

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

PROTOZONE

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A Few In Many Places

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This Protozine is accompanying 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.

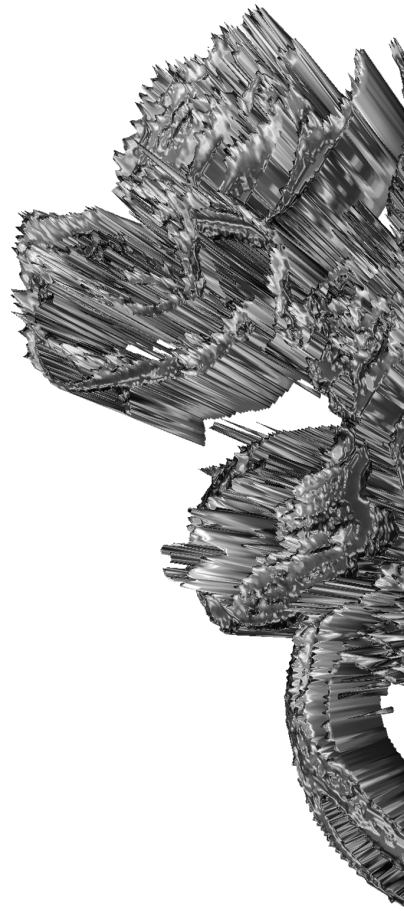
Taking off from the collective nature of the project, ***A Few In Many Places***, and its concerns, **ProtoZine** produces a context of exchange and speculation towards future forms of practice. It brings together contributions from the collaborators as well as other experts in other fields to respond to challenges of our current situations while also connecting our far reaching locales. This edition of **ProtoZine** is launched with the texts by the curatorial group **Collective Rewilding** (Sara Garzón, Ameli Klein, and Sabina Oroshi), philosopher **Erik Bordeleau** and collaborative essay connecting two city interventions (Santurce and Istanbul) and five collaborators **Kathryn Hamilton / Deniz Tortum, Zeynep Kayan, Jorge González, Mari Spirito**. The second edition of the Protozine for ***A Few In Many Places*** will be launched in July and include collaborative texts by **Miji Lee and Ikhyun Lee, Esvin Alarcon Lam, Abhijan Toto, and Lila Nazemian**.

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.

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 Gim** (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 to propose strategies through which we might continue to organize.





CUR(AT)ING FOR A BROKEN WORLD: THE CASE FOR COLLECTIVE REWILDING

Written by 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.

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economic, and po
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repositioning h
the wild, instead
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

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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 petrocapitalism. 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.

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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 [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)

CRYPTO

Written by Erik Bordeleau

SWIRLING

*"Like a tropical
storm,

I, too, may

one day

become 'better

organized.'"*

This sentence is not extracted from a longer text. It is not an excerpt, nor a quote. It is a story in and of itself, a little literary machine that is indeed exhaustive and complete—a plot generator in its own right. It appears in the "Varieties of Disturbance" section of the *Collected Stories of Lydia Davis*.² This micro-story served as a pedagogical nudge, or rather lure for feeling, around which I structured a seminar that I taught in the fall of 2019 and winter of 2020 at the School of Disobedience (Volksbühne, Berlin). Titled "Cryptoeconomics and Climate change: Speculative design for the Aerocene," The seminar was about rethinking the question of value "at the end of the economy," to echo the suggestive title of a Brian Massumi book,³ by exploring new

- 1 An extended version of this text has been published in Edith Brunette and François Lemieux (eds.), *Going to, Making Do, Passing Just the Same*, Leonard and Bina Ellen Gallery, Concordia University, 2021.
- 2 Lydia Davis, "Tropical Storm," in *The Collected Stories of Lydia Davis* (New York: Picador, 2009), 520.
- 3 Brian Massumi, *The Power at the End of the Economy* (Minneapolis: Minnesota University Press, 2014).

