

The background of the entire page is filled with a pattern of circles and dots of various sizes, creating a cosmic or bubbly effect. The circles are simple outlines, and the dots are small solid black circles.

COLLECTIVE EFFERVESCENCE

TRANSFORMING NARRATIVES

DRAW BUBBLES.

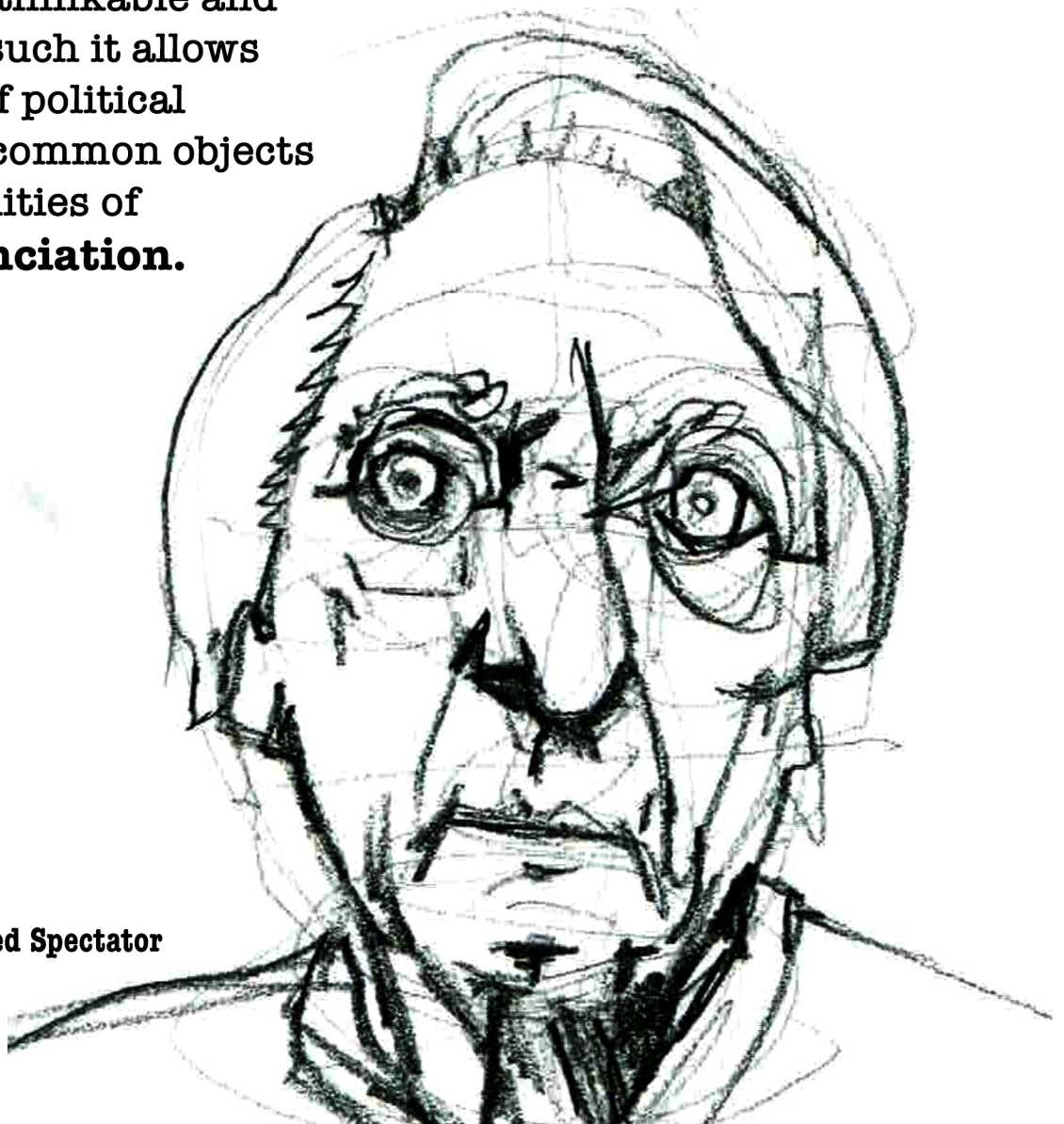
Try not to
think about
drawing bubbles
while you're drawing
bubbles. Just use a
pencil or pen and
make lots of different
circles of many sizes.
Get lost in
Effervescence and
find yourself in
FLOW.
When the page is full,
start coloring.

