SENTIENT EARTH¬

BERND & HILLA BECHER
BERNADETTE CORPORATION
NINA CANELL
ISAIAH DAVIS
SIMON DENNY
MARK DION
ELIZA EVANS
RACHEL FÄTH
IGNACIO GATICA
GABRIELLE L'HIRONDELLE HILL
MAREN KARLSON
JOHN KELSEY
CLARE KOURY
LES LEVINE
LIU YUJIA
EMIL MARTIROSIAN
HÉLIO MELO
MIKE MOSCO
JONATHAN OKORONKWO
NOHEMÍ PÉREZ
MARINA PINSKY
MONIRA AL QADIRI
COUMBA SAMBA
CAULEEN SMITH
NELLIE STOCKBRIDGE
BERNARD WALSH
YUYAN WANG
MARINA XENOFONTOS

9.17.2026¬
2.14.2027¬

GALLERY 932
GALLERY 315
GALLERY 306–GÉZA

Amant

SENTIENT EARTH¬

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Sentient Earth brings together works by twenty-eight international artists contending with the ways extractive technologies shape lived environments and shifting perceptions of the planet. The exhibition extends beyond the documentary narratives that often frame art's engagement with the Anthropocene. Instead, it foregrounds the hidden dimensions of extraction across varied artistic strategies and a multiplicity of media, including kinetic sculpture, anamorphic painting, and video installations. The artists in *Sentient Earth* respond to the planetary-scale transformations ushered in by the accelerating exploitation of the Earth's resources. Installed across Amant's 932 Grand, 315 Maujer, and Géza galleries, the exhibition traces a path from histories of mineral mining to the political and ecological imperatives of today's financial and algorithmic systems. The works address rare-earth economies, ecological uncertainty, and logistical networks to index the evolving relationship of technological progress and geological depletion.

Today, we can trace back current ways of thinking about the Earth to a number of theoretical models from the 1960s. Earth as a living, self-regulating cybernetic loop: this is the thesis of scientist and environmentalist James Lovelock (1919–2022), whose "Gaia hypothesis" focused extensively on the idea of the Earth as an intelligent system. Building on microbiologist Lynn Margulis's (1938–2011) work on the interconnected web of cellular and bacterial systems, the pair defined the planet as one giant, responsive macro-organism.[1] Earth, in this speculative view, is not merely an environment that human life adapts to, but a living, responsive entity that life continuously constructs, maintains, and alters.

However, this image of the Earth as a self-regulating organism has been complicated by more recent scholarship. Contemporary sociologist Jennifer Gabrys cautions that while the Gaia hypothesis treats the Earth as a stabilizing organism, both carbon and heat compound in unpredictable ways.[2] Gabrys's planet, in other words, is not a calibrated feedback loop, but one sensitive to uneven forces of environmental distress. Through this lens, *Sentient Earth*'s title takes on a literal charge: the exhibition approaches the Earth as an entangled network of continuous, systemic collaboration, in which a disturbance in one cellular or environmental system may echo, often uncontrollably, across the entire Gaian web.

This logic of disturbances reverberating unpredictably across an entangled system appears in contemporary theories of planetary resource extraction.The sociologist Martín Arboleda and designer Bethany Rigby argue that the endless search for new mines represents a new resource frontier, a central motif of the expansionist imagination. Arboleda frames resource extraction as a global sociometabolic infrastructure that connects remote sites to industrial centers.[3] In his view, contemporary mining extends beyond the exploitation of the Earth's soil and minerals, encompassing logistical infrastructures, supply chains, shipping corridors, and transformations in labor. Extraction thus constitutes a profound structural reorganization of a living, interconnected global body. Consequently, environmental disturbances represent the systemic responses of a compromised geologic entity seeking to maintain homeostatic equilibrium across

an integrated global system. One example of this threatened equilibrium is the degradation of natural ecosystems, which is expected to exacerbate extreme climate phenomena like El Niño, subsequently compounding the decline in global crop yield.

While Arboleda charts how late capitalism transforms the Earth's resources into global industrial systems, Rigby's work examines how capitalist states and corporations are already quantifying, mapping, and speculatively targeting asteroids and the moon for resource extraction. Today, space exploration is pursued by private companies like SpaceX, working alongside international government agencies from China, India, and Europe. If the gold plunderer and the coal miner were the symbols of the Western Frontier and the Industrial Revolution, privatized space exploration and off-Earth extraction have become the *ne plus ultra* of contemporary mining. Once understood as situated in the material ground, mining now moves fluidly within the cultural imagination between intangible and cosmic realms.

