



Index of Dirt:

*Composing and
Composting in Art and
Education, circa 2020*

Carol N. Padberg

Index of Dirt: Composing and Composting in Art and Education, circa 2020

This photo essay presents an abridged version of a performative lecture addressing strategies for regenerative art education and arts-based research. Using an alphabetized compilation of stories, texts, objects and lessons, the index provides examples of how embodied, field-based art education can provide appropriate learning methods for art students of the Anthropocene who bear the burden of the economic, environmental, and emotional precarities of our times.

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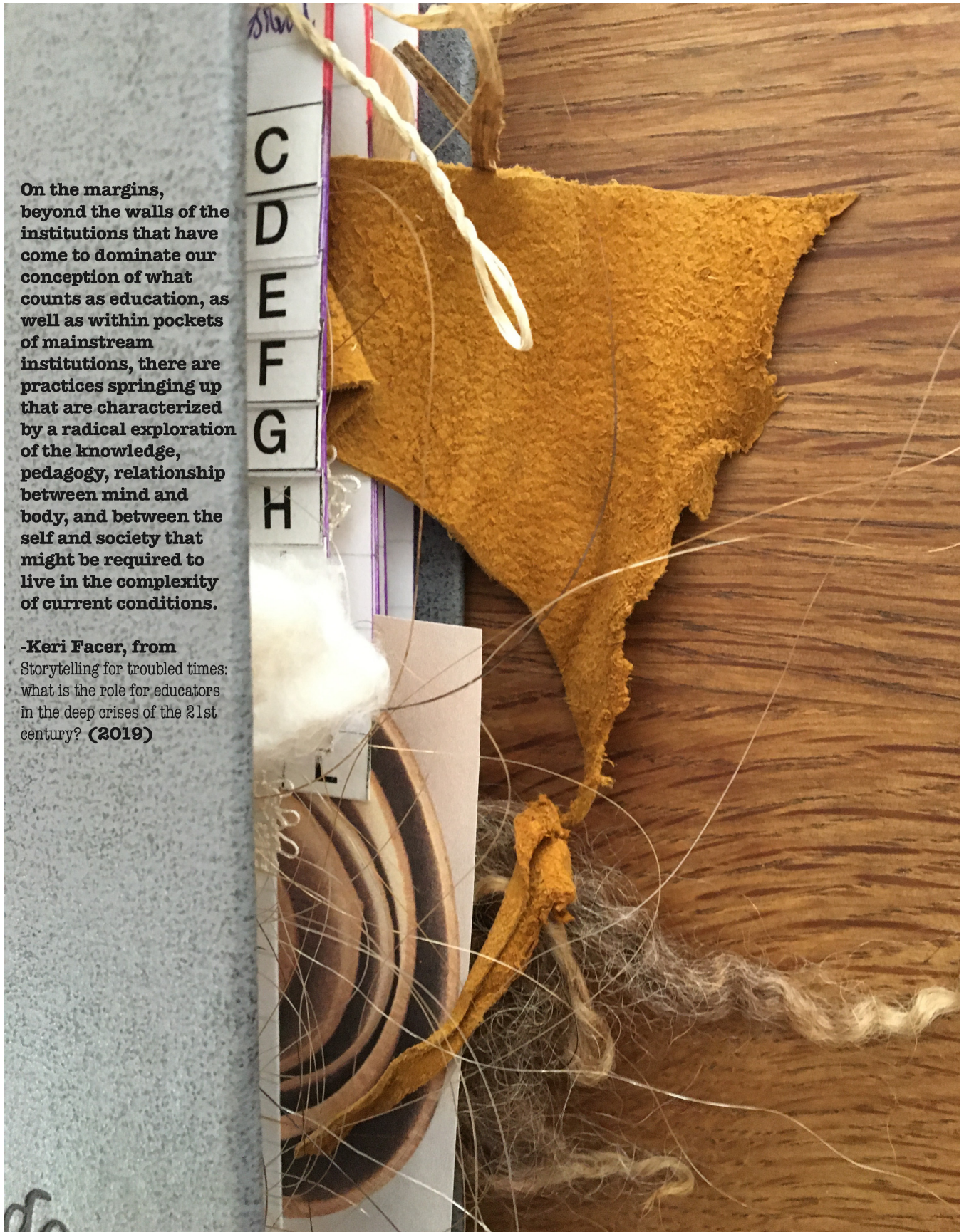
INDEX OF DIRT

