



Sonja Carmichael, *Pulan Pools, Baskets of Culture*, 2016 (detail), natural raffia, nylon fishing net, synthetic fibre. Photograph: David Williams, Gilimbaa. Courtesy of the artist.

the warm waters of North-East Australia close to Sonja's country and begins a marine odyssey crossing the Pacific Ocean to make home in the coasts of Chile and Peru. What deeply resonates with us is that researchers have found their migratory route by analysing their mitochondrial DNA, while migration expands into the non-human inhabitants of the planet (and other life forms such as virus Covid-19), wonderings about what other memories are sleeping in our mitochondria makes us wonder about the depths of life's mysteries and fate.

At the same time, we finish these, unfinished, knots, Sonja also finished weaving her gulayi bag while spending time with her daughters Freja and Leecee. Her knots are strong; mother and daughter tie together bloodlines, culture, sacred business and intergenerational healing. At the same time Sarita and her sons witness the rain moth season coming back to the lands of the Merri Merri, they are entering a cold and rainy season, and hundreds of moths are emerging from underground revealing some of the mysteries of their everyday life. Sarita has been remembering her grandmother as she crochets woolly slippers to keep her sons' feet warm, a practice her grandmother Meme used to religiously do for her as a child. Australia is said to be "flattening the curve", whatever that means it seems that we will collectively emerge from social isolation very soon. We wonder if we'll emerge as transformed as the rain moth who left her grub body behind.



Sonja Carmichael facilitating a weaving workshop with school children. Courtesy the artist.



Meg Petrie and Sarita Gálvez facilitating a creekulum session with Moreland Primary School students along the Merri Merri, 2019. Photograph: Briony Barr.



Sonja Carmichael's early weaving with ghost nets. Courtesy the artist.

#### Acknowledgements

We would like to thank Camila Marambio and Carla Macchiavello for their invitation to write together, and also for their thoughtful edits to our work. Also to Caitlin Franzmann for making possible this version of *Más allá del fin* 3.5.

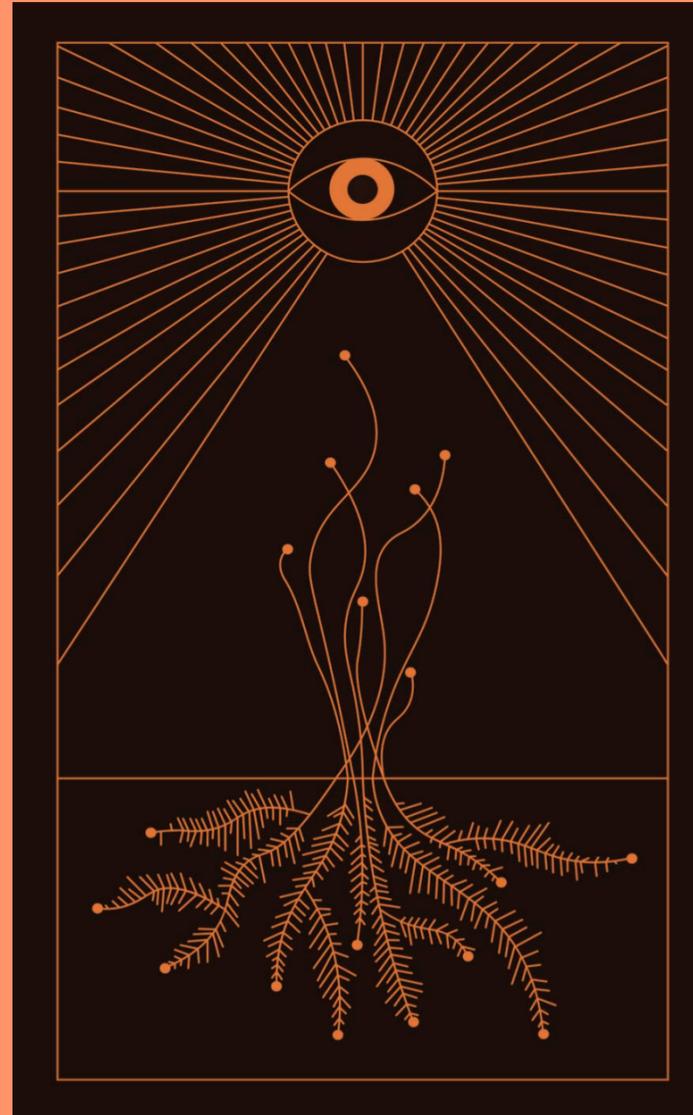
- 1 Poet Cecilia Vicuña talks about this in her poetic film *Kon Kon* (2010).
- 2 Ungaire is a freshwater swamp reed that grows on Minjerribah. This is the same plant gathered in the 1800s by our ancestors to make Gulayi (Quandamooka women's bag). Ungaire survives on country today, uninterrupted by occupation.
- 3 The creekulum is a pedagogical program of more-than-human education along the Merri Merri creek in Wurundjeri country in Australia. A collaboration between Wurundjeri cultural leaders, artists, scientists and families at Moreland Primary School that continues the pedagogical force of coastal curriculum in *Ensayo #4*. More information, see here <https://merri-creekulum.squarespace.com/>
- 4 Tangalooma ecomarines Warriors is also an environmental education program based in Queensland Australia, see more <https://www.tangaloomaecomarines.com/primary>
- 5 Oodgeroo Noonuccal was an Aboriginal Australian poet, political activist, artist and educator, who campaigned for Aboriginal rights. See more about her work and life, [https://iview.abc.net.au/collection/2390?fbclid=IwAR39ZyhN5356O6Sz5i\\_PDcp3IN\\_hLoPnVb-6Lx\\_LU8TtUQwbbHmMEWm7U](https://iview.abc.net.au/collection/2390?fbclid=IwAR39ZyhN5356O6Sz5i_PDcp3IN_hLoPnVb-6Lx_LU8TtUQwbbHmMEWm7U)

