

antennae

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uncontainable
natures

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THE JOURNAL OF NATURE IN VISUAL CULTURE
edited by Giovanni Aloï

Antennae (founded in 2006) is the international, peer reviewed, academic journal on the subject of nature in contemporary art. Its format and contents are inspired by the concepts of ‘knowledge transfer’ and ‘widening participation’. Three times a year, the Journal brings academic knowledge within a broader arena, one including practitioners and a readership that may not regularly engage in academic discussion. Ultimately, *Antennae* encourages communication and crossovers of knowledge amongst artists, scientists, scholars, activists, curators, and students. In January 2009, the establishment of *Antennae*’s Senior Academic Board, Advisory Board, and Network of Global Contributors has affirmed the journal as an indispensable research tool for the subject of environmental and nature studies. Contact the Editor in Chief at: antennaeproject@gmail.com Visit our website for more info and past issues: www.antennae.org.uk

Front and Back Cover: Yee I-Lann, *7-headed Lalandau Hat*, 2020,
woven by Lili Naming, Siat Yanau, Shahrizan bin Juin, split bamboo pus weave with kayu uber black natural dye, matt sealant,
variable dimensions. Photo: Isaac Collard © Yee I-Lann

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uncontainable natures

contents



Lacquer's ecology, or the swirl

text: **Kevin Chua**
images: **Oanh Phi Phi**

In this essay, Kevin Chua reads Vietnam-based artist Oanh Phi Phi's lacquer work through the lens of ecology. Instead of the familiar story of lacquer as essential to national belonging and identity, Oanh Phi Phi – in testing the limits and potential of the medium – is engaged in a project of unbinding lacquer's history.



How things-in-common hold us together

text and images: **Tintin Wulia**

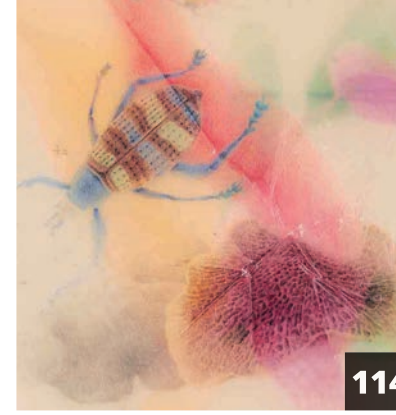
Through examining her public art interventions since 2014, including within the econo-political ecology of Hong Kong's informal cardboard waste (OCC) trade route, Tintin Wulia conceptualises "stakeholding", "field practice", and "averted vision" in tracing things with Urry's mobile ethnography. These are methodological concepts for cooperating with common things, to stimulate their eclosion into things-in-common.



Dirt Stories: Cũ Chi & Temasek

text and images: **James Jack**

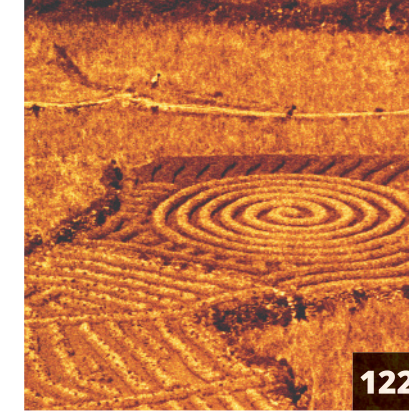
James Jack's work explores the richness of dirt through stories rooted in our immediate surroundings that resist settler narratives of land. While respectfully touching these sensitive sites of trauma and transition encountered in Vietnam and Singapore, voices from the past emerge. As these temporary dirt windows open and their stories unfold, an opportunity for healing opens as well.



Hello darling!

text and images: **Garima Gupta**

Hello Darling is a series of drawings situated within a larger research project that aims to read the wildlife market in Southeast Asia through the private and collective imaginations of a post-colonial archipelago. These works are a result of an intimate conversation with a taxidermist in Thailand and offer a tender account of the commodity and its maker.



Archetypes: Cordillera's labyrinth

text: **Midori Yamamura**

In 1989, Filipino artist Roberto Villanueva premiered his ephemeral artwork, *Archetypes: Cordillera's Labyrinth*, at Cultural Center of the Philippines. Built with a mountain tribe called the Ifugaos, this giant walk-in maze of *runo* reeds was the artist's postcolonial response to the ecological despoliations that became pronounced during the Marcos regime.