1/4 rayado
48 hojas

A Performance by
Carol Padberg

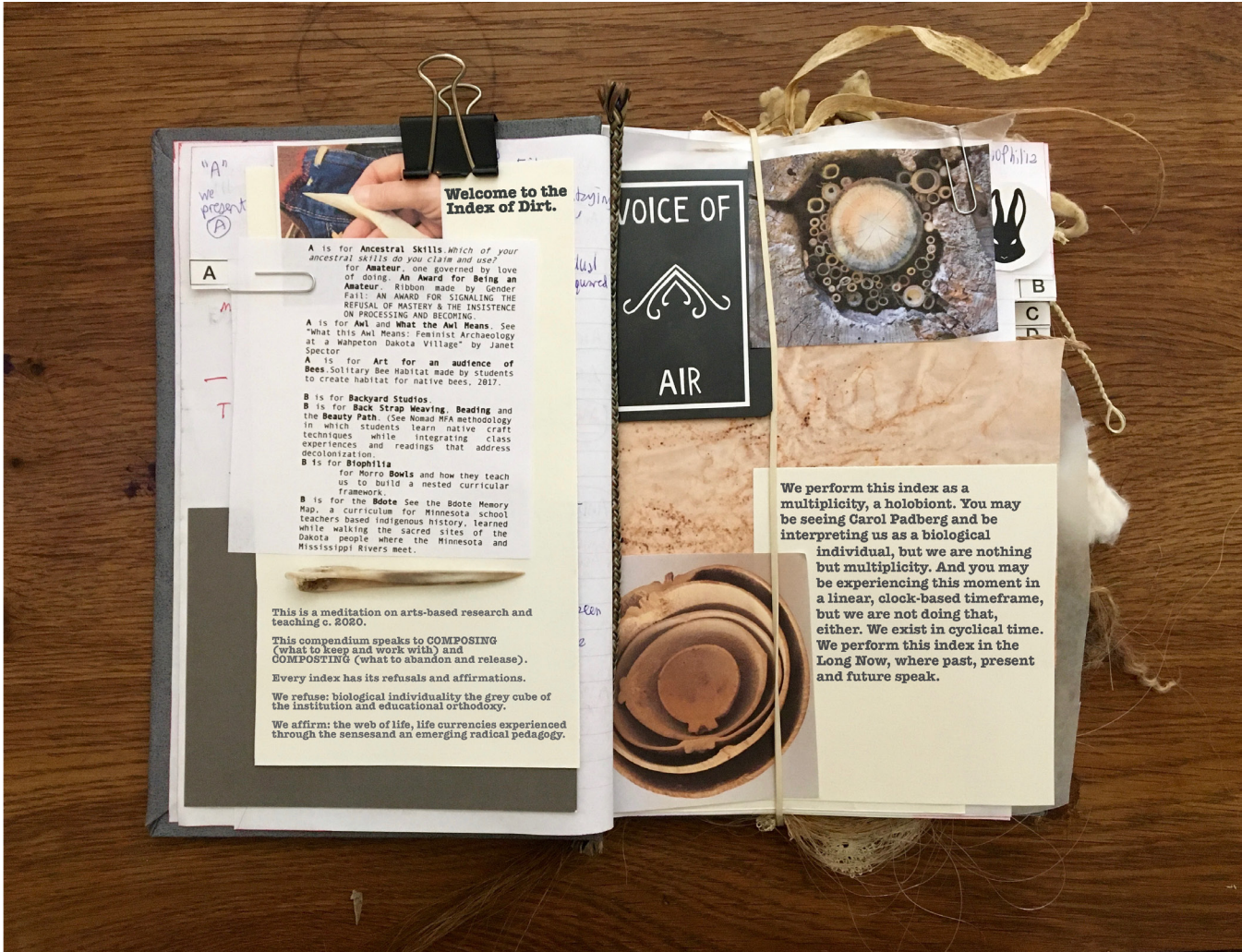
November 9, 2019

interl·b



On the margins, beyond the walls of the institutions that have come to dominate our conception of what counts as education, as well as within pockets of mainstream institutions, there are practices springing up that are characterized by a radical exploration of the knowledge, pedagogy, relationship between mind and body, and between the self and society that might be required to live in the complexity of current conditions.

-Keri Facer, from
Storytelling for troubled times: what is the role for educators in the deep crises of the 21st century? (2019)



"A"
we present
A

A

M

T



Welcome to the Index of Dirt.

A is for Ancestral Skills. Which of your ancestral skills do you claim and use? For Amateur, one governed by love of doing. An Award for Being an Amateur. Ribbon made by Gender Fall: AN AWARD FOR SIGNALING THE REFUSAL OF MASTERY & THE INSISTENCE ON PROCESSING AND BECOMING.

A is for Awl and What the Awl Means. See "What this Awl Means: Feminist Archaeology at a Wahpeton Dakota Village" by Janet Spector

A is for Art for an audience of Bees. Solitary Bee Habitat made by students to create habitat for native bees, 2017.

B is for Backyard Studios. B is for Back Strap Weaving, Beading and the Beauty Path. (See NOWAD WPA methodology in which students learn native craft techniques while integrating class experiences and readings that address decolonization)

B is for Biophylla for Morro Bowls and how they teach us to build a nested curricular framework.

B is for the Bdotte See the Bdotte Memory Map, a curriculum for Minnesota school teachers based indigenous history, learned while walking the sacred sites of the Dakota people where the Minnesota and Mississippi Rivers meet.



This is a meditation on arts-based research and teaching c. 2020.

This compendium speaks to COMPOSING (what to keep and work with) and COMPOSTING (what to abandon and release).

Every index has its refusals and affirmations.

We refuse: biological individuality the grey cube of the institution and educational orthodoxy.

We affirm: the web of life, life currencies experienced through the senses and an emerging radical pedagogy.

VOICE OF
AIR



of Philia

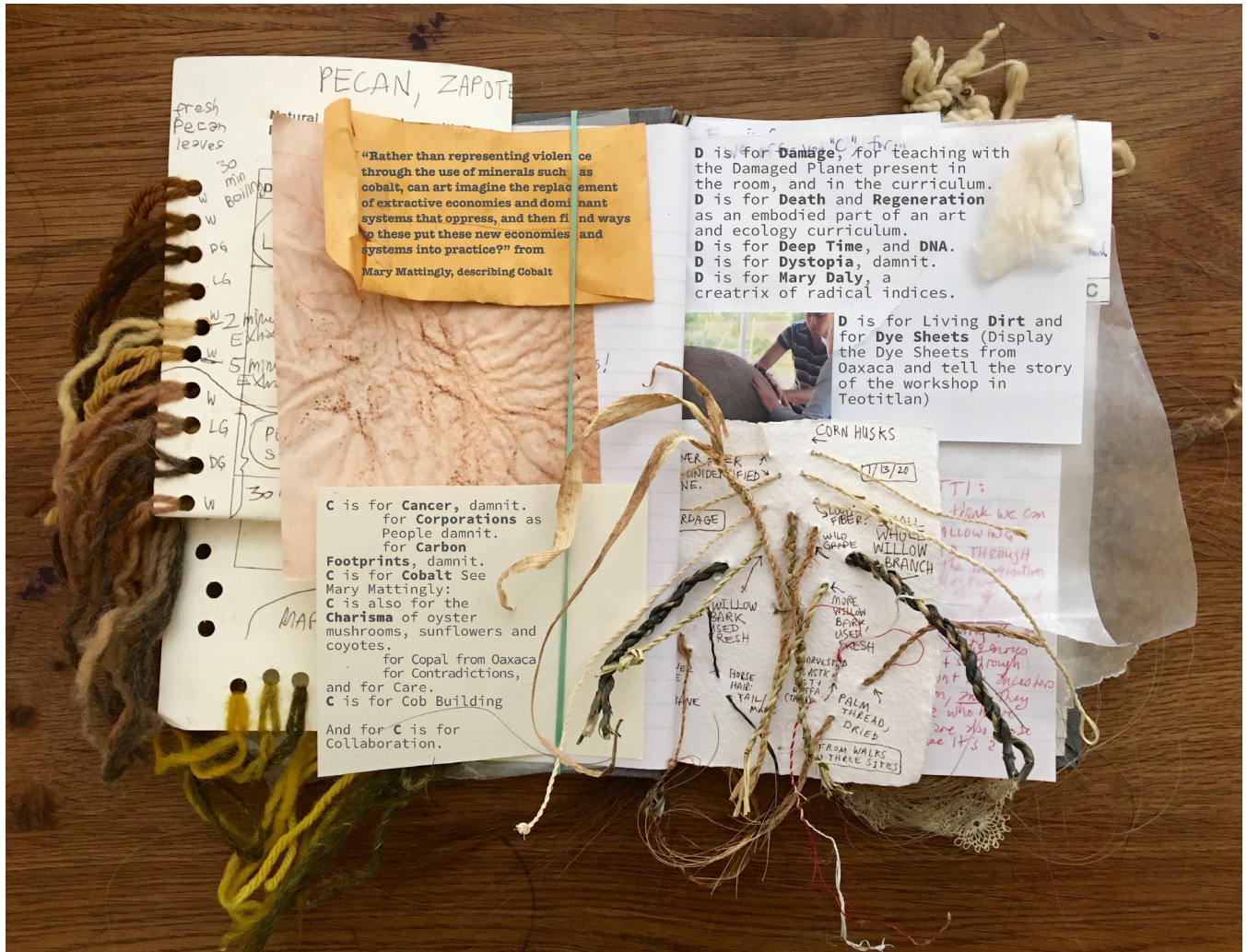
B

C

D

We perform this index as a multiplicity, a holobiont. You may be seeing Carol Padberg and be interpreting us as a biological individual, but we are nothing but multiplicity. And you may be experiencing this moment in a linear, clock-based timeframe, but we are not doing that, either. We exist in cyclical time. We perform this index in the Long Now, where past, present and future speak.





