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DOSSIER ECOLOGICAL SELF

HANNAH ROWAN

ART PROJECT — MELTING BODIES
OF A PLANETARY ARCHIVE

Matthew Verdon
Ouazzani Carrier
Las Nietas de Nonó
Zadie Xa
Alice Bucknell

Ecological Self

One fundamental ecological concept is that of interconnectedness, the idea that a change in one part of the ecosystem will affect other components. This concept also applies to the interrelation between human and nature, between the natural and the unnatural. Scholars such as Timothy Morton¹ remind us that humans are not separate from, or above, the-more-than-human world². Humanity is part of nature, and we are embedded in it. This coincides with what Arne Næss³ calls the ‘ecological self’. A sense of self that identifies with the social, ecological, and spiritual, which reacts to the interests of more-than-human others — forests, lakes, icebergs, etc. — as if they were theirs. A sense of self that feels hurt when the Amazon burns and the Arctic melts.

Like plants, humans are in an active relationship of reception and interpretation with the world⁴, which is played out on the surface of our skin and in our senses. Like jellyfish, almost eighty per cent of the human body is water. The skin breathes, hears, and sees. Water flows through bodies, species, and matter⁵. Seeing humans and nature as a whole is the first step in solving the climate and ecological crisis. And just as humans are interconnected with ‘non-human people’, environmental issues are entangled to other issues.

The eco-feminist movement, for instance, draws a parallel between the oppression of nature and the oppression of women by the same male-dominant forces. They argue that both repressions are interlinked, rooted in patriarchal and capitalist structures, and they call for an egalitarian society based on gender-equality. While they focus on gender and sexuality in relation to patriarchy, intersectional environmentalism brings together all social injustices and considers all aspects of someone’s identity such as race, culture, religion, gender, sexuality, wealth, and more. This movement, more inclusive, advocates for both the protection of people and the planet and addresses how the injustices happening to marginalised communities and the earth are interconnected⁶.

This intersection of inequalities suggests that demanding climate justice also requires gender, race, and cultural justice. It sheds light on the links between all fights for justice and liberation. For this reason, if we look at contemporary artists working around the climate issue, the breadth of their artistic work doesn’t limit itself to environmental issues. Very often it embraces other aspects, other injustices.

1. Timothy Morton (1968) is an eco-theorist and philosopher who pioneered the principle of interconnected systems in life forms.

2. Here the term ‘the-more-than-human’ is used in place of ‘non-human’ in order to avoid binary terms.

3. Arne Næss (1912-2009) is a Norwegian philosopher, creator of the ‘deep ecology’ movement.

4. See the work of Michael Marder on philosophy of vegetal life.

5. See the work of Astrida Neimanis in *Bodies of Water, Posthuman Feminist Phenomenology* (2017). Bloomsbury Academic.

6. Leah Thomas, intersectional environmental activist and eco-communicator.

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Before pursuing a career as an artist, Matthew Verdon studied agricultural science in Australia and worked as an agronomist for several years. This interest in the study of plant growth and development, as well as in the science of soil management and crop production, is reflected in his current artistic practice. Taking the form of installations comprised of various sculptural elements, the work of Matthew Verdon deals with the relationships between human and nature, particularly in relation to horticulture, earth science, and climatology. His practice combines the use of natural materials including seeds, plants, living organisms, and mineral elements with man-made materials and technologies such as plastic barrier pipes, air pumps, and thermostats. In doing so, he creates hybrid objects that question the connection between cultural subsystems and technologies in relation to environmental sciences. Presented at KELDER, London, in 2019, *Clouds must have weight because water has weight* consists of four tomato plants that grow using T5 grow lights. These two lights, some of the best types of lights one can use to grow any



Matthew Verdon

kind of plant, are controlled by an algorithm based on the daily changes in the share prices of the three biggest cloud data storage providers – Amazon, Google and Microsoft – which affect the proper growth of the tomato plants. Expanding on Verdon’s research into circulatory systems and hybridity functioning within an ecological framework, this work attempts to address the complex ecological theories and their relation with global markets. In a world where the population continues to grow rapidly, soil management is very important for crop productivity, environmental sustainability, and human health. As we see that large-scale intensive monoculture farming practices cause degradation of soils, through erosion or contamination, agricultural techniques must evolve in order to manage soils in a sustainable manner and ensure future food security for all.

