

MÁS ALLÁ DEL FIN BEYOND THE END

#2

DEAR YOU,

This second issue of the periodical *Más Allá del Fin/Beyond the End* brings together multiple approaches to the intersections between art, science, ecology, rights, performance and other life experiences taking place in and around Tierra del Fuego. Focused on the multiverse of Ensayos –a nomadic research residency program begun in collaboration with WCS Karukinka Park in Chile in 2011, the periodical attempts to reproduce in textual form some of the ecologies, matters of concern and dynamics that this program fosters and cares for. In its first, and now second iteration, the periodical attempts to avoid rigid disciplinary boundaries while still delving in particular, localized knowledge; it tries to move away from linear patterns

of thought, argument and even reading to allow for other modes of relation. As it interlaces past and present experiences concerning Tierra del Fuego and beyond (traces from the archives of the explorer Charles Wellington Furlong, found in a library at Dartmouth College, to the sound of Arctic ice bubbles bursting during “Make it Work,” a simulation of the climate conference COP21 held subsequently in Paris in December 2015), the periodical tries to offer a sense –or a shifting ambience– of the experiments and intersected ways of knowing that characterize Ensayos.

The second issue was originally thought of as an invitation to rehearse different modes of embodiment. It was imagined as a supporting series of scripts for the activities that took place during the month-long Ensayos seminar held at the Foundation

University Gallery of the Bruce High Quality Foundation Free University between October and November 2015. While maintaining the first issue’s oscillating, uncertain shapes, this second issue is meant to be explored and performed in any context that readers see fit; it is an invitation to do things with words, images, bodies. The instructions below suggest different points of entry and like the texts within, they only ask readers to come close and respond to their call.

–The editors, CM²
(Carla Macchiavello
& Camila Marambio)



www.ensayostierradelfuego.net

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WORK WEEK PROGRAM.
IN PARIS, 2014.

INSTRUCTIONS FOR USE:

ONE While gathered in a newspaper format, please take, rip, cut, fold, extend and/or use whichever of these essays tempts you, –all, a couple, one, none–.

TWO Each essay is a document to be explored and activated. They reflect either past or future events, knowledge, languages, places and voices, and were brought together for the purpose of being used during the month that the Ensayos seminar “Trials on an Archipelago: Undisciplined Research in Tierra del Fuego” took place at the Bruce High Quality Foundation University, as well as to live beyond the seminar and its time frame. In other words, you may use these essays whenever you want and for however long.

THREE The essays come in a variety of languages –consider this a challenge. Take one and translate it or interpret its sounds, ask the help of a friend or of someone unknown, use a dictionary or digital translator, make the shapes of the words with your hands, or apply any other means of translation that you can imagine.

FOUR As part of their use-fulness, these essays can be handled, read, recited, rumbled, caressed, fiddled with, scribbled upon, cut, pasted, hung, or performed in any way you see fit.

FIVE As material for the classes and public events each week at the FUG they will be used as handouts, worksheets and work-outs, scores and instructions, plays, narratives, choreographies, glossaries, maps, posters, discourses, poems, mantras, news, material for cut-outs and doodles, scrap paper, among others.

SIX Consider these essays as starting points for performance pieces, scores for new actions, documents, and performances themselves. Words and images can do things. They should be performed and activated by reading, writing, acting, singing, humming, dancing, walking, improvising, or staging them, among many others.

JUST
MAKE
THEM
YOURS

This periodical was published on the occasion of the seminar "Trials on an Archipelago: Undisciplined Research in Tierra del Fuego" conducted by Camila Marambio at the Bruce High Quality Foundation University (BHQFU) and the accompanying exhibition at FUG (Foundation University Gallery) in New York City between October 24th and November 14th, 2015.

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LA BUENA NUEVA QUE VIENE DEL SUR

BÁRBARA SAAVEDRA

---DIRECTORA WILDLIFE CONSERVATION SOCIETY-CHILE

La maravillosa diversidad biológica que inunda nuestro planeta, y que nos distingue de todos los cuerpos celestes que conocemos hoy día en nuestro casi infinito universo, se ha ido nutriendo a través de múltiples pasos. Y cuando ese paso se da en una isla, mejor, pues sucede, a veces, que individuos avezados o incluso marginales de poblaciones establecidas, se aventuran (por decisión o casualidad), más allá de sus fronteras originales. Sucede, a veces, que estos individuos llegan a islas y son capaces de alcanzar todo un nuevo y pujante territorio de oportunidades para ellos. Sucede a veces que estos colonizadores logran sobrevivir, reproducirse y finalmente transformarse en su nuevo hogar, dando origen a nuevas variedades y especies. Y como consecuencia de este devenir, se transforman no sólo ellos mismos, sino también al entorno que los recibió. Estos cambios pueden ser muy grandes o sutiles, y son muchas veces definitivos. Y así... a lo largo de los años, la suma de estas transformaciones se devela como un multicolor abanico de especies y espacios. Estos procesos evolutivos normalmente toman tiempo, pero cuando ocurren en islas, su tasa se acelera y la magnitud de los cambios se amplifica. Estos procesos ocurren pocas

veces. Pero bien vale la espera, pues permiten desplegar la magnífica diversidad de la vida, en toda su singularidad y complejidad.

Desde Tierra del Fuego, al alero de la organización que dirijo, un grupo de avezadas personas ha llegado y comenzado a modelar la buena nueva de la conservación de biodiversidad. Como una nueva criatura en nacimiento, la hemos incubado con dedicación y cuidado. Y en esta isla del sur del sur, el Parque Karukinka ha servido por casi una década de matriz para hacer crecer este embrión, en los fríos parajes de este fin de mundo. Es esta conservación todavía una criatura frágil. Invisible a los ojos de muchos, no porque sea pequeña o esté alejada, sino por la magnitud del temor que profesa su nacimiento. Pues el grito que lleva este nacimiento es nada más ni nada menos que una invitación a la reflexión, desde el sur, integrador y consciente de la complejidad, a la base más fundamental de la toma de decisiones sobre la custodia y recuperación de nuestra tierra.

Ensayos es parte esencial de la matriz que ha incubado este retoño. Tempranamente ha entregado elementos para el gran viaje,



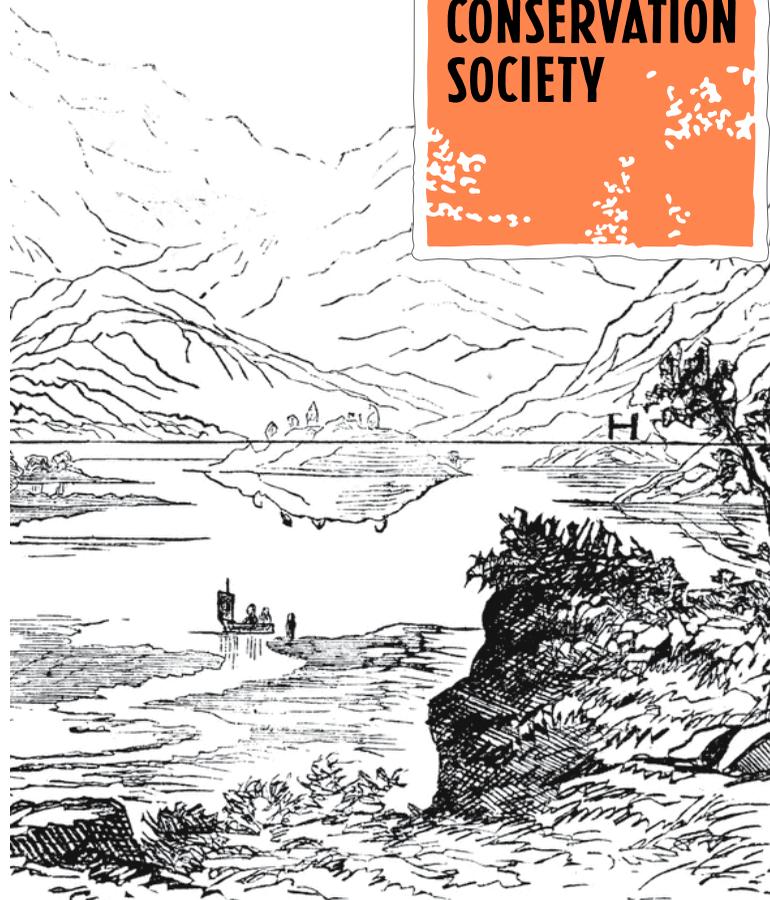
enfrentando a esta criatura con la práctica de lo complejo, del encuentro con elementos éticos y estéticos, que ayuden al despliegue de su capacidad crítica y creadora. Artistas, nada más alejado (en teoría) de la ciencia y la conservación de biodiversidad, han ayudado a diseñar y llenar sus alforjas, empujando el encuentro del mundo "científico" (e.g. ecólogos, antropólogos, arqueólogos, sociólogos, filósofos), con el "artístico" (e.g. realizadores visuales, músicos), cuajado en un espacio único del mundo, que es esta isla. Hemos dotado a esta conservación de una visión clara:

TRANSFORMAR
NUESTRO MUNDO
PERMITIENDO
QUE LA
INTEGRIDAD
DE LA VIDA, LA
BIODIVERSIDAD,
PERMANEZCA EN
EL TIEMPO.