Aesthetic experience has a political effect to the extent that the loss of destination it presupposes **disrupts** the way in which bodies fit their functions and destinations.

What it produces is not rhetorical persuasion about what must be done. Nor is it the framing of a collective body. It is a **multiplication of connections and disconnections** that reframe the relation between bodies, the world they live in and the way in which they are 'equipped' to adapt to it.

It is a multiplicity of folds and gaps in the **fabric of common experience** that change the cartography of the perceptible, the thinkable and the feasible. As such it allows for new modes of political construction of common objects and new possibilities of **collective enunciation**.

Jacques Ranciere
from **The Emancipated Spectator**
2009



**WHAT
RESONATES
WITH YOU?**

**PULL WORDS
& PHRASES
FROM THIS
QUOTE,
OR MAKE UP
YOUR OWN
LIST.**

**WHAT'S
YOUR
THEORY
OF
CHANGE?**

Difference must be not merely tolerated, but seen as a fund of necessary polarities between which our creativity can **spark** like a dialectic. Only then does the necessity for interdependency become unthreatening. Only within that **interdependency** of different strengths, acknowledged and equal, can the power to seek new ways of being in the world generate, as well as the courage and sustenance to act where there are no charters.

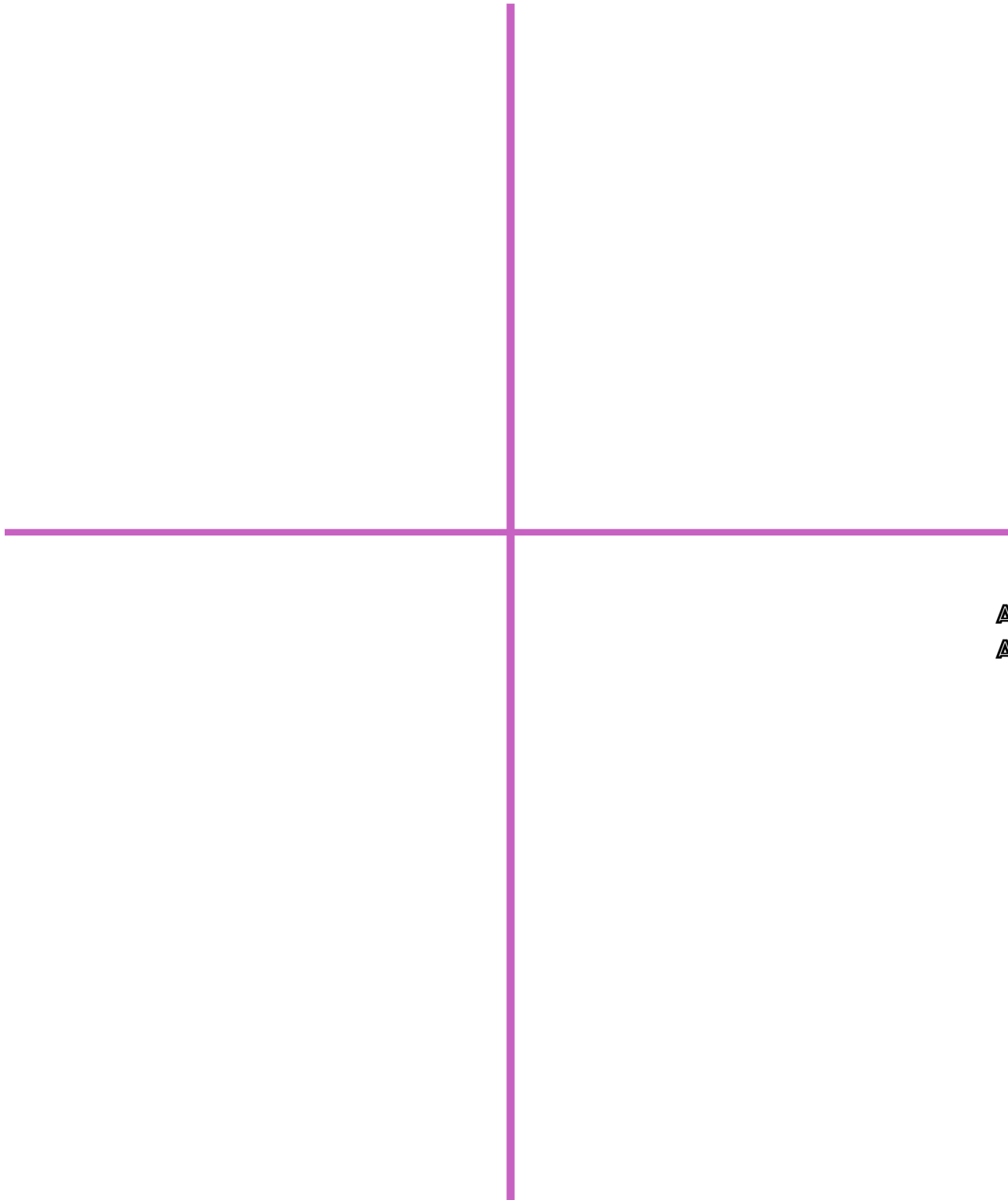
Within the interdependence of mutual (nondominant) differences lies that security which enables us to descend into the chaos of knowledge and return with true **visions of our future**, along with the concomitant power to effect those changes which can bring that future into being. Difference is that raw and powerful connection from which our personal power is forged.