Negative ion generating weather station, 2020. Stevenson screen, water, pump, pipes, wifi weather station, meteorological data, tripod



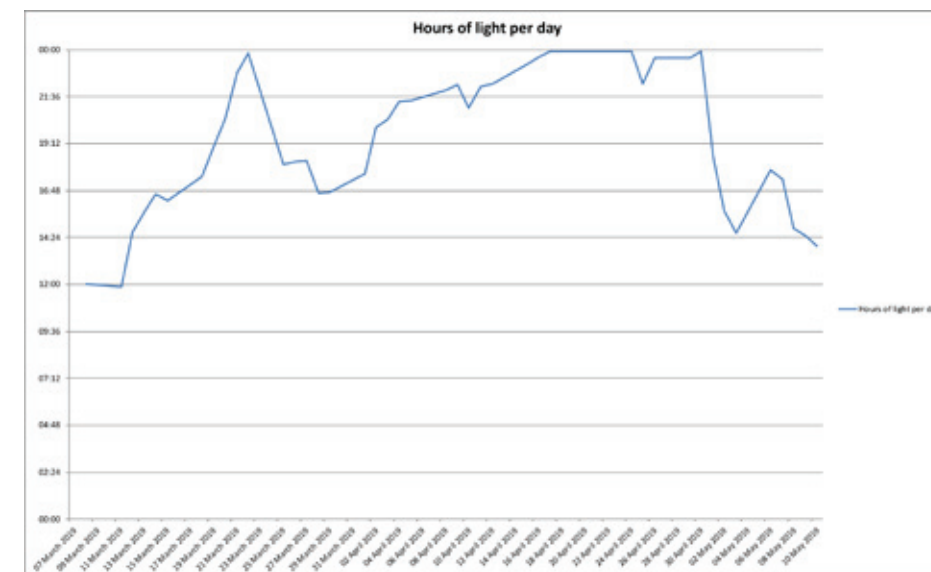


(on the left)
Who are your potential ecosystem partners?,
 2017. Phytoplankton, bromelain food supplement
 tablets, water, storage boxes, pumps, domestic
 heating pipes, aquarium pipe, pipe insulation,
 burette stands, CFL grow light, shelves. Part of a
 collaborative project with Gregory Herbert.



(on the right)
*Clouds must have weight because water has
 weight*, 2019. T5 grow lights controlled by an
 algorithm based on the daily changes in the share
 prices of cloud data storage providers Amazon,
 Google and Microsoft, tomato plants, nutrient film
 technique hydroponic systems, netting
 Photo: Benjamin Westoby; courtesy KELDER

(below)
 A graph of the algorithmically derived light
 duration





(top left)
Air conditioner compressor 1, 2020. Hemp seeds, coffee beans, barrier pipe

(top right)
Post pithos, 2019. Desert sand, vermiculite, phyttoplankton, water, laboratory flask, air pump, towel rail

(on the left)
Semper sativa, 2019. Hemp seeds, heating pipe couplers, latex tulips. Photo: Benjamin Westoby; courtesy KELDER



Dossier Ecological Self

Ouazzani Carrier

Ouazzani Carrier is a French artist duo that looks at the effects of climate change on urban areas undergoing redevelopment, such as the outskirts of cities, urban interstices, and suburbs. Together, Marie Ouazzani and Nicolas Carrier create installations, videos, infusions, and collages as new forms of resistance to these large-scale urban planning projects. The video *Orbital Orientation* (2018) is a journey around the outer ring road of Paris (in French 'le Boulevard Périphérique'), and the surrounding cities, which are experiencing urbanisation as part of the Greater Paris transformations – an expansion project aimed at opening up Paris to the suburbs by building new metro lines and new infrastructures. Conceived as a fiction, the fifty-two minute video follows gardeners taking care of weeds and potted plants growing in small interstices in this giant jungle of urban densification. Much like an inventory of the vegetation present in this suburban landscape, the video reflects

on the relationship between nature and culture and highlights the economic, cultural, and ecological challenges of our time. From the Parisian *périphérique* to the Portuguese industrial port of Silopor, Ouazzani Carrier's work takes into consideration the myths and legends associated with the territories that they investigate, as well as the historical and architectural elements that surround them. Part of their work is the study of local environments through the ecological lens of a natural element – here plants – as a means of listening to what non-human inhabitants have to say.