In the experimental, or rather pharmacological, cryptoeconomics, it is this tension between the value-form and the decompartmentalization approach that one must

methodologies to ecologize our techno-social, organizational and financial imaginaries. The seminar took place in partnership with the *Aerocene* project, an initiative of the artist Tomas Saraceno bringing together a community of artists, scientists and transdisciplinary researchers of all kind interested in investigating the Anthropocene through the air medium. The idea was to generate a new atmospheric *aísthêsis*, another way of experiencing our aerial being-in-the-world—besides, don't we live at the bottom of an ocean of air, as the inventor of the mercury barometer Evangelista Torricelli already observed in 1644?⁴

With a remarkable economy of means, Lydia Davis' system-sentence succeeds in establishing a zone of recursive intelligibility, a refrain, a tune of its own—a *climate*. Derived from the ancient Greek κλίμα, klima, the word was originally applied in geography: it designated a position defined by the inclination of the sky or the stars, as well as "a terrestrial region viewed in terms of the temperature that prevails there." It took only a small step from here to end up with today's usage of the word climate to describe an affective atmosphere, the ambiance that permeates a place (for example, a

climate of insecurity), or as Auguste Comte emphatically stated in his *Positive Philosophy*, "the social influence of permanent local causes."⁵

This climatic organizing of atmospheric forces offers an interesting counterpoint to the constant process of contingentization and formal integration, to the functional unification of the world under the aegis of capital. For if it is indeed about *ecologizing* value, if the idea is to counteract the world system of the economy and to deactivate it or make it inoperative, or again to *exfoliate* the modes of capture and organization that are proper to it, I believe that we need to arm ourselves with thought images that can help us escape this regime which seizes everything from the outside, this mode of existence for which each abstraction results in an extractive procedure. (The fact that that which is irreducible to this economic logic is designated by the term externality is not the least of ironies).

But can we even start thinking about ecologizing values with the help of blockchain-based initiatives, considering how energy consuming proof-of-work consensus mechanisms are made to be? (The

logical context of a seminar about critical between the necessary operational enclosures decompartmentalizations inspired by a climate-oriented must fully envisage.

quick answer is: proof-of-work is not the only consensus forming game in town!) Cryptoeconomics lives off the promise that we could turn the economy into a design question: that we could program its governing categories in another way—beginning with the operation of its value accumulators—to partially short-circuiting its state and legal foundations. It is a movement in which libertarians and cypherpunks, rallied around the slogan "Code is Law,"⁶ mingle with generally well-intentioned young people who may have accepted a bit too literally the possibility, evoked by Thomas Piketty, of attacking the systemic inequalities not by abolishing them, but by establishing new forms of property—social, fractal, speculative, but also temporary and, of course, "decentralized."

In the experimental, or rather pharmacological context of a seminar about critical cryptoeconomics, it is this tension between the necessary operational enclosures of the value-form and the decompartmentalizations inspired by a climate-oriented approach that one must fully envisage. Every *pharamakon* is constitutently ambiguous: poison and remedy, entropic and negentropic. Its use calls for a dosing, or to speak in the

- 4 For more on this project, see www.aerocene.org, as well as my article "Love is in the Air: Airquakes for the Aerocene" in Alice Lamperti and Roxanne Mackie (eds.), *Aerocene: Movements for the Air – Munich Landing*, (Berlin: Aerocene Foundation, 2020), 150-163.
- 5 *The Positive Philosophy of Auguste Comte*, Vol. II (in 2 Volumes), trad. Harriet Martineau (New York: Cosimo Classics, 2009), 443.
- 6 [This paradigmatic expression comes from the book by Lawrence Lessig, *Code: And Other Laws of Cyberspace* \(New York: Basic Books, 1999\).](#)

language of finance, an arbitrage and recalibration of every instant—an art of modulating paradoxes in their wax and wane (fashion-inclined minds might also want to look at the umami theory of value).⁷

And this is where the discrete charm of Lydia Davis' literary proposition displays its effectiveness. "Like a tropical storm": the image of the tropical storm, as paradigm of an organization to come, is immediately seductive. All of the Anthropocene seems to be contained here in a single and desirable momentum, an inchoative movement proportionate to the devastating powers of these quasi chaotic and self-organized systems called hurricanes.⁸ It suggests, for the blockchain and distributed autonomous organizations (DAO) enthusiasts as much as for the most hardened among those who have professed allegiance to critique as a mode of existence, that perhaps one day "we" also may become "better organized."