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## Diving into Oracular Politics

Dr. C.F. Black and Caitlin Franzmann



Caitlin Franzmann, *Fortunes of the Forest* cover design, 2017.

Christine's question:

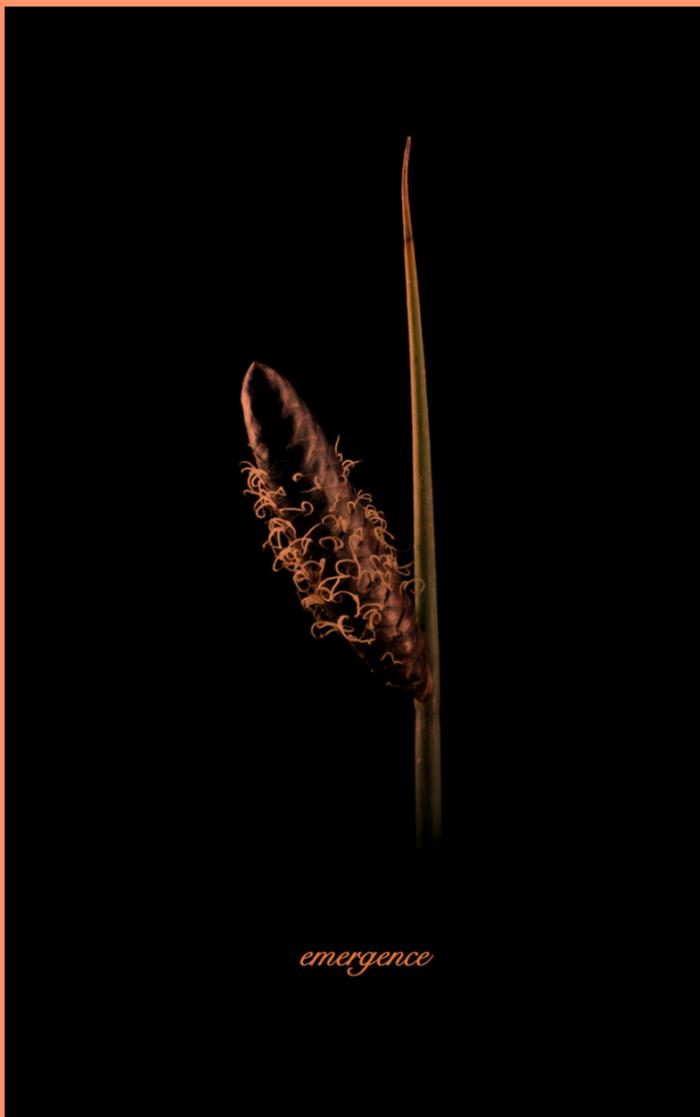
*I would like you to ask if the cards see a rise in Fascist/Alt Right governments due to the Virus.*

In *Fortunes of the Forest* I use hand-crafted divination cards as the trigger for experimental one-on-one or group encounters. I created this plant-based deck during a six-month artist residency at Karawatha Forest in Brisbane, Australia. Each divination card depicts a plant, rock or insect found in Karawatha Forest. Photographed by Man Cheung, these portraits celebrate the beings with whom we share primeval genes. During the residency I walked in the forest, observed the plants around me and learned about the context within which they thrive or struggle. Their stories, and the relationships they form with other beings (including humans) are the key to interpreting the messages they offer. This relational and systematic way of interpreting mes-

sages from each card seems particularly relevant for the question at hand. *Fortunes of the Forest* is one of a number of decks that I've created, and is itself growing to include more plant encounters.

The day I first met Camila Marambio and Amaara Raheem, I gave them each a card reading on the quartz/sandstone outcrops overlooking Karawatha Forest. When I joined my first *Ensayos* collective residency in Tierra del Fuego in December 2018, I brought the cards with me as an offering to the group and to the land. On this trip we met *Maku* (the Chilean Firebush), who we continue to learn and feel with today, and most recently her Australian relative, the Tree Waratah is also revealing herself to us. Christine Black first encountered *Ensayos* and these cards in Brisbane, at a preview of the *Ensayos* exhibition, *Everything Is Possibly An Oracle*. All of these women and plants continue to enhance my understanding of, and connection with, *Fortunes of the Forest*. As I learn with others and grow, the interpretations also transform.

