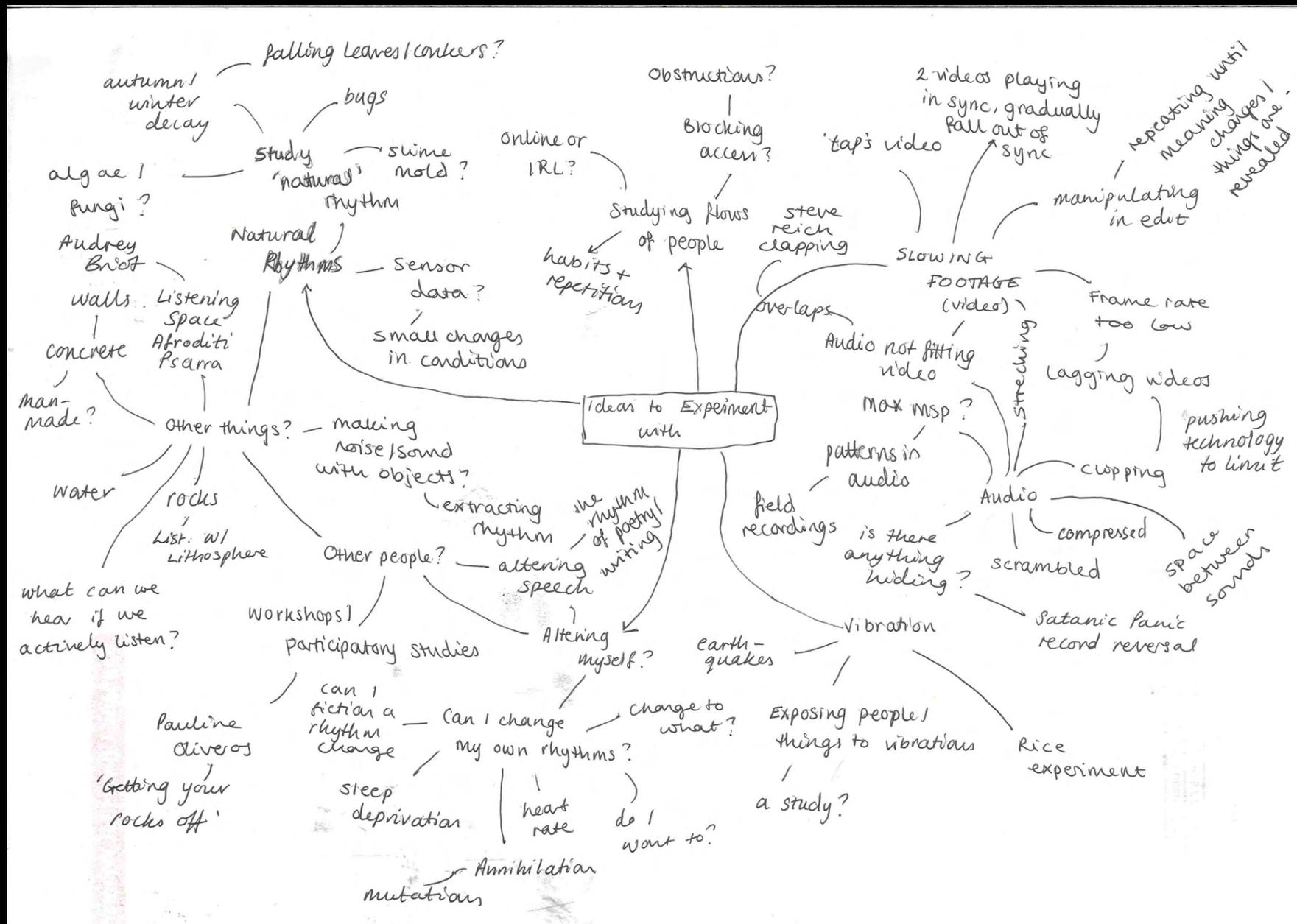
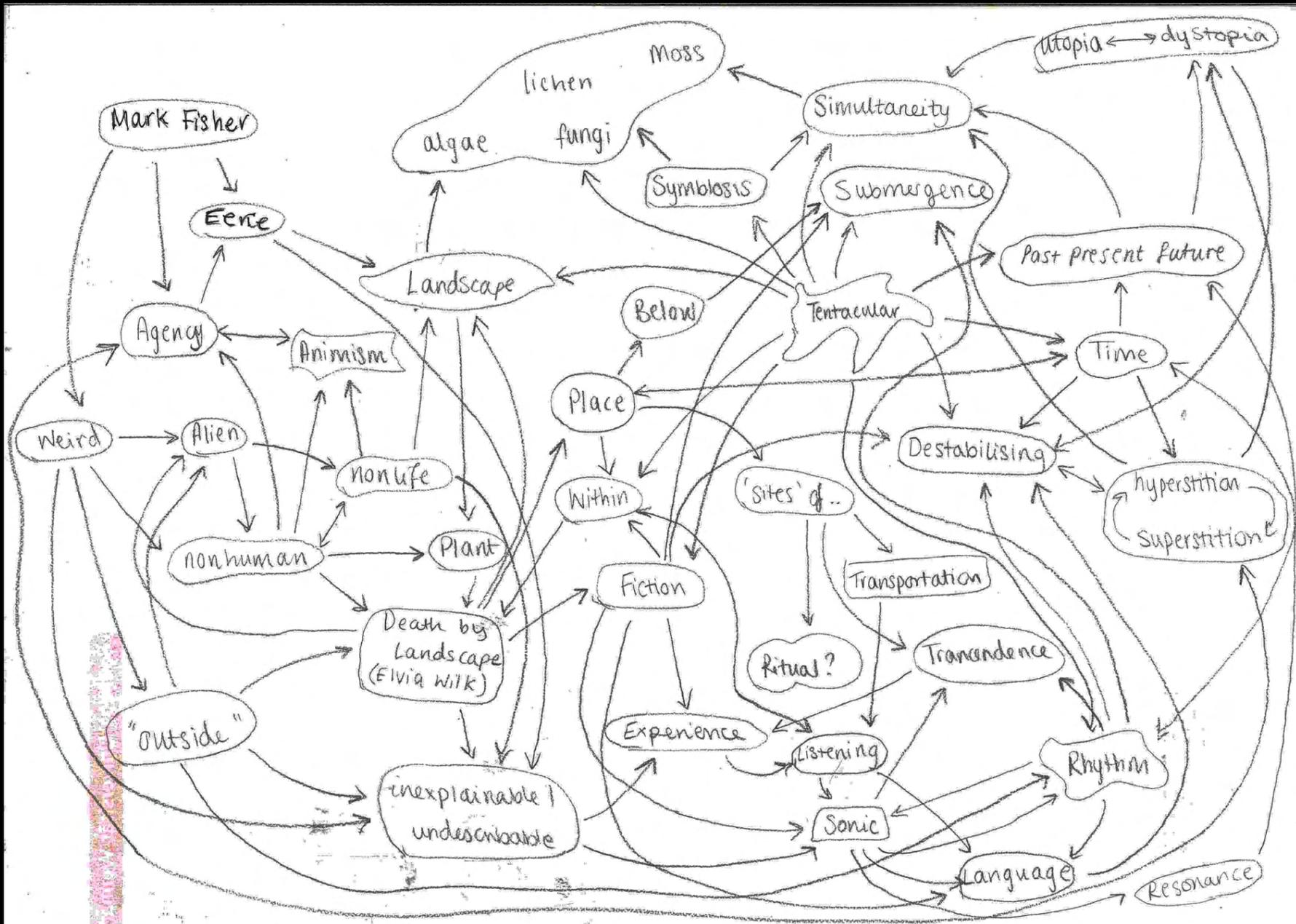


