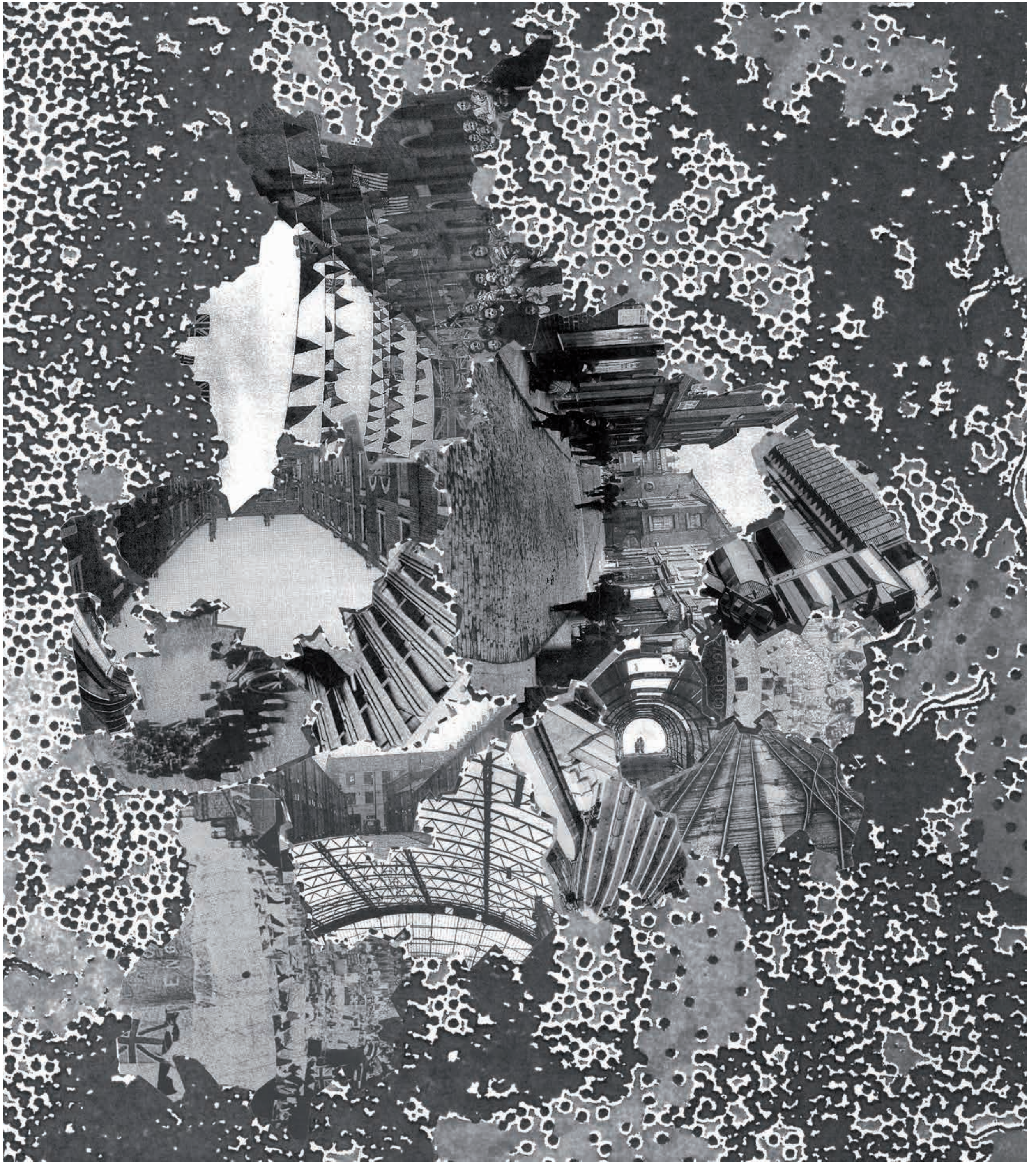




ANDY BROADEY *MAESTRA* 2022

This newspaper was made by the artist Andy Broadey and is part of his installation within the exhibition 'Before it Melts into Solid' at The World of Glass in St. Helens, which is part of the 2022 LOOK Biennial: Climate by Open Eye Gallery. Broadey's installation addresses the theme of volatility. In this time of economic instability, resource depletion and climate crisis, volatility has become part of life. In such a chaotic world we can feel powerless, subject to forces of change operating beyond our grasp. Nonetheless, volatility underpins our capacity to create because it is the pre-condition of experimentation and a catalyst of new ideas, new actions, and different futures. Broadey's installation suggests that we can use volatility and disruption as a transformative force to initiate new ways

of living sustainably. This newspaper is a montage of photocopied images sourced from libraries across the North-West of England and cut into the shapes of that area's local counties and metropolitan areas. The images both belong to this region's histories and present opportunities to create new connections between these histories. The montage also makes visible the print processes by which these images were produced. In this sense, the newspaper draws attention to different scales of looking and reading: from the dots of ink on the page to the objects they depict, and from St. Helens itself to the whole Earth. Finally, while these fragments demonstrate the fragility of contemporary life, the newspaper also shows that we have the power to reconfigure it.



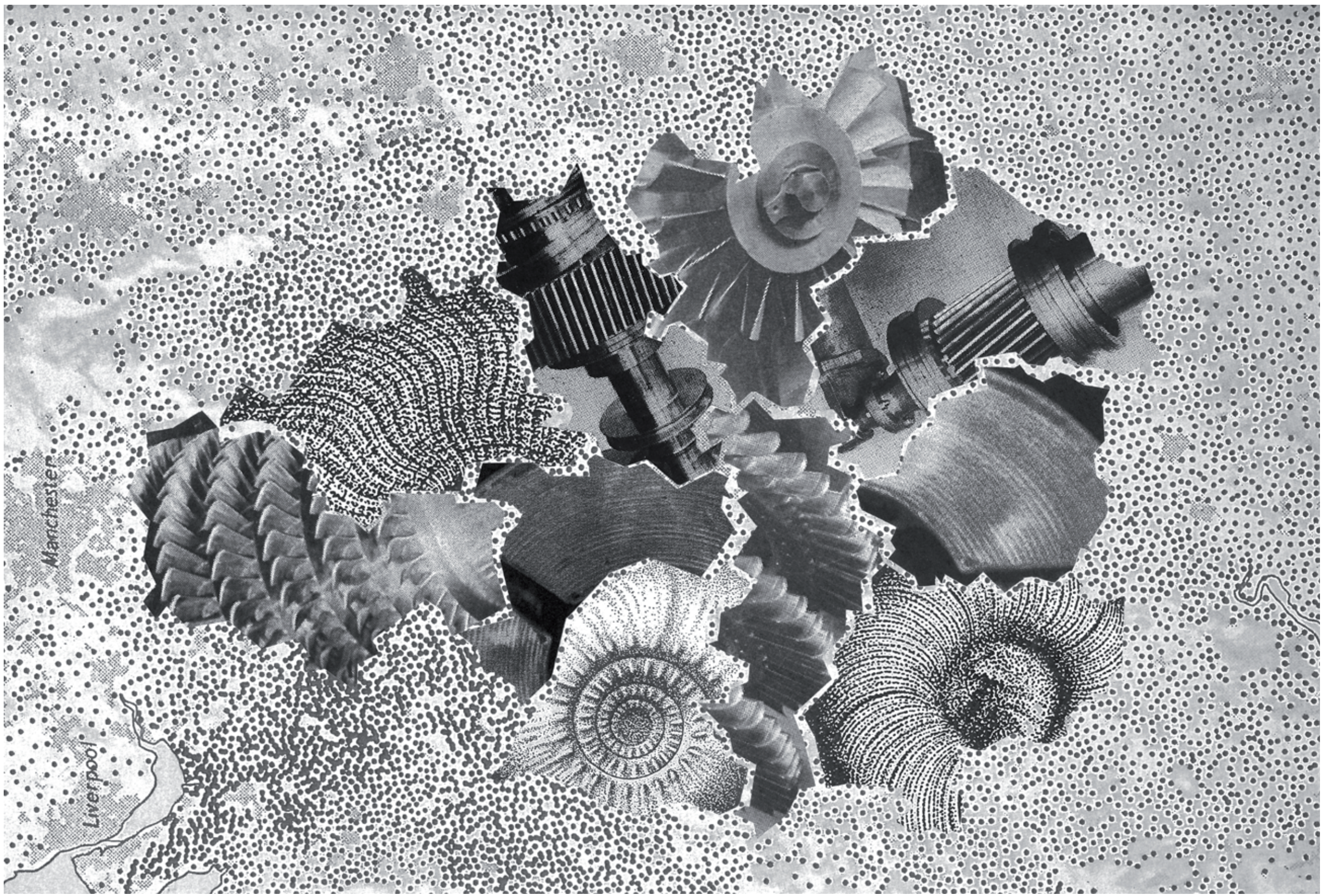
1. The Roman poet Ovid tells the story of a nobleman called Erisichthon, who was punished by the goddess Demeter for destroying a sacred woodland. Demeter asked the spirit Famine to visit an insatiable hunger upon the nobleman, a hunger which leads him to expend all his resources and to sell his daughter, Maestra. Exhausted and penniless, Erisichthon ultimately eats his own body.

2. Capitalism puts values into circulation to extract a profit, and, when the process does not yield a profit, capitalism goes into crisis and seeks out new activities and places in which to operate. This process is dynamic and has driven social development to an unprecedented extent. It is the engine that has driven histories of colonialism, patriarchy, and the subjugation of the working classes. In our current moment this engine drives a process of planet-wide ecological destabilisation, commonly referred to as climate change. In its purest sense, capitalism is blind to these injustices. It sees nothing beyond the price tags it appends to everything, and the profit it hopes to extract through exchange.