The artists selected for *Sentient Earth* offer critical reflections on the systemic anxieties surrounding resource extraction and terrestrial cohabitation on a shared planet. Employing varied conceptual and material strategies, their work contrasts the ecological vitality of native forests with mediated spectacles of climate catastrophe; simultaneously, they map the logistical infrastructures driving capital accumulation and reflect on the lifecycles of industrial manufacture.

In addition to an introduction to the artworks presented across Amant's galleries, this exhibition booklet contains images from Brazilian musician and researcher Vinícius Duarte's book *TIERRA CATALOGUE* (2022), exploring the emerging material realities of industrial, toxic, and organic waste. Duarte contributes a short text on the project that poetically responds to the notion of sentience as a lens through which to understand the relationship between geological time, contamination, and artificial intelligence. The contribution ends with the prompts Duarte used to generate these images of uncanny artifacts, a score of words that echo many of the materials that appear throughout the exhibition. He engages with an emerging field of interdisciplinary research on the material realities of fossils, minerals, and technological byproducts that have become indispensable resources for the intelligent technologies powering contemporary life. The text points to the residues of extraction that will eventually occupy the very spaces of art and museums we work in. Sentience here is not an emerging concept but a call to recognize the planet's continuous cycles; in Duarte's words, "the relics of an uncanny sentience we have hesitated to completely recognize, a quiet insistence that the planet was never mere scenery but a cognizant body."

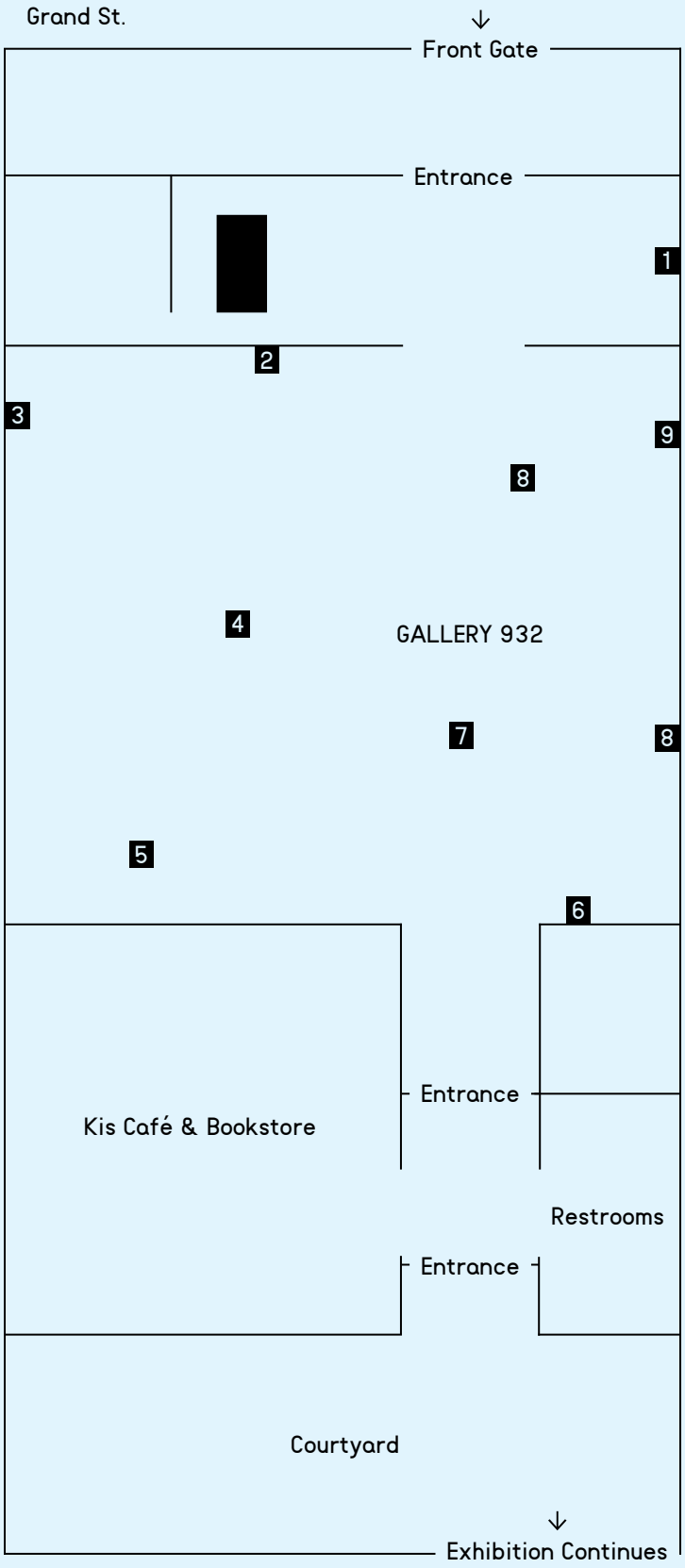
To close, we turn toward the future, reprinting chapter 84 from science-fiction writer Kim Stanley Robinson's climate fiction novel *The Ministry for the Future* (2020). As we publish this brochure following a summer of record-breaking heatwaves, Robinson's book opens with a historic inferno that is already here. This literary addition imagines how our relationship to the Earth might be transformed in a post-carbon future and grounds the exhibition's themes in alternative environmental scenarios. Here, the protagonist and chairwoman of the ministry, Mary Murphy, builds on the success of a newly invented carbon coin in an attempt to advocate for a broader shift toward a new economic paradigm, one marked by the restructuring of international monetary institutions and coordinated efforts to address climate change.

