



## PROTOCINEMA

A FEW IN MANY PLACES • มีบ้างในหลายแห่ง • UNAS CUANTAS EN VARIOS LUGARES  
BİRÇOK YERDE BİRKAÇ KİŞİ • 지도 위 수많은 축 • JUN KAI OXI CHAQAB'ATA K'OBI  
十方鎖事 • ՄԻ ՔԱՆԻՆԵՐ ՇԱՏ ՄԸ ՏԵՂԵՐ • قلعة في أماكن عديدة

# PROTOCINEMA

## PROTOZINE

### Text Contributors:

Collective Rewilding

(Sara Garzón, Ameli Klein, and Sabina Oroshi)

Erik Bordeleau

Laura Raicovich

Miji Lee and Ikhyun Lee

Esvin Alarcon Lam

Abhijan Toto

Lila Nazemian

Mari Spirito

Jorge González

*\* In order of release*

### A Few In Many Places Collaborators:

Gahee Park, Gim Ikhyun, Miji Lee, Welcome to Ogasawara (Hyun Woomin, Min Guhong Manufacturing, Park Daham, Yuri An, Yun Choi), Komtouch Dew Napattaloong, Thanart Rasanon, Alper Turan, Zeynep Kayan, Kathryn Hamilton, Deniz Tortum, Lila Nazemian, Vartan Avakian, Kristine Khouri, Yasmine Eid-Sabbagh, Embajada, Organización CAN, Taller Comunidad La Goyco, Jorge González Santos, Esvin Alarcón Lam, Antonio Pichillá, Camilla Juárez.

Texts are released consecutively over the exhibition period

*A Few In Many Places*

May 8 - August 8, 2021

### Publisher:

Protocinema

### Editor:

Abhijan Toto

### Copy Editor:

L. İpek Ulusoy Akgül

### Designer:

RAR Editions, Yogyakarta

### Protocinema Team:

#### Executive Director, Curator:

Mari Spirito

#### Cultural Manager, Curator:

Alper Turan

#### Media & Funding Manager:

Ela Perşembe

### Protocinema Team

Alper Turan, alper@protocinema.org

+49 17670518587, +90 5068706808

Ela Perşembe, ela@protocinema.org

+90531 923 3778

Mari Spirito, mari@protocinema.org

+1917 660 7332

### Printer:

your local or home xerox machine

### Distributor:

in person at each exhibition site

mass emails from Protocinema

### Subscribe Free:

protocinema.org

& on our website & social media

open source, please share

@protocinema #protocinema

#afewinmanyplaces

ProtoZine publishes commissioned texts to accompany Protocinema exhibitions. This is the first of six versions that will be released consecutively over the exhibition *A Few In Many Places* (May 8 - August 8, 2021). *A Few In Many Places* is a multi-city group exhibition which addresses on-going collapses and cycles of violence, through various forms of collectivity. Taking place in Seoul, Bangkok, Istanbul, New York, Santurce, and Guatemala City, all of these interventions use sustainable exhibition-making models of reducing exploitation (of natural resources, labor and knowledge) and consumption (no shipping or flying). This year, collaborators present works on continuing inequalities happening in both physical and digital realms. Developed by Protocinema in 2020, *A Few In Many Places* maintains a foot in physical real-life, small and safe get-togethers in each community while utilizing far-reaching digital support structures, to be both hyper-local and globally interconnected. Each chapter is site-responsive while speaking across the regions and produced in a format that allows for forms of engagement under various conditions of lockdowns or other contingent situations.

