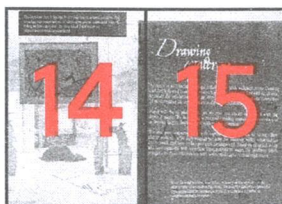
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Climate Futures.**
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**Open Archive &
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Drawing Water.
Anne Dessing & architectural
design students. Tolhuistuin,
November 2022. *Art &
Spatial Praxis*.



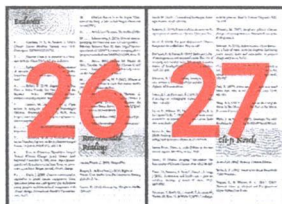
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Anne Dessing & architectural
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Stigell, Nina Floor Post.
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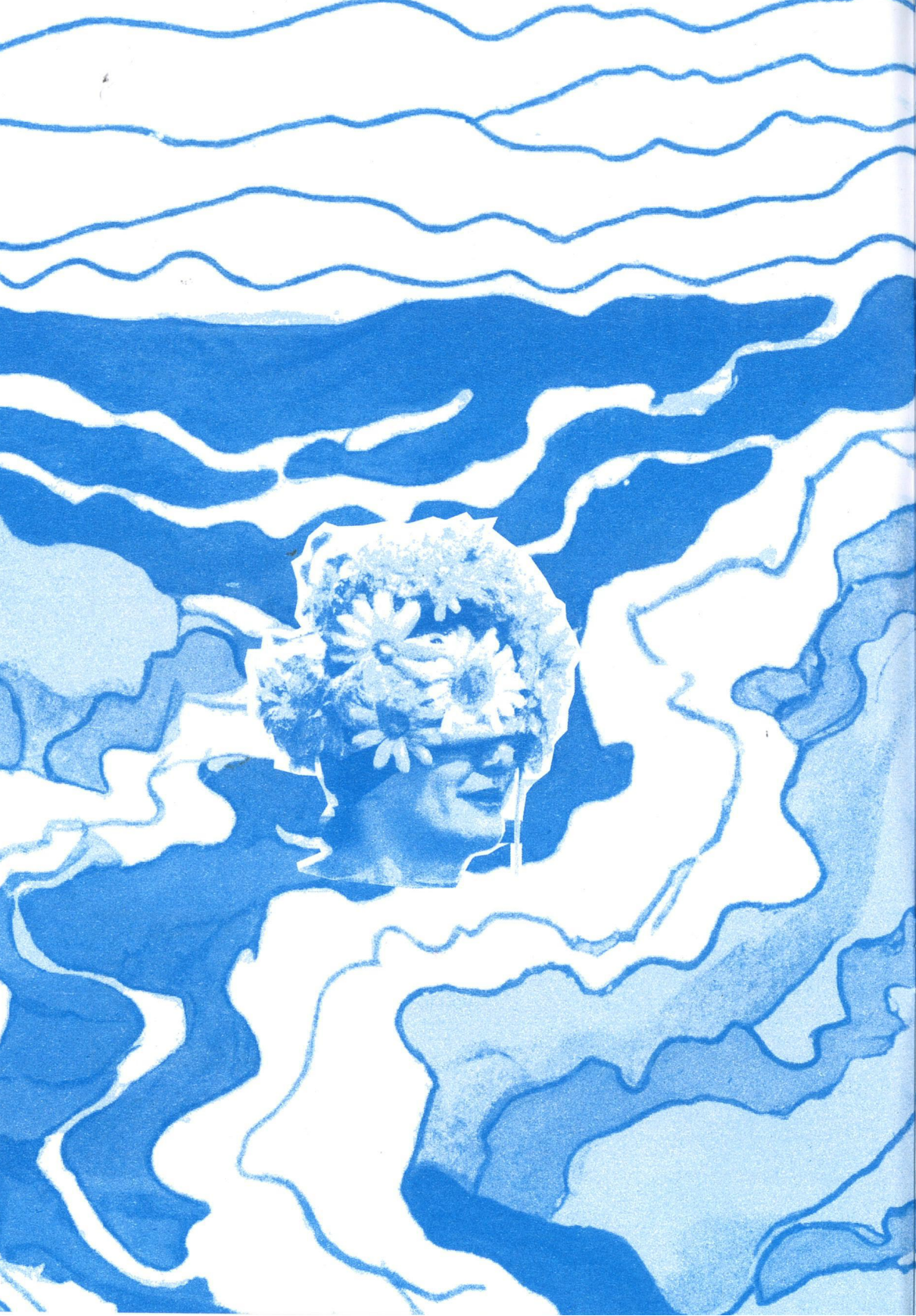
Kijk in de Zeespiegel.
Carlo De Gaetano. 2023.
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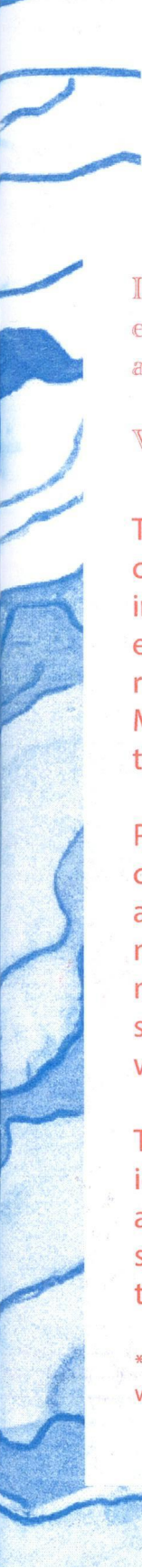


End Notes.



What's Next?





INTRODUCTION

by Sabine Niederer

It would be an adventure,
everything – the mountains, the creek, the trees, the animals –
all gone.

Visual Methodologies Collective, All Gone, 2020

This is not a catalogue of finished work. This is also not a report of our collaboration on climate imaginaries. Instead, this zine offers a peek into an ongoing collaboration between artists, designers and researchers who have jointly turned their attention to the rising ocean. In riso-printed* collages, designers Carlo De Gaetano, Andy Dockett and Mariana Fernández Mora formulate their visual responses to the questions, insights and experiments we encounter on our journey.

Previous research has shown that before people can accept, let alone create, the change necessary for the climate crisis, they need to first be able to imagine life in a changing climate. How can one facilitate imagination between generations and across species, geographies and materialities? Or liberate the imagination from recurring tropes that suggest climate change is of the future, elsewhere, affecting others, when so many people worldwide already live its devastating impact?

These questions lie at the heart of our programme Climate Imaginaries at Sea. With the generous support of the NWA-arts route, CoECI and ARIAS, we will continue our work through artistic research studios that address global South, material and interspecies perspectives on climate change*, striving to make waves.

