

## Co/co – coevolution concept

In a new line of publishing the 284 publishers concentrate on new understandings of interspecies relations and communication, as visualized and conceptualized through cooperation between contemporary art, philosophy and science

We live in times of rapid climate change, and new understandings of the interdependencies of the living species on the earth, and their interaction with their environment are of the highest importance. As we come increasingly to understand how on myriad levels human interference is affecting the global ecology, it is critically important to attempt the formation of new conceptual approaches and visualizations in order to configure constructive change – in science, economics – in public understanding and behaviour. The imperative is to develop new categories and hierarchies of thought even as we try to get a grip on the scale and impact of the biological, geological and atmospheric changes. We do not yet understand the social consequences that these changes will inevitably require of us – these are our blind spots and perhaps are the most difficult of all matters to address and overcome, when considering and forming such new strategies

At 284 the publishers are keen to contribute to what must be increasingly and comprehensively, collective efforts towards a more sustainable approach to our environmental interrelations. Different conceptualisations of “human and nature” must be drawn, in both artistic and academic practices. 284 foregrounds the importance of using integrated art practice and theory in order to investigate terms such as “species” and “evolution”, and of theory towards the use of more holistic, less discretely spatial and more temporal terms when considering the concepts of interspecific interaction in cause and effect upon the eco systems of the Earth.

To do this we will launch a series of books, publishing at least three volumes before the end of 2018. We will put together a “think tank” with visual artists, theologians and philosophers and critical fora on the emergence and significance of “the anthropocene” and to arrange public film screenings with introductions and discussions led by artists and academics. We will also consider presenting art exhibitions and facilitating the production of new visual art which addresses these themes.

The 284 publishers will continue to support and encourage cooperation between art and the sciences, and to support and promote a view on art as the producer of insight and knowledge of the world and its ecologies. As always and in every production, we support the artists as a categorical grouping, the autonomy of the artworks, and the integrity of all visual information when combined with text.

The first two books will be printed in English with translations into Swedish. If there are contributors writing in Norwegian or Danish, these texts may not be translated, as the experience of the 284 is that readers of these languages understand each others’ writings. As is commonly the case even with English texts, so translations to Scandinavian languages may not be complete but this will depend on the transparency of individual texts. We find it crucial to bring Nordic art and thinking into an international debate even where English is the language most frequently in use. The last book will be in Scandinavian with English translations.

The 284 publishers will continue to operate from Gothenburg, Sweden, and be a part of the cultural life of the City in particular, even though we engage artists and writers from many different countries. The first Book in the series is entitled Trout Fishing in America and Other Stories by artists Bryndis Snaebjörnsdóttir and Mark Wilson and documents their most recent project.

”In our often belated attempts to steward, care for or ‘repair’ environments – when individual animals and animal populations are transformed from beings and societies into data, what of consequence is really captured – and importantly, what is lost?”

The project investigates tensions and cooperation among scientific, public, and corporate stakeholders in how we have managed the wilds and the public lands“Mark Wilson and Bryndís Snaebjörnsdóttir

As the artists capture the complexity of human groups each exercising their respective ideas in the context of endangered species, the artwork becomes a figure for the larger difficulty of realizing any sustainable future. Who is included in the future, at what cost and to whom?”

The culmination of the project will be a book, (based on their exhibition opening in Arizona State University Museum of Art in Phoenix on 3rd of October 2014), to be published in the first months of 2015.

Bryndís Snaebjörnsdóttir and Mark Wilson have undertaken their research for Trout Fishing in America... in and around the Grand Canyon, Flagstaff, Vermillion Cliffs, Mohave Lake, and Phoenix, tracing the ‘wild’ water system from the Glen Canyon dam on the Colorado River to the urban homes of the desert. Working with Dr. Ron Broglio at ASU, they met with, interviewed and laboured alongside research scientists running conservation programs for endangered species particular to this area. The artists immersed themselves in the respective environments and landscapes of these species and the associated conservation programs.

The book explores how we perceive and communicate ideas of sustainability and how effectively we can engender collective responsibility regarding the environment. It will consist of new artworks by Mark and Bryndis, as well as material from visual archives and texts and images both by the artists and other research linked to the topic. The finished book will be printed in high quality colour print. The publication will also include texts by guest speakers at a conference scheduled to coincide with the opening of the exhibition in Phoenix.

For the next book called “ Matter in motion, and the mysticism of natures colour” by visual artist Jeanette Schaering, research begins in the autumn 2014, and continues through 2015. The book is due to come out in 2016

‘I am interested in the human perception and the interconnectedness of things in nature and life in which various elements and matters exist in more than one form. Working with the craft of slow dynamical processes, the transformation of colour and the artistic process using life circles, inter-species communication, microorganisms, organic fibre/material and organic natural colour, engaging between cultural historical methods, craft, art and science; focusing

anywhere in-between the micro and the macro. My works emerge from the meeting between the sensations and the intellectual, the boundary between what we know and what we do not understand. It is transforming and unleashing the often forgotten in nature, which thrives by

creating colour through photosynthesis, to communicate and by using colour as an indicator for the environment.