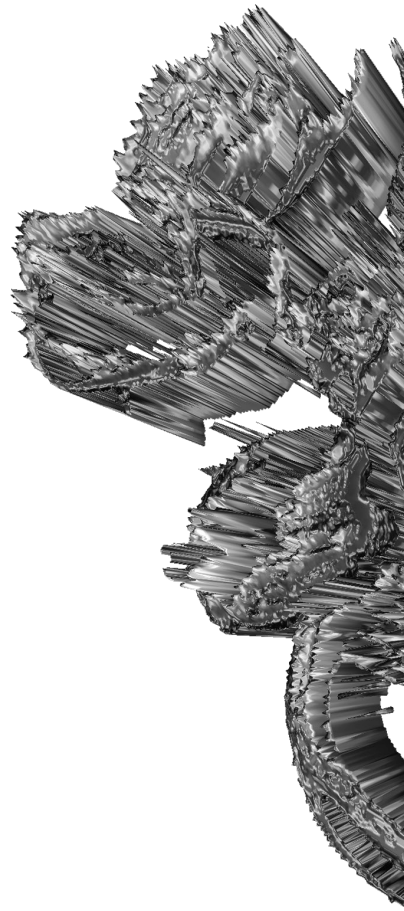
Taking off from the collective nature of the project, *A Few In Many Places*, and its concerns, ProtoZine produces a context of exchange and speculation towards future forms of practice. It brings together contributions from the agent partners as well as other experts in other fields to respond to challenges of our current situations while also connecting our far reaching locales. This edition of ProtoZine is launched by the curatorial group *Collective Rewilding* (Sara Garzón, Ameli Klein, and Sabina Oroshi); in the coming weeks additional texts will be added by philosopher Erik Bordeleau and curator Laura Raicovich, with contributions developed in collaborations between the agent partners who constitute the project.

The writings, collected here, all address the question: How will we organize? The rise of mutual aid networks points to other forms of collaborative sustenance of practices and forms of life that provide a blueprint for future forms of mutual support. Learning from these, we seek to understand how these might indeed become templates through which to imagine forms of non-extractive relationality. At the same time, they become a crucial space from which to address lived experiences of grappling with structures of power, and forms of solidarity across contexts in response to these struggles. We seek to understand: How do we imagine forms of community care that are locally rooted, and create spaces of inter-local understanding and support?

**Collective Rewilding** reflects on how environmental destruction, neoliberal violence, as well as evolving emergencies have dramatically transformed our notions of place, landscape, and belonging, and ask: how do we curate for a broken world? Resignifying rewilding as a broader system of care, this article addresses the problematics inherent in traditional notions of rewilding to then underscore how it can be recentered to invite artistic institutions to become accountable to the aggregated and multiple worlds we inhabit.

**Erik Bordeleau's** text "Cryptoswirling", delves into forms and codes of collective organization, particularly those concerned with questions of the production and circulation of value within systems. He interrogates contemporary discourses around cryptoeconomics, and proposes an ecologization of value, towards a climatic model of organization.

**Laura Raicovich** responds to questions around the ethics of care, thinking within contemporary cultural politics, recent protests for racial justice, and the unfolding crises of the pandemic. In these fraught contexts, within which we are all implicated, but that do not affect us all equally, she thinks through situations of antagonism, towards a different imagining of solidarities.



Agent Partner Curators: ProtoZine also includes contributions by the organizers of the exhibition program, developed in exchange across contexts. These texts are written by: **Miji Lee** and **Ikhyun Lee** (Seoul) in conversation with **Esvin Alarcon Lam** (Guatemala City); **Abhijan Toto** (Bangkok) in conversation with **Lila Nazemian** (New York) and **Mari Spirito** (Istanbul) in conversation with **Jorge González** (Santurce). They provide not only points of entry into the exhibition program of *A Few In Many Places*, but rather engage with broader problems of ecological collapse in the midst of systems of racialized capitalism and neo-imperialisms, to propose strategies through which we might continue to organize.