As women, we have been taught either to ignore our differences, or to view them as causes for separation and suspicion rather than as **forces for change**.

Audre Lorde
from **The Master's Tools Will Never
Dismantle The Master's House**, in
Sister Outsider, 1984



**EXPLORE THE DYNAMIC
QUALITIES ON THIS MATRIX**



**AXIS OF
ALTERITY**

**AXIS OF
BELONGING**

That is why I like novels: **instead of heroes** they have people in them.

So, when I came to write science-fiction novels, I came lugging this great heavy sack of stuff, my carrier bag full of **wimps** and klutzes, and tiny grains of things smaller than a mustard **seed**, and intricately woven nets which when laboriously unknotted are seen to contain one blue pebble, an imperturbably functioning chronometer telling the time on another world, and a mouse's skull; full of beginnings without ends, of initiations, of losses, of transformations and translations, and far more tricks than conflicts, far fewer triumphs than snares and delusions; full of space ships that get stuck, **missions that fail**, and people who don't understand. I said it was hard to make a gripping tale of how we wrested the wild oats from their husks, I didn't say it was impossible. Who ever said writing a novel was easy?

If science fiction is the mythology of modern technology, then its myth is tragic. "Technology," or "modern science" (using the words as they are usually used, in an unexamined shorthand standing for the "hard" sciences and high technology founded upon continuous economic growth), is a heroic undertaking, Herculean, Promethean, conceived as triumph, hence ultimately as tragedy.

The fiction embodying this myth will be, and has been, triumphant (Man conquers earth, space, aliens, death, the future, etc.) and tragic (apocalypse, holocaust, then or now). If, however, one avoids the linear, progressive, Time's-(killing)-arrow mode of the Techno-Heroic, and redefines technology and science as primarily cultural carrier bag rather than weapon of domination, one pleasant side effect is that science fiction can be seen as a far less rigid, narrow field, not necessarily Promethean or apocalyptic at all, and in fact less a mythological genre than a realistic one.

It is a strange realism, but it is a strange reality.