Le hemos entregado algunas herramientas que ayuden en su andar: investigación científica, educación para la conservación, arte como fuego de artificio que estalla en su mente. La hemos estimulado para que sea abierta, tolerante, lúdicamente lúcida. Hemos invitado al mundo a conocerla, sea a través de travesías o de visitas virtuales. Hemos logrado que nuestra criatura toque leve pero deliciosamente a gran parte de la comunidad fueguina: sus especies, incluyendo las humanas presentes y pasadas, y sus espacios terrestres, acuáticos y marinos.

A diferencia del nacimiento de una nueva especie, fenómeno natural repetido millones de veces en la historia de nuestro planeta, la dispersión y amplificación de nuestra misiva es un proceso que recién inicia su camino. Y debe remontar nada menos que toda la historia de nuestra humanidad, elevada sobre pedestales de ignorancia, temor y prejuicios, acerca de la naturaleza, y de nuestra naturaleza humana. Sobre nuestro futuro. Una tarea titánica, en la que la experiencia de Ensayos -de reunir aquello que ha costado pensar como reunido: arte y ciencia -ciencia y arte- resulta un bello augurio del camino por recorrer.

Y deseamos hoy que esta criatura se eche a volar. Que pueda llevar esta buena nueva de la conservación a cada rincón de esta Patagonia. Y más allá. Que pueda en ese camino crecer y transformarse a sí misma. Y por sobre todo, transformar a otros. Personas y espacios. Presente y futuro. Y tal como ese individuo, que por casualidad o elección, llega a una isla deshabitada y la hace suya, esperamos que nuestro mensaje de conservación pueda llegar a cada espacio y transformar cada isla, humana o geográfica, que espera y necesita esta diáspora.



+ www.karukinka.cl
+ www.wcs.org
+ www.barbarasaavedra.com
facebook: Parque Karukinka

ASADO AL PALO



FIELD NOTES AND DRAWINGS BY: JUAN PABLO LANGLOIS VICUÑA

el fuego se encendió a las 4.p.m.
la carne a las 5.p.m.
se roció la carne con agua con sal.
permanentemente

EL ASADO AL PALO



1/2 - tubo conformado de alcañitilla de
carriño partido en dos

This recipe for an *asado al palo* (a "stick barbecue," a traditional way of roasting meat at Patagonia) and instructions to build a structure to cook were drawn and described by Juan Pablo Langlois Vicuña while on visit at Sørfinnset Skole in the Nord Land, Norway in 2010.

TIERRA
DEL
FUEGO
CHILE

STICK BARBECUE

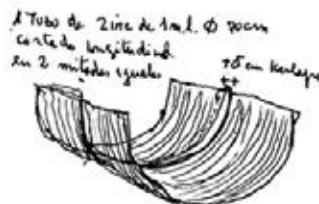
- The fire was lit at 4pm.
- The meat was placed at 5:00 pm.
- The fire was placed at the center of an old horse stable. A zinc drainage tube of about 1 meter in length was cut in half in a longitudinal manner, the type that is usually used for crossroads, of about 70 centimeters in diameter. This creates a large tray of about 1.80 when the two halves are added up longitudinally (see the sketch).

ASADO AL PALO

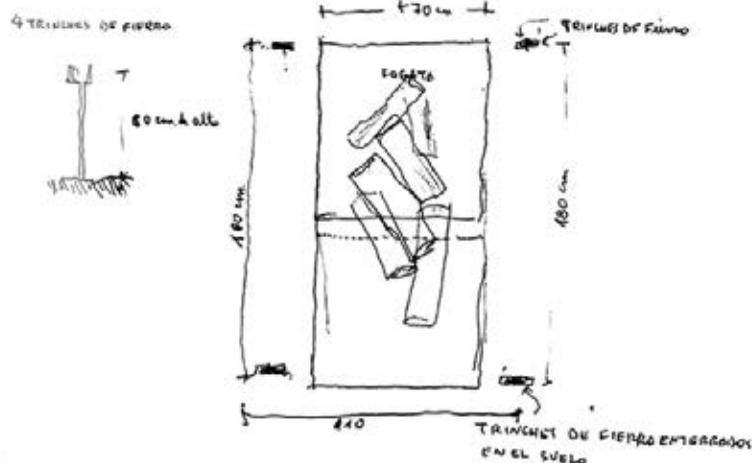
- el fuego se encendió a las 4.PM.
- la carne se cocinó a las 5.00pm

- el fuego se ubicó en el centro de un galpón de antiguas challiniza. se usó por medio un forma longitudinal en tubo de alcañitilla de zinc ^{de tubo de zinc} que se usó usualmente para cruces de caminos; de unos 70 cm de diámetro. De manera que se formó un bandeja de 1.80 al unirse longitudinalmente las dos mitades (ver croquis)

CROQUIS



PLANTA



NORD LAND

SØRFINNSET SKOLE,
THE NORD LAND

NORWAY

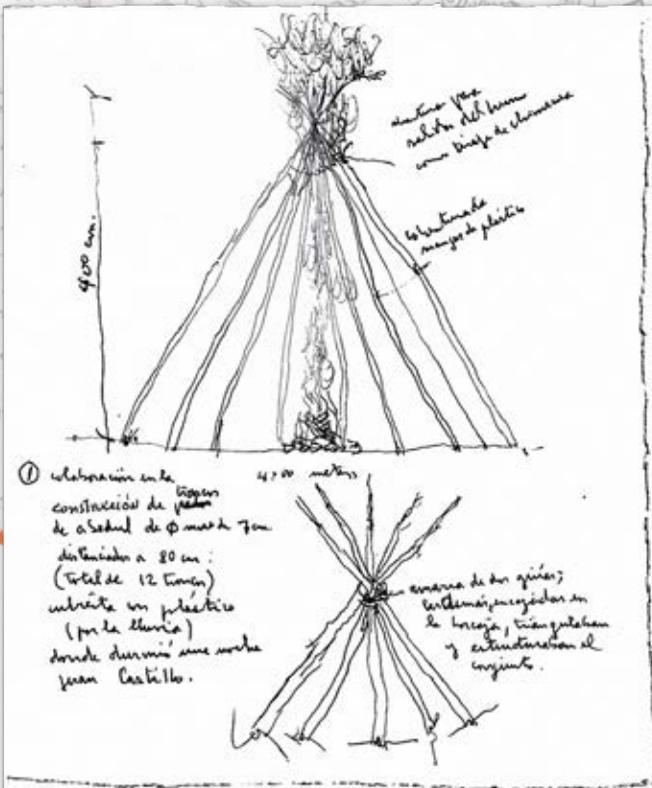
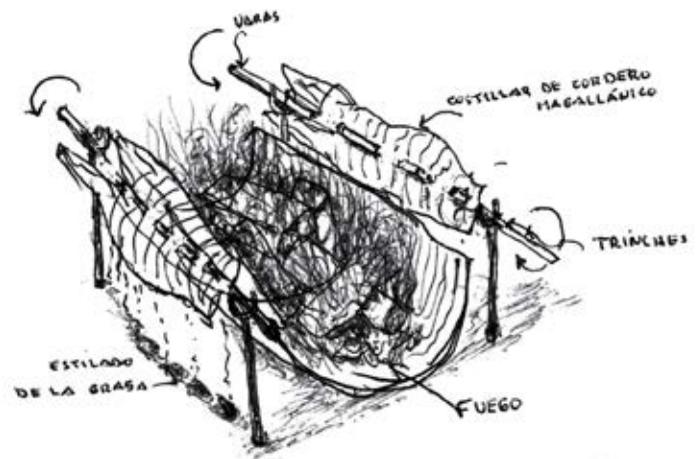
The fire must be constantly tended to maintain the cooking heat. At the time of lighting, the lamb meat is skewered onto 2 wooden poles with a diameter of 1 ½ inches (about 3,00 to 3,5 cms). The 2 poles with the skewered meat are then assembled on the pitchforks around the exterior border of bonfire. And they are sprinkled with the salted water and some sugar to eliminate the grease that drips to the ground, and they are turned every once in a while to achieve even cooking.