Salty as sweat. Red as soil. Soil as blood.

in conversation: **Art Labor** and **Nguyễn Phương Linh**

After visiting the salt marshes of Camargue, France, where Indochinese laborers toiled during the colonial period, Art Labor collective speaks about her project with salt farmers and rubber plantation overseers in Vietnam as a starting point to discuss their interest in the cultivation of natural resources.



Plastic nation

text: **Jose Santos P. Ardivilla**

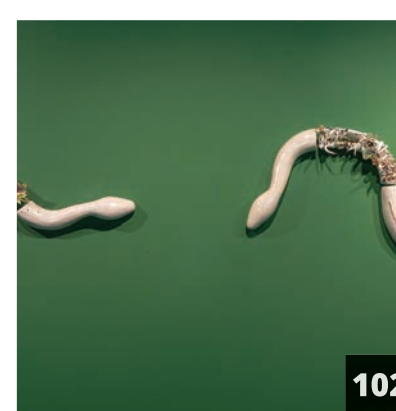
Ardivilla delves into the notion of plastic as focus on both materiality and of identity as recast by Filipino contemporary artists. The malleability of the plastic material is reflected on the shifting assertions of place, of ritual, and of conflation with the body.



Tikar as verb

in conversation: **Yee I-Lann** and **Lucy Davis**

This conversation resonates with topical themes pertaining to ecologies, materialities, collaborative practices, decolonisation and politics of display of vernacular craft in contemporary art contexts.



To speak to the forest

text and images: **Pujita Guha** and **Abhijan Toto** for the **Forest Curriculum**

The Forest Curriculum addresses the need for a located cosmopolitical imagination of our current ecological era, rejecting the planetarity of the Anthropocene: a geological project that posits the "human" as a singular species inheriting a damaged planet.



A curious teacher

text: **Martin Bartelmus**
images: **Cyprian Gaillard**

What does it mean to be an independent artist-researcher teaching in Singapore? Drawing from observations of the environment and the artist's training as a scientist, inspired by children, fuelled by humour and failure, this case study shows how treating the viewer as scientists can in turn help the artist create meaningful works.



The museum survives us all

text: **Jason Wee**

The Taipei Biennial, with its attentiveness to systemically reforming the categorically 'natural' within the museological, names the museum as the metonym and metaphor of natural systems, but also reformulates and redresses what these systems could be.



Ecology beyond ethnography?

text: **Samuel Lee**

This article examines the politics of picturing ecological crises in The Oceanic, with particular interest in ethnographic discourses and the archive as the main terms of artistic engagement. It also highlights the emergence of the research topic as a curatorial format with expanded temporalities and heightened epistemological stakes.



materialities

sonian Institution, working with research technician David Pecor under supervision of entomologist Dr Yvonne-Marie Linton.

[49] Flávio S. Azevedo and Michele J. Mann, “Seeing in the Dark: Embodied Cognition in Amateur Astronomy Practice,” *Journal of the Learning Sciences* 27, no. 1 (August 25, 2017): 89–136.

[50] Barboza, “China’s ‘Queen of Trash’ Finds Riches in Waste Paper.”

[51] Latour, *Reassembling the Social*, 9, 104-5, 171, 175.

[52] Field notes, various entries January to March 2015.

[53] Ate Manang is a Filipino term meaning “older sister.” I use this as a pseudonym (on subject’s request) for the leader of the Filipino group that magnifies OCC reselling, by bulk-buying from waste collectors and distributing them amongst fellow Filipinos as cubicle materials.

[54] A boundary object “lives in multiple social worlds and ... has different identities in each.” Star and Griesemer, “Institutional Ecology, ‘Translations’ and Boundary Objects,” 409.

[55] Payal Uttam, “Artist Follows Hong Kong’s Paper Trail: Cardboard City Comes to Art Basel in Hong Kong,” *The Art Newspaper*, March 22, 2016, 1; AFP, “Self-Destruction and Harsh Realities at Art Basel Hong Kong | Coconuts Hong Kong,” Coconuts, March 24, 2016, <https://coconuts.co/hongkong/lifestyle/self-destruction-and-harsh-realities-art-basel-hong-kong/>.

[56] Complex storage and shipment issues contribute to these subsequent reconfigurations: *172 Kilograms of Homes for Ate Manang* (2017) at *Material Politics*, Institute of Modern Art, Brisbane, and *855 Kilograms of Homes in Another State* (2019) at *Bruised: Art Action and Ecology in Asia*, RMIT Gallery, Melbourne, Australia.