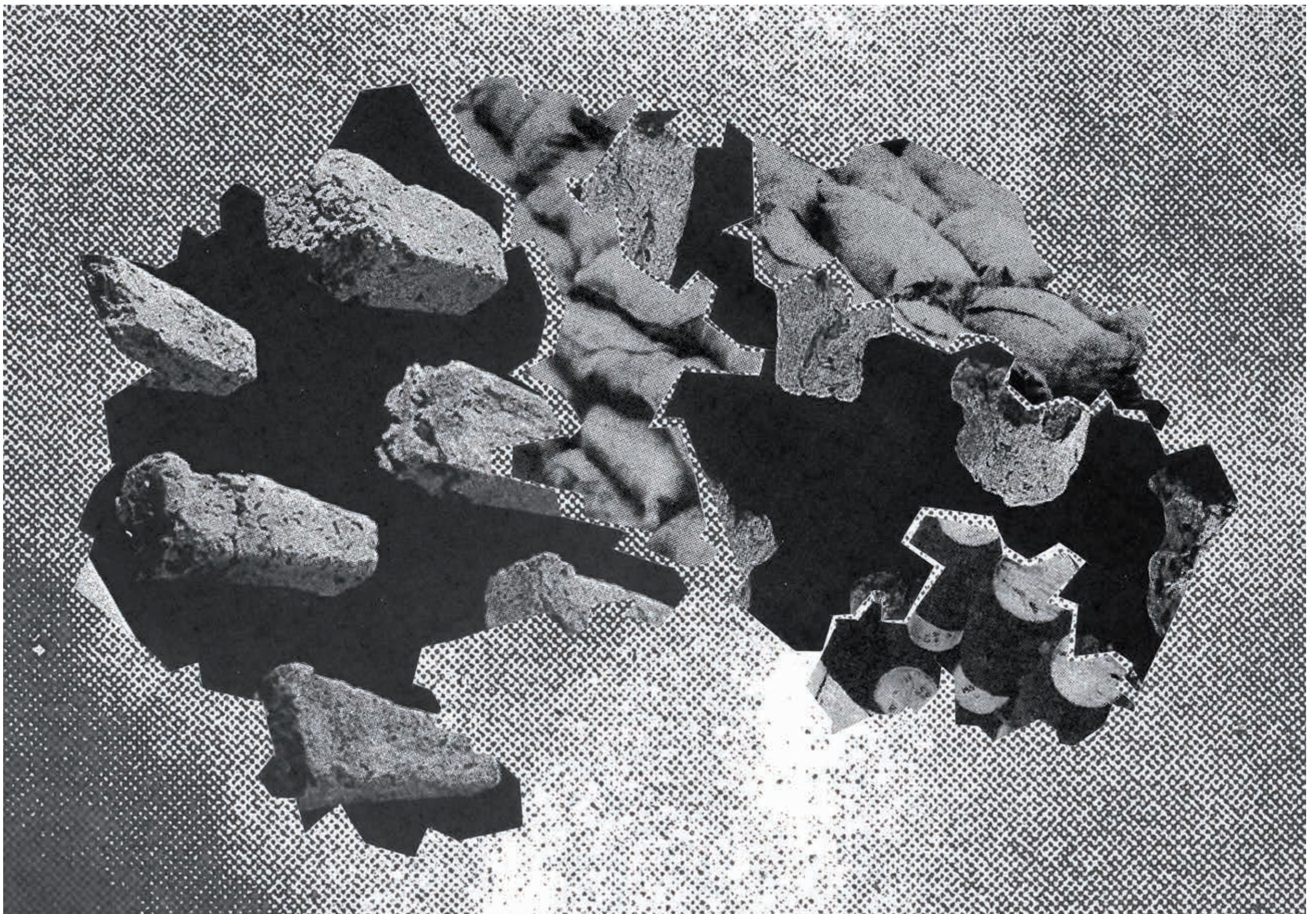
3. There was once a king who was an enthusiastic player of chess. One day, he challenged a travelling sage to a game of chess. To motivate the sage, the king offered them a reward, and the sage asked for just a few grains of rice. If the sage should win, the king should place one grain on the first square and on each subsequent square the number of grains should

be doubled. The king was surprised by the modesty of the request and agreed without hesitation. The sage won the game, and the king's servants placed a grain of rice on the first square, two grains on the second, four on the third, then eight, sixteen, thirty-two, sixty-four, and so on. By the time the servants reached the thirty-second square, they had used up all the rice in the world. The sage told them not to worry: to get to the thirty-third square, they could promise him next year's harvest. As they progressed from square to square, the king was forced to pledge to the sage all rice production for the rest of time.

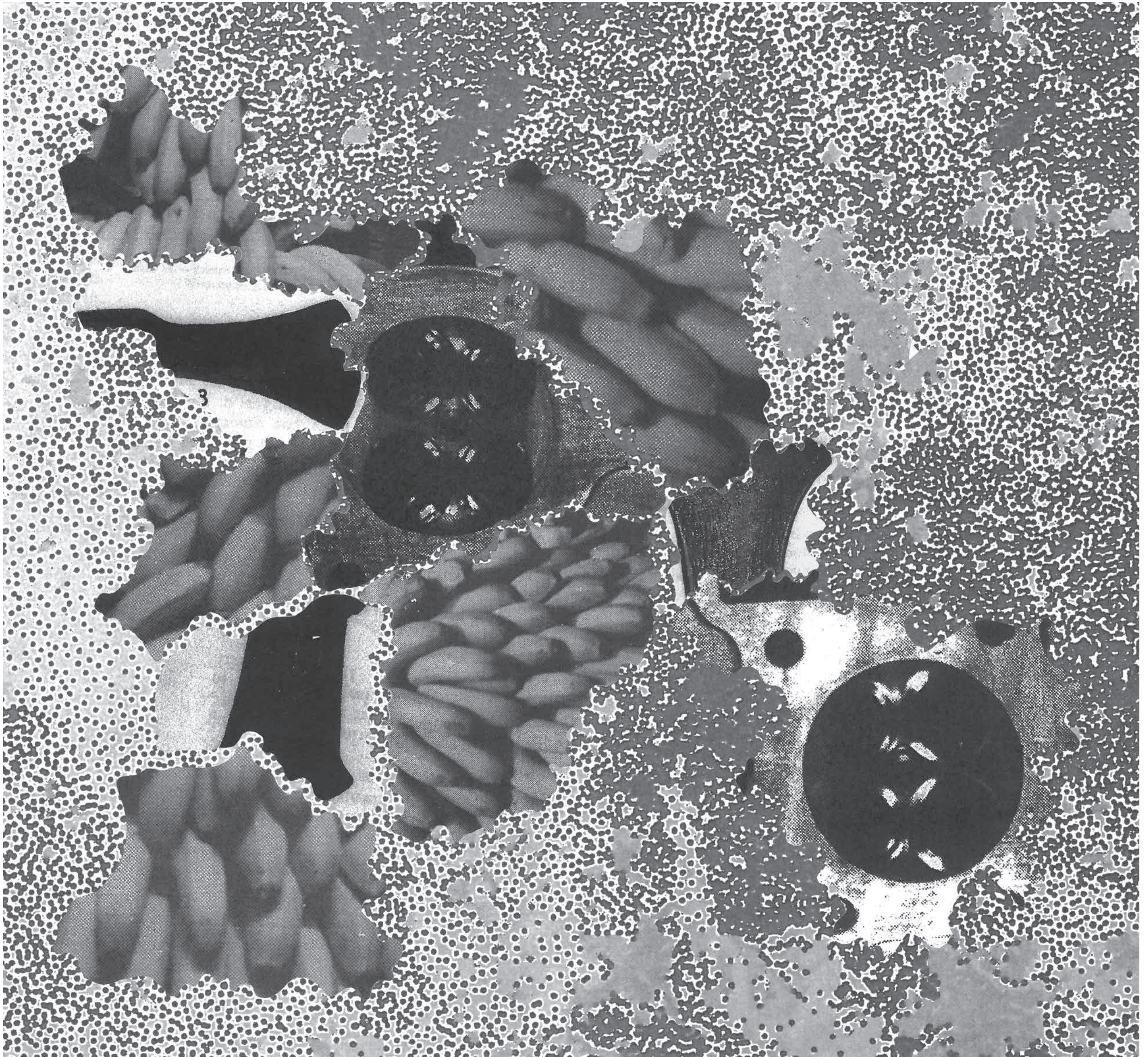
Capitalism's dependence upon profit produces a similar compounding rate of growth. Capitalism requires more value at the end of the day than there was at the beginning. That value must then go somewhere: perhaps into the extending productive capacity, perhaps into the bank accounts of shareholders, perhaps into advertising. Everywhere it goes, a return is sought and so growth must occur. The problem is that profit equals only whatever value exceeds the value invested, and so the rate of growth becomes exponential. We are now on the thirty-second square. Capitalism has co-opted the planet and is now making Earth systems themselves unstable. The compound nature of capitalism's growth is demonstrated by this statistic: between 2017 and 2018, China made more cement than the United States did throughout the entire 20th century.



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4. Once upon a time there was a monster. In the beginning, the monster was small, but this is the story of how it grew big. It did not really live anywhere: it just moved around, looking for food. The monster ate a lot - all sorts of things, like coal, oil, metal, wood, grain, and potatoes - but each time it ate, it got quickly hungry again, and so it spent a lot of time looking for food and worrying about going hungry. As the monster digested its food, smoke billowed from its mouth leaving a trail as it looked for more food.