7 The definition that Bernard Stiegler and *Ars Industrialis* give of the *pharmakon* in the context of the drama of the *neganthropocenic* presence, that is to say in the context of developing an economy of care and an ecology of attention that aim to counteract the destructive acceleration of the Anthropocene, is a particularly good fit for our proposal here. See: <http://arsindustrialis.org/pharmakon>. About the Umami theory of value: <https://nemesis.global/memos/umami>

8 A similar embracing of elementary organization forces are seemingly at work in the magazine Hektor, a French journal focused on poetry and politics that has chosen the image of a palm tree for its cover. Filmed for several hours during the passage of hurricane Irma, which swept through Saint-Martin, Saint-Barthelemy and other Caribbean islands in the summer of 2017, Hektor the palm tree became the symbol of a local resistance and, by extension, a material beacon of the passage towards a world where political alliances are called upon to include the entirety of natural and life systems. The last tercet of the first issue reads: "It is too late to be calm/ Far too late to be calm"... The film can be viewed here: https://www.lexpress.fr/actualite/societe/environnement/video-hector-le-palmier-devenu-symbole-de-resistance-a-l-ouragan-irma_1941119.html. Hektor also has a Twitter account: https://twitter.com/hector_palmtree.



HANDS

Written by Kathryn Hamilton / Deniz Tortum,
Zeynep Kayan, Jorge González, Mari Spirito

DOUBT

MOON [1.]

If you were able to wear the headset now, you would find yourself inside a 1970's office. It was in this office that the first object was scanned, transferred from the physical world into the digital one. The engineer cast his own hand in plaster, and drew polygons across it, translating it for the machine. [3.]

*Never
never a
never anything* [4.]

Let's talk now
about father sun:
tell me sir
if the time has come
of the beautiful dawn;
I'll tell you later
if its brilliance
it is natural light;
for this try
explain to me. [2.]

*never
never a
never anything
never anything
never cut anything
never sure of anything
never be certain of anything* [4.]

On the desk in the office you would see that plaster cast, polygons drawn across it. And on the computer screen you would see the digital hand, fingers beckoning you to approach it. By the end of your time in the simulation, the office would have become a forest, each leaf rendered in exact detail. [3.]

*never be certain
that nothing is certain
that nothing is certain and never
that nothing is certain and never all*
[4.]

The sun is fixed
I will explain:
the earth in its turn
the turn is going to give;
and then in passing
receive in turn
the light of him, such as a lantern,
that illuminated the sphere;
speaking this topic,
explain to me. [2.]

*never be certain
that nothing is certain
that nothing is certain and never
that nothing is certain and never all
that something is never certain and
never whole.*

*Conscious that something is never
certain and never whole, we
We are the greatest insecure, knowing
that something is never certain and
never whole.* [4.]

But your own hands, stretched out in front of you, would seem to come apart, blurring into black and white points and lines. If you stare at your hands, they condense again, regain shape and form and verisimilitude. As they gain form, the forest begins to dissolve. [3.]

We are the greatest insecure, knowing that something is never certain and the greatest doubt. [4.]

Let's talk now
about the moon,
where are you staying
in the dark night;
tell me how high a league at a time,
if this star is seen
from this planet
and if it increases and decreases.
Explain to me. [2.]

*even in the greatest distrust and
the greatest doubt, knowing that
something is never certain and never
whole.*

*Knowing that something is never
certain and never whole, we must
begin what we aim for, even with the
greatest distrust and the greatest
doubt. [4.]*

Inside of the camera obscura, if
the sun is shining, you will see the
buildings opposite, ornate balconies.
[3.]

