

ecotrash

SCREENING SCHEDULE

NUORAN ZHANG

U R UNIVERSE - Papaya, 2017 (39secs)

U R UNIVERSE – Papaya grew from the artist's exploration of the human body and the universe. Some entities in the natural world are very much like the organs in our body. They will grow larger and larger under the curious gaze and their sweet taste, beauty and solemnity will emerge. The fruits have another world embedded in them. They turn into a universe.

U R UNIVERSE – Papaya creates a personalized cosmology; the animation presents the cyclic relationship between papaya, pregnancy, and the birth of the universe. The papaya becomes a uterus. With fertilization, the papaya seed forms an embryo, which expands and finally explodes; an allegory for the origins of the universe starting with the Big Bang. This was followed by the first stars, which then gathered together into galaxies in the universe. The uterus/papaya becomes a universe with billions of galaxies in it. Across many religions and civilizations, it is believed that body painting and tattoos can deliver a mystical power. *U R Universe – Papaya* is shown on different parts of women's bodies to explore the tension between the macroscopic universe and small life, and the interplay between religion, life and the universe.

MEGHAN MOE BEITIKS

Untitled (Hinkley), 2014/18 5mins (53secs)

This video is an examination of the current state of the town of Hinkley, California, in the ecological aftermath years after a local PG & E plant famously polluted the groundwater. Artist Meghan Moe Beitiks re-performs a single sigh from the 2000 film "Erin Brockovich," at sites throughout Hinkley, infusing these sighs with imagery and sound from the movie. The artist can be heard reading aloud from a local environmental report detailing clean-up efforts and methodologies.

Thanks to Marissa Lee Benedict, Lindsey French, and the Center for Land Use Interpretation.

KARINE BONNEVAL

Becoming-plant / Devenir-plante, 2017 (7mins)

With Carolina Colada and Emmanuel Hubaut
Original soundtrack: Jean-Michel Thiriet.

The soundtrack was inspired by traditional songs that different aboriginal cultures address to plants. Shot in the Botanical garden and the Rillig laboratory of plant ecology, Berlin.

By taking a literal approach to Deleuzian theory, this video examines the idea of turning into a plant as a new hybrid entity. *Becoming-plant* asks if humanity could be more influenced by the lives of plants. *Adam and Eve 2.0* – two characters of uncertain gender – are walking in an anthropomorphic Eden where nature is ordered and named. They are looking for something... a magical element that would allow them to change their status. They eat the soil and become plants.

SHVEMY SEWING COOPERATIVE

Made In, 2018 (12mins)

On 10th October 2018, the participants of Shvemy sewing coop met in Milan; a city known for high fashion, famous brands and designers. Behind the fashion industry is the huge, systemic exploitation of garment workers in sweatshops in so-called third-world countries yet this knowledge is so often pushed to the periphery of our consciousness. Yet factories of this kind exist not only in Indonesia and Bangladesh. Famous European brands have their production in Ukraine, Serbia, Albania, Bulgaria, Hungary, Macedonia, Croatia, Slovakia, Moldova, Romania, Bosnia and Herzegovina among others. Some of those countries are members of the European Union. A seamstress working in this industry will often earn less than a living wage, in addition to the hard-working conditions which can have a bad effect on workers' health.

Shvemy sewing cooperative decided to make tourists in the centre of Milan aware of the basic facts of the wage and working conditions of those who sew the fancy clothes in the shops all around. Shvemy used chalk writing on the sidewalks. All the writings we made come from the studies carried out for the Clean Clothes Campaign in 2013-2017. Some of the data is old but, as we know, the situation has not changed over the years.

JO PESTER

Something good comes from repeated failures to communicate?, 2019 (6mins 15secs)

This video focuses on relations between humans and dolphins in conjunction with military dominance, the dominance of space and scientific dominance of nature.

The footage shown is from human-dolphin performances where body and hand gestures are used to communicate, looking at ideas of attempting to teach dolphins how to speak or communicate in some way with humans, and the inevitable failure of such anthropocentric approaches. These practices are linked to a specific period during the Space Race, coinciding with a public and scientific interest in dolphin intelligence, in which dolphins were seen as extra-terrestrials from an alien world that might teach us how to communicate with real aliens. This work also taps into ecological effects of America's dominance in space for humans and dolphins alike. The work uses a mixture of found and recorded media to explore the exploitative and productive interactions between humans and dolphins, and ways the animals might be seen as active agents in these relations.

MARÍA PAPI

BECOMING / DEVENIR, 2017 (4mins 30secs)

This short film presents a series of sequences of manipulation, animalization and metamorphosis. Bodies expanded in space-time are constructed and deconstructed continuously. Work in transit. Process of becoming-woman.

ADAM SEID TAHIR

Hyperskin, 2018 (3mins 58secs)

We discover the world through our skin. Our skin is an intermediary between the outside world and our perception of it. We rely on its sensitivity. But at the same time our skin functions as a barrier of protection. It has its own immune system fighting off pathogens.

Living in this paradox, what is the future of skin? When our environment is deteriorating further, and our potential future seems darker and more dangerous every day. Will our skin evolve and what will it adapt to? What place will there be for sensitivity in the future? What place will there be for touch and connection?

