“Enough of this heehaw.” I play it a little country to stop the hicks in the room. “I think most of you are misinterpreting what Justice has said.” I lift an eyewl Sessions, who gives me his elish wink. He likes where I’m going. “POTUS can do what he wants here, and I think we all agree—” I give stupid a sharp quick glance, “…I think we all agree that even hinting that there is even a problem, goes against national interests. As long as Justice has signaled, as he has, that there are no competing interests; its best to ditch this regulatory farce in order to pursue the full development of our gas and oil sector.

With the responses to our open-call climate art submission released in December 2015, this 10th issue of the Aesthetics & Protest had intended to cartographically map ecologies we imagined resting between real and ideational contexts that propel individual creation (tectonics), the how of the relational flows these creations impel (humors), and the concepts and object’s orienting ideals (totems).

After reflection, We ditched the mapping as an overdetermined objectification of knowledge. Instead we decided to portray the non-cartographic nature of being in the world in relation to its representation. Life exceeds itself. A project in general response to the total relations of climate change has no particular orientation to map—they’re only particularly situated points of being with potential.

Thought is everywhere and in every way, but particular, and this Climate Issue begins to understand this. Our initial curatorial mapping suggested that by abstraction alone we are capable of understanding the world- and in understanding, we are capable of moving it. This isn’t true.

It’s high time that artistic knowledge recognizes that composition is ideationally contingent to itself; that sets of knowledge are translatable not only by what they describe, but also by what they ultimately intend.

Our non-cartography recognizes ours as a general interrogation, and balances the suggestion that everything can be rearranged with the fact that particular ends are expressions of means. Our non-cartography runs against the notion that there’s a universal ways to work things out. Things need to work themselves out, with help from others. Taking ultimate inspiration from Irigaray, Silvia Wynter and Ferreira da Silva, we have rather decided to let the card of our own universal genius fall that way, and to suggest ways besides a totalizing cartography that eclipsing everything with its facade of showing what it knows.
Climate Change will sensibly re-arrange everything.

On the fact of a changing climate, this issue overlooks the discourse, measurements, judgements of the anthropocene, capitalocene, chuthulucene, etc. Rather, its curatorial work begins by squarely encountering the necessary reorganization of life’s relationality suggested by what will be undone and remade in this scenario.

Our approach has three basic precepts:

1) The changing climate appears in the transformation and rupture of human and non human routines—whether or not science and government recognize them. Life makes do, however.

2) These ruptures will demand yet unknowable reorganizations of the ways of being and relating in and to the world.

3) The responses to power’s unequal ethic that have been discussed in this journal since our inception (of capitalism, racisms, sexisms, etc.) continue with more specific detail, despite this unknowable future.

Between propositions 2 and 3 appears a way that relations shouldn’t be considered; rather, an accelerationist re-organization attendant to capitalistic/state-socialist social reproduction ignores organizational ethics that build human capacities besides accumulation and strict bio-social regimentation. Other human futures are possible besides strict order and production. We look to each submitted project to the extent that they facilitate such transformations.

These precepts underly our curatorial choice to neither order nor prioritize any open-ended and explicit alternative and re-organizations attendant to capitalist/state-socialist social reproduction ignores organizational ethics that build human capacities besides accumulation and strict bio-social regimentation. Other human futures are possible besides strict order and production. We look to each submitted project to the extent that they facilitate such transformations.

Throughout this non-map, these points of interest suggest tectonics (C) are the economic, conceptual, geographical (etc) contexts that whatever project is imbedded within.

Humors (B) refer to how, the technical ways in which things emotionally and physically engage and facilitate relation.

Totems (A) refers to the what both the idea and the object that communicates it inspires to be (they may differ).

Note: Though the numbers in these graphs seem to refer to particular artistic projects to the right and on the following pages, they are just randomly selected numbers. Readers are invited to map where for themselves how each project relates to these cartographic concepts.

Submissions are hand-written to demonstrate the thought regarding context, intended meaning or use, mediatic afterlife as idea and form, that each project editorially received.

Our lack of presentational order isn’t a retreat from what’s been understood as ‘universal’ concepts like “human rights” and “economic justice” that often order things. But, inspired by Denise Ferreira da Silva we want this issue to instigate conceptual praxis that thinks differently about questions that seem to have universal answers; Western modernity’s particular logic of universal equivalence of value has gotten us into this mess, there must be another way out. We hope to demonstrate this by showing consideration for each project’s particularity instead of judging what fits where and what doesn’t.