*Knowing that something is never
certain and never whole, we must
begin and continue what we aim for,
even with the greatest distrust and
the greatest doubt. [4.]*

we have waning
with a crescent quarter.
If it goes out to the west
with its roundness
with its brilliance
it's the new moon,
talk about that topic,
explain to me. [2.]

*yet
don't start yet
before you start
constantly before starting [4.]*

Maybe you will unfold this book, and
use the blank side to catch the images:
Move from the sky, on the ground, up
the alleyway between the inverted
buildings, [3.]

Let's talk now
about father sun:
tell me sir
if the time has come
of the beautiful dawn;
I'll tell you later
if its brilliance
it is natural light;
for this try
explain to me. [2.]

*if we keep giving up before we even
start*

As the moon waned
let's keep in mind

*nothing is never certain and never whole.
and never whole, we feel the greatest distrust and*

*If we constantly give up before we
even begin, we eventually fall
If we constantly give up before we
even start, we end up disappointed. [4.]*

the round white of a satellite dish
extending into the blue, and then up
further until you reach the water, and
Haliç [3.]

The sun is fixed
I will explain:
the earth in its turn
the turn is going to give;
and then in passing
receive in turn
the light of him, such as a lantern,
that illuminated the sphere;
speaking this topic,
explain to me. [2.]

Follow the wires snaking across the
road, and if the wind is blowing,
you will see a red flag unfurling and
recoiling. [3.]

*If we keep giving up before we even
start, we won't be able to escape
disappointment in the end [4.]*

Look up, at the cars driving above you.
[3.]

*If we keep giving up before we even
start, we end up getting frustrated
and lost. [4.]*

Let's talk now
on the moon,
where are you staying
in the dark night;
tell me how high a league at a time,
if this star is seen
from this planet
and if it increases and decreases.
Explain to me. [2.]

*never
never a
never anything [4.]*

Sometimes the sun is directly in line
with the lens, and a spotlight appears.
Other times the light is muted, grey,
and the images appear faint and with-
out color, vague silhouettes. [3.]

*never anything
never cut anything
never sure of anything
never be certain of anything [4.]*

As the moon waned
let's keep in mind
we have waning
with a crescent quarter.

If it goes out to the west
with its roundness
with its brilliance
it's the new moon,
talk about that topic,
explain me. [2.]

You hear the sounds of the street,
muffled: seagulls, cars, the occasional
voice raised. If you could stay here
after curfew all that would clear, the
voices cease, the image fades. Only
the muted sounds of the evening,
passing by. [3.]

*We have to continue what we aimed
to start, while we are conscious that
nothing is ever certain and nothing
ever has integrity. If we keep giving
up before we start, we would not get
rid of disappointment and we would
get lost in the end. [4.]*

Footnotes:

1. Within the exhibition *A Few In Many Places*, there are six cities; within each city there are artworks, and within these artworks there are texts. This text titled "Hands Doubt Moon [1.]" (2021) is compiled of textual components from two of these cities, Santurce and Istanbul, and its collaborators Kathryn Hamilton/Deniz Tortum, Zeynep Kayan, Jorge González.
2. Jorge González gathered friends over nine days for chantings of the Rosary songs and traditional ceremonies in Santurce. These communal sessions in his studio brought together many different communities, and this text is one of many collected from: Cecillo Vega, 58 years old, Barrio Barahona, Morovis. Pedro Escabí, "Vista Parcial del Folklor de Puerto Rico: Morovis."
3. The lines from these chantings are interwoven with others of Kathryn Hamilton/Deniz Tortum's leporello, folded into device-scaled accordions that expand in your hands. While you read them in the darkness of their installation ARK, a camera obscura room, your eyes slowly adjust to reveal what was previously imperceptible, outside inverted inside, dependent on the sun.
4. Lines of these inversions and chantings are further interwoven with some lines of Zeynep Kayan's video entitled "*from one one two one two three*", in which she attempts to read from Thomas Bernhard's book *Yes* (1978), in a cycle of fragmented never finished sentences. Enacting repetition, time, and somatic knowledge as both her tool and subject; Kayan engages in the small physical act of moving water from one round vessel to another, and then returning it from where it came, and back again. And again.