EL FUEGO HAY QUE ALIMENTARLO PERMANENTEMENTE PARA MANTENER EL CALOR DE COCCIÓN

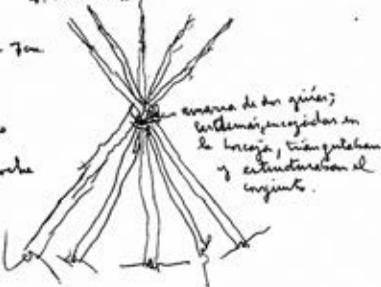
A LA HORA DE ENCENDER SE COLOCA LA CARNE ENSARTADA EN 2 VARAS DE MADERA DE UN DIAMETRO DE 1 ½" (UNES 3,00 A 3,5 cms.)



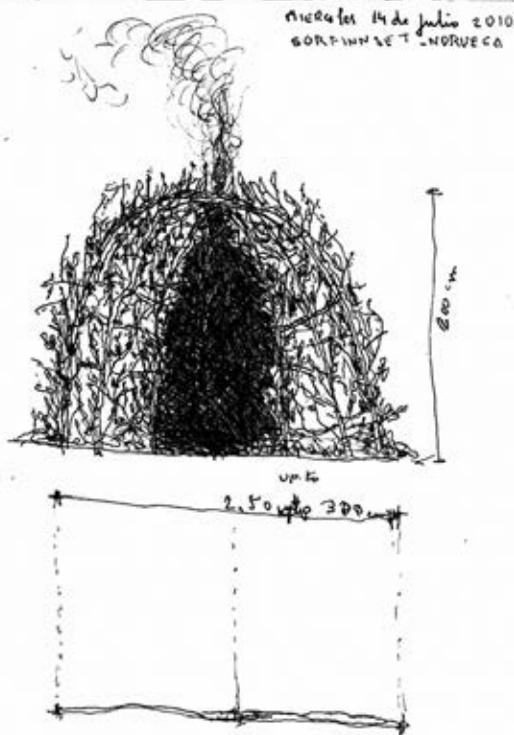
2 LAS VARAS CON LA CARNE ENSARTADA SE MONTAN SOBRE LOS TRINCHES POR EL BORDE EXTERIOR DE FUEGO. Y SE VAN ROCIANDO CON AGUA CON SAL Y AZÚCAR PARA ELIMINAR LA GRASA QUE CHORREA AL SUELO, Y SE GIRAN CADA CIERTO RATO PARA UNA COCCIÓN PARCIA



1 colaboración en la construcción de pabellón de abedul de Ø max 7cm distribuidos a 80 cm. (total de 12 troncos) cubierto en plástico (por la lluvia) donde durmimos una noche Juan Castillo.



grupo Selk'nam - ONA live inland
Yámana - live on boats and inland
Kawesqar - live on boats



Mercedes 14 de Julio 2010
SØRFINNSET - NORUEGA

pag 251 'Fueguinos' - PEHUEN EDITORS -
Yámana grupo 1872-1907

2 construcción de una estructura de grupo yámana en abedul de 2 a 3cm de Ø y cubierto en ramos de abedul, etc.

SØRFINNSET 2010 NORUEGA

1. Collaboration in the construction of birch logs of 7 cms. in diameter, spaced out about 80 cms. apart (total of 12 logs), covered with a plastic (in case of rain) where Juan Castillo slept one night.
2. Construction of a replica of a Yámana transitory house, made with poles of about 2 to 3 cms. in diameter and covered with branches made from birch trees among other species.

Ethnic group SELK'NAM - ONA live inland
YÁMANA live on boats and inland
KAWESQAR - Alacalufes live on boats
Page 251 'Fueguinos' - Pehuen Editions
Yámana group 1872-1907



EXTRACTS FROM A CONVERSATION

**BETWEEN BRUNO LATOUR AND CAMILA MARAMBIO,
PUBLISHED IN THE WINTER ISSUE 2014 OF THE MIAMI RAIL.**

Gaia is basically the alternative to modernization. For two centuries we have tried to modernize ourselves and now we have to try and come to terms with Gaia; it's a different space, it's a different future, it's a different definition of what and who we are. It's very much like modernity. It's an all-encompassing set of values of space and time, except it's not the same space and it's not the same time as what we had in mind when we tried to be modern, which we have never been.

I think that once we have read all the masses of things you can read on the Anthropocene and Gaia, then what it will boil down to is questions of representations, of where you are located, of what the issues are, and of where you stand vis-à-vis those issues? So right now, we are having all these ideological discussions on modernism, capital, colonialism, etc. surrounding Gaia, but the question arises of how do we represent these new territories? Because people will not take a stake in an issue if you don't know where or how they represent themselves within it. In that sense, the digital is very important because it brings in tools. Tools that because of the very way they are framed, with all the difficulties and limits, allow lots of experts, other scientists and activists to come in and collaborate. In the case of the climate—or the whole climate popularization so to speak—you have a majority of the activists who feed on the issues using lots of techniques, and most are digitally implemented. It's not enough, but it's a clearinghouse for collaborations with many, many different activities and skill sets. We need alternative tools to try to re-invent the issue of how we can represent Gaia. I mean

you can't have a representative government without representation—if you don't have tools to represent it, it stays in the mind, but then people forget. And since Gaia is a redefinition of space and time, it's as important as the invention of a map. You really have to reinvent what it means to be on soil, and soil of course is not a department, it's not a county limit. So, what shape does it have? How do you connect to it? We have to shift from cartographic projections, in the traditional sense of the word, to connections and then find how to imagine those, and other connections. This is a key issue here, which is why I think all of the work in representation done by the arts, the sciences (not only the digital), computers, and graphic visualizations are very important and this year is going to be very crucial in that respect. Because what seems to be happening is that people are starting to say "O.K., it's finished, we cannot do anything about it [climate change]." This dreadful shift from negationism to abandonment needs to be counteracted by new forms of representation.

**WE NEED
ALTERNATIVE TOOLS
TO TRY TO RE-INVENT
THE ISSUE OF HOW
WE CAN REPRESENT GAIA.**



**1. CUT ALONG THE
DOTTED LINE**



**2. TAKE A PEEK
THROUGH THE HOLES**



**3. NOW YOU ARE
A BEAVER**



**4. YOU MAY
SNIFF THINGS**

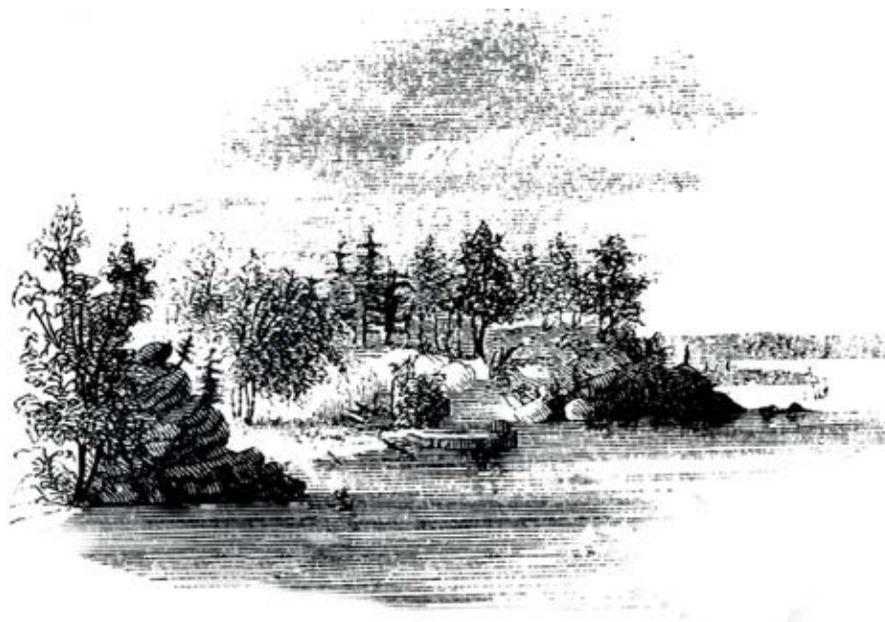
"Mask of Bruno as Beaver", photograph by CAROLINA SAQUEL, 2015. ►



“La palabra del momento”

Diccionario Kawésqar-Español.

