

Workshop – Wednesday, 25 March 2020, 11:00–14:00, in English

The Hawthorn Archive, named after the richly fabled tree, has long welcomed the participants in the various Euro-American social struggles against slavery, racial capitalism, imperialism, and authoritarian forms of order. The Archive is not a library or a research collection in the conventional sense but rather a disorganized and fugitive space for the development of a political consciousness of being indifferent to the deadly forms of power that characterize our society. Housed by the Archive are autonomous radicals, runaways, abolitionists, commoners, and dreamers who no longer live as obedient or merely resistant subjects. Fusing critical theory with creative writing in a historical context, The Hawthorn Archive represents voices from the utopian margins, where fact, fiction, theory, and image converge.

In this workshop, participants will be invited to respond and contribute to the Archive, with a text, image, little bit, concrete question mark, thread or other fragment. The session will begin with a collective discussion of the compiled materials, and then lead into an experimental writing workshop guided by a series of responsive prompts from The Hawthorn Archive 'keeper' Avery Gordon.

The workshop requires prior registration till 28 February 2020. Only a few spaces are available and those who are interested in joining should enclose a brief CV and a few lines explaining their interest.

Avery F. Gordon is professor of sociology at the University of California, Santa Barbara and visiting professor at Birkbeck, University of London. She is the author of *The Hawthorn Archive: Letters from the Utopian Margins* (2018), *The Workhouse: The Breitenau Room* (2015, with Ines Schaber), *Ghostly Matters: Haunting and the Sociological Imagination* (1997/2008), and *Keeping Good Time: Reflections on Knowledge, Power and People* (2004), among other books and articles. Her work focuses on radical thought and practice, and she writes about captivity, enslavement, war and other forms of dispossession and how to eliminate them. She serves on the editorial committee of the journal *Race & Class* and is the co-host of *No Alibis*, a weekly public affairs radio program on KCSB FM Santa Barbara. She was for many years the Keeper of the Hawthorn Archive.

Illegible Escapes

Writing and Archiving with Avery Gordon

Organized by
Amelia Groom
Anja Michaelsen
Michelle Ty



IMAGE CREDIT © SARAH BEDDINGTON, BINOCULAR VIEWER (2013).
COURTESY OF HAWTHORN ARCHIVE

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BERLIN INSTITUTE FOR CULTURAL INQUIRY

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The Anthropocene has been embraced by the humanities, social sciences, and visual arts as a new geologic epoch that captures the planetary dimension of the long-term human impact on the environment. This talk will instead propose to approach the Anthropocene as the epistemic scene constructed by the scenario methods of Earth system scientists and engineers of the global environment. Introduced and popularized by planetary management research programmes, the Anthropocene is the crime scene of energy megaprojects, the stage for the scenario thinking and socio-ecological modelling of supranational organizations. Marcel Duchamp's *Étant donnés* and other artistic crime scenes suggest strategies for delinking from the ecocolonization of the Earth's future and imagining alternative relations with the environment.

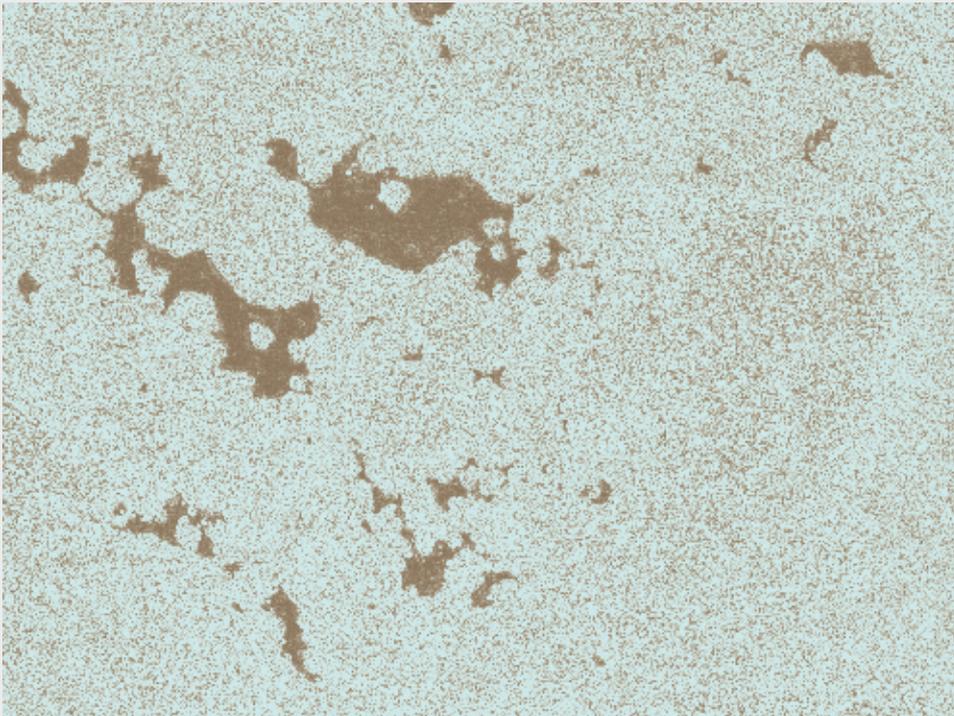
Federico Luisetti is Associate Professor of Italian Culture and Society at the University of St. Gallen. His publications include *The Anomie of the Earth: Philosophy, Politics, and Autonomy in Europe and the Americas* (edited with J. Pickles and W. Kaiser, 2015) and *Una vita. Pensiero selvaggio e filosofia dell'intensità* (2011). He is currently writing a monograph on the Anthropocene as the state of nature of neoliberalism.

ICI Lecture Series **ERRANS environ/s**

There is hardly a discipline, field, or discourse within the natural and social sciences nor the humanities that hasn't long been touched and transformed by the notions of milieu, environment, or Umwelt. The recent revival and proliferation of ecological discourses can be understood, at least in part, as a response to the increasingly complete immersion in technologically in-formed environments.

The transdisciplinary impact of these new concepts has not yet been captured, nor is it clear that it can be captured, but while the life sciences play a prominent role in them (having adopted, in the 19th century, concepts from physics and transgressed into the social sciences, for example, as racist discourses and social Darwinism), they don't operate as the leading science in this transformation. Instead, this process appears to be a multidirectional, non-hierarchizable, and errant movement, itself constituting a complex ecology of knowledge.

ERRANS environ/s contemplates aspects of this frequently divergent, potentially errant, and certainly ongoing transformation of not only the sciences or cultures of knowledge, but also cultural and artistic production at large. It will investigate the ways in which an attention to environments can have the effect of dissolving boundaries or making them permeable, questioning clear-cut distinctions, undermining naive ontologies, decentering the subject, folding nature and culture, and producing complex political ecologies attuned to far-reaching entanglements.



Federico Luisetti

On Ecocolonialism and Speculative Crime Scenes