

Shot across the country of the Democratic Republic of the Congo, Léonard Pongo’s ongoing *Primordial Earth* series (2020) builds a relationship with its natural landscape, transcending both the material and the photographic document by generating what we could call ‘opaque’ energies.¹⁴

Pongo’s use of a full-spectrum camera captures light invisible to the traditionally engineered camera and allows intimate closeups of botanical ‘wonders’ inspired by Kasaian cosmogonies.

For *Trigger*, Pongo extracted fragments from his previous and new film, part of the larger project. What interests him is how repetition and the moving image alter the relationship to (linear) time. In print, this becomes a challenge. Pongo here highlights little changes in position, light, and shape. By showing different versions of the ‘same’ thing, something else happens.

Pongo’s photographic work steps away from the ‘extractive’ logic to which his country was and still is submitted. First, his meditative approach embraces more than the physical dimensions of the land. When it comes to changing the course of global warming, the Congolian rainforest – the second largest tropical rainforest in the world – is a regenerative force in its ability to absorb carbon emissions and protect biodiversity. Second, this work reimagines modes of relations to the African environment, the imperial plunder of which has had devastating consequences for both the continent and globally as it continues to propel today’s climate crisis. It tries to look at that environment away from any preconceived history or frame of references. For this, Pongo relies on layers of indigenous memory, history, genealogy, and cosmogony as well as poetry and natural cycles including death and life.

If anything, Pongo’s work is poetic, intimate, and emotional for a ‘spiritual’ reason. To quote writer and curator Sandrine Colard, an expert on Congolese photography:

Away from Western anthropocentrism that has considered all fauna and flora at humans’ disposal, or from an exoticization of the tropical landscape, *Primordial Earth* series’ majesty and beauty awe spectators into regaining a position of humility in relation to the land.... Photographic rendering of what is impalpable and unquantifiable emanates from the artist’s intention to draw an emotional landscape of Congo’s forest, when they have been the object of unreasonable exploitation and ecocides, and their original populations often displaced by the creation of national parks, such as Salongo.... Through atmospheric colours, sfumato and plays of light and shadows, Pongo dramatizes the equatorial forest as more than a backdrop, but as the global climatic and spiritual actor that is thousands of years old.¹⁵

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On ‘opacities’, see Stanley Wolukau-Wanambwa’s essay ‘Spectacular Opacities’ in his *Dark Mirrors* (MACK, 2021), where the particular nuances are clarified: ‘Opacity here does not mean absence in relation to some simple act of erasure, nor does it signal a simple occultation, intellectual or moral obscurity, as its etymological origins suggest. Rather,... opacity offers us a “trope of darkness” which “paradoxically allows for corporeal unveiling to yoke with the (re) covering and re-historicizing of the flesh” in performances that “contest the ‘dominative imposition of transparency’” systematically willed on to Black figures.’ (236)

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Sandrine Colard, ‘Three Congolese Latitudes in a Changing Climate: Sammy Baloji, Léonard Pongo, and Kiripi Katembo’, *A World in Common: Contemporary African Photography*, ed. Osei Bonsu (Tate Publishing, 2023), 50.

❖ Dreaming Up Collective Energies

From the editors



A Stone Holds Water, as exhibited at Miriam Gallery, Brooklyn, USA, Oct-Nov 2020. Courtesy of the artist

In A Stone Holds Water, Caroline Woolard offers space for people to engage in collective somatic work, critical introspection, and an investigation of the role of air and water in political organising now, as our most basic relationships to these elements are threatened by the political and ecological developments of 2020. Woolard has transformed materials long associated with solidity and permanence – brick and stone – into hollow vessels that can hold and release water. These sculptural objects are inspired by a medieval watering can, the chantepleure: an object with a single hole on top that can be submerged in water, capped with a thumb, and then released at will.

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We close off this issue with a self-reflective piece comprising contributions from each of our co-editors, contemplating on our collective work and united energies, as we produced this issue in collaboration with many photographers, writers, researchers, and each other.

This cooperative and collaborative pursuit is a core aspect of our individual organisations’ belief systems, as well as that of the larger FUTURES and Creative Europe communities.

Caroline Woolard is a socially-engaged artist, whose practice sits at the intersection of the solidarity economy and collaboration, touching on important topics, usually discussed quietly and discreetly, such as money and the barter economy.

We invited Woolard to be a contributor in order to reflect upon how we—as artists, cultural producers, curators, and administrators—could think together about how our daily cultural work makes a genuine contribution to the culture of care and solidarity. How can what we do, behind closed doors and publicly, meaningfully support one another, our colleagues, the artists we engage, as well as the public we programme for, whether through the shaping of our own examples of ecosystems or through mutual support, and how, practically, can this be achieved?

In Woolard’s ‘Solidarity Art Economy Manifesto / From Artist to Solidarity Arts Economy Organizer, in 13 Points’, she invites us to dream with her and to dream together about what the arts can do, and how we can create our ideal art working space for ourselves and each other.

To accompany her Manifesto which you can read on Trigger online, we organised an online workshop for artists and organisations of the FUTURES community (in addition to a few external cultural workers and artists invited directly). The workshop was rooted in the Manifesto, whereby Woolard assisted us in thinking together about how to make connections between the ways we work on a daily basis, our energy consumptions and our particular dreams in and through the arts.

Our responses, thoughts and ideas were recorded throughout the workshop. We, the co-editors, collectively and attentively processed the conversation that took place and the ideas discussed are now gathered in the subsequent pages.

We wish to thank the workshop participants: Nienke Coers, Dirk de Wit, Umberto Diecinove, Hanna Hrabarska, Jialin Long, Zhenzhen Luo, Emilia Martin, Yvette Monahan, Olena Morozova, Pauline Niks, Eleonora Schianchi, Maria Siorba, Peggy van Mosselaar, and Pippilotta Yerna, and the facilitator Caroline Woolard.

