**Roberta Colavecchio**

# Eco-Art Machines.
# A Chaosmotic Perspective on Postcolonial Capitalism

**Abstract**: Putting the complex debate about ecology (for which the essay will draw on the transversal and networked vision theorized by Félix Guattari) in dialogue with Rosi Braidotti's neomaterialist, postanthopocentric and zoepolitical perpective on contemporary posthuman condition, the article will attempt to reflect on the dynamics of contemporary postcolonial capitalism. The paper will propose a posthuman analysis of a series of works by the art collective Mongrel and its spin-off YoHa, which focus on hegemonic ecologies of power connected to mineral matters that are central to the assemblage of technological devices: *Tantalum Memorial* (Mongrel, 2008), *Aluminium* (YoHa, 2008), *Coal Fired Computers* (YoHa, 2010). The first an installation centered on telephone communication, re-cycling human voices in recorded bits of information; the second a graphic book and a video, compos(t)ing images and data debris of archival nets; the last one an installation of intra-acting human (lung), natural (coal) and technological (computer) matters, they all enact a process of framing, de-framing and re-framing, unfolding as re-cycling processes of human as well as non-human matter. This posthuman entangled matter shows a real as well as virtual complex economic, cultural and political eco-system where hegemonic dynamics of power unfold. In the light of the contemporary debate about art and the politics of ecology, drawing on Guattari's theoretical reflections on a new esthetic paradigm, traceable in Mongrel's and YoHa's art projects, how can we address the question of ecology so that it could help not only the understanding of postcolonial capitalism but also its re-thinking in the frame of a *chaosmotic* vision of culture, where new, unprecedented subjectivities can arise and a practice of political regeneration can be enacted?

**Keywords**: *postcolonial capitalism, ecology, citizenship, YoHa, posthuman, new media art*

## Introduction

> The digitalization of a growing number of material and mental operations is not always easy to reconcile with the existential territories that mark our finitude and desire to exist.
> (Félix Guattari, *Un Amour d'UIQ*)

In the 1980s, French philosopher Félix Guattari registered the complexity of the early process of digitalization, and the difficulty of preserving the equilibrium between the organism and its environment (essential to the survival of both of them) in the context of "the acceleration of the infospheric stimuli, the semiotic inflation, the saturation of every space of attention and consciousness".[1] More than thirty years later, Guattari's concerns are confirmed by the increasing psychospheric pollution, accompanied by the progressive acceleration and digitalization of information flows: virtual currencies, social relationships mediated

[1] Bracha L. Ettinger and Akseli Virtanen, "What Gives Us Life?", *Future Art Base* (26 September 2013), http://www.futureartbase.org/2013/09/26/what-gives-us-life/, accessed 28 December 2013.

by Web 2.0 platforms, new architectures rethought within the spaces of Augmented Reality, cyborg subjectivities configured and processed on smartphones and iPads screens.

Moreover, this complex environment, all too for our interpretative grids to be able to decipher it, is pervaded by a schizophrenic social climate that presents many variations: over-consumption coexisting with the depletion of worlds' reserves of biodiversity; the epidemic of anorexia/bulimia in one part of the world contrasting with the poverty-induced starvation in the other; new forms of warfare entailing the use of remotely controlled technological weaponry; and neo-colonial experiments responding to the global economy demand of geophysical resources.

As Rosi Braidotti remarks in her posthuman cartography of contemporary nature-cultural scenario, what contemporary subjects are witnessing is the opportunistic trans-species commercialization operated by the centrifugal force of advanced bio-genetic and digital capitalism.[2] Caught up into its plot, bodies are doubly mediated: by bio-genetical and by informational codes. Therefore, the daily exposure to the accelerated flows of digital capitalism is accompanied by the molecular contamination of organic and inorganic forms of life: consumer products such as genetically recombined plants, animals, and vegetables are examples of this cross-contamination.[3] The social scenario emerging from these trans-species encounters is a schizophrenic one, where nostalgia and paranoia coexist with enthusiastic and euphoric aptitudes.[4]

Franco Berardi defines those tendencies respectively 'neopaternalism' and 'accelerationism': neopaternalists express a nostalgic sentiment through the refusal of a technique so advanced that it is impossibile to govern it efficiently, so they support the return of a paternal law, intended as the symbolic force instituting the law and the limit, as well as a psychic order based on the respect of the law. On the other hand, accelerationists express their faith in the power of technique, and they wait for the overthrow of the model ruling it, as if it were an implicit promise of technological development, a potentiality which is immanent to technologies.[5] Although these two tendencies emerge as diametrically opposite trends (the reduction of the space for symbolic elaboration on the one hand, the acceleration of the imaginary flux on the other), they paradoxically can be seen as two sides of the same coin. As Berardi explains, overwhelmed by the wave of nervous stimuli that the mind receives from the infosphere, the present becomes so dense that it occupies every moment of conscious attention; therefore erasing, or drastically reducing, the space that is necessary for the imagination of the future and the memory of the past.[6] Caught up in such a spatio-temporal compression, both neopaternalist and accelerationist bodies recognize themselves as impotent, overwhelmed by a present overloaded by infodata, and therefore incapable of paying 'attention to life': what French philospher Henry Bergson defined as a work of adjustment of the past to the present, and their trespassing towards the reinvention of the future.[7] Accelerationists are inattentive because they wait for a

[2] Rosi Braidotti, *The Posthuman* (Cambridge and Malden: Polity Press, 2013), 119.

[3] Paul B. Preciado, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (New York: The Feminist Press, 2013)

[4] Braidotti, *The Posthuman*, 141.

[5] Franco Berardi, "Senza Madri", *Commonware – General Intellect in Formazione*, (27 November 2014), http://www.commonware.org/index.php/neet-work/511-senza-madri, accessed 30 November 2014.

[6] Ibid.

[7] Henry Bergson, *Matter and Memory*, trans. by Nancy Margaret Paul, William Scott Palmer (Mineola: Dover, 2004), 172-173.

future destined not to perform in a present which is stuck into the accelerationist loop; neopaternalists are distracted because, moved by a nostalgic affect, they end up in a mere repetition of principle, which is ethically, politically and imaginatively useless.