PECAN, ZAPOTE

fresh Pecan leaves

30 min Boil
 W
 W
 PG
 L6
 W 2 min
 W 5 min
 W
 LG
 DG
 W
 W

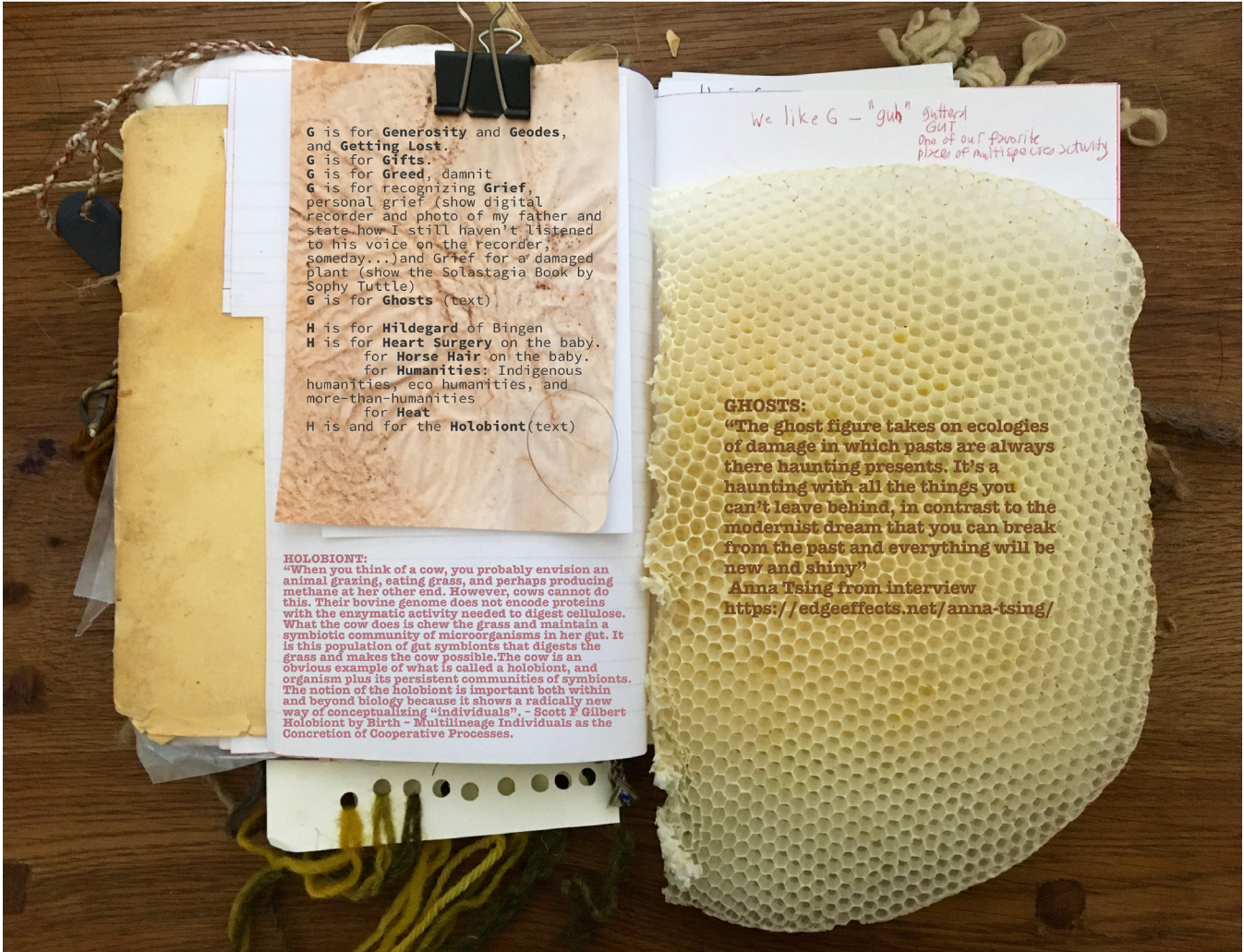
"Rather than representing violence through the use of minerals such as cobalt, can art imagine the replacement of extractive economies and dominant systems that oppress, and then find ways to these put these new economies and systems into practice?" from Mary Mattingly, describing Cobalt

D is for **Damage**, for teaching with the Damaged Planet present in the room, and in the curriculum.
 D is for **Death and Regeneration** as an embodied part of an art and ecology curriculum.
 D is for **Deep Time**, and DNA.
 D is for **Dystopia**, damnit.
 D is for **Mary Daly**, a creatrix of radical indices.

D is for **Living Dirt** and for **Dye Sheets** (Display the Dye Sheets from Oaxaca and tell the story of the workshop in Teotitlan)

C is for **Cancer**, damnit. for **Corporations** as **People** damnit. for **Carbon Footprints**, damnit.
 C is for **Cobalt** See Mary Mattingly:
 C is also for the **Charisma** of oyster mushrooms, sunflowers and coyotes.
 for Copal from Oaxaca for Contradictions, and for Care.
 C is for **Cob Building**
 And for **C** is for Collaboration.

CORN HUSKS
 NEVER SEER A UNIDENTIFIED ONE.
 DAMAGE
 WILLOW BARK FEED FRESH
 MORE WILLOW BARK USED FRESH
 HARVESTED
 FRESH
 PALM THREAD, DRIED
 FROM WALKS IN THESE SITES
 11/13/20
 TT1: Think we can allow us to go through the imagination of...



G is for Generosity and Geodes,
and Getting Lost.
G is for Gifts.
G is for Greed, damnit
G is for recognizing Grief,
personal grief (show digital
recorder and photo of my father and
state how I still haven't listened
to his voice on the recorder,
someday...) and Grief for a damaged
plant (show the Solastagia Book by
Sophy Tuttle)
G is for Ghosts (text)

H is for Hildegard of Bingen
H is for Heart Surgery on the baby.
for Horse Hair on the baby.
for Humanities: Indigenous
humanities, eco humanities, and
more-than-humanities
for Heat
H is and for the Holobiont(text)

HOLOBIONT:
"When you think of a cow, you probably envision an animal grazing, eating grass, and perhaps producing methane at her other end. However, cows cannot do this. Their bovine genome does not encode proteins with the enzymatic activity needed to digest cellulose. What the cow does is chew the grass and maintain a symbiotic community of microorganisms in her gut. It is this population of gut symbionts that digests the grass and makes the cow possible. The cow is an obvious example of what is called a holobiont, and organism plus its persistent communities of symbionts. The notion of the holobiont is important both within and beyond biology because it shows a radically new way of conceptualizing "individuals". - Scott F Gilbert
Holobiont by Birth - Multilineage Individuals as the Concretion of Cooperative Processes.