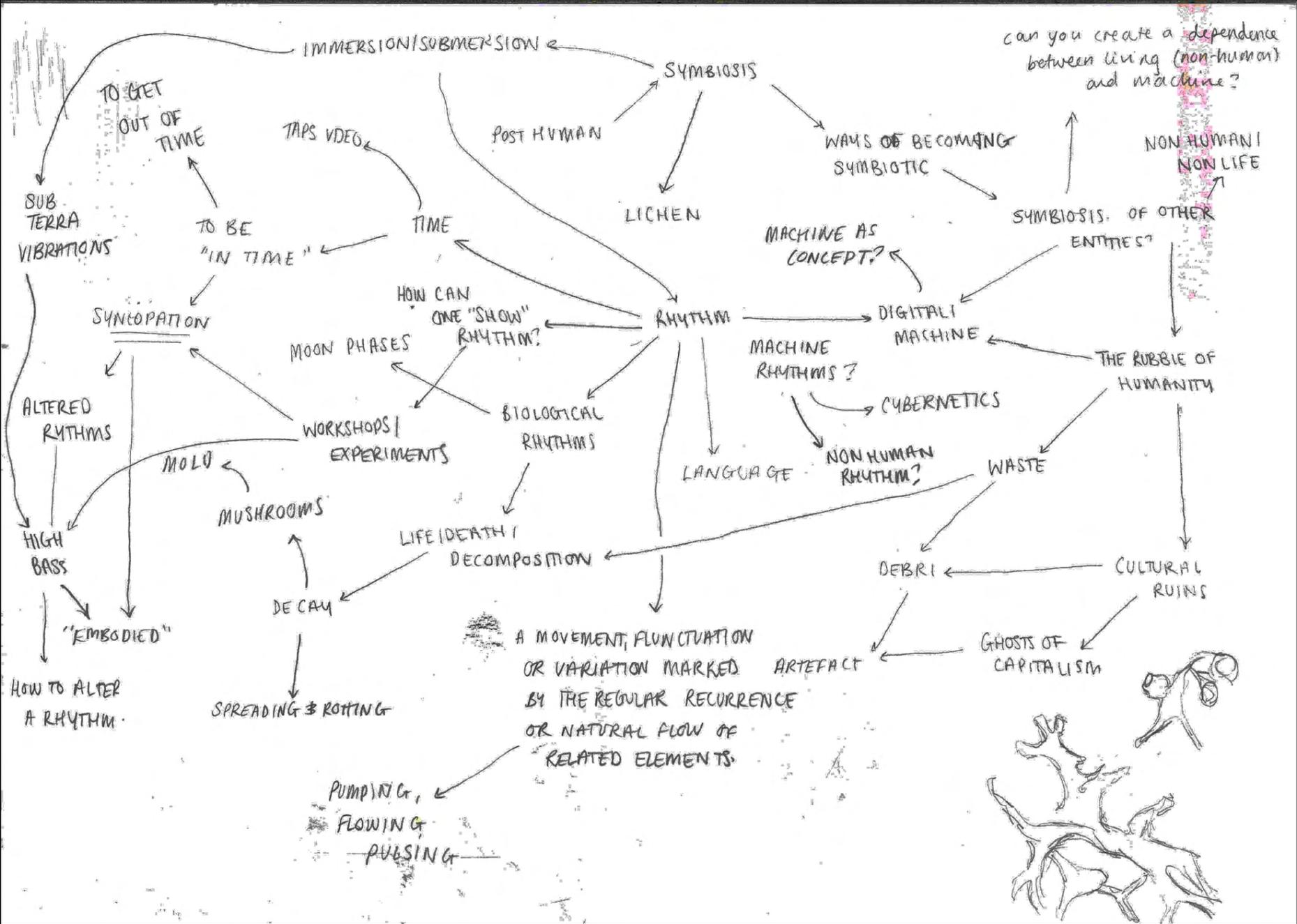
On Beings and Machines Amy Zimber



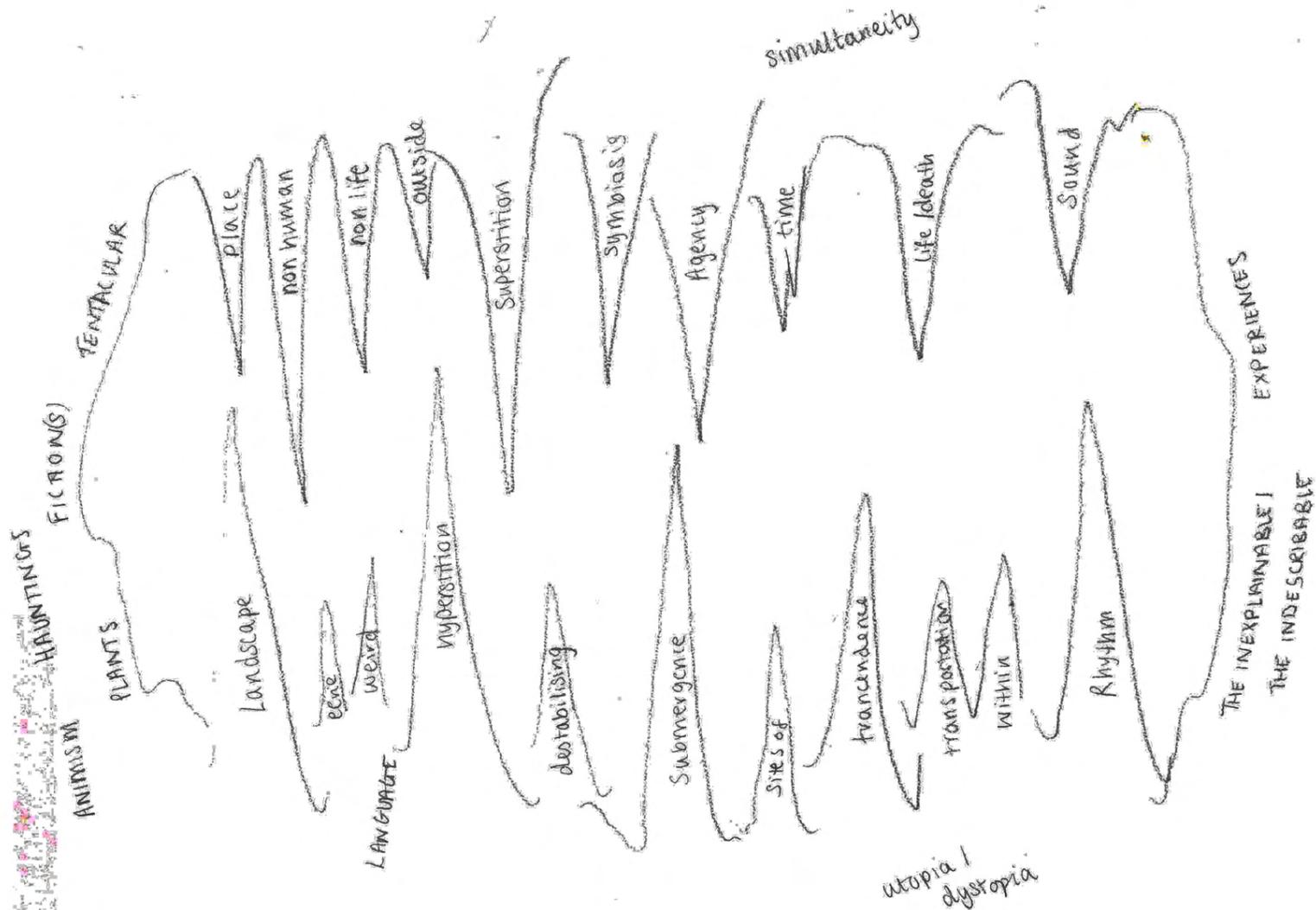
Drawing as practice. Forming connections between thoughts and theories.