A Few In Many Places in New York:

Lila Nazemian, Vartan Avakian, Kristine Khouri,
Yasmine Eid-Sabbagh

Dates: May 8 - August 8, 2021

Visit: Saturdays and Sundays from 11 am to 5 pm
Location: Colonel's House, 410A, Governor's
Island, New York





A Few In Many Places in Santurce:

Jorge González Santos, Organización CAN, Taller

Comunidad La Goyco, Embajada

Dates: May 14 - 23 & June 21-23, 2021

Venue: Multiple sites in Santurce and Jorge

González's Studio

1206 Ave. Ponce de León, San Juan, 00907



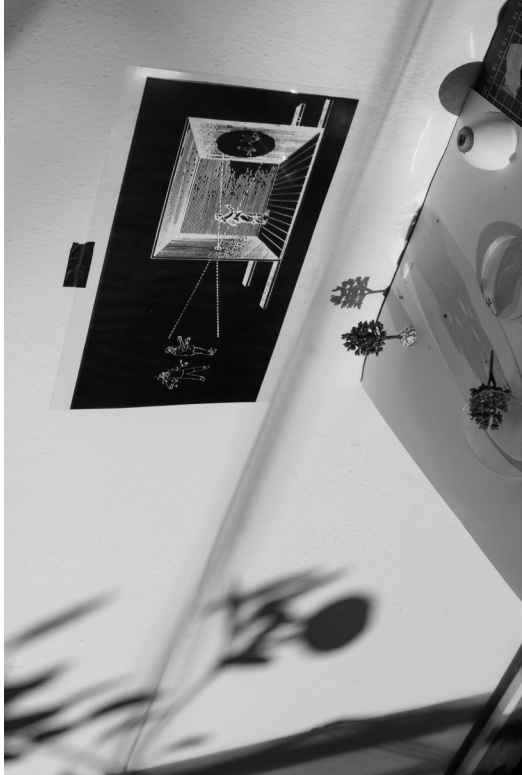


A Few In Many Places in Istanbul:

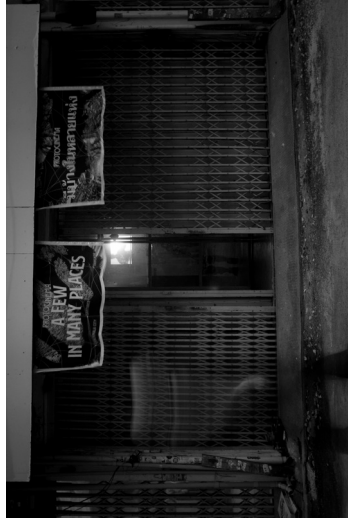
Zeynep Kavan, Kathryn Hamilton, Deniz Tortum,
Mari Spirito, Alper Turan

Dates: May 24-June 21, 2021

Venue: Kiraathane İstanbul Edebiyat Evi



Artworks



A Few In Many Places in Bangkok:
Komtouch Dew Napattaloong and Thanart
Rasanon aka Pete, Abhijan Toto
Dates: 11 June 2021 - 05 July 2021
Location: Monitor Lizard House. no. 11/1
Charoenkrung 24, Bangkok





A Few In Many Places in Seoul:

Welcome to Ogasawara 우리는 바다에서 왔다 II
(Gahee Park, Gim Ikhyun, Miji Lee, Hyun
Woomin, Min Guhong Manufacturing, Park
Daham, Yuri An, Yun Choi)

Dates: July 14-16, 2021

Venue: Online and offline sites around Champs-Élysées Shopping Plaza and Euljiro district, Seoul



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