[57] Murray J. Edelman, *The Symbolic Uses of Politics* (Urbana: University of Illinois Press, 1985); Benedict Anderson, *Imagined Communities Reflections on the Origin and Spread of Nationalism* (London Verso, 2016).

[58] Resource Recycling Editorial Staff, “From Green Fence to Red Alert: A China Timeline,” Resource Recycling News (Resource Recycling, February 13, 2018), <https://resource-recycling.com/recycling/2018/02/13/green-fence-red-alert-china-timeline/>.

[59] Colin Staub, “With OCC Plummeting, MRFs Face Tough Decisions,” Resource Recycling News (Resource Recycling, June 11, 2019), <https://resource-recycling.com/recycling/2019/06/11/with-occ-plummeting-mrfs-face-tough-decisions/>.

[60] ND Paper LLC, “ND Paper | United States,” ND Paper, 2019, <https://us.ndpaper.com/>.

[61] Uri Gal, Youngjin Yoo, and Richard Boland, Jr., “The Dynamics of Boundary Objects, Social Infrastructures and Social Identities,” in *ECIS 2005 Proceedings*, 2005, 57, <https://aisel.aisnet.org/ecis2005/57>. Potential case studies in Peace and Development field include cooperation through a common resource, like the migratory Hilsa fish in Bushra Nishat, Sushmita Mandal, and Ganesh Pangare, eds., *Conserving Illich, Securing Livelihoods: Bangladesh-India Perspectives* (New Delhi: Academic Foundation, 2018).

[62] Donna J. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), 162.

[63] Chris Kimble, Corinne Grenier, and Karine Goglio-Primard, “Innovation and Knowledge Sharing across Professional Boundaries: Political Interplay between Boundary Objects and Brokers,” *International Journal of Information Management* 30, no. 5 (October 2010): 437–44.

[64] Claire Bishop, “Antagonism and Relational Aesthetics,” *October*, no. 110 (October 2004): 51–79.

[65] Arte Útil’s archive includes almost 600 useful art projects, while Creative Time’s *Living as Form: Archive of Socially Engaged Practices from 1991-2011* includes over 360 projects. Regular awards such as Visible award and the Vera List Center Prize for Art and Politics also archive nominated projects. Asociación de Arte Útil, “Arte Útil / Projects,” Arte Útil, accessed July 19, 2019, <https://www.arte-util.org/projects/>; Creative Time, “Living as Form,” creativetime.org, 2011, <https://creativetime.org/programs/archive/2011/livingasform/archive.htm>.

Dirt stories: Củ Chi & Temasek

This artist portfolio is composed of living memories inside of dirt. James Jack's work explores the richness of dirt through stories rooted in our immediate surroundings that resist settler narratives of land. While respectfully touching these sensitive sites of trauma and transition encountered in Vietnam and Singapore, voices from the past emerge. As these temporary dirt windows open and their stories unfold, an opportunity for healing opens as well. Thereby spaces open for envisioning alternate futures with the voices of dirt in solidarity with humans caring for land as part ourselves.

text and images by **James Jack**

A Window

A dirt window—A window of dirt.¹ Each window opens a temporary space for reflecting on all that came before us. If we listen carefully, dirt tells stories of people, microbes, and life. Spirits thrive inside each granule of dirt inside the wartime tunnels of Phú Mỹ Hưng and former train tracks in Đà Lạt, Vietnam, the dragon kiln of Jalan Bahar and the homes in Lorong Buangkok in Singapore. In these sites, voices of the earth live on amidst human impositions. We can relearn how to care for dirt not as something which is “dirty”, but as a living family member. Especially in sites experiencing trauma, pollution, and bombing, elder Walter Ritte reminds us, “Dirt is not dirty, it’s just brown. Don’t bomb it, love it. Aloha ‘Āina”.² I create artworks together with community leaders such as Ritte to develop and heal our relationship with land.