We like G - "gub" gutter
GUT
One of our favorite
pieces of multiple use activity

GHOSTS:
"The ghost figure takes on ecologies of damage in which pasts are always there haunting presents. It's a haunting with all the things you can't leave behind, in contrast to the modernist dream that you can break from the past and everything will be new and shiny"
Anna Tsing from interview
<https://edgeeffects.net/anna-ting/>



I is for Interdisciplinary.

I is for Indigenous.
I is for Index.
I is for Ippississim, see
Ippississim by Shanai Matteson
in which she reverse the spelling
of the Mississippi River and
investigates settler colonial
history, tracing her way to a
headwater.

I

J is for Seed Jars
for Justice
for Journals. See Sto Len's New
from Roxanne Swentzell as an exam
teaching methodology for integrat
in field based learning.

J is for Jasper

J is for Jet Fuel, damnit.

K is for Keepsakes

K is for Kin (text)

KIN: "The best way I think we can talk about it is allowing the
land to dream through you, so allowing the imagination to open to
the collective entanglement with things, and not thinking it's an
individual task. It is something that comes through you. Indigenous
people would say it's through your ancestors, but the ancestors

for stone but to try to be like
use, christina
some
Jasal...

C. 1772-1

4228

Book, read by

to me on Flight

if a → Ch. 10/10/10/10

Jet Fuel I

use each year

The Jet Fuel

restless sleep,

The Ritual

of Jet Fuel

in the future.

The Carpsip

travel in my

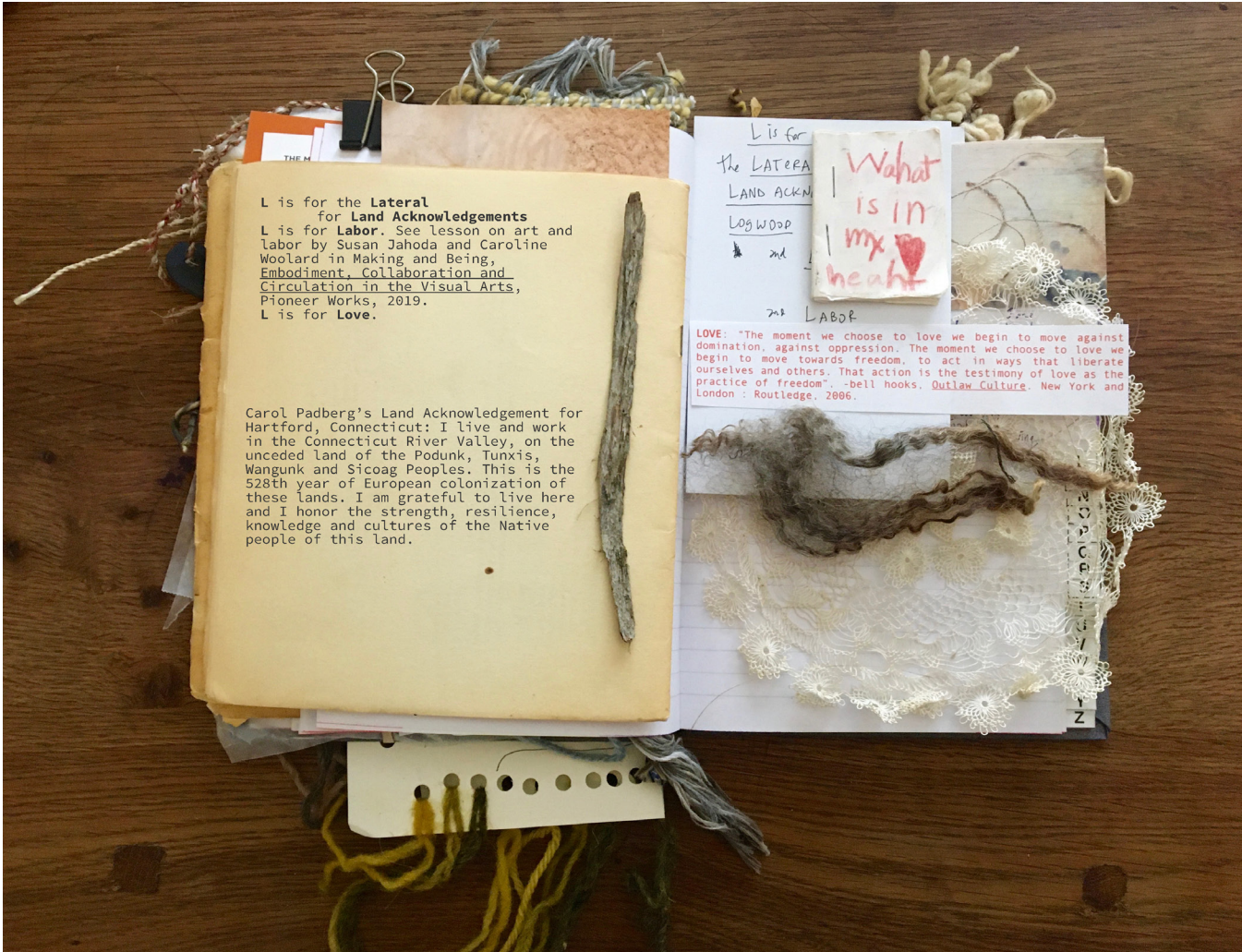
future. And

the staying at

home.

J
K
L
M
N
O
P
Q
R
S
T
U
V
W
X
Y
Z

Lorem ipsum



L is for the **Lateral**
for **Land Acknowledgements**
L is for **Labor**. See lesson on art and
labor by Susan Jahoda and Caroline
Woolard in Making and Being,
Embodiment, Collaboration and
Circulation in the Visual Arts,
Pioneer Works, 2019.
L is for **Love**.