*For more information about the artistic research studios, please see www.climateimaginariesatsea.org.



...Pick
a card that makes you think
about a day in the future. Which
elements in the card make you travel
in time? Is it a future you'd like to live in
or that you fear? What is happening? Does it make
you think of something that is happening now that leads to
that future? Or do you maybe feel related to that
scenario through some personal experience? How
does the text help or obstruct
these feelings?

...I see
a day where
machines and humans
are looking ahead and telling
stories of life with climate
change. This will involve
engaging with climate
narratives and
machine learning from
the critical and practical
perspectives of
artistic
research...¹



...It seems at the core of you are envisioning reflection about how online learning's associative, predictive and regenerative capacities can be in playful, criti

associative, predictive
and regenerative
capacities can be employed
in playful, critical and contemplative goals.

Will you train machine learning algorithms using climate fiction novels as a dataset of cultural imaginaries of the future? Is this automatic writing? Or are you looking for interesting collaborations?

...It's a collaboration that should make talking about climate change easier. Especially in imagining the future beyond dystopian scenarios and in aiding our transition into different ways of caring for the planet and each other... What do the cards tell you?

SEMANTIC SEGMENTATION!

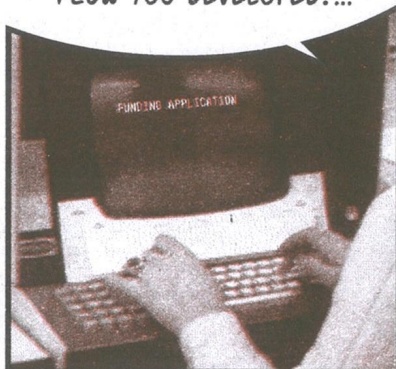
OPEN ARCHIVE & COMPUTER VISION

How can we repurpose archival materials to further our artistic research around interspecies imaginaries?

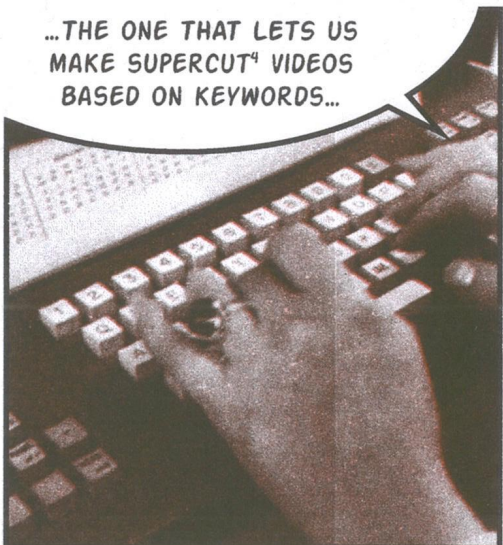
HI MAARTEN², ITS ME AGAIN,
I'M PUTTING YOU ON SPEAKER,
JUST SO YOU KNOW...



...COULD YOU REPEAT WHAT
YOU TOLD ME JUST NOW
ABOUT THE *SEMANTIC
SEGMENTATION*³ WORK-
FLOW YOU DEVELOPED?...



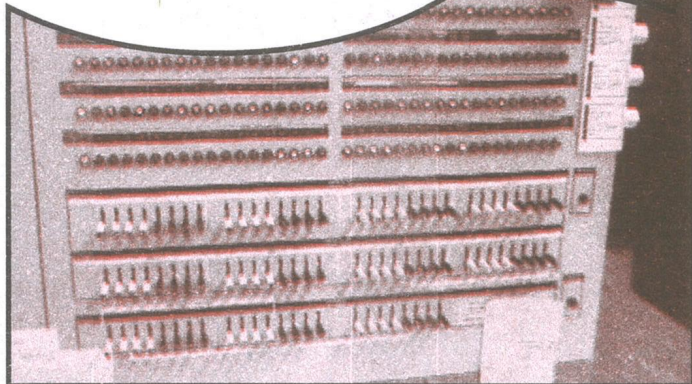
...THE ONE THAT LETS US
MAKE SUPERCUT⁴ VIDEOS
BASED ON KEYWORDS...



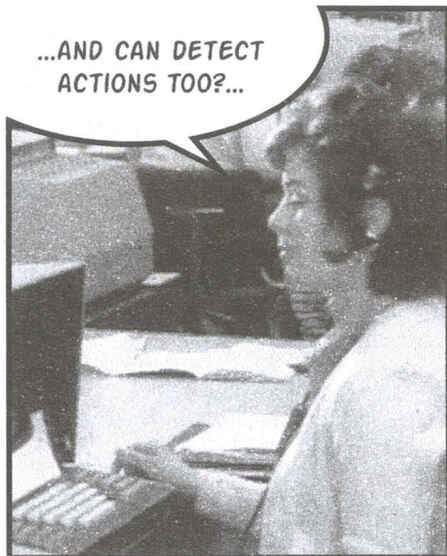
...AND THOSE KEYWORDS COULD
BE IN THE META DATA OR
TRANSCRIPTIONS OF THE
ARCHIVED VIDEOS...



...BUT THE INTERFACE YOU MADE
ALSO INCLUDES COMPUTER
VISION TO DETECT OBJECTS IN
THE VIDEOS...



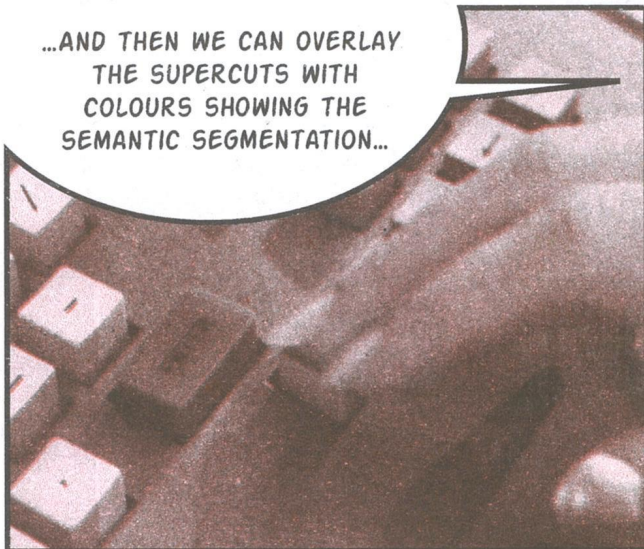
...AND CAN DETECT
ACTIONS TOO?...