Creating spaces for dirt to speak is an act of artistic resistance to colonial impositions, land privatization and extractive capitalism that have separated humans from the land. In opposition to the ceding of tribal land, Young Chief of the Cayuses said, “I wonder if the ground has anything to say? I wonder if the ground is listening to what is said? I wonder if the ground would come alive and what is on it?”³ In the performance work *Reclaiming Land*, I carried one handful of dirt with artist Chand Chandramohan from a reclaimed island back to the site of a former hill in Singapore,⁴ and in the workshop *Talk Story About Dirt* each participant shared a story from memory with a trace of dirt in hand on the Island of Molokai.⁵ Both actions challenged dominant histories of place with alternative stories that envision a future where humans respectfully live together with more-than- humans.⁶

The selection of artworks included in this essay reflects on dirt stories from two sites in Southeast Asia. These two sites were part of artworks composted with traces of dirt borrowed from sites threatened by land reclamation, village displacement, and urban development. They were created to open windows for repairing human and more-than-human awareness of one another, thus nurturing space for us to care for one another.⁷

Tintin Wulia is an artist and Research Project Leader at HDK-Valand, University of Gothenburg. Wulia completed her art PhD (RMIT, 2014) after nearly fifteen years of exhibiting internationally. Initially trained as a film composer (BMus, Berklee, 1997) and architectural engineer (BEng, Parahyangan, 1998), she works with video, sound, installation, texts, drawings, paintings, dance, performances and public interventions to discuss the sociopolitics of mobility and the geopolitical borders. She has published in major exhibitions including Istanbul Biennale (2005), Moscow Biennale (2011), Asia Pacific Triennale (2012), Gwangju Biennale (2012), Sharjah Biennale (2013), with works in significant public collections including the Van Abbemuseum and He Xiangning Art Museum. Wulia is an Australia Council for the Arts’ Creative Australia Fellow 2014-16, Smithsonian Artist Research Fellow 2018, and interdepartmental Post-doctoral Fellow at the Centre on Global Migration, University of Gothenburg 2018-20. In 2017 Wulia represented Indonesia with a solo pavilion for the 57th Venice Biennale.



James Jack with Chand Chandramohan

Reclaiming Land, 2014/2018, 8'27" Digital video stills. Performance carrying one handful of dirt from reclaimed border of Hantu Island (renamed Keppel) to former hill site now parking garage for Singapore Management University
Video: Divaager, Editor: Kentaro Mori © James Jack with Chand Chandramohan

Temasek Story

Two meters underground, in the Empress Place archaeological dig, twelve of us volunteers sift sand patiently through circular-shaped mesh screens suspended by ropes. Every ninety seconds, when released by the stoplight, a flood of traffic buzzes by on Fullerton Road, yet hovering down inside the earth, the sound buffers to a soft silence. Shaking our screens in hand amidst the never-ending construction zone known as Singapore, memories deep inside the ground from centuries past awaken.

"Now you are sifting through the Temasek layer of sand," declares archaeologist Chen Sian Lim "which holds remnants of the seven-hundred-plus year history of exchanges at the mouth of the Singapore River in the harbor".

These rich black earth tones contain stories protected by yellow ochre hues above and blanketed by sienna red tones of the topsoil visible today.

"This dig site, originally slated for two months has just been extended for one more month because of the rich evidence we have been uncovering", Lim continues while holding out the shard of a porcelain teacup in one hand and an amulet in the other, both of which were uncovered from the earth by the volunteers. Rubbing the amulet with a finger, exchanges between Johor and Polynesia appeared as the thin veil of beige dirt revealed a jade tone.

We bend over and continue sifting, eyes trained to look for any objects remaining in the screen as granules slid through below. Our task is to pick out any artifacts that appear in the screens, though most are just stones or clumps



James Jack

Molokai Window, 2018. Natural pigment from mauka to makai, arabic gum and community members Malia Akutagawa Esq. pointing to the center of the piko while talking with community leader Loretta Ritte. Installation view Honolulu Museum of Art, exhibit curated by Healoha Johnston. Photograph: Shuzo Uemoto © James Jack

of dirt, and occasionally shards of pottery, coins or glass appear as well.

However, I am enthralled with the ever-present dust which gathers into conical mounds while shaking the screen from side to side. This dust has a light beige tone as it floats in the air circulating memories to life before slowly returning to the earth. After a full day underground, I ask permission to borrow a sample from the Temasek layer to return with me to the studio. This Temasek sand stayed with me long after the carpark was reconstructed into an atrium inside the National Gallery Singapore and the trees in the parkway in front of Empress Memorial were transplanted. I kept these samples in Singapore with a trusted friend, so as not to disrupt their spirits when I flew back to Japan.