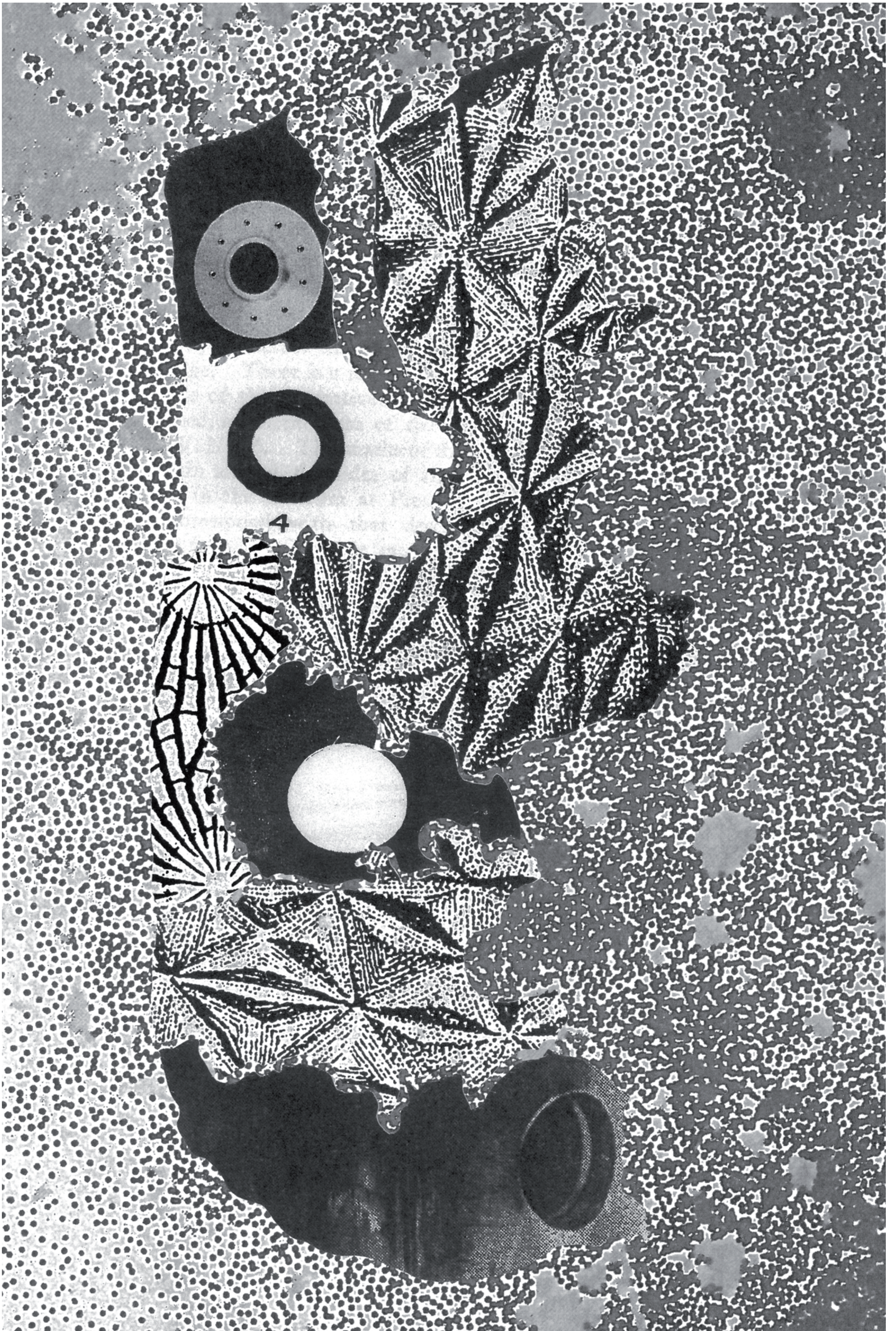
One day something unusual happened. Worrying about its hunger, the monster ate too much, and its stomach started to hurt. It walked around feeling more and more uncomfortable, until, bent double, it did a massive poo. Even though it was messy, this new thing made the monster happy. It smiled and carried on moving. The next day the monster came back to look at what it had made, and to its surprise new food was growing out of the ground surrounding the poo. The monster felt safe because it now had lots to eat. Even so, the monster ate all the food very quickly and soon after it did an even bigger poo. Afterwards, even more food grew, and the monster gobbled it all up. The cycle continued. It ate and ate and grew and grew until one day it became the size of the world.

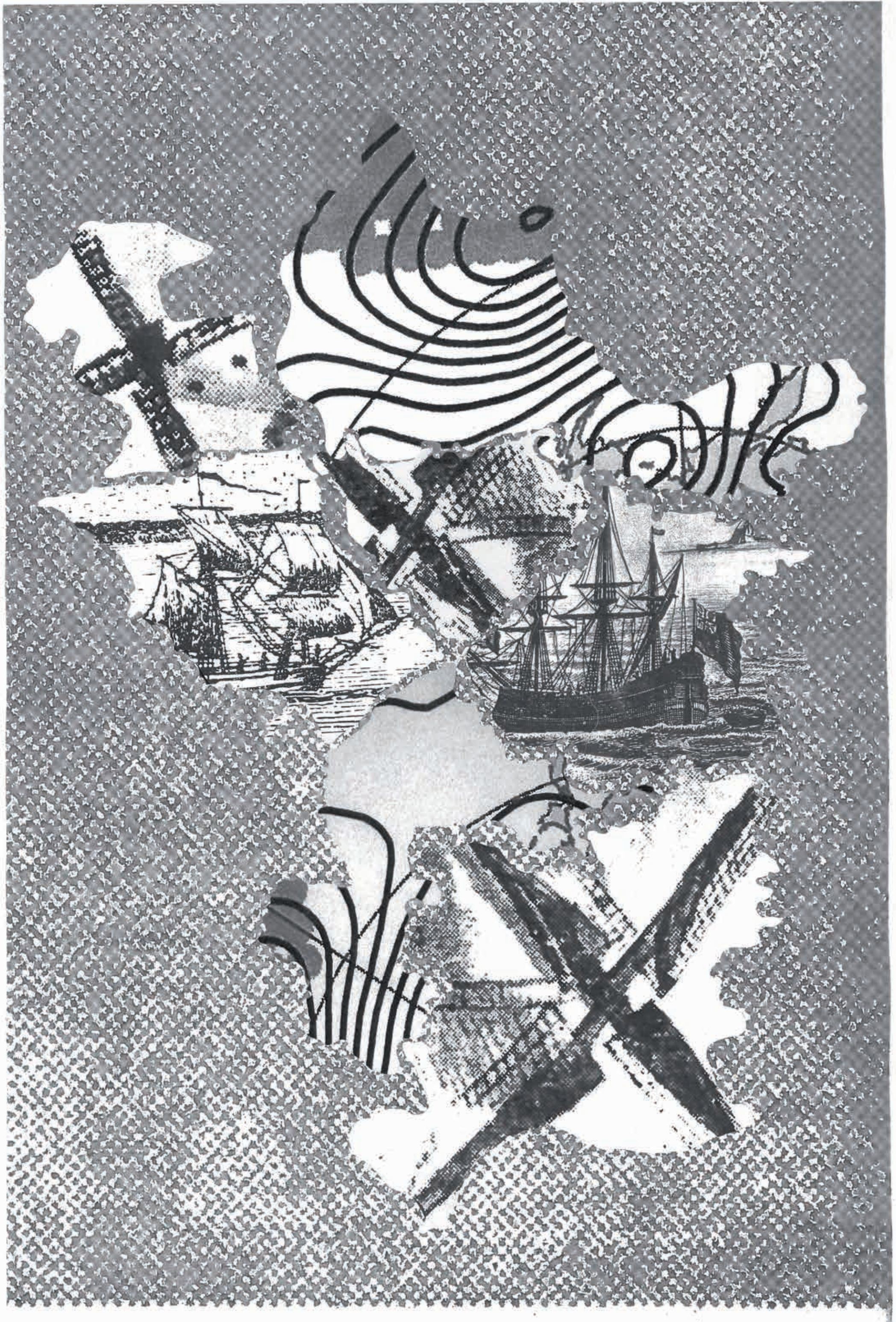
Then a bad thing happened. The monster had become so big that the food was not enough anymore, and as it ate and ate it started to notice cracks forming in the ground that seemed to make less food grow. After each poo the cracks got bigger, and the food grew less and less, until one day, no food grew around the monster's poo and the cycle stopped. The monster panicked and did something silly. It plunged its face into the ground and ate the soil. Afterwards, it lay down, rubbed its tummy in satisfaction and closed its eyes. "A monster is as a monster does", it said. "It cannot be helped." As the words left its mouth, there was a loud rumble. The ground collapsed beneath the monster, and the earth fell apart. The monster plunged into the darkness and was overcome with worry. As it fell, it grabbed the remaining pieces of the world and stuffed them into its mouth.