Ursula K LeGuin

from **The Carrier Bag of Fiction** in *Dancing At The Edge of The World*, 1986

URSULA'S CARRIER BAG



Many circumstances conspire to extinguish scientific discoveries, especially those that cause discomfort about our culture's sacred norms. As a species, we cling to the familiar, comforting conformities of the mainstream. However, "convention" penetrates more deeply than we tend to admit. Even if we lack a proper name for and knowledge of the history of any specific philosophy or thought style, all of us are embedded in our own safe "reality." Our outlooks shape what we see and how we know. Any idea we conceive as fact or truth is integrated into an entire style of thought, of which we are usually unaware. Call the cultural constraints "trained incapacities" ...

One widely held unstated assumption is the great chain of being. It defines the venerable position of humans as the exact center of the universe in the middle of the chain of being below God and above rock. This anthropocentric idea dominates religious thought, even that of those who claim to reject religion and to replace it with a scientific worldview. ...

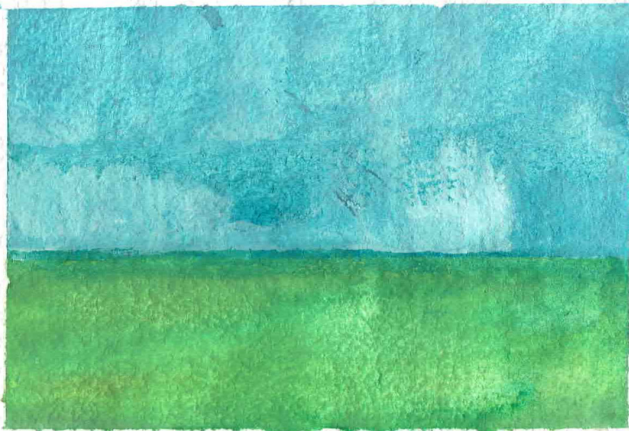
Taxonomy is the science of identifying, naming and classifying organisms. Names and classification schemes organize great quantities of information. Taxonomies, like maps, bring into relief selected distinguishing features. However, in the phrase popularized by the English-American philosopher-anthropologist Gregory Bateson, "The map is not the territory."

Nor is the name the organism. The history of any organism is often depicted on a family tree. Family trees usually are grown from the ground up: a single trunk branches off into many separate lineages, each branch diverging from common ancestors. But symbiosis shows us that such trees are idealized representations of the past. In reality the tree of life often grows in on itself. Species come together, fuse, and make new beings, who start again.