According to Berardi, this situation of panic is symptomatic of a missing affective bond between bodies, and it can be traced in various socio-cultural scenarios.[8] In contemporary ecological debate, for example, such a condition of impotence and inattentiveness to life results in the emergence of a new reactionary pan-humanity, one where, as Braidotti remarks in her recent analysis of the contemporaty 'posthuman situation', the global sense of interconnection among humans, but also between the human and the non-human environment, is based on a shared sense of vulnerability and fear of imminent catastrophes, such as that which sets the tone of environmentalism and current animal rights claim.[9]

Nevertheless, this essay argues, active attempts at converting reactionary passions into productive praxes are coming from what might be called 'the eco-art machine': "a particular set of open relationships between the human and the world, animals and objects",[10] a social material assemblage that seeks to create new ways of thinking, perceiveing and sensing life's infinite possibilities other than the ones produced by the deterritorializing mechanisms of capitalistic value-extraction.[11] If the absence of an affective bond between bodies is responsible for the inability of coordination and sustainable cohabitation of different forces (both human and non-human) sharing the planet, then the eco-art machine can help in the reconstruction of an affectivity nowadays reduced to an operational function. Embracing Berardi's standpoint, this essay proposes that art can function as a therapeutic re-enacting of sensibility,[12] for, as critics maintain, in its struggle against capitalism, it brings into focus the themes of nature and matter, and therefore it challenges contemporary socio-cultural conjunture by opening it up to a transversal ecological dimension, one which is able to spatio-temporally reinvent new social and material arrangements.[13]

Drawing from Deleuze and Guattari's schizoanalytical and chaosmotic thought, this essay develops a machinic perspective from which to address contemporary ecological issues within the context of global trans-species capitalism. Specifically, it wonders about the postcolonial character of contemporary capitalism, by starting with Deleuze and Guattari's post-Marxist definition of capitalism as an encounter of deterritorialized flows (labor and capital) tending towards the decoding of the socius "in order to make it … a deterritorialized field",[14] and producing "an awesome schizophrenic accumulation of energy or charge against which [capitalism] brings all its vast powers of repression to bear, but which nonetheless continues to act as [its] limit".[15] As such, this essay asks, can capitalism possibly be thought of as a mode of trans-species production that is inseparable from a history of colonization resting on the extraction and accumulation of nature-cultural forces? Hence, does it presents a postcolonial dimension? And how does the term

[8] Berardi, "Senza Madri".

[9] For in-depth analysis see Braidotti, *The Posthuman*, 76-81, on 'compensatory humanism'.

[10] Susan Ballard, "The Audience and the Art Machine: Janet Cardiff and George Bures Miller's *Opera for a Small Room*", in Ian Buchanan and Lorna Collins, eds., *Deleuze and the Schizoanalysis of Visual Art* (London: Bloomsbury, 2014), 125.

[11] Braidotti, *The Posthuman*, 107.

[12] Franco Berardi, "Il Ruolo degli Artisti al Tempo della Dittatura Finanziaria", *MicroMega* and *L'Espresso* (18 May 2012), http://blog-micromega.blogautore.espresso.repubblica.it/2012/05/18/franco-bifo-berardi-il-ruolo-degli-artisti-al-tempo-della-dittatura-finanziaria/, accessed 2 December 2014.

[13] TJ Demos, "The Post-Natural Condition: Art after Nature", *Artforum International Magazine* (New York, April 2012), 197; Berardi, "Il Ruolo degli Artisti al Tempo della Dittatura Finanziaria".

[14] Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. by Robert Hurley, Mark Seem and Helen R. Lane (London: Continuum, 2004), 36.

[15] Ibid., 37.

'postcolonial' qualify capitalism? These questions will be addressed throughout this essay through an engagement with postcolonial critique, and Deleuze and Guattari's theories about art, chaos and ecology.

## Autopoi*ethics*: A Machinic Ecology of Postcolonial Matters

As maintained by Guattari, what he calls 'eco-art', a desiring machine which he identifies as the most important force of resistance to the steamroller of capitalist subjectivity, unfolds as a practice which is able to restore transversal connections across mental, social and environmental ecologies, and reinvent the dynamics of cohabitation.[16] In that sense, together with and in cross-connection to other forces (such as philosophy and science), it works as a navigational tool within global economy's chaotic flows.[17]

If chaos is not "absolute disorder but rather ... a plethora of orders, forms, wills – forces that cannot be distinguished or differentiated from each other, both matter and its conditions for being otherwise, both the actual and the virtual indistinguishably",[18] art can be referred to as an effective training for orienting and re(con)figuring unprecedented 'chaosmotic' scenarios.[19] As Deleuze and Guattari remark:

> Art indeed struggles with chaos, but it does so in order to bring forth a vision that illuminates it for an instant, a Sensation.... Art is not chaos but a composition of chaos that yields the vision or sensation, so that it constitutes, as Joyce says, a chaosmos, a composed chaos – neither foreseen nor preconceived.... Art struggles with chaos but it does so in order to render it sensory.[20]

Guattari recognizes in aesthetics a discipline that takes an interest in the sustainability of the relationship between the organism and the environment, the point of connection between the psychic decomposition and the semiotic flows coming from the economic, mediatic, artistic machine; it is a diagnostics of, and, at the same time, a therapy for the relationship between the organism and its environment. To what extent can art and aesthetics trigger, process and unfold productive praxes that reconstruct a sense of orientation, and prefigure existential territories within the chaotic grids characterizing contemporary cultural scenario?[21]

Faced with the progressive projection, dematerialization, and acceleration of communicative and productive relations (algorithmic subjectivities, technological devices mediating social relations), faced also with contemporary bio-genetic contamination of bodies and matters (OGMs and bio-food, drugs, medicines, animal testing and lab experiments, just to name a few), rethinking the spaces and times within which cultural practices process themselves is an urgent ethico-political concern, and art, as critics maintain, can be a potential place for such a transversal ecological engagement, "in that it connects to the animal, the vegetable,

[16] Félix Guattari, *The Three Ecologies*, trans.by Ian Pindar and Paul Sutton (London and New Brunswick: The Athlone Press, 2000), 53.

[17] Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, trans. by Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1994); Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, (New York: Columbia University Press, 2008), 2-5.

[18] Grosz, *Chaos, Territory, Art*, 5.

[19] Félix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, trans. by Paul Bains, Julian Pefanis (Indiana University Press, 1995), 99.

[20] Deleuze and Guattari, *What Is Philosophy?*, 204-205.

[21] Guattari, *The Three Ecologies*, 64.

earthy and planetary forces that surround us".[22] A "site of post-anthropocentric becoming",[23] as Braidotti would say, a fold that makes the chaotic variability perceptible, and that transforms it into a 'chaoid variety', art offers itself as a threshold to many possible worlds.[24] Hence, as a site of trans-species encounter and contamination, art, that – as Heiddegger put it – has the function of making, and making itself the space of a dwelling that is, first of all, a space of hospitality and cohabitation, comes up as a place of practice and contention among nature-cultural bodies and *figures* which are both and at once social and material.[25]

For such a composite nature, it can help us perceive and access the equally complex aspects of contemporary capitalist flows of production and consumption, especially if addressed from a postcolonial perspective. In fact, a critique of contemporary capitalism could be more efficaciously developed from a postcolonial stance, for it recognizes the paradoxical, ambivalent character of the social and material bodies acting on contemporary cultural scene.