**CUR(AT)ING  
FOR A BROKEN  
WORLD: THE  
Written by Collective Rewilding  
CASE FOR  
COLLECTIVE  
REWILDING**

Concerned about how environmental destruction and neoliberal violence have dramatically transformed our notions of place, landscape, and belonging, we ask: how do we curate from and for a broken world? This line of inquiry has made us delve into practices of repair that can account for a post-human and multiple-species expression of care. The premise of curating as “curing”, however, needs to be further unpacked for this has been historically centered around conserving humanist notions of high culture, civilization, and progress, which have, in turn, also upheld white supremacy, racism, and colonialism (Yesomi Umolu 2020). That is why by resignifying rewilding as a broader system of care, we speculate on the possibility of turning curation into a site for collective rewilding and multispecies flourishing.

We are thinking with the term rewilding as a possibility to question art institutional practices, to deconstruct the very foundation of “culture” as a man-made superior model, and to acknowledge the importance of holistic natural systems as an alternative form to restructure the institution. However, to establish a culture of care we must also subject art institutions (and institutionality) to a radical transformation; one that develops holistic and multisystemic answers to living in a world in crisis. Mass tourism, carbon footprint, workers’ rights, social precarization, and cultural practices that uphold colonialism and white supremacy are some of the many issues that need to be vet today. Rewilding, therefore, entails understanding our responsibilities, our relationship with nature, and

other peoples as well as getting insights into practices that can inform adaptive management and sustainable development of artistic projects.

In “Rethinking Repair,” Science and Technology Studies scholar Steven J. Jackson poses: “what happens when we take erosion, breakdown, and decay, rather than novelty, growth, and progress, as our starting points in thinking through the use of nature?” (Jackson, p. 221). This question foregrounds the positionality from which our precept for curating for a broken world departs from. Furthermore, in the words of Jackson, how can we make “breakdown, maintenance, and repair confer special epistemic advantages in our thinking? Can the fixer know and see different things— --indeed different worlds— --that the better knowing figure of designer, creator, or user?” (Jackson, p. 229). By challenging the logic of development and newness, our working method originates instead from a mentality premised on a world of uncertainty, decay, and fragmentation. In short, a world that, as Anna Lowenhaupt Tsing explains, is premised on “precarity.” However, this precarity is not in and of itself defined by structural and material decay but is representative of the uncertainty and vulnerability characteristic of the global age. In the words of Tsing, it has to do with “the condition of being vulnerable to others. Unpredictable encounters transform us; we are not in control, even of ourselves. Unable to rely on a stable structure of community, we are thrown into shifting assemblages,

which remake us as well as our others. We can't rely on the status quo; everything is in flux, including our ability to survive" (Lowenhaupt Tsing p. 20). The vulnerability surrounding precarity is, thus, not necessarily a pessimistic perspective on the world but a consciousness of the fragility and limitations of the many worlds surrounding us. Conversely, it seeks to search for agency in forms of collective resilience, affiliation, and kinship that undermines the production of heroic narrative led by human-centric notions of the individual as an all-abled bodied agent. Following this logic, care as a practice of repair, therefore, shifts our attention from creating, innovation, and production, into sustainable and accountable processes, outcomes, and relationships. We can't rely on the status quo; everything is in flux, including our ability to survive" (Lowenhaupt Tsing p. 20). The vulnerability surrounding precarity is, thus, not necessarily a pessimistic perspective on the world but a consciousness of the fragility and limitations of the many worlds surrounding us. Conversely, it seeks to search for agency in forms of collective resilience, affiliation, and kinship that undermines the production of heroic narrative led by human-centric notions of the individual as an all-abled bodied agent. Following this logic, care as a practice of repair, therefore, shifts our attention from creating, innovation, and production, into sustainable and accountable processes, outcomes, and relationships.

The concept of rewilding, however, has several problematic connotations.