☛ Read Woolard’s manifesto here:
<https://fomu.be/trigger/articles/the-art-world-we-want-solidarity-art-economies>



I

let’s see what emerges
when you flip a police barricade on its side and turn it into a bed
when your gift is gift giving
and maybe you already share
houses, kitchens, clothing, skills, tools
and visions:
we say yes
we will find a way to care for those who have cared for us
if we can
we will find a livelihood
where culture is in the centre of redistribution, economic justice work, and dignity
objects are exchanged
and things that are not valued — essential:
dancing
singing
tasting the world

II

so, be there
often
there is a room
to show up at
these meetings
years of asking
when is a moment that I can support?
gradually
deep engagement deepens
a sense of mutuality
is there



Caroline Woolard, *The Meeting or A Way of Working* (installation view), as exhibited at The Galleries at Moore College of Art & Design (August-September 2019). Photo by Joseph Hu.

we had a revolution

even if I don't understand what you are doing, but if I know that your aim is my aim, I will be involved
many artistic practices flourished

now — war

in my country
people
collaborate, participate, support
without asking for money

IV

a lot of money
a decent price
millions of dollars

still a struggle
to know what I should be paid for
my work
my works
my worlds
sustaining life — *oh, not really labour!*

this tension between collaboration and money:
bring your equipment, host interviews, prepare
first there was a fee for the job
then they remembered — *oh, not really a job!*
COLLABORATION
does it imply no fee?
when every job I do is some form of it
when I thought it's all about how we make decisions
together

— *oh, not really...*

V

it's about what we want and the way in which we dream
I am most interested to know
your dreams of work
not when you lay in bed
but where you stand in the political economy
its residue impacts what you're envisioning
yet
maybe there is no state
maybe there is no capitalist market
maybe there is no wage
nor wage calculators — unnecessary — in this art world we want

VI

this is a big one

when you are told:
you are crazy
you can't make it as an artist
you're gonna be poor

be persistent

the power
of solidarity economy, cooperative economy, peace economy
economy we need
will make you strong

and all around you

words and voices of the workshop reworked
into notes by the participant Daria Tuminas

Hard Work's A-Gonna Fall
Tom Viae

In Caroline Woolard's manifesto¹, one thing struck us as both both obvious and worth repeating endlessly:

Artist-centric networks, organisations, and initiatives – in short, solidarity art worlds – are not only possible, they already exist.

To which she immediately adds,

Allow yourself to sense the power of these art worlds around you, and allow yourself to dream into the art worlds that you want. Rather than waiting to 'go back to normal', to an art world and system of production and distribution that works for very few people, now is the time to dream.

We like the suggestion that dreaming is not unconnected from reality or from material conditions. Dreaming happens based on what's there already. And so the rest of Woolard's manifesto sets up the conditions for the reader to take a dip into 'a body of water', and to basically dream up different art worlds, together with her. Woolard's instruction runs through thirteen waves, as she calls them. They are waves of realisation, both in the sense of becoming aware and in the sense of throwing off old skin. In the fourth wave, she invites us to consider the place of the arts and artistic work in a capitalist economy. It's here that we want to dip in again in this note. Near the end of the workshop, she sent us home with a kind of warning:

So I think, for future conversations, it would be fundamental that we can consider both what is that *political economy* we want and how the residue of a previous political economy still impacts what we're saying today. Whether you experience some version of socialism, or you're experiencing liberal capitalism, whatever it is, larger conditions could make a wage unnecessary. And so in a lot of the solidarity economy, artists organizing work collectively that I'm part of, this is the core debate: *to what end?*²

When dreaming up 'solidarity art worlds', Woolard suggests, we can talk about fair practices in the arts – about fair pricing for the work artists do, about alternative wages calculators³ – but let's not lose sight of the bigger picture. Asking ourselves what system we want implies asking how we want to work (together), and how we want to organise energy itself.

1.

Especially in the arts, we have learned that to sustain (the life of) the artwork, or, by extension, 'cultural work', one needs to keep it separate, symbolic, and non-reproductive. This has para-

¹ As is mentioned in the general introduction.
² From our transcription of Woolard's virtual workshop, 'Art Solidarity Economy Workshop', August 3, 2023.
³ One of the participants in the workshop, Dirk De Wit, who coordinates international relations of the Flanders Arts Institute, mentioned the 'asymmetrical paid toolbox', developed by a number of artists and supported by the Flanders Art Institute. In De Wit's words, 'asymmetrical pay is a toolbox to map people who want to work together and want to be open about their privileges. How to take them into account when there a pot of money and five or ten people are involved?' For more, see <https://www.kunsten.be/en/now-in-the-arts/earn-what-you-need-a-plea-and-a-tool-for-un-equal-pay/>.
⁴ No doubt this has consequences for the changing vocabulary in the arts itself. See Janneke Wesseling and Florian Cramer, eds., *Making Matters: A Vocabulary for Collective Arts* (Valiz, 2022), which tries to present this as a thought experiment instead of an inventory. In Woolard's mind, maybe, (political) economy would have returned in any other entry. In *Making Matters*, 'economy' is one of the seven headings (bodies, collective, critique, making, matter and undisciplined), under which all the entries are categorised.
⁵ See <https://blog.opencollective.com/>, <https://tradeschool.coop/>, <https://art.coop/>, and nyccli.org.

doxically encouraged the belief that art making is not a 'real' job, which in turn triggers in the artist 'self-destructive' thoughts of worthlessness. In a broader sense, *we* have valued certain (paid) work and devalued other (unpaid) work. A dominant capitalist economy of waged labour has determined the ways we value and devalue. The manifesto makes a crucial distinction here between useful and less useful work, between work for wages (real labour) and 'the work of sustaining life' (not real labour). This rift, being presented as naturally given, sets up the conditions for some people to make a lot of money, 'while those of us that sustain life continue to be un – or undercompensated'. Woolard's analysis reminds us of that of influential economist Mariana Mazzucato. In her 2018 book *The Value of Everything: Making and Taking in the Global Economy*, Mazzucato laid bare all the dominant stories we tell ourselves when it comes to the value of the public services. A dominant call for privatisation, she showed, has devalued the public 'energies' of the state and has led to the prioritisation of (individualistic) 'value-extraction' and a neglect of 'collective value creation'. So, how do we unlearn all that? Following Woolard's plea, we'll look to connect artistic work and energy work in more explicit ways. Both have to do with strengthening solidarity networks. Mazzucato has long argued that what we need is a different take on 'growth', so that we can think 'together' about investments and infrastructures in relation to broader social goals. And to approach some of the most urgent problems in our current societies (like climate change), we need to not only invest more in renewable energies but also in more 'collective' efforts to change our materialistic lifestyles. We need more and new kinds of collaboration between different actors and sectors and more collective investments, along with the patience to work for long-term goals. Mazzucato thus pleads for a recentring of 'value(-debates)' in the economy by making clear that the creation of value is always 'collective'. In the same vein, Woolard's dreaming is a revaluation of 'value' itself, which is political in the end. She believes we need to invest more time to study political economy and look into 'the (material) conditions that [we] share with others'. Her manifesto turns into a similar call for 'collective energies' – for a realignment of the arts with service work, domestic work, sex work, agricultural work, healing work, educational work, spiritual work, social work, and all racialised and gendered labour. This leads her to a fundamental insight in the fifth wave: 'What if the work that sustains life *is* the economy we need, the economy of peace, of community, of cooperation?' Despite being marginalised and devalued, an economy of care, of cooperation and mutual aid, is in fact thriving.⁴ More and more artists see the value of joining worker cooperatives, credit unions, land trusts, community gardens, and initiatives that extend well beyond the arts. Woolard's own initiatives and participation in Trade School, Art. Coop and Open Collective, and the Community Land Trust are testimony to that.⁵

Resisting something is hard work.⁶ But doing it differently is even harder.