Whilst this reading is for Christine, her question is likely prevailing for many and it feels timely to share something personal to the collective. Scribbling a card reading has been a strange exercise for me. My usual practice is to sit opposite the person I am reading for and allow for a dialogue to unfold. In this text, Christine and I aren't responding to each other's experiences or having a conversation about the question. I wasn't able to see how she was holding herself, or feel her voice. With these desires for physical presence aside, I hope that by sharing this reading it might trigger a variety of resonances, objections, inspirations and conversations.



Man Cheung, photograph for *Fortunes of the Forest*, 2017.

Reading

Illaweena Lagoon in Karawatha Forest is framed by paperbark trees and clusters of grey sedge emerging from the water's edge. The 'emergent plant' grows from a spreading root system, piercing the water's surface and rising up to 2m in the air, creating a spectacular feature in the landscape. Beneath the surface, this plant: reduces turbidity by holding in sediments; removes excess nutrients and produces oxygen; and provides shelter and feeding sites for wildlife both above and in the water. The reproductive parts of the grey sedge are above water to encourage pollination by wind and flying insects. In this image, a spikelet sits near the tip of the stem with the flowers beginning to emerge from the bracts.

There are many creation stories in which life emerges from primordial waters. In these stories, water can be considered the source of life. This aquatic plant assists in the persistence and diversity of life forms both above and below the surface.

Are you currently experiencing confusing times? Like this plant, can you find ways to bring calm within rapidly moving events? Would you benefit from seeking a diversity of perspectives

relating to your situation? How can you simultaneously remain grounded and fluid?

Commentary

Christine, your question relating to politics got me thinking about the shifty nature of the wetlands where the grey sedge grows. Throughout histories, these liminal landscapes have been considered a link to other worldly beings—deities, mischievous tricksters, shapeshifting spirits and even the dead—presenting obstacles to overcome and, if not respected, can lead one astray. In this sense, wetlands can also be seen as a space of reverence, bravery, potency, creativity, learning and interaction.

The wetland context in which this plant exists could relate to your own experiences, your will and the learnings that you bring to ponder a rise of the alt-right. Or perhaps this card relates to the borderless movement of the virus, spreading like the rhizomatic root system of the grey sedge, unseen, interconnected and enduring beneath the eternal flux of life above. When consuming information from media, government officials, social media, and even conspiracy theorists, take care to determine what is and what is not. Look to where the virus has thinned the veil on how governments, corporations and societies operate and revealing of systems that enable fascist and alt-right groups to rise. From where do fascist threads—authoritarianism, closing of borders, xenophobia, fear mongering, police control, media powers, corporatism—feed? What role do you play? Pay attention to the rules and regulations being changed right now, and whom they benefit.

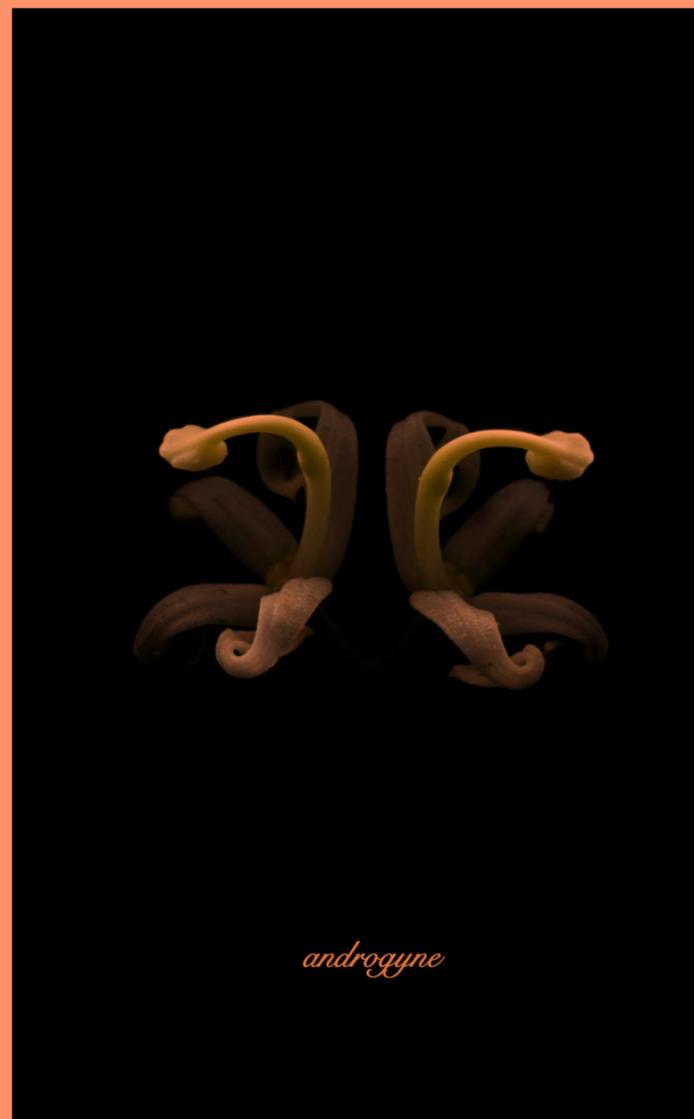
The grey sedge plays a role in holding the banks of the wetland together, improving water quality and, in turn, assisting in the persistence and diversity of life forms. In recent Australian history, fascist ideology has manifested in one form as an ultranationalist intolerance of diversity represented in small, yet dangerous extreme right groups. In moments of public rising of these alt-right groups, there is often a flock of progressives presenting alternatives to counter such hateful ideologies. Where are you positioned? Do you have the will power to enter the bog, to lift the veil on the workings beneath the surface and to see the bigger picture? If you are imagining alternatives to what is revealed, share them.