Taken as a whole, *Sentient Earth* examines how extractive economies shape not only landscapes and infrastructures but also the perceptual, legal, and affective frameworks through which the Earth—and our very own subjectivities—become legible as a resource.

1. James Lovelock and Lynn Margulis, "Atmospheric Homeostasis by and for the Biosphere: The Gaia Hypothesis," *Tellus* 26, nos. 1–2 (1974): 2–10, https://doi.org/10.3402/tellusa.v26i1-2.9731.

2. Jennifer Gabrys, "Becoming Planetary," *e-flux Architecture*, October 2018, https://www.e-flux.com/architecture/accumulation/217051/becoming-planetary/.

3. Martín Arboleda, *Planetary Mine: Territories of Extraction Under Late Capitalism* (Verso, 2020).



1¬
BERNADETTE CORPORATION
- *The Earth's Tarry Dreams of Insurrection Against the Sun*, 2010

2¬
ELIZA EVANS
- *All the Way to Hell*, 2020–

3¬
EMIL MARTIROSIAN
- *Untitled*, 2023–25

4¬
YUYAN WANG
- *Green Grey Black Brown*, 2024

5¬
MARINA PINSKY
- *Pharmakon*, 2014–15

6¬
GABRIELLE L'HIRONDELLE HILL
- *Wave*, 2021

7¬
MARINA XENOFONTOS
- *Copy of a Dream*, 2020

8¬
CLARE KOURY
- *Cloudbuster 1*, 2022
- *Cloudbuster 4*, 2026
- *Cloudbuster 5*, 2026
- *Towerbuster 6*, 2023

9¬,
HÉLIO MELO
- *Mapinguari I*
- *Untitled*
- *Untitled*, all 1989

1¬
BERNADETTE CORPORATION
est.1994, New York, NY

- *The Earth's Tarry Dreams of Insurrection Against the Sun*, 2010
  Two-channel video installation
- ▸ 14:23 and 16:24 min
  Courtesy the artists and Greene Naftali, New York

Bernadette Corporation is a New York–based collective founded in 1994 working across art, fashion, film, and publishing. Embracing collective modes of production, Bernadette Corporation examines the ways in which capitalism molds identity, image-making, and social relations. Propped and stacked against the wall in the 932 Grand lobby, *The Earth's Tarry Dreams of Insurrection Against the Sun* (2010) is a two-channel video installation that appropriates a live feed from the 2010 BP Deepwater Horizon oil spill in the Gulf of Mexico, showcasing underwater recordings of the crude oil billowing from the ruptured pipeline. The Spillcam, BP's live video stream, became viral after it was released to the public on May12, 2010. The unprecedented footage took on a pornographic register as it became repeatedly viewed in real time. Displayed on two flat-screen televisions, the looping footage of the catastrophe's source becomes a vehicle of documentation and spectacle: a visualization of extraction beyond containment. Here, Bernadette Corporation positions ecological disasters as inseparable from modern life and entertainment, exposing the violence embedded within systems that render environmental devastation as both remarkable and routine.