Two years later, the dirt samples called me back. I was talking with curator Michelle Ho about work for an upcoming exhibit in Singapore when voices called out from the land. At first, I thought it might be another small earthquake, so common in Japan. We were talking about the eighty-eight dirt drawings I had just finished in Fukushima collaborating with local community members as part of an educational project rebuilding cultural centers after the triple disaster. Yet slowly we shifted to welcome these voices from Temasek which “suggest imprints of further unknown histories and migrations beyond the country’s documented history”⁸ for the exhibition.



James Jack

Natura Naturata: Light of Singapore, 2017, Natural pigments and gum arabic on window

Installation view of the exhibition *In Praise of Shadows* curated by Michelle Ho, variable dimensions.

Photograph: Factory 1611 © James Jack

Soon after, I called archivist Koh Nguang How who had shared a studio next to mine while we were in Gillman Barracks. He told me he had moved a few times since then. I timidly asked if he might still have the package I entrusted with him and he immediately responded affirmatively. Months later we met and, upon opening the cardboard box in the backroom of his archive, I found all of the dirt pigments there in quiet conversation. Now humans were ready to listen to these layers of dirt and the stories contained within.

While listening to stories by displaced inhabitants along the Singapore River, I gently passed a stone over the dark black granules in the mortar, softening into a lighter grey color filled with hardships wafting with the dust in the air. In these faint clouds, visions of a multicultural and multicolored Temasek came to life. In grinding, it seemed as though we were taken back in time, to the voices of those who rested their *sampan* along the banks of the Singapore river, those who walked, labored, transported, and eventually died with the *tanah* here became audible.

While preparing this dirt to be painted temporarily on the glass, stories continued to emerge from the sites where the traces were borrowed. The voices of the people, insects, and other living beings circulate here in resistance to dominant narratives of this place, and though their material existence is returned to the earth, their stories remain here for us to put into praxis diversifying our society.

Củ Chi Story

In 2014 I visited the Phú Mỹ Hưng Commune with a group of artists from Laos, Cambodia, Vietnam, Thailand, and Japan. I was the only American in the group. As we walked through the densely regrown forest, many of the artists snapped photographs until we reached a small square hole in the ground covered by a metal plate. Our guide asked for a volunteer to step inside the thin opening. We all shuttered in silence as we stared at the small, dark rectangular hole on the floor of this brightly sunlit forest.

After a minute of quiet that felt like an hour, one artist among us, Yoshinori, slid into the metal-rimmed hole barely wide enough for his pelvis which narrowly scraped his shoulders. My body shivered as he slipped into the dark, moist, and cool underground. Only his raised hands remained while carefully holding the metal cover on top above his head while slowly lowering it to close the hole from inside. Decades ago, the leaves on top of the cover hid those protected inside the land so as not to be found by above-ground soldiers, during what the Vietnamese call “the American war”.