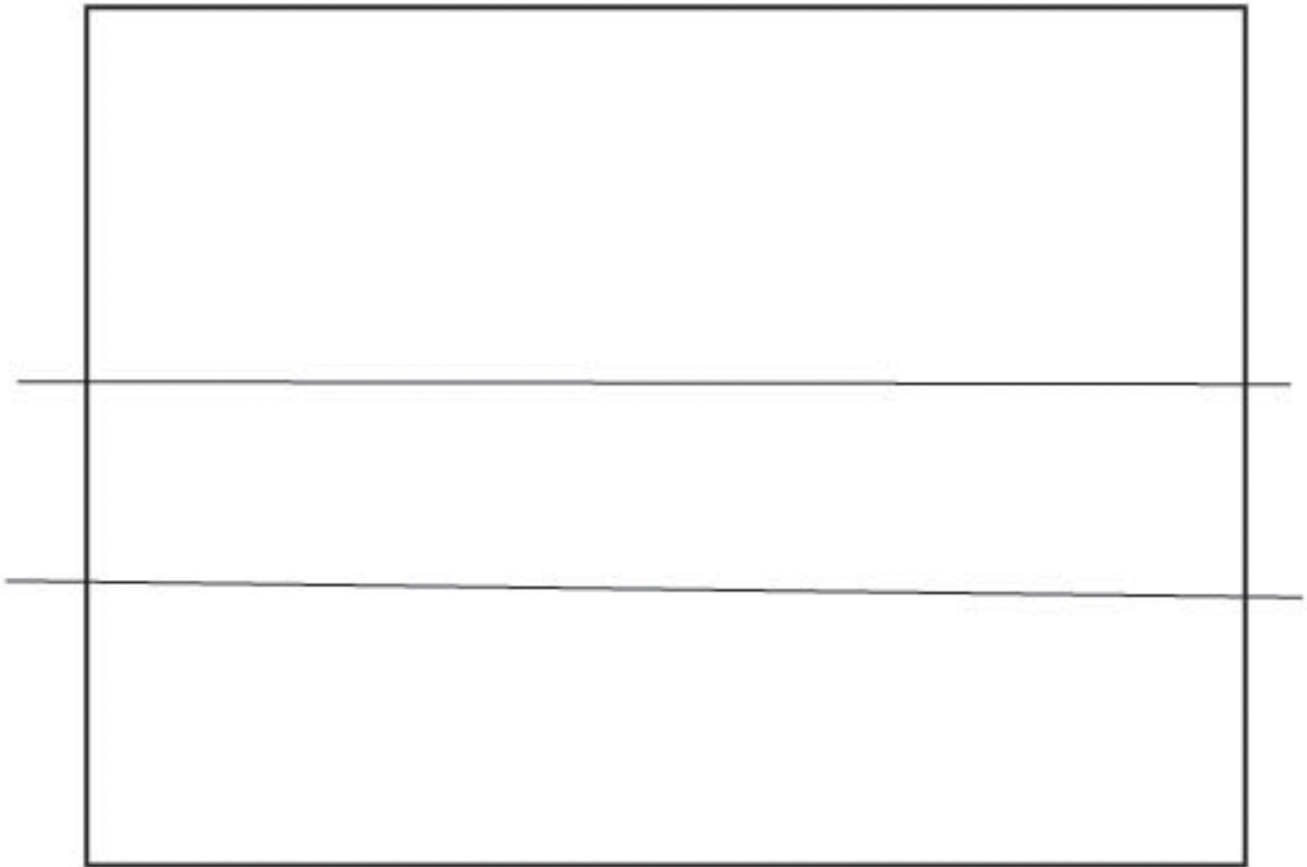


LYNN MARGULIS from
Symbiotic Planet, 1998





HORIZONS



HORIZON MAKER

MAKE YOUR OWN HORIZONS. SHIFT YOUR SENSE OF TIME. TIMELESS & ONGOING,
ALWAYS IN PROGRESS. A PRACTICE ALWAYS IN PROCESS.
NEVER DONE. CYCLICAL. NO CULMINATION.

HOW DO YOU THINK ABOUT THE FUTURE?



Haunting raises specters, and it alters the experience of being in linear time, alters the way we normally separate and sequence the past, the present and the future. These specters or ghosts appear when the trouble they represent and symptomize is no longer being contained or repressed or blocked from view...the whole essence, if you can use that word, of a ghost is that it has a real presence and demands its due, demands your attention.

To repeat, for me haunting is not about invisibility or unknowability per se, it refers us to what's living and breathing in the place hidden from view: people, places, histories, knowledge, memories, ways of life, ideas. To show what's there in the blind field, to bring it to life on its own terms (and not merely to light) is perhaps the radicalization of enlightenments with which I've been most engaged...haunting is an emergent state: the ghost arises, carrying the signs and portents of a repression in the past or the present that's no longer working.

Avery Gordon from **Haunting Futurity**

CONJURE A FUTURE ...

WHAT HAUNTS THIS FUTURE?

A NARRATIVE SHIFT. FROM SAVIORISM TO SOLIDARITY.

QUESTIONS TO GUIDE COLLECTIVE ACTION -

WHO CONTROLS OUR PROJECT?

WHO MAKES DECISIONS ABOUT WHAT WE DO?