As Miguel Mellino explains, the term 'postcolonial' refers to the heterogeneous reality of the post-colonial present, in its strictly literal, hence historical-chronological sense. In discourses about race and migration, 'postcolonial' refers to a condition that is symptomatic of the social, cultural and economic dishomogeneity characterizing the space of the ex-colonizing societies.[26] Intended as a 'colonial retaliation' against old metropolitan centers, as the 'irruption of margins within the center', as the 'return of the colonial phantom of race and racism back to the belly of the beast', the postcolonial condition embodies a 'rupture' that unfolds both in continuity and discontinuity with the past: although it indicates the persistence of colonial powers in the present (neocolonialism), it does not correspond to the mere repetition of the colonial system of the past, rather it expresses the complexity and the irreducibility of subjectivites that resist this state of things.[27]

As such, that is as the paradoxical cohabitation of opposite forces (on the one side the persistence of colonial power, on the other one the resistance to it) delimiting a place of cultural contention, the postcolonial condition registers the complexity of cultural, economic and historical dynamics within the context of global trans-species capitalism, and remarks the importance of opening up new spaces for self-expression and effective choice, and of restoring time as an attentive border-crossing of past-present-future into each other, in order to construct self-awareness in a sustainable relationship with the surrounding environment.

From this standpoint, art comes up as a space of experimentation within which to try out and perform the desire of self-representation, where to construct one's own singular temporalities, what Guattari calls *refrains*: "individuated niches of the self within which it is possible to create the cosmos",[28] repetitions that constitute the very supports of existence, the ceaseless regeneration of both singular and collective historicity, their unceasing adjustment to one another, the reconciliation

[22] Braidotti, *The Posthuman*, 96. See also TJ Demos, "The Post-Natural Condition: Art after Nature", 197; Guattari, *The Three Ecologies*, 53.

[23] Braidotti, *The Posthuman*, 96.

[24] Gilles Deleuze, Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. by Brian Massumi (Minneapolis: University of Minnesota Press, 2005).

[25] Martin Heidegger, *Art and Space*, trans. by Charles H. Seibert (The Hagues: Nijhoff, 1973), 3. On the concept of figure see Donna J. Haraway, *Modest_Witness@Second_Millennium. FemaleMan©_ Meets_OncoMouse™: Feminism and Technoscience* (New York: Routledge, 1997); Donna J. Haraway, *When Species Meet* (Minneapolis: Univestity of Minnesota Press, 2008), 4.

[26] Miguel Mellino, "Cittadinanze postcoloniali. Appunti per una lettura postcoloniale delle migrazioni contemporanee", *Studi Culturali*, 6.2 (August 2009), 292-294.

[27] Stuart Hall, "Black Diaspora Artists in Britain: Three 'Moments' in Post-War History", *History Workshop Journal*, 61.1 (2006), 1-24; Mellino, "Cittadinanze postcoloniali", 292-294.

[28] Berardi, "Poetry and Financial Automation of Language", *Future Art Base* (Aalto University School of Art, 17 October 2010), http://www.futureartbase.org/2011/10/17/poetry-and-financial-automation-of-language/, accessed 2 December 2014.

[29] Guattari, *The Three Ecologies*, 38.

of the world with the multiplicity of the desiring bodies, organic as well as inorganic, inhabiting it.[29]

But what does it mean for the eco-art machine to intervene into the spatio-temporal reinvention of the world, today? Which revolutionary openings into contemporary space-times should eco-art process in order to make the environment, of which it is simultaneously symptom and productive practice, a sustainable one? [30]

[30] Steven Shaviro, *Post-Cinematic Affect* (Winchester UK: Zero Books, 2010), 2.

In the light of current bio-genetic and digital capitalism, intervening spatio-temporally in political and cultural contexts means to take care of the space of the planet and of the bodies inhabiting it (the Batesonian complex 'organism-in-its-environment') within a multiplicity of times, accelerated by the digital and material flows of globalization.[31] Then, to intervene in global times and spaces will mean attempting to reconcile technology and the planet, the organic and the inorganic, nature and matter. That is an urgent concern, both in practical and theoretical terms, today, as we assist to an increasing and controversial debate focusing on ecological issues. In fact, while contemporary theories and practices of production, distribution, and consumption expose us to the extension of life beyond the realm of organic matter (as in the Internet of Things), current ecological debate, despite being heterogeneously inflected, tends to be articulated either in terms of a denunciation of neoliberal logics that reconfirm nature as subsumed to them, or by voicing a claim that, however active, limits the ecological perspective and the concern for survival only to organic forms of life.[32] In the light of contemporary postcolonial capitalism, that is in the light of a historical and socio-cultural conjuncture wherein organic as well as inorganic postcolonial subjectivities are both implicated with and resistant to a repressed history of natural and human exploitation that Western power perpetrated on the rest of the world, is it possible to step out of such neocolonial partial visions, so to reconfigure a transversal ecological scenario where to experiment and evoke a sustainable cohabitation of the natural and the material forces of the world?

[31] Gregory Bateson, *Steps to an Ecology of Mind* (Chicago and London: The University of Chicago Press, 2000), 450-451.

[32] Neil Smith, "Nature as Accumulation Strategy", in Leo Panitch, Colin Leys, eds., *Coming to Terms with Nature*, Socialist Register, 43 (2007); Vandana Shiva, "The Corporate Control of Life", *dOCUMENTA(13)* (2011).

Drawing from the writings of authors such as Gilles Deleuze, Felix Guattari, Elisabeth Grosz, Franco Berardi, and Rosi Braidotti about the arts and the forces they enact, this essay attempts to explore and develop new modes of conceptualizing politics, and the ways in which arts and politics can be linked together, in contemporary capitalist scenario.[33] Specifically, it attempts to rethink arts and politics through a transversal, material ecological philosophy: an ecosophy 'autopoi*ethically*' oriented towards the qualitative flexible cohabitation of organic and inorganic material bodies.[34] The 'neo-materialist ecology' this essay proposes, by engaging with specific contemporary eco-art practices, should be intended as a process of ceaseless contention of different forces coming together and contaminating each other in their trans-species bio-chemical and spatio-temporal encounters.[35]

[33] Grosz, *Chaos, Territory, Art*, 2.

[34] Humberto R. Maturana, Francisco J. Varela, *Autopoiesis and Cognition: the Realization of the Living*, in Robert S. Cohen and Marx W. Wartofsky, eds., *Boston Studies in the Philosophy of Science*, 42 (Dordecht: D. Reidel Publishing Co., 1980).

[35] Mikhail M. Bakhtin, *The Dialogic Imagination: Fours Essays*, trans. by Vadim Liapunov (Austin & London: The University of Texas Press, 1981); Donna J. Haraway, *When Species Meet* (Minneapolis: University of Minnesota Press, 2008). On neomaterialism see Rick Dolphijn, Iris van der Tuin, eds., *New Materialism: Interviews & Cartographies* (Ann Arbor MI: Open Humanities Press, 2012).