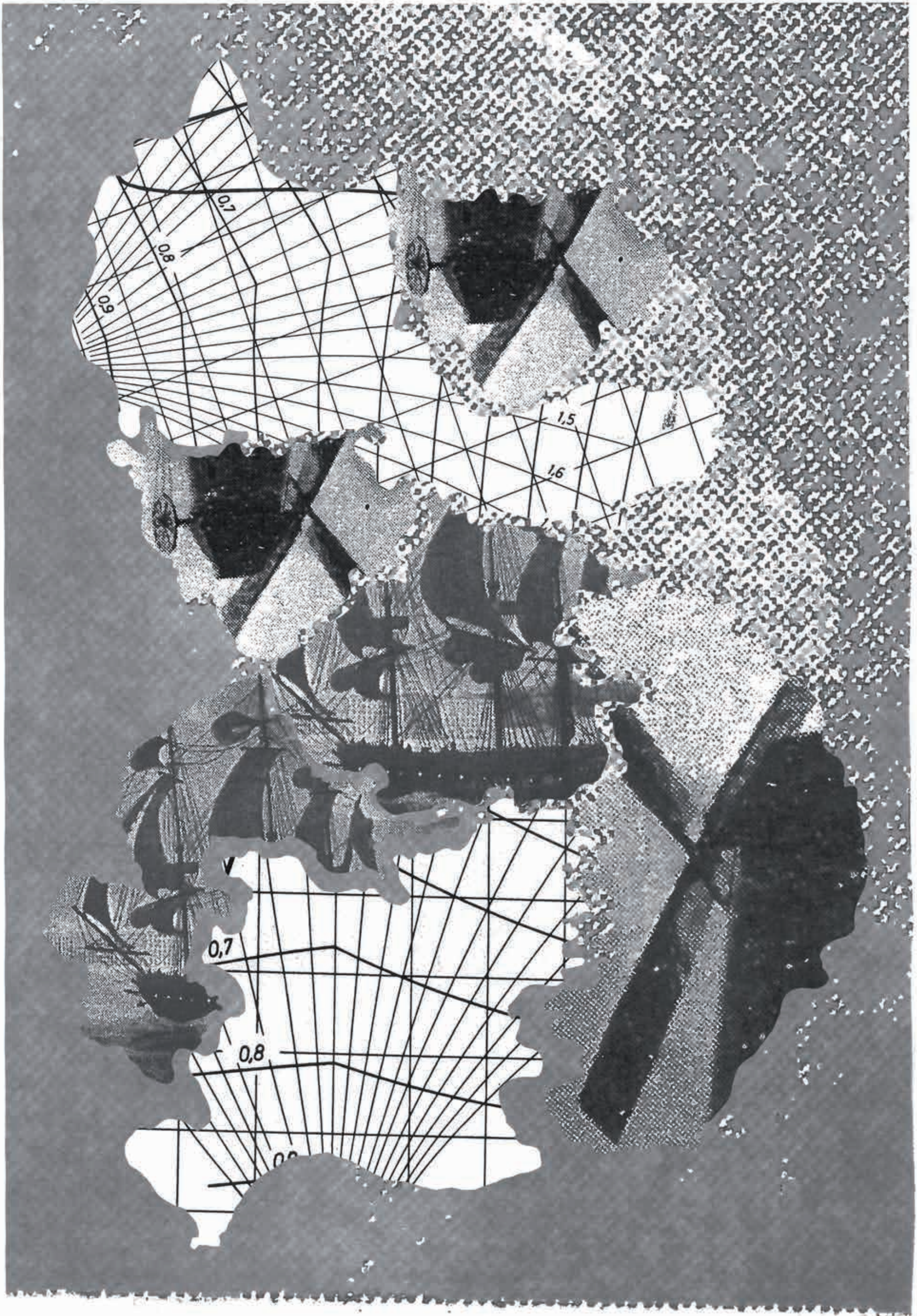
5. The Capitalocene frames this compounding rate of growth in terms of an incremental co-option of Earth systems to optimise mercantile, financial, and industrial capital. More than anything, the Capitalocene is a co-ordination of development across timeframes. In the context of North-West England, the compression and fossilisation of plant deposits (313.5 to 306.5 Mya) into the Lancashire Coal Field facilitated rapid industrial innovation in the region throughout the eighteenth and nineteenth centuries. Key developments included a steam-powered cotton mill in Manchester (1783), glass manufacturing in St. Helen's (1826), a steam railway between Manchester and Liverpool (1830), Ravenhead Colliery (1868), and Accrington Power Station (1890). The region's industrialisation was also facilitated by the production of the first commercial wet dock in Liverpool (1715) to support trade with West Africa, West Indies, and America, including the enslavement, transportation and sale of West African peoples. As such, the development of Lancashire must be understood in terms of its central position in a globalised trading system that incorporated massive quantities of unremunerated labour. Coal production in Lancashire, which peaked in 1907, continued to underpin manufacturing innovations in the twentieth century, such as the opening of a Ford car factory in Manchester (1913) and the Stanlow Oil Refinery (1924). Lancashire is a key early example of global industrial development, the cumulative effect of which has been the destabilisation of the planet's climate and eco-systems.