I am artistically researching slow natural dye – nature's colour possibilities and methods. I see the processes as a subject with a broad perspective, philosophical, concerning biodiversity and allowing sustainability on each level down to the atomic. I use slow fermenting processes and experimental methods to create colour; and combine these with digital and other technological methods, in art performance and in linking the interaction between peers and the dyeing process through the concept of performativity in an ethnologic reading of the term.

I am researching the haptic perception in communication between my skin – the body as an organism and the natural colour and the coloured material/fibre and water. Our bodies consist largely of living organisms that our lives rely on; micro- macro; life as an open flow, impossible to separate into individual pieces as man, as animal and body, a dependent system.

. In my work I pursue the dissolving borders between mind and body, culture and nature, man and animal – experience and disciplines. I work with the mysterious phenomena in nature and take advantage of living organic systems that give colour and pattern, and echo of a life process and an aspect of our fragile ecosystems. Working with the natural world is a reminder of nature's time, schedules and the dynamics of life and human ecology.'

'With my body – time – space and material, I seek experiences and sensations that are incomplete and invisible.' Jeanette Schäring

Jeanette's book will be a poetic and philosophically challenging publication in the line of contemporary new- materialist thinking, as well as an inspirational and educational work on practical use of plants and natural processes. The layered and holistic structure of her work and thought will be presented through colour images in high quality print, through her own words and explanations and through essays by chosen writers to highlight the topic.

The last book that is planned in the series this has the working title "Club Anthropocene"

It will be an anthology with new artworks by 10 to 15 artists, mostly from Sweden and the Nordic countries, combined with essays by the artists, priests and philosophers. The group will meet continually from the autumn of 2014 to the publishing of the book in 2016/2017 and through theoretical discussion and practical workshops alike try to make a contribution on an international level to the formation of the concept thinking and visualization of the term anthropocene

Presentation of the background and idea behind the Club Anthropocene, tink tank, art exhibition and book:

"The term anthropocene was made popular by the Nobel price winner Paul Crutzen, who together with three other scientists received the prize for research on atmosphere chemistry and ozone depleters. Later on he suggested that the on going geological period of the Earth, the Holocene, should be considered terminated by human activity, today a measurably bigger source of lithospheric change than any of the natural forces. Crutzen says that this is not due to mechanical activity directed on the lithosphere alone, but even human activities that change the conditions of the atmosphere has as big impact. His view on environmental destruction is that how people act and what the consequences will be for the natural whole must be put in

context. We thus have to investigate environmental issues not only on the background of the natural sciences, but even consider the results from an ethical, political, anthropological or cultural point of view. Crutzen proposed a change of name of the present geological period of the Earth to Anthropocene, after antropo (Greek) human, humans, and -cene (Greek, kainos), new. Today the concept of anthropocene is beginning to spread to many different disciplines, and take on new meanings through these, both in the natural and the human sciences.

When a term starts to emerge like this, intellectual and political practice is even formed. A kind of paradigm starts developing. Which of different practices, sciences or opinions will be considered relevant to the concept? And another question-, how does one delimit the scientific investigation, when considering problems of overwhelming proportion and complexity?

During the last six decades philosophy and much of the human sciences has had to let go of the belief in universalities. It seems to be no "correct" way to live life as a human, rather a plural of different perspectives creating possibilities, realities and truths. We have learned to look for the perspectives of the suppressed in historical research, art and literature. Philosophers like Michel Foucault has shown us that through our interactions in society we are all part of and enacting through power structures, visible as well as invisible.

To, once again, talk about "the entire world" "Our common future" or "humanity" is problematic. At the same time it would be impossible to solve ecological problems that often needs to be understood on a global scale, talk of human rights or social justice without assuming some kind of universality. But in these cases, we must challenge and scrutinize the tools we make use of when we build our ideas and concepts around the universal. If we emphasize one aspect of a problem in our intellectual construction, something else is let out. Can we manage to work at once creative and constructive, critically search for our own blind spots and even consider the different consequences that a thought model may eventually lead to?

We commonly put our trust in technology and the nature sciences to solve the crises and save our earth from destruction. The lines of thought that precedes a scientific view, or the political distributions of power and influence that will decide how and who will eventually be affected by the newly discovered, is considered of less importance. This is why we want to start this think tank, to inquire into the role of philosophy art and religion in constructing the anthropocene. Focusing on this concept is partly because we want to keep the discussion on an analytical and theoretical level. Even though practical actions and environmental activism is life important, this group has another task. We consider it vital to the progress of a more resilient way of life that even the formation of the concepts (like resilience itself) is scrutinized. We will try to shed light on underlying factors, and perhaps discover pitfalls or wells of inspiration before their invisible forces enter practical consequence." Fröydi Laszlo, publisher and project leader

Even this book will be printed in high quality colour print.