

25.11.21 – 20.5.22

#ManualsSonsCosmics

This exhibition features an incomplete and subjective selection of publications that use collective and experimental self-publishing to address emergencies, such as the current climate crisis, and the self-management of resources. It takes as its starting point the impact that the difficult-to-classify work of the architect, inventor and utopian Buckminster Fuller has had on successive generations of creators, when looking for alternative ways of inhabiting space and relating to the environment under the principles of 'do it yourself' and 'doing more with less'. The influence that these and other utopian theories exerted on thought and creation is quite evident in publications such as *Whole Earth Catalog* (1968) and *The New Woman's Survival Catalog* (1973). These two inventories of alternative resources were seen as the countercultural references that nurtured hippies, beatniks and other movements based on self-management and feminist libertarian ecology. Moreover, *Whole Earth Catalog* has frequently been quoted as the forerunner of the philosophy of decentralised networking from which the Internet arose as a collaborative, alternative and revolutionary community, before being swallowed by cyberculture.

The exhibition focuses on community projects that used self-publishing to independently disseminate ideas that challenged the interests of the established order in favour of an awakening of a new spiritual life outside the system: pacifist collectives such as Drop City or The Farm; anarchists movements such as Provo or the Christiania commune; or those inspired by radical designers and architects such as Steve Bauer or Ken Isaacs. These projects did not limit themselves to circulating ideas on paper; rather, in their willingness to experiment and heighten consciousness – often under the effects of lysergic cocktails and hypnotic rhythms produced with modular synthesisers –, they used music as a catalyst for sound meditations based on deep-listening and sonic awareness, such as those generated by the artist Pauline Oliveros.

References such as *Mother Earth's Plantasia* (1976) by Mort Garson, or *Green* (1986) by Hiroshi Yoshimura, used electronic instruments to create music for plants and humans. These practices proposed other forms of relating to nature, questioning anthropocentrism and in favour of the new interspecies relationships investigated by the philosopher and biologist Donna Haraway from the perspective of speculative tentacular feminism.

A factor leading to the paradigm shift that took place at the time was the publication in 1968 of the first colour photographs of planet Earth as a whole taken from space, which, not surprisingly, appeared on the cover of the *Whole Earth Catalog*. These images helped to generate a collective awareness of the planet as a global entity, interconnected and suspended in an infinite black space, and offered a breeding ground for electronic sound atmospheres, typical of ambient and techno music. This is the context in which projects that dreamt of running away from Earth came to the fore, sometimes affected by new forms of awareness, altered at a chemical and/or spiritual level, which in time led to experiment the dance floor as a space in which to do politics through empathic experiences.

Subsequently, hybrid and synthetic musical movements emerged that challenged Western ideas about music: cosmic techno, ambient techno, broken rhythms and dubbing time. The proposals linked to Afrofuturism and to experimenting with the technological optimisation of drum machines generated a utopia (or dystopia) in the midst of the transition to a post-Fordist system and technocracy. Deep, organic and interconnected

textures and beats require attentive listening and remind us, from their ancestral awareness of rhythm, of the need to care for the environment.

Following these already historical manifestations of the success and failure of counterculture and its influence on cyberculture, the exhibition focuses on possible, re-combinable and heterogeneous futurities. We review the role of utopian architectures, psychonautical journeys and looped sonic experiences as access routes to other forms of knowledge from different perceptive levels. We track printed and sound productions related to the poetics of the sea and the use of water as an object, which may generate narratives about other ways of inhabiting the planet from the point of view of the present in the face of a climate crisis that is exceeding all our expectations and anxieties.