Invasive Passengers (exhibition view), 2019. Self-service thermos, infusions, texts, bricks, plants. Production Catalyst Arts. Photo: © Marie Ouazzani & Nicolas Carrier





(above)
Exposition périphérique (exhibition view), 2018. HD video, 52'.
 Production FoRTE. Photo: © Marie Ouazzani & Nicolas Carrier



(below)
Exposition périphérique (still), 2018. HD video, 52'. Production
 FoRTE. Photo: © Marie Ouazzani & Nicolas Carrier



(on the left)
Efeito estufa (detail), 2020. Self-service thermos, infusions,
 cinder blocks, dried plants, production La Junqueira. Photo:
 © Marie Ouazzani & Nicolas Carrier

(below)
Efeito estufa, 2020. Self-service thermos, infusions, cinder
 blocks, dried plants, production La Junqueira. Photo: © Marie
 Ouazzani & Nicolas Carrier



(on the right)
Extra tropical (yucca) (exhibition view), 2020. HD video, 6'.
 Production La Junqueira. Photo: © Marie Ouazzani & Nicolas Carrier

(below)
Extra tropical (yucca) (still), 2020. HD video, 6'. Production La Junqueira. Photo: © Marie Ouazzani & Nicolas Carrier

(lower)
Extra tropical (arecaceae) (still), 2020. HD video, 6'. Production CAC Passerelle. Photo: © Marie Ouazzani & Nicolas Carrier



Dossier Ecological Self

Las Nietas de Nonó

Foodtopia: después de todo territorio, 2020. Multimedia. Textile and clothing design: 22 Studio. Photo: © Fidelio; courtesy Las Nietas de Nonó, San Antón



Behind Las Nietas de Nonó are Mulowayi Iyaye and Mapenzi Chibale, two sisters from San Antón, Puerto Rico. This half rural, half industrial working-class neighbourhood occupies a central part in their work as artists and educators, which draws on their own autobiographical, familial, and community histories. In 2011, Las Nietas transformed their paternal grandparents' house and land into an informal art workshop and knowledge exchange programme called *Patio Taller* which aims to strengthen neighbourly relations in a community segregated by industrialisation. Comprising a theatre, a sustainable garden, a place for cooking, and an art residency, this collective space allows intergenerational participation based on the ideas, needs, and resources of the community. Through this initiative, Las Nietas have been promoting solutions to the problems of race, violence, social class, gender, and climate change – oppressions that are very present in the life of black communities in Puerto Rico. These discriminations are also addressed in their interdisciplinary practice working

at the intersection of theatre, performance, dance, visual art, activism, ecology, emancipatory education, and local food. Recently presented at the Whitney Biennale in 2019, and at the 10th Berlin Biennale in 2018, *Ilustraciones de la Mecánica* (2016) is a performance that examines the intersection of colonial-gendered violence, technologies, ecology, and ancestral knowledge. The first part, by re-enacting a barbaric gynaecological operation, reflects on the history shared by poor black women forced to endure mass sterilisation, caesarean sections, and other interventions that responded to the economic interests of the industrial medical complex and the pharmaceutical industry in Puerto Rico. The second part displays a forest of potted plants, both natural and on digital devices, staging a powerful cleansing ritual. Proving that art can be used for social and climate justice, the performance ends with the two Las Nietas sisters offering bowls of stew to the entire audience.