2¬
ELIZA EVANS
b. 1967, Pittsburgh, PA
Lives and works in Brooklyn, NY

- *All the Way to Hell*, 2020–
  Well-core samples and land deed
- × Dimensions variable
  Courtesy the artist

Eliza Evans's work intervenes in the legal frameworks governing oil and gas extraction in the United States. Its title is rooted in common law doctrine, which holds that a landowner's property extends "all the way to heaven and all the way to hell." Here, "hell" refers to the subsurface of a property, specifically the mineral rights that may be owned, divided, and sold independently from the land itself. Evans learned she had inherited a three-acre mineral property in Oklahoma when a drilling company contacted her to negotiate a lease. She researched her legal options to refuse extraction and found none. Using mineral rights law against itself, she resolved to redistribute the property to as many people as possible. Nearly 8,000 individuals volunteered to own fractional shares in *All the Way to Hell*'s first phase. Under Oklahoma law, agents hired by drilling companies are required to

contact and negotiate with every mineral rights owner, regardless of the size of their stake, before the state will permit drilling to proceed. In Evans's words: "My aim is to make these mineral rights as inconvenient and expensive to access as possible, and to restore, however obliquely, what should have been a commons to begin with." The original deed is exhibited here alongside well-core samples: cylindrical sections of rock drilled from depths of 2,000 to 15,000 feet, used by oil companies to identify potential reserves. Evans approaches extraction through the lens of private land ownership at a moment when advancing technologies make previously unreachable reserves extractable.

3¬
EMIL MARTIROSIAN
b. 1990, Moscow, Russia
Lives and works in New York, NY, and London, UK

- *Untitled*, 2023–25
  Oil, acrylic, dispersed pigments, tar, wax, resin, dye, spray foam, spray paint, wood glue, rubber, packing tape, bismuth, rhinestones, glitter, sequins, fabric, newspaper, aluminum, plastic, jewelry, beads, pearls, fish bones, fishing lure feathers, orange peels, berries, lotus root, and plant matter, among other materials, on canvas and linen
- × Dimensions variable
  Courtesy the artist

Emil Martirosian's works foreground the transformation of matter through natural, organic, and discarded materials from both the built and the natural world. Working from his lower ground-floor studio in New York City's East Village, Martirosian collects debris and detritus to create material amalgamations and tactile compositions that register and layer the fabric of the city: sidewalk cracks, graffiti fragments, textures of noise, and seasonal residue. Viewed from a distance, the works cohere into atmospheric terrains, constellating across the gallery wall like planets seen from outer space. Calling attention to burdened forms, up close Martirosian's works shift into evidence, revealing an attempt to contain ephemeral gestures of stillness in a rapidly moving cosmos. Within *Sentient Earth*, the works point to a material afterlife that has been subjected to pressure, heat, weathering, and inevitable human intervention. The paintings are time capsules that slowly unravel, suspending different temporalities across their surfaces.

4¬
YUYAN WANG
b. 1989, Qingdao, Shandong, China
Lives and works in Paris, France

- *Green Grey Black Brown*, 2024
  Single-channel video, color, sound
- ▸ 11:30 min
  Courtesy the artist

Yuyan Wang's video installation moves through a hypnotic sequence of found footage capturing the Earth's sliding ground. The work begins from the production lines of artificial plant manufacturers in China and the engineered landscapes currently being developed by global startups. The plants' manufacturing process appears precise, mechanized, and time-consuming, revealing the resources invested in the production of synthetic nature. Appropriated images drawn from diverse online sources are connected by the recurring presence of a petroleum-like substance traveling through pipelines, deposits, and supply chains. The soundtrack of the video is the '80s hit "0wner of a Lonely Heart" by the progressive-rock/synth-pop band Yes. Wang stretches and loops the song's central refrain, collapsing sound and image in a language that recalls ASMR videos. In the video's second half, the physical scale of industrialized agriculture comes into view through footage of industrial earthmoving technologies, from controlled blasting used in mining, to land-clearing fires and the artificial coloring of lawns. The song's lyrics repeat "never thinking of the future," as ecological phenomena appear accelerated and unreal. Installed on AstroTurf, an artificial substitute for natural grass developed in 1965 by agrochemical giant Monsanto, Wang articulates an ambivalent "future-present" in which nature, technology, and capital have become inseparable.