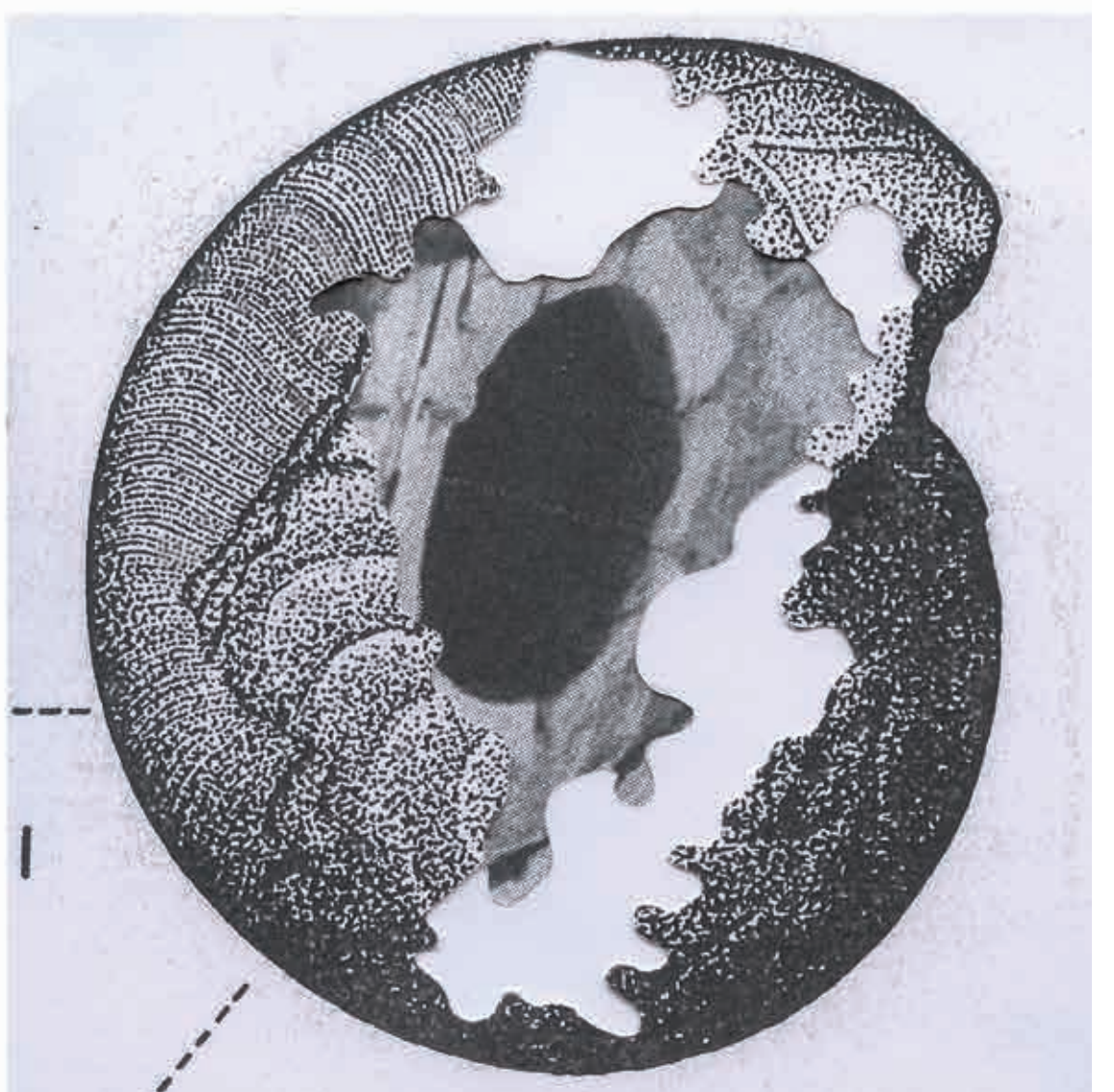
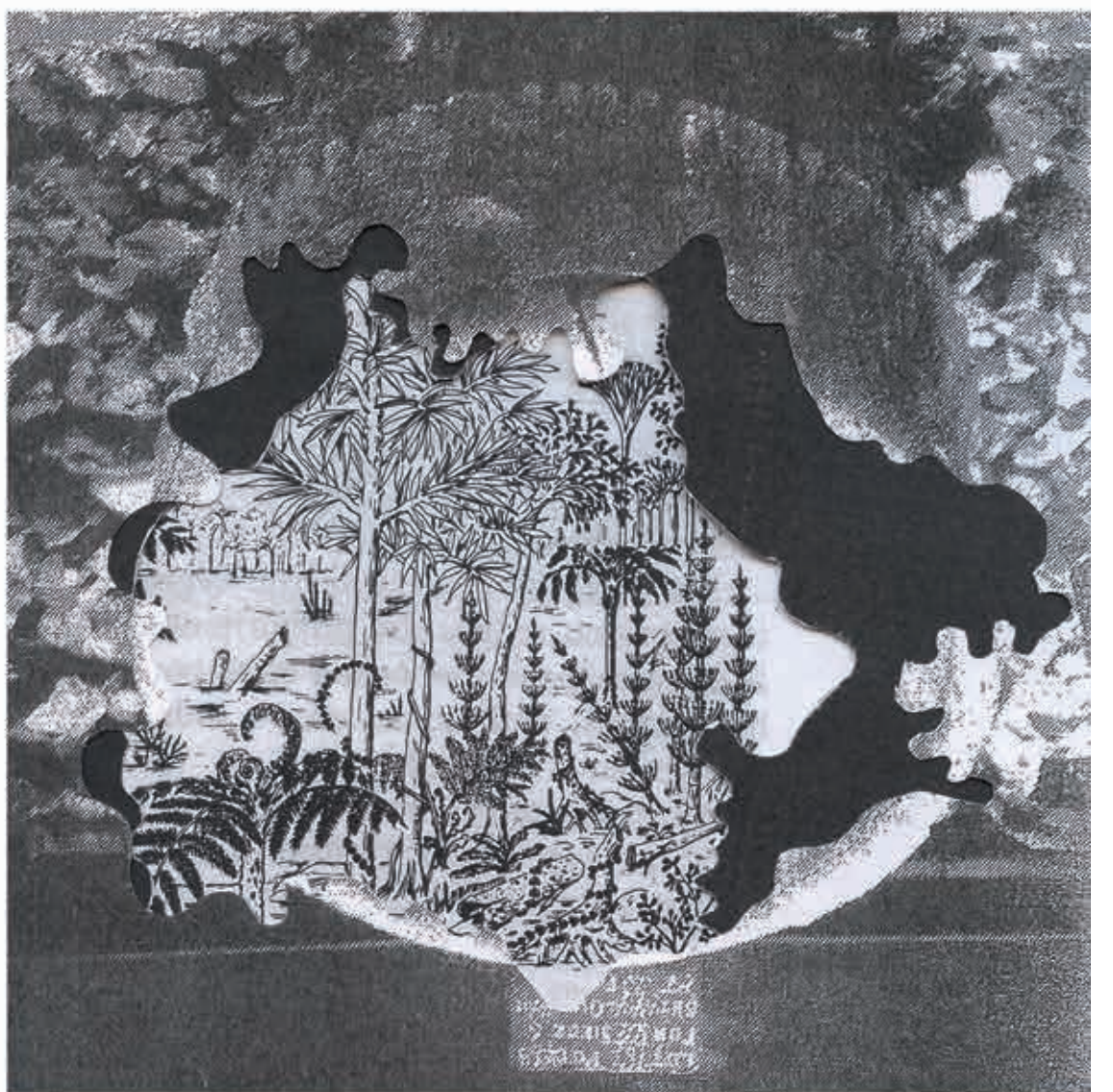
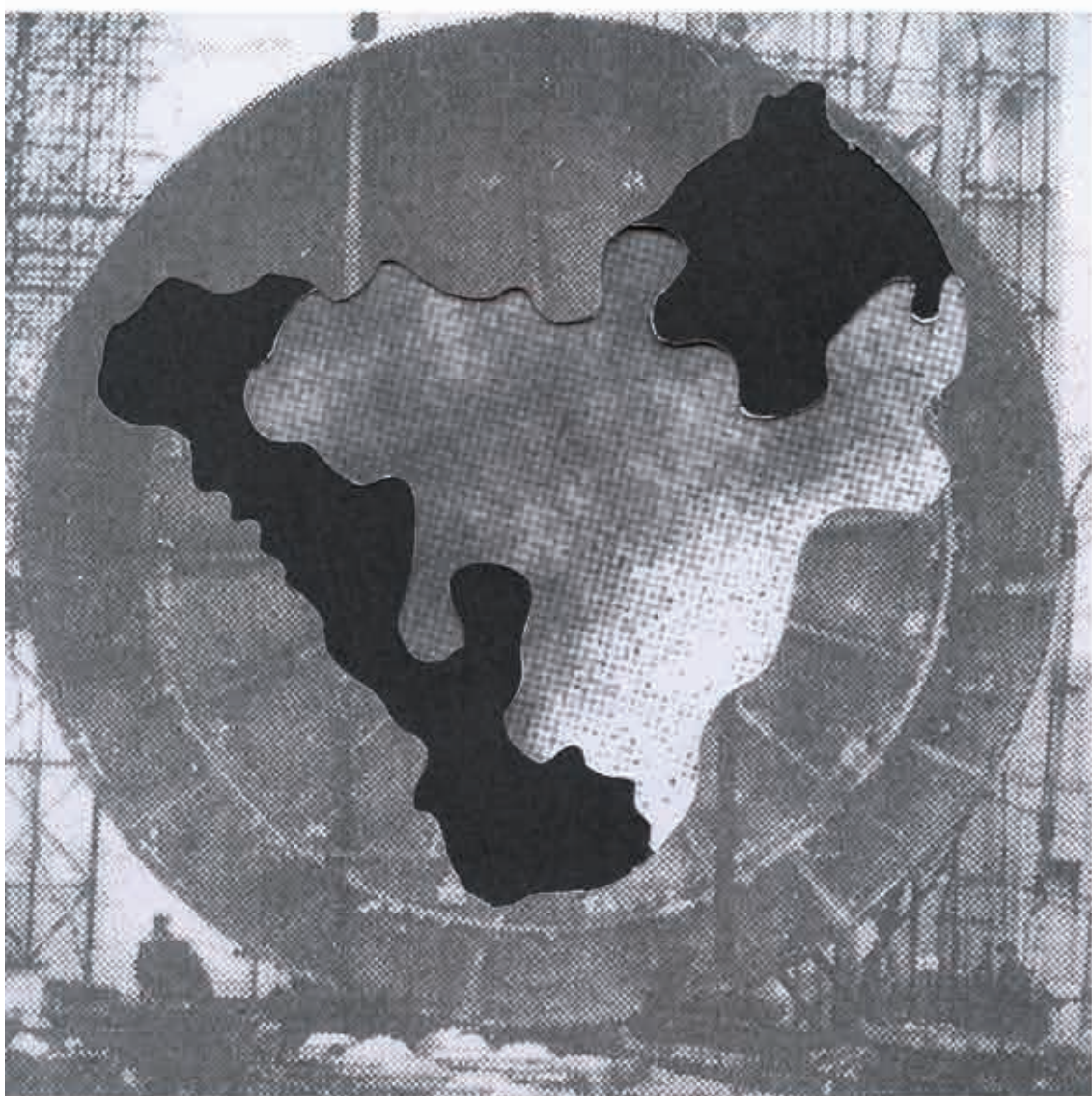
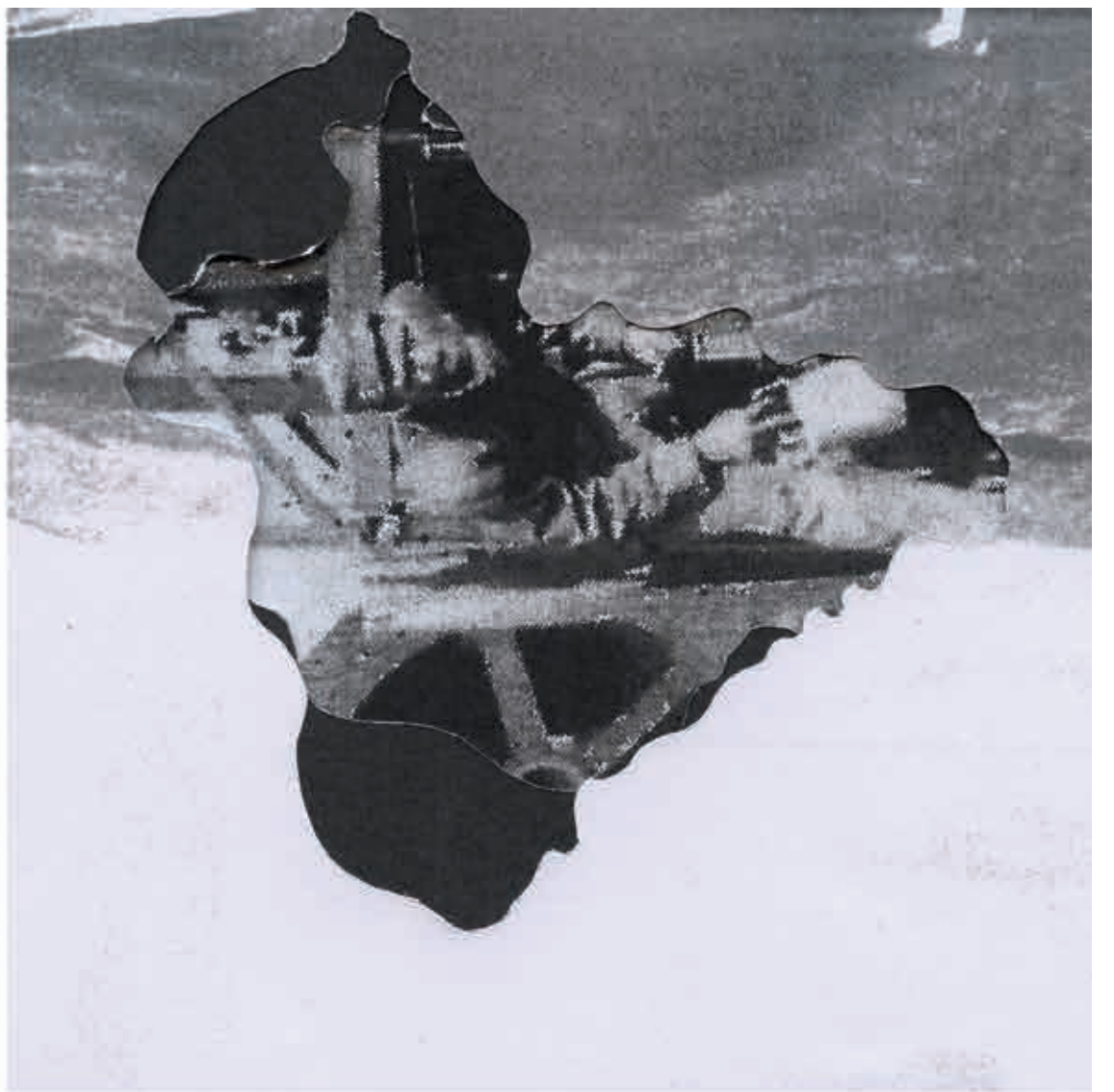
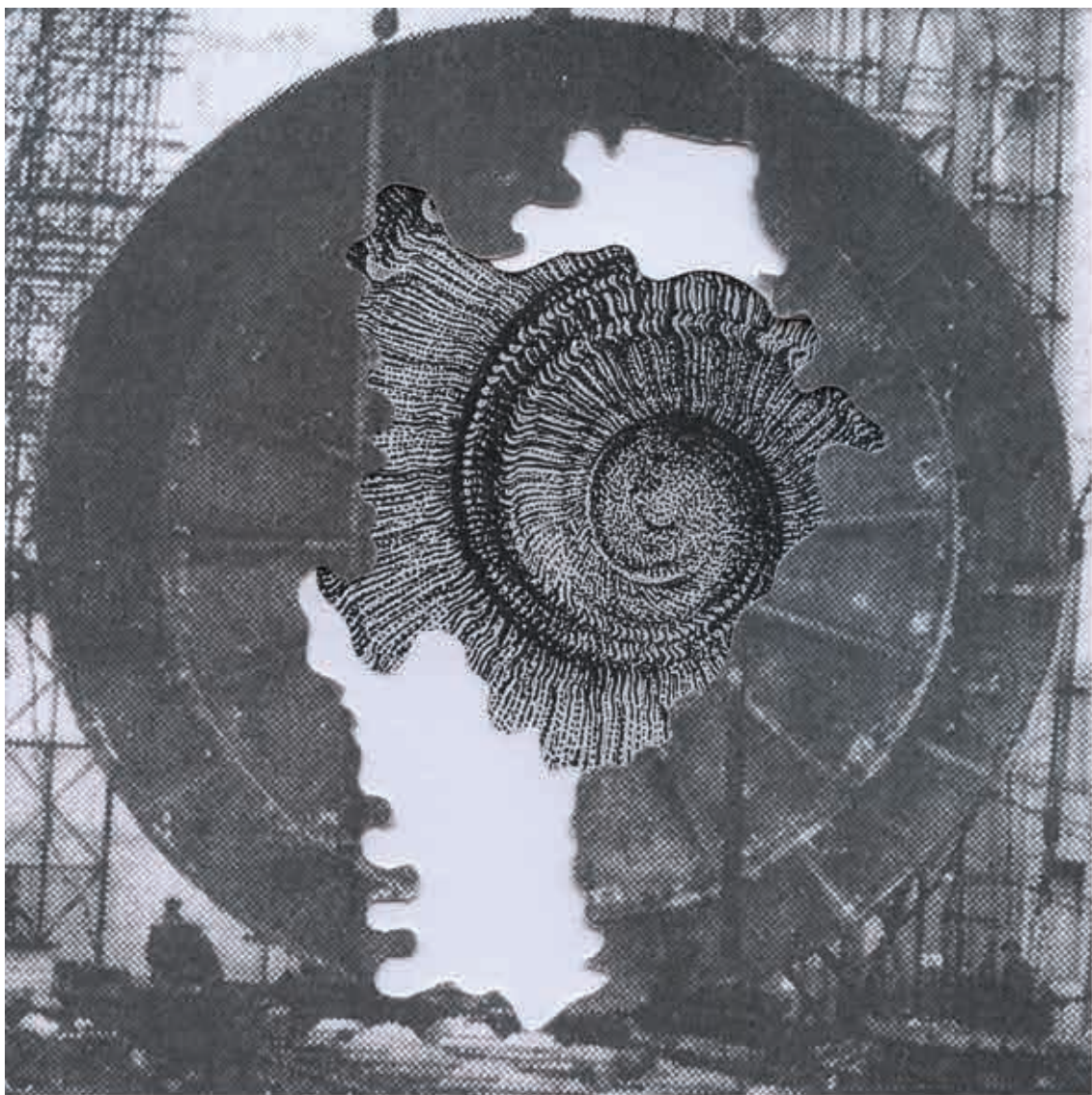
6. 'Twas night, when entering Erisichthon's room, / Dissolv'd in sleep, and thoughtless of his doom, / She clasp'd his limbs, by impious labour tir'd, / With battish wings, but her whole self inspir'd; / Breath'd on his throat and chest a tainting blast, / And in his veins infus'd an endless fast.