Landscape, Agency + Rhythm



Rhythm



Thoughts and ideas as stalagmites and stalactites. I was thinking about information and learning intersecting within a cave - a cave as a 'site' of something occurring - after reading the 'Carrier bag of fiction' by Ursula K LeGuin.

MYTHOPOEIS (7 FICTIONING THE LANDSCAPE)

- A fictioning of other parts but also other histories
- The tracking of points of intersection between a given reality or landscape and fiction or, again, a nesting of fictions
- Ozzy Osborne said. → burning of records
- dungeons and dragons
- SOFIA HULTÉN
- Landscapes in these books operate as a platform for experimentation - J.G. Ballard
- 'geotrauma' referring to a layering & nesting of organic and chaotic traumas that constitute 'us' as beings of landscape
- Robinson in Ruins → enclosure of the common
- it's as if a different structure of feeling is being fictioned by the film, and with that, the presentation of other non-human worlds. The latter have often been occluded by human arrogance & intervention, but here, paradoxically, it is the technical apparatus of



Accelerationism?

film itself with its different speeds + slowness, diff. images + registers, that enables this speculative & mythopoetic journey into the landscape.

ghosts
coyptids
ufe

THE OCCULT?

PRESENTATION

Hyperstition

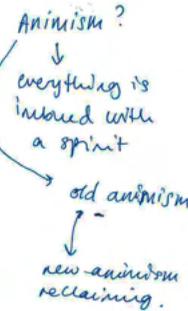
Tai Shani
→ Feminist Occult Imagination

documents of Contemporary Art
'MAGIC'

open up to unknowability
unthinkability

'weirdness'

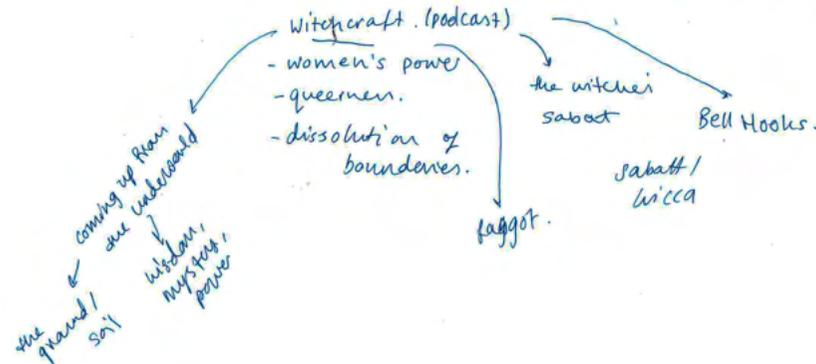
AIDEN WALTER
DIRTMAGIC.

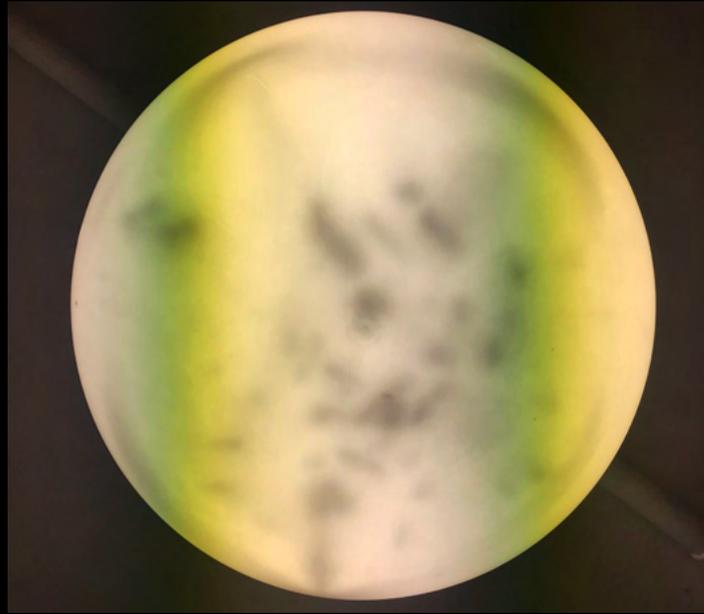


Spirits + agency.