From the chaosmotic perspective, ecology stands out as an emerging, flexible, and precarious equilibrium in constant redefinition through the shifting synergy of the singular forces composing it: a dis-equilibrium. Just as an acrobat on a wire, who, in order "to maintain the ongoing truth of his basic premise ("I am on the wire"), ... must be free to move from one position of instability to another",[36] so a neo-materialist, chaosmotic ecology enfolds autopoietically: as a dis-continuos, machinic, digital evolution of combined parts, forces, and bodies, as "an endless turnover of components under conditions of continuous perturbation and compensation of perturbations".[37]

As Humberto Maturana and Francisco Varela's researches on biological systems explain, autopoiesis traces a horizon of possibility for rethinking the ways of doing and getting by in the world. According to the Chilean scientists and philosophers, autopoiesis coincides with biological organisms' capacity for self-regulation. Autopoietic machines are homeostatic systems, naturally tending towards the maintenance of a relative stability (metastability) among their parts. Moreover, the unity of the autopoietic machine is neither given by its individual components, nor by the sum of them. Rather, it coincides with the qualitative relation among its parts:

> An autopoietic machine ... has its own organization (defining network of relations) as the fundamental invariant ... autopoietic machines are unities whose organization is defined by a particular network, not by the components themselves or their static relations ... for a machine to be autopoietic, its defining relations of production must be continuously regenerated by the components which they produce.[38]

Defined as a relational unit, the autopoietic machine coincides with the complex 'organism-in-its-environment' that Bateson individuates as the ecosystems' unit of survival.[39] In that sense, environmental ecology could be intented as a machinic ecology, where nature becomes an emerging assemblage of parts that, being relatively independent from the agency which is proper to the assemblage, assure its internal diversity, characterize it as non-totalizable and half-open, and guarantee its "uncommitted potentiality for change".[40] The resonance of Maturana and Varela's autopoietic systems with Bateson's cybernetic ones, and above all, Guattarian reinterpretation of machinic autopoiesis offer a special perspective for analysing and elaborating a concept of neo-materialist ecology aiming at the chaosmotic connection of both organic and inorganic components of the complex 'organism-in-its-environment'. Especially, the way Guattari reinscribes machinic autopoiesis beyond the domain of biological organisms, extending it to technological *others* as well as to artistic, social, and economic machines, is of crucial importance for evoking a chaosmotic ecology, because it introduces a qualitative link between organic matter and technological or machinic artefacts.[41]

As he foresaw at the end of the Eighties:

[36] Bateson, *Steps to an Ecology of Mind*, 498.

[37] Francisco J. Varela, *Principles of Biological Autonomy* (New York and Oxford: North Holland, 1979), 13.

[38] Ibid.

[39] Bateson, *Steps to an Ecology of Mind*, 451.

[40] Ibid., 498. On qualitative part-whole relation see also Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC: Duke U. P., 2010), 24, and Luciana Parisi, *Contagious Architecture: Computation, Aesthetics, and Space* (Cambridge, Mass.: The MIT Press, 2013), XII.

[41] Guattari, *Chaosmosis*; Braidotti, *The Posthuman*, 94.

[42] Guattari, *The Three Ecologies*, 66. According to Deleuze and Guattari's philosophical stances, "the war machine does not necessarily have war as its object" (Deleuze and Guattari, *A Thousand Plateau*, 416), rather the trace of a creative line of flight: it has to do with a particular way of inventing and occupying new space-times. Revolutions, artistic movements are war machines. They record comunication disturbances between the organic and the inorganic, and intervene spatio-temporally for a chaosmotic re-adjustment of metastable bodies and forces.

[43] Sherry Turkle, *Life on the Screen: Identity in the Age of the Internet* (New York: Simon and Schuster, 1995)

[44] Raymond Williams, "The Technology and the Society", in Noah Wardrip-Fruin and Nick Montfort, eds., *The New Media Reader* (Cambridge, Mass., and London: The MIT Press, 2003), 293-299.

[45] See the art collective official website www.mongrel.org.uk, accessed 3 March 2013.

[46] Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. by Alan Sheridan (New York: Pantheon Books, 1977).

> Natural equilibriums will be increasingly reliant upon human intervention, and a time will come when vast programmes will need to be set up in order to regulate the relationship between oxigen, ozone and carbon dioxide in the Earth's athmosphere. We might as well rename environmental ecology 'machinic ecology' because cosmic and human praxis has only ever been a question of machines, even, dare I say it, of war machine.[42]

## Residual Aesthetics: Art as Re-Cycling

As cultural studies and media theory critique maintain, the relationship between technologies and societies should be intended as a complex interaction where both terms are actively involved in a problematic process of exchange.[43] Such a practice of negotiations requires an attentive contextualization, in order to understand the way in which technologies are invented and used by a society, as well as how they simultaneously convey cultural, political, and social changes in a certain historical conjuncture.[44] The acknowledgement of the interdependence of technologies and societies is a fundamental premise for the attempt to ethically and politically recalibrate (together with artistic practices and research) the relationship between nature and matter within contemporary fluxes of globalization. Such an attempt is particularly evident in the eco-art machines assembled by the London-based art collective Mongrel and its spin-off YoHa (born from the collaboration between Matsuko Yokokoji and Graham Harwood).

As defined by the artists, Mongrel "is a mixed bunch of people, machines and intelligences working to celebrate the methods of London street culture".[45] Officially founded in 1997 by Graham Harwood, Mervin Jarman, Richard Pierre-Davis and Matsuko Yokokoji, it emerges out of their combined practices at ARTEC (London Art and Technology Centre) in 1995, in response to a reactionary approach to emergent digital technologies and to their application in the field of arts and the humanities. As the name of the collective evokes, Mongrel's artistic research intends to play with contemporary nature-cultural contaminations, by fostering an interdisciplinary dialogue between new media and postcolonial themes, such as cultural differences and their hybridization in the light of the history of colonization and its cultural legacy extended to ecological, technolgical and economic issues.

During the 1990s, Mongrel's interdisciplinary and transversal approach found expression in cybercultural experimentations: the issue of difference was mainly inflected as a challenging of the categories of race, class, gender and sexuality in and through new media technologies. Early works, such as *National Heritage* (1997) and *Rehearsal of Memory* (1995), are examples of this first phase of their artistic production, focused on the destabilization of the normative law instituting class categorizations, racist and nationalistic structures of feelings.[46]

Today, Mongrel and YoHa's eco-art machine has extended to the field of matter, and, specifically, to technological materials. In so doing, they situate those processes of reappropriation of technologies Guattari encouraged through the evocation of a post-media age at the level of a (neo)materialist molecularity.[47] Here, the focus is centred on a series of installations based on the study of the minerals that are used for the production of technological devices, or which are somehow involved in the history of their evolution. Emerging as aesthetic experimentations negotiated at the intersection of nature, matter, colonialism and globalization, Mongrel's and YoHa's artworks offer a reticular perspective (interconnected and decentralized) from which to elaborate a chaosmotic, autopoietic, neomaterialist ecological thinking through which to re-frame contemporary capitalism into a postcolonial perspective.