# ***Rewilding, is today considering the economic, and po And in this re repositioning h the wild, instea surroundin***

The term emerged in the early 1990s preservation discussions and was first introduced by the environmentalist Dave Foreman. He uses the term to talk about wilderness restoration of native species and processes (Foreman 2004). The term is still predominantly used in an environmental context and has multiple connotations that usually share a long term aim of restoring and maintaining wilderness while reducing the past, present, or future impact of humans on nature. The process implies returning "non-wild" cultivated areas to a "wild" natural state. In that sense, it seeks to reverse the Anthropocene. The term rewilding is, nevertheless, problematic for it evokes a romanticized idea of the "wild" as it is often fetishized from a historical, eurocentric perspective. It also seemingly implies a rivalry of wilderness vs. culture, re-rooting culture as progress and nature as an idealized, permanent yet terminated state that is somehow positioned in the past or the exotic faraway. In other words, it assumes an essentializing



**ny however, unimaginable without  
e social, cultural, psychological,  
political dimensions of its process.  
gard, rewilding necessitates,  
humans as a part of nature and  
d of its conqueror dominating its  
ngs to the will of progress.**

and preconceived notion of the environment, without recognizing that nature is also a culturally constructed concept. Rewilding, is, today however, unimaginable without considering the social, cultural, psychological, economic, and political dimensions of its process. And in this regard, rewilding necessitates, repositioning humans as a part of nature and the wild, instead of its conqueror dominating its surroundings to the will of progress. As a curatorial collective, however, we are interested in the possibilities of the term as it allows the implication that humans have a responsibility to other human or non-human species to restore self-regulating and self-sustaining ecological communities. And more importantly, that we recognize that institutions are now accountable for leading and championing concrete actions and behaviors from artistic communities towards other modes of practice and engagement with each other, the environment, and the multiple worlds that we already inhabit.

In addition to incorporating projects relating to art of the Anthropocene and environmental aesthetics into our curatorial initiatives, we are also exploring methodologies that can radically transform our way of working and being in the world. In that regard, we seek to push the boundaries of our multispecies reality so as to better incorporate agents beyond the human as active contributors into the making and thinking about our shared sense of the real. In our most recent curatorial initiative, for example, we observed the need to radically transcend the boundaries of ecological representation so as to better integrate relational modes of engagement with the natural world. For the collaborative project between Ecuadorian artist Adrian Balseca and the Amazon Visual Archive titled *PLANTASIA OIL Co.* the exhibition featured a re-planted garden made up of endemic plant species from the country's Amazon within repurposed tin cans once produced by the ravages of petrocapi-talism. The garden, a heterotopic space,

was then juxtaposed by hundreds of archival images that documented the destruction of the rainforest throughout decades of extractivism. However, thinking of more radical practices and orientations towards a multispecies flourishing besides those that simply represent a modern problem, drove us to the field of plant intelligence. In our public program, art historian Aliya Say defined plant intelligence as the “Vegetal thought is a mode of thinking proper to plants, to their unique form of existence and relations with the rest of the living and nonliving world.” In that regard, instead of reproducing the continuous fetishistic appropriation of the natural other, we can start, as Say underscores, looking for “the reverberation of the vegetal in human beings themselves.” (Say) Since plant intelligence foregrounds a vegetal capacity to create and represent the world around us, we then, asked: How can we make the vegetable world not only objects of our representation but co-artists, creators, yielding the space of art and representation, like the gallery and the museum to showcase and come to better appreciate the worldmaking capacity of plants? By planting this rewilding garden *PLANTASIA OIL Co.* in the middle of Quito, Guayaquil, and Sao Paulo, can we learn how to better emulate plant’s relationality and transcorporeality so as to shape the world around us? In the words of Anthropologists Tim Choy, how can we con-spire with Plants? Meaning how can we begin to breathe together with the vegetal so as to face and adapt to the diminishing environment around us? ((Natasha Mayers; Choy 2014)

**Collective Rewilding** is an international curatorial working group founded in 2019 by Sara Garzón, Ameli Klein, and Sabina Oroshi. Concerned about environmental sustainability, instituting a culture of care, and adapting to our ever shifting notions of territory, Collective Rewilding seeks to explore the larger question: How do we curate for a broken world? We see curatorial practice today as one that must inquire into modes of looking that can foster new orientations towards our collective sense of vulnerability. Convened to think about platforms for care, we suggest critical new examinations and optical perspectives that can help us unpack histories of resistance, knowledge exchange, and networks of artistic solidarity against colonial and Anthropocenic structures of power.