5¬
MARINA PINSKY
American, b. 1986, Moscow, Russia
Lives and works in Berlin, Germany, and Brussels, Belgium

- *Pharmakon*, 2014–15
  Epoxy resin, fiberglass, ceramic, aluminum, UV-cured inkjet print
- × 98 1/2 × 39 1/3 × 2 in each
  Courtesy the artist, 303 Gallery, New York, and Galerie Greta Meert, Brussels

Marina Pinsky examines the ways we read images as material, spatial, and ideological models of the world. These oversize pill strips are modeled after ancient *terra sigillata*, a clay pill mined on the Greek island of Lemnos as early as 500 BC from volcanic deposits rich in aluminum, magnesium, and iron oxide. Formed into sealed tablets, the pills were packaged and distributed across Europe until the nineteenth century, becoming some of the first branded goods. Instead of marks of origin, the surfaces of Pinsky's pills depict contemporary Swiss pharmaceutical buildings in subtle relief. On their reverse, the artist has printed photographs she took of an abandoned pharmaceutical facility in Brussels. Reflecting Pinsky's longstanding interest in the relationship between sculpture and photography, *Pharmakon* juxtaposes the ancient medicinal significance of minerals with the global production of pharmaceuticals and their logistical circulation.

6¬
GABRIELLE L'HIRONDELLE HILL
b. 1979, Comox, BC, Canada
Lives and works in Vancouver, BC, Canada

- *Wave*, 2021
  Tobacco-infused Crisco oil, oil paint, magazine cutouts, tobacco pendant, charms, plastic flowers, electrical tape, thread on paper, dowel
- × 40 1/2 × 16 in
  Courtesy Gochman Family Collection

Métis artist Gabrielle L'Hirondelle Hill works across disciplines to examine personal and collective histories. Extending off the wall, *Wave* (2021) is a paper flag washed with tobacco-infused oil and paint, decorated with magazine cutouts, pressed tobacco pendants, charms, plastic flowers, and electrical tape. While flags have been used throughout history as international propaganda and ownership, Hill investigates the spiritual origin of flags and their history as made objects. Hill's flags are reminders of the Earth, articulating how value, territory, and sovereignty are highly contested and negotiated through organic materials. Tobacco, a plant deeply embedded in Indigenous economies and ceremony, foregrounds extraction as simultaneously cultural and ecological. Additionally, flags have a language, called semaphore, and the titles of the work further point to acts of communication, such as greeting, waving, announcing, and heralding. These works grow from Hill's ongoing interest in the potential for these sculptures to act in the broader world; they are objects of beauty, communication, and interlocutors with the spiritual realm.

7¬
MARINA XENOFONTOS
b. 1988, Limassol, Cyprus
Lives and works in Athens, Greece

- *Copy of a Dream*, 2020
  Modified found object
- × 94 1/2 × 47 1/4 × 35 4/5 in
  Courtesy Patrick Collins

Marina Xenofontos's sculpture consists of a repurposed animatronic dinosaur, one of several initially produced in the late 1980s, contemporaneous with the theatrical release of *Jurassic Park*, to be exhibited in the Municipal Gardens in Limassol, Cyprus. The gardens were originally built in 1888 by the British colonial administration on the coast of a city marked by histories of rapid development, tourism, and postcolonial reconstruction. Later rejected by the local municipality on aesthetic grounds, the dinosaurs remained closed off in an area next to the Limassol Zoo, within the gardens, where they sat gathering dust for decades. Returning to these strange and nostalgic objects from her childhood, Xenofontos reappropriated one as a found object-sculpture, removing the motor. As both a dinosaur, a figure inseparable from the petrochemical imaginary,

and a defunct machine, the work stages a quiet collision between fantasies of the prehistoric past, extractive modernity, and obsolete technological spectacle.

8¬
CLARE KOURY
b. 1993, Richmond, KY
Lives and works in New York, NY

- *Cloudbuster 1*, 2022
  Copper pipes (3/4" Type M), cast orgonite
  × 60 × 8 × 8 in

- *Cloudbuster 4*, 2026
  Copper pipes (3/4" Type M), cast orgonite
  × 60 × 8 × 8 in

- *Cloudbuster 5*, 2026
  Copper pipes (3/4" Type M), cast orgonite
  × 60 × 8 × 8 in

- *Towerbuster 6*, 2023
  Cast orgonite with iron shavings, brass shavings, aluminum filings, hematite spheres, copper crimp sleeves, emerald grounding screws, ferrite core inductors, copper tensor rings, copper-wrapped selentie wands, YATONUZI 7 Chakra Polished Natural Healing Crystal Set for Energy Reiki Balancing Decoration Healing Meditation Therapy Gift (clear quartz, amethyst, lapis lazuli, green aventurine, citrine, carnelian, red jasper)
  × 52 × 8 × 3 in

