



Josefina Camus, Elly
Clarke and Clareese
Hill. With invited
specialist Cathy
Wade

Dissolving identities on a burning planet

Produced across three continents in non consensual collaboration with: Google, Ableton, YouTube, Facebook, Apple, Serena, David, Zoom, Skype, WhatsApp, Microsoft.

[Our burning planet. Where do I start and you begin?](#) When we talk, how is what I say mine, and what you say your's? Is it any different when we write? [How can we claim ownership?](#) The body that I am collaborating with is an Afro-Caribbean American Woman. Some communities aren't responsible for this crisis; [capitalism is burning the knowledge of the communities that respect and take care of the planet.](#) Keeping quiet those voices, burning the voice of the forest, the voice of the plants, the voice of the animals. [Two thoughts, two ideals, two sets of behaviors, code switching, in one marginalized body. In our human condition we face](#) the disasters of the planet. Our voices transcend and go beyond the human, to exchange [blood, air, energy, circuits, molecules](#), with animals, flowers, critters, stones, water, lights and disappear or become a multiple being. [How can we claim ownership over anything we didn't invent ourselves?](#) Language is [inherited, borrowed, occupied, hacked.](#) Just as is the land upon which we live. It is not ours. We only use it. And pass it on, like a virus. Pretend to mediate, [to be a medium of these identities](#), living beings that are diminished.



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How (Dis)Solved are you?

Solving through Dissolving - Questionnaire

Microorganisms

1970 1980 1990 2000 2010

The slide features a title "How (Dis)Solved are you?" with a small orange and blue horizontal bar above it. Below the title is the subtitle "Solving through Dissolving - Questionnaire". On the left, there is a line graph with a y-axis labeled "Microorganisms" and an x-axis with years 1970, 1980, 1990, 2000, and 2010. The graph shows a line that starts at a low point, rises to a peak around 1980, and then fluctuates with a slight downward trend towards 2010. On the right side of the slide is a large QR code. The slide is framed by a light grey border.

Josefina Camus is a London based artist and researcher originally from Chile. Her research concerns space alchemy. Involving visible and invisible matters, her work expands and connects the notions of corporeality and environment. josefinacamus.com

Elly Clarke is an artist and PhD researcher at Goldsmiths, interested in the experience, role and value of the physical body in a digitally-mediated world. She explores this through video, drawing, photography, performance, audio, music, writing and community-based projects. And through #Sergina, a border-straddling drag queen persona, who performs songs and (often recycled) text, online and offline, across one body and several, about love, lust and loneliness in the mesh of hyper-dis/connection. ellyclarke.com

The identity of **Clareese Hill**, Art Researcher at Goldsmiths University of London, is temporarily unavailable for downloading.

Cathy Wade is an artist whose work is concerned with how art can be created and distributed in collaborative partnerships and through the creation of commons. Her work seeks to understand the experience of contemporary conditions through exchange and collaboration with others. She runs Black Hole Club, Vivid Project's artist development programme and the MA in Arts Education Practices at BCU. Current project MXBodySpaceMotioningThem invites womxn to develop work collectively that investigates queer methods for inhabiting, exploring and making a response to the spaces we walk through. cathy-wade.co.uk

The Mountain of Art Research (MARs) is based in the Department of Art at Goldsmiths College. A bit like a research centre, except it's a mountain, MARs supports and promotes the development of innovative art research across a range of art practices including - but not limited to - studio, curatorial, critical and art-writing, situated, participatory and interdisciplinary practice. Committed to rigorous formal experimentation, maverick conceptual exploration and socially-engaged articulation, MARs emphasises the material 'stuff' of art research as much as its speculative possibilities and political imperative.

As both platform and ethos, the aim of MARs is to challenge received ideas and habits; to promote new ways of thinking and being both in and out of this world. mars.gold.ac.uk