Works Cited:  
Choy, Timothy. “A Commentary: Breathing Together Now.” *Engaging Science, Technology, and Society* 6 (November 2020): 586–90.

Foreman, Dave. *Rewilding North America: A Vision For Conservation In The 21st Century*. Washington D.C.: Island Press, 2004.

Jackson, Steven J. “Rethinking Repair.” In *Media Technologies: Essays on Communication, Materiality, and Society*. Edited by Tarleton Gillespie, Pablo J. Boczkowski, and Kristen A. Foot, pp. 221-239. Cambridge M.A.; Boston, 2014.

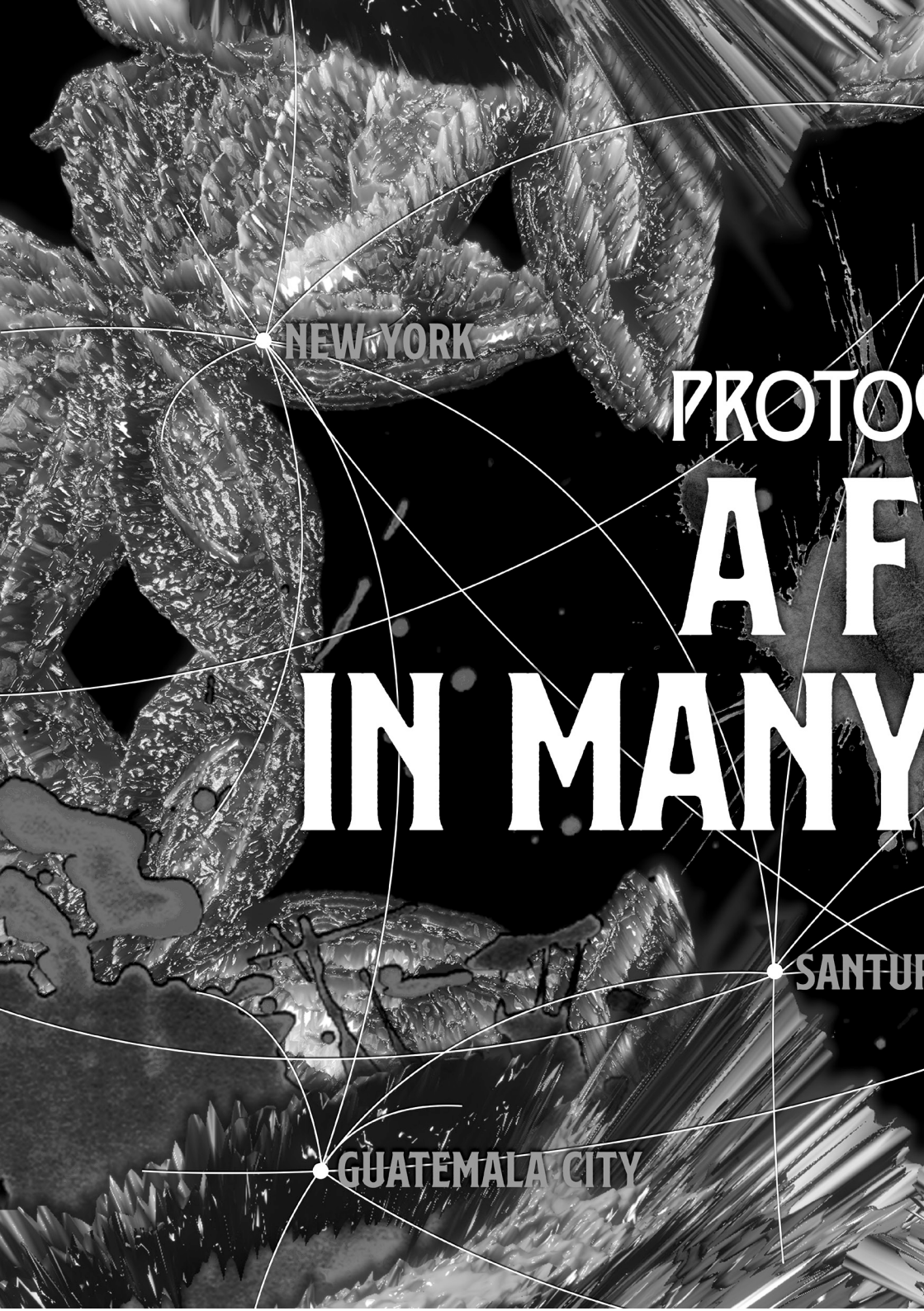
Plant-based thinking is a fascinating departure for us, not only because it expands the possibility of collective rewilding for its broadens the very definition of perception, representation, and creation but also because it also entails a decentering of the human gaze. In fact, Ecuadorian artist Paul Rosero Contreras also assured us that the “revolution will start in the garden.” (Rosero, 2020) Such provocation is one of the many approaches that we seek to continue to investigate and explore as we move forward in evermore revolutionizing the capacities of art to bring into being other modes of worldmaking. We end with that provocation, as this signals our commitment towards instituting curatorial practices that can enable us to urgently re-situate ourselves, entering into intersubjective relationships, multiplying forms of collective adaptation, resilience, and reciprocal care between humans and non-humans actants.