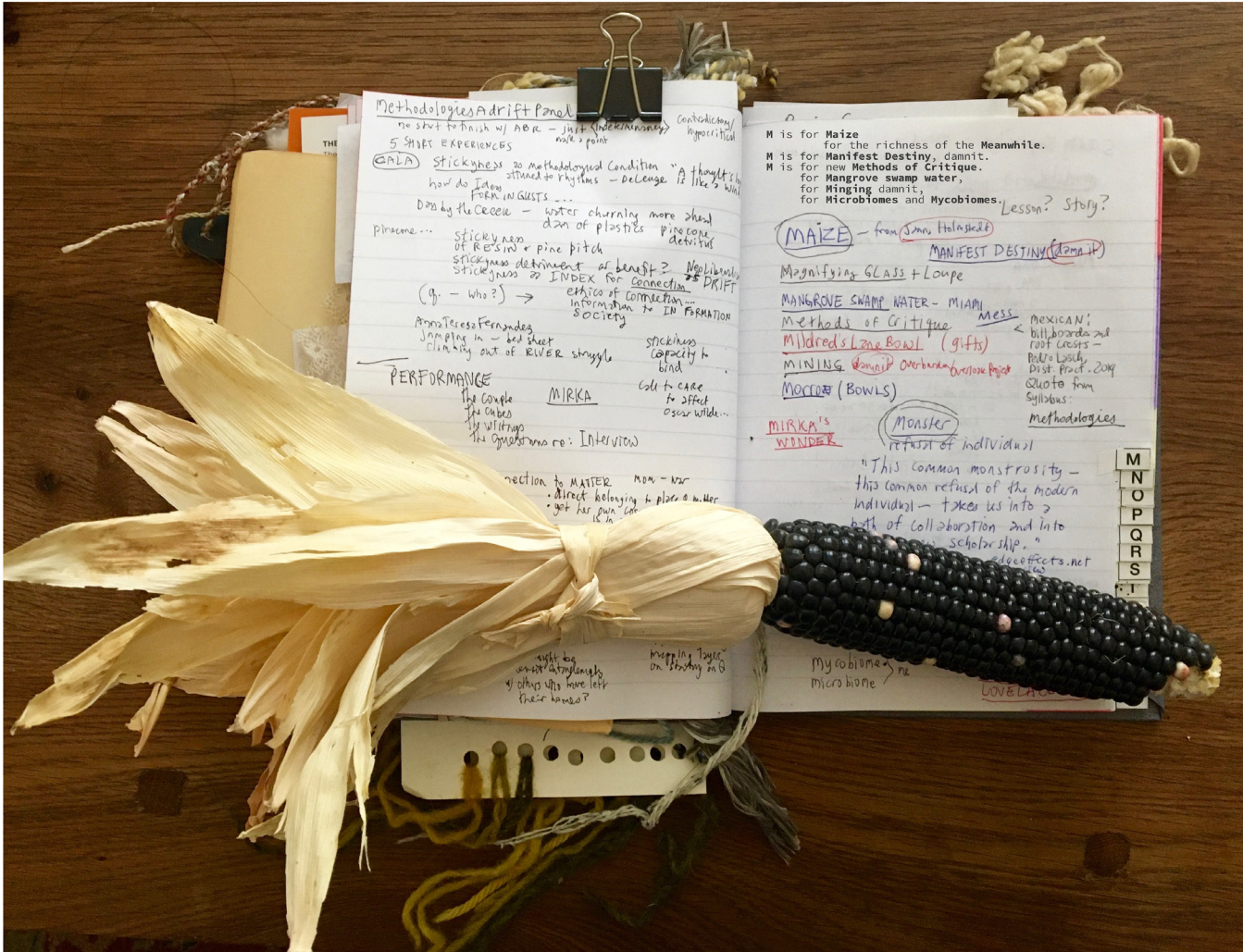
Carol Padberg's Land Acknowledgement for
Hartford, Connecticut: I live and work
in the Connecticut River Valley, on the
unceded land of the Podunk, Tunxis,
Wangunk and Sicoag Peoples. This is the
528th year of European colonization of
these lands. I am grateful to live here
and I honor the strength, resilience,
knowledge and cultures of the Native
people of this land.

L is for
The LATERA
LAND ACKN
LOGWOOD
and
LABOR

What
is in
my
heart

LOVE: "The moment we choose to love we begin to move against
domination, against oppression. The moment we choose to love we
begin to move towards freedom, to act in ways that liberate
ourselves and others. That action is the testimony of love as the
practice of freedom". -bell hooks. Outlaw Culture. New York and
London : Routledge, 2006.

W
O
D
C
A
S
E
I
N
Z



Methodologies Adrift Panel
 no svrt to finish w/ ABR - just stickiness
 5 SHINY EXPERIENCES
 (CALA) STICKINESS to methodological Condition
 how do I know
 FROM INQUIRY...
 Don't by the Cecece - water churning more ahead
 dan of plastics pine cone
 detritus
 Phacme... sticky resin + pine pitch
 sticky resin detriment of benefit? Methodology
 STICKINESS to INDEX for connection
 (q. - who?) → ethics of connection
 information to INFORMATION
 society
 Amara Teresa Fernandez
 Jumpy in - bed sheet
 climbing out of RIVER struggle
 stickiness capacity to bind
 cold to care
 to affect
 oscar wilde...

PERFORMANCE
 the couple
 the cubes
 the writings
 the operations are: Interview
 MIRKA

nection to MATTER non-war
 . direct belonging to place & matter
 "get his pun" etc
 what has
 what's the length
 of what's the hole left
 their house?
 mapping logic
 on thinking in B

M is for Maize
 for the richness of the Meanwhile.
 M is for Manifest Destiny, damnit.
 M is for new Methods of Critique.
 for Mangrove swamp water,
 for Minging damnit,
 for Microbiomes and Mycobionies. Lesson? Story?

(MAIZE) - from James Holmstead
 MANIFEST DESTINY (doma it)

Magnifying GLASS + Loupe

MANGROVE SWAMP WATER - MIAMI
 Methods of Critique

Mildred's Lzoe Bowl (gifts)

MINING (Bowl) Overhead Projection Project

MONSTER (BOWLS)

MIRKA'S WONDER

refusal of individual

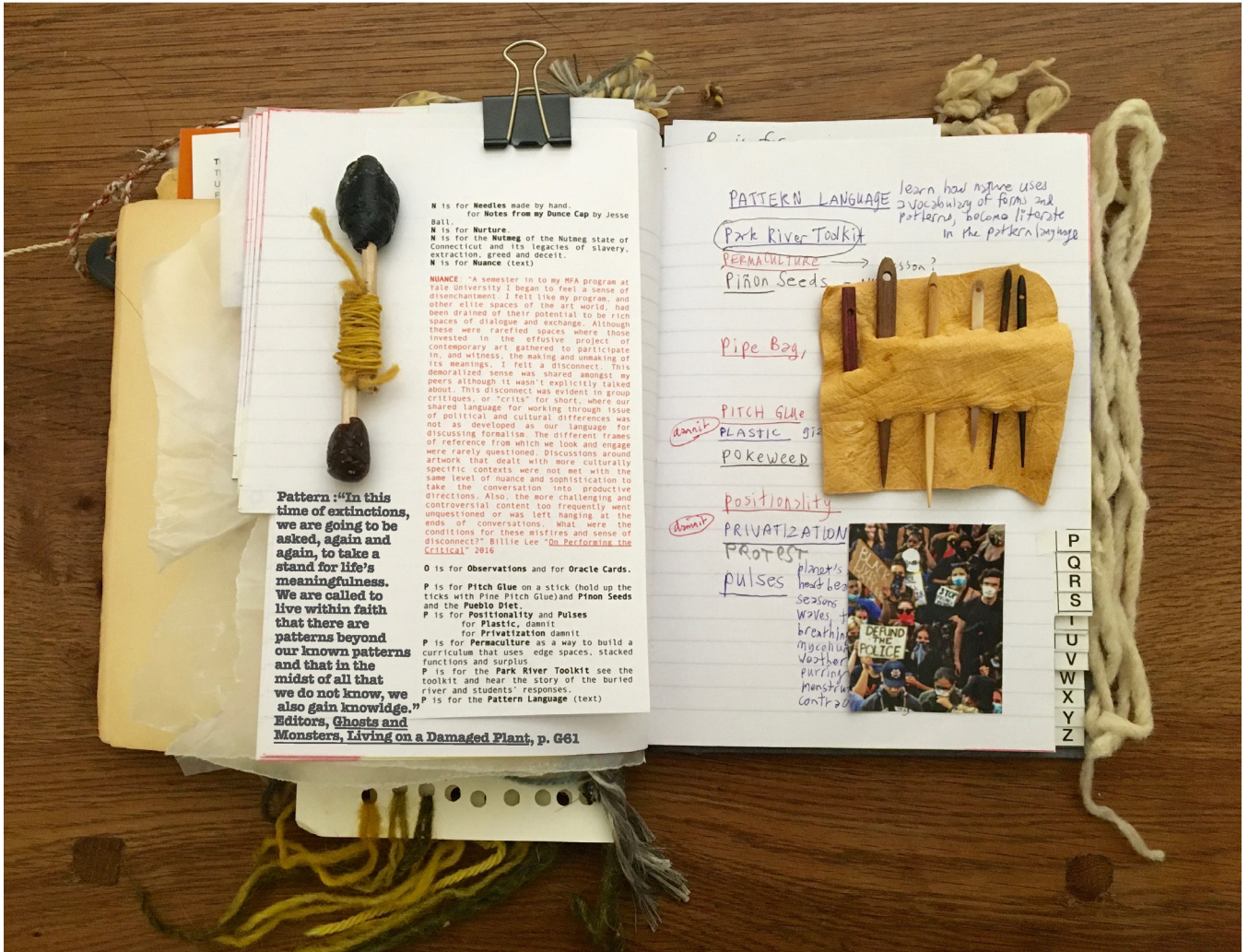
"This common monstrosity -
 this common refusal of the modern
 individual - takes us into a
 both of collaboration and into
 scholar ship."