Resisting fossil fuel cultures is only one step in decoupling energy from work, as Cara Daggett strongly defended in her *The Birth of Energy*.⁷ In the same way, resisting artistic work as wage work is only one step in the effort to decouple art from productive or profitable work.

The tendency to reify, privatise, and individualize (art) work is something Woolard powerfully resists with all her collective energies and time investments. But she doesn't turn her back on the system as it works today. She therefore stresses – as a case of what she calls 'generative conflict' – 'the day-to-day experiments with both monetary and non-monetary exchanges for collective energy that allow us to be in that complexity, like the question, for instance, of how are we going to accept money from a big institution?'⁸

Let's say institutions, governments, and markets agreed overnight to pay better for all the jobs artists do, leaving all else intact. This would of course indeed reap benefits for the art world and its people.

And if humans could switch to run entirely on wind and solar power, leaving all else intact, it would have enormous benefits for the Earth and its creatures.

On either occasion though, the result would not come close to resolving many of the destructive patterns like toxic chemistry, the depletion of lakes and rivers, or growing economic precarity.⁹

Journalist and anthropologist Fábio Zuker sees two developments as marked by these destructive dynamics:¹⁰ the advent of the Pyrocene era and the emergence of new authoritarianisms.¹¹ Interestingly, Zuker stresses how the Western political model anchored in fossil fuels (and combustion) brings about both its own downfall and the advent of new authoritarianisms. For this point, he invokes Wendy Brown's studies on neoliberalism, arguing that the increasing acceptance of a market orientation in all aspects of life has excluded 'certain spheres of life from political regulation by means of public debate and political processes'. Mazzucato's take on how privatisation has 'alienated' us from collective valuing is now being related to broader issues of energy use in the Western world (i.e., 'the age of fire'). Zuker goes so far as to claim that capitalism itself is an 'ecological' regime, 'since it creates not only patterns of socio-natural relationships, but also, I would add, patterns of planetary destruction.'¹²

In aligning ourselves with Woolard's solidarity work, we have aligned her here with political economists like Mazzucato and Daggett. Woolard's work on making (artistic) work 'public' through collective energy functions not only as an inspiration to photographers, inviting them to consider the role photography can play in making energy 'public but also testifies to our own ways of organising (editorial) work, which,



Caroline Woolard, *The Meeting or A Way of Working* (installation view), as exhibited at The Galleries at Moore College of Art & Design (August–September 2019). Photo by Joseph Hu.

How do workers without bosses (i.e. worker-owners in cooperative businesses) transform workplace conflict? In *The Meeting*, the U.S. Federation of Worker Co-ops and librarians at the Free Library bring sculptural objects to difficult meetings. A water clock, a blue-foam head, and a glass tooth are employed by the co-op movement.

⁶ Resisting something can make another thing 'irresistible' – like Art. Coop, mentioned in the previous note, in which Woolard is involved as well: 'Art.Coop is a network of artists and groups who make the Solidarity Economy irresistible.'

⁷ Daggett's *The Birth of Energy: Fossil Fuels, Thermodynamics, and the Politics of Work* (Duke University Press, 2019) is a landmark study in the field of energy humanities. For more on Daggett's work, see the contribution by Bas Blaasse in this issue.

⁸ Woolard, 'Art Solidarity Economy Workshop'.

⁹ See Daggett's conclusion in *The Birth of Energy*, especially p. 193.

¹⁰ Fábio Zuker, 'Ashes to Ashes: On Combustion and Tyranny', *e-flux Journal* 137 (June 2023), <https://www.e-flux.com/journal/137/543252/> and the 'feral ashes-to-ashes-on-combustion-and-tyranny'.

¹¹ Stephen Pyne named this era 'the Pyrocene' to highlight a fire-centric perspective on how humans continue to shape the Earth. The quest for power afforded by the use of fossil fuels to generate extraordinary quantities and concentrations of energy has led to humans creating this age of fire.

¹² This idea of capitalism as a 'world-ecology' of wealth, power, and nature is in line with Jason Moore's *Capitalism in the Web of Life* (Verso Books, 2015) and the 'feral ecologies' approach of Anna Tsing (<https://feralatlantis.org/>).

again, implies ways of organising energy. *Trigger #5: Energy* has followed those tracks, stimulating networks and revisiting vocabularies of 'energy'. But was it enough?

How much energy did we *waste*? Did we remain wedded to productivism (producing 1,000 copies in print)? Did we remain overly focused on the Global North? With all this collective energy, shouldn't we have worked *less*, and shouldn't we have stimulated *more* cross-regional alliances through photography?

If we are currently experiencing 'the fallout of the democracy-led energy-supply model'¹³, how hard is it to imagine or work on alternatives? If Woolard's last wave (n°13) is an invitation to keep us dreaming, I align this with the final lines of Bob Dylan's 1963 song 'A Hard Rain's a-Gonna Fall', from which we also took the title of this piece:

And I'll tell it and think it and speak it
and breathe it
And reflect it from the mountain so
all souls can see it
Then I'll stand on the ocean until I
start sinkin'
But I'll know my song well before I
start singin'
And it's a hard, it's a hard, it's a hard,
it's a hard
It's a hard *work*'s a-gonna fall!¹⁴