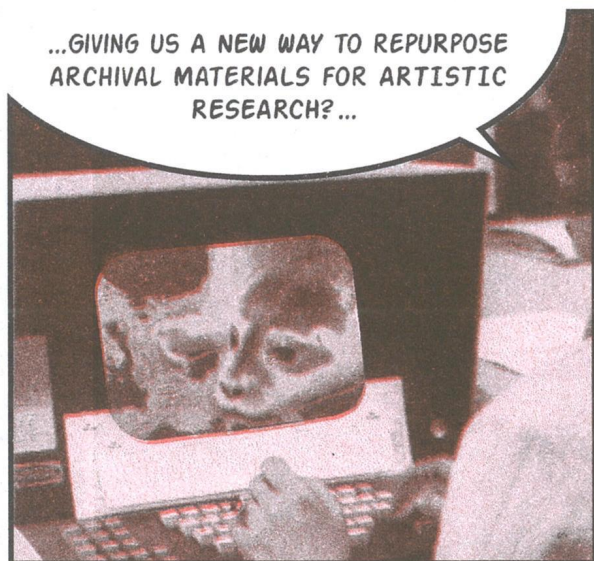
...THAT WAY WE CAN QUERY
HUGE MEDIA COLLECTIONS
LIKE OPENBEELDEN.NL...



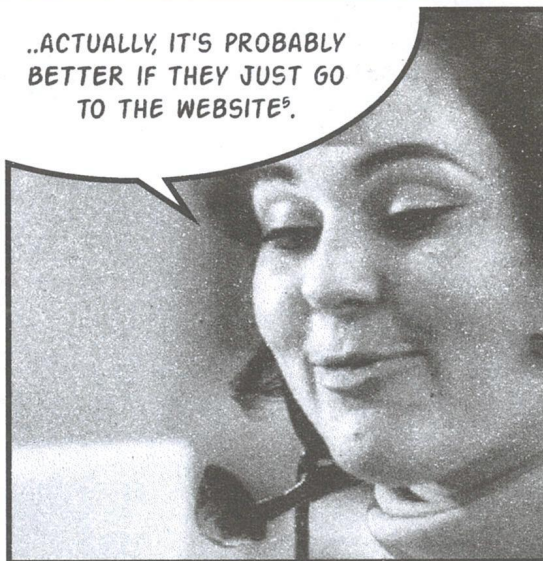
...AND THEN WE CAN OVERLAY
THE SUPERCUTS WITH
COLOURS SHOWING THE
SEMANTIC SEGMENTATION...



...GIVING US A NEW WAY TO REPURPOSE
ARCHIVAL MATERIALS FOR ARTISTIC
RESEARCH? ...



...ACTUALLY, IT'S PROBABLY
BETTER IF THEY JUST GO
TO THE WEBSITE⁵.



MEAWHILE AT TOHUISTUIN A POTENTIALLY LIFE-CHANGING
CONVERSATION IS TAKING PLACE BETWEEN TWO FRIENDS...



GIVE ME F
AND
CLIMATE JUST

A black and white illustration of a whale's tail and body, with the text 'GIVE ME F' and 'AND' overlaid. The whale is shown from the side, with its tail fluke raised and curved. The body is covered in a pattern of small black dots. The text 'GIVE ME F' is in large, bold, blue capital letters, and 'AND' is in smaller, bold, blue capital letters. The background is a textured, light blue and white surface.

We Are Warming Up
Festival

A banner with the text 'We Are Warming Up Festival' is shown at the bottom of the page. The banner is white with a black outline and is set against a blue background. The text is in a black, serif font. The banner is curved and appears to be floating or draped.



FISH



ICE

+ FISH

I DON'T THINK A
SEAL WOULD ACTUALLY
SAY THAT, DO YOU?

WELL, I DON...

I MEAN, ISN'T
THAT JUST CRUDE
ANTHROPOMORPHISM?

WELL, I GUESS...

GIVING A "VOICE"
TO THE ANIMALS?

MAN, GIVE
ME A BREAK!

...

...SO I'VE STARTED THIS
PENGUIN FUTURES THING...

2022

SPECULATIVE RELAPSING

safe / the world is sinking / who cares / there's always a silver lining /
let's make it glass so we can see /
how the water rises /
and what's underneath."
"Let's build a wall! / A higher one! / who cares / the sun is shining / we are
It happened...tomorrow?

Zlatina Tsvetkova

Is this only fantasizing? Or are we playing make-believe?

...Imagining the future shouldn't be this bad. This dry. This un-nourishing...
...Seven Waves...
Susanne Ciani...so relaxing!

...This is just our world-dream now.
A thin, sleep-like state...
...against the apocalypse fatigue.



Starting from images from the Sound & Vision archive,
what future scenarios about living with higher waters
could be imagined?

...traces from the past... to imagine the future?

"The ground was lava, / long ago. / But now it is / luxury. When the /
sun no longer / burns, we bathe. / Like leaves in a

/ vertical garden / we descend / into the ground, /
where we were / once born, / overlooked by /
birds we / made."