decoffects.net

Mycobionies
 micro home

LOVE LAO

M
 N
 O
 P
 Q
 R
 S
 T



Pattern: "In this time of extinctions, we are going to be asked, again and again, to take a stand for life's meaningfulness. We are called to live within faith that there are patterns beyond our known patterns and that in the midst of all that we do not know, we also gain knowledge."

Editors, Ghosts and Monsters, Living on a Damaged Plant, p. G61

N is for **Needles** made by hand.
for **Notes** from my **Dunce Cap** by Jesse Ball.
N is for **Nurture**.
N is for the **Nutmeg** of the Nutmeg state of Connecticut and its legacies of slavery, extraction, greed and deceit.
N is for **Nuance** (text)

NUANCE: "A semester in to my MFA program at Yale university I began to feel a sense of disenchantment. I felt like my program, and other elite spaces of the art world, had been drained of their potential to be rich spaces of dialogue and exchange. Although these were rarefied spaces where those invested in the effusive project of contemporary art gathered to participate and witness, the making and unmaking of its meanings, I felt a disconnect. This demoralized sense was shared amongst my peers although it wasn't explicitly talked about. This disconnect was evident in group critiques, or "crits" for short, where our shared language for working through issue of political and cultural differences was not as developed as our language for discussing formalism. The different frames of reference from which we look and engage were rarely questioned. Discussions around artwork that dealt with more culturally specific contexts were not met with the same level of nuance and sophistication to take the conversation into productive directions. Also, the more challenging and controversial content too frequently went unquestioned or was left hanging at the ends of conversations. What were the conditions for these misfires and sense of disconnect?" Billie Lee "On Performing the Critical" 2016

O is for **Observations** and for **Oracle Cards**.
P is for **Pitch Glue** on a stick (hold up the ticks with Pine Pitch Glue) and **Pinon Seeds** and the **Pueblo Diet**.
P is for **Positionality** and **Pulses** for **Plastic**, **damnit** for **Privatization** **damnit**.
P is for **Permaculture** as a way to build a curriculum that uses edge spaces, stacked functions and surplus.
P is for the **Park River Toolkit** see the toolkit and hear the story of the buried river and students' responses.
P is for the **Pattern Language** (text)

PATTERN LANGUAGE

learn how native used a vocabulary of forms and patterns, become literate in the pattern language

Park River Toolkit

PERMACULTURE

PIÑON SEEDS

Pipe Bag,

PITCH GLUE

damnit PLASTIC

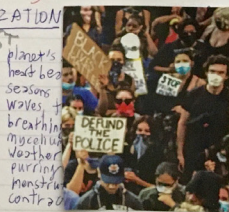
POKEWEED

positionality

damnit PRIVATIZATION

PROTEST

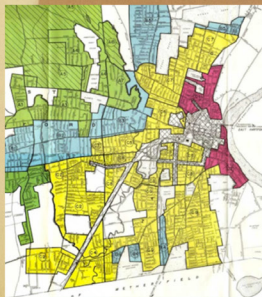
pulses



planet's
most beo
seasons
waves
breathing
mechanic
water
purring
monster
contrad

P
Q
R
S
T
U
V
W
X
Y
Z

Q is for Quietude and Queerness and Questions
 R is for Readling, damnit
 R is for Radical Softness (See the book by Gender Fail)
 R is for Research questions and for the need at times to not have research questions for Reciprocity and for Rubrics



MAY I
 CONTINUE
 TO FAIL
 MISERABLY
 IN THE HEARTS
 AND MINDS OF
 the colonizer,
 the oppressor,
 the capitalist,
 the fascist,
 the neo-nazi,
 the abuser,
 the racist,
 the sexist,
 TO THRIVE AND
 CONTINUE A
 PRACTICE
 REFUSAL AS A
 NECESSARY FORM
 OF RESISTANCE.

Gender Fail is a publishing and programming initiative that exists to encourage projects that foster an intersectional queer subjectivity. genderfail.space • genderfail@gmail.com

RADICAL SOFTNESS book
 Redlining Map of Hartford ^{Damnit}
 Recipe Box, ¹⁹⁴³ with Natalie Truie recipe for Apple Cider
 Relationality - Billie Lee's quote RE-SKILLING
 RIBBON - Amateur ^{Original}
 RIVER LAB CLASS ^{Literal}
 → Research Questions
 Reciprocity
 ROOTS AND CANALS

m. 1999 Best range	\$20 - 60	2003	\$20 - 60	2008	\$35 - 70	2013	2018
n. 1975 Best range	\$20 - 70	80	\$10 - 30	80	\$120 - 35	80	80
o. 1977 Best range	\$20 - 30	80	\$10 - 30	80	\$120 - 35	80	80
p. Rental demand	\$20 - 25	20	\$10 - 25	20	\$120 - 30	20	20
q. Activity	Foot	Foot	Foot	Foot	Foot	Foot	Foot