In a Benjaminian vein and through the archaeological study of everyday objects and media, that is through a 'temporal excavation' into technological culture aimed at the transversal reading of old media and new ones, Mongrel's and YoHa's eco-art machines recognize the active role of matter within contemporary social formations.[48] Furthermore, the archaeological approach to technologies proves to be preparatory to their genealogical rewriting, and consequently, to a transversally ecological reading of the species: by means of a socio-ontological approach to media, the collectives' artistic production reveals a close kinship between organic and inorganic bodies, the promiscuous cohabitation of human, vegetal, mineral, and technological bodies, their shared active participation into machinic socio-cultural formations which crucially highlight the neocolonial inflection of hig-tech production. In that sense, they trace a horizon of possibility for the empathic rewriting of affective bonds, a new animalism, as the one invoked by Paul B. Preciado: the promise of a 'photosynthetic cooperation', a 'molecular enjoyment' of nature-cultural bodies, the emergence of material-semiotic processes, encounters, and figurations which reinflects neocolonial relations of power.[49]

The affective kinship among environmental, social, and technological bodies is explored and problematized by Mongrel and YoHa through the assemblage of processual machines connected to everyday objects and technologies. In that sense, their works express the contemporary aesthetics of an art in the process of rethinking itself in terms of a performative language, deeply situated in everyday life context.

As Nikos Papastergiadis remarks, within the spaces (institutional and non-institutional, real as well as virtual: academic environments, museums, art galleries, institutes of culture, websites, online platforms, network apps etc.) where discourses about art and cultural practices proliferate, one can register a new modality of conceiving and enacting artistic practices which is taking a distance from a linguistic, semiotic, representative paradigm no longer fitting the contemporary historical conjuncture.[50] It constructs itself around a new performative paradigm, attentive to the process rather than the end product, to the

[47] Guattari, *The Three Ecologies*, 61.

[48] Jussi Parikka, *What is Media Archaeology?*, (Cambridge: Polity Press, 2012); Walter Benjamin, "Thesis on the Philosophy of History", in *Illuminations*, trans. by Harry Zohn (New York: Schocken Books, 1968).

[49] Paul B. Preciado, "Le féminisme n'est pas un humanisme", *Libération* (26 September 2014), http://www.liberation.fr/chroniques/2014/09/26/le-feminisme-n-est-pas-un-humanisme_1109309, 2 October 2014; Donna J. Haraway, *Modest_Witness@Second_Millennium. FemaleMan©_Meets_OncoMouse™: Feminism and Technoscience*, (New York: Routledge, 1997).

[50] Braidotti, *The Posthuman*, 8.

51 Nikos Papastergiadis, "Spatial Aesthetics: Rethinking the Contemporary", in Terry Smith, Okwui Enwezor, Nancy Condee, eds., *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* (Durham, NC, and London: Duke U. P., 2008), 364.

52 Ibid., 363.

53 Ibid.

54 Miguel Mellino, "Viaggio ai confini mobili del capitalismo globale. Un mondo dove convivono diversi modi di produzione, di lavoro e temporalità storiche. «La condizione postcoloniale», un saggio di Sandro Mezzadra" (13 March 2008), http://www.ombrecorte.it/rass.asp?id=143, 10 December 2013; Sandro Mezzadra, Federico Rahola, "The Postcolonial Condition: A Few Notes on the Quality of Historical Time in the Global Present", *Postcolonial Text*, 2.1 (2006), http://postcolonial.org/index.php/pct/article/view/393/819 , accessed 10 December 2013.

55 Ong, *Neoliberalism as Exception*, 4.

working of art rather than the work of art: what I have named an 'eco-art machine'.[51]

As a practice that is embedded in the complexities of contemporary socio-cultural conjuncture, art takes a challenging and problematic stance within the debate about the contemporary, and "stretches its contexts and strategies in paradoxes: museums without walls, cities as laboratories, living archives, walking narratives".[52] As remarked by Papastergiadis, under a process of dematerialization and dissemination that is also traceable in contemporary art practices and production (and that poses a range of questions in relation to the role of institutions, the function of the curator, the dynamism of social interaction etc.), and as a response to it, "the coda for the contemporary artist is now defined by the desire to be *in* the contemporary, rather than to produce a belated or elevated response to the everyday".[53]

Foil wraps and cans, computers, mobile phones: objects of everyday life at the core of a series of works by Mongrel and YoHa. Connected to the mineral matters that are central to their assemblage, and that entitle the three art installations (*Aluminium*, *Coal Fired Computers* and *Tantalum Memorial*), in the art practices of the collectives these objects and technological devices come out of a shared trans-disciplinary and trans-species speculative practice aimed at investigating contemporary socio-cultural dynamics within the context of 'postcolonial capitalism'.

As Miguel Mellino suggests in his review of the Italian edition of Sandro Mezzadra's *The Postcolonial Condition* published by Ombre Corte (Verona, 2008), an interesting perspective from which to think about the notion of postcolonial capitalism can be traced in Mezzadra's definition of the postcolonial stance as "an unstable and uncertain condition where the very possibilities of capital – its self-constituting as a 'machine of differentiation' – have to be constantly reaffirmed, or rather they are daily challenged by the practices of women and men who, in their irreducible multiplicity, seek to escape the action of its biopolitical devices of confinement".[54] Standing out as an oxymoron, where the word 'capitalism' (intended as an economic regime governing the accumulation of wealth and its privatization, by means of opportunistic mechanisms of differential inclusion) is in a paradoxical relation to the term 'postcolonial' (intended as the condition of irreducibility of the subjects simultaneously, conjuncturally and differentially included and excluded from the neoliberal flows of the market), the phrase 'postcolonial capitalism' designates a complex unstable cultural condition, a space of continuous contention between capital and its conjunctural *others*.

Exceptions, excesses, residues are produced along the mobile borders traced by neoliberal technologies of government,[55] on the limits in respect to which it conjuncturally establishes the parameters of a differential inclusion within the economic flows of production and consumption. They are ready for the reuse. Captured again in the accelerated flow of the economic, mediatic, artistic machine.

But, besides a trendy, institutionalized art there is an art that recycles residues, rather than capturing them, and, beyond a politics of claiming and survival, it makes room for newness.

Embracing Mellino and Mezzadra's concept of postcolonial capitalism, extending it to the neomaterialist, non-anthropocentric perspective elaborated by Guattari, Grosz, Braidotti, Preciado, Haraway – among others – Mongrel and YoHa's eco-art machines could be looked at as an example of such a challenging recycling practice.[56]

[56] Ibid., 67.

## ALUMINIUM. Beauty, Incorruptibility, Lightness and Abundance, the Metal of the Future

> The extraction of value from any material, place, thing or person, involves a process of refinement. During this process, the object in question will undergo a change in state, separating into at least two substances: an extract and a residue. Coffee beans and coffee grounds, coffee grounds and a coffee pot, a coffee pot and a cup of coffee, a cup of coffee and a shot of caffeine, a shot of caffeine and a slight spike of energy, a spike of energy and a decision, a decision and its consequences, the consequences and a fragment of history, a fragment of history and an aluminium factory, an aluminium factory and aluminium, aluminium and a coffee pot, a coffee pot and coffee grounds, and so on.
> (Raqs Media Collective, "With Respect to Residue")

"Aluminium xmas trees, pots and pans, door and window frames, wall claddings, roofings, awnings, high tension power lines, wires, cables, components for televisions, radios, computers, refrigerators and air-conditioners, cans, bottle tops, foil wraps, foil semi-rigid containers, kettles and saucepans, propellers, airplanes, gearboxes, motor parts, tennis racquets and zepplins".[57]

[57] YoHa, http://yoha.co.uk/node/536, accessed 12 October 2013.