Abdo Hassan

...I wonder how we'll expand this sketch with DALL-E...⁽⁹⁾

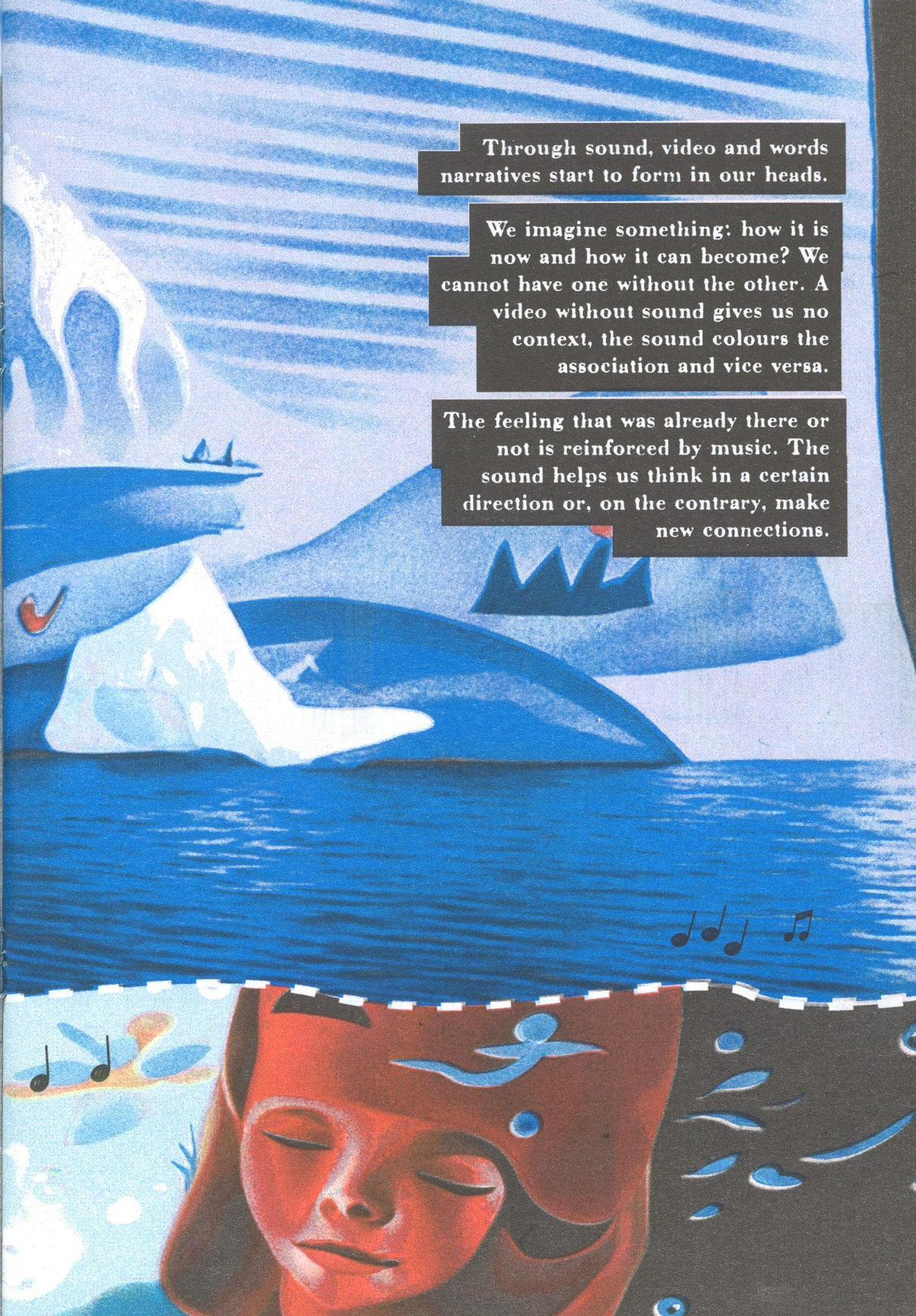
...Who has the privilege to speculate?...⁽¹⁰⁾

How can we find a spaces to speculate?...⁽¹¹⁾
engage people in "grounded imaginaries"?⁷

All this happened at the Society 5.0 Festival,
on October 12th 2022, from 16:45 to 18, in Amsterdam.

What do you feel when you see an image?
What sounds do you think of?





Through sound, video and words
narratives start to form in our heads.

We imagine something: how it is
now and how it can become? We
cannot have one without the other. A
video without sound gives us no
context, the sound colours the
association and vice versa.

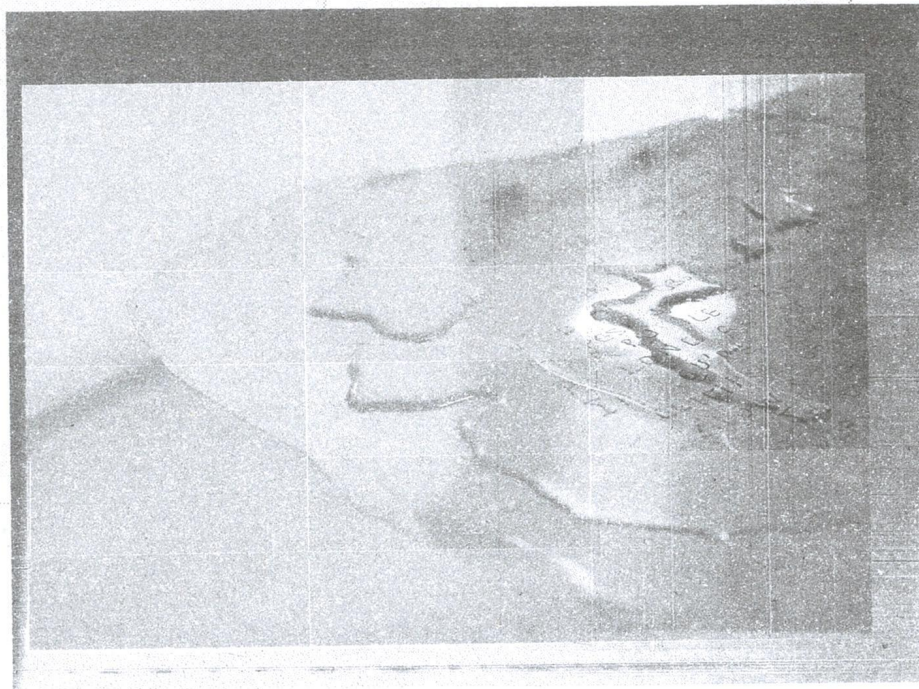
The feeling that was already there or
not is reinforced by music. The
sound helps us think in a certain
direction or, on the contrary, make
new connections.

Works by Tove Agelli, Mai Hastoy, Buse Ilgaz, Ganda Karim, Vera Luciano, Jimin Lee, Sara Darle Olsson, Violette Pacreau, Vanessa Plard, Andrew Purdon, Rosa Shepherd, Elektra Tatalia-Aloupi, alexander tishkov, Jade Vuorinen, photo's by Konstantin Gruz.

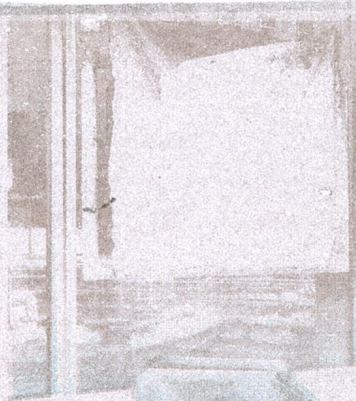
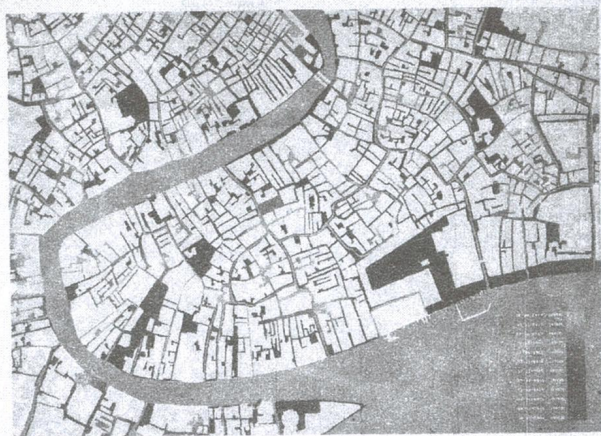
Drawing Water

Is water nice to me? Should it be?
Should it be an ally, be sweet?