R
S
I
U
V
W
X
Y
Z



to Archive
will save
you"
archive of
her body
un-thinking
materiality

S is for Slowness and for Stickiness
S is for Sweep
for hand-carved wooden Spoons, and String
games, and Subjectivity
S is for Soil and for Solidarity Economics
S is for Settler Colonialism, damnit
S is for Stacked Functions and S is for
Shooks
S is for Subjectivity (text)

textiles

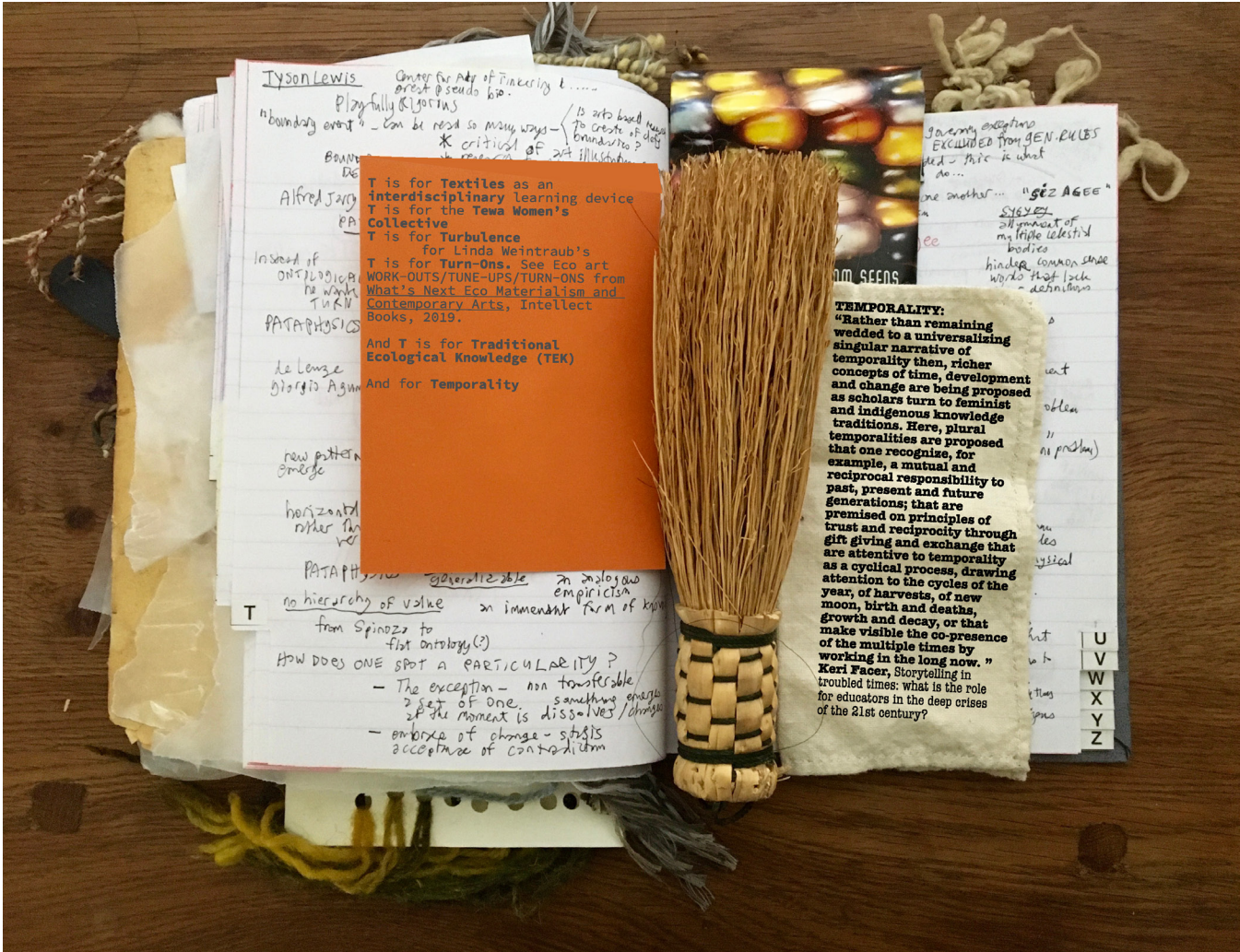
J.E.K. Traditional ecological knowledge
THE THICK PRESENT Temporality
Threads from YUCCA plural Kaporitiber
u lonn n...i