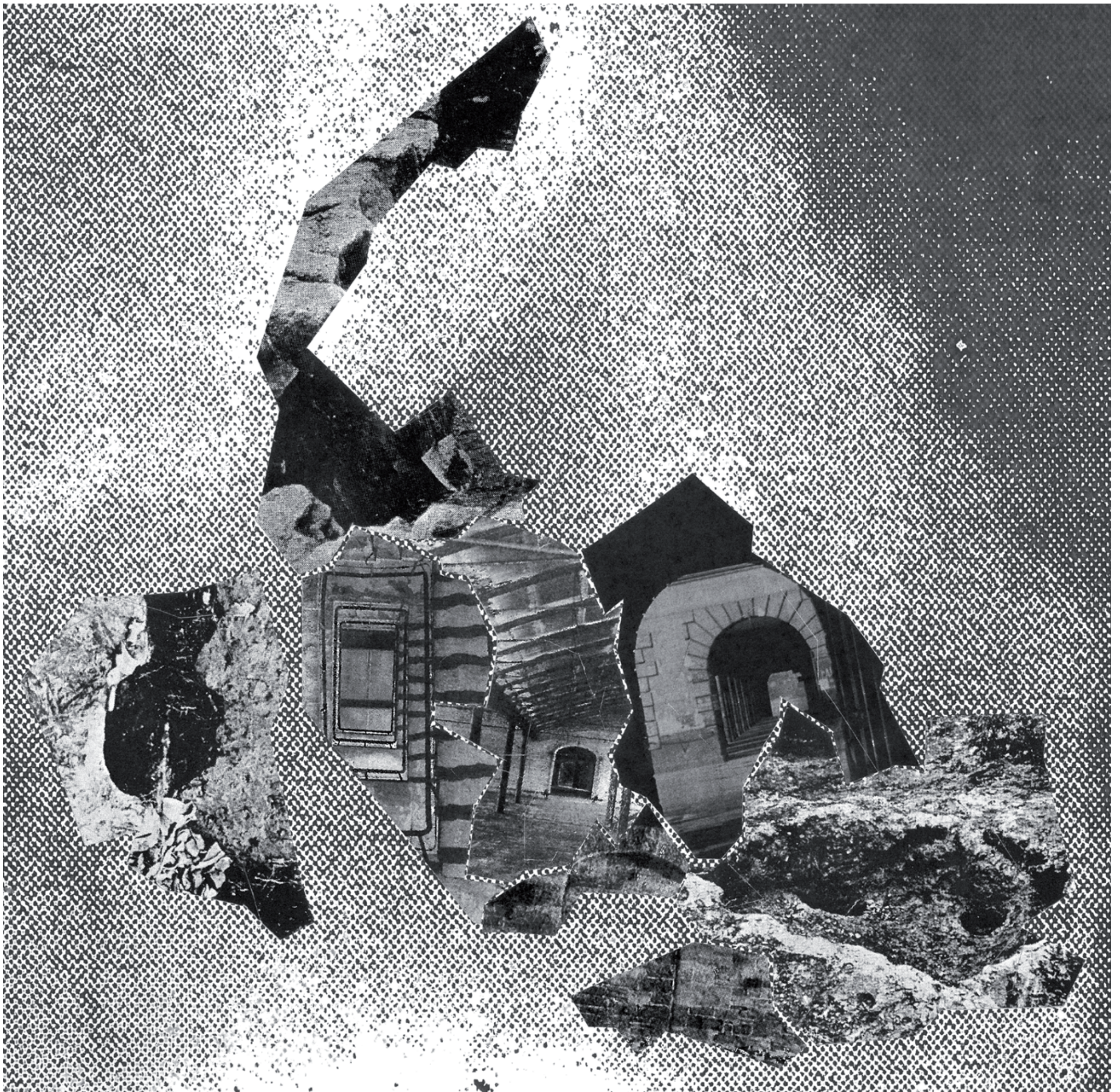
Ovid, 'The Story of Erisichthon,' *Metamorphoses*, 1 C.E.









