

timespan

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thulhu thu thu, before the sun harms you

knowbotiq

Opening Friday 11th October

12.10.19 - 02.02.20



thulhu thu thu, before the sun harms you considers the necropolitical landscape of the Flow Country¹, an ostensibly natural territory composed from a subterranean molecular system which circulates decay and energy across geological epochs. The bog lands are unearthly territories to imagine and speculate on future extinction and the limits of the planet, where the ghosts of the white Anthropocene – land grabs, dispossession, forced migration, corporate extraction, environmental poisoning – are preserved in deep time and rendered inhuman materialities of the earth.

The bogs register and cannibalise the sedate and rapid transformations of local and planetary systems – the Clearances², environmental violence, scars of peat cuttings, abuse of corpses, reverberations of racialised and colonial violence and precisely dated traces of nuclear particles. volcanic ash and acid rain – while the metabolic processes of the sphagnum mosses³ continually process parallel forms of induced living and dying to recite ancient geohistorical matter and disturb time.

The Highland landscape is a critical zone of capitalist modernism which has memorialised the ‘developmental’ logic of neocolonialism and continues its language of growth, extraction, exploitation and profit accumulation; a space-port is being built to launch satellites from North Sutherland; oversized switched-off wind farms generate lucrative returns for landowners; the powerful economic body of the white Scottish ancestry industry encourages a cleansing of Scotland’s imperial history and mandatory policies sanction forced migration from socially disadvantaged urban areas. *thulu thu thu, before the sun harms you* confronts the inadequacy and injustices of the Anthropocene⁴ model, which collapses the whole of humanity’s intervention in the environment into an indivisible monolith, dislocating it from the asymmetric violence and impact of racialised capitalism.

..Whiteness became established as a right to geography, to take place, to traverse the globe and to extract from cultural, corporeal, and material registers, – while other bodies had to absorb the excess of that surplus as toxicity, pollution, and intensification of storms. Again, and again..

(A Billion Black Anthropocenes or None, Kathryn Yusoff)

thulhu thu thu, before the sun harms you is stage one of a long-term collaborative project, which overtime will build a collective network of participants and organisations from a diversity of disciplines, practices and geographies.

During stage one, knowbotiq will produce a formless, anonymised and undefined object out of collectively braided raffia fibres. Through a series of community workshops⁵ with friends, guests, sentients of the bogs, the undefined will be contaminated by multiplying knowledges and practices. It will be moved anonymised and collective, in collaboration with performer Ashanti Harris through local zones: the surveillance technology stations at the restoration zone of the carbon sink bogs; the petropolitical and military space port site; the denuclearisation zone and the renewable energy production zone of the wind farm. The undefined will dis/assemble bodies and traces of the soil; it will invent intimacies and gestures of care towards the subterranean

¹ A vast expanse of peatland blanket bog which is the largest in Europe and intensively protected as an important carbon sink in the fight against climate change. Large parts of the landscape are currently being “re- and denaturalized”, molecularly “repaired”, “restored” and “conserved”.

² During the C18th and C19th Highland Clearances, feudal landlords, enriched from their profits from colonial plantations, forced crofters off their land to move to newly built fishing villages or emigrate to the colonies in Guyana, Jamaica, India and Canada. Large moorland areas were drained, afforested and converted into sheep grazing and deer stalking territories.

³ Sphagnum mosses carpet the bogs and play a vital role in forming the peat. They conserve water and nutrients and over thousands of years, layers of dead sphagnum build up to form peat.

⁴ The Anthropocene is the current geological age, a period in which human activity has had the biggest impact on the environment and climate.

⁵ ecologists, djs, historians, nuclear-physicists, dancers and anthropologists

and transgress translocal relations. The grammar of the zones will be transcribed through anonymised coordinated action, crystallising their form into the material and movement.

The collective coordinated and opaque movements will be triggered and led by various incantations, a fractured series of sounds, songs, readings and technocosmologies which respond to the politics of the Anthropocene. Sound artist Lamin Fofana, artist and researcher Ayesha Hameed, political activist and publisher Eric Huntley, artist and writer Pedro Neves Marques in collaboration with musician Raw Forest, research collective and activists Casa Wontanara, dj Odete, performance artist Romy Rügger; 'some kind of artist working on some kind of nature' Tejal Shah; poet and performer Belinda Zhawi, and others were commissioned to produce contributions and share their explorations and poetic affectations on geographies of the Anthropocene.

thulhu thu thu, before the sun harms you disturbs the white jurisdiction of the planet and will search for and cohabit different imaginaries to experience the political, biophysical, socio-cultural and economic dimensions of nature.

Acknowledgements

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NOTES TO EDITORS
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knowbotiq (Yvonne Wilhelm, Christian Huebler) experiment with forms and medialities of knowledge, political representations, and epistemic disobedience. In various installations, projects on art, public and performative settings, knowbotiq explore molecular, psychotrope and derivative aesthetics. knowbotiq has participated in the Venice Biennale, Moscow Biennale, Seoul Biennale, Hongkong Shenzhen Biennale, Biennale Rotterdam, and exhibited in New Museum New York, Witte de With Rotterdam, MOCA Taipeh, Kunsthalle St. Gallen, Wilhelm Lehmbrock Museum, Skuc Gallery Ljubljana, NAMOC Beijing, Aarhus Kunstmuseum, Museum of Contemporary Art Helsinki, Hamburger Kunstverein, Henie Onstad Kunstsenter Oslo, Museum Ludwig Köln and has a professorship at the MFA program, University of the Arts Zurich.

Lamin Fofana is an electronic producer, DJ and artist. His instrumental electronic music contrasts the reality of our world with what's beyond and explores questions of movement, migration, alienation, and belonging. He runs the Sci-Fi & Fantasy label which links techno back to the real world, to bridge aesthetics with socio-economics, with ocean currents, with stale bread and dirty water.

Ayesha Hameed's moving image, performance and written work explore contemporary borders and migration, critical race theory, Walter Benjamin and visual cultures of the Black Atlantic. Her projects Black Atlantis and A Rough History (of the destruction of fingerprints) have been performed and exhibited internationally. She is the co-editor of Futures and Fictions (Repeater 2017), and is currently the Programme Leader for the MA in Contemporary Art Theory in the Department of Visual Cultures at Goldsmiths University of London.

Ashanti Harris is a visual artist, teacher and researcher, working with dance, performance and installation. Ashanti's work focuses on themes of mobilities – the movement of people, ideas and things as well as the broader social implications of these movements, specifically in relation to the diaspora of West Africa and The Caribbean.

Pedro Neves Marques is a visual artist, filmmaker, and writer. Born in Lisbon, Portugal, he lives in New York since 2012. Often times placed in Brazil, his work ranges from fiction, in the form of narrative films and short