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JÁU

LA PALABRA DEL MOMENTO

jáu sust. Tierra; tierra firme; cualquier punto hacia tierra, visto desde el mar, al interior de los canales o en un seno; dentro de la vivienda temporal, lugar opuesto a la fogata, i.e. hacia la pared del “at” (vivienda temporal).

Jáu = tierra; tierra firme

EJEMPLOS DE USO:

<1>

Ku jáu kukté k'oláf fse akér jenák kius asáqe kuos.
Las provisiones eran para los que estaban en tierra en esa playa.

T-PE-190207 §47

<2>

Ku jáu hápar lálahoi ka kuteké ječésok kte hápar kekiáhoi eik'olájjer-s kuos.
Llegó nadando a tierra y llegó corriendo por encima de los sargazos, se cuenta.

T-PE-240207=1a & 1b §147

EJEMPLO:

Čečáu-ketál kuo ak'uás houterrép k'iót-pe jáu álowe táwon kaftálqar čečáu-ketál kouk'éna-k'enák eik'olájjer-s kuosá kuos.

Se acostaba con su trasero hacia el fuego y su cabeza en dirección a la pared, así se acostaba y después se quedaba dormido, se cuenta.

T-PE-260207 §15

Jáu también se une con sufijos que expresan locatividad y direccionalidad:

jáuk = jáu + -k sufijo LOCATIVO estático, es decir, indica un punto fijo en el espacio, sin movimiento.

jáup = jáu + -p sufijo que indica DIRECCIONALIDAD, es decir, movimiento hacia; en este caso, “movimiento en dirección a tierra”.

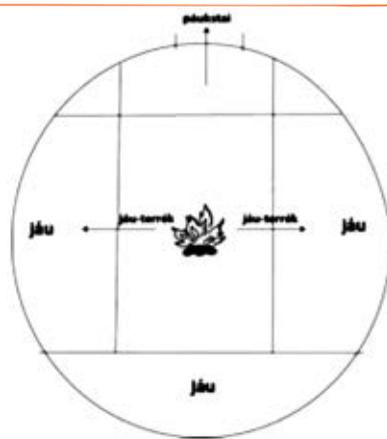
EJEMPLOS:

<1>

Čəpahák ak'uás ákstap-ahák eik'olájjer-s kuo **jáuk** sāsks séwel hóut akér kasahói sos kuos.

[El ratón] los mataba, los mataba a flechazos, se cuenta, sin que [los navegantes] saltaran a tierra aún cuando todavía estaban avanzando.

T-PE-240207=1a & 1b §99



jáu = lugar opuesto a la fogata dentro del at

<2>

Jemmá ka kuteké eik'óse qaqa ka kuteké **jáu**k qaqa kuteké sekué qaqa.
Los blancos del cuento habían dejado [la campana] y la habían dejado en tierra, la habían desembarcado dejándola [ahí].

T-PE-240207=4 §54

<3>

Ku **jáu**p alhói-ačéjer sa tapselái qaqarlājer jālāu wa kius qawá-kíar-hó álās-kečéjer æsk'ák
Llegaron a tierra y comenzaron a vociferar, a gritar: "Ya se va a su guarida [la nutria]", así [dijo uno].

MIT-T-PE-190707=4 §632

<4>

Ksqapéna so qakstápær kius atólok

čejó astál ječéhoi atál so ku **jáu**p jekuérqa-k'ejehák-ker kuos.
Hacia atados [con los pájaros cazados], los tiraba al agua y éstos llegaban por efecto del viento y de la corriente de la marea a la playa que quedaba detrás del puerto del istmo y después los llevaba al hombro más a tierra.

T-PE-260207<tæs-atál-fkójen> §149

Jáu también se une con otros sufijos



DIRECCIONALES formando lo que se denomina una locución adverbial:

jáu-terré aksér/akér (jáu tierra + -terre DIRECCIONALIDAD + aksér/akér desde) = en tierra; desde tierra.

<1>

Kuosk'á æsk'ák kuterré hápar jépkSOR **jáu-terré aksér** kuo.
Del mismo modo [los intrusos] los esperaban en tierra.

T-PE-190207 §113

<2>

Jáu-terré akér kčepsktás ka kuteké saqáwes kčepkstás jerás k'oláf atál.
En tierra había pasto y pasto grande, esa playa con pendiente estaba cubierta de pasto.

T-PE-280207=1 §95

jáu-terrék (jáu tierra + terre DIRECCIONALIDAD + -k LOCATIVO) = En tierra

Kuosá sas-ačéjer **jáu-terrék** kuos kius tarió astál hápar čekék lal-ačéjer.
[El cazador] desembarcó y en tierra en ese istmo se encontraba el camino [de la nutria] llegó allí y cruzó el istmo.

MIT-T-PE-190707=4 § 624

jáu-terrép (jáu tierra + terre DIRECCIONALIDAD + -p DIRECCIONALIDAD) = Hacia tierra; (hacia) fuera de la fogata

Jáu-terrép jejéqans ka hajés aqál halé-s [= halí] qamál-hak-k'éja-ketál-hójok jáu akér kuos
[Las rocas] eran visibles [mirando] hacia la costa, [se veían] las olas romper blanqueando siempre desde la costa.

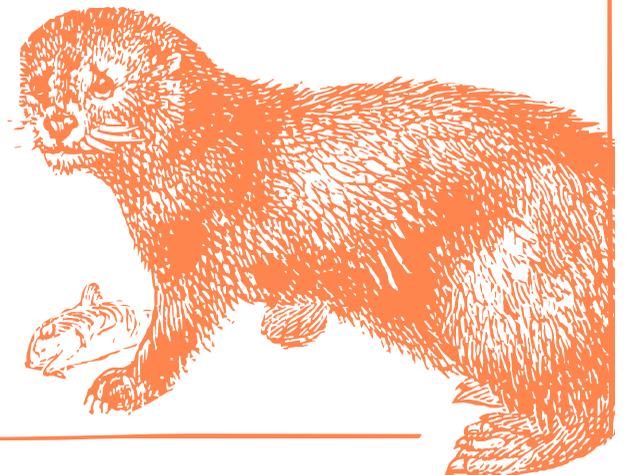
T-PE-260207 §185

Kuosó awána jeksór **jáu-terrép** čerkče k'epčesnær kuósos hark jefé-aqás-ke-se-séktal-hójok akčawékar tqalk awél so.

Cuando estaban cocidos [los sesos de lobo], los retiraba del fuego con una vara y cuando ya estaban fríos, sobre la concha de la cholga tomaba [algunos] y me los comía.

T-PE-230207=1a §229

En este último ejemplo, **jáu** se refiere a la parte al interior del at que describimos más arriba, de manera que traducido literalmente es así: "los sacaba del fuego en dirección contraria de éste, es decir, en dirección a la pared del at".