Mayers, Natasha. “How to grow liveable worlds: Ten (not-so-easy) steps for life in the Anthropocene.” *ABC Religion & Ethics* (7 January 2021). [www.abc.net.au/religion/natasha-myers-how-to-grow-liveable-worlds:-ten-not-so-easy-step/11906548](http://www.abc.net.au/religion/natasha-myers-how-to-grow-liveable-worlds:-ten-not-so-easy-step/11906548) [Last visited 04/15/2021].

Rosero Contreras, Paul. “The Revolution will Launch in the Garden. Politics of Representation and Vegetal Intellig(senti)ence.” *Colección Patricia Phelps de Cisneros* (October, 2020). <https://www.coleccioncisneros.org/editorial/featured/revolution-will-launch-garden>

Say, Aliya. “Plants, Humans, and Art: Mystical Thinking and Vegetal Sublime” ongoing PhD project (Aarhus University).

Umolu, Yesomi. “On the Limits of Care and Knowledge: 15 Points Museums Must Understand to Dismantle Structural Injustice,” *ArtNet News* (June 25, 2020)



NEW YORK

PROT

A F

IN MANY

SANTU

GUATEMALA CITY

ISTANBUL

CINEMA  
NEW  
PLACES

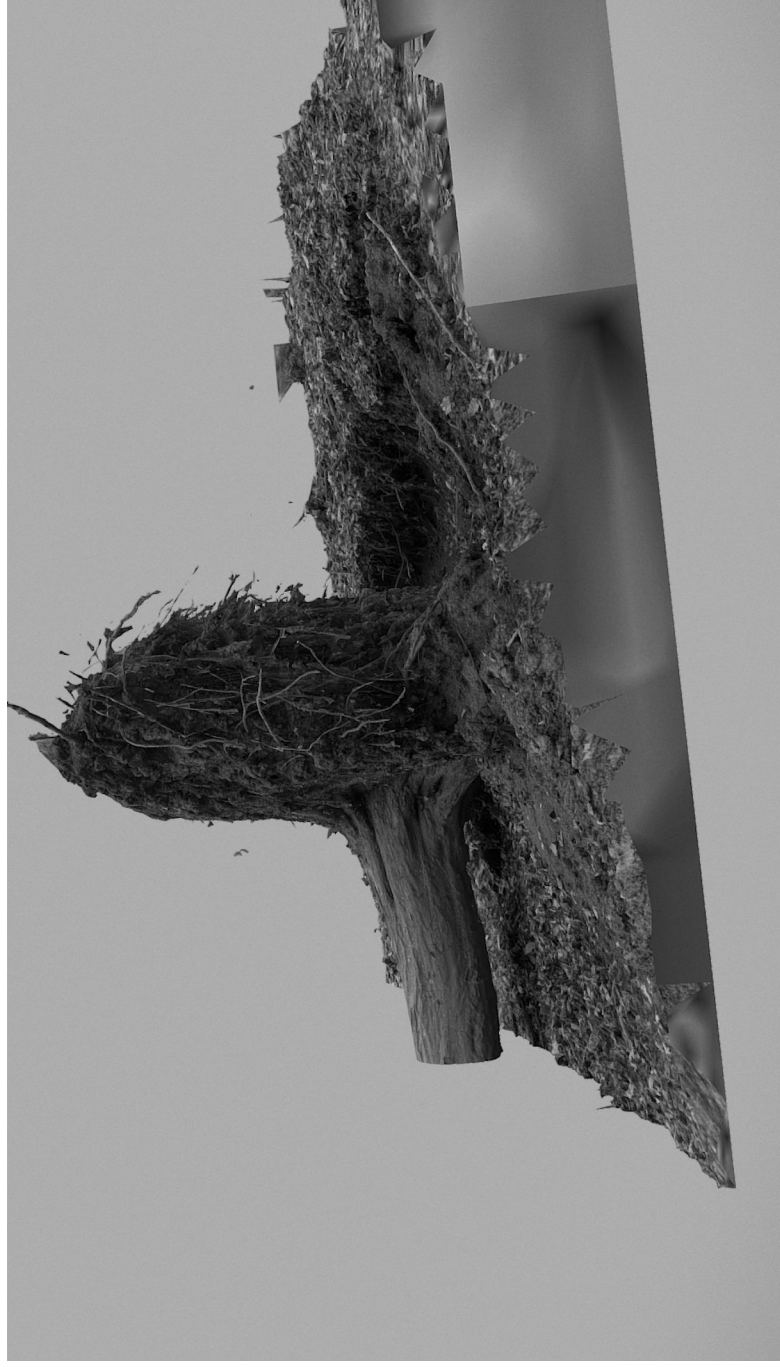
SEOUL

RCE

BANGKOK



AFIMP - New York - Archival  
Photo from Aida Krikorian Kawar  
Collection, courtesy of the Arab  
Image Foundation, Beirut



AFIMP - Istanbul - from Kathryn  
Hamilton and Deniz Tortum's ARK  
project

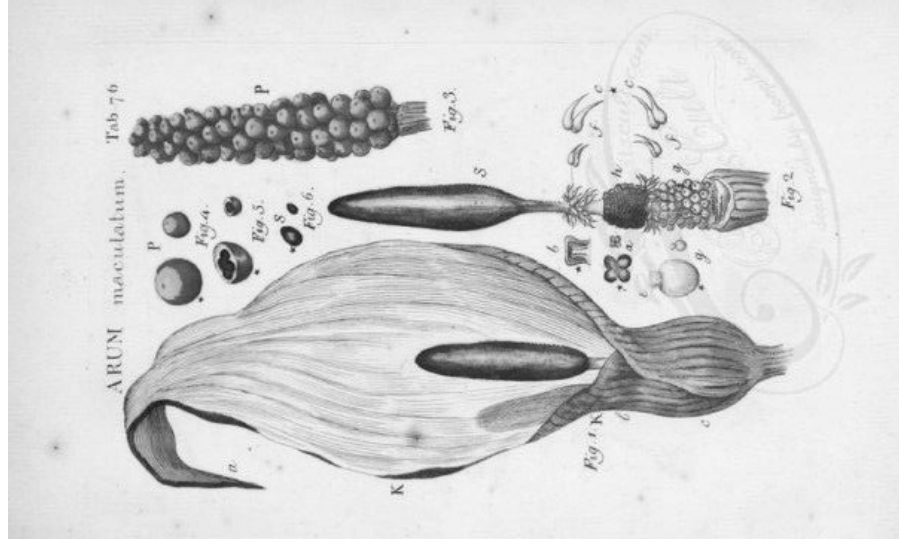


AFIMP - Bangkok - from  
Kontouch Dew Napattaloong's  
Frequent Collaborator series, 2021