  Courtesy the artist

Working with precious stones sourced from across the United States, Clare Koury investigates natural phenomena, vernacular scientific traditions, and material transformation. Standing over five feet tall, *Cloudbuster 1* (2022), *Cloudbuster 4* (2026), and *Cloudbuster 5* (2026) are Koury's DIY interpretations of experimental atmospheric energy devices developed by Wilhelm Reich (1897–1957). *Cloudbusters* are constructed of copper pipes and orgonite discs, made of metal shavings and crystals cast in resin. Today, some employ cloudbusters to shield against 5G signals and sensory overload from everyday electronic devices.

Towerbuster 6 (2023) is a wall-mounted slab of solid orgonite composed of metal shavings, bits of copper, and a variety of healing crystals, intended to redistribute energy through bio-energetic life forces akin to chi. These apparatuses are meant to act as transmitters that recalibrate the equilibrium between technological fields and biological systems. Koury's use of copper, amid a looming shortage, combined with orgonite, speaks to a growing desire for holistic intervention at a time when rare earths are increasingly mined.

9¬
HÉLIO MELO
b. 1926, Boca do Acre, Amazonas, Brazil
d. 2001, Goiânia, Goiás, Brazil

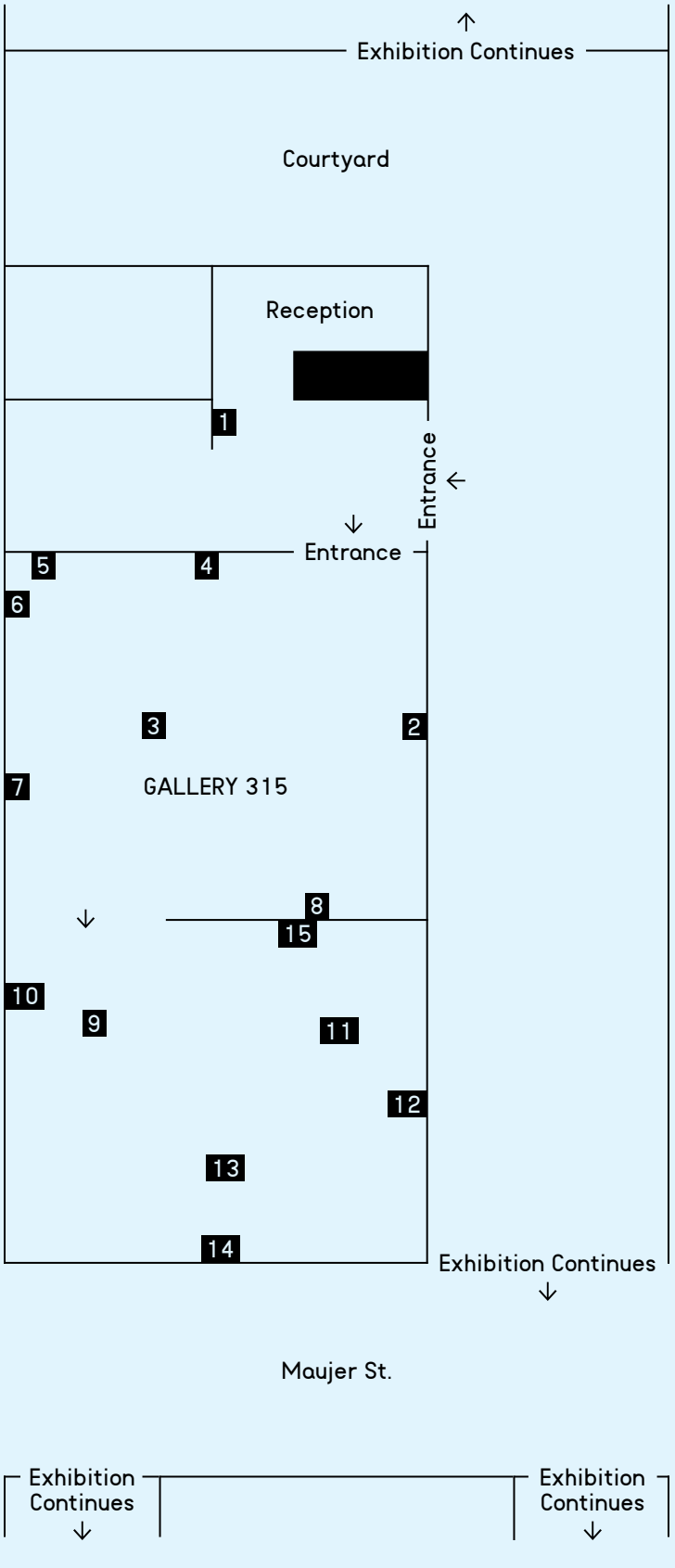
- *Mapinguari I*, 1989
  Ink and leaves' extract on fabric
  × 60 × 32 in