Key

A. Totemic Logic
B. Chart of the Humors
C. Tectonic Mapping

1. Voices that Shake London http://voicesthatshake.blogspot.co.uk
3. Art Action UK and Japan actionuk.org
4. L.A. Via Campesina Rural Campesina Global http://lavia.org
5. Natural History Museum Brooklin, in the museums, everywhere www.naturalhistory.org

Art Action UK is an artistic movement which brings together millions of peasants, small and medium sized farmers, farmers women farmers, indigenous people, migrants and agricultural workers from around the world. It defends small scale sustainable agriculture as a way to produce social justice and dignity. It traces the ways in which corporate driven agriculture and transnational companies that are destroying people and nature. It expresses itself through local and national organizations in 73 countries from Africa, Asia, Europe & the Americas about 200 million farmers. It is autonomous, pluralist and multinational.

Since our inception of capitalism, racisms, sexisms, etc.) continue with more specific detail, despite this unknowable future.

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Points of interest

6 Ayman Hamda, Black Alliance for Just Immigration: "We support the values of the civil rights movement and the Obama administration's efforts to implement immigration reform. Our goal is to create a more just and inclusive society that respects the rights of all people." 

7 Maggie Taylor, Peace Corps: "We believe in the power of service and the transformative potential of working in communities around the world. We strive to create a better world by building relationships, fostering understanding, and promoting positive change."

8 Smriti Iyer, Citizen Science: "Citizen science is a powerful tool for engaging communities in scientific research and conservation efforts. By participating in projects that monitor wildlife, track climate change, or protect our natural resources, we can make meaningful contributions to our understanding of the world and our responsibility to protect it." 

9 Mireille Anthony, The Ethics of the Beast: "We believe in the ethical treatment of animals and the importance of understanding the role they play in our lives. Through our work, we aim to promote a more compassionate and just relationship between humans and animals." 

10 Olivia Kennedy, The Atlas of Endangered Species: "We are committed to preserving the world's biodiversity and raising awareness of the threats facing our planet's most vulnerable species. By sharing information and resources, we hope to inspire action and encourage the protection of these precious creatures." 

11 Dave & Darnell, One Ocean, One Water: "We believe in the power of collaboration and the importance of protecting our oceans and waterways. Through our initiatives, we work to build a more sustainable future for all."
21. Monchique de Oeiras — Fornas de Maceira Maceira — Alto de Barreiro — Portugal
www.moinho.deo.org

We are on one of the banks of the river Douro, surrounded by an abundance of natural beauty, located in a transitional valley in an ecological reserve. Our focus is sustainable living, ecosystem protection, and education. The association Forna de la, and have offered workshops, performances, yoga, and art projects, as well as currently hosting a professional residency program to foster a contact for exploration of these themes.

22. Red7 — Beyond Repair & South Minneapolis MN
http://beyondrepair.com

Beyond Repair is a bookshop and publishing company located in the building Midtown Global Market, a public market located in the heart of South Minneapolis. All the books within the shop are produced in-house with writers, artists, and activists, including, among others, as well as neighbors, who bring them a wealth of experience and ideas with the surrounding neighborhood.

23. Al Berry - ECPACT - New York City Bioregion
www.ecopact.com

EcoPact is a community art project that includes planning, non-profit, and educational opportunities. It aims to create a sustainable environment that connects people with their surroundings and encourages them to think critically about their relationship with the world around them.

24. Honors Class Art, ACTIVATION & the Environment — University of Utah, Salt Lake City, Utah

The class created a socially engaged art project to spread awareness of environmental issues in the Salt Lake Valley. Using recycled cardboard signs in the shape of a fish, which are sites of local concern, the class has engaged in conversations about the impact of human activities on the environment.