Sweet water is assuredly sweeter than its saltier sibling, more hospitable to kidneys of water-filled human bodies. What do we do if all the water turns salty? Salty waters run deep. It doesn't like to be dammed in, brackish waters, bearable waters, breathtakingly beastly waters, bewitched waters, waters below, waters barely moving, gushing waters, greedy waters taking back what was theirs, glistening wasters to stare at for hours and morphe with, restorative waters, too elusive to be dammed in or drawn. How do you draw that which defies definition when it seeps through your fingers every time you think you've got it? Perhaps we don't get it and sweet will turn bitter and salt, dry will be wet and wetness will transfigure into dryness.



The lectorate Art & Spatial Praxis focuses on artistic practices that broaden our imaginations of alternative social orders and ways of living within capitalist city structures. Find more on: <https://lasp.rietveldacademie.nl>



Drawing Water ~

Students of architectural design collaborated with architect Anne Dessing and Art & Spatial Praxis, the research group of the Gerrit Rietveld Academie, to create the exhibition *Drawing Water*. The exhibition ran from November 18 to November 21, at the Water Studio of Tolhuistuin.

Water may be in plain sight, yet we may not always observe it with the depth it merits. Re-imagining water and opening ourselves to new ways of understanding its fluidity starts with paying attention.

The students experimented with capturing their notions of water. They also examined what instruments we have for drawing water, what media can be used, and how techniques can be improved. Based on material study and investigations into historical imaginations of water, the students' work renegotiates their relationship with water, and hopes to challenge yours.

Anne Dessing is a Dutch architect, whose practice operates at the intersection of art and architecture. She uses the discipline's powerful representational techniques as tools to understand societies as complex aesthetic systems.



22nd of October 2070

This is my first day
living in a Container.
It feels a bit lonely,
I guess. And small.

JELLYFISH

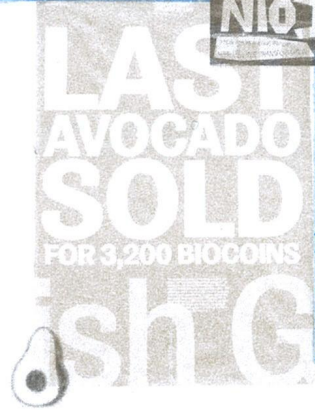
It is strange to be a
nomad now, but it is
quite liberating not
to be attached to one
place. I'm curious
if the people living
around me are feeling
the same way. AR advertisements

SYNTH MEAT



EINDHOVEN2070

ENNA'S
POLLINATORS
PROGRAM



Daily - Check

WEATHER 30 CLOUD	AIR QUALITY 105 AQI MODERATELY UNHEALTHY
FLOODING ■■■■■ CURRENTLY DRY - FLOODING	CITY WATER ■■■■■ FULLY CONTROLLED

NEW DEFE MOND

Built to last...
62m over sea level

ATURE IS DRY

At least I don't
have to buy
jellyfish.
they are pretty
easy to catch
during floodings.
I prepared a little
Jellysnack for you



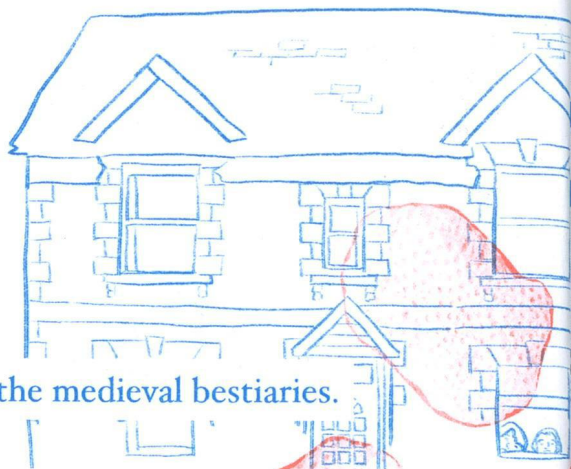
An [Interrupted]

BESTIARY

for Lucas
and
Austin

BY LAURA CULL

> fragment <



We may laugh, patronizingly, at the medieval bestiaries.

But still today there are creatures like the giant squid who live so impenetrably deep down that much of what we know about them comes only from studying dead ones that have washed up on beaches, and so our imagination is left to fill in the gaps.¹

To fill the gap between the dead and the living?

What gap?

At what scale?

