



feral feminisms

Hacking the Anthropocene: Do-It-Together (DIT)

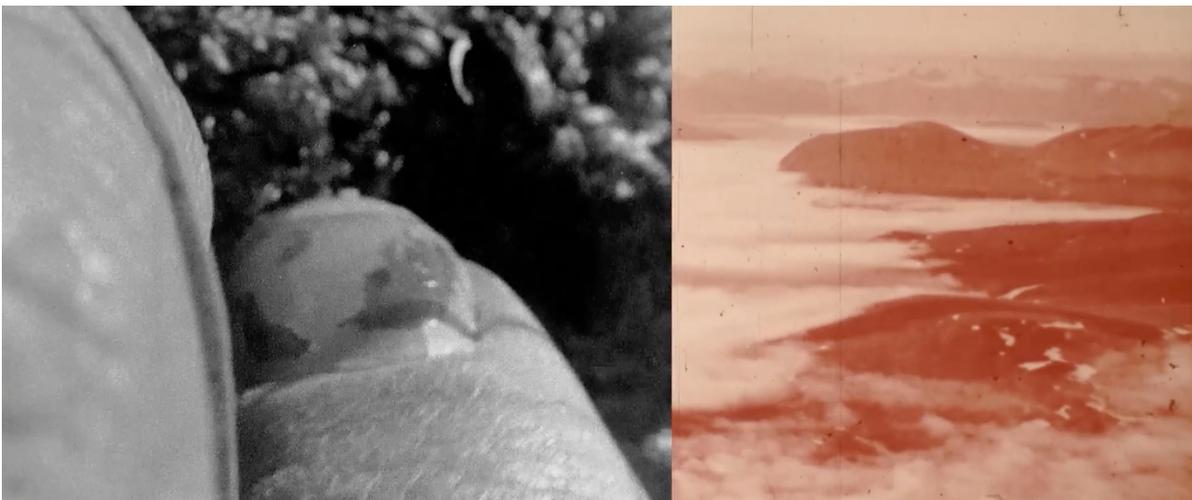
issue 10 • fall 2021

After the Ice, the Deluge (the awakening)

Linda Stupart

Images of the melting polar ice caps, even those produced from inside the current crisis, are overwhelmingly images of whiteness, cleanness, and boundary integrity – ultra high-definition photographs of pristine and pointed landscapes, or, where polluted, this pollution is highly contrasted with the unspoilt, clean “nature” it contaminates. This video essay is part of a long-term practice-based project figuring relationships between the melting polar ice caps and other traumatised, abject, alien, and outsider bodies – queering the question of survival towards less bounded ways of being in crisis. This text proposes a kinship between the melting polar ice caps (leaking, chaotic) and queer, sick, and traumatised bodies. Moving beyond establishing this empathetic relationship, the video traces strategies for living ethically in death worlds (as in the AIDS crisis) and sick worlds (as with chronically ill bodies) and practices of closeness and intimacies against and without the futurity the ecological crisis so clearly deems impossible. Interwoven in this video is documentation from my recent research trip to the Arctic Circle, which focused on becoming the alien, virus, bacteria, and the corpse that is increasingly appearing from underneath the (melting) ice.

Several stills from the film are below. For the full film by Linda Stupart, please follow this link:
<https://vimeo.com/399262621>