Ilustraciones de la Mecánica, 2016–18 Verschiedene Materialien (installation view). Mixed media, performances. 10th Berlin Biennale for Contemporary Art, Volksbühne Pavilion. Courtesy Las Nietas de Nonó



Ilustraciones de la Mecánica, 2016–19. Photo: © 2019 Paula Court; courtesy the Whitney Museum of American Art, New York





Foodtopia: después de todo territorio, 2020. Multimedia. Textile and clothing design: 22 Studio. Photo: © Fidelio; courtesy Las Nietas de Nonó, San Antón



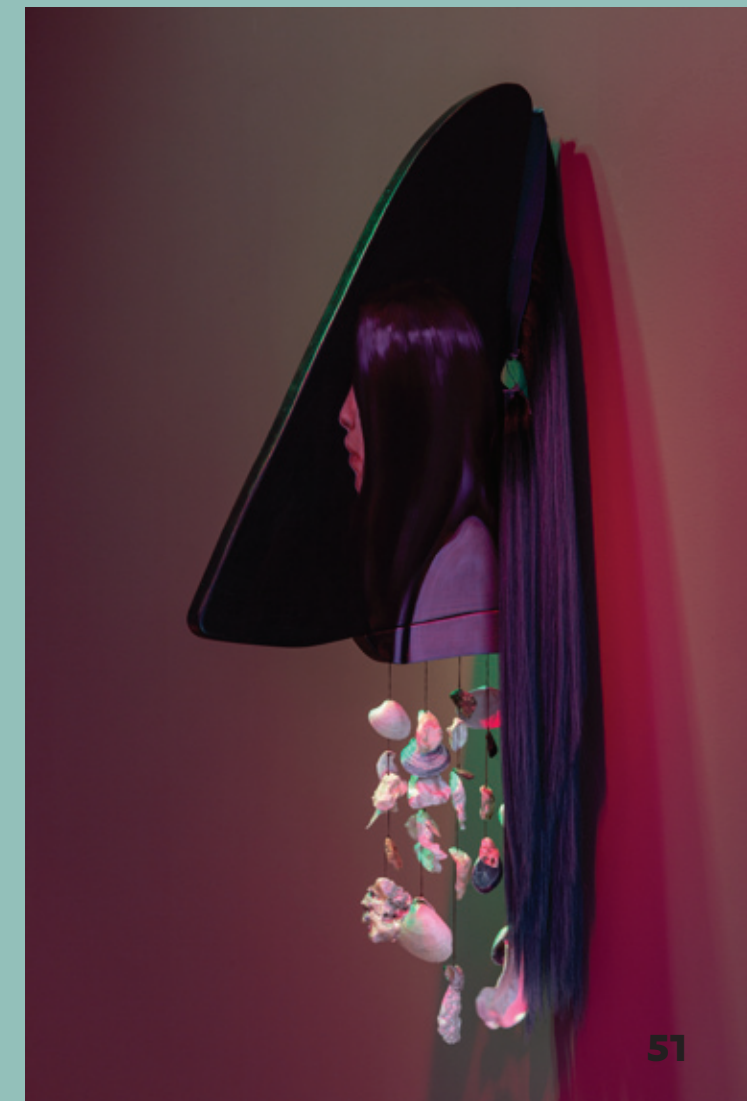
Dossier Ecological Self

Born and raised in Vancouver, Canada, on unceded Skwxwú7mesh, Musqueam, and Tsleil-Waututh territory and now based in London, UK, Zadie Xa's practice explores how different cultures inform identities and notions of self, particularly in relation to her experiences within the Korean diaspora. Encompassing live performance, moving image, installations, and painting, her work draws simultaneously on traditional Korean mythology, culture, and spirituality and the environmental and cultural context of the Pacific Northwest. She uses water and marine ecologies as metaphors for exploring the unknown, whilst also alluding to abstract notions of homeland. For her solo exhibition *Child of Magohalmi and the Echoes of Creation*, Xa created a fantastical multi-media narrative around a forgotten ancient Korean creation myth, centred on the giant goddess Grandmother Mago (in Korean 'Magohalmi'), embodied here by the matriarch grandmother figure of Granny/J2, known as the oldest orca killer whale at the time of her death, in 2016. Critically endangered as a species, Xa describes the orca as a 'guardian, a mother, a grandmother who guided, protected and disseminated a lot of knowledge and survival skills to her entire family'. The artist draws a parallel with the disappearance of the Korean grandmother figure erased throughout history. In Korea, and like many other countries, when oral storytelling began to be written, stories about women were forgotten, and considered unimportant to be recorded. The exhibition, therefore, attempts to elevate these two figures and to recognise the crucial role that they both play in human and animal societies. *Child of Magohalmi and the Echoes of Creation* was exhibited at Art Night, London (2019), YARAT Contemporary Art Space, Baku (2019), Tramway, Glasgow (2019) and De