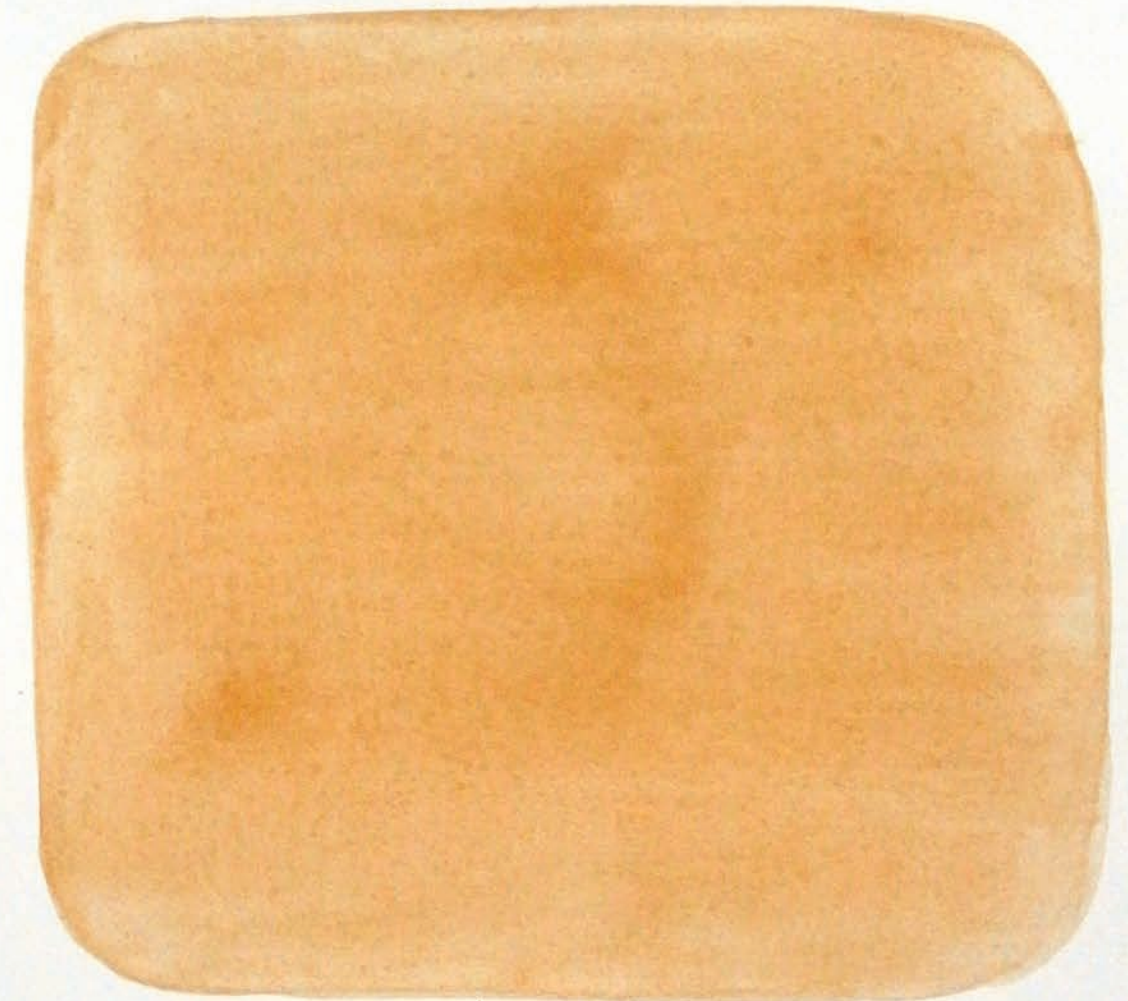
Traces of dirt containing spirits seep out of black and white photographs and reach out from anti-war posters. As we continued along the dirt pathway, it felt as if a voice sang a lullaby to grandma before she slept as the leaf shadows passed over the hard-packed dirt pathway we walked on. Next a young boy’s voice chattering from the earth, calling out for his mother. Continuing along in the forest, another voice seemed to scream in the last breaths of her life—the voices of those who fell to the earth due to unnecessary human inflicted violence.

This is one extant section of the intricate network of tunnels stretching far longer than the distance between California to Vietnam dug underground during seventeen years of war.⁹ The tunnels linked underground facilities including kitchens, school rooms, hospitals, music halls, living rooms and theatres. Protected by the earth, communities thrived in resistance to carpet bombing with agent orange, fire from automatic machine guns and exploding grenades.

Mothers gave birth to babies amidst these circumstances surrounded by earth. Their children have grown into elderly residents who retell stories of life underground today.¹⁰ The stories hover in the material remains of the few remaining tunnels dug during the war. The strength of residents not only to survive inside the earth but also to live, learn and reproduce during the war against the US¹¹ remains a powerful reminder to us of land as sanctuary. The land bears witness to the survival and resilience of the Vietnamese over foreign oppression.

Together with artists Đặng Minh Thành and Lugpliw Junpudsa, I slowly mixed traces of dirt from these tunnels and painted with them on paper. Next while slowly painting them on the wall itself, the dirt opened a window where layers of the past could be recollected in the present. While preparing, painting, and reflecting we spoke of the fear of going inside the narrow hole in the ground, and the protective shield the land provided against war. Opening this window felt like we were providing an opportunity to recirculate these stories in the complex present.

The land that witnessed these events remains in the trace layers painted into ephemeral windows. Dirt has an active voice in how land is remembered today, not just as a receptacle for human thoughts but also as a sanctuary for living things of microscopic proportions. Here I bring together both the materiality of the dirt and its metaphoric qualities to illuminate its potential for narration of alternate perspectives on the past. Artist exchanges, dialogue, workshops and community engagement open opportunities for



James Jack

Củ Chi Window (preparatory drawing), 2014. Natural pigment and gum arabic on paper, 38 x 19 cm
© James Jack

stories that have been silenced in American narrations of the war to be shared. Dirt provides foundations for care of diverse forms of life based on community knowledge. Furthermore, listening to Cũ Chi, Temasek and other sites helps to envision harmonious futures between humans together with more-than-humans.