COMING TO THE
ISLAND
LEAVE THE
ISLAND
I'VE NEVER BEEN
TO CROATIA
ABANDONMENT

They thought I was crazy
for coming here

EVERYTHING WAS
PRIMITIVE
LACK OF
INSTITUTIONS
HEALTH
SCHOOLING

When I was a child we heated with
wood. We didn't have water; we had to
walk to the main square with barrels
to collect it. Everything was
primitive

ESTANCIAS
WORK
FAMILY
GENDER
LIFESTYLE

We used to work in the big
estancia, my husband was a shepherd
and I worked in the kitchen cooking
for all the workers

ISOLATION
REMOTENESS
RISK
COMMUNICATION
MOBILE PHONES

We live isolated, we should have
better connections, more certainties

INDOMITABLE
DOMESTICATION
TAMING
EDUCATION
BAGUALES

In Tierra del Fuego nothing can be
tamed, the island always finds a way
to be indomitable

I was born on the island, I went to Punta Arenas to work, but I was never absent, I have never been fully away of the island.

The person who is born here and leaves does not belong here, the one who belongs here is the one who decides to stay, my great grandfather came here and decided to stay.

I came here because when I got married my goal was to get out of Chiloé in search of a good job to work.

The farmers and their families used to live here. They live in Punta Arenas now, they abandoned Porvenir.

We left the island because there weren't any good schools in Porvenir, by that time everything was depressed, there weren't any jobs and the school was very small.

We need more knowledge, more education.

We don't have good hospitals; we have to travel to Punta Arenas if we get sick.

There was a plan to build a good hospital but apparently it was only a dream.

My husband worked in Estancia Cameron, I worked serving food for the Cameron Agricultural Society.

The estancia has a particular lifestyle that is inherited from grandparents, and even great grandparents, it is an ancestral lifestyle.

Women take care of the house, they cook and the cleanup, while men work with the animals in the countryside.

When I was a kid my mom used to work for the Agricultural Society, she had to wear a uniform, a black skirt and an apron, she had to serve tea.

When I arrived to the island it was quite different, there was more snow, frost, and we couldn't get out, only by truck through bad roads. Travelling today is easier.

We are more connected now, with mobile network everywhere, we can talk and be at ease, we are connected every day.

Nature is wise, is not educated, it grows by itself.

The guanaco cannot be touched because it is indomitable

I believe the Selk'nam were indomitable.

It doesn't matter how many antennas there are in the island, it will always be a wild place.

People thought beavers were mythological beasts, they wouldn't hunt them.

MISTRUST
DRINK
NO CONTROL
DANGER

I don't trust the countryside, bad
things can happen. Nobody controls
the drinking, in the countryside
nobody says 'I won't drink'

People who come to Porvenir are bad, criminals come
here escaping from the law, there is no control.

EXTERMINATION
EUROPEANS
SELK'NAM

The Europeans thought: 'Everything
that bothers must be exterminated'

I wish I could meet a Selk'nam, it is impossible
now.
I don't believe in the stories of Spaniards cutting
off the natives' ears.

HISTORY
STORIES
FICTION
REALITY

I came here when there were no more
stories left

We never learned at school the history of the
island, we didn't know who the Selk'nam were.
I don't believe in stories, we invent them for
ourselves.

When I read a book of Tierra del Fuego I think it
is fiction, because reality is very different, my
experience is different.

Tierra del Fuego has many stories.

Luckily until now, Tierra del Fuego hasn't changed
that much.

I DON'T KNOW, I DON'T SPEAK FRENCH, THEY WOULDN'T UNDERSTAND ME
SOMETHING I DON'T KNOW, THAT I HAVEN'T SEEN, SOMETHING THAT HAS LIFE AND
THAT MOVES

WHAT DID THE FIRST SELK'NAM WHO SAW A WIRING IN HIS TERRITORY THOUGHT AND
HOW HE REACTED

COMMISSION
BEYOND THE END

THE REAL HISTORY OF TIERRA DEL FUEGO

MODES OF UNCERTAINTY ON ISLA GRANDE (PORVENIR, CAMERON, VICUÑA, LAGO FAGNANO) I SOFIA UGARTE



This short radio interview by Elida Høeg with three Ensayos collaborators was broadcasted during the conference Make it Work – Theatre of Negotiations at Nanterre – Paris May 2015. The radio station was a project of Høeg and several other SPEAP students and could be heard through a local FM channel and tuned in on radios that were placed in the whole theatre building.

--- TRANSCRIBED BY KAROLIN TAMPERE

--- PHOTOGRAPHS COURTESY OF CAROLINA SAQUEL

EH: Elida Høeg: So first if you could just introduce yourself briefly.

KT: My name is Karolin Tampere (KT), I work as a visual artist and a curator. I am originally from Estonia but live in Norway and Germany. Currently I am involved in the project Ensayos and the "department" of this ongoing project that is called Ensayo #4. We are focusing on stewardship of sea and coastline issues.

CG: My name is Christy Gast (CG), I am an artist from the United States. I mostly work with sculpture and video and I am involved in Ensayos as well, especially in Ensayos #2, which is focusing on interspecies relations.

CS: I am Carolina Saquel (CS), a visual artist from Chile, though I have been living in Paris for some years. I mainly work with video. I am recently also taking part in Ensayos, focusing specifically on the human history of Tierra del Fuego, nature and the landscape. I am not sure of the number (laughter).

EH: How did the Ensayos start as a project?

CG: It began when a colleague of ours, Camila Marambio, who is a Chilean American curator, visited Tierra del Fuego and got to know some scientists who were working with the Wildlife Conservation Society there. She spoke with them about the possibility of incorporating visual arts and humanities into the investigations that were going on in Tierra del Fuego, with the idea that it could be a laboratory that would develop new approaches that could be used in other places.

EH: Could you explain Tierra del Fuego as a place? Are you the only one that has been there maybe, or?

CS: I haven't been there.

EH: Oh, you haven't been there?

CS: I am Chilean. However, an interesting aspect of Ensayos is that it is not specifically related to the fact of being there or having visited Tierra del Fuego, but also to the resonances of the place. Therefore I have been there through others. At some point I will go,

at some moment, because I am involved in a project that is currently taking shape. It is connected to maybe the format of a TV series that will be developed in relation to the landscapes and some of the issues that have been happening in the region, which involve nature and the historical part of the island. Since I haven't been there yet, maybe Christy or Karolin can tell you more of the place itself? It's a shame I have still not been there since I am Chilean, but I believe it is also possible to be in Tierra del Fuego from a distance, being concerned about the issues that are taking place. Ensayos is not about Tierra del Fuego in itself, but rather it is about the connections that it creates and has created, as well as the connections that it makes possible and how we can understand what happens on the island. It is also a metaphor of mobile connections and the statements of our culture, a model of worldwide concerns like migration, environment, predation and invasion, for instance.

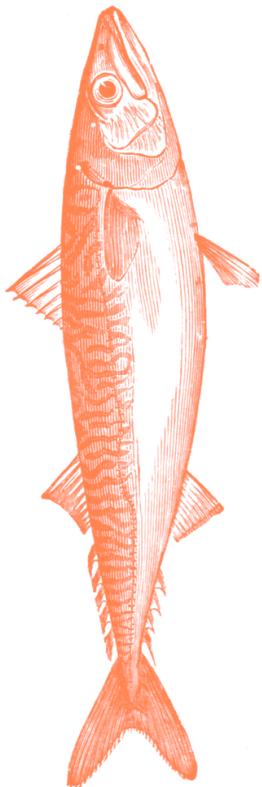


Photograph / Carolina Saquel

Tierra del Fuego is beyond the end of the world



Photograph / Carolina Saquel



CG: I am glad we started with that, it is a good introduction. So Tierra del Fuego is beyond the end of the world. It is south of the southern cone of South America, and it is an archipelago of islands that reaches almost to Antarctica but not quite. For most people it exists in the imagination, or through texts, or through scientific studies or histories, but not necessarily as a place. I think that's as far as I want to go with an introduction, but Karolin is the one who has most recently actually been in Tierra del Fuego, perhaps she can describe that aspect?

KT: Yes, I would say that Tierra del Fuego is a lot of wind. The wind is extremely present on the body and on the landscape. The houses are shaped from the action of a lot of strong wind; the trees are crooked from the constant pressure of the wind. There are enormous open fields like the pampas, massive mountains, glaciers, turquoise colored fresh water and the channel of the Magellan strait is very wide, so you almost do not see the other side. Marine wildlife is astonishingly diverse with different kinds of penguins, dolphins, seals and fishes. Bird life is very, very lively, and you have both native trees and other kinds of vegetation and plants. Some of these are recognizable to us; let's take a look at this grass we are sitting on at this moment. If we see under our feet and hands on this perhaps typical Parisian park lawn, we can find similar plants -and even some of the same- in Tierra del Fuego. The seeds have traveled there throughout time in different ways and are now named non-native species. What decides who and what can belong? Tierra del Fuego is fairly remote but at the same time it feels like it could be a centre. It depends on what you think is a periphery or a centre. Obviously it is a very interesting location to visit, and I feel very privileged to have been there twice.