Zadie Xa

La Warr Pavilion, Bexhill (2020). In this latest instalment, Xa's work occupies three different spaces in the gallery. The first room displays long robes and jackets adorned with vivid sea animal motifs, alongside textile-based paintings depicting seascapes, and freestanding sculptures of orca masks. The second space is darker, with brightly coloured lights coming from shells sculptures, creating a sort of cosmic deep ocean atmosphere in which the public is invited to watch Xa's film while leaning against a giant stuffed orca. In the last room, a large painting portrays the figure of the Grandmother Mago seated in front of the orca Granny/J2, becoming one.

Child of Magohalmi and the Echoes of Creation, 2020. De La Warr Pavilion, Bexhill-on-Sea UK. Conceived in collaboration with Benito Mayor Vallejo. Photo: Rob Harris





Child of Magohalmi and the Echoes of Creation, 2019. Yarat Contemporary Art Space, Baku, AZ. Conceived in collaboration with Benito Mayor Vallejo. Photo: Pat Verbruggen. Courtesy of the artists



Child of Magohalmi and the Echoes of Creation, 2020. De La Warr Pavilion, Bexhill-on-Sea UK. Conceived in collaboration with Benito Mayor Vallejo. Photo: Rob Harris





Zadie Xa and Benito Mayor Vallejo, *Moon Poetics 4 Courageous Earth Critters and Dangerous Day Dreamers*, 2020. Digital collage. Conceived in collaboration with Benito Mayor Vallejo. Courtesy of the artists

Art Night London, 2019. Devised with and performed by Iris Chan, Jia-Yu Corti, Mary Feliciano, Jihye Kim e Yumino Seki. Percussion by Jihye Kim. Masks by Benito Mayor Vallejo. Photo: Matt Rowe



Dossier Ecological Self

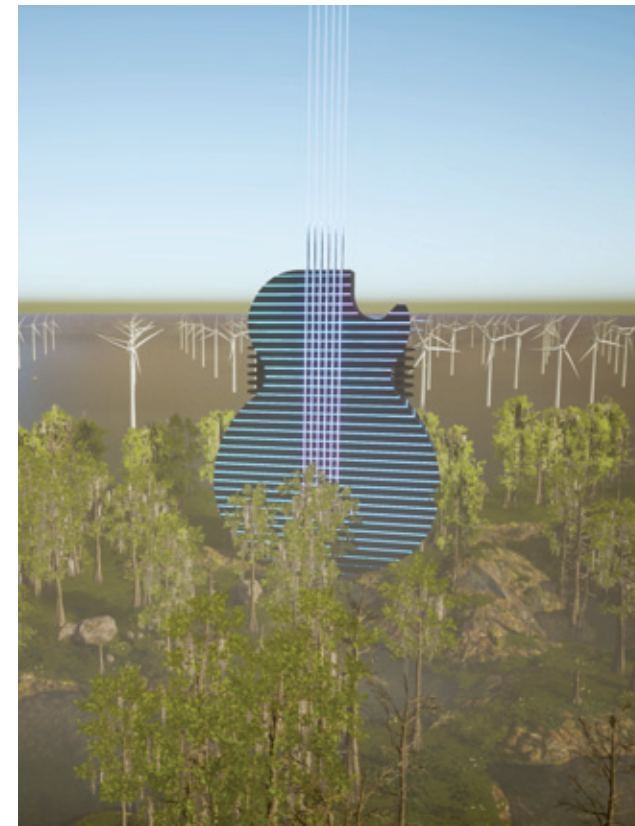
Alice Bucknell

Still from *Align Properties*, 2020. Single-channel HD video



Alice Bucknell is an American artist and writer currently based in London. Her research-based practice uses speculative fiction to address contemporary ideas of technological utopias and the role of architecture in contributing to global inequity and ecological destruction. Navigating across multiple media, her most recent work utilises moving image and environmental design to create eco-narratives that look into questions of identity and place in a time of globalisation and post-internet culture. These works take the form of video essays, digital fictional businesses and TV shows, speculative video advertisements, and other virtual landscapes using and referencing emerging technologies. This tragicomic digital format allows her to use the codes, symbols, tactics, and jargon of contemporary marketing strategies. This includes the mimics of language and aesthetics employed by these companies to convey their ideas and products. Bucknell uses 3D software to generate polished worlds and artificial environments in which large corporations capitalise on ecological disasters and the 'slow apocalypse'. She examines how architecture