Listen to Land

Envisioning harmonious futures is a process of remembering our intimacy with dirt amidst the fractured relationship we have developed with it. Encounters with the late artist Jackie Brookner from 2004 up to her death had a deep impact on the way I think and talk about dirt: “Hidden in the roots of our words we find what we seem to want to forget — that we are literally the same stuff as earth”.¹² Her approach to earth, water, plants and people is born from a sensitive artistic process of deep listening and reverent action. Collaborating with scientists, government officials, schools and others it is crucial not to forget that humans live among a myriad of living beings engaged in dialogue with the earth. The dirt traces presented here offer a frame for listening to the earth and the stories contained within it. These stories remind us that dirt is part of us,¹³ and we are a part of it.

The works contained in this portfolio engage with structures that resemble formal exercises in color.¹⁴ Yet they depart from the certainty of a Western epistemological approach in the acts of asking for permission, including space for that which is not yet known, as well as borrowing and returning materials to the land. Community workshops, oral histories and consultation with knowledgeable elders grounds these works in a practice of uprooting settler ontologies. They question the scientific truth of color charts as cultural artifacts after Knuutila and Johansson¹⁵ to see dirt itself as a resource for education rather than a substance to be placed in a copyrighted system for measuring hue, value, and chroma. This artistic approach aligns with the aims of land education which “offers possibility for decolonizing human relations with land and water, flora and fauna as well as theoretical opportunities to erase dualisms between nature and culture”.¹⁶ Artworks along with co-creation workshops and diagrams made together with community members are pedagogical tools for healing our relationship with nature.

Color charts of the diligent pedologist, a scientist who studies soil, function as an extension of settler-colonial strategies to separate and divide land, albeit on a micro-scale. To inhabit the realm of the future, Goodyear-Ka’ōpua teaches we need not only to transfer ownership of land to indigenous people, “We need to fundamentally shift the system that structures our relations to land”.¹⁷ The practice of asking for permission before borrowing dirt traces and returning them after exhibitions are over is based on reclaiming love for the land and respect for its protectors. Telling stories about touching and feeling dirt carefully remind us that we are constantly in conversation with land. Tapping into the memories of our interconnection with land resists settler narratives and brings us into deeper harmony with the earth we are part of.

Acknowledgements

Special thanks to Nguyễn Minh Thanh, Huynh Thanh Trang, Đặng Minh Thành, Taye Sirikulchayanont, Lugpliw Junpudsa, Koh Nguang How, Eve Hoon, Michelle Ho, Healoha Johnston, Malia Akutagawa and Walter Ritte for making these artworks possible as well as Yến Nguyễn Hoàng, Lim Yi Hui Clara and Misty Hoikaika Mollena for research support.

Endnotes

[1] The lexicon in the Asia Pacific region is abundant with terminology including: ‘āina in Hawai’i, 大地 in Japan, Tanah in Malaysia, Đất in Vietnam and other rich terms relevant to this portfolio. While conscious of terms including “soil” and “earth,” here a focus is made on the terms “dirt” for its intimate connection with daily life and “land” for its indigenous links to place. The brief stories recounted here return value to the everyday term “dirt” within the familiarity of our immediate surroundings and build upon the foundation of “land” in harmony with cultural practitioners. For more discussion of these terms, see Toland, Alexandra, Jay Stratton Noller, Gerd Wessolek, *Field to Palette: Dialogues on Soil and Art in the Anthropocene*, (London: CRC Press), 2019 for diverse perspectives on “dirt,” “soil” and other terms used by artists, scientists and scholars; McCoy, Kate, Eve Tuck and Marcia McKenzie, *Land Education: Rethinking pedagogies of place from Indigenous, postcolonial, and decolonizing perspectives*, (New York: Routledge), 2016 for valuable pedagogies of place-based indigenous ways of thinking with the land; Lund, Karsten, *Phantoms in the Dirt*, (Chicago: Museum of Contemporary Photography), 2014 for a curatorial perspective on dirt traces as incomplete parts of expansive spirits; and Lancaster, Linus, *Soils and Interventions*, University of Plymouth, Ph.D. Dissertation, 2015, p. 56-60 for discussion of soil vs dirt in rethinking of Western ontologies through agricultural, activist, and artistic forms of praxis.