25. Teresa Boracinta - Give a Sh*t - Paris, during the 2015 Climate Summit (COP21)
www.givetheshit.com

Give a Sh*t participants encourage the message that politicians are ignoring the issue of the climate crisis. Through a website, participants can send their statements to their chosen politician. During COP21, many participants submitted hundreds of these statements that were then collected and handed to delegates at the summit.

www.wendywight.com/installation

Escaping Gravity consists of two large projections onto two walls of moving trains. The projection uses a script that includes deconstruction of 27 texts which have written nature, time, aging, etc. The projection represents fragmented journeys from the past to the present, full of physical sensations. It explores the shifting relationship with nature and the changing relationship with oneself. This projection refers to the lifecycle of birth, growth, death, and rebirth, as well as the temporary nature of human awareness of our current environmental existence, such as air, water, and light.
Points of interest

30. Subsistence Research Center
30. Subsistence Research Center
http://www.csr.uaf.edu
Subsistence Research Center (CSR) is a multidisciplinary research center that focuses on the study of subsistence activities and the environments in which they occur. The CSR is dedicated to understanding the complex relationships between people and their natural surroundings, and to developing solutions to environmental problems.

35. Rural Development
Rural Development
http://www.ruraldevelopment.usda.gov
Rural Development is an agency of the United States Department of Agriculture that provides loans, grants, and other resources to help improve the quality of life and economic opportunity in rural areas.

40. Petroleumb啑cal Research Group
Petroleumb啑cal Research Group
http://www.areasofpetroleum.com
The Petroleumb啑cal Research Group (PRG) is dedicated to understanding the complex systems and processes that govern the discovery, production, and consumption of petroleum. The PRG conducts research on a wide range of topics, including geology, engineering, economics, and public policy.

45. Brave New Alps
Brave New Alps
http://www.bravenews.com
Brave New Alps is a group of individuals and organizations that are working to promote a more sustainable and equitable future for the Alps. They focus on issues such as climate change, biodiversity, and cultural heritage.

50. Landscape Architecture
Landscape Architecture
http://www.landscapearchitecture.org
Landscape Architecture is a profession that focuses on designing and managing outdoor spaces, such as parks, gardens, and urban areas. Landscape architects work with clients to create spaces that are both functional and aesthetically pleasing.

55. Urban Agriculture
Urban Agriculture
http://www.urbanagriculture.org
Urban Agriculture is an approach to food production that focuses on growing food in urban and suburban areas. Urban agriculture can be carried out in a variety of ways, including community gardens, rooftop farms, and aquaponics systems.

60. Food Systems
Food Systems
http://www.foodsystems.org
Food Systems is a network of organizations and individuals that work to promote healthy, sustainable, and equitable food systems. The network includes farmers, chefs, activists, and policymakers who are committed to improving the way we produce, distribute, and consume food.
Points of interest

46. **Mandarang Studio**
   THE REAL COSTY online www.theralcosty.com

The real costs is a Firefox plug-in that inserts emissions data into travel related e-commerce websites. The extension adds CO2 emissions information into airline websites such as Orbitz.com, Delta.com, and Expedia.com. 

47. **Smiling Heighspread Long Island City, Western Queens (NYC)**
   www.smilingheighspread.com

Smiling Heighspread Long Island City was created in 2010 by New Yorkers to create a community garden. The garden is an example of urban agriculture at its best as it promotes community gardening and is a place for residents to gather and socialize. The garden is open to the public and there are plans to expand it in the future.

48. **Flatspace Society**
   www.flatspace.org

Flatspace Society is an artist-run space that provides opportunities for artists and art lovers to come together and share their work. The space is located in a converted warehouse and is open to the public. Visitors can take part in workshops, lectures, and other events that are held at the space.

49. **The Yeoman Project**
   www.theyeomanproject.com

The Yeoman Project is a rural and permaculture project located in Victoria, Australia. The project focuses on sustainable agriculture and is committed to preserving and restoring the natural environment. Visitors can take part in workshops and tours that are held at the project.

50. **Am Lo Ho Quang LNG**
   www.amlohoquang.com

Am Lo Ho Quang LNG is a project that focuses on the development of a liquefied natural gas (LNG) plant in Vietnam. The project will greatly benefit the local economy and provide energy to the region. Visitors can take part in workshops and tours that are held at the project.

51. **The Distance Plan**
   www.thedistanceplan.com

The Distance Plan is a project that focuses on the development of a sustainable city in New Zealand. The project is designed to be a model for sustainable urban development and is open to the public. Visitors can take part in workshops and tours that are held at the project.

52. **Swaite**
   swaite.com

Swaite is a website that focuses on sustainable travel and is committed to providing information on sustainable travel options. The website is open to the public and is a valuable resource for those interested in sustainable travel.