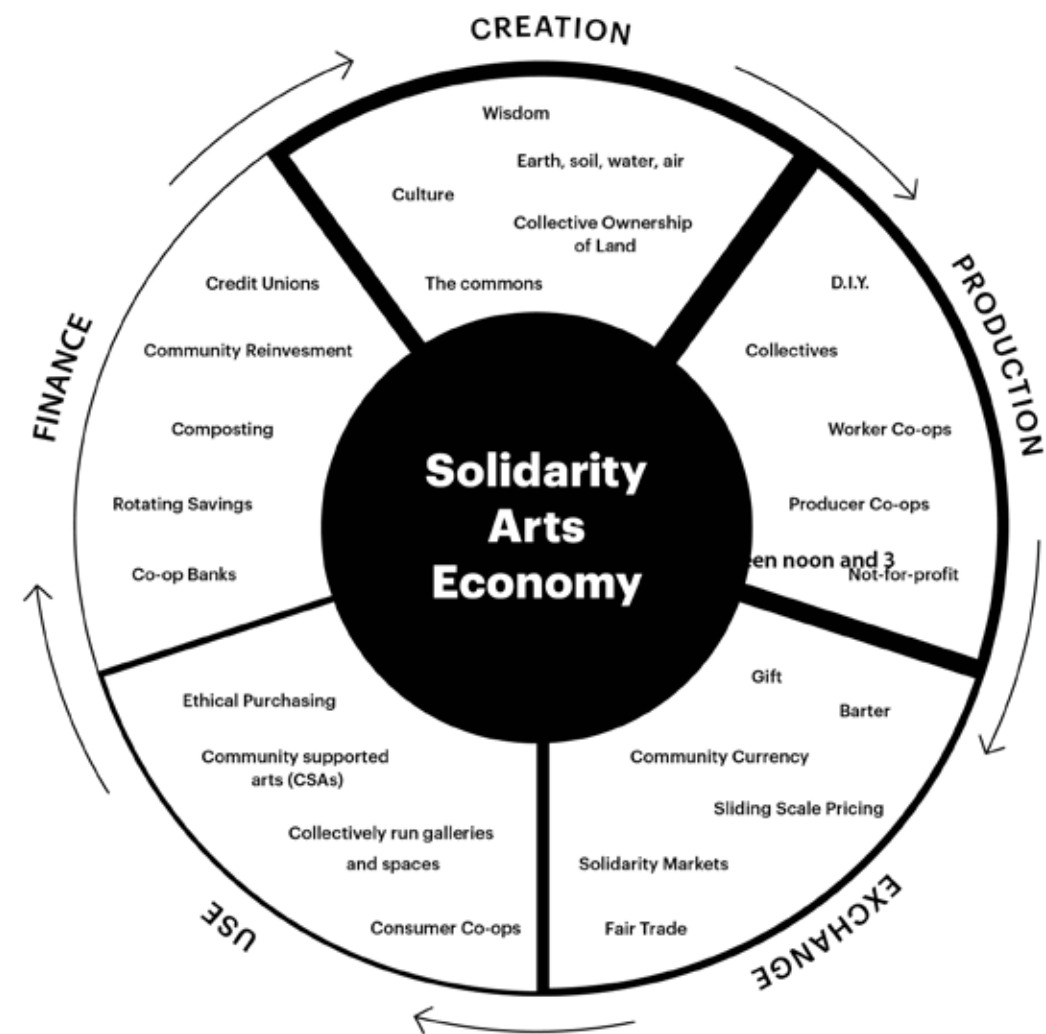
This Solidarity Economy diagram has been adapted from Ethan Miler's diagram and was designed by Topos Graphics for the book *Making and Being* by Susan Jahoda and Caroline Woolard (Pioneer Works Press / DAP, 2019).

On Collaborative Change
Julia Gelezova & Ángel Luis González (PhotoIreland)

Our organisation PhotoIreland was born during one of the biggest financial crises experienced in modern times. For Ireland, 2010 marks a time when mistrust towards politicians and financial institutions was at its peak and the sense of desperation in the arts was palpable. Many Irish organisations did not survive the economic stress and closed their operations.

In her Manifesto, Woolard states, 'New artworlds are dreamt into existence in every crisis.' PhotoIreland, a modest organisation, offers through its projects a shared sense of achievement through collective effort since its inception. Perhaps the ultimate advantage of having nothing, that is, having nothing to lose, was not as important here as actually having something to offer.

As an organisation, we work by activating collaborations that would excite the art scene in Ireland, bringing together the energies of many organisations and individuals over the years, within and outside our discipline. We have learnt a lot, and rather rapidly, about the very scene we intended to develop. These synergies have been incredibly productive and many survive to date. Echoing Woolard's sentiment of imagining and creating our own ideal art worlds and ecosystems, our mission was and remains to stimulate a critical dialogue around Photography in Ireland,



¹³ To quote Zuker again from his 'Ashes to Ashes' (note 10).

¹⁴ I, of course, have adapted Dylan's lyrics, replacing 'rain' with 'work'.

From the editors

to aid visual literacy, and to change public and institutional perceptions of contemporary photography.

Based on our experience, it is worth investigating different modes of collaborating with peers and other professionals, with public and private organisations; all the while knowing that there will not always be a balance in the input and output of each participant, that at times we will benefit more, and that other times we will give away more than we may receive. But it is essential to collaborate because in doing so we share our creative energy, knowledge, skills, resources, while expanding our networks, sources of information and inspiration. In other words, we learn a lot. Above all, working together we experience something unique that unites us with our peers and creates long lasting relationships. Granted, not all collaborations may yield a positive outcome, but even bad experiences may inform future decisions; if anything, the learning provided by failure is but a step towards better outcomes.

In the *Solidarity Art Economies Workshop*, Woolard opened with her own, sculpture-rooted, background, highlighting the unique opportunity our organisations and artists have in terms of distributing work, which primarily happens through publications or by exhibiting prints in exhibitions and photo fairs. This in turn enables a lot of room for experimentation and wider channels of distribution and circulation. In this sense, our type of work (lens-based, photographic) goes hand-in-hand with its distribution, since considering whether to make a print, installation or Photobook is inherent in each project’s process. This unique position also provides momentum for collaborative strategies. In a sense, a lack of collaborative strategies may contribute to isolation, a lack of communication and exchange from other creative practices and practitioners. Of course, at times, we may seek after such isolation for our own creative processes. It’s all about a healthy balance, and a balance based on our own specific needs.

Recently, one could say, *crisis* has become a shared and constant living condition. In response to this, we have witnessed a spike in solidarity work and mutual aid. However, as Woolard demands in her Manifesto, ‘Initiatives of mutual aid, solidarity and cooperation need not be unique to a crisis. In fact, these artworlds are dreamt into existence every week by artists and people who survive the daily “crisis” of being told that we are not valuable.’ Mutual aid is defined as ‘survival work, when done alongside social movement demand[ing] transformative change’.¹⁵ We would argue that transformative change is at the core of arts practices. As artists and arts organisations, it is what we seek and our success relies on collaboration, as does this issue of *Trigger*.

¹⁵ Dean Spade, *Mutual Aid: Building Solidarity During This Crisis (and the Next)* (London: Verso, 2020).