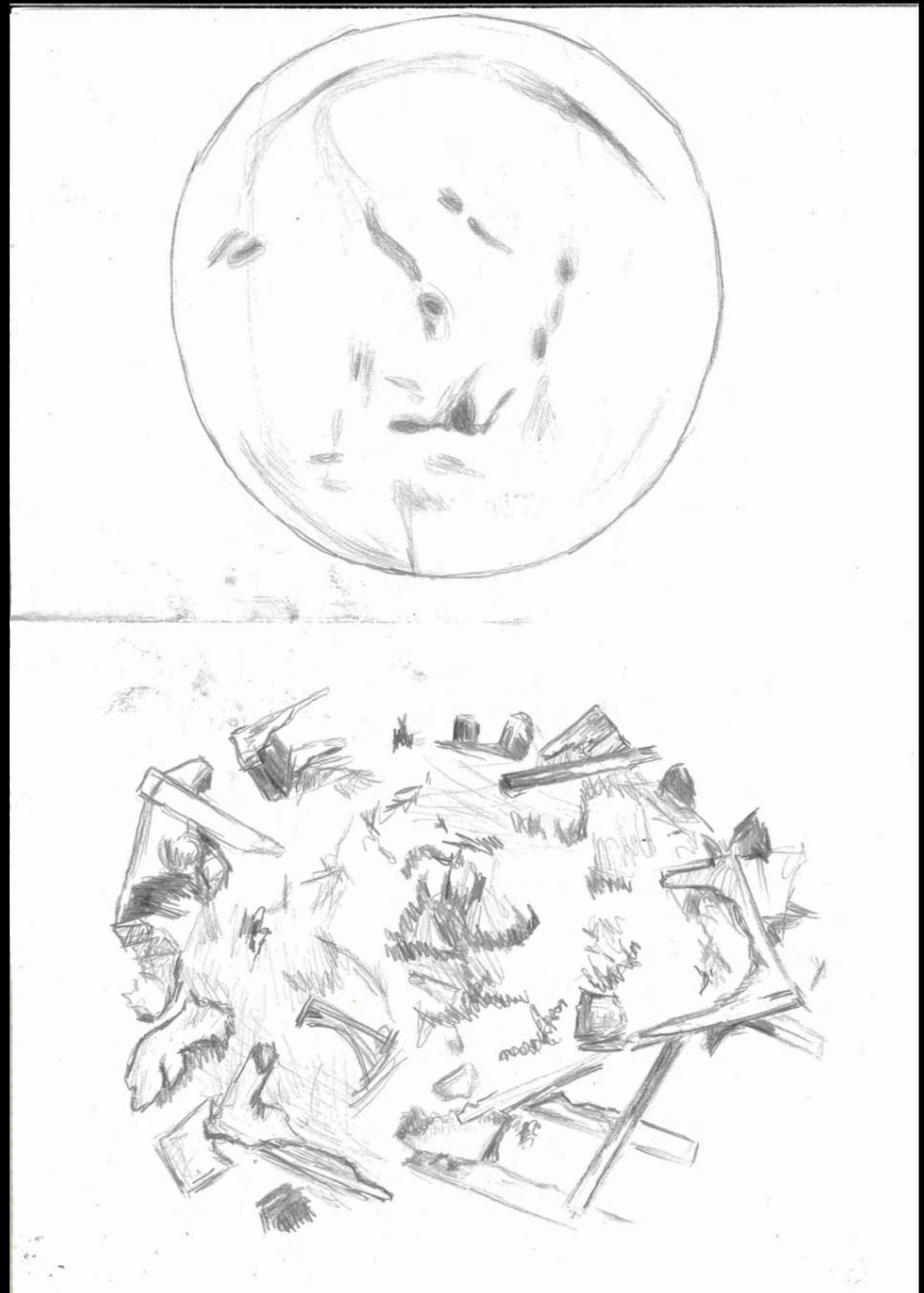
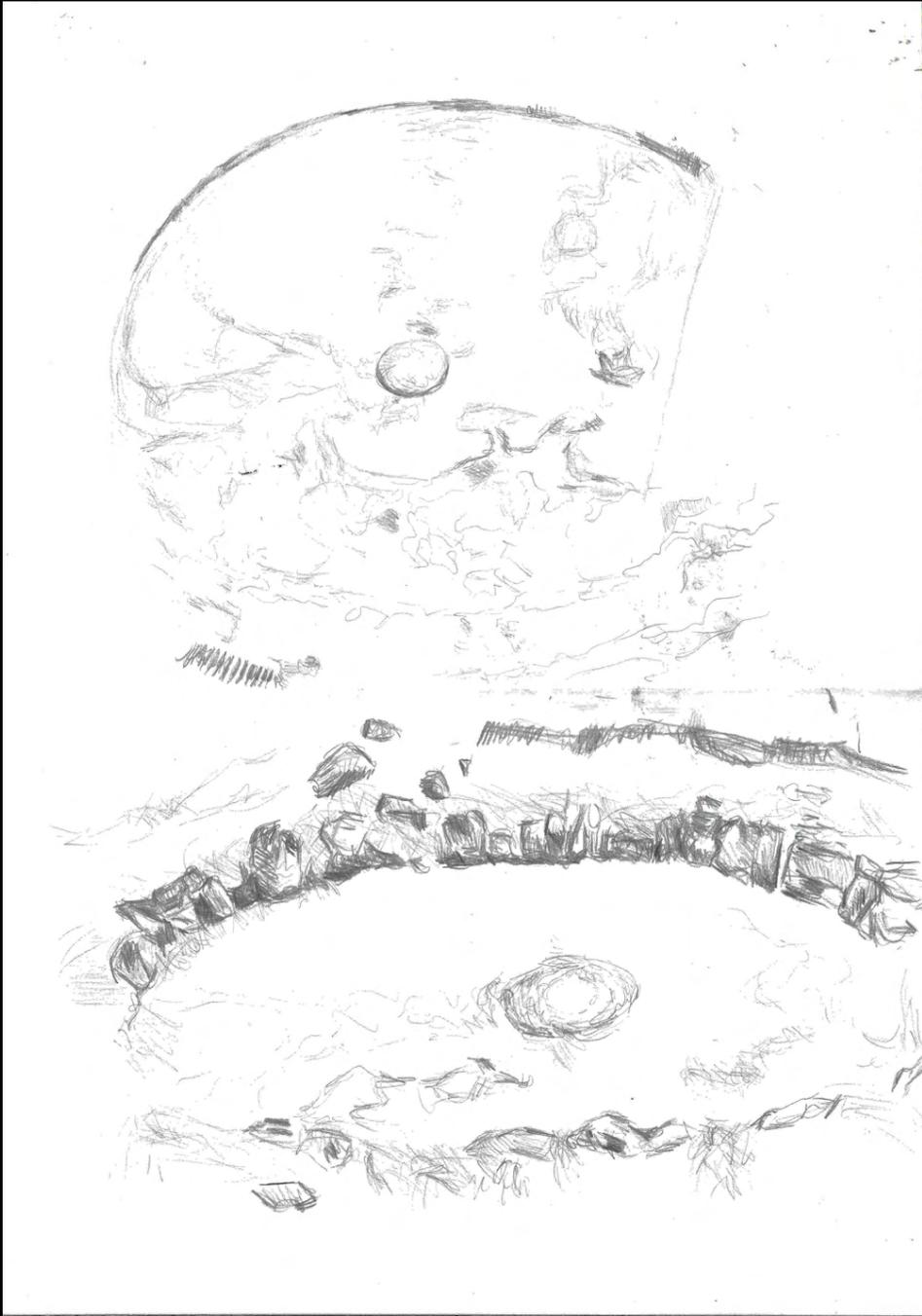
URSULA K LEVIN
EARTHSEA
↓
magic's intrinsic link to language
↓
wizards need to discover the 'true names' of things