They are so slow

And so vast

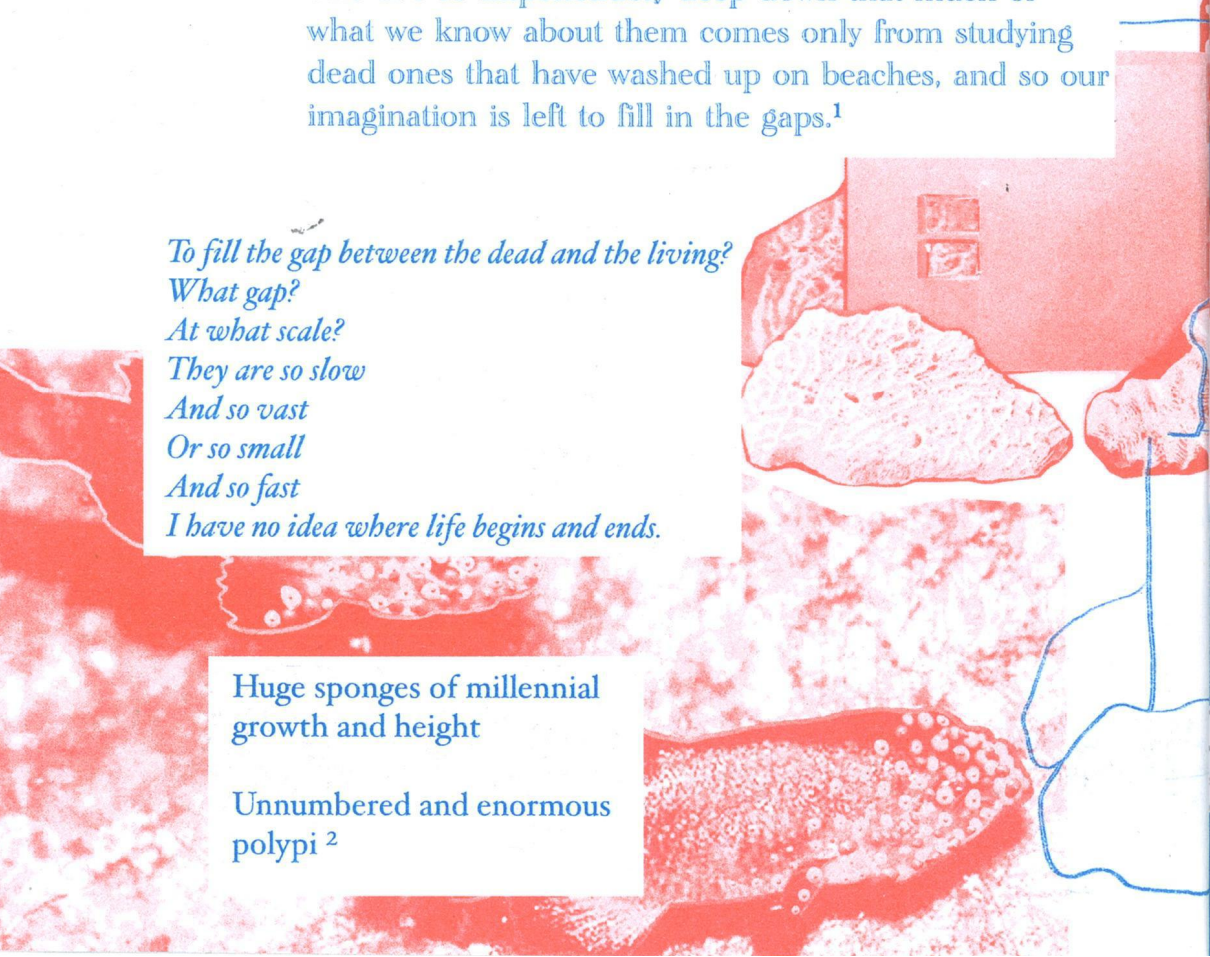
Or so small

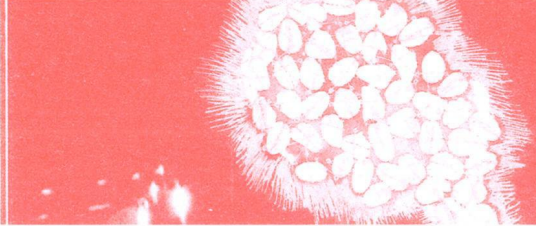
And so fast

I have no idea where life begins and ends.

Huge sponges of millennial
growth and height

Unnumbered and enormous
polypi ²





He wants to know if the Kraken is real.
He wants to know where hurricanes happen, tsunamis,
earthquakes.



He wants to know if people die.
As I start to name countries, he says: I am not going there.

We may laugh, patronizingly, at the medieval bestiaries.

But what extraordinary eyes you give us
to nonhuman worlds.

Under the water with wet eyes and moist skin.
The water as the ground of memory and the air as the
sea of forgetting.

An attempt to survive in apnea; to create impossible
dances in the lack of air, constraints of inhalation or
exhalation, the inversion bottom up, unfolding the
skin inside out. This writing has crossed the water
submerging gently into the oceans of forgotten
memories with ridges and grooves, in possession of
ghostly spectrality.

A repetition of
states of survival,
distortions,
irruptions, falling
and failing,
overflow in
remembrance.

How to address
watery
territories of the
affections
through and
within water?

The water will be
consider as the
unborn, the
ocean; a fugitive
space as a
reminder of mortalities that holds existences in
displacements, constantly coming and going,
transforming, becoming. In fact, it has started before
this text. It is about the future now. Far ahead the
words began.

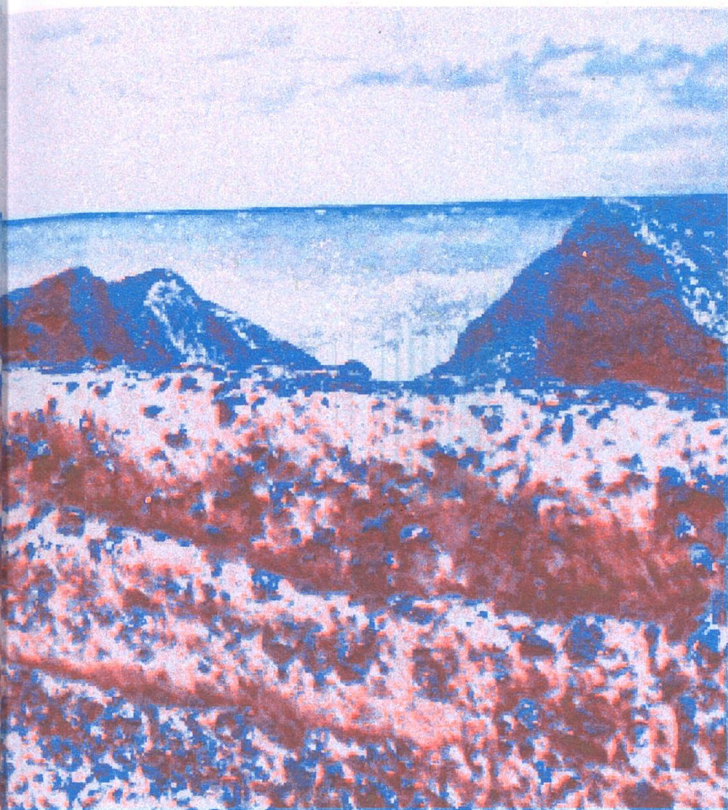
The wound that goes on and on, and from top to
bottom entrenched in the endless colonialist project
as an overlasting looping repetition of the unnamed
past in disappearance.



I am trying to pick up a shell that I found at the bottom of the ocean. I can barely reach it, as soon as I approach it ... almost touching... the suffocating sensation makes me want to return to the surface. I take a deep breath in.. A

deep absence while navigating between these surfaces of forged memories within the ocean that contains me and my lungs resist. I wish that this gaseous exchange, flooded in the depths could enable to open up my gills. I wish I could remember. How to whispers the spell of bringing life to the unborn. Some must be beheaded. To become in within porosity and humidity.

When I meet the ocean, it almost disappears through coming and going, a smooth, foamy stream that appears and disappears in cloudy images.



I found a stone, long ago, at the bottom of the sea. Will it disappear when I die? Dust, it will be reduced to an atom.

I will have to return to this living water, previously dead.

To dwell in decentering the human in favour of a turn towards the invisibility of the bacterias, ghosts, spectralities, cosmologies and other beings, is the failing attempt of this discontinuous and disruptive writing.

It is presented here as a profound molecular reform that depends on the decolorization of our cells, gestures, acts, language and consciousness.

I am ingesting you instead of getting touched by, or being with, attuning or cohabiting with you.

There is always a becoming something else in a microbiome perspective and the water keeps babe moving.