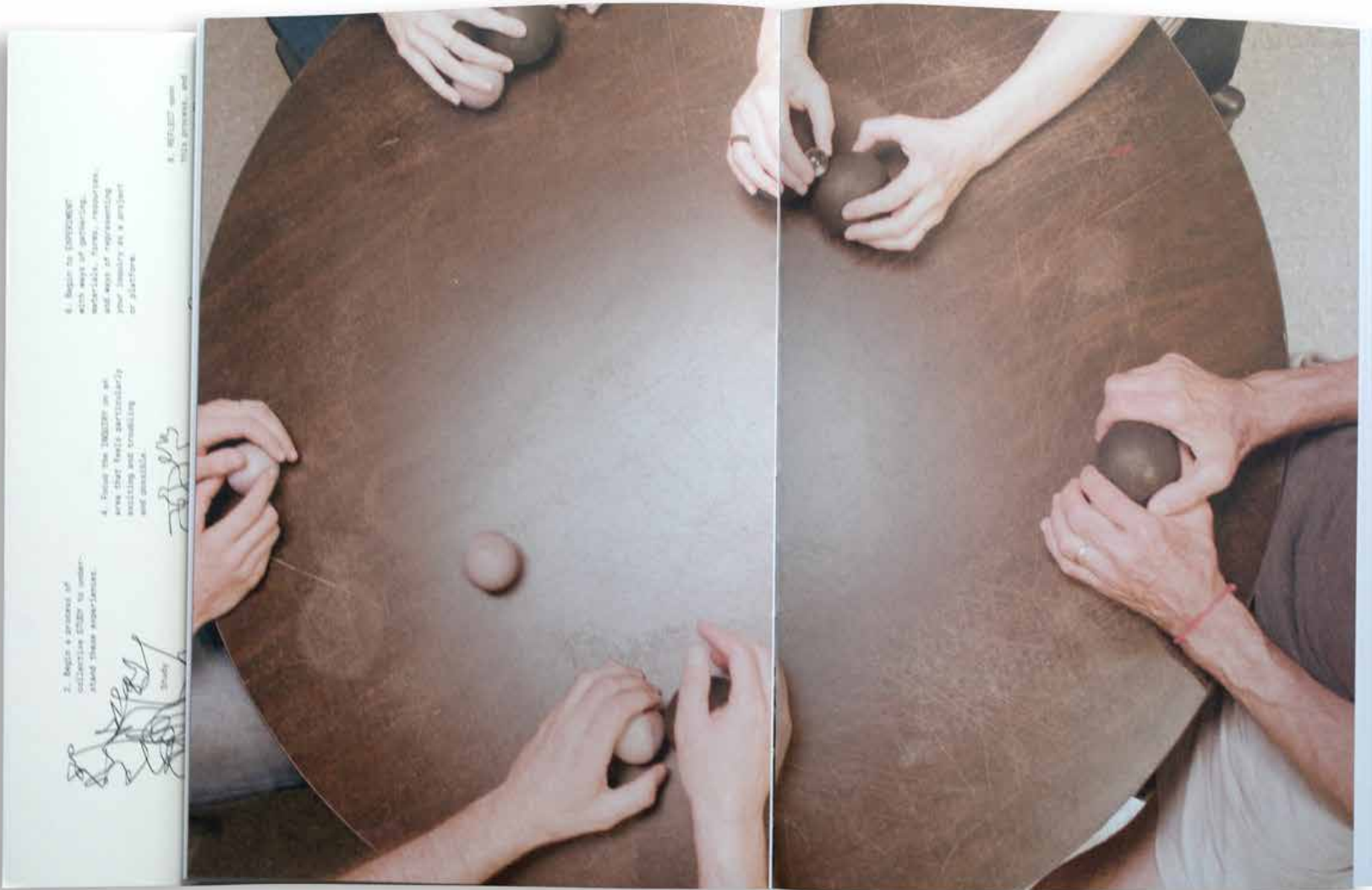
¹⁶ <https://studycollaboration.com/>

For The Sport of It
Emese Mucsi

If you think and achieve as a team, the individual accolades will take care of themselves. Talent wins games, but teamwork and intelligence win championships.
Michael Jordan

During our two-hour long workshop rooted in Caroline Woolard’s Solidarity Art Economy Manifesto, she remarked: ‘[For] me it’s important as an artist to consider who else is making objects for groups and who else is working in a similar manner to me, and how we can imagine and create different artworlds by being in dialogue. So I created this website called Study Collaboration, where different artists who are also making objects for groups can upload their practices and be in conversation with one another’. Woolard’s Study Collaboration website includes an open access library of collaborative methods and a study center for artists engaged in group work. Study Collaboration focuses on collaborative methods recommended by artists and designers, encouraging people to embrace the unknown and listen deeply enough to be transformed. It invites everyone to learn about these methods, access teaching resources and see the schedule of upcoming events and jobs related to collaboration.¹⁶ While Woolard was introducing this project, I was wondering whether a basketball might fit in among the objects displayed on the platform. While I was preparing for the workshop and investigating my professional and personal motivations as a curator and editor and possible answers to her questions: ‘What are the artworlds that you want?’ ‘Who do you want to be in a community with?’ and ‘How would you define communal energy?’, I always returned to the same highly focused moment in my mind.

When I was six years old, before one of the first basketball games with my team started, we stood in a tight huddle, joined our hands in the middle, and shouted our team’s name into the center of the circle we formed. This energizing starting ceremony already revealed each team member’s current disposition for the match. The rousing ritual was constant during my 12-year career as a professional point guard on the same team. We started every practice match, tournament and team event with that. Would my desirable or ideal artworld be like living in the synergy of team athletes? Not in every aspect. But it would be similar to a team that’s on its way towards professionalising, in which you can still experience the sincerity of the sports game, the team’s changing dynamics, the emotional roller coaster and success-failure economy on a daily basis. The play of a basketball team is not the sum of the performance of five individuals running back and forth chasing a ball, but it is the teamwork of five players, their joint energies, game intelligence and endurance; a series of highly coordinated actions to win. This requires teammates to know from the inside out what the others are thinking and doing and to trust each other on this basis.



Also, they must be able to tune into their teammates’ emotional states. The point guard and the coach must know, even before the match has started, what each team member’s disposition is, who is having a bad period, who can be given more responsibility that day or in the last five minutes, who can compensate for any lost momentum or energy, i.e. how the dynamics of the team would change. Although sports is purely success-oriented and professional sports is business-based, human resource management is also vital in this activity. The number of tournaments and matches (roughly equal to projects) is usually extremely large, setting up very high expectations for team-member performances and tolerance for failure. Consequently, the sensitivity to each other’s playing and the ability to heighten one’s own performance in order to make up for another player’s weaker performance are also seen as fundamental parts of human resource skills and teamwork. I consider this compensation for the sake of a common goal and this helpful attitude aligning with the other person’s current state basic factors in my dream artworld where the collaboration of teammates approaches the ideal.