and real estate are intertwined in these utopian fantasies that claim to participate in the creation of solutions to solve climate change. Currently in production at the time of writing, *Swamp City* (2020) envisions the Everglades, a 1.5-million-acre wetland in south Florida, as a new site for hi-tech ecotourism in a near future of climate disruption. The decadent visions of power-hungry starchitects and opportunistic post-apocalyptic developers lean on the enduring mythological appeal of the swamp as one of the last 'true' ecologies of a burnt-out planet.



Stills from *Swamp City*, 2020. Three-channel HD video





(above)
Still from *E-Z Kryptobuild*, 2020. Single-channel HD video

(below)
E-Z Kryptobuild Collectors' Coins, 2020. Laser-engraved fluorescent acrylic, edition of 8

Melting Bodies of a Planetary Archive



Hannah Rowan (b. 1990 Brighton, UK) is an interdisciplinary artist based in London, UK. She studied MA Sculpture at the Royal College of Art, London and BA (hons) Fine Art at Central Saint Martins, London. Rowan's practice is rooted in the connections between bodies of water, ecological systems, geology and technology. Her work extends into installation, land-based performance, video and sound. Her

work is informed by research in remote environments such as the Atacama Desert and the High Arctic. She has participated in numerous international artist residencies and exhibited across North America and Europe. Recent solo exhibitions include *Triple Point*, 2020, Belo Campo, Lisboa; *Prima Materia*, 2019, Assembly Point, London; *Bodies of Water: Age of Fluidity*, 2018, White Crypt, London.





‘Feel the tides in your body’

A discussion between curator Alice Bonnot and artist Hannah Rowan on bodies of water, rising sea levels and deep planetary thinking.

Belo Campo, founded in 2017, is an epiphyte space for contemporary cultures initiated and run by Adrien Missika and hosted by Galeria Francisco Fino, in Lisbon, Portugal. Located in the basement of the gallery, in a former wine cellar, the space is currently hosting *Triple Point* a solo exhibition of British artist Hannah Rowan presenting a new body of work developed around the notions of fluidity, transformation and interconnectivity.



Triple Point, 2020 (exhibition view). Belo Campo, Lisbon. Courtesy Galeria Francisco Fino

Alice Bonnot: The title of the exhibition, *Triple Point*, refers to the unique combination of temperature and pressure at which the three main phases of the water transformation cycle – solid, liquid and gas – can coexist at the same time. Why is the presence of water so important in your work, and why in the context of this exhibition have you been particularly interested in its different physical states?

Hannah Rowan: Water is both cosmically vast and biologically intimate. Our bodies are made of water, not just humans but all entities that make up this world are connected as bodies of water. Water is always cycling through and becoming different, dispersing and channelling, moving through scales from raindrops to oceans, holding frozen knowledge and washing away history. Extending this notion of fluid materiality, I think of water in this interconnected sense that speaks of climate, ecology and technology. Fibre optics lay beneath the ocean to enable us to lead interconnected, fast-paced lives, and liquid interfaces are a feature of our technological devices and oceanic surfaces. When preparing for this show, the first information Adrien Missika gave us about Belo Campo was that this underground environment was damp and humid. This made me think about weather systems, dripping subterranean caves and the sound of water seeping through lithic surfaces. As water is already a significant part of my work, I wanted the

show to embrace this moist subterranean environment, to be formed by these atmospheric conditions, and exaggerate this by involving more water.

The three adjoining chambers of Belo Campo layer with this notion of triple point, interconnectivity and material slippage. The show aims to blur the boundaries of the three main phases of matter, to complicate where one emerges and the other dissolves. When thinking about the three phases of matter, water is a clear example to demonstrate this cyclical movement – crystalline ice, flowing liquid and the dissipation of moisture into the atmosphere. Between the three main states there are myriad less defined boundary phases of matter. This was something that became clear to me when I intimately observed the properties of melting ice in the Arctic. Ice doesn't have this clear binary of crystalline solid then instantly becoming a flowing liquid – there is this subtle transformation that occurs on the surface first, where there are intermediary phases of particles moving through slush and mush. I am interpreting this scientific notion of triple point from a laboratory experiment into an environment where multiple phases can coexist and overlap.