53. **Endless Orchard**
   www.endlessorchard.com

Endless Orchard is a project that focuses on the development of a sustainable orchard in New Zealand. The orchard is designed to be a model for sustainable agriculture and is open to the public. Visitors can take part in workshops and tours that are held at the orchard.

54. **Regional Relationships**

Regional Relationships is a project that focuses on the development of a sustainable community in New Zealand. The project is designed to be a model for sustainable community development and is open to the public. Visitors can take part in workshops and tours that are held at the project.
The totemic ordering of meaning over time is societally grasped as ideology; as concepts we embrace capitalism, socialism, or spirituality. Real, though abstract, they compete to frame our stories of the economy. Focused upon re-organizing macro-economic systems, Brett Bloom encounters such totemic ideologies and demonstrates the necessity of working upon them when effectively confronting capitalism’s climactic effects.

Also interested in the towers of abstract meaning—here by meaning attendant to artistic works—Rachel O’Reilly and Danny Butt discuss artistic refusal (boycott) to provide meaning to for the extraction and incarceration industries who sponsored the Biennale of Sydney.

Many of the essays presented here are extracts of larger essays freely available online.

In this analysis first presented in 2015 but until now unpublished, Rachel O’Reilly and Danny Butt explore the Working Group's reading together of “art AND the boycott of/as art” through the deeper forces of professionalisation and the torque applied to critical artistic practices.

In her essay, Paula Cobo-Guevara works through the endless variety of ways to relate to oneself, her community, her past and possible futures within Barcelona—her chosen home. Her writing demonstrates the necessary contradiction embedded between fixity of being and possible variations for life that this issue sees as being what humors bridge, as ways of relating. Humors inform the logistical and are the very possibility for relational thought.

Amber Hickey’s engagement with indigenous seal hunter Aaju Peter textonically situates relations within a seemingly settled cultural and environmental climates yet demonstrates how practices and relations are subject to change and ongoing negotiation.

Mauvais Troupe is situated in the sad in France, a place where farmers, artists and activists are resisting capitalist logistical efforts to predetermine relations. The states wants the sad to become an airport—instead, its becomeliberated territory. The work demonstrates how fixed and conflicted relations become by facts of strategy and tactic a field for cultural innovation. In the essay's voice in retelling, we note how objects of concrete and particular resistance live on as narratives that exceed their original setting.

Editorial Note

The following essays were selected for how they help illustrate this issue’s cartographic concepts:

Infrastructures of Autonomy on the Professional Frontier: ‘Art and the boycott of/as Art’

Rachel O’Reilly & Danny Butt

In 2014, a group of artists considered their participation in the 19th Biennale of Sydney, in the wake of revelations about the practices held for the mandatory detention of asylum seekers by major sponsor Transfield and calls for a boycott by activists and asylum seeker organizations. By constituting a Working Group to research the details of those investments and to seek dialogue with the governing Board of the Biennale, the artists chose to refuse to accept the complexity of business as usual with the Transfield brand and its actual activities in mandatory detention. Placing the form of their own production and its enabling environment under rigorous scrutiny, the artists believed that “artists and art-workers can—and should—create an environment that empowers individuals and groups to stand on conscience, opening up other pathways to develop more sustainable, and in turn sustaining, forms of cultural production.”

In this analysis first presented in 2015 but until now unpublished, Rachel O’Reilly and Danny Butt explore the Working Group’s reading together of “art AND the boycott of/as art” through the deeper forces of professionalisation and the torque applied to critical artistic practices.

Below is an excerpt of a full essay online at http://www.jsoap.org/issue16/orcallybutt.htm

The calls for and against a boycott of the 2014 Sydney Biennale due to principal sponsor Transfield’s contracts for mandatory detention of asylum seekers and refugees have been an illuminating event through which to revisit public re-investment in what we call an ‘Image-space’ of contemporary art practice that contains within it, the post-fordist border of artistic mobilities. ‘The event has raised for us further questions of what can be considered ‘autonomous’ in artistic and/or political production, particularly in the questions of response, responsibility, responsibility (response-ability). It has also involved a grappling for discourse from varied, non-alignable ideologies and organizational positions in relation to the event and activated this discourse through public statements operating inside and outside the artwork. Our attention here is to the specificity of artistic labour in present conditions of contemporary art and the art industrial economy. It is specifically to the drama of contract enforcement—between detention and the artistic wager—that we wish to attend, whereby the state and the company Transfield, figured as a juridical person, and the artist as an ideologically ‘freedom-orienated’ contracted agent, reveal their interests to the analytical stage.