As a former player on a basketball team, I really experienced what communal energy is and it is quite surprising how many times I applied this experience while curating something, organ-

Spread from *Art, Engagement, Economy*, published by Onomatopoe, 2020. Image shown: Still from *The Meeting Game*, single channel video loop, produced in collaboration with Alex Mallis and Meerkat Media, 2019.

The Meeting Game incorporates elements of time-tested team building and role playing exercises. Woolard’s sculptural objects are based on models for facilitation tools: balls thrown or passed to pace and reinvigorate conversations, sculptural busts as stand-ins used when acting through different modes of dialogue. The game itself has a short list of ground rules: Only one person can speak at a time; in order to speak, you must roll a ball to someone else at the table. The person receiving a rolling ball does not need to respond, but will now have an additional ball, and thus an additional turn for speaking. The game is over when the group playing it declares it to be done. Different balls correspond to certain modes of engagement — introducing a new topic or question, responding to an existing thread of conversation, or noting connections between comments.

¹⁷ The ongoing protests of Hollywood actors and writers fighting for union-style advocacy address inequities within the filmmaking process, issues of unequal pay and intern exploitation.

ising something or working in a group with artists and art professionals. Cooperation within a team is one of the purest forms of cooperation. That’s why I believe it would be a good idea to include the team sport of basketball on the Study Collaboration website as an ideal, mutually complementary, obligingly reciprocal, attentive, independently discerning, adaptability-requiring and dynamically-changing form of collaboration. But note that this kind of economy works in a very sensitive system, in which everyone must participate according to the rules of the game. If not, the players become vulnerable to abuse and overuse during unbalanced energy compensating situations.

In cultural and art projects, the words collaboration and teamwork are often used in cases where two or more artists and/or arts professionals work together to create a new work or develop an idea. In this context, it is crucial that collaboration should also mean joint and balanced responsibilities, equal remuneration and shared credits. Otherwise, when collaboration is extrapolated to work involving unpaid contributors and interns, extremely problematic situations are likely to arise. It is also controversial when it is used for big projects with much more hierarchical structures and highly defined roles as in the cases of exhibition-making in museums and film production, where the director, cinematographer and actors greatly depend on one other.¹⁷ In this type of cooperation, people at or near the top of the pyramid usually get full credit for the production, hence applying the term “collaboration” often seems misleading. Even though the strained course of large productions such as exhibition and movie making requires a disproportionate distribution of responsibilities, there are indeed ways to alleviate these deficiencies in creative space and crediting. Projects of this scale that involve unpaid contributions can only be called true collaborations if all parties communicate properly about their intentions and goals for the project and their responsibilities are crystal clear. Such teamwork must also make people feel as though the experience has helped them to grow, otherwise they will simply be working for free on someone else’s project and the collaboration will turn into exploitation. In my experience, exploitation happens very rarely on a basketball team (I’m talking about the team in the narrow sense: the players and the coach). Since the roles and positions are properly clarified, everyone owns the team’s successes, and there’s ample room to talk about conflicts. Whether this idea can be implemented in the art industry, at which level it can remain operational and what the structural levels are over which it is no more expedient are research questions worth experimenting with.

❖

Mariama Attah is a photography curator, writer and lecturer with a particular interest in overlooked visual histories and understanding of how to use photography and visual culture to amplify under-represented voices. Currently Associate Curator at Deutsche Börse in Frankfurt am Main, Attah’s previous roles included Head of Exhibitions at Open Eye Gallery, Liverpool, UK; Aâssistant Editor of *Foam Magazine*; Curator at Photoworks and Commissioning and Managing Editor of the yearly magazine *Photoworks Annual*.

Sylvia Ballhause was born in Halle (Saale), DE. After a graphic-design apprenticeship, she graduated in communications design with a focus on photography in Darmstadt, DE, in 2002. From 2007 to 2011 she studied at the Hochschule für Grafik und Buchkunst – the Academy of Visual Arts Leipzig, DE with Christopher Muller and Beate Gütschow (class of artistic photography). Ballhause has taken part in several group exhibitions and international photo festivals. From 2013 to 2017 she worked at Zephyr – Raum für Fotografie in Mannheim, DE. In 2018, she managed Darmstadt Days of Photography. Since 2018, she has been working as project manager at Kehrer Verlag Heidelberg. She has taken part in several group exhibitions and international photo festivals.

Eline Benjaminsen’s work deals with the challenge of perceiving market processes through photographic follow-the-money narratives that combine prints, video and text in mixed media installations. Concerned by how socio-economic processes’ lack of visibility affects our ability to engage them, her projects investigate the potentiality of imagery to enable us to observe such processes clearer. She collaborates with a variety of platforms and individuals from researchers, activists and economists to the financial press and museums. She has recently exhibited her work at the Tropenmuseum, Amsterdam, NL; Mannheim Biennale für Aktuelle Fotografie, Mannheim, DE; Atelier Néerlandais, Lille, FR and Centre National de l’Audio-visuel, Dudelange, LU.

Bas Blaasse writes about contemporary art and visual culture. Occasionally, he writes fiction and works with sound and moving image. He studied philosophy and photography and is online editor at GLEAN. Bas is the recipient of the C/O Berlin Talent Award 2023 – Theorie. He works between Brussels and Rotterdam.

Nienke Coers is a research master’s student in Art History at Utrecht University with an interest in intersections of photography, coloniality, and ecology. Since 2023, she has worked as an assistant editor for Trigger. Currently, she interns as assistant curator at Fotomuseum The Hague.

Cara Daggett is an associate professor of political science in the Department of Political Science at Virginia Tech. Her research explores the politics of energy and the environment in an era of planetary disruption. She is interested in

questions that lie at the nexus of human well-being, science, technology and the more-than-human world. Her work often draws upon feminist approaches to power in order to understand how global warming emerged, as well as how it might be mitigated. Daggett’s book *The Birth of Energy: Fossil Fuels, Thermodynamics, and the Politics of Work* (Duke, 2019) was awarded the Clay Morgan Award for best book in environmental political theory.

René D’amour Hitimana is a Rwandan-French art and architecture apprentice interested in approaches that address refugeeeness, its polysemic potential in terms of political and poetical imagination. His practice pivots predominantly through poetry, photography, performance and space planning. Currently, he holds a B.Arch and B.A. from both Nantes School of Architecture and Nantes School of Art.

Maté Dobokay, born in Pécs (HU), lives and works in Budapest (HU). His body of conceptual artworks pushes the boundaries of photography: they uncover the inner structures, raw materials, chemical and physical components of photography, often without a camera and as a result of lengthy research experimentation. In his analytical pieces, the paper, the photographic substances and the chemical reactions all serve as tools of artistic examination. In his artistic practice, Dobokay explores the materiality of photography through abstract images, which are expressions of his investigations into the structure of photo paper and the chemical image development processes.