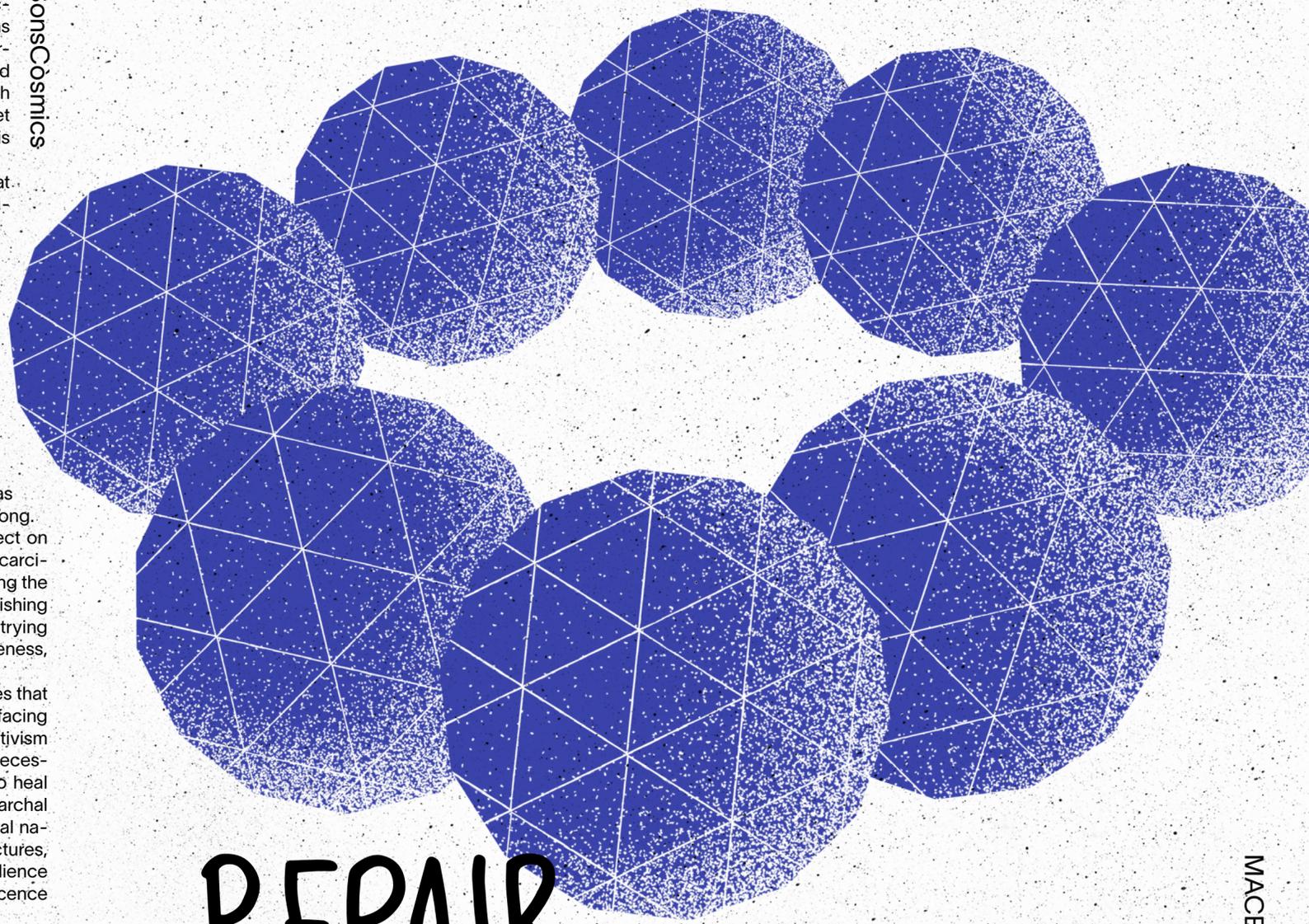
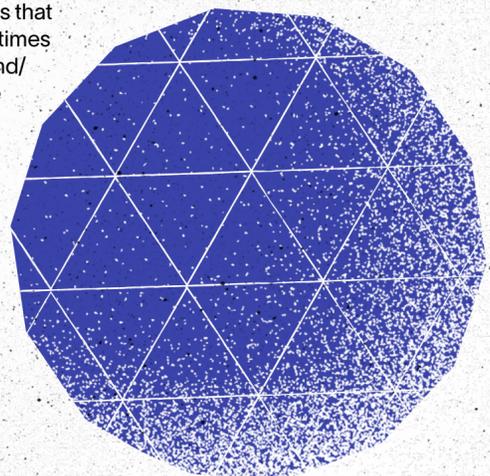
Our selection focuses on sonic fronts of urgent music that understand that drum machines function as extensions of the biological machine in a cyborg-sonic body operating under the logic of cosmotechnics. Faced with the utopia of globalisation, the tables are turned and a feeling of saturation appears, together with the need to recognise the multiplicity of cosmologies, beyond the desire for universalisation typical of colonialism and modernity.

We are interested in the physicality, tactility and symbolic value of self-publishing, which can generate content outside institutional and commercial circuits. An activity that in some cases begins as a specific self-publication may at times become an editorial project featuring the publications of others, so that an ecosocial system is generated around the act of publishing. We support the idea of the printer/publisher as an activist that emerged in the late sixties and is still going strong. These are projects that experiment with publications that reflect on and perform the reuse of waste materials and objects and the scarcity of resources; labels that operate as low-fi experiments, altering the liminal spaces between rural and urban cosmologies and publishing objects with biomaterials; fanzines, manuals and sound formats trying out therapeutic narratives around pleasure, rest, unproductiveness, collective healing and caring.

With vibratory connections, we propose a selection of pieces that are organised through contact, projects acting as shelters and facing the ecological debacle from the perspective of creativity, activism and thought. These apparently harmless editions demand a necessary alliance between species; an ecofeminism with the will to heal the wounds inflicted on the planet and its inhabitants by patriarchal capitalism. And they do so by resorting to the dynamic and viral nature of publications in their physicality as light and resistant structures, such as Fuller's Dymaxion and geodesic domes; and to the resilience of books and records as sensual objects in a world of obsolescence and virtuality.

Curatorship and texts:

Magui Dávila and Maite Muñoz



REPAIR MANUALS AND COSMIC SOUNDS

Self-publishing
to heal the entire universe

MACBA Study Centre



The curatorial methodology used in this project articulates the research concepts in in(ter)dependent subjects that, following the architectural principle of tensesgrity, link isolated components through sensor nodes and differ from integral fixed structures. This way of establishing relationships, typical of the contents generated through collective authorship or storytelling, allows us to organise the publications in the exhibition according to a philosophy of contact and open distribution. The aim is to encourage a way of looking that will contribute to the de-localisation and de-temporalisation of practices that support the common interest and technological diversity as ecological policies, in other words, 'staying with the trouble'.