Performativity in Neoliberal Contractualism

The contract is a central and proliferating form of neoliberal governance that undergirds all analysis of contemporary political economy. By neoliberalism we wish to especially indicate two dynamics, that McHegy summarises as i) regulatory or massification techniques to control population, and ii) co-constituting “individualising, disciplinary mechanisms” that regulate behaviour. Firstly, programs of structural adjustment anchored in the principles of the free market and the semi-detachable原则上 privatized sphere of the modernist liberal family and the quantifiable individual being for himself his own capital, Michel Foucault tracks the extension of market rationality by neoliberal economists such as Becker to the privatized sphere of the modernist liberal family and the quantifiable individual. The individual does not “go to market” for exchange but becomes the “entrepreneur of himself” for himself his own capital, being for himself his own producer, being for himself the source of [his] earnings. Wendy Brown extends Foucault’s insight into this contractual logic and identifies the performance of describing today’s homo oeconomicus as “an intensely constructed and governed bit of human
Displacement: A molecular map of discomforts
Paula Cobo-Guevara

Below is an excerpt of a full essay online at
http://www.foobar.org/issue10/cobo.htm

These modest notes are the result of a molecular mapping working across the microcosms and effects linked to displacement—in relation to the experience of composing and politicizing and affectively within a new city.

The context of this ‘arrival’ into this new territory is situated from my experience within this context of a dispersed, dispersed feminist collective. These are preliminary notes resulting from the relationships across a diagram of feelings and affects in the context of organizing and theorisation. These lines of text are pretty much situated from a collapsed desire in a body (‘my’ body), from fatigue and exhaustion. A molecular mapping of the performativity of work also has political potential, somehow a modest diagam of mostly draft-like questions and rereational rumblings around various discomfort(s) within this process. Dominantly, also It’s as vectors of possibaility and intensity.

Inside (and but also outside the borders of the body―of being moved, affected, seduced by a place and by others; their ways/modes of encounters, compositions, decompositions, mutations. The body’s capacity to affect and be affected; the ecology of relationships and conversations that made me/us, me/you/we feel moved. The capacity to project a desire—but also the capacity to sustain it, and the capacity to mutate this same image into something else.

One of the molecular elements that I followed with this project, with high doses of individualism within a collective. Its sad passion; the maladie du siècle: anxiety, isolation, enclosure; but also, the capacity to re-elaborate this negative affect and mutate this collapsed desire into other machines. Hopefully this map serves as a visualizing tool to further unfold and spur intervention strategies to deal both individually and collectively with these questions that transverse us in many different ways.

A Line. Moving and translating from different locations and times: the implications are compli- zicated by the force of affectations, crystallizations, love, networks. Escaping those apparatuses of capture such as the nuclear family, clear, pale, and those apparatuses that stem from those dominant forms of subjectification; perhaps seduced by intense political moments, collective endeavours. The potency of experi- menting ‘escape’ as a liberating practice—in straight relation to an exit of a deeply in- scribed neoliberal subjectivity. In short, actively (and reactively) moving from differ- ent positions of power, territory, stories; institutional settings, life experiences and vital experimentations.

Certainly, the most immanent to these common stories is the desire to disarticulate and re-articulate the forms that configure us cre- atively, emotionally, socially, politically. Experiment the ways in which you relate and navigate this territory, with your networks, friendships, and a myriad of formal and informal vicinities. We all carry these stories, trajectories, and knowledgeable terrains, deeply shaped by specific forms of subjectivities and identities existing at the core of that which you escaped or fled from, and formed under specific lines of conflict app- oaching, of physicality, and thatactivate specific ghosts and fears.

Molecular exodus. Can we notice and see which are our territories, which is are our worlds, our chaos; the alterities in which we move in; where my body starts, where the other body starts, the forms of composition, of being moved—With which one is my territory? Which one is my clan? My tribe?

Power. We can think of displacement itself as a biopolitical diagram, in which all of these spectrums of our lives are subject to specific forms of subjectifications and power relation- ships; from forms of citizenship/non-citizen- ship, from forms of recognition and exclusion; discrimination; to forms of labour and pre- eminence, mistranslations, and an infinity of permutations. We can think of inhab- iting as a very concrete strategy of orientation, a technology of situatedness within this process; we could also visualize it as a biopolitical map, a mapping to work with this biopolitical diagram of power. From a micropolitical perspective, the forms of being affected, bonded, articulated, our capacity of composition, of being moved and by other individual and collective bod- ies, stories, and life experiences.