BACTERIA UNDER WATER

FLAVIA PINHEIRO

SUB-ATLANTIC ABYSS

ISIS ANDREATTA

"with each crossing the more
subaquatic I become my ears,
seashells the ribs, gills.
we're becoming fish and we
are many".

This is another never-ending story. No hero. An outline of a storytelling about subverting physical and metaphysical margins. Diving. Just like thousands of stories invented every day under the debris and violence of the waters that drown lives when they bravely try to float or swim beyond the surfaces and borders imposed on them.



To those who are safe in their boats or bent upon reaching the mainland at last, nothing seems to be happening.

They are helpless to hear the underwater chatter.

They possess innumerable tools for expropriating the waters, but they can barely swim. Subverting compulsory rationality, the oceanic abyss is then a habitat to an infinity of beings dissenting from the norm.

The ocean reveals itself as a place through which a super-life emerges: a transcendence that sprouts beyond the linear, victorious, sharp and evident narratives that constitute the colonial imagination and its violent perspective on social life.

The verticality of the upright body disappears.

Underwater, it is possible to truly lose the feeling of weight. Over time, practice and wisdom, the pressure eases.

The universalism of a single language is unlikely to succeed.

Once submerged, the initial deafening silence gradually makes room inside the temples, which in turn become acoustic shells capable of listening to sounds from other times.

Breath 1: *To live in the sub-atlantic abyss, there are voices you should not listen to.*

In the subatlantic abyss, it is also possible to open your eyes and let the corneas burn until you can see a hazy blur. A foggy landscape. In this undefined landscape live other sea creatures. Beings of various sizes and colours. They are thousands of types of lives that were thrown or voluntarily threw themselves into the abyss, whose creation is a strategy of those who consider themselves safe enough to divide one side from the other.

Whether it is to breach or to check out the glint of the sunlight, we already know that trying to swim on the surface is much more exhausting than holding your breath to dive. In the ocean, there is no linear direction. Time is definitely multidirectional, dense and irregular. The outward journey is, in reality, the constant practice of creating gills for oneself since, in the abyss, oxygen is absorbed by organs invented and adapted to live in systemic scarcity and vulnerability.

Breath 2: *Breathing underwater is one of the technologies acquired from subaquatic ancestries.*



Below and beyond the continental paradigm words escape in disorder.

In cacophony, they form unintelligible languages and anatomies, but those that are capable of narrating the embodied experience of being neither here nor there.

Sharing the aquatic delirium that constitutes the seabed landscape makes subatlantic beings skilled enough to produce giant waves with their movements and voices whenever necessary: tidal waves that cross kilometres and whose effect - even if fleeting - is to prove to the inhabitants of Terra Firma how fragile, unstable and unmentionable the edge is.

Last breath: *The movement of living beings in the sub-atlantic abyss is also called a decolonial tidal wave.*

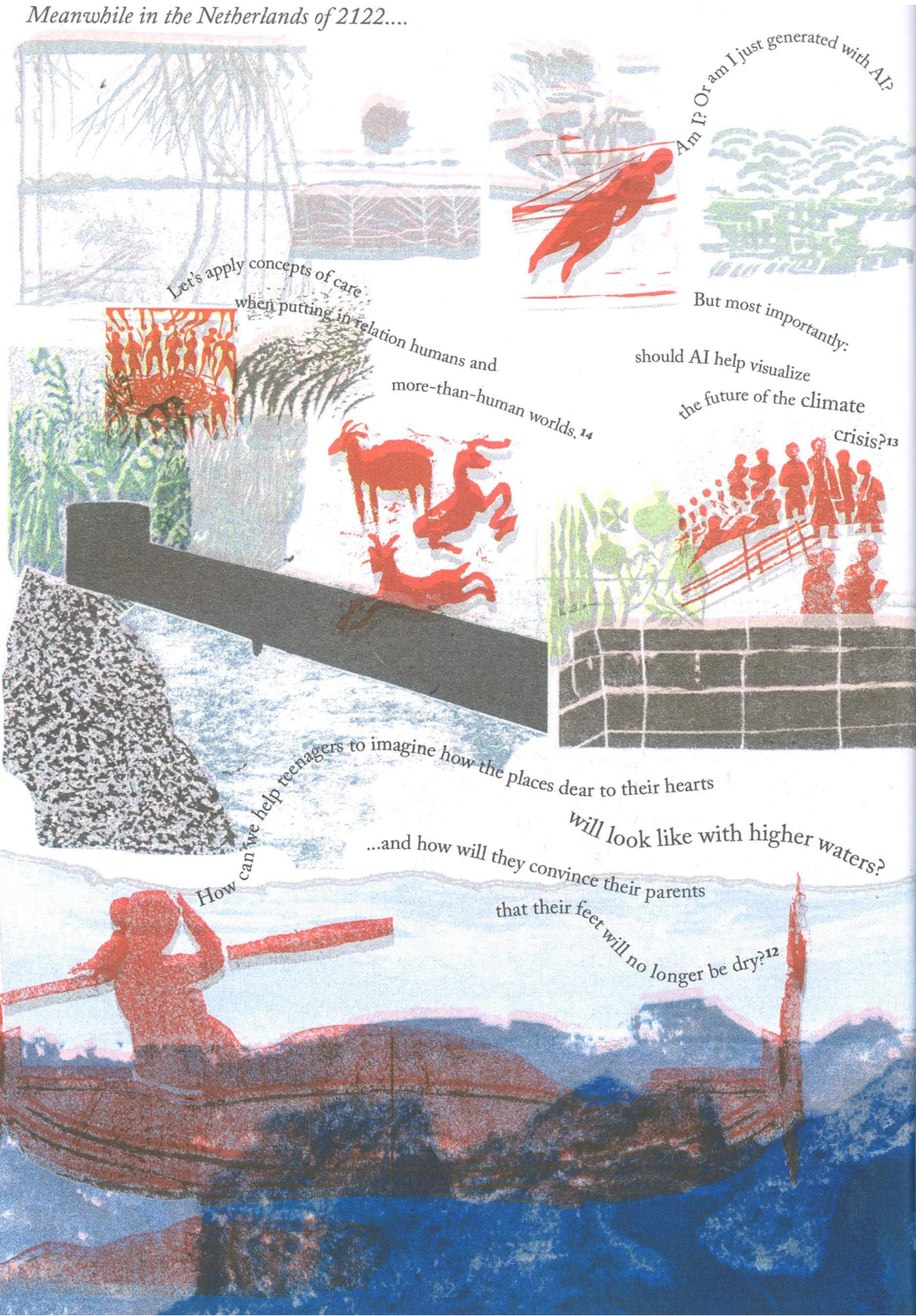
Meanwhile in the Netherlands of 2122....

Am I? Or am I just generated with AI?