EH: **Within this whole conference we are trying to represent not only the nation states but also the non-humans, and also territories, specific places and indigenous people and many different entities. What would you say if you came here as the delegation of Tierra del Fuego?**

CG: Well, I would say that as Ensayos we have already developed a series of interests, the first of which is interspecies communication or issues surrounding native and non native species. The second would be the social history of the island and the impact of this social history on indigenous people. The third concern is coastal landscape development.

EH: **And how would you speak to make these interests heard or listened to, within a negotiation project like this?**

Photograph / Carolina Saquel



CS: As a character, I imagine Tierra del Fuego mainly as a landscape with a lot of wind, as an endangered species. How could we speak? We tried to make it speak now through sound, as a possible representation of how immateriality could transmit and communicate.

CG: This was what we were getting at in our workshop with the students here yesterday.

EH: **What did you do in your workshop?**

CG: In our workshop we asked the participants to listen really deeply to sounds. We introduced the idea of the non-human actor, in terms of having an interest in a place or in political action. While "pushing" that notion of the non-human actor metaphorically, we asked them to listen to sounds from particular places, especially sounds that Carolina recorded in Sardinia and sounds that Karolin and Randi Nygård recorded in Spitsbergen in the Arctic. As they listened, they wrote and attempted to translate what they felt they were hearing. Then they communicated what they had felt to the world through some messages that they created together in a negotiation.

EH: **What did people hear in the sounds?**

CS: It was very interesting because sounds can be a very powerful source of imagination and can trigger a lot of feelings and narratives. The participants tried to construct stories, and I felt like they tried to explain to themselves what they were listening to. But it also seemed like they went off to a specific place, an inner space, just as if they had recovered some kind of primary scene of being. For me it was like that, to be in a place like a prehistoric human being, listening to sounds that are related to nature but connected to culture and interpreted by culture. This balance or unbalance can create a lot of disquieting feelings I guess, it is like realizing that we don't or can't control everything. When we listen without seeing the actual source of the sound it can also be scary.

EH: **Within this conference we are trying to make people listen to each other differently. In what way could a workshop like this be able to change the way that the negotiators are listening?**

CS: Well, one of the ideas that we have been thinking of is rooted in the presence of listening. In order to listen you might also need to concentrate. If you do listen and concentrate, it would hopefully lead to attentiveness. Then the next step is to keep this attentiveness in your everyday life or in this case, here in these negotiations, in the conversations with humans or other non humans. That is one of the main aspects that we wanted to focus on, working on the sensitization of the participants.

What feeling did you get of the sensibility that the participants have to listen within this workshop?

CG: I felt that the students were very engaged and receptive and very invested in making it work so they were willing to try new techniques with all their heart.

INSCRIPTIONS OF TERRITORY

LAURA A. OGDEN

Department of Anthropology
Dartmouth College

Recently, the artist Christy Gast and I were in the archives at Dartmouth College, where I work, looking through a collection of papers by Charles Wellington Furlong (1874–1967).

Furlong had quite an extraordinary life. He was first an explorer, who considered himself an anthropologist, spending over a decade in North Africa, South America, and the American West. Later, he was a US military diplomat during the First and Second World Wars. In other words, and I say this with all the grace I can, he embodied the complexities we associate with world making in the age of empire.

We were looking at the Furlong papers because, as the archive's finder guide describes, he was "the first American and second white man to explore the interior of Tierra del Fuego." Notice how this description marks him by nation, race, and gender, axes of difference that enable and explain his claims to territory.

SPECULATIVE WONDER

Broadly, my research in Tierra del Fuego explores the ethics and politics of conservation in the region in a project called Speculative Wonder at the World's End. I am using this term "speculative wonder" to suggest a mode of creative attunement to the politics of world making that both resists environmental essentialism—while at the same time is compelled by an abiding concern for stewarding the earth. Isabelle Stengers, the Belgian philosopher of science, suggests that the speculative entails "the power to make practitioners think, feel, and hesitate."¹ Her approach encompasses similar ethical concerns as Donna Haraway's call to "response-ability" (2008), or the obligation to respond, a commitment that has been equally significant to this project².

¹-- Stengers, Isabelle. 2010. "Including Nonhumans in Political Theory: Opening Pandora's Box?." In *Political Matter: Technoscience, Democracy, and Public Life* (edited by Bruce Braun and Sarah J. Whatmore), pp. 3–34. Minneapolis: University of Minnesota Press.

²-- Haraway, Donna (2008). *When Species Meet*. Minneapolis: University of Minnesota Press.

When I began my job at Dartmouth, Alfredo Prieto, a Patagonian archaeologist and collaborator on this project, urged me to look through the Furlong collection. So one cold wintery day, Christy and I settled in the warmth of the archives to browse the collection. The Furlong collection at Dartmouth contains 40 boxes of field notes, images, receipts, notecards, sound recordings, correspondence, most of which relate to his time in Tierra del Fuego between 1908 and 1909.

INSCRIPTION, A MARKING OF PRESENCE

What we found:

Manila folder after manila folder, containing fieldnotes, sound recordings, and, most notably, the foot and hand prints of Selk'nam and other Fuegian tribes. These prints, called "dermatoglyphs," were used to study biological variations of skin ridge patterns in different racial groups. The Selk'nam once hunted guanaco and lived in the forests and grasslands of Tierra del Fuego. Within 50 years of European settlement, the Selk'nam nearly were gone. The experience (of finding these inscriptions of life) was so unbelievably disorienting – my best comparison was a time years ago when I accidentally erased a message that my mother, who had died several months before, left on my answering machine. I just remember pushing that button as her voice disappeared.

Both were moments when the banality of office life, answering machines, pencils, manila folders, etc., became suddenly saturated with a sense of profound loss.

For Furlong, these imprints of the body were part of a repertoire of surveillance practices intended to make nature/culture intelligible and distinct. But, of course, as we all know, these practices of legibility are rarely benign. Instead, they act to enable much more formalized inscriptions of territory, such as those that followed in Tierra del Fuego – titling of land, building fence posts, and the introduction of millions of sheep, a process that ultimately entangled the region in a global multispecies economy.

It seems to me that understanding practices of territorial inscription focuses attention to strategies of governance, though that may not be the right word, that signal the making of new worlds through presence. I am going to offer a non-traditional and preliminary definition of territorial inscription here – one that moves beyond the demarcation of land to a broader definition of techniques of presence that stake claims within earthly assemblages. I have been thinking about practices of inscription because they help me consider the indirect and contingent forms of territorial claims – much more so than the term governance.

The Selk'nam had, what Tanya Li has called in another context, "weak" practices of territorial inscription.³ Li, in her new book called *Land's End*, argues that rural indigenous communities in the highlands of Indonesia had no need for strict territorial boundaries – land was plentiful. Yet when land became less plentiful, at land's end, their weak inscription practices left the highlanders much more vulnerable to alienation from their land. In other words, to deterritorialization.

The Selk'nam's mode of being in the world left little more, literally, than footsteps through the forest.

MISRECOGNITION

At the time of Furlong's travels in Tierra del Fuego, settlers were already crowding the Selk'nam and other indigenous communities into increasingly marginal lands. Sheep farmers and missionaries had settled on the coast, with a stream of folks going back and forth from the Falklands – bringing sheep, supplies, textbooks for a school, building materials, and the like. On the mainland, in Patagonia, conflicts between sheep farmers, residents of Punta Arenas, the largest town, and indigenous people have been escalating for decades. Settlers in Tierra del Fuego (first gold miners, then ranchers) enacted clandestine raids of such "homicidal violence" that the Selk'nam were annihilated within two decades.⁴ While Furlong saw primitive nature and primitive people (this is his language), this mode of seeing produced a stunning blind spot.