**DOES ANY OF THE FUNDING WE RECEIVE COME WITH STRINGS
ATTACHED THAT LIMIT WHO WE HELP OR HOW WE HELP?**

**DO ANY OF OUR GUIDELINES ABOUT WHO CAN PARTICIPATE IN
OUR WORK CUT OUT STIGMATIZED AND VULNERABLE PEOPLE?**

WHAT IS OUR RELATIONSHIP TO LAW ENFORCEMENT?

**HOW DO WE INTRODUCE NEW PEOPLE IN OUR GROUP TO OUR
APPROACH TO LAW ENFORCEMENT?**

FROM MUTUAL AID BY DEAN SPADE

10 WAYS TO SUPPORT SOCIAL JUSTICE:

DEFINE A SET OF PRINCIPLES BY WHICH YOU WILL WORK.

DISTANCE YOURSELF FROM THOSE WHO WORK AGAINST YOUR PRINCIPLES.

RETHINK REPRESENTATION.

CONSIDER YOUR NEGATIVE IMPACT.

GET INVOLVED AND BUILD ON WORK THAT IS ALREADY HAPPENING.

HUMBLE YOURSELF. DESIGN WITH, NOT FOR.

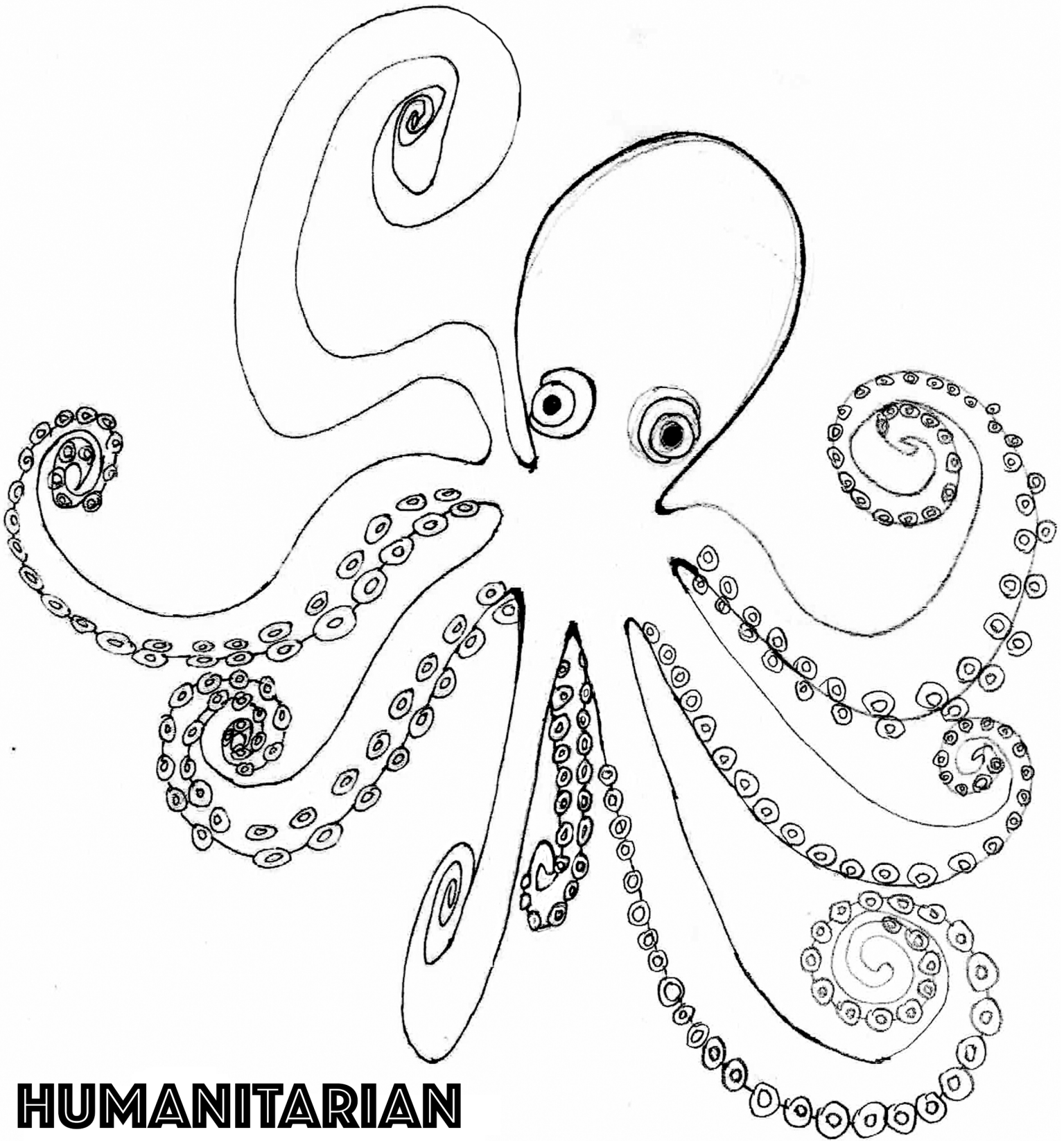
LEARN ABOUT PRIVILEGE AND ANTIOPPRESSION.