AB: Copper, salt and steel are among the recurring materials that constitute your sculptural installations. When in contact with water, these materials start to act on each other, which is suggestive of alchemical reactions. How do

you expect the work to evolve and transmute throughout the course of the exhibition?

HR: The works are both entropic and becoming, always changing. I develop these hydraulic systems where dynamic cycles of water map time by transforming the sculptures through the duration of the exhibition. The water establishes a liveness and animacy to the pieces. We see this in the developing reactions that are taking place between the oxidising copper, crystallising salt and rusting steel. The traces of water, even if absent, are present in these evolving and shifting materials. The works presented on day one will transmute into other forms over the course of the exhibition. They will manifest the passing of time in their materiality – they will oxidise, rust, sweat, melt, condense and evaporate, clear waters will become murky, saturated salt will crystallise, bright peach coloured copper will develop a vibrant turquoise hue, ice will become slushy, fog will collect inside glass vitrines, drips will form puddles before evaporating again. My work often plays with the presence and absence of water to reference planetary systems like weather and geological forces like erosion, growth, and decay. The growth of salt crystals are suggestive of a time when water saturated the surface but then evaporated, similarly the increasingly turquoise hue of the copper manifests the traces of the dripping ice or rising mist.

AB: Can you always control or predict this transformation?

HR: The show has been extended, so this gives us an opportunity to really experience the material slippages and transmutations. I have an intention for the kind of interactions I want to stage without wanting them to be overly engineered. I use my studio like a quasi-lab for material explorations. But I don't like to predetermine their outcome too rigidly, as this is what keeps me excited about the work; they take on their own agency and magic. There are transformations I can expect, based on studio experiments, but not totally predict, as each environment has a unique effect. I love these moments of seeing what the pieces have become when left to their own agency where they reference the ecological and geologic systems they are inspired by.

AB: *Flowing as Frozen* is a glass and ice condensation piece. The ice placed inside the hand blown glass vessel begins as a solid crystal, melts into a flowing liquid, before cooling and condensing within the glass amorphous solid. What inspired you to create this piece and what was it like working with glass for the first time?

HR: To create the piece I worked with a glass blower to develop vessels for melting ice that reference the translucent qualities of glacial ice, hanging butterfly chrysalis and porous aquatic creatures like jellyfish. The glistening, slippery, dripping qualities of melting ice are both seductive and unnerving. The material's transience is like a pulse or a ticking clock, a *memento mori*; the disappearing ice is an indicator of loss in real time. The crystalline qualities of



Triple Point, 2020 (exhibition views). Belo Campo, Lisbon. Courtesy Galeria Francisco Fino





Triple Point, 2020 (exhibition views). Belo Campo, Lisbon. Courtesy Galeria Francisco Fino

glass in relation to melting ice felt like a natural progression in my work. I was looking for a way to develop vessels for hanging ice works, to merge the tangibility of sculpture with the ephemerality of melting ice. The condensation coming from the glass works continue the dripping motion of my earlier suspended ice sculptures. As I began to research deeper I became really interested in the phases of matter in both these materials. Based on my time researching the anatomy of ice in the Arctic, and from observing glass blowing processes, I felt there was an inverted correlation between the flowing molten liquid glass that cools into an amorphous solid, and melting ice that becomes liquid through warmer atmospheric conditions. The fluidity of these forms complicates definitions of solid and liquid. Glass appears solid but is in fact an amorphous solid, a slowly moving structure that blurs the binary boundary between solid and liquid.

AB: One of my favourite pieces from the show is the video *Anatomy of Ice*, which was created as the result of your time in the Arctic in 2019, as part of the Arctic Residency. Can you tell us about these two weeks spent near the North Pole?