Tanja Engelberts, born in Deventer (NL), lives and works in Den Haag (NL). Engelberts has worked on several projects related to the fossil fuel industry. In 2021, she concluded a two-year residency at Amsterdam’s Rijksakademie. She has participated in further residency programmes at The Banff Center for Arts and Creativity, Banff, CA; The Ucross Foundation, Clearmont, US; IK Foundation, NL and Örö Residence, Örö, FI. Having exhibited and published internationally, Engelberts’ art is included in the collections of De Nederlandsche Bank, NL; De Brauw, NL and Clifford Chance, UK. Her first photobook *Forgotten Seas* was published in 2023 by The Eriskay Connection. She is represented by Caroline O’Brien Gallery, Amsterdam, NL.

Tina Farifteh is an Iranian-Dutch visual artist whose work is poised at the intersection of art, politics and philosophy. Her particular interest lies in what makes us human and how human life can become a plaything for politics. Farifteh’s work reflects on how power structures impact the lives of ordinary people. She wants to tempt us into looking at subjects that we would rather avoid because they are complicated or uncomfortable. Farifteh holds a Bachelor’s degree from the Royal Academy of Art, Den Haag, NL and a Master’s from the Erasmus University in Rotterdam, NL.

Hannah Fletcher is an artist who works with cameraless photographic processes and founded The Sustainable Darkroom. She is also co-director of London Alternative Photography Collective and a facilitator of sustainability within the arts. Fletcher works with and researches the many intricate relationships between photographic and not-so photographic materials. To this end, she intertwines organic matter such as soils, algae, mushrooms and roots into photographic mediums and surfaces. Fletcher questions the life cycle and value of materials by incorporating waste from her studio and workshops back into the system of making. Working in an investigative, ritualistic and environmentally conscious manner, she combines scientific techniques with photographic processes, creating dialogues and fusions between the poetic and political.

Cale Garrido is a Spanish journalist, curator and photo editor with a focus on contemporary photography. Based in Hamburg, DE, she collaborates internationally with artists, collectives, art institutions, festivals and galleries. She was a curatorial team member of the 8th Triennial of Photography Hamburg in 2022 and the RAW Photo Triennale Worp-swede in 2023. Although she works on exhibitions and publications, Garrido’s main interest lies in addressing social and ecological issues. She is a guest lecturer at the University of Applied Sciences and Arts in Hanover, DE.

Julia Gelezova is an Irish cultural producer and curator who specialises in contemporary lens-based practices. She is General Manager at Photolreland and co-editor of OVER Journal. She has produced and curated an ample number of events and projects, notably Photolreland Festival since 2015 and projects for Creative Europe Photography platforms. Julia is additionally engaged in a research project, Terms of Consumption, realised through curatorship, commissions, cooking, image-making and collecting, and an experimental communion of all of the above. She participates in portfolio reviews, jury boards and visiting lectures. Her work and research has been supported by the Arts Council of Ireland.

Ángel Luis González Fernández is a designer, artist and curator who supports engaging visual arts practices. He won the 2011 Business to Arts David Manley Emerging Entrepreneur Awards. His work manifests through Photolreland, which he founded in 2010 to stimulate a critical dialogue on photography. His curatorial projects entail public conversations focused on visual culture and critical thinking. He works collaboratively with a growing network of organisations, noticeably through ambitious Creative Europe partnerships.

Risk Hazekamp (pronouns: they/them) is a Dutch *interdependent* visual artist, researcher and arts educator. Their work revolves around the complex and constantly changing relationship between

bodies and images. Questions emerging from the theme of gender were later applied to other socio-political issues, both human and more-than-human. Risk's practice is project-based and consists of analogue (currently micro-organic) photographic thinking processes to change existing systems. Since 2020, they have been a researcher at the Research Group for Biobased Art & Design at Avans University, NL where as of 2023, Risk started their Professional Doctorate titled: 'Unlearning Photography: Listening to Cyanobacteria'.

Hiền Hoàng is a multimedia artist from Vietnam currently living in Hamburg, DE. She holds a master's degree in photography and design from HAW Hamburg, DE. Her artistic repertoire includes photography, installation, performance, film, VR and object art. Hoàng's work explores social values, the transformation of materials and the complex interplay of identity through self-intervention. Recently, she has been collaborating with scientists at the intersection of art and science, which challenges human perception (e.g. *Made in Rice*). With each creation, whether photography, installation, immersive VR or tangible objects, Hoàng invites viewers on a transformative journey that pushes the boundaries of perceptions.

Euridice Zaituna Kala is a Mozambican artist-teacher, whose work focuses on cultural and historical metamorphoses, manipulations and adaptations. She reproduces the visual vocabulary of historical archives to reveal their subjectivities, but especially those of people who are invisible. Kala questions the appropriation of black [narratives] bodies through their representation within archives. Rather than capturing their history, her work attempts to reaffirm their existence. Kala is interested in contemporary art based on artistic research with an expression in plural forms, a practice that presents itself as interdisciplinary and protean (performances, installations, photographs, texts, videos, sculptures/landscapes, sound works...) Kala is a graduate in experimental photography from the Market Photo Workshop, Johannesburg, ZA in 2012 and from the Asiko School in Maputo, MZ in 2015.

Yana Kononova has an academic background in social sciences and holds a PhD in sociology. She was born on Pirallahi Island in the Caspian Sea, AZ – now an important site of oil extraction. During the First Nagorno-Karabakh War, her family emigrated to Ukraine. Having later relocated to the countryside of the Trakhtemyriv peninsula – which has a rich geological and cultural history – Kononova turned to photography. She graduated from Viktor Marushchenko's School of Photography before following a photography course organised by the Image Threads Collective (US). In 2019, Kononova won the Bird in Flight Prize in emerging Photography and in 2022 she was the recipient of the Hariban Award, presented by Benrido. Her works have been exhibited in Ukraine and abroad.

Sebastian Koudijzer studied at the Royal Academy of Art in Den Haag, NL. Growing up as a child of different races – and surrounded by a large extended family on his Javanese side – he is interested in how identities are created. Using various techniques, he creates intimate stories that address themes of family, faith, identity and their representations. Collaboration plays an important role in his projects, since Koudijzer likes to give those he photographs a space for their own voice. His work is an attempt to bring disappearing traditions, values and spirituality back into his own reality, with the camera becoming an exploratory tool.