Furlong's blind spot, or monocular vision, reminds me of the brilliant film by Harum Farocki, *Images of the World and the Inscription of War*. This film has haunted my thoughts for decades – as it is a film about the deadly consequences of misreading the inscriptions of violence. If you haven't seen this film, which came out in 1988, he tells the story of devastating misrecognition: In 1944, Americans took aerial photographs as part of routine surveillance operations intended to identify bombing targets such as power plants, munitions factories, etc. What the allied analysts failed to recognize in these photographs was that they had actually taken very detailed images of the layout of the Auschwitz concentration camp. It wasn't until decades later, after the CIA reanalyzed these images, that it became clear what the allies had missed.

Like in Farocki's film, Furlong's survey of Tierra del Fuego include practices of inscription that mark presence – but they do so in a way that transforms multiple forms of violence into a kind of apolitical accounting of life at the world's end. Instead, we are left an archive with only the trace impressions of being (voice, hands, feet), absent the horrors we know soon followed.



Photograph: Christy Gast, 2015.

3-- Li, Tania Murray. (2014). *Land's End: Capitalist Relations on an Indigenous Frontier*. Durham, NC: Duke University Press.

4-- Martinic Beros, M. (1997). The Meeting of Two Cultures: Indians and Colonists in the Magellan Region. In L. A. Borrero, C. McEwan, & A. Prieto (Eds.), *Patagonia: Natural History, Prehistory, and Ethnography at the Uttermost End of the Earth*. Princeton, NJ: Princeton University Press.

EL AGUA FUTURA

CECILIA VICUÑA

sobre su sueño recurrente de Tierra del Fuego y cómo la llevó eventualmente allá.

Sueño desde niña con unas aguas verdes *Co.*

Aguas imparables que me llevan a un lugar nunca visto al que 'vuelvo' sin volver.

Vuelvo al vientre de la evolución evolú.
'Vientre' volver' y 'evolución' del mismo verbo arcaico *wel.*

Weluka weuluc rolling bubbling water, well vientre del pozo agua viviente wallow agua vital vueeélvete vólvido, *welic helix*, evolve tu vientre vulva espiral.

Tres cascadas bramantes que bajan desde el fondo de la tierra a una nueva tierra subterránea y radiante.

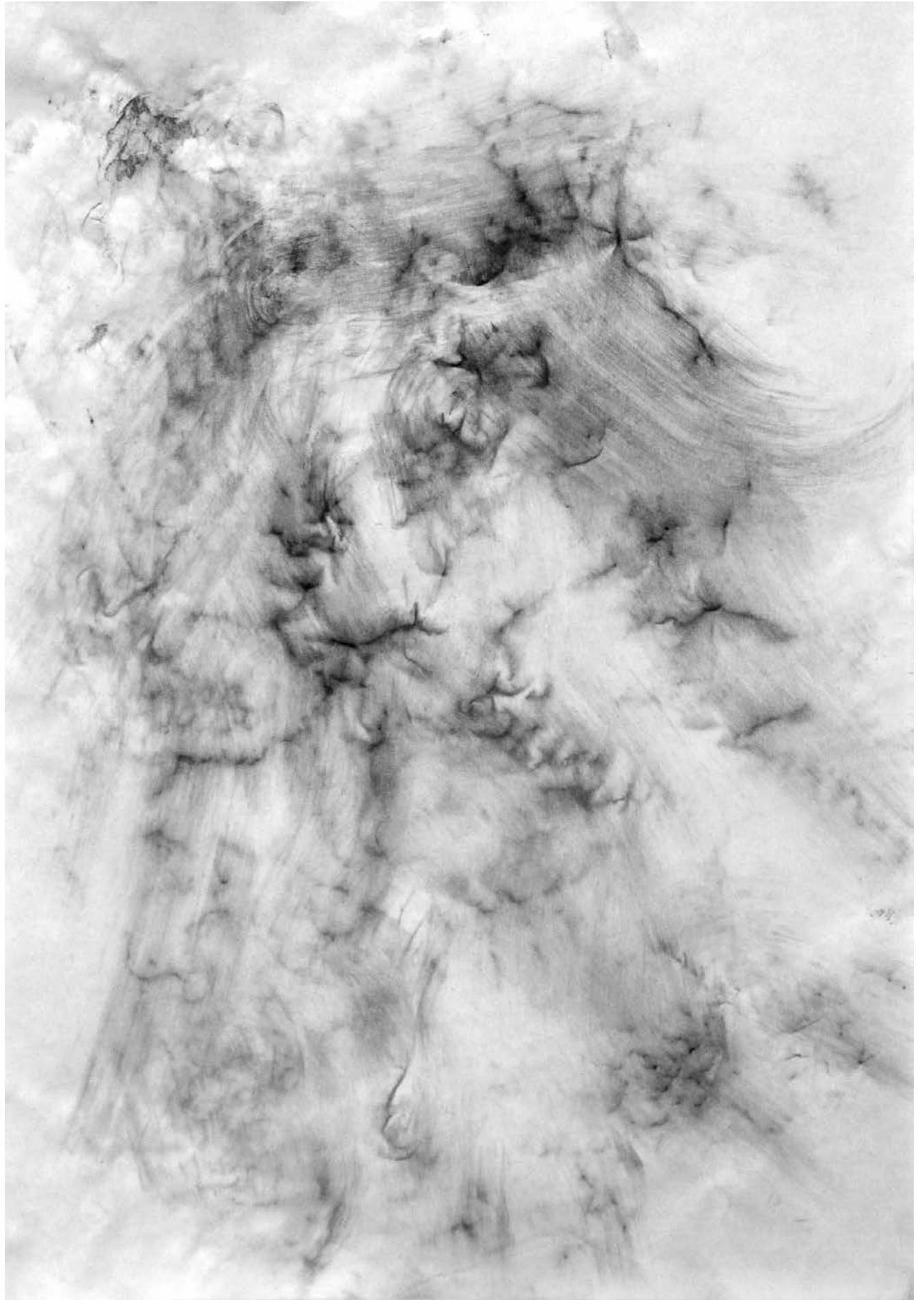
Un lugar que es pasado remoto y futuro a la vez.

Lugar del agua pensante que se piensa a sí misma a nuestro tra-vés.

Sólo al llegar a Magallanes comprendí que era el lugar del agua futura.

El agua del sueño me había llevado ahí.

BLACK CARBON CREATES CLOUDS, BLOWS IN THE WIND AND FALLS TO THE GROUND (ICEBERG, NY-ÅLESUND, SPITSBERGEN). 2015. CHARCOAL ON PAPER OVER ICEBERG. RANDI NYGÅRD



Ainsi le dessein suprême de la nature est accompli, s'écria le condor tranquillement posé sur l'arbre mort. Puisque le monde est plein... Puisque que nous sommes tous voisins de l'intérieur, tous de la même famille et qu'il n'y a plus moyen d'être seul... Bye, Bye... (Il prend son envol...) Heureusement, il me reste bien encore les airs pour planer et rêver mais pour combien de temps encore? On a beau me demander d'être flexible et de m'adapter, je ne supporte plus grand chose même si je souhaite de tout cœur rester ouvert au dialogue.



Dès les premiers jours du printemps 2040, ce nouvel aéroport, construit hâtivement et en marge de la légalité par le CMT [Cuerpo Militar de Trabajo] servira de patinoire à glace artificielle. Celle-ci sera entourée d'une cinquantaine de tours vides abritant des banques de données informatiques. L'immense terminal Hyperloop G4 accueillera des milliers de touristes arrivés dans des capsules basse pression en provenance de Dubai et Pékin, pour photographier les premiers mariages de castors célébrés dans la patinoire. Deux célèbres agences de tourisme, l'une espagnole et l'autre anglaise, déconseilleront cette destination à leur clientèle, la stigmatisant comme une destination de tourisme écologique de masse.



Sur cette petite île, la Isla Albatros, en plein milieu du fjord d'Almirantazgo, juste en face de la maison où je vis, chaque année à la même saison, des centaines d'albatros à sourcils noirs viennent se reproduire. Sur de grands bateaux gris ancrés tout près, des centaines de scientifiques de toute nationalité les étudient. C'est une relation privilégiée entre humains et non-humains.