AFIMP - Guatemala City -  
Documentation of Camille Juarez's  
performance "Light Caravan" 2021





AFIMP - New York - Vartan  
Avakian's Suspended Silver:  
Dispersion 024, 2015



AFIMP - Santurce - Jorge  
Gonzalez, Studio view with works  
in progress, 2021 Photo courtesy  
of the artist and Embajada,  
San Juan



AFIMP - Seoul- Image from  
Welcome to Ogasawara's first  
edition in February 2021

PROTOCINEMA

# A FEW IN MANY PLACES

PROTOCINEMA

# UNAS CUANTAS EN VARIOS LUGARES

PROTOCINEMA

# BİRÇOK BİRKA

MAY 8, 2021

COLONEL'S HOUSE, 410A  
GOVERNOR'S ISLAND, NEW YORK

NEW YORK

MAY 14, 2021

MULTIPLE SITES IN SANTURCE  
AND JORGE GONZÁLEZ'S STUDIO 1206 AVE.  
PONCE DE LEÓN, SAN JUAN, 00907

SANTURCE

MAY 20, 2021

PAGODA IMAGINARIA RESIDENCY  
8 AVENIDA 16-44 ZONA 1  
GUATEMALA CITY  
(5TH LEVEL - HOTEL QUETZALÍ)

GUATEMALA CITY

MAY 24, 2021

KIRAATHANE ISTANBUL  
ASMALIMESCIT, YEMER  
BEYOĞLU 34430 ISTANBUL

## Supporters

Protocinema is supported by FfAI - The Foundation for Arts Initiatives; The Cowles Charitable Trust, New Jersey; 601 Artspace, New York; American Chai Trust, New York; Hagop Kevorkian Center, NYU, New York



THE  
Cowles  
Charitable  
Trust

601Artspace

American Chai Trust

**HK** HAGOP KEVORKIAN CENTER  
NEAR EASTERN STUDIES NYU

CINEMA  
K YERDE  
AÇ KIŞI

PROTODINEMA

มีบ้างในหลายแห่ง

PROTODINEMA

지도 위 수많은 축

JUNE 2021  
MONITOR LIZARD HOUSE  
NO. 111 CHARDENKRUNG 24, BANGKOK

JULY 14, 2021  
FOR CODES IN AND AROUND  
CHAMPS-ÉLYSÉES SHOPPING PLAZA  
AND EULGIRO DISTRICT, SEOUL

ISTANBUL

UL EDEBIYAT EVI  
NİCI ABDÜLLATİF  
ANBUL

BANGKOK

SEOUL

## Partners



EMBAJADA

Puerto Rico Arts Initiatives



المؤسسة العربية للصورة  
Arab Image Foundation

THE TRUST FOR  
GOVERNORS ISLAND

HK HAGOP KEVORKIAN CENTER  
NEAR EASTERN STUDIES NYU



KIRAATHANE  
ISTANBUL  
EDEBIYAT  
EVI



มีบ้างในหลายแห่ง

A FEW  
IN MANY PLACES

지도 위 수많은 축

UNAS CUANTAS  
EN VARIOS LUGARES

十方鎖事

BİRÇOK YERDE  
BİRKAÇ KIŞI

قلّة في أماكن عديدة

JUN KAI OXI  
CHAQAB'ATA K'OBİ

ՄԻ քԱՆԻՆԵՐ  
ՀԱՏ ՄԸ ՏԵՂԵՐ