Objects of everyday life made up of aluminium. Fragments of the quotidian landscape collected in a book. Scraps of sparkling matter re-framed in a video sequence. The metal of the future, embodying futurist and fascist image of modern technological life, signifying both speed and strength, appears in the images and strings of words on a page; it passes on a screen in many forms, it mixes up with human figures in images leaving trails of themselves, expanding and combining in new ones. Compenetrating liquid matters. Lightness and abundance. YoHa's project *Aluminium*, commissioned for the abandoned 1930s Alumix building – a Fascist-era factory in Bolzano (Italy) – and presented at Manifesta07 in collaboration with Raqs Media Collective, is a futurist search engine performing fragments of hidden histories through a video and a graphic book. Re-writing and re-framing the documentaries *Aluminium on the March* (1956), *Metal in Harmony* (1964), and other promotional films for the aluminium industry together with Futurist Manifestos, this eco-art machine or 'contraption'[58] – as the artists call it – challenges hidden ecologies of power tracked down in the landscape of everyday

[58] Term usually used by Harwood to describe his works as machines, or assemblages, that do not smoothly function, rather they only barely work. These assemblages enact a demystification of technological apparatuses, by producing allegories – rather than utilities – with the aim of infecting and tainting historical representations. As the artist explains: "A contraption in English is where the domain of the technical overlaps the imaginary, an experiment with nothing to prove. Usually strange, unnecessarily intricate, unfinished, inherently unstable, improvised machine". http://yoha.co.uk/coalcontraptions, accessed 24 October 2013.

life, and recycles its residues into new performing assemblages, temporal spaces for reflection and imagining.
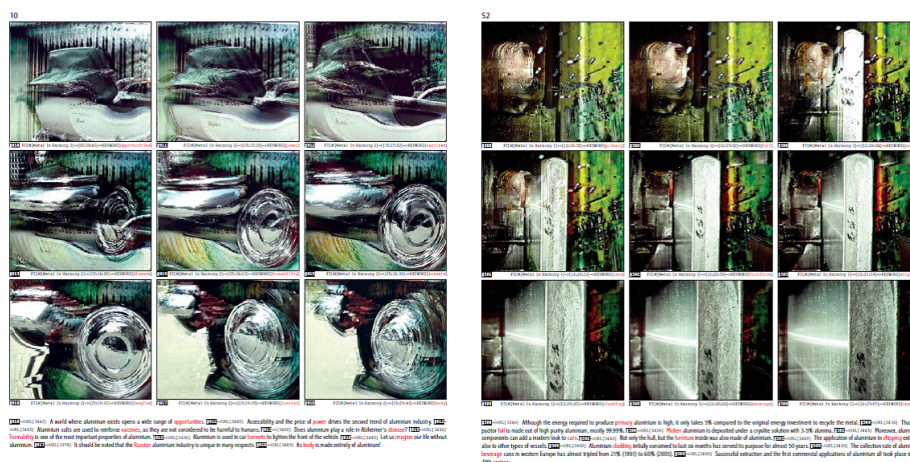


Figs. 1–2: YoHa, *Aluminium: Beauty, Incorruptibility, Lightness and Abundance, the Metal of the Future*, 2008, stills from G. Harwood, *Aluminium: Beauty, Incorruptibility, Lightness and Abundance, the Metal of the Future*, *The Rest of Now*, *Manifesta7* (Bolzano, Italy, 19 July - 2 November 2008), download available at http://download.yoha.co.uk/aluminium/aluminium.pdf

Both the video and the graphic book come out as the breaking down of the framing and editing of the two documentary films, and their fluid re-composition into a residual aesthetics: "Because we despise the precise, mechanical, glacial reproduction of reality in these films, and as we are not interested in the movement which has already been broken up and analysed by the lens, we code up ways for time to occur across the division of the frame".[59] This residual montage, restoring time and matter into the fractures of history, is obtained through the use of a software designed to generate, edit and continuously update a composite networked image made up of the results of Internet searches guided by keywords (aluminium, fascism, futurism), phrases and compositional forms selected through the word frequency analysis of Futurist manifestos and documents found at the Alumix building, then associated to the frames of the films. By revealing the movement between the frames, being able to predict it, the algorithm produces a residual, "mesmerising liquid sequence of images in which the separation between frames and therefore between activities – consuming and producing – and material is collapsed, merged into a startling alchemy of human, foodstuffs, information, machines and materials. It is as if the regular division of time of the old film stock has been exposed to the illumination of continuous duration and convergence of matter it had sought to hide".[60] The mesmerizing, liquid sequence of images is rendered on the book as a grid of frames accompanied by strings of codes associates, key words and Internet search-engine results.

Turning the book into a machine (just like Futurism proposed to do with man), that is turning it into the logically performed algorithmic organization of frames

[59] Graham Harwood, *Aluminium: Beauty, Incorruptibility, Lightness and Abundance, the Metal of the Future*, download available at http://download.mongrel.org.uk/aluminium.pdf, accessed 28 September 2013.

[60] Antony Iles, "In the Mud and Blood of Networks: An Interview with Graham Harwood", *Mute Magazine* (12 October 2010), http://www.metamute.org/editorial/articles/mud-and-blood-networks-interview-graham-harwood, accessed 25 November 2013.

and sentences with no logical connection to each other, YoHa exposes the users-consumers to the illogical outputs produced by the logical neoliberal technology of government informing objects and practices of everyday life.



Fig. 3: YoHa, *Aluminium: Beauty, Incorruptibility, Lightness and Abundance, the Metal of the Future*, 2008

As Harwood maintains, "on the boundaries of art, the works are contraptions made up of situations, peoples, geographies, networks, technicalities that bring the historical, social, economic, political into proximity with each other to create a moment of reflection and imagining".[61] Montage, that was the main gift of twentieth century art, valuing fragmentation and conflict over continuity and organic unity, ripping images out of their contexts and sticking them together to reveal new images, meanings and poetics from the interplay, makes an important issue arise, a question which is especially relevant to nowadays imploded and decentralized capitalist production and circulation of postcolonial bodies: "do networked images in their proliferation and multiple contexts undermine the assumptions of montage or reinforce them?"[62] From an autopoietic perspective, one could say that the aesthetic question is not what the network does to pictures, but rather what pictures want from the network. In terms of a historical renarration, and of the affective memory of a fascist past, the question is not to understand what the archive of (post)colonial history wants from the bodies, but rather what bodies want from it.

Starting from Futurist manifestos, passing through the objects of everyday life, from foil wraps and coffee pots to bottle tops and saucepans, from the first futurist cookbook to the Italian fascist colonization of Ethiopia, Eritrea, Somalia and Libya, the artwork reveals the ecology of a futurist, fascist, colonial power connected to aluminium and opens up a space where to re-inscribe, re-frame, re-cycle the sediment of its social history. The residues of such a hegemonic ecology of power, that which is left behind when value is extracted, and "never finds its way into the manifest narrative of how something (an object, a person, a state, or a state of being) is produced, or comes into existence",[63] are the histories and lives of colonized lands, earth, people and cultures.