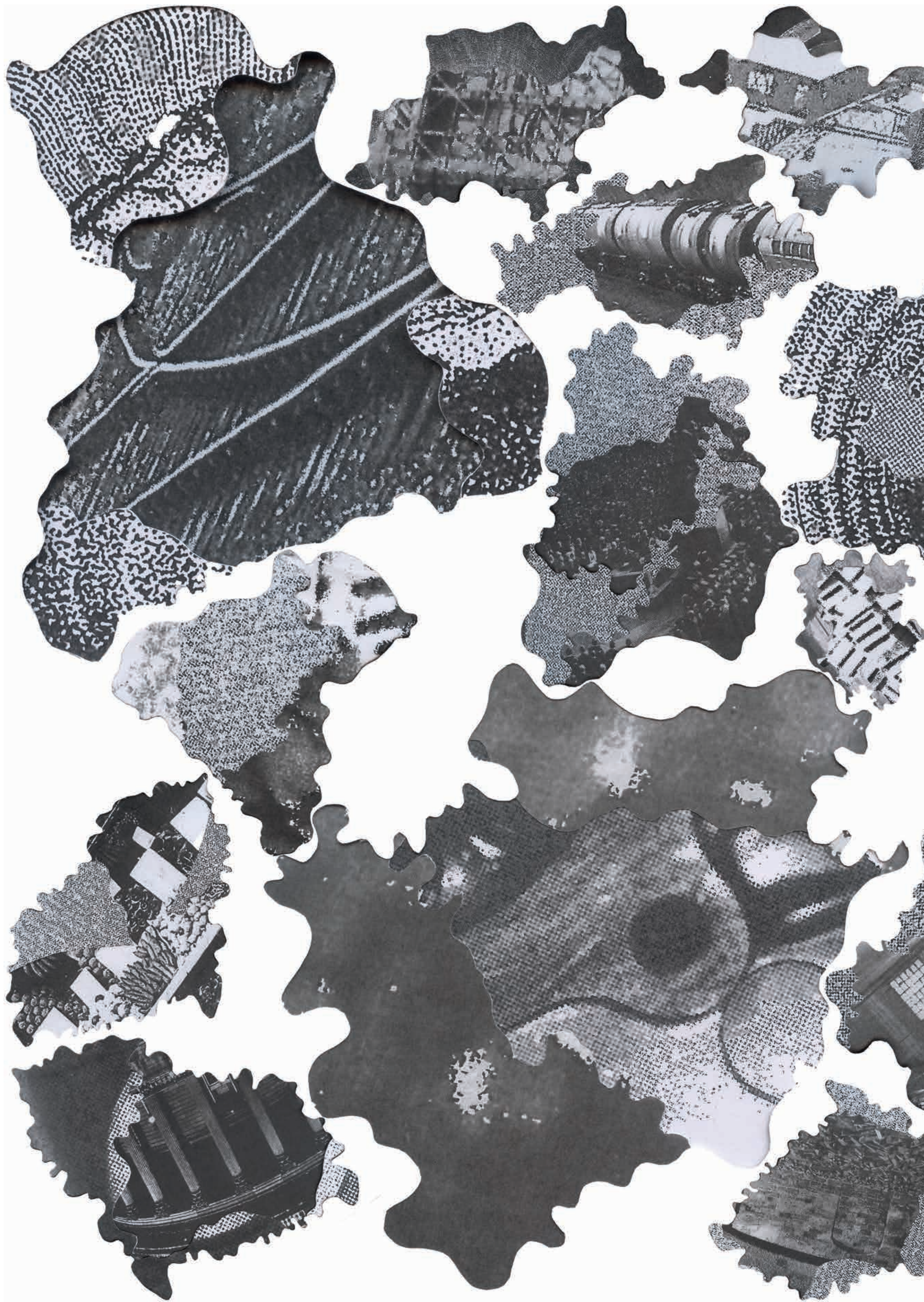


7. The function of an advert is to build associations between our desires and particular product ranges. An early example is Thomas J. Barrett's appropriation of the painting 'A Child's World' (1886) by John Everett Millais to advertise Pears soap, thereby creating a brand association with tastefulness and innocence. This function - the advert as a conduit between the consumer and the product - has been updated in the form of algorithmic pathways that now guide consumers through digital platforms. In 2014, in his lecture 'Computer Animation Rules', Harun Farocki introduced the term navigation to describe the now-familiar process of inattentive scrolling and clicking: as we browse the internet, navigational infrastructure seduces us by predicting our preferences and delivering us to products. Navigation thus integrates online activity with the capitalist process, making attention itself into a product and enabling capitalist production at ever-greater scales.

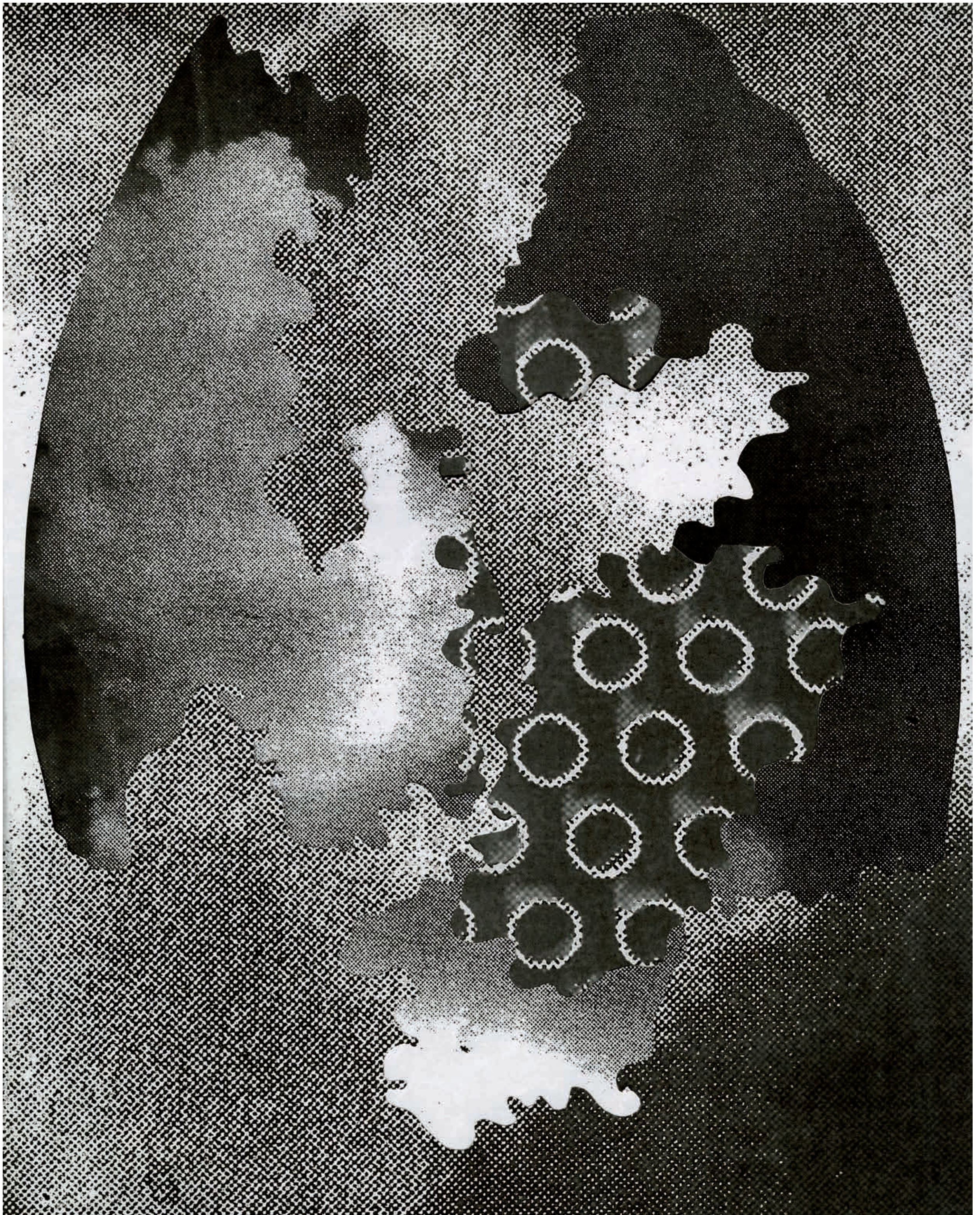
8. Composer Iannis Xenakis has spoken about his musical compositions as an attempt to orchestrate chaos. His scores show unfolding points of connection within endlessly varying

arrangements and demonstrate thought as a form of montage. While calculations process data according to pre-determined criteria, thinking is an inventive power that transforms the resources available to it. It is the capacity to orchestrate and introduce new modes of action and organisation into the world. We can use this inventive power to dismantle and reconfigure the navigational pathways of data capitalism to construct pathways beyond the Capitalocene.

9. Film maker Sergei Eisenstein is often considered one of the inventors of cinematic montage. Eisenstein considered cinema a revolutionary tool through which one might imagine a new social order. In this sense, he compared it to "a tractor ploughing over the audience's psyche". We might conceive of twenty-first century montage as a ploughshare that leaves our navigational pathways torn and reversed, re-situating consumers as producers of new and sustainable ways of thinking and acting.