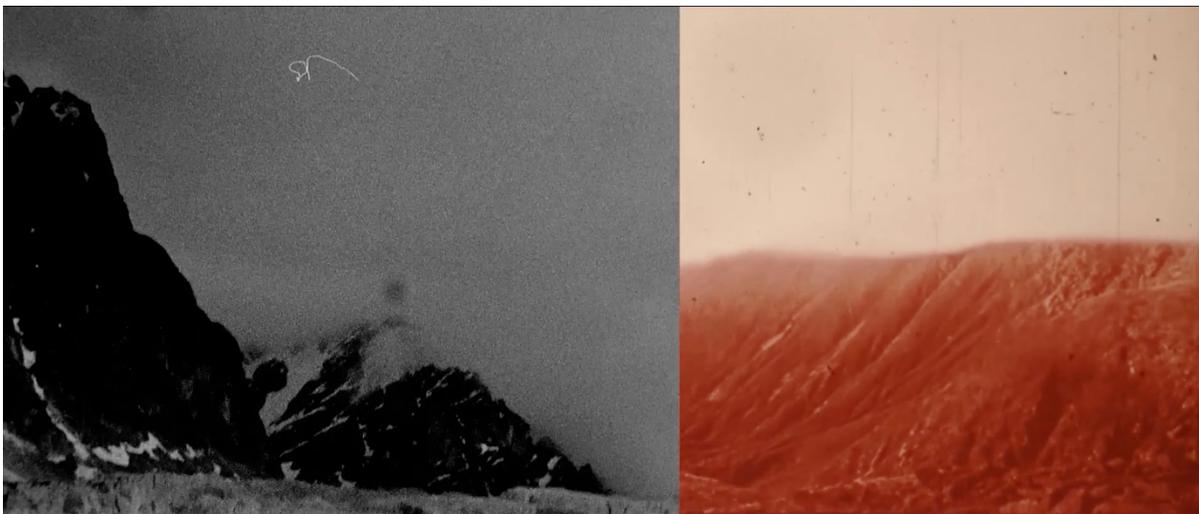
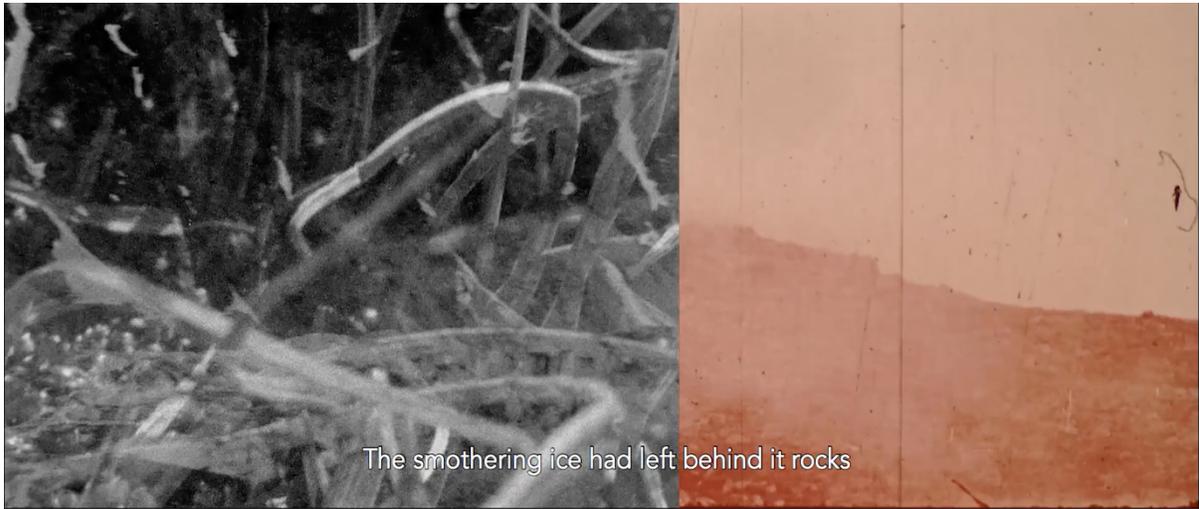


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The Longyearbyen graveyard dates back to 1918



were not decomposing because of the extreme cold.