As a residual assemblage that takes up futuristic logic and turns it upon itself through high-technologies, as a contraption, as a logical construction that has no logical outcome, *Aluminium* eco-art machine situates itself on the mobile borders of

[61] Ibid.

[62] YoHa, http://yoha.co.uk/node/515, accessed 24 October 2013.

[63] Raqs Media Collective, "With Respect to Residue", in G. Harwood, *Aluminium*, 60.

[64] "an actant ... is something that acts or to which activity is granted by others. It implies no special motivation of human individual actors, nor of humans in general". Bruno Latour, "On Actor-Network Theory: A Few Clarifications", *Soziale Welt*, 47.4 (1996), 371; Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network Theory* (Oxford: Oxford University Press, 2005).

[65] Latour, "On Actor-Network Theory", 371.

the complex, unstable spaces of contention of postcolonial capitalism, and stretches its strategies in paradoxes, just like the latter does. While focusing on the materiality of a metal, actant[64] among – and interconnected to – many others of the history of Fascism and Futurism, *Aluminium* poses questions about the role of technology in particular social formations. As Antony Iles asks, "do particular technologies produce particular social formations, or do particular social formations need particular technologies? Furthermore ... how exactly are we integrated into capitalist technologies and how are they integrated into us?"[65]

From the perspective established by the concept of postcolonial capitalism, the answers to these questions have to be constantly negotiated, just like the stances of resistance to the capitalistic machine of differentiation. By making complexities, paradoxes, and transversal connections among the natural, the cultural, the historical, the political, the social and the economic evident, YoHa's work offers itself as a liminal space where not only to reflect and fill the gaps of history, but also to imagine and experiment negotiations, a space where to process framings, de-framings, and chaosmotic re-framings, a space where to learn to think across the relations between ecosystems, map lines of flight, and prefigure new, unpredicted existential territories.

## Re-Cycling Citizenship: A Postcolonial eARTh Re-framing

As Braidotti asserts in her recent cartography of the contemporary posthuman condition:

> The relational capacity of the posthuman subject is not confined within our species, but it includes all non-anthropomorphic elements.... The vitalist approach to living matter displaces the boundary between the portion of life – both organic and discursive – that has traditionally been reserved for *anthropos*, that is to say *bios*, and the wider scope of animal and non-human life, also known as *zoe*.[66]

[66] Braidotti, *The Posthuman*, 60.

Confronted with progressive digitalization and acceleration of information flows, the adoption of Braidotti's neomaterialist, non-anthropocentric and zoepolitical perspective could help art depicting the chaotic grids resulting from the intricate relations of power, objects and practices of everyday life, and imagining new modalities of intervention: thought across the lens of posthuman theory, art could work as a plane of composition that "cuts across and plunges into, filters and coheres chaos through the coming into being of sensations",[67] and in so doing re-orients contemporary subjectivities towards more sustainable assemblages.

[67] Grosz, *Chaos, Territory, Art*, 9.

The dialogical encounter between theoretical practices (both philosophy and art, here approached through the lenses of contemporary neomaterialist ecosophy and new media art practice) ethically and aesthetically oriented towards the sustainable cohabitation of organisms and matters with-in the environment can help perceiving and recognizing the possibilities of intervention within the chaotic evolution of capitalism, in the short term, while preparing the ground for a desired long-term networked process of change. *Coal Fired Computers* (YoHa, 2010) and *Tantalum Memorial* (Mongrel, 2008) clarify such a chaosmotic perspective of art, that is its capacity of intervention within the chaotic context of contemporary capitalism.



Figs. 4–5: YoHa, *Coal Fired Computers: 300.000.000 Computers – 318.000 Black Lungs*, 2010, http://yoha.co.uk/cfc, accessed 23 March 2014

*Coal Fired Computers: 300.000.000 Computers – 318.000 Black Lungs* is a project by YoHa, in collaboration with Jean Demars. The artwork uses descendants of Charles Parson's 1884 steam turbines to power a computer with two half tons of coal. The computer screen displays data of miners from around the world who have contracted lung disease; information which is then used to activate the inflation of a pair of black lungs attached to the contraption. This posthuman assemblage of lungs, computers and coal responds to the displacement of coal production to India and China after the UK miners' strike in 1984/85 by making evident the twisted complexities of capitalist dynamics concerning the production of networked and digital technologies.

While the imperatives of capitalism impose the displaced extraction of coal in order to respond to world's demand of electricity (the 42% of which rests on fossil fuels) and to power the manufacture of approximately 300.000.000 computers produced each year, the World Health Organisation records 318.000 annual deaths caused by exposure to coal dust. As the artists remark: "the common perception is that wealthy countries have put this all behind them, displacing coal dust into the lungs of unrecorded, unknown miners in distant lands, however coal returns into our lives in the form of the cheap and apparently clean goods we consume".[68]

[68] YoHa, http://yoha.co.uk/cfc , accessed 3 February 2014.

Taking up the perverse logic of capitalist production to stretch it to its limit, to turn it upon itself, the barely working contraption aims at burning as much coal as possible while operating just to pollute air and produce health residues, to infect its cyborg body and collect electricity, disease and power upon it, so to recompose a perverse, hidden network of relations that would remain otherwise abstract.

Similarly, *Tantalum Memorial* is the sculptural transposition of an intangible network of conversations and relations weaving together the ambiguities of globalization, migration and contemporary addiction to constant communication. Specifically, the artwork embodies a network of conversations recorded for a previous project: *Telephone Trottoire* (2006), a 'social telephony' network designed by Mongrel in collaboration with the London radio programme *Nostalgie Ya Mboka* and processed by the London Congolese community. Inspired by the practice of 'radio trottoire' or 'pavement radio' through which during colonialism, as well as after the proclamation of the Democratic Republic of Congo in 1960, news were passed around on street corners to avoid state censorship, *Telephone Trottoire* calls Congolese listeners, plays them a phone message on a topical subject and invites them to record a comment and pass it on to a friend by entering their telephone number. As an assemblage of electromagnetic Strowger telephony switches (the first automated telephone system patented in 1891, which switches were in service until the 1990s when they were replaced by digital technologies made from tantalum) activated by the records of Congolese's telephone conversations, a computer on which screen one can monitor the dialing progress of the calls, and headphones through which hearing the messages passed around in sponken Lingala, *Tantalum Memorial* stands out as a towering rack of cables and switches showing and performing the hidden cost of our mobile phones: 600.000 humans dying each year because of coltan wars in Congo, and half of the local gorilla population exterminated by miners and rebels induced to hunt them for food by consequent poverty and starvation.[69] Coltan is a mineral mined in Congo (home to 80% of world's coltan reserves) for the production of metal tantalum, an essential component of mobile phones and other technological devices. In order to face the high demand of them coming from the so called First World countries, local militias force Congolese population into mining coltan, which is coveted by dozens of international mining companies. That which comes up as a civil war, is actually one of the multiple ways of dying woven in the twisted network of neo-colonial relations of power.