- *Untitled*, 1989
  Ink and leaves' extract on fabric
  × 55 1/8 × 55 3/4 in

- *Untitled*, 1989
  Ink and leaves' extract on fabric
  × 56 1/4 × 54 3/8 in

  Courtesy Almeida & Dale, São Paulo

Hélio Melo was a self-taught artist whose paintings offer an important perspective on extractive labor as lived experience. Working as a rubber-tree tapper throughout his life, Melo in his work draws directly from the vegetal and economic realities of the Amazon. To make both *Untitled* works and *Mapinguari I* (all 1989), Melo used ink, crushed leaves, bark, and native plant extracts to create soft compositions on fabric, rich in symbolism. Melo's paintings explore myth and history through a unique visual language. Often depicting figures with surrealist sensibilities, Melo put humans, animals, and plants in direct dialogue with one another, blurring the line between reality and spiritual belief. "You can call me a forest painter," Melo reflected, "because only those who have lived there are able to discover the mysteries." In *Sentient Earth*, these works extend an inquiry into extraction not as a distant infrastructure, but as an intimate, embodied practice rooted in landscape, labor, and survival. In many ways, Melo anticipated contemporary ecological discourse in his portrayal of the forest as an active, sentient organism.



1¬
MONIRA AL QADIRI
- *Spectrum (Mask)*, 2025

2¬
KARTO
- *Petróleo*, 1984

3¬
JONATHAN OKORONKWO
- *Abossokai Macho and Co*, 2022

4¬
MARK DION
- *No. 13 (Anatomy of Global Warming)*, 2025

5¬
BERNARD WALSH
- *Miner's Son*, 1940

6¬
MIKE MOSCO
- *Miner's Head*, 1936

7¬
BERND & HILLA BECHER
- *Preparation Plants*, 1966–68
- *Typology Pennsylvania Coal Mine Tipples*, 1974–78

8¬
SIMON DENNY
- *Output 0971*, 2025

9¬
MARINA PINSKY
- *February 17–March 16, 2022*, 2022

10¬
NELLIE STOCKBRIDGE
- *Mr. Shannon's Wooden Rail Model*, ca. 1894–1964

11¬
ISAIAH DAVIS
- *Quick*, 2025

12¬
CAULEEN SMITH
- *Mines to Caves*, 2023

13¬
NINA CANELL
- *Mother of Dust*, 2023

14¬
LES LEVINE
- *Wedges: The Eating Unit*, 1967

15¬
MAREN KARLSON
- *Staub (Holes) #6*, 2024
- *Staub (Holes) #15*, 2025
- *Staub (Holes) #16*, 2025

1¬
MONIRA AL QADIRI
b. 1983, Dakar, Senegal
Lives and works in Berlin, Germany

- *Spectrum (Mask)*, 2025
  3D-printed plastic, automotive paint
- × 10 × 10 × 7 1/16 in
  Courtesy the artist and Perrotin

Monira Al Qadiri is a Kuwaiti visual artist interested in the cultural histories of the Persian Gulf region. Through a multifaceted practice, Al Qadiri addresses "petro-culture," a theoretical framework exploring how society is shaped by petroleum through science fiction, autobiography, and pop culture. Taking inspiration from the shape of oil drills, *Spectrum (Mask)* (2025) is an alien-like wall sculpture painted in an iridescent finish. The work is the result of Al Qadiri's research into the historical and cultural connections between the pearl trade and its replacement: petro-economics. Pearls and oil share a dichroic, iridescent color spectrum, and the extraction of these materials has been at the center of cultural and economic life of the gulf. Al Qadiri's sculpture draws a direct visual and conceptual link between industrial refinement and regimes of visibility shaped by energy economies. Its oscillation between abstraction and machinery underscores *Sentient Earth*'s concern with how extractive infrastructures permeate not only landscapes and technologies but also ways of seeing and sensing the world.