KNOW WHEN NOT TO DESIGN.

SHAPE ALTERNATE FUTURES.

BEGIN BY LISTENING.

DESIGN JUSTICE NETWORK



HUMANITARIAN OCTOPUS

WHAT QUESTIONS & VALUES ORIENT AND SHAPE YOUR WORK?
(WRITE THEM ONTO THE 'TENTACLES')

THE BIG LACUNA

REPRESENTS THE PARADOX AND CONUNDRUM OF OUR TIMES.

IT'S THE GIANT CHASM BETWEEN WHAT WE THINK WE KNOW AND WHAT WE ACTUALLY KNOW (OR WHAT LITTLE WE KNOW. AN ARROGANCE WHEN WHAT WE MIGHT REQUIRE IS HUMILITY.)

IT'S THE GIANT CHASM BETWEEN WHAT WE THINK WE UNDERSTAND AND BELIEVE AND HOW WE ACTUALLY BEHAVE AND ACT.

IT'S THE GIANT CHASM BETWEEN HOW WE FUNCTION AS INDIVIDUALS AND HOW WE FUNCTION IN GROUPS AND COMMUNITIES, OR COLLECTIVELY.

ITS THE GIANT CHASM BETWEEN THE LANGUAGE AND WORDS WE HAVE AND USE TO DESCRIBE WHAT WE THINK WE'RE DOING, AND NOT REALIZING WHAT WE SAY WE'RE DOING ISN'T WHAT WE'RE DOING - LIKE SAYING ITS "SUSTAINABLE" OR THAT WE'RE "DIVERSE" OR THAT ITS "EQUITABLE" OR "COLLABORATIVE", IN OTHER WORDS, A FORM OF SELF-DECEPTION.

THE BIG LACUNA IS THE CRAZY PARADOX THAT IN THE TINIEST MICRO SLIVER OF TIME WITHIN A 4.8 BILLION YEAR PLANETARY UNFOLDING, IN TWO-HUNDRED YEARS, WE'VE MADE OUTRAGEOUS AND RAPID PLANETARY-LEVEL CHANGE, AND WE HAVE EVEN LESS TIME NOW TO FIGURE OUT HOW WE MIGHT CHANGE WHAT GOT US HERE IN THE FIRST PLACE.

**ASPIRATIONAL
RHETORIC**

**ACTIVE
ACTUALITY**



PLACE
HOLDER HERE
FOR THE
HEROES
JOURNEY AND
FABULATION
PAGES...

MORE TO
COME
STAY TUNED

...