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are springing back to life.



we have already reached the tipping point



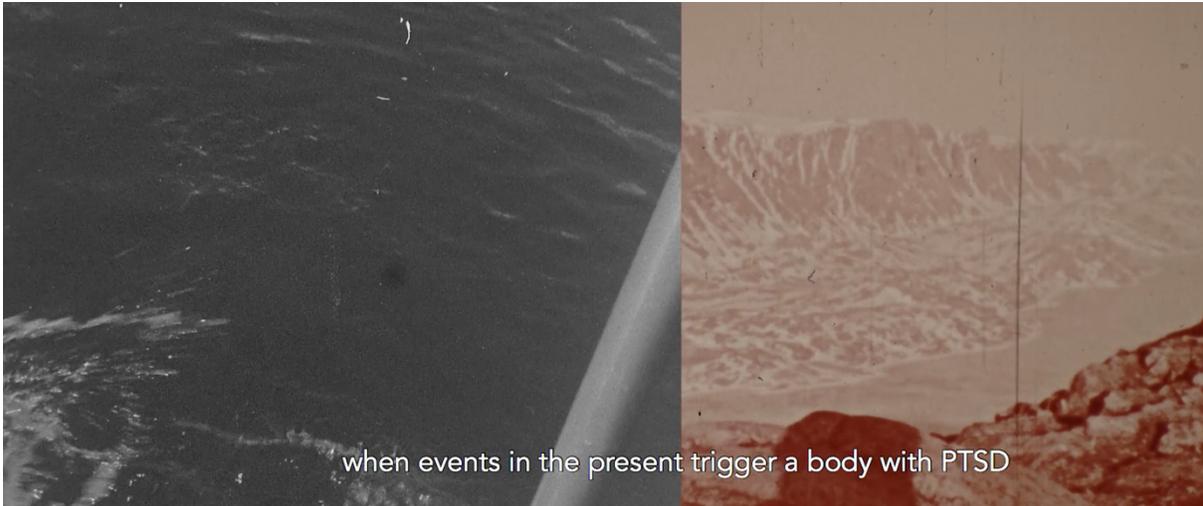


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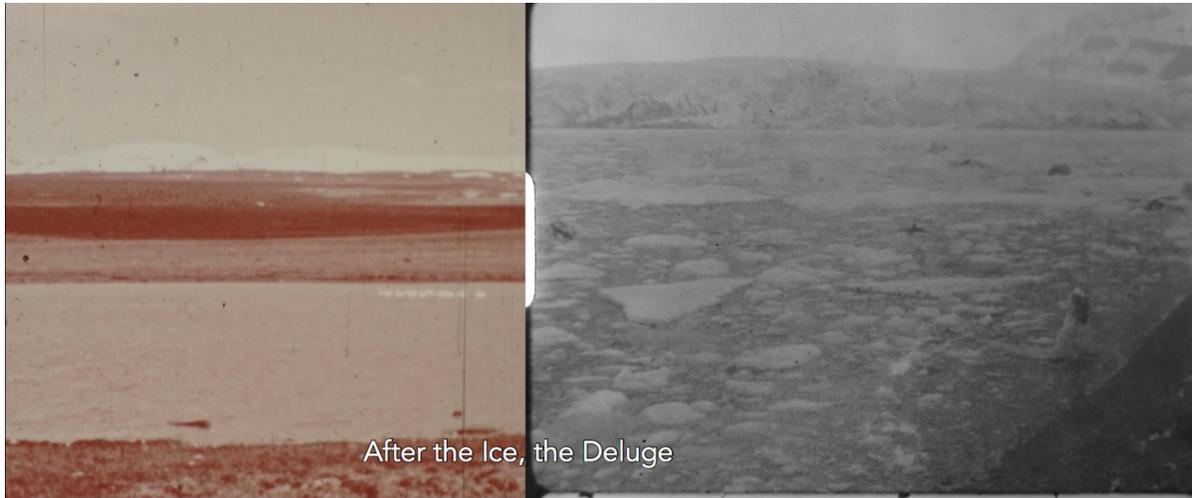


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LINDA STUPART is a Birmingham-based artist, writer, and educator. They are interested in the possibilities for writing and making discrete grounded encounters with different kinds of bodies (of knowledge, objects and affect, as well as corporeal bodies) as a way to think through less alienated ways of living and thinking together. Their work has recently been shown/performed at Nottingham Contemporary, Nottingham, and at Tate, The Showroom, Gasworks, and IMT Gallery – all in London. They completed their PhD at Goldsmiths University in 2016, with a project engaged in new considerations of objectification and abjection.