Reading

Pairs of flowers containing both male and female parts stem from a long spike on the *Lomatia silaifolia*. In this image we see two prominent pollen presenters surrounded by male anthers. The anthers release pollen prior to the flower being fully open, increasing chances of pollination.

This world is full of duality and constant shifting of opposing forces. Androgyne among humans—physical, psychological, cultural and mythological—is evidenced throughout history across world cultures. Beyond gender and appearances, the suggestion of androgyne in this flower can relate to equilibrium and fluidity of opposing elements within oneself or within the situation in question. Are you experiencing imbalance? Can you cultivate within yourself what you might be looking for in others?

The nectar of this flower contains cyanide, a possible defense against being eaten and to gain advantage over competing plants. What adaptations can you make to increase chances of new opportunities? Can you build strategies from within to find equilibrium of competing forces?



Man Cheung, photograph for *Fortunes of the Forest*, 2017.

Commentary

This card took me instantly to your book 'The Land is the Source of the Law: A Dialogic Encounter with Indigenous Jurisprudence' published in 2011, in which you refer to the Indigenous concept of the *Law of Relationship*. You describe this as a

'dyadic structure of two major moieties. These moieties do not form an oppositional binary, but complement each other to achieve the balance, which actualizes the rhythm of relationship. The shape and pattern of this Law of Relationship creates a body of law which, in Australia's case, 'vibrates in song' and is 'woven across' *Corpus Australis*.' (C.F. Black 2011, p. 15)

Your writing, particularly your urgent message that the *Djang* (primordial energy) is out of balance, encourages me to read this card through an expanded lens. In this flower I now see the whole universe and the responsibility of the individual within. I see the coming together of many two halves within which there exists a respect for difference and a striving for harmony. Two forces, not oppositional, but rather dialogical and complementary.

If we take this card in relation to the present moment, it asks where and how individuals, communities and governments are striving for balance. I don't think it can be taken as suggesting the planet is in balance, what with recent devastating bushfires in the Amazon, California and Australia, locust plagues in East Africa, floods in North India and China and now the pandemic—all shining a light on mass inequalities across the globe. Where does your responsibility lie in rebalancing the *Djang*?

The crinkle brush flowers from November to February, so at this present moment (April), it is likely to be fruiting or releasing its seeds for germination. What will emerge from this pandemic will depend on how individuals behave, how communities interact and how governments and corporations respond. Will government protections for tenants, income and childcare continue? Will prioritising health over profit gain momentum? Will alt-right/fascist ideologies rise as poorer nations and refugees need increased support? Will protesters return to the streets on even greater mass? The virus does not discriminate, but the conditions and systems of the environment it finds itself can mean it thrives or is hampered. So, ask yourself, who decides who sinks or swims?

The cyanide present in this plant suggests an underlying threat. Corporations have the ability to adapt to survive, as do social movements and individuals. I'm certain you are already taking note of where corporations are gaining social and institutional control in this pandemic. Perhaps your knowledge of *Djang* will guide your thoughts on how adaptations you are observing will impact planetary balance? Could you find a way to communicate the costs?

#### Reading

Casuarina is derived from the Malay word ‘kasuari’ (cassowary), referring to the similarity of the plants foliage to the bird’s feathers. ‘Littoralis’ is latin for ‘of the shore’ and whilst this tree is found along the coast, it also grows well in dry forests such as Karawatha Forest. ‘Karawatha’ is thought to be an Aboriginal word meaning ‘place of pines’ and it is believed that the pine-like appearance of the sheoak influenced this place naming.

The black sheoak is dioecious, meaning male and female flowers grow on separate plants. In the winter months the male trees turn gold when laden with pollen and female trees bear cone-like fruit after small red flowers. Wind, the vital force that we cannot see, plays a crucial role in pollination. Wind is related to air, breath, and spirit; that which moves, surrounds, and pervades. The whistling of the wind through the fronds are considered by some Aboriginal groups as voices of ancestors and spirits.