If our skin evolves, what will it evolve to? Functioning as such a strong marker of identification, skin is a something that separates and unites us. Skin is political. Will transforming mean uniting? What will happen to race if skin will cease to be a differentiating factor? If all skin becomes homogeneous, what will happen to the oppression and inequality built on skin colour?

NONHUMAN NONSENSE

Pink Chicken Project, 2018 (2mins 55secs)

Pink Chicken Project suggests using a "Gene Drive" to change the colour of the entire species *Gallus gallus Domesticus* to pink. Being the world's most common bird, the bones of the 60 billion chickens that are killed every year leave a distinct trace in the rock strata (the earth's crust), a marker for the new geological age: the Anthropocene. To re-occupy this identifier of our age, the project suggests genetically modifying a chicken to create pink bones and feathers, using a gene from the cochineal insect to produce a pigment that will be fossilized when combined with the calcium of the bone.

Spreading this gene with the recently invented Gene Drive technique, the species could be permanently altered, on a global scale, in just a few years; thereby modifying the future fossil record, colouring the geological trace of humankind pink! Pink is a symbolic colour; an opposition to the current global power dynamics that enable and aggravate the anthropocentric violence forced upon the non-human world. The pink chicken DNA also carries an encoded message, one which calls for an ecological discourse that must include issues of social justice, in order to achieve the radical restructuring of society needed to break the death grip of the sixth extinction.

INTIMATE JELLY (Anya Bliss, Seth Horton, Jessica Tipper, Sophie Sobell, Esmae Dougherty-Price, Hannah Bao)

Euphoric Cell Exchange, 2018 (1mins 55secs)

A new species with a unique culture, and their own forms of communication. Here we see them at their most intimate with the ritualistic Euphoric Cell Exchange.

Euphoric Cell Exchange, as a term, describes the unidentified species' version of sexual relationships in Intimate Jelly's constructed narrative, broadly based on the human experience. It is an exploration of human sexuality through queer theory and the restrictive way we are culturally conditioned to think about gender, biological capacities, and body image in comparison to biological 'abnormalities', nature and animal sexuality. Euphoric Cell Exchange is a comment on the Othering of 'queerness'. Intimate Jelly have created an uncanny and discomforting new species for this exploration, with intense colour saturation and surreal imagery amplified by hyperactive audio. Natural bodily fluids usually seen as taboo are intensified, becoming overly abject, through the use of sticky, slimy, wet substances. The energetic audio consists of distorted moans and wet sounds, adding to the revulsion...

BARBARA GAMPER

becoming otherwise (patterns across space and time), 2017/19 (14mins 50 secs)

A proposal for an eco-feminist ritual: human bodies crawl across the land caressing earth and massaging her, giving back what has been taken. Undoing the body-mind split they become tentacular feelers, sensing the materiality of their surroundings, resonating with ancient memories held in stones, soil and their own bodies.

The inspiration for becoming otherwise lies in the legacy of the Lithuanian archaeologist Marija Gimbutas. She devoted her life to creating a vast understanding of Neolithic culture and religion in what she calls 'Old Europe'; a peaceful, egalitarian, nature-revering society, wherein patriarchy did not rule, and war and violence was not assumed as cultural norm. Becoming otherwise attempts to span Gimbutas' ideas of the ancient past to Donna Haraway's *Cthulucene*: a manifest for the future instigating sympoiesis, hybridity and kinship as strategies to deconstruct history and inherent biases formulated by Western philosophy and political economics. Visual symbols taken from prehistoric goddess figurines are drawn onto the moving image as a reminder of ancient cultural patterns which described a different norm from the one devastating the planet today.

IZZY BRAVO

Mountaineuse, 2019 (3mins 19secs)

Two lone creatures face the mountain herself – too enchanted to go against her. They submit and experience the natural world's sublime gifts that their otherwise controlling world could never offer. Their control is an infinite loop, common in the industrial day-by-day. Even now, their control is under surveillance. Performing as the mountain's new 'pets', their submission is liberating.

ELIANA OTTA

Aprendiz de ofrenda [Offering's apprentice], 2014 (2mins 11secs)

The video was shot at the bottom of the snowy Pariacaca mountain in Peru, the main source of water for the capital Lima. The mountain is progressively losing the snow and those surrounding the mountain are concerned. This mountain was a sacred "apu" (god) before colonisation, and to this day people still make offerings to it. I found some dried lagoons and tried to fill them up with my body, placing myself as an offering, in a context of deadly conflicts for water and natural resources against indiscriminate mining and oil extraction projects.

DAKOTA GEARHART

Sunken Hot House, 2016 (11mins 55secs)

A video probing the economics, mythology, and marine biology of the only coral reef in the United States; Key West, Florida, where the artist is from. *Sunken Hot House* is presented from the perspective of a mermaid sex worker who lives and watches over the reef.

ROMILY ALICE WALDEN

My Body Was A River, 2018 (1min 11secs)

This video confronts notions of bodies both digital and physical: bodies of land, bodies of text and bodies in space. It seeks to explore the connection between the disabled body and the natural landscape, examining the enforced separation of the disabled body from the natural world as a result of ableist socio-cultural design. It positions the land and the disabled body as intrinsically linked, seeing the chronically ill/ disabled body as a signifier of the sickness of our global ecosystem.