'ON VANISHING LAND'
- Fisher + Burton

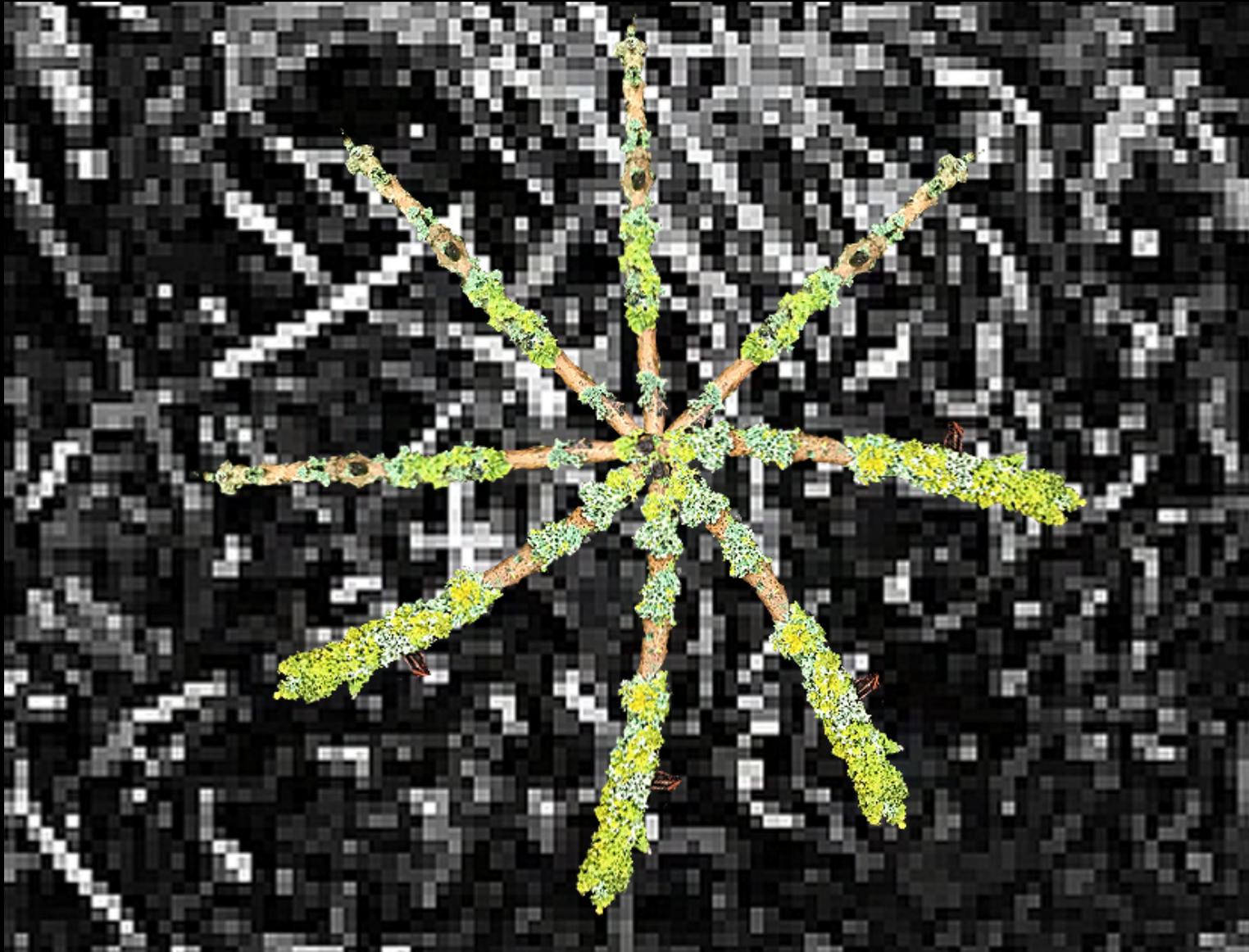




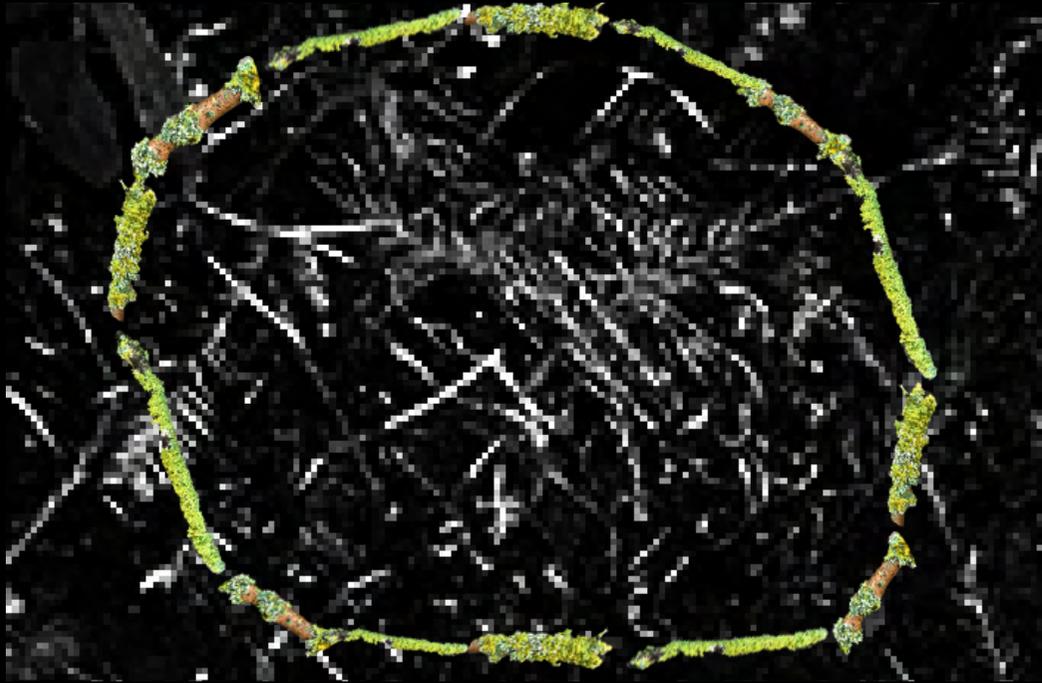
Finding circles everywhere. Is it a universal sign/symbol from 'above'?



Circle Studies (pencil) Attempting to find the similarities



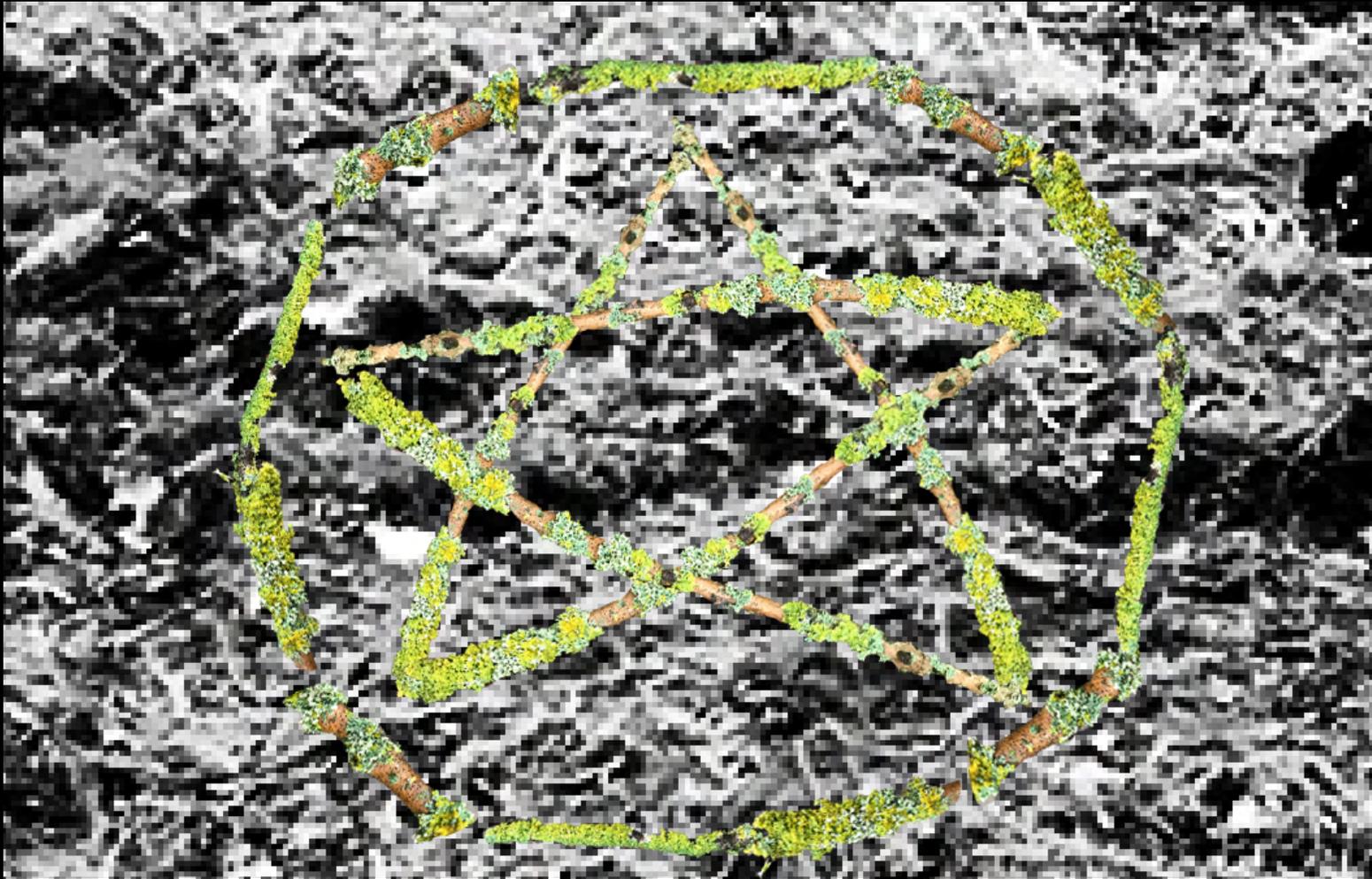
Lichen digital collage 1
Creating formations and assemblages digitally - a digital offering?