Let's apply concepts of care
when putting in relation humans and
more-than-human worlds.¹⁴

But most importantly:
should AI help visualize
the future of the climate
crisis?¹³

How can we help teenagers to imagine how the places dear to their hearts
will look like with higher waters?
...and how will they convince their parents
that their feet will no longer be dry?¹²





Should we protect ourselves
from the threat of the rising sea?
Or welcome all the life it is home to?¹⁷

Kijk! In de zeespiegel!
Look! Look! In the mirror of the sea!

"I wonder where that fish has
gone.... Oh, fishy, fishy fish! That went wh
erever I did go."¹⁶

We are fishy on purpose!¹⁵

*This exercise on speculative futures is included in a series of classes
on the theme of sea level rise, designed for highschool students,
and made possible by the Nederlandse Organisatie
voor Wetenschappelijk Onderzoek (NWO).*

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Endnotes

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Recommended Readings

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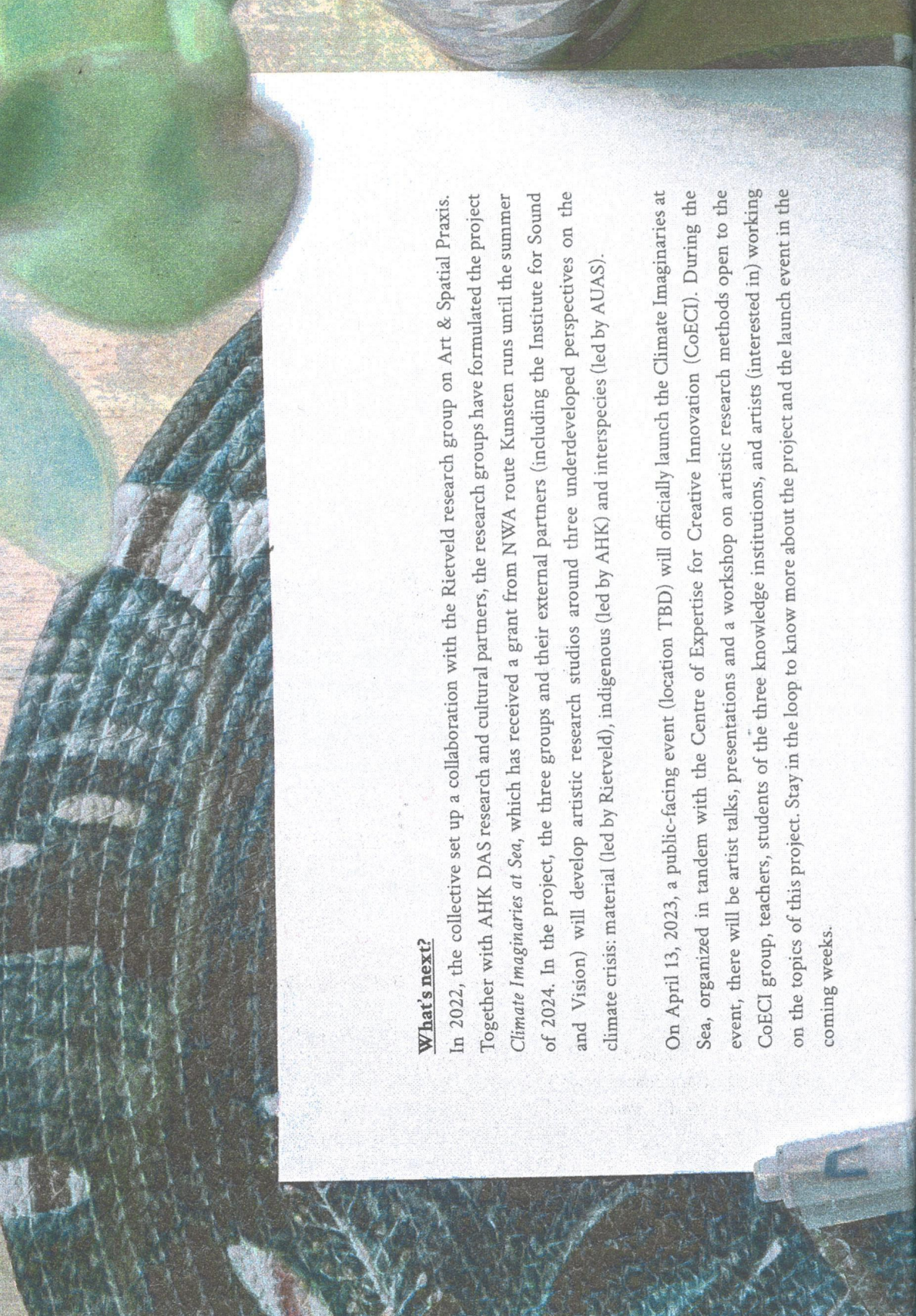
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What's next?

In 2022, the collective set up a collaboration with the Rietveld research group on Art & Spatial Praxis. Together with AHK DAS research and cultural partners, the research groups have formulated the project *Climate Imaginaries at Sea*, which has received a grant from NWA route Kunsten runs until the summer of 2024. In the project, the three groups and their external partners (including the Institute for Sound and Vision) will develop artistic research studios around three underdeveloped perspectives on the climate crisis: material (led by Rietveld), indigenous (led by AHK) and interspecies (led by AUAS).

On April 13, 2023, a public-facing event (location TBD) will officially launch the Climate Imaginaries at Sea, organized in tandem with the Centre of Expertise for Creative Innovation (CoECI). During the event, there will be artist talks, presentations and a workshop on artistic research methods open to the CoECI group, teachers, students of the three knowledge institutions, and artists (interested in) working on the topics of this project. Stay in the loop to know more about the project and the launch event in the coming weeks.

How to stay in the loop?

- Through the website dedicated to the project, where you can learn more about the three trajectories and the studio work: <https://www.climateimaginariesatsea.org/>
- By subscribing to ARIAS newsletter via: <https://arias.amsterdam/>
- By following our partners' websites:
 - ◆ *Visual methodologies collective (AUAS)*
<https://visualmethodologies.org/climate-futures/>
 - ◆ *Gerrit Rietveld Academie*
<https://rietveldacademie.nl/>
 - ◆ *DAS Research (AHK)*
<https://www.atd.ahk.nl/das-research/>
- And by subscribing to climateimaginariesatsea.org/zine to get the following printed issues of this zine.

Call to action

Are you an artist, designer or researcher working on climate imaginaries? Does your work resonate with anything you saw in this zine? We invite you to reach out and share your work with us by sending a short bio and selected works to info@arias.amsterdam. We look forward to making new connections and creating active communities around climate imaginaries.