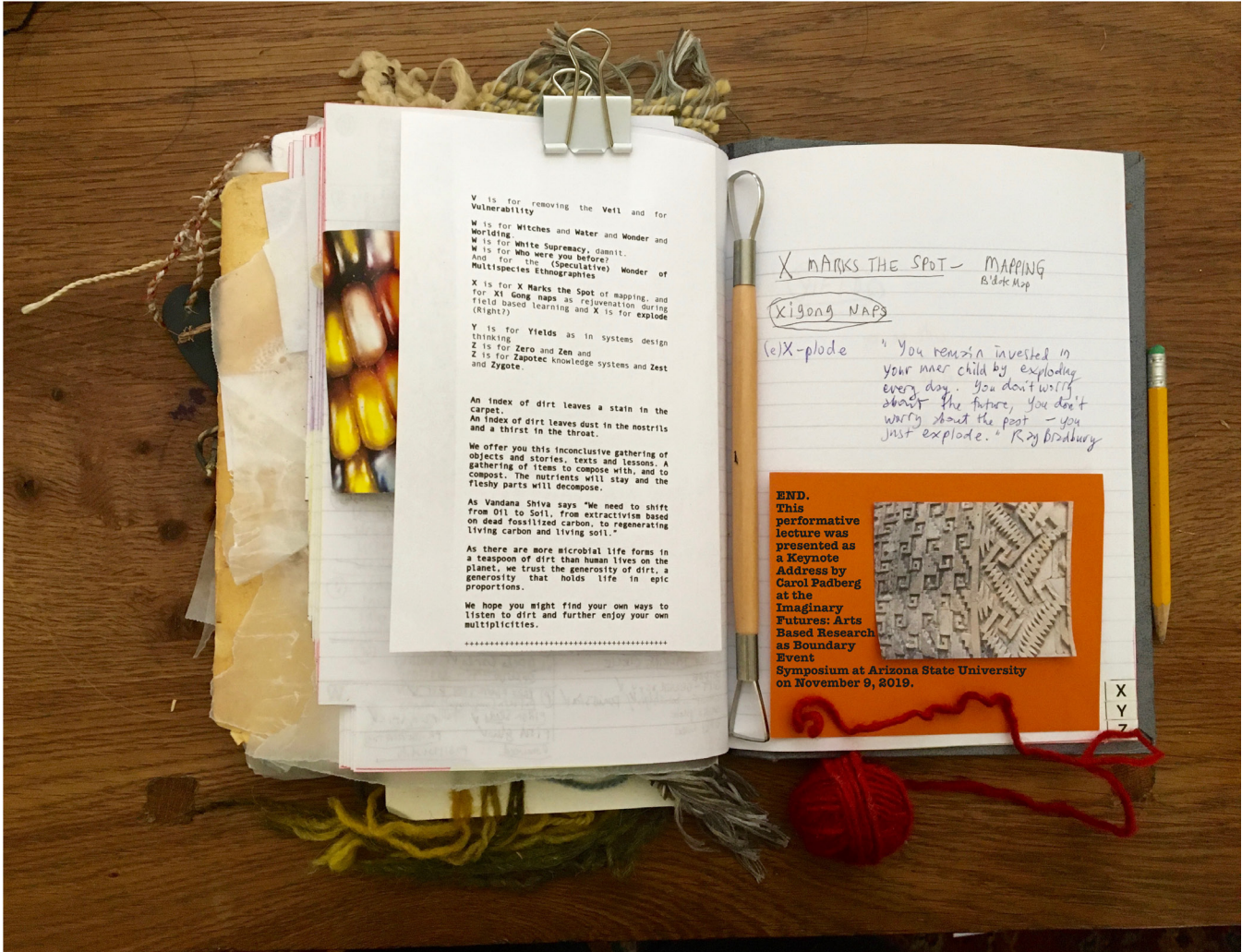
don't trust everyone you meet

SUBJECTIVITY: "I guess I'm trying to
subjectify the universe because look where
objectifying it has gotten us. To subjectify is
not necessarily to co-opt, colonize, exploit.
Rather, it may involve a great reach outward
of the mind and imagination." Ursula Le Guin









V is for removing the Veil and for Vulnerability

W is for Witches and Water and Wonder and Worlding.

W is for White Supremacy, damnit.
W is for who were you before?
And for the (Speculative) Wonder of Multispecies Ethnographies

X is for X Marks the Spot of mapping, and for Xi Gong Maps as rejuvenation during field based learning and X is for explode (Right)

Y is for Yields as in systems design thinking.
Z is for Zero and Zen and
Z is for Zapotec Knowledge systems and Zest and Zygote.

An Index of dirt leaves a stain in the carpet.
An Index of dirt leaves dust in the nostrils and a thirst in the throat.

We offer you this inconclusive gathering of objects and stories, texts and lessons. A gathering of iteas to compose with, and to compost. The nutrients will stay and the fleshy parts will decompose.

As Vandana Shiva says "We need to shift from Oil to Soil, from extractivism based on dead fossilized carbon, to regenerating living carbon and living soil."

As there are more microbial life forms in a teaspoon of dirt than human lives on the planet, we trust the generosity of dirt, a generosity that holds life in epic proportions.

We hope you might find your own ways to listen to dirt and further enjoy your own multiplicities.

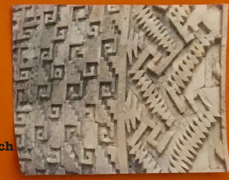


X MARKS THE SPOT - MAPPING
Black Map

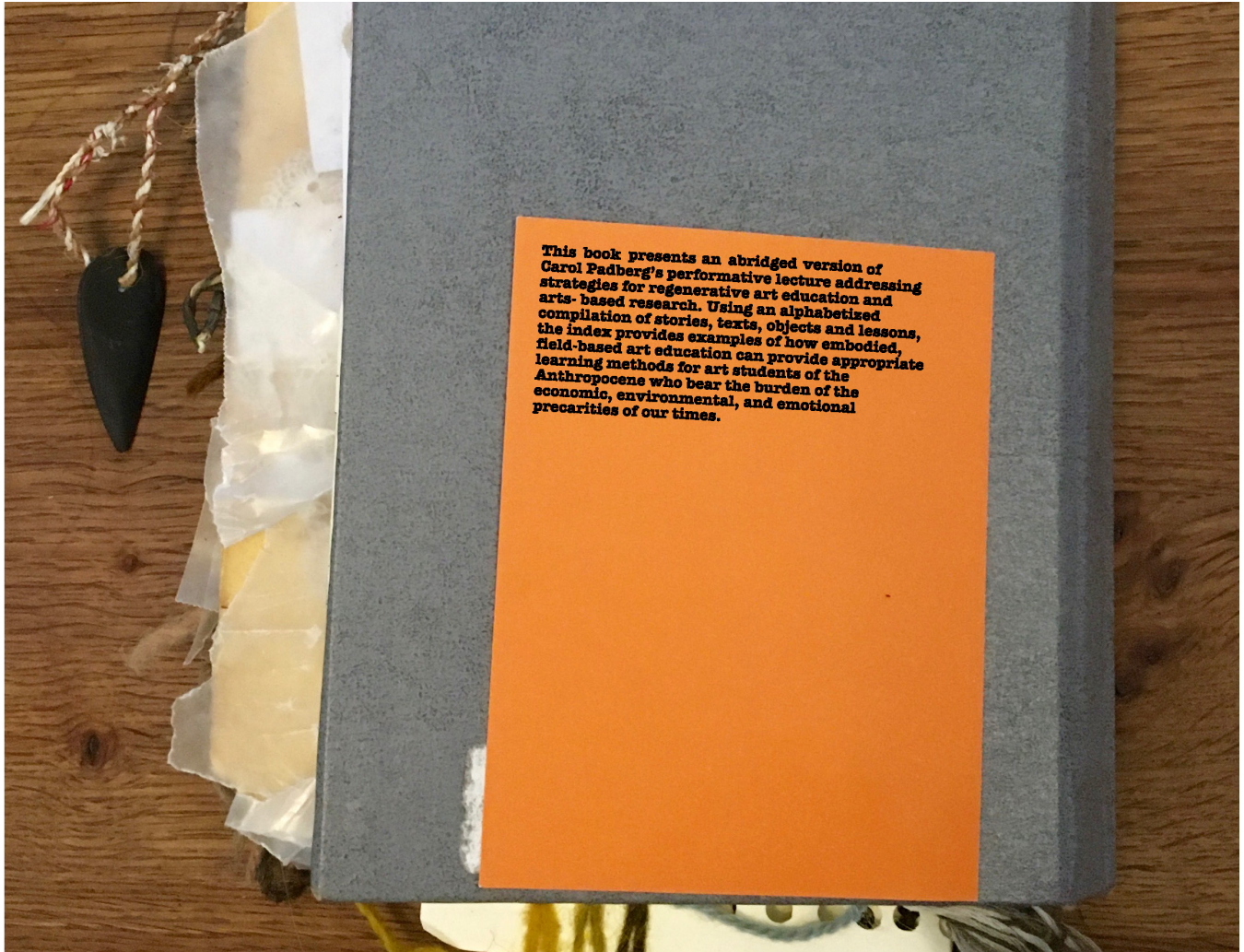
Xigong MAPS

(e)X-plode "You remain invested in your mer child by exploding every day. You don't worry about the future, you don't worry about the past - you just explode." Ray Bradbury

END.
This performative lecture was presented as a Keynote Address by Carol Padberg at the Imaginary Futures: Arts Based Research as Boundary Event Symposium at Arizona State University on November 9, 2019.



X
Y
Z



This book presents an abridged version of Carol Padberg's performative lecture addressing strategies for regenerative art education and arts-based research. Using an alphabetized compilation of stories, texts, objects and lessons, the index provides examples of how embodied, field-based art education can provide appropriate learning methods for art students of the Anthropocene who bear the burden of the economic, environmental, and emotional precarities of our times.