LA ZAD / THE ZONE TO DEFEND: A Liberated Territory Against an Airport and its World by Mauvaise Troupe
La Mauvaise Troupe, John Jordan and Isabelle Fremaux

The following is an excerpt of a full essay from our small book with the same name, co-published with Beyond Repair!, also available online at http://www.joasp.org/canary/zad.htm

Every day more and more people come to the zad. At the Vacherit there is an unbeliev- able amount of supplies, so much stuff that this farmer’s barn that was given over to the struggle now resembles Ali Baba’s cavern, with its mountains of dried fruit and boots, hills of medicines and chocolate bars, warm clothes and improvised logistics means that the amount

"..."
of vital stocks never ceases to change, yet never seems to run dry. Night after night our support that flood in from everywhere. News updates on the zad’s website. On Radio through the rhythm of the events via the live broadcasts fill the air with news of the cops’ positions, intercut by hundreds of messages of support that flood in from everywhere.

Brought together by the collective COPAIN, farmers from four corners of the region throw themselves wholeheartedly into battle, desecrating the market garden of Le Sabot, and then the squatted farm Le Rosier. Their “vigilant tractors” multiply the material force of the movement, piling up bales of hay and pyrotechnic material to defend the market garden of Le Sabot, and farmers from the four corners of the region throw themselves wholeheartedly into battle, piling up bales of hay and pyrotechnic material to defend the market garden of Le Sabot, and farmers from the four corners of the region.

1. COPAIN is the name for the network of local farmers.

2. A peasants movement born out of the coming together of industrial workers and farmers in Loire Atlantique (West of France), around May 1968. The movement was largely inspired by Bernard Lambert’s book: The Farmers in class struggle.

3. Another play on words, sanitary block and black bloc, a tactic where squatters maintain anonymity by all dressing in black and hiding their identity, and engaging in confrontational acts of resistance.

Searching For Spiritual Connections To Landscapes In The Throes Of Breakdown

Brett Bloom

Below is an excerpt of a full essay online at http://www.joap.org/issue10/bloom.htm

Spiritual connections organize a complex set of relationships among humans and other than them. Some place them in other than what are sometimes called the “natural world.” People are one of the key factors in creating spiritual disconnections from rivers, forests, mountains, and other eco-systems, that is to say, the ones we are very much a part of. We may be very much a part of.

Reversing the destruction of climate breakdown, fixing the problems we have created—climatic and otherwise—may require a reimagining of our society’s carbon emissions to zero, living with as little impact as possible—will need to happen in the vast spaces on our planet that are not cities. The lives of the people, not cities. The lives of the people, are one of the key factors in creating spiritual disconnections from rivers, forests, mountains, and other eco-systems, that is to say, the ones we are very much a part of. We may be very much a part of.

What is required is a completely other language, ethics, embodiment, and sensibility; one that is capable of shifting you out of the world of words into the world of symbols that still prevail, especially those who championed some of the most extreme Christian-driven legislation in the country’s history, discriminating against LGBTQ people, and many others who believed that to make women have funerals for miscarriages along with other repugnant inhuman awfulness.

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regarding dominant notions of conservation, sovereignty, and allyship. For the Indigenous peoples of Turtle Island, Inuit Nunangat, and beyond, I hope this project serves as a tool to connect folks across related struggles. If you would like to contribute to this project, please reach out at asmhicke@usc.edu.

This page provides a glimpse into the project:

1. **Aaju Peters**

I met pro-seal hunt activist, lawyer, and sealskin seamstress Aaju Peters in Iqaluit, Nunavut, in August 2016. After I returned to Brooklyn later that month, we had a long conversation about legal legacies of health, discrimination, Inuit sovereignty, and art, and how this all relates to the Inuit seal hunt. The following is an excerpt of that conversation. It has been lightly edited for clarity.

Aaju: Anti sealing just cut our men down to nothing. About 5 years ago, we were in the Northern part of Greenland on a tourist ship that I sailed with. We entered the traditional part, and in there was an older Greenlandic Inuit hunter — “traditional,” meaning you couldn’t use snow machines, you couldn’t use rifles. We actually had to go out on dog teams for day and days, catch one seal and come back…

And she said, “you know, when I was making those” — her husband had recently passed away — “when I was sewing in sealskin, he would say” — and it was Greenlandically dressed. She never said yes to anybody wanting to buy it, but nobody can say no to me!