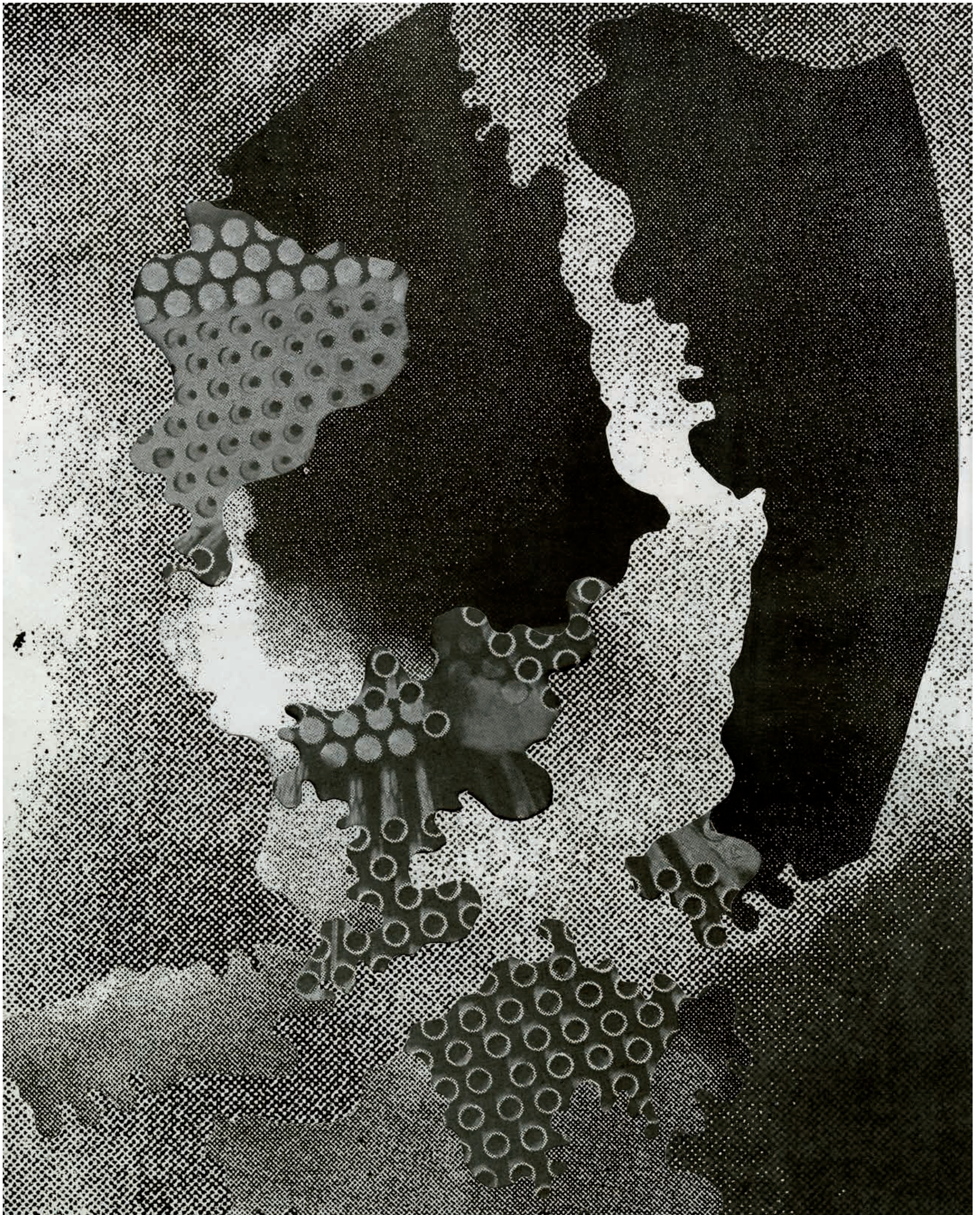






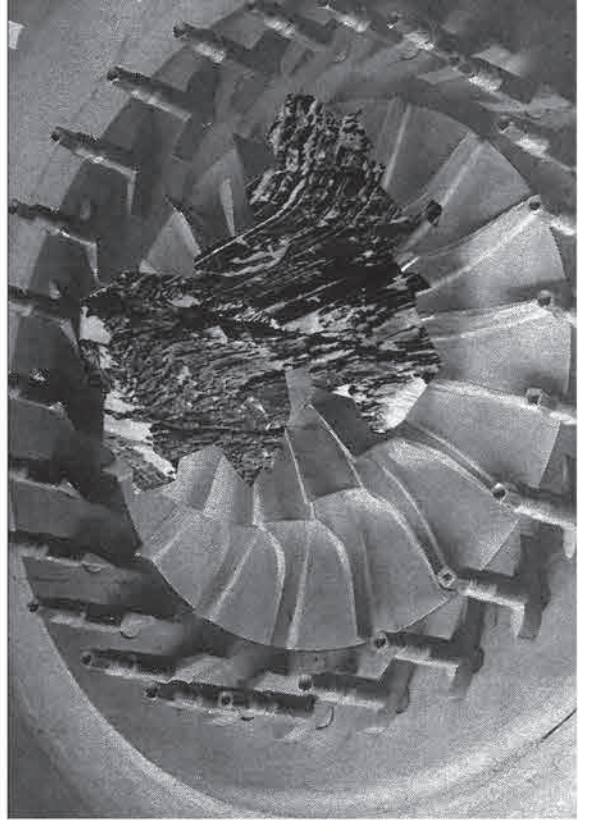
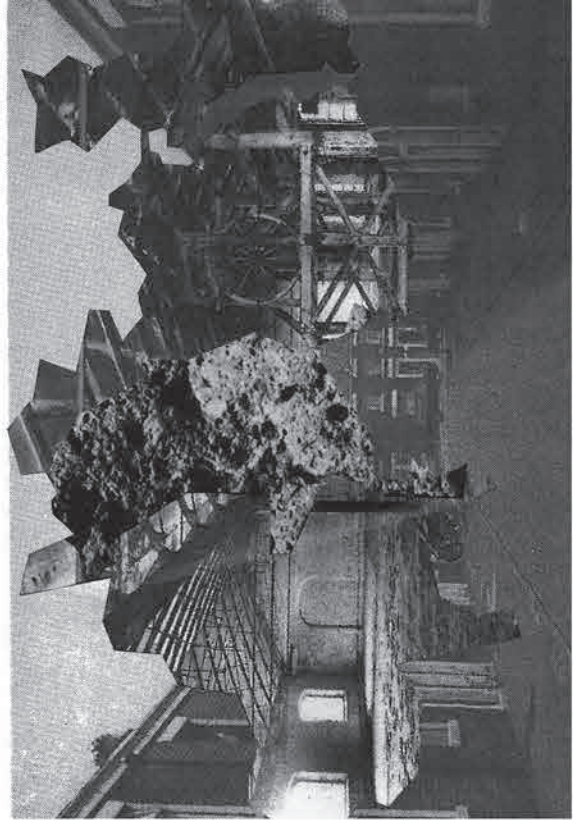
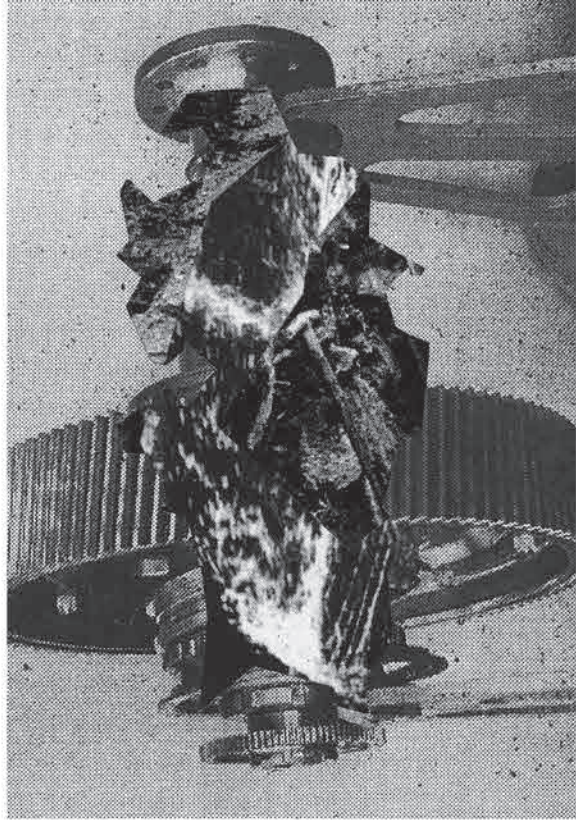
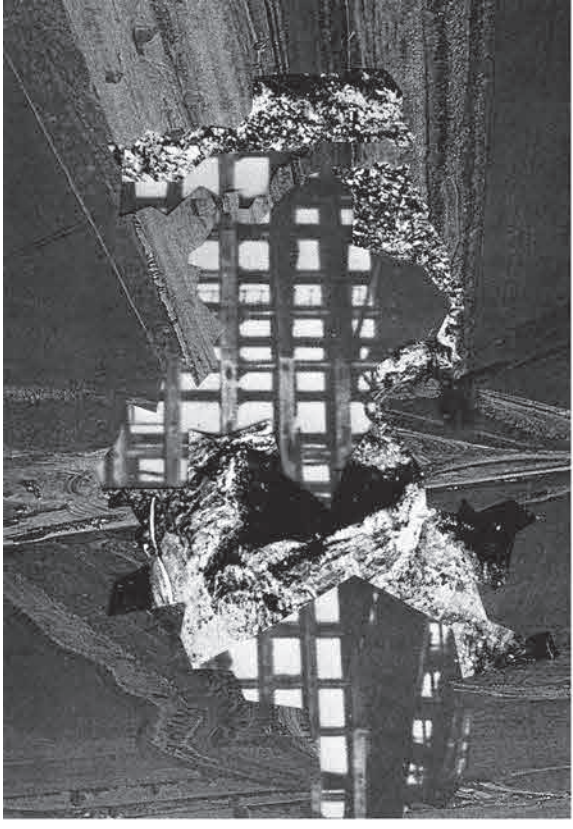
10. There is person who seeks satisfaction and a pile of things that is the source of their satisfaction. Each day the person puts the things into an order, but at the end of the day the order never seems right, so the next day they start over again. At night, as the person sleeps, their mind organises the events of the day, but the order never seems right, so each night their mind starts over with a new day to categorise. The days blend, and dreams and waking

life pour into each other, so that the person's idea of satisfaction is continually remade according to the changing categorisations of the pile. Ultimately, the activity of configuring the pile constructs an idea of satisfaction as the goal of the person's actions.



11. Our proposal is to invent new communitarian ways of ploughing the timeframe of the Capitalocene to produce new modes of action out of fragments of the past, and to find pathways beyond capital extraction, resource depletion and ecological destabilisation. We identify this possibility with the unique capacity of Maestra, daughter of Erisichthon, to shape-shift. Erisichthon exploited this capacity, selling her into enslavement on the

assumption she would use her power to escape and return to him so he could then repeat the process. One day, Maestra returned to find her father consuming his own flesh, took on the form of a hind and left. In a similar manner, we must break from the Capitalocene by shape-shifting to create new sustainable forms of life.



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