Sheng-Wen Lo was born in Kaohsiung (TW) and lives and works in Leiden, NL. His works investigate the relationships between nonhumans and contemporary society through a range of media including images, installations and games. An alumnus of the Rijksakademie, Amsterdam, Lo's works have been shown at Foam and World Press Photo, NL; International Center of Photography, US; MMCA, Seoul, SK; The National Gallery of Victoria, Melbourne, AU; and the Taiwan Biennial, Taipei, TW. He was selected as a Foam Talent in 2021 and has received fellowships from De Nederlandsche Bank. Lo is represented by Avocado Art Lab, Taipei, TW.

Agata Madejska graduated in photography from Folkwang University of the Arts in Essen, DE in 2007 and from the Royal College of Art, London, UK in 2010. She uses experimental post-photographic processes and strategies to expand images into three-dimensional space, blurring the lines between photography, sculpture and installation. Her practice considers systems of power, both personal and institutional, and how we operate within various socio-political architectures. He art questions the façades of language, public agreements as well as other forms that hold associative or symbolic value. She has exhibited internationally at galleries and institutions. Most recently, she participated in programs such as 'hmn', 2023, London, UK; 'Performance Exchange', 2022, London, UK and 'ArtNight', 2019, London, UK. Her upcoming book *Mistakes Were Made* will be published in November 2023 with Edition Taube, Munich.

Yvette Monahan is an Irish photographer and artist from Sligo, IE who lives and works in Dublin. In recent years, Yvette's practice has changed from looking at stories held in the landscape to looking at stories held within. Her current practice looks to further her understanding of three main ideas: intuition, transcendence and narrative. To investigate these precepts, she engages different processes that incorporate photography, drawing, sculpture and print-making. Monahan aims to create images that reflect the inner world and outer spaces. She is a lecturer in Photography at Ulster University, Belfast, UK.

Emese Mucsi is a Hungarian-born curator, editor and art critic. Mucsi curates

exhibitions where photography is interpreted in the context of contemporary art and works with artists who have an expanded idea of photography and produce photo-based works. Since 2012, she has been a member of the curators' collective BÜRO imaginaire. From March 2014 to January 2018, she was the Editor-in-Chief of *Artmagazin* Online. She has been a member of Global Photographies Network since 2020. She is curator of the Robert Capa Contemporary Photography Center, Budapest since 2018. She founded DOXA exhibition space and editorial den in 2022. In 2023, she is a guest lecturer at Moholy-Nagy University of Art and Design, Budapest, HU.

Léonard Pongo is a Brussels based photographer and visual artist. His long-term project *The Uncanny* has earned him several international awards and world-wide recognition. He currently works on *Primordial Earth*, which was shown at the Lubumbashi Biennial and at the Rencontres de Bamako where it was awarded the 'Prix de l'OIF'. In 2021, it was exhibited at the Brussels Centre for Fine Arts for his first institutional solo show in Belgium and in 2022 at the Museum of Modern Art, Oostende, BE. Pongo's career is split between long-term projects in Congo DR, where he teaches and has assigned work. Pongo is also a member of The Photographic Collective. His work is included in institutional and private collections.

Kateryna Radchenko is a curator, artist and photography researcher based in Ukraine. She is founder and director of the international festival Odesa Photo Days (since 2015) and is a World Press Photo Contest jury member (Chair of Europe region) in 2023. She has curated exhibitions in Ukraine, South Korea, Sweden, Georgia, France, Canada, Austria, Latvia, Poland, The Netherlands, Germany and UK. As an author, she has published articles in several international magazines and online platforms such as *Fotograf*, *Magenta*, *EIKON*, *British Journal of Photography*, *FOAM Magazines*. In collaboration with the Finnish Museum of Photography, she wrote the book *Images Tell Stories*. In 2022, together with Christopher Nunn and Donald Weber, she published two volumes of *The Information Front*.

Hiroki Shin is a vice-chancellor's fellow based at Queen's University Belfast. Shin's work cuts across academia and the museum sector, working with the Science Museum Group (UK) and the Smithsonian Institution (USA). Employing a longitudinal approach to energy studies, Shin's work addresses the contemporary challenge of energy transition and the question of how to engage energy users in that process. Public communications, social learning and behaviour change are key topics that Shin has researched and published on. He has worked with government ministries, energy businesses, energy user groups and environmental campaigners to consider ways to improve public communications on energy information. He

has also advised on several museum exhibitions and displays on energy and transport. Currently, Shin is researching the role of 'energy narratives' that are articulated in public cultural media, such as museum exhibitions, artworks and films in accelerating societal decarbonisation.

Daria Tuminas lives and works in Amsterdam, NL. Since 2019, she has curated the artistic programme of FOTODOK, Utrecht, NL. In 2017 – 2019, she worked as the head of Unseen Book Market, 'Unseen Amsterdam'. Tuminas has contributed to a number of photobook-related reflections: she co-curated a symposium – *The Moving Page* – for Stedelijk Museum, Amsterdam; guest-edited *The Photobook Review #12*, Aperture, New York; and wrote a chapter for *How We See: Photobooks by Women*, 10 x 10 Photobooks, New York. In 2022, Tuminas co-founded Growing Pains – a foundation publishing photobooks made with a child in mind, supporting women and non-binary artists.

Tom Viaene is a Brussels-based lecturer and editor with an interest in philosophy, aesthetics and photography. He coordinates *Trigger* magazine for FOMU – the Museum of Photography, Antwerpen, BE. Besides that, he teaches philosophy and aesthetics and coordinates research communication at Sint Lucas Antwerpen School of Arts. He is an editor of *TYPP*, Sint Lucas Artistic Research Group's journal for artistic research. He is a member of the advising committee on the arts for the Flemish Community Commission (VGC) in Brussels.

Caroline Woolard is an artist, educator and the Chief Cultivation Officer at Open Collective, a technology platform that supports 15,000 groups to raise and spend \$35 million a year in full transparency. Woolard is a founding co-organiser of Art.coop existing to grow the Solidarity Economy movement by centering systems change work led by artists and is the co-author of three books: *Making and Being*, a book for educators about interdisciplinary collaboration, co-authored with Susan Jahoda; *Art, Engagement, Economy*, a book about managing socially-engaged and public art projects; and *TRADE SCHOOL*, a book about peer learning catalysed in thirty cities internationally over a decade.

Duncan Wooldridge is an artist, writer and curator based in London and Manchester, UK. He is Reader in Photography in the School of Digital Arts, Manchester School of Art, having been Course Director for BA and MA Fine Art Photography at Camberwell College of Arts, University of Arts London between 2012 and 2023. He is the co-founder of the Global Photographies Network. Duncan's research explores expanded practices of photography and contemporary art, with a focus photography's future tenses, capacities for proposition, speculation and the anticipatory.

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