Fallen needle leaves produce a thick mulch which inhibits other plants growing underneath. They are soil stabilisers with extensive root systems and root nodules housing bacteria that converts atmospheric nitrogen to nitrate which acts as a fertiliser. Can you sense unseen influencing forces around you? How might you connect or disconnect with these forces to find stability or vitality in your life?

#### Commentary

This one is simple. Breathe. Be guided by the spirits and entities around you. Open portholes to other dimensions but remain aware that the wind can ‘bring blessings just as easily as destruction’ (C.F. Black 2017, p. 69).

Be wary of what oppresses diversity and investigate the roots of systems at play. Whilst the sheoak suppresses growth of other species, the mulch at its understory feeds a world of symbiotic fungal and bacterial life, which in turn fertilises not only the tree, but the plants that grow at its margins. Is it possible to surpass individual ownership and capitalist logics of growth? Mycelial thinking could be a future of politics! Find ways to elevate alternative perspectives through the powerful and vibrational alchemy of story, poetry, song and dance.

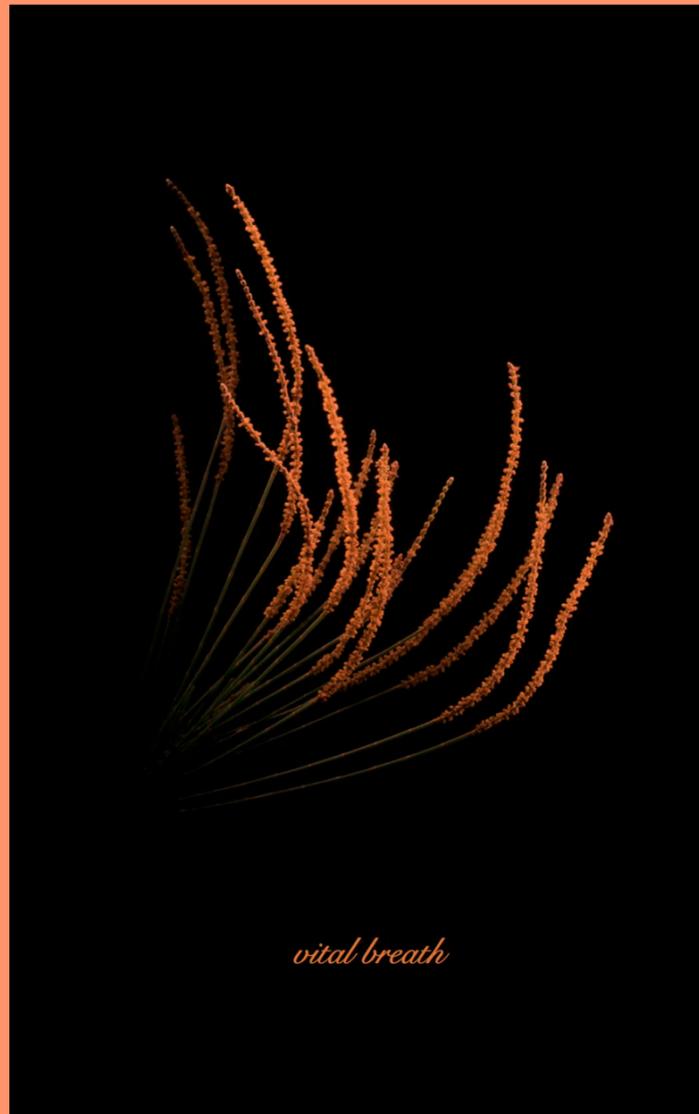
I feel compelled to also mention the Glossy Black Cockatoo, that almost exclusively feeds from the seeds of the Casuarina species. I’m not too familiar with this bird, but hear that they are friendly, they are the smallest of the Black Cockatoos in Australia and they mate for life. They are also threatened by loss of habitat caused by bushfires and land clearing—she-oaks are fire sensitive. So this card might also be reminding you to act for what you care for and be open to what comes from moments of feeling small.

#### In summary

Be attentive to what is being revealed. Listen to the wind. Become fungi. Imagine and communicate alternatives. Sing your desires.

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Black, C.F. (2017). *A Mosaic of Indigenous Legal Thought: Legendary tales and other writings*. New York: Routledge.



Man Cheung, photograph for *Fortunes of the Forest*, 2017.

Caitlin Franzmann’s question on behalf of the reading audience:

*What is the role of artificial intelligence in the pandemic and what do we need to be aware of, or resist, moving forward?*

C.F. Black’s reading and commentary:

#### Card Designer

For this reading I have used the *Whispers of the Ocean Oracle Cards*<sup>1</sup> by Angela Hartfield and illustrated by Ekaterina Golovanova.

#### Contact details for Angela:

www.angelahartfield.com and Instagram contact @a\_hartfield

#### Consultation Process

I have selected three cards. The three sea creatures are the manta ray, the giant clam and the Hawaiian monk seal. Angela has provided the personality traits of each species and a reading. I then follow with a commentary aimed directly at the readership.