Lichen digital collage 2

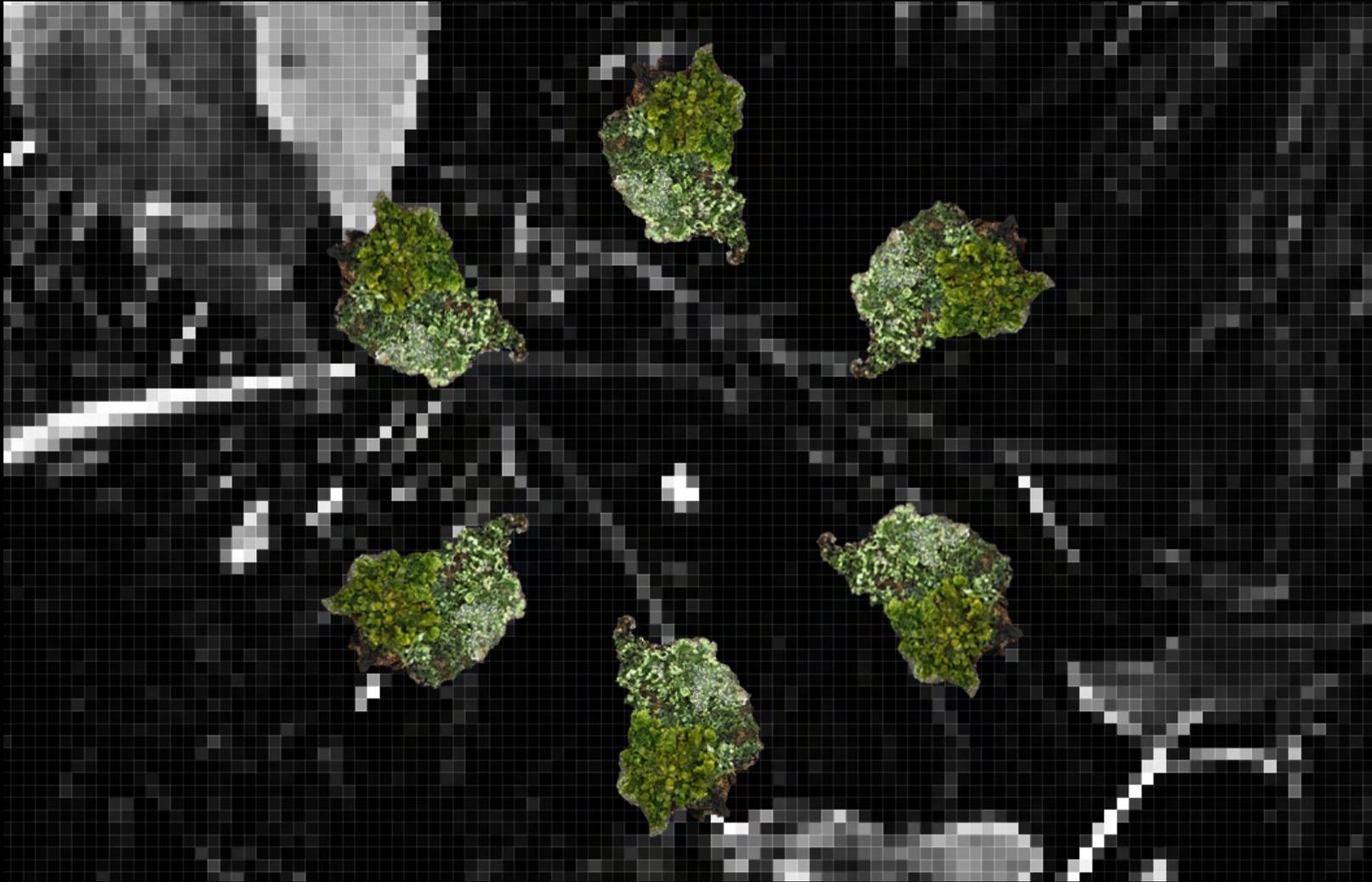


Lichen digital collage 3

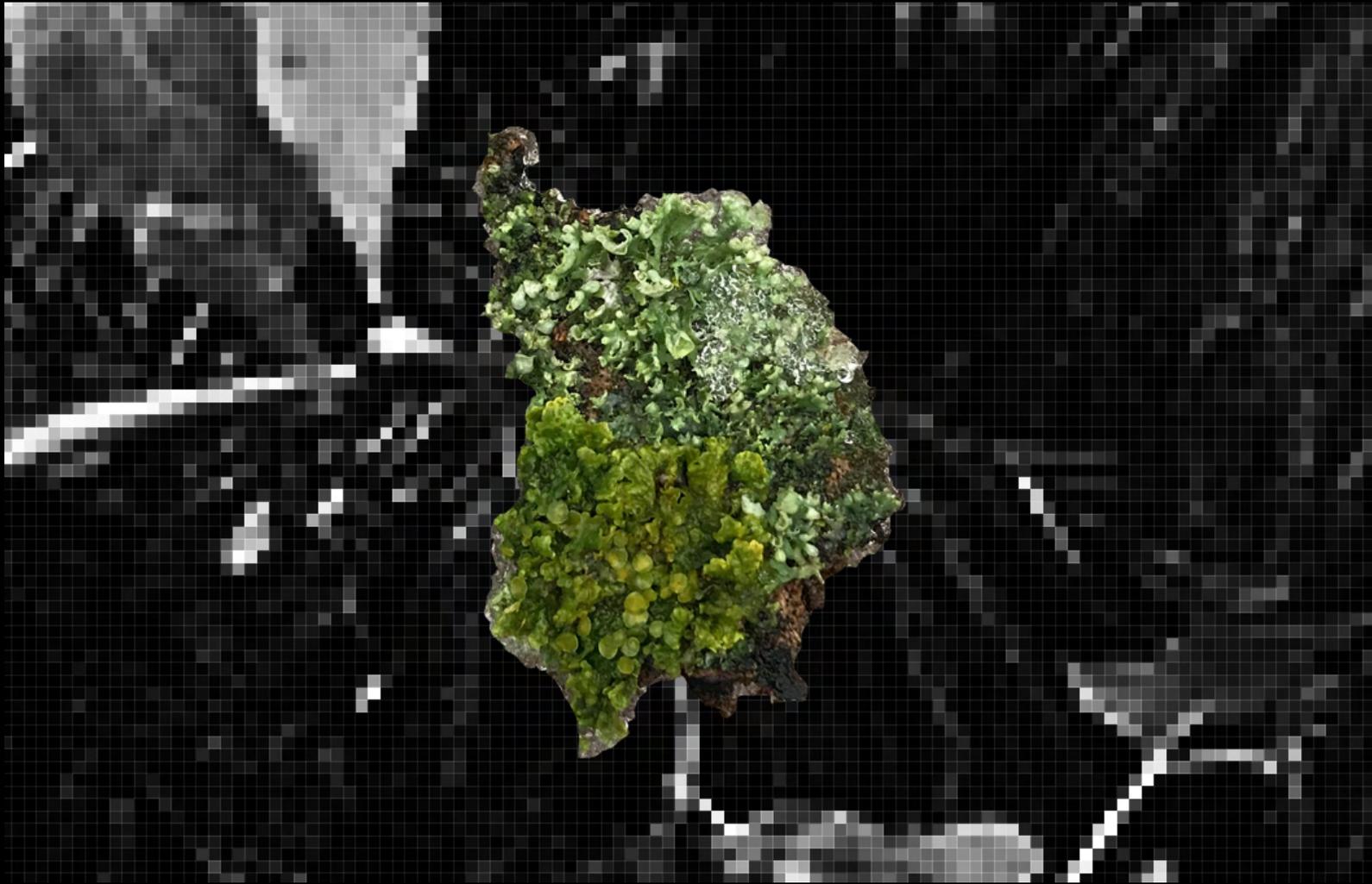


Lichen digital collage 4

All of the backgrounds of the images are manipulated and zoomed in, as an attempt to find something hidden within the images - much like trying to find satanist worship when 'back masking' records.