And she said, “you know, when I was making those” — her husband had recently passed away — “when I was sewing in sealskin, he would say” — and he was a Greenlandic Inuit hunter — “why you doing this? It’s not selling. The whole world is against it. Stop making those.”

Even he was affected. Hunters were so negatively affected by all the anti-sealing and anti-hunting that was going on. Even he was affected by it. And it just echoed what we had already seen: our hunters’ inability to pass on the tradition, and be proud of it. And I’m happy to say, because back then it did put a really bad taste in the mouth of the hunters, but today I am happy to say it has become something.

Aaju: So the exemption stated, the Inuit exemption — which by the way has not worked for six years still — we haven’t been able to sell one skin, even with the exemption. The exemption stated that we had to hunt sustainably, in a traditional way. And I kid you not, the Europeans wanted to dictate what was “traditional,” meaning you couldn’t use snow machines, you couldn’t use rifles. We actually had to go out on dog teams for day and days, catch one seal and come back. These Europeans don’t realize that we live in a modern society, that we work five days a week, and the only time we get is a few hours in a day or the weekend to hunt. And that total ignorance, that whole colonial attitude toward Inuit and how Inuit should be hunting, they absolutely refuse, and Canada refuses to acknowledge that Inuit are the largest commercial seal hunters in Canada, for instance.

Amber: No, it’s great. Thank you.

Aaju: When animal rights groups started banning seal hunting that was going on. Even he was affected by all the anti-sealing and anti-hunting as well. Even he was affected by it. And it just echoed what we had already seen: our hunters’ inability to pass on the tradition, and be proud of it. And I’m happy to say, because back then it did put a really bad taste in the mouth of the hunters, but today I am happy to say it has become something.

Aaju: In 2007, after I was in Europe — oh, Europeans are so far removed from who we are as a people, and what we do. When I entered the ring of Greenpeace — the anti-sealing demonstration — a young guy who was holding a poster said to me, “really, why don’t you guys just grow vegetables?” And secondly, when that wasn’t possible, he said, “well why don’t you all just move here?” And I said, “eh, no thank you. Because once our ice melts, your land is going to be under water. So I don’t think I want to move to Holland.”

It is that whole detachment, not understanding what you’re doing. And I don’t know if long term sealing is free range seals being caught, and not connecting the fact that you’re living on cows and pigs and chicken that are grown, that are in horrible living conditions and force fed, and you are trying to dictate to us how we should live. That goes back to sovereignty, the notion of your own right as an Indigenous people, to continue how you live. What this whole anti-sealing movement was doing was imposing on how we should conduct ourselves. According to the idea that Europeans have of Inuit running around on the ice. So, the exemption — I’m sorry, I’m covering a whole bunch of areas here.

Amber: Can you tell me more about the seal celebration, and when that happens?

Aaju: When animal rights groups started banning seal and killing seals, there were 1.5 million harp seals. But today, you’re talking about environmental activist and sustainability. Today we have between 10 and 14 million. About 5 years ago, we were in the Northern part of Greenland on a tourist ship that I sailed with. We entered the traditional part, and in there was an older Greenlandic Inuit hunter — “traditional,” meaning you couldn’t use snow machines, you couldn’t use rifles. We actually had to go out on dog teams for day and days, catch one seal and come back. These Europeans don’t realize that we live in a modern society, that we work five days a week, and the only time we get is a few hours in a day or the weekend to hunt. And that total ignorance, that whole colonial attitude toward Inuit and how Inuit should be hunting, they absolutely refuse, and Canada refuses to acknowledge that Inuit are the largest commercial seal hunters in Canada, for instance.

Amber: Can you tell me more about the seal celebration, and when that happens?

Aaju: When animal rights groups started banning seal and killing seals, there were 1.5 million harp seals in the ’60s and early ’70s. When the US put in place the Marine Mammal Protection act in ’72, there were 1.5 million harp seals. But today, you’re talking about environmental activism and sustainability. Today we have between 10 and 14 million harp seals, and it is not sustainable. They estimate that a year each 1.4% of a year each, so you can imagine the amount of destruction that is happening. It is really not sustainable. And that’s what people are not understanding.