En 2040, les descendants des premiers colons habiteront des maisons écologiques. Le paysage alentour sera planté de milliers d'éoliennes dont l'énergie alimentera la plus grande installation de désalinisation au monde. Les nouveaux arrivants seront accueillis par un manchot royal maîtrisant toute les langues, qui leur offrira une gourde d'eau dessalée des océans Pacifique et Atlantique à 12°C ainsi qu'une crème solaire fabriquée in situ par une famille de castors à partir de leurs propres défécations. Il sera possible de visiter le grand musée de la scierie de Caleta Maria. On y proposera une visite virtuelle de toutes les plus grandes oeuvres du patrimoine mondial de l'humanité.





Chaque année depuis plus de mille ans, entre janvier et mars, une colonie de manchots royaux vient se reproduire sur cette plage où ils ne laissent nulle trace. Parfois, on y assiste à des opérations étranges et délicates qui pourraient faire penser à une partie de football avec plusieurs ballons. Chez les couples parents, l'un garde l'oeuf sur ses pieds pendant que l'autre va pêcher. Lorsque ce dernier revient, son partenaire lui repasse l'oeuf. Il arrive parfois que l'oeuf-ballon éclate. C'est un manchot perdu.



Il est nécessaire et vital de ne pas voir le monde avec les yeux du castor, dit la maîtresse. Très prochainement, certains l'annoncent déjà, le monde sera entièrement composé de diplomates – et nous aurons tous cessé d'être différents – et nous partagerons tous ce même monde décomposé. Nous parlerons tous la même langue et nous nous adresserons aux rivières, aux arbres, aux montagnes et aux étoiles qui nous répondront. Les animaux nous appelleront par nos prénoms. Il n'y aura plus de guerre sur terre. Caleta Maria en Terre de Feu comme sa jumelle Avannaa, au Groenland, seront gouvernées par un président castor habitant le Sichuan. Les 14 millions de km² de l'antarctique se seront réduits à 5, malgré l'accord exceptionnel signé durant la COP37, à Fachoda : les états du monde n'auront pas réussi à contenir le réchauffement climatique à 2° malgré l'intelligence et la bonne volonté des humains et des non-humains. Tout cela n'est pas si grave car nous serons toujours en vie. Nous continuerons de faire ce que nous avons toujours fait : Rire encore et toujours.

The concept of sovereignty lies at the foundation of modern natural law and is distilled in the idea of the *suum* (literally, his/her own in Latin). The *suum* is what belongs to the person by virtue of being human. No definitions are given, but rather a list of things that constitute it. The father of

modern international law, Hugo Grotius (1583-1645), mentions one's life, body, limbs, reputation, honor, sexual integrity and one's actions as part of the *suum*. The very status of being human is defined by one's individual sovereignty over these things, and this status may well be defended by force.

The reactive right to self-defense springs from here, if someone else dares to encroach upon one's sphere of action; the proactive right of subsistence or necessity also springs from here, permitting the individual to take whatever steps are required to keep himself alive, and not to be interfered

in the process. The paradox of these two rights, however, is that they are ultimately founded on the duty we have towards God. Our sovereignty over life, body and freedom is thus also a tyranny of life, body and freedom, to which we cannot renounce except by divine command.

Early modern thinkers not only justified individual sovereignty on the concept of the *suum*, but also tried to find a justification for collective sovereignty over the planet. Explaining how an apple from the common stock became mine was relatively straightforward, i.e. by picking it from the tree and bringing it to my mouth. But it wasn't as simple to explain how vast extensions became part of a nation, a kingdom or an

empire - no small matter in a time of conquest and colonization. In this case, it was not enough to appeal to physical acts, but an appeal to the imagination was also required, and this imagination was always conveniently tuned to the purposes of the conqueror or colonizer. For example, in his theory of *first occupancy*, Grotius affirms that to *occupy* (in the sense of *appropriate*), it is not necessary to step over every

centimeter of land. It suffices to delimit it and to have the intention of appropriating it, an intention expressed in certain acts defined by the occupier himself (like raising flagstaffs, establishing settlements, or drawing maps incorporating the new land as part of one's territory). Because the high seas are impossible to bound, they remain part of the common stock. Humanity itself is therefore sovereign over them.

How to choose a definition of sovereignty that would conveniently suit the purposes of the conquerors-colonizers is an underlying theme for the English empiricist philosopher John Locke (1632-1704). In the *Second Treatise of Government*, Locke contends that in order to appropriate land, one has to mix one's labor with it, thereby adding human value. This human value, he exclaims, represents 9/10, no, 99/100, no, 999/1000 of the total value! What is

counted as individual *labor*, however, is measured by European standards rather than by the standards of hunter-gatherers or nomadic shepherds: it is the labor of sedentary farmers. This is how the colonization of North America by the British is justified: insofar as the native peoples have not worked on the land in the relevant sense, they have not yet *appropriated* it, and it seems only fair to put it in the hands of those who will add real value to it.

The fallacy of the status quo seems to be a permanent trait among those who theorize territorial rights. Although the mission of political philosophers should be to freely question the normative foundations that justify sovereignty by X over Y, there tends to reign instead a general self-censorship, whereby theories are tailor-made to suit what already exists: if one has to justify the colonization of 'primitive' cultures, so be it; if one has to justify the State's monopoly over the control of natural resources, let's do it. The problem of this approach is its lack of awareness: each theorist treats the facts of his time as if they were the last, final and definitive, ignoring that sovereignty is a term with an ever changing significance.

Another pervasive feature of those theorizing territorial sovereignty yesterday and today, is *horror vacui*. Every single patch of earth must be annexed and appropriated by someone; every square centimeter must be subject to some kind of control and dominion. Antarctica's status in this regard is noteworthy: the seven territorial claims over the White Continent are frozen since 1959, the year in which the Antarctic Treaty was signed. There is even a big piece of Continent that remains unclaimed. The pressure to occupy Antarctica physically and symbolically, however, will mount in the years to come, and it will be interesting to see how theorists will seek to justify future occupations.

Going back to the idea of the historicity of concepts, another notable fact is how, until recently, international law has appealed to the over-exploitation and abuse of natural resources as a valid ground for sovereignty. In the case of claims over Antarctica, again, countries like Chile, Argentina, the UK and Norway have invoked the activities of their seal-hunters and whalers in the sub-antarctic islands and on the Northern tip of the Antarctic Peninsula to justify their territorial rights there and further south.

6 Whereas past irresponsibility in the administration and exploitation of a resource should work as an impediment to further negligence, it is transformed into an argument to justify continued control over that resource.

Since 1962, with the international endorsement of the Doctrine of Permanent Sovereignty over Natural Resources, States are fully sovereign over the latter, which means that they have total control to decide over their administration and over the profits derived from their exploitation. However, States do not consider themselves sovereign when those same resources within their jurisdictions harm those beyond their borders. This phenomenon, which I call the *Volcanic Asymmetry*, allows a country like Chile to fully profit from the geothermal energy emanated from its many volcanoes, while at the same time being under no responsibility when an eruption damages the neighboring countries. Here some may point out that it would be odd to hold countries responsible for the uncontrollable natural phenomena occurring within their borders. But is it any more controllable to possess gigantic copper reserves, or a sea rich in marine life, or a benign climate for agriculture?! To be sovereign over X without having real control over X is a dangerous idea in practice: the sovereignty of States regarding their natural resources is akin to that of dog owners who claim for themselves the prizes won by their pets, but refuse to cover the costs if they bite someone.

7

a visible aspect of a thing
that which makes matter a determinate kind of thing
New forms to express
portray, represent, press out

weighing scales
uncertainty
essential qualities or innate character
vital powers of
what balance is in nature

of matter
of substantial import
our strange materiality

frontier the same throughout
individual or particular person
one of two, existing besides
the limits of self and other

feel the want or loss of unfixed
desire for uncertainty
unsure

danger
sudden calamity
our fear

fitness legislative decree
sufficient power contend in close grapple
ability to act and struggle
deed get with difficulty

usage, character
personal disposition construction
composition in pursuit of
ethics in the context of hunting

something done
what one does
hard work and joy
feeling of great happiness
person or thing that makes one feel
very happy.

Collage based on text excerpts from the Beyond the End
work week program, Paris, 2014, definitions from Oxford's
English Etymology and images from the net using the
excerpts as search words. 2015.

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