Lichen digital collage 5



Lichen digital collage 6



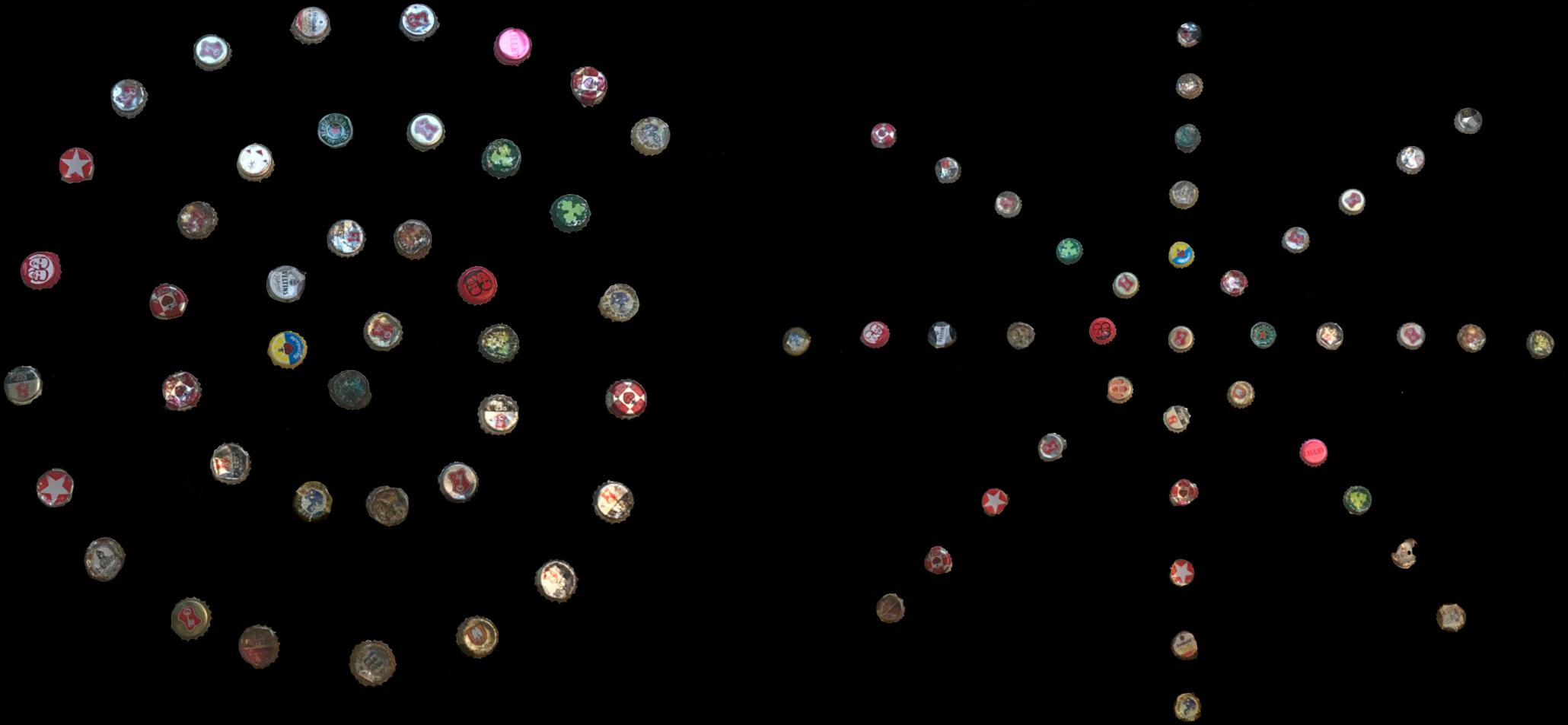
Walking through Ilm I began to notice lots and lots of shiny, circular objects. Upon closer inspection, they were bottle tops.

Like a magpie, I decided to start collecting them. Could people be leaving them there on purpose? - not as litter but as small tokens of affection for the Ilm park?

Could I create a narrative which says that these bottle tops were left on purpose? Could I use this to create my own modern myth surrounding the Ilm park?



From then on I collected every bottle top I found and washed and cleaned them. I thought that maybe I could re-arrange/re-assemble these 'tokens' into a formation that the Ilm Park/spring would understand as an 'offering'.