#### Introduction

I begin this reading by first stating I am not an experienced card reader, such as Caitlin, but rather a storyteller and a scholar.<sup>2</sup> It was, therefore, much easier for me to imagine myself diving into the deep sea and sitting with each sea creature in consultation about ‘the goings-on up on the land.’

Therefore, my response is going to be more along the lines of a narrative which is undergirded by my knowledge of the world of artificial intelligence (AI) and big data. I address the way algorithms are used to influence our thoughts, consumer choices, values and unfortunately our moral decisions. Even artistic practise can be re-shaped by trolls aimed at changing the narrative around contemporary issues.<sup>3</sup>

We have all become citizens of the big tech companies, rather than nation states. Voting is no longer by free choice, but influenced subtly by the algorithms sent out by the giant tech companies, which in turn feed the information to advertisers, governments and other manipulating forces.<sup>4</sup> Once you begin to swim in the ocean of the all-consuming algorithms/bots, it is not hard to see the parallels in the way the spread of coronavirus mimics the spread of algorithms and the way they infect our immune system both physical and socially. Both viruses can end up controlling our lives if we are not mindful.

The goal of the bot is to encourage overdosing and addiction to information, entertainment, and even spiritual teachings. As Yuri Noah Harari warns, when data and biometrics are combined to profile a human, then we are well on the way to living in the world of GATTACA.<sup>5</sup>

So, make your mantra—Don’t feed the bots!

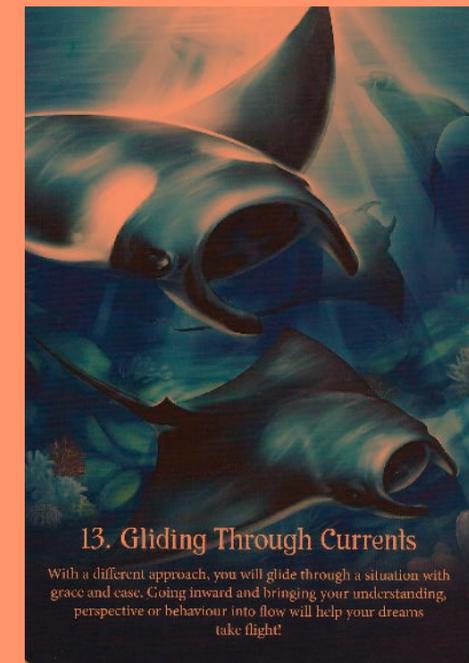
#### THE CARDS

Whispers of the Ocean Oracle Cards by Angela Hartfield, Blue Angel Publications, Australia.

#### FIRST CARD

Card No. 13 Gliding Through Currents

*With a different approach, you will glide through a situation with grace and ease. Going inward and bringing your understanding, perspective or behaviour into flow will help your dreams take flight!*



#### Personality of the Manta Ray

Manta rays keep their mouths open so they can gather plankton as they travel. Keep an open mind and heart as you move through life and gather more information and make your choices purposefully. If you do encounter resistance or blocks, considered diverting your flow to other matters until things improve.

#### Reading

With meditation and an increased awareness of your surroundings, you can move forward like a manta ray, gliding beautifully, yet energetically. Trust this guidance and move ahead to create an opportunity for new endeavours to come into your scope. Be discerning and tune in to other possibilities available to you. Be willing to make changes to bring the best possible outcomes.

This graceful giant encourages you to carefully observe the people and movement around you. Manta ray may be seen in groups or individually and are able to effortlessly coast through powerful currents of water. You are being asked to notice variations in the energies that are coming at you then choose how you would like to utilise your own energy in response.

#### Commentary

The manta ray are the smarties of the ocean populations. They are highly intelligent and good at problem solving and communicating. So, they welcomed my interview and were happy to give advice for us land-lovers. I particularly thought Beatrice, who was a monster with a wingspan of 8.8m, was quiet intimidating, so I sat quietly and listened carefully.

Beatrice made me aware that us land-lovers where not aware that we are swimming in an ocean full of a never-ending stream of algorithms vying

Más allá del fin No. 3.5

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Ensayos, Chile  
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This issue of *Más allá del fin* was supported  
by the Australian Government through the  
Australia Council, its arts funding and advisory  
body; the Queensland Government through  
Arts Queensland; New Museum, New York;  
and Ensayos, Chile.



Acknowledgements

The editors thank all the contributors, and  
special thanks to Teresa Cornejo, Sonia Hebel,  
Christy Gast, Aharon Gibbs-Cohen, and Emily  
Mello.

Acknowledgement of Country

Ensayos honours the traditional custodians of the  
lands and waters we roam and learn,  
including the Selk'nam, Yaghan, Kawéskar and  
Haush peoples of Tierra del Fuego and the Jagara,  
Yuggera, Turrbal, Quandamooka, Wurundjeri,  
Palawa and Kombumerri people of Australia.