[2] Excerpt from remembrance by Walter Ritte of his journal kept while camping on Ka’aholawe Island in the 1970s during the Protect Kaho’olawe ‘Ohana (PKO) movement to stop the U.S. military missile testing on the island and rejuvenate native species of plants and animals on the island that successfully ceased bombing in 1993 and has since been reforested and is now utilized by cultural practitioners for ceremonies and education on Hawaiian knowledge of land. Ritte in conversation with author, Kaunakakai, Molokai, Hawai’i, August 5, 2017.

[3] McLuhan, T.C., *Touch the Earth: A Self-Portrait of Indian Existence*, (New York: Simon & Schuster), 1971, 8.

[4] *Reclaiming Land* (2014) artwork by James Jack with Chandra Chandramohan exhibited at Independent Archive Singapore 2018.

[5] Workshop held as part of an artist residency with Molokai Arts Center for the exhibition *Molokai Window* by James Jack with Malia Akutagawa, Walter Ritte, Ric Ornellas, Matt Yamashita and Misty Mollena curated by Healoha Johnston at Honolulu Museum of Art 25 April – 16 September 2018.

[6] “Culture based not only on the relationship between peoples but more importantly on the profound relationship with the ‘āina.” Akutagawa, Malia, Kauwila Hanchett, Napua Leong, Kahualaulani Mick, Josh Pastrana, Harmonie Williams, Matt Yamashita, Noelani Yamashita and Todd Yamashita, *Hūlili: Multidisciplinary Research on Hawaiian Well-Being* Vol.5, Kamehameha Schools, 2008.

[7] In this aim I am indebted to the approach of artist Wu Mali, “The hope is to make people re-search the connection with their land and their lives, to break alienated relationships.” Wu, Mali, “Who is Listening to Whose Story?”, *World Art*, 5:1, 2015: 197.

[8] Ho, Michelle. “In Praise of Shadows” Exhibition brochure text, Factory 1611, NTU ADM Gallery 2017.

[9] The distance when flying between California and Vietnam is 7,753 miles; the comparison used here is based on the “tens of thousands of miles of tunnels” noted on <https://www.history.com/topics/vietnam-war/cu-chi-tunnels> retrieved on March 1, 2019.

[10] Original text, “Dưới địa đạo, thậm chí công có cả khu bệnh xá đủ khả năng đỡ đẻ cho nữ giới” translated text, “Under the tunnels, there is even an infirmary capable of helping women giving birth.” See <https://www.nguoiduatin.vn/dia-dao-cu-chi-va-nhung-chuyen-lan-dau-cong-bo-ky-cuoiky-uc-bi-hung-cua-nhung-nguoi-con-dat-thep-a98010.html>, accessed March 20, 2019.

[11] The war refers to the period of 1955-1975 known as the “American War” when seen from the Vietnamese point of view or the “Vietnam War”. The term “Resistance War Against America” often used in Vietnam aptly captures the resilience of the Vietnamese people against foreign aggressors in forms such as the tunnels.

[12] Brookner, Jackie and Maxine J. Levin. “Dirt Dialogue”, in Toland, *Field to Palette*, p. 295.

[13] Bellacasa, Maria Puig de la, “Re-animating soils: Transforming human-soil affections through science, culture and community”, *The Sociological Review of Monographs*, 2019, Vol. 67(2): 391-407.

[14] Reference to *Munsell Soil Color Charts*. (Baltimore: Munsell Color Company), 1954 used to code soil samples into a system of letters and numbers.

[15] Knuutila, Tarja and Hanna Johannsson, “Homage à Holmberg/The Pédofil of Boa Vista”, *From Landscape to Laboratory*, 2013: 27 and Latour, Bruno, “The Pédofil of Boa Vista: A Photo-Philosophical Montage”, Translated by Bart Simon and Katia Verresen, *Common Knowledge*, Spring 4(1), 1995: 144-187.

[16] Whitehouse, Hilary, Felecia Watkin Lui, Juanita Sellwood, M.J. Barrett, and Philemon Chigeza, “Sea Country: navigating Indigenous and colonial ontologies in Australian environmental education,” in McCoy et al. *Land Education*, 57.

[17] Goodyear-Ka’ōpua, Noelani. “Protectors of the Future, not Protestors of the Past”, *South Atlantic Quarterly*, 116, no.1, 2017: 188.

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