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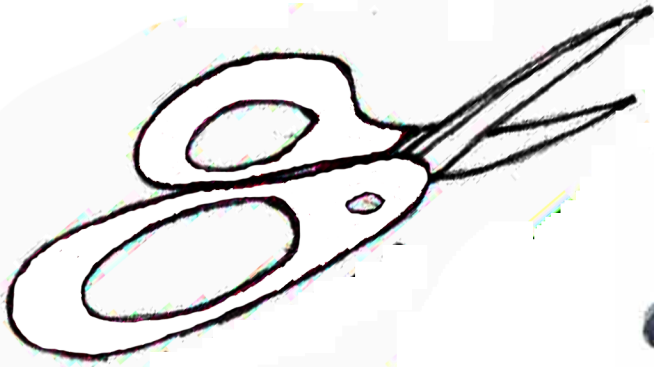
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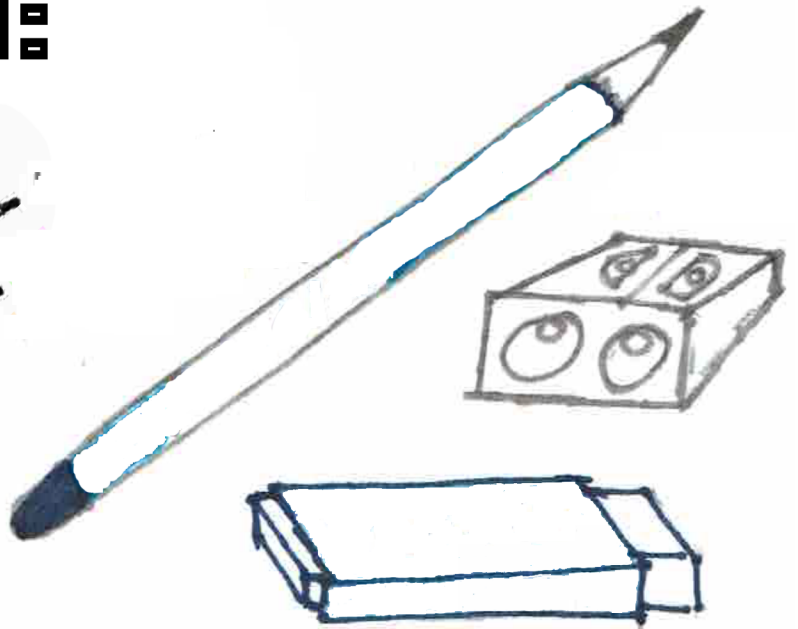
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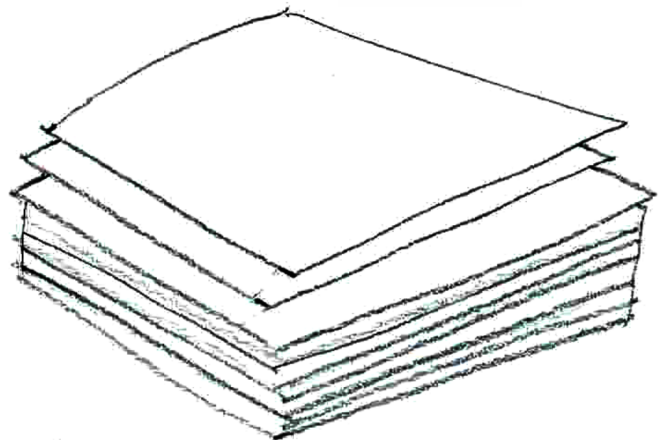
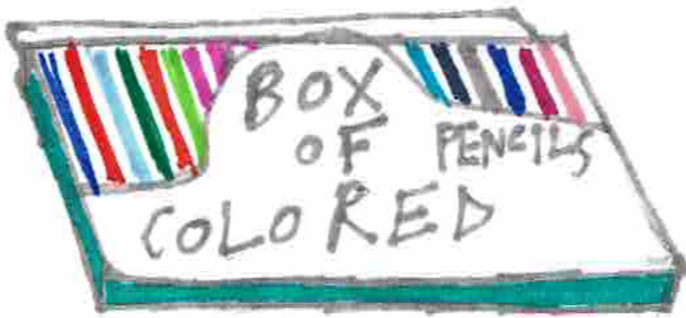
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SCISSORS



PENCIL, ERASER & SHARPENER



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PLAIN PAPER**

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