Practicing formations



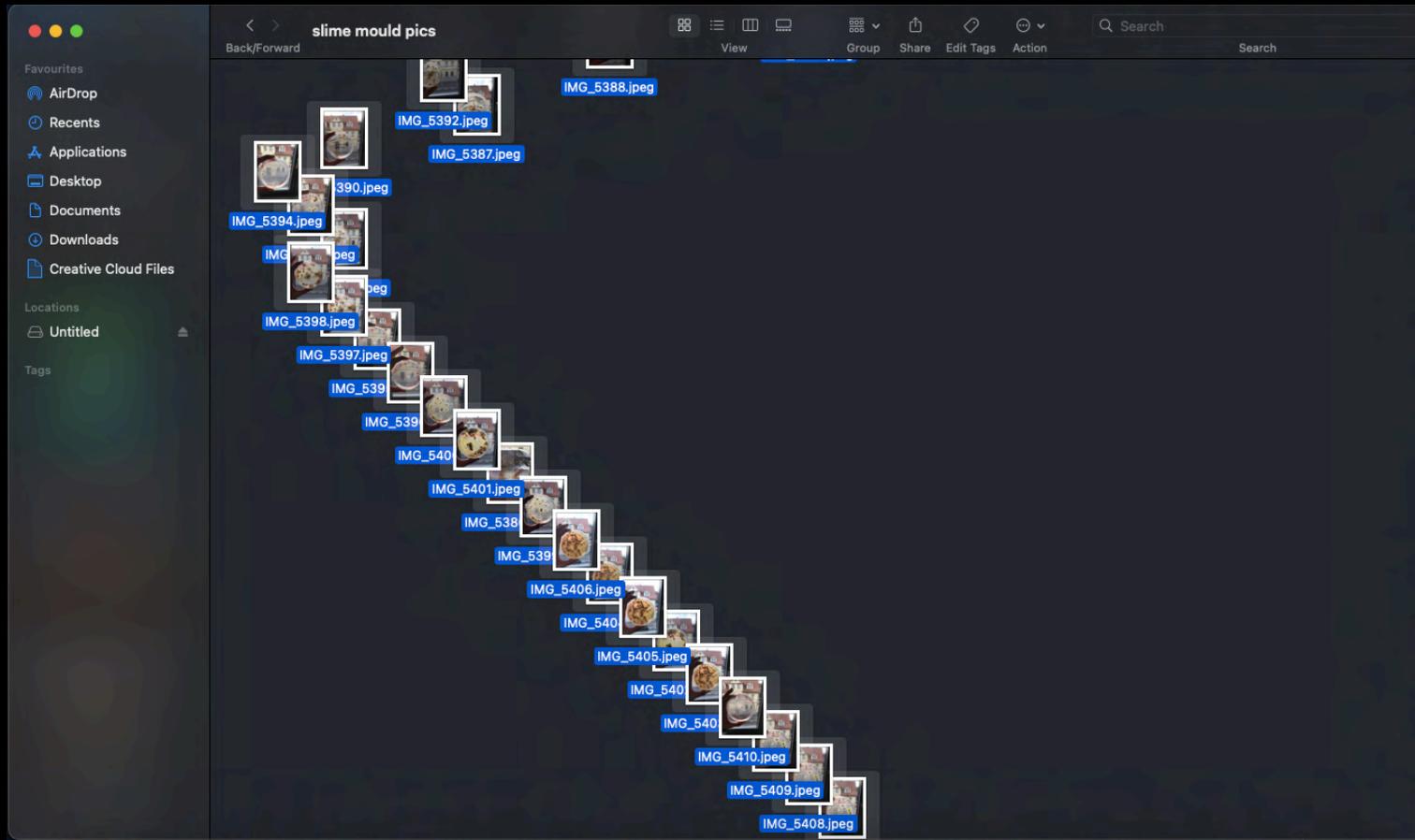


Token circle around the tree trunk





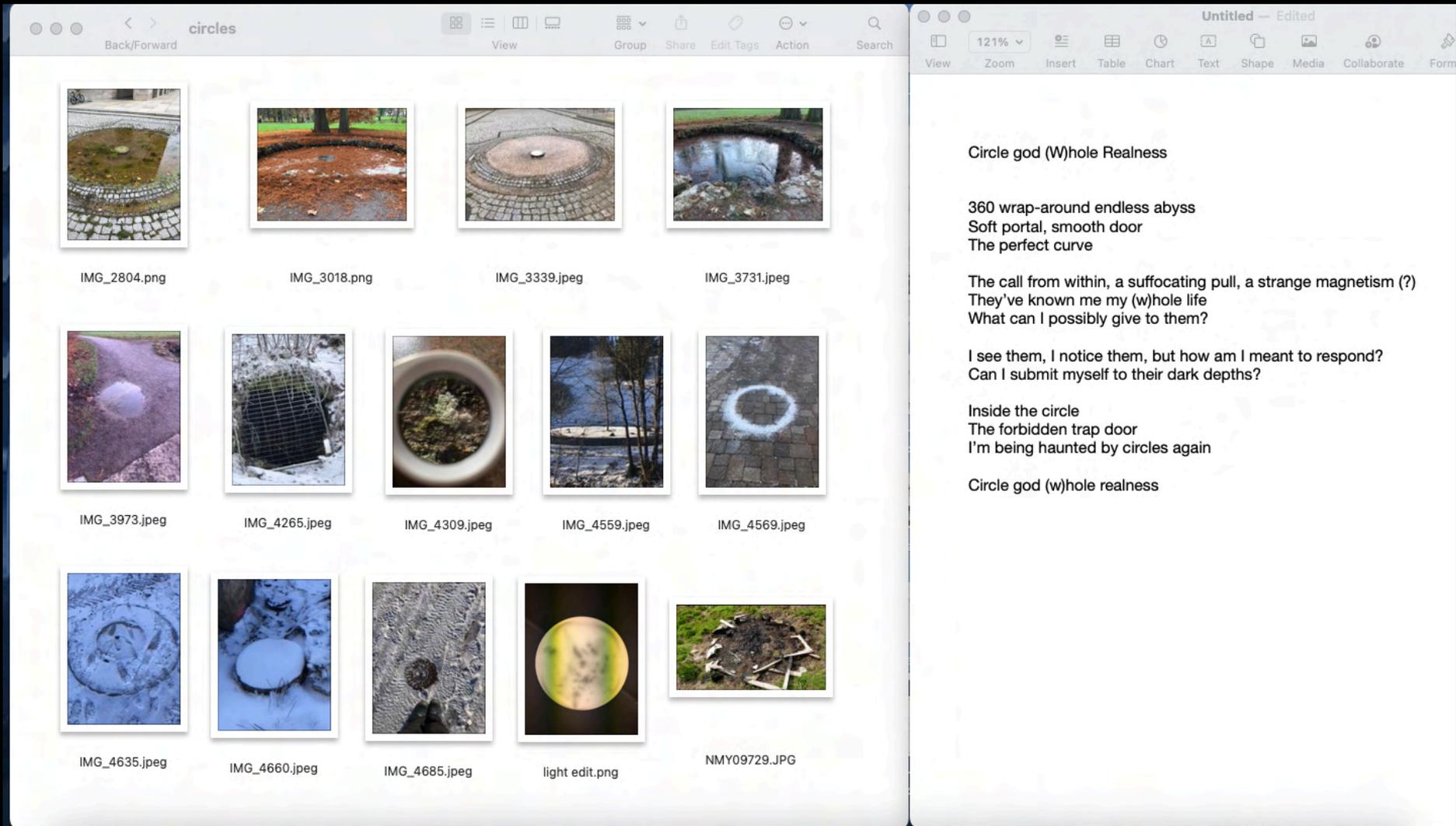
Bottletop performance/assemblage in the IIm - attempting to connect/communicate with the landscape.



Accidental digital formation/glitch



IIm Park video experiment 1: <https://vimeo.com/923483660?share=copy>



Circle god (W)hole Realness
Digital image/poem

I know the truth
O' Circle God speak to me
I have something for you
Will you accept my offering?
This is simply a token of my affection, your wisdom outlives me
Call upon my liquids, for we are not dissimilar
Let me connect through the pulses of my fingertips
We could exchange vapours, I promise there aren't too many
micro plastics inside me,
I wish to know the tales you hold in rocky formation
I do not want to extract, you'll tell me when you're ready
I know this to be true

Having collected lots of videos of Ilm park I decided to try some creative writing of me attempting to communicate with the spring/rocks/landscape, which I can pair with the footage.



Digging and uncovering I find the circular shiny object. It must be an offering from the locals, something to declare their devotion to the spring. There's an indescribable energy to this place, a space of collective wandering, the place to amble and contemplate. Possibly a subconscious pilgrimage? We beg with desperation for nature to heal us - but what does this say about what we project unto nature. Much like a friend to whom we vent our troubles. Can the trees photosynthesise our woes? Would they want to? - given the choice?

Strip back the landscape in your mind, until you can see its bare bones. You may be able to see the bruises and scratches of history woven into the ground. Maybe we can match frequencies. Close your eyes and feel the tender whispers caught on the wind - they're trying to tell you something.

This piece of writing was developed with the idea of an 'audio walk' in mind in which I would speak to the listener as they walk through the Ilm park, in an attempt to re-write how people perceive and experience the environment around them.

I wanted to try to push a narrative onto the listener, to convince them of the sentience of landscape.



Communication attempt video experiment : <https://vimeo.com/923299621?share=copy>
Thinking about creating an offering through video format. A digital devotion? Immortalising the landscape through video.



I find the circular, shiny object



a place to amble and contemplate



you may be able to see the bruises and scratches of history

Communication Attempt 2: <https://vimeo.com/923530419?share=copy>

Using the fictional writing which was meant to be an audio walk I created this video instead as a repackaged offering for the Ilm park.

This project is far from finished and is just really getting started...

I plan to make more devotions, to try out my own rituals and shall continue to attempt to communicate with non-human organisms and non-human life.

My concept started with rhythms and then morphed into a serendipitous exploration of connection and communication between me and everything around me.



Witnessing lichen in a relatively extreme climate was unbelievable. Their ability to withstand biting temperatures and still thrive gives me hope.

I truly believe we have much to learn from lichen. Working with the scientist from Prague was an interesting insight into the mind of a lichenologist. I find it weird that science and art are considered so separate when there is so much cross-over - everything stems from curiosity.

Since the trip I have paid more attention to lichen in my surroundings, often stopping to admire a tree or a bin lid adorn with lichen.



Although a trip about lichen, I was fascinated by the layers and layers of ice sheets, the idea of something melting to release what lie below. Everything is an amalgamation of many different things, we do not exist in isolation.

[on the next page]

Could these frozen puddles be considered natural drawings? An attempt to communicate from the ground?





Collected objects - I'm unsure on the ethical nature of foraging sometimes, I tried not to take a lot, just enough to examine underneath microscopes when we returned to the hostel.



Interestingly, although a symbiotic organism, often if lichen, moss and fungi are found in one habitat (which is often) they are actually competing for resources. 'Competing' feels quite aggressive and though it's a fight, which it might not be. Is that just the human-projection? Maybe they share or take turns?

I remember touching this lichen and gently squeezing to feel it bounce back, fully alive - unlike the frozen-solid mushrooms at the base of the tree.