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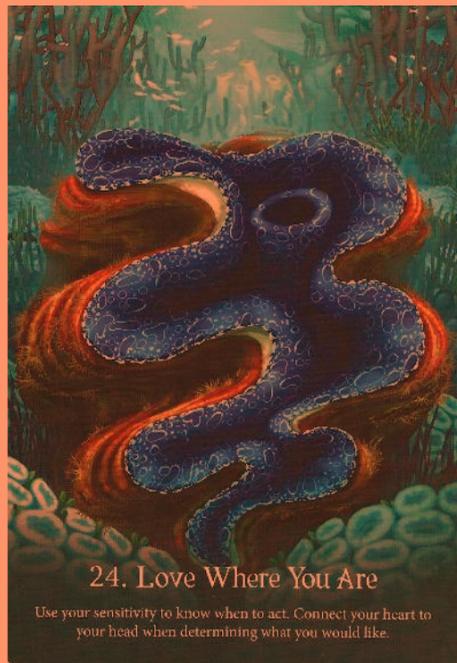
for our attention. They are constantly calling to us to pay attention to what they have on offer, be it a film, an ad, a holiday or tasty instant food. So first you have to acknowledge that you are in an information ocean, then you have to work out what sort of creature you are in this ocean. Are you, as an artist, a dazzling reef fish of pretty colours or are you the shark that gobbles up such little fish. Think of what sort of sea creature you would want to be and study its habits.

You may get a pack of Ocean Cards from Angela and sit with the descriptions of the personalities of the sea creatures, or seek your own. Then try and imbue that personality as you swim through the ocean of information. Be alert to the predators that fill that ocean.

## SECOND CARD

Card No 24. Love where you are

*Use your sensitivity to know when to act. Connect your heart to your head when determining what you would like.*



### Personality of the Clam

Clams live in the mud and have a strong connection to the earth. If you have disengaged from your feelings, tune back into them, as they can guide you, now. Clams can siphon water and extract what they need to feel rejuvenated. Use this time to get back on track. Circumstances may not be ideal, but a clam shows you to appreciate where you are, no matter how unappealing things may be at this moment.

## Reading

Contemplate your direction and trust what you are feeling. Being present in the moments when life is not ideal is not the easiest thing to do. It may feel frustrating to patiently wait for answers or process what has transpired. You may find you are consumed by past circumstances. You may be nervous about planning your next step. Tune into observations, awareness and heightened sense so you may move with grace and style. You are invited to be in this moment. Allow your intuition to guide you while you will wait your next step.

You have faced challenging situations before. The urge to avoid what is happening is strong. You have the tools and the strength to face this head on. Use the depth of love that resides within you to face what is in front of you. Allow yourself to ground if you are feeling off balance. Be in space and know you can move through this challenge.

## Commentary

Harold the giant clam was a solitary giant, who spoke little and tended to speak in short sentences. He weighed about 250 kg. Upon visiting the clam, I asked him what it is like staying in one spot all the time. He responded in short sharp answers but was basically saying that he went to a lot of trouble to pick just the right spot. Then he settled down and now enjoys watching the ‘passing parade’ of sea life. I then asked how does he catch his food if he can’t move? He replied ‘Easy! The world is full of fools. They don’t pay attention to their surroundings. The sillier they are, the tastier they are!’

After that shock, I moved a bit back from him and asked for his final advice as I did not feel safe. He said, ‘Calm down and clam up and don’t feed the bots!’

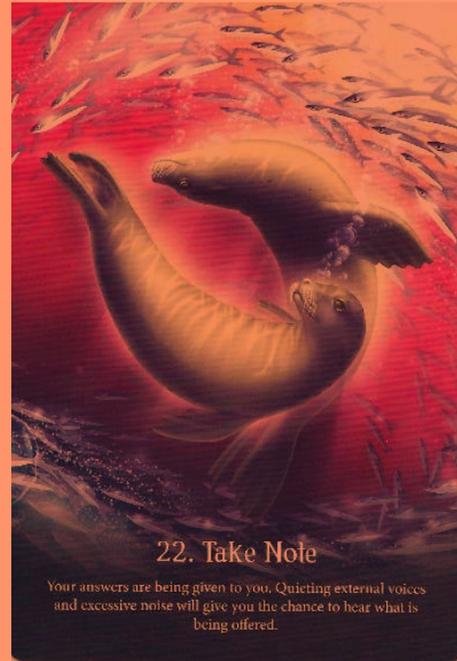
This card is most timely—in a time of coronavirus. There is much to contemplate in Angela’s reading if you want to take Harold’s advice, otherwise you think you are being told to shut up, rather than don’t run off at the mouth.

Learn from the clam and be strongly connected to the earth below your feet. Ask yourself—what does it mean to love where I am? Make sure your heart is not longing to be somewhere else. This is how the algorithms detect your weak spots and play it for all they can get out of you. Don’t feed the bots! Love where you are. Connect with the Earth and thank it for giving you ground to stand on, and so, come into existence.