HR: The Arctic Circle Residency took place in 2019, during the summer solstice, and brought together a cross-disciplinary group of practitioners and researchers working across the arts. We lived and worked on a sailing vessel for over two weeks whilst we sailed around the High Arctic Archipelago of Svalbard and the Arctic Ocean, 78 degrees North, just below the North Pole. *Anatomy of Ice* brings together my research, performance and field recordings from that time. I made this work a year on from being in the Arctic, during lockdown because of the coronavirus. The narrative of this piece is filled with a longing for the ice. I spent a lot of time looking closely, observing the changes in the ice, and noticing the myriad names and forms the ice takes before disappearing. The glaciers are these frozen ephemeral archives of planetary deep time; as they melt, this knowledge dissolves and disappears into the oceans, washes all around the planet and through us.

Although this experience was incredibly inspiring, it was overwhelming. Upon my return I felt complicit and inextricably linked with the systems that are destroying this habitat. I am immensely privileged to have spent time there and at first I really questioned if I even had a right to feel

sad and make work about a changing land where I was merely a visitor. The performance and sound recordings were quite embodied experiences with the ice. I spent a lot of time in neoprene waders, armpit deep in the icy water – listening and touching, in both scenarios my body and the microphone were submerged with the ice. I saw these separate strands and mediums coming together under this broader project around the *Anatomy of Ice*. During lockdown I spent a lot of time alone, and, revisiting my footage from the Arctic, I started pulling through my field notes and thinking about touching at a distance, recalling what it felt like to feel this cold ice, with a sense of longing, distance and loss.

AB: Today, when we think of the Arctic, we can't help but think of the impact of climate change on this part of the globe. A sparsely populated place, far from the hustle and bustle of the world, and yet already largely impacted by it. What shocked you the most during your time there?

HR: Svalbard is an island archipelago and, unlike the rest of the Arctic region, it has no indigenous population. However, there is a long yet fraught history of human presence in this isolated place, starting with the devastation caused by commercial seventeenth-century Dutch whaling and continuing with European coal mining. Traces of human presence are littered across the archipelago. Effects of extractive petro-capitalism can be seen in the exposed cliffs where glaciers once hung above the warming rising seas. There is overwhelming beauty, but also sadness to be amongst this ancient ice. Witnessing huge cliffs of glacial ice break off into the ocean has been burnt into my retina. Feeling the boat sway back and forth from the waves created by the force of this calving ice. What is so disturbing is that this powerful and vast force is being drastically increased and destabilised because of anthropogenic climate change. This place is literally vanishing in front of our eyes. Svalbard is at the epicentre of Global Heating, warming four times faster than the global average.

Describing the collapsing of ice and this abundance of water is perhaps something you would expect to hear me say about this remote region, but what was less expected, and also deeply disturbing is the ubiquitous presence of plastic and trash. There we were, at the edge of the top of the world, walking along an incredibly remote ice-strewn beach, and then we would see these flickers of colour – fragments of plastic intermingled with pebbles, peaking out of the snow, plastic bottles, reindeer skulls and birds tangled in fishing nets; sometimes it wasn't even that subtle and we found a TV screen. Whether this comes from the presence of colossal cruise ships that frequent the Arctic waters or washed up through ocean currents, the traces of human consumption are everywhere, literally frozen in the ice and snow. To see that and then return to London, an epicentre of fast-paced consumerism, extraction and pol-

lution... well it enforces how interconnected we really are.

AB: You write that your practice was inspired by the work of Astrida Neimanis, an intersectional feminist scholar who, in the book *Bodies of Water, Posthuman Feminist Phenomenology* (2017) theorised the idea of hydrofeminism. How does this notion relate to your work?

HR: Astrida Neimanis' work has been highly influential to my practice. She has this ability to articulate in-depth wide-ranging research and philosophical references with emotive and embodied language, full of feeling, reflection, urgency and accountability. As a feminist writer, Neimanis writes through bodies of water and weather to help us re-imagine justice, care, belonging and relation in the time of climate catastrophe. Within my work, hydrofeminist discourse resonates to understand our bodies as fundamentally part of the natural world and not separate or privileged from these systems. To think through what it means to be intimately interconnected as bodies of water across timescales and localities, to feel the tides in our bodies. These perspectives on fluidity, embodiment and ecological collapse help challenge Anthropocentrism and situate us in relation to, not above, all bodies of water. //

Triple Point by Hannah Rowan curated by Alice Bonnot until 15 January, 2021 at Belo Campo in Lisbon.