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K. Verlag

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How on earth? Cartography and curatorial practice in the archipelago

Abstract

While geologists and stratigraphers debate the scientific merits of the Anthropocene thesis, culture workers remain precariously exposed to experiences of the planetary upheavals characteristic of our all-too-human epoch. If, as Peter Sloterdijk has suggested, our planet of terrestrial globalization has become a world interior of capital, what are the cartographic and curatorial practices that might respond to the ecologies of excess in this world interior?

Keywords

archipelago, earth, curatorial, practice, cartography

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How On Earth?

Cartography & Curatorial Practice in the Archipelago Anna-Sophie Springer and Etienne Turpin

discussion for the launch of **SCAPEGOAT: Architecture / Landscape / Political Economy** Issue 05 – Excess (Summer/Fall 2013) – edited by Etienne Turpin

thursday 12th December 19h30

While geologists and stratigraphers debate the scientific merits of the Anthropocene thesis, culture workers remain precariously exposed to experiences of the planetary upheavals characteristic of our all-too-human epoch. If, as Peter Sloterdijk has suggested, our planet of terrestrial globalization has become *a world interior of capital*, what are the cartographic and curatorial practices that might respond to the ecologies of excess in this world interior?

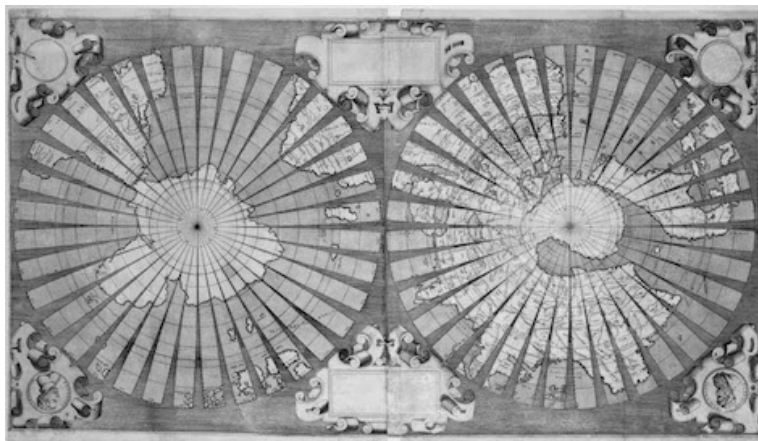
This thursday at The Barber Shop, **Scapegoat** editor **Etienne Turpin** will present the project of “Excess” in relation to a series of cartographic assemblages that describe the globalized condition of the Anthropocene. Independent curator and **Scapegoat** contributor **Anna-Sophie Springer** will then discuss contemporary curatorial practice in relation to historical and geographical images of the archipelago. These presentations will be followed by a moderated discussion of the aesthetics of the Anthropocene, legacies of colonial cartography and collecting, and recent trajectories in artistic and curatorial practice that address our planetary construction site.

In both the presentation and discussion, we will consider the provocation of Michel Serres, who has suggested, “All possible encounters have been accomplished, undertaken, ended, foreclosed. The cycle is completed, the map of the earth has



covered the earth. Space is inscribed upon the charts. The globe is perceived as a ball in a net of latitudes and longitudes.” With this event, we want to introduce several new perspectives on the relationship between the map and the territory; we hope the Lisbon launch of *Scapegoat 05* will provoke a discussion about how artistic and curatorial practices can navigate our planetary excesses to co-produce worlds of pleasure, passion, and conviction.

Etienne Turpin directs an exact office in Jakarta and is a founding editor of the journal *Scapegoat*. **Anna-Sophie Springer** is a writer, editor and curator and co-directs the independent press K. Verlag in Berlin.



'I imagine the museum as an archipelago.' —Édouard Glissant

Description of *Scapegoat 05* – Excess

Ours is unquestionably a time of excess. While currencies and commodities continue to circulate, reifying segregation and inequality throughout the global political economy, excess leaks out in all directions, sometimes fostering movements of resistance, other times permitting improvisational opportunism among often neglected actors, and still at other moments irrevocably damaging ecologies and environments which we humans precariously but ruthlessly inhabit. The pleasures and perils of excess cross divisions of class, race, gender and sexuality, while also reinforcing aspects of these and other identities.

Can we design for, or among, the excesses of contemporary culture? How do practices of architecture and landscape architecture, as well as adjacent practices of art, curation, philosophy, and typography, suggest ways to amplify, capture, or redirect excess?

In *Excess*—*Scapegoat*'s sixth edition—we explore the productive, resistant, and imperiling aspects of excess as an attempt to advance our project of emboldening theoretical and historical modes of inquiry, scholarly research, and design practice. It is a vast conceptual terrain, but one that offers many compelling perspectives.

Contributors to EXCESS include:

Ariella AZOULAY, Georges BATAILLE, Jean BAUDRILLARD, Alex BERCEANU, Diana BERESFORD-KROEGER, James BRIDLE, Melissa CATE CHRIST, Tings CHAK, Steven CHODORIWSKY, Vicki DASILVA, Heather DAVIS, Sara DEAN, Amanda DE LISIO, Seth DENIZEN, EMIL, ÉPOPÉE, FALA ATELIER, Valeria



FEDERIGHI, Natasha GINWALA, HEBBEL AM UFER, Lisa HIRMER, Gary HUSTWIT, David HUTAMA, Kate HUTCHENS, Jennifer JACQUET, Martti KALLIALA, Prachi KAMDAR, Stuart KENDALL, Chris KRAUS, Abidin KUSNO, Emily KUTIL, Clint LANGEVIN, Justin LANGLOIS, Sam LEACH, Stanisław LEM, Sylvère LOTRINGER, Filipe MAGALHAES, Danielle MCDONNOUGH, Meredith MILLER, Srimoyee MITRA, Jeffrey MONAGHAN, Jon PACK, Keith PEIFFER, Rich PELL, pHgH, Rick PRELINGER, Thomas PROVOST, raumlaborberlin, John Paul RICCO, Erin SCHNEIDER, Ana Luisa SOARES, Scott SØRLI, Raphael SPERRY, Anna-Sophie SPRINGER, Antonio STOPPANI, Maria TAYLOR, Eugene THACKER, Kika THORNE, Emily VANDERPOL, Kevin WALBY, Eyal WEIZMAN, Jason YOUNG, Vivian ZIHERL, and Joanna ZYLINSKA.

Scapegoat: Architecture / Landscape / Political Economy is an independent, not-for-profit, bi-annual journal designed to create a context for research and development regarding design practice, historical investigation, and theoretical inquiry. As a mytheme, the figure of the scapegoat carries the burden of the city and its sins. Walking in exile, the scapegoat was once freed from the constraints of civilization. Today, with no land left unmapped, and with processes of urbanization central to political economic struggles, Scapegoat is exiled within the reality of global capital. The journal examines the relationship between capitalism and the built environment, confronting the coercive and violent organization of space, the exploitation of labour and resources, and the unequal distribution of environmental risks and benefits. Throughout our investigation of design and its promises, we return to the politics of making as a politics to be constructed.

This session is included in the cycle *Let's Get Critical: Thought Circulation and its Modes of Production* taking place at The Barber Shop since October 2013.

+ info: <http://www.scapegoatjournal.org>