## THIRD CARD

Card No 22. Take Note

*Your answers are being given to you. Quieting external voices and excessive noise will give you the chance to hear what is being offered.*



### Personality of the Hawaiian monk seal

The Hawaiian monk seal is the only seal native to Hawaii. It is currently an endangered species. Monk seals are agile and sleek in the water. They do not have external ears, just small openings. This symbolises balance between outward hearing and paying attention to inner knowing. Monk seals are very curious. Curiosity and imagination can be the spark needed to create a new flow of energy. Listen to your inner voice or intuition and follow the guidance you are receiving.

## Reading

Take a moment to really hear what is being said. Put aside any preconceptions and allow yourself to imagine a new approach to this situation. Stepping back and paying attention in this way will enhance your inner voice and bring you insights. You can honour stillness, while listening to others. By doing this, you will create better relationships and allow your inner light and love to shine out towards others as a means of communication.

You may find it is easier to feel this in your body. Imagine how it would feel to engage in what is being offered by another. For example, note how your body anticipates a dinner you are invited to. Does it feel relaxed and calm? Or do you feel tight and stressed? Your body’s response to an opportunity or a conversation might signal whether something is a good fit for you. Your body acts as a barometer. Listen to your body to receive more clarity.

## Commentary

The two seals depicted on this card have serene faces, but do not let that fool you. Sedna, the seal at the front of the card reminded me of the seal that visited me in my dreams when I was in Montreal writing my last book.<sup>6</sup> She was a fierce looking seal and told me to look closely at the disappearances of native women in Canada. I then found myself writing a narrative about the sea goddess Sedna and the abuse she suffered, which led her to transform into the giver and taker of sea life. Her story reflected the plight of the large number of disappearances of native women, which continues to this day.

So, when I asked our Sedna the seal what her advice is to the land-lovers, she said ‘take note of what is happening on your social media feeds. Be agile and awake, or woke, to what is being fed to you on social media. Watch out for the predators.’

The seals agility reminds us of the ebbs and flows of our emotional body. As artists, your body’s response should be well known to you. Listen more to your body when you are watching social media. Ask your body, ‘Whose truth is this? Does it align with my moral compass?’

## In Summary

The three cards therefore ask us: to basically Glide Through the Currents of the ocean of global information rather than drowning in it. Love where you are. Don’t be running around the world or the suburbs like a headless chook, making yourself feel important and busy which in turn feeds the bots. Lastly Take Note on what is going on around you and inside of you. Spot the predator bot!

- 1 Published by Blue Angel Publishing, 2019.
- 2 C.F. Black, *A Mosaic of Indigenous Legal Thought: Legendary tales and other writings* (NY: Routledge pubs, 2017).
- 3 C. Wylie, *Mindf\*ck: Inside Cambridge Analytical Plot to Break the World* (UK: Profile Books Ltd., 2019), 123.
- 4 *Ibid.*, 172.
- 5 <https://en.wikipedia.org/wiki/Gattaca>
- 6 C.F. Black, *A Mosaic of Indigenous Legal Thought: Legendary tales and other writings* (NY: Routledge pubs, 2017).

# (un)becoming educated

Carla Macchiavello

*In homage to Eric Michaels*

I have to confess... until recently, about two years ago, I had never really paid attention to the magical. Maybe it was a stubborn rational-colonial-authoritarian upbringing, kept in place by a deeply rooted underlying faith in progress and science, but alignments of stars and planets only made sense to me in the context of a Planetarium. Magic was made up of tricks we performed as children, disappearing coins, cards that you could always recognize, or small frightened animals coming out of older men’s hats. I didn’t even read the Horoscope.

Perhaps that is why I came to Aesthetics and then Art History. To read signs, to learn how to read through the whole sensorium. I now realize any practice could have been as good as any other: to read the interactions of molecules and cells, electrons and spinning particles, to read rhythms, patterns, choreographies and coexisting movements in the skies, the oceans, the earth and its layers.

I have to confess... that perhaps due to a Catholic upbringing, I still find it somehow ‘natural’ to use the word confession.

Perhaps then, I would like to just share that I keep three stones in whatever surfaces I now call my working spaces-desks—stones that I look up to every single day, that I hold and rearrange, that tell me things. Two come from the shores of a volcanic lake in Southern Chile, another from the island of Chiloé. They are small but vary in shapes, some polished, some extremely porous, craggy, shifting shades of what I can identify as dark green and grey. Together they fit comfortably inside my hand. I picked them up in January 2020, after quietly requesting permission as they beckoned. Little did I know that I would be employing them as talismans, as anchors, as portals and mineral reminders of the earth, of islands, of water and movement, at a time when imposed restrictions of movement in different parts of Chile make it difficult to be outside.

Walking is something mentioned by Sarita Gálvez in her text. A cultural walk taken on Minjerribah (North Stradbroke Island) with a songman, listening to stories, songlines, including one about mitochondrial lineages, as they moved along the coastline of the island.