[69] "In order to mine for coltan, rebels have overrun Congo's national parks, clearing out large chunks of the area's lush forests. In addition, the poverty and starvation caused by the war have driven some miners and rebels to hunt the parks' endangered elephants and gorillas for food. In Kahuzi Biega National Park, for example, the gorilla population has been cut nearly in ha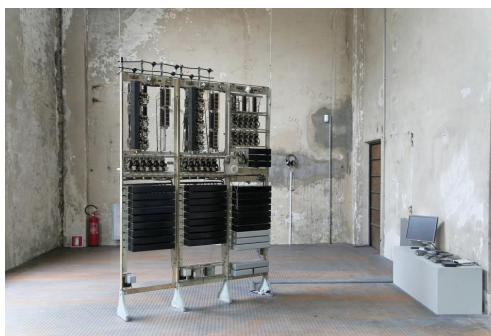lf, from 258 to 130". Imtiyaz Delawala, "What is Coltan?", http://abcnews.go.com/Nightline/story?id=128631, accessed 20 January 2014.



Fig. 6: Mongrel (G. Harwood, R. Wright, M. Yokokoji), *Tantalum Memorial – Residue*, 2008, http://mediashed.org/files/mshed/images/TM-Manifesta7lo.preview.jpg, accessed 18 March 2014

From a non-anthropocentric perspective, consistent with Braidotti's vitalist and zoepolitical thinking, the two installations come up as cyborg bodies that, performing the technicalities of capitalist logic, make its chaotic variabilities, complexities and exceptions perceptible.

As *machinic phyla*, both natural and artificial "matter in movement, in flux, in variation ... conveyor of singularities and traits of expression",[70] *Coal Fired Computer* and *Tantalum Memorial* let coal and coltan run through the veins of cables of their electrical bodies enliven by the labor of Indian, Chinese and Congolese miners whose recorded immigrant voices echo those of their colonized ancestors.

[70] Deleuze and Guattari, *A Thousand Plateaus*, 409.
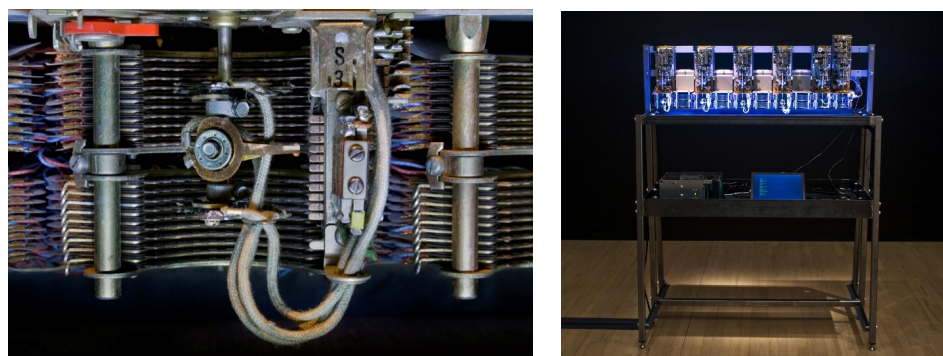


Figs. 7–8: Mongrel (G. Harwood, R. Wright, M. Yokokoji), *Tantalum Memorial – Reconstruction*, 2008, http://mediashed.org/files/mshed/images/TM-Manifesta7lo.preview.jpg

While recycling the residues of the capitalist machine of differentiation and weaving their re-membered histories together with the agential materiality of software and objects of the quotidian polluted landscape, the two assemblages call into question not only the re-articulation of the nature/culture divide into a continuum (natureculture), but also the urgent concern, registered by Tolia-Kelly – among others, of "thinking about [citizenship] ecologically ... through geographies of landscape, nature and coordinates of everyday lived experience".[71] As she remarks in her ecological study of diasporic citizenship connected to the value of landscape and memory, "citizenship can only be understood materially (as bodies in the world), texturally (through cultural texts and textures of inhabitation), and conceptually (as a multidimensional way of thinking being, living, and feeling)".[72] While the dis-located material bodies of postcolonial peoples, animals and lands work, die and suffer, the technological devices they produce, those cultural texts consumed in the practices of everyday life by a portion of presumed proper citizens, evoke landscapes, ecologies and peoples that are *other*, and yet part of their everyday life.

[71] Divya P. Tolia-Kelly, *Landscape, Race and Memory: Material Ecologies of Citizenship* (Farnham, Surrey: Ashgate, 2010), 4.

[72] Ibid., 2.

By connecting the twisted complexities of capitalism to the objects and practices of everyday life, to the material, textural and conceptual dimensions of the ecological citizenship, by mixing them up into a re-cycling, residual aesthetics,

Mongrel and YoHa's machinic assemblages enact the cutting gesture, the framing that leads to the creation of the chaosmos. As Elizabeth Grosz argues:

> The frame is what establishes territory out of the chaos that is the earth.... With no frame or boundary there can be no territory, and without territory there may be objects or things but not qualities that can become expressive, that can intensify and transform living bodies.... Framing and deframing become art's mode of territorialization and deterritorialization through sensation: framing becomes the means by which the plane of composition composes, deframing its mode of upheaval and transformation.... The frame separates. It cuts into a milieu or a space. This cutting links it to the constitution of the plane of composition, to the provisional ordering of chaos through the laying down of a grid of order that entraps chaotic shards, chaoid states, to arrest or slow them into a space and a time, a structure and a form where they can affect and be affected by bodies.[73]

[73] Grosz, *Chaos, Territory, Art*, 11-13.

As a frame for the chaotic variability of contemporary cultural landscape, the cutting gesture of Mongrel and YoHa's contraptions, or eco-art machines, opens up a fold, a threshold, an in-between space to be re-framed, re-territorialized by means of transversal connections that relocate human matter, earth and technology within the flow of the nature-cultural becoming and into an ecological dimension of citizenship: here the stances of dis-located miners are far and yet so close to those of raped lands and killed animals, woven into the same differential historical, socio-economic and political spaces. In the current neoliberal and postcolonial condition, when flows of migrating peoples, objects, data and natural resources strategically oriented by the neoliberal technology of government displace the old geographies of national power and pollute the psychosphere, thinking transversally, that is across the species and their political, social, economic interconnections, becomes an indispensible, urgent concern for contemporary trans-species subjectivities.

The entangled matter of Mongrel and YoHa's installations, their performative assemblages and re-cycling of residual subjectivities and their hidden histories, of dirty matters and their landscapes, of virtual data and material software, of flesh, voices, animals and earth, aluminium, coal, coltan, tantalum and switches, mobile phones and computers, coffee pots and bottle tops, become a space where to claim both the recognition of differences and the possibility of imagining new ways for them to arise, multiply, regenerate, live together into new, unprecedented existential territories of a third landscape[74] where to prefigure "the process of becoming a citizen; of becoming [nature-culturally] in place".[75]

[74] On third landscape see Gilles Cléments, *Manifeste du Tiers Paysage* (Paris: Éditions Sujet/Objet, 2003).

[75] Tolia-Kelly, *Landscape, Race and Memory*, 2.