2¬
KARTO

- *Petróleo*, 1984
  Board game published by Karto, Portugal
- × 18 1/2 × 13 1/2 × 2 in
  Private Collection

Designed in 1976 by the Porto-based board game manufacturer Karto, *Petróleo* invites players to expand their oil reservoirs and purchase exploration licenses in order to outcompete other petroleum companies. The game contains five stacks of paper currency and a range of molded plastic pieces, including drilling derricks, oil tankers, and circular refinery storage tanks. These are set on a topographical blueprint based on the Leça da Palmeira refinery in Matosinhos, one of the largest oil refineries built in the 1970s along Portugal's Atlantic coast. An aerial photograph of the refinery appears on the board's cover, prompting players to develop the shoreline with ports, cargo infrastructure, and deep-sea drilling rigs.

The card names of different oil companies situate the game within a specific historical moment in the global oil economy. In the 1970s, the Portuguese oil company Sacor was nationalized after the 1974 Carnation Revolution, while in New York, Mobil facilities in Greenpoint and East Williamsburg were linked to one of the largest

underground oil spills in US history, releasing millions of gallons of petroleum into the surrounding soil and waterways. If national progress after the Salazar dictatorship was tied to Portugal's entry into the global petroleum industry, Portuguese citizens could now dream of having a stake in the oil economy while trying their luck at the kitchen table with this *Monopoly*-style board game.

3¬
JONATHAN OKORONKWO
b. 1993, Aflao, Volta Region, Ghana
Lives and works in Kumasi, Ashanti Region, Ghana

- *Abossokai Macho and Co*, 2022
  Used motor oil, dissolved metal paste from engine parts, found materials on plywood
- × 8 panels, 48 × 96 × 1 5/8 in each
  Private Collection, New York

Jonathan Okoronkwo's practice spans painting and sculpture to explore the social ecology of time, labor, and materiality. Finding inspiration in the scrapyards of Kumasi, Ghana, Okoronkwo takes photographs of disassembled engines and machines, which he further distorts in Photoshop before transferring them onto plywood panels. Suspended between use and waste, scrapyards are sites of transformation. "Once art enters the scrapyard, it transforms into scrap," Okoronkwo reflects. "Then [it] becomes something intangible like money or is absorbed into new relationships and conversations. The performative cycle is an important part of the practice." Resembling a sepia, photographic tableaux, *Abossokai Macho and Co* (2022) is a four-sided, eight-paneled painting arranged in a diamond configuration in the center of the gallery. Okoronkwo employs motor oil and metal paste to paint a dense landscape of intertwining gaskets and pipes in hazy hues of golden brown. The large-scale painting reflects his interest in human mortality in the face of industrial revolution. Scrapyards mirror cycles of life, translating a lived mechanical experience into material recycling.

4¬
MARK DION
b. 1961, New Bedford, MA
Lives and works in Copake, NY

- *No.13 (Anatomy of Global Warming)*, 2025
  Black and white ink on Arches Watercolor Paper, wooden dowels, cord
- × 40 × 28 × 1 in
  Courtesy the artist and Tanya Bonakdar Gallery, New York

Throughout his career, Mark Dion has been dedicated to examining how systems of classification shape our understanding of history and the natural world. Drawing on the visual language of archives, laboratories, and educational displays, Dion's work playfully embodies and satirizes authoritative forms of knowledge to critique

how dominant ideologies influence conversations around climate change. In *No.13 (Anatomy of Global Warming)* (2025), Dion adopts the familiar format of an anatomical diagram, replacing conventional scientific labels with references to the causes and consequences of climate change. Rather than identifying bones, the work maps ecological catastrophe directly onto the human body. Rising temperatures, environmental degradation, and planetary instability are inseparable from human existence. By transforming a pedagogical image into a meditation on environmental collapse, Dion suggests that the ecological crisis is not an abstract or distant phenomenon, but one inscribed onto the everyday structures of life.

5¬
BERNARD WALSH
b. 1912
d. 2004, New York City, NY

- *Miner's Son*, 1940
  Cast iron
  × 27 1/2 × 9 1/4 × 8 in
  The Museum of Modern Art, New York.
  Van Gogh Purchase Fund, 1941

Bernard Walsh was a three-time decorated veteran and sculptor, yet little is known about his life and artistic practice. Created during the Federal Art Project's interwar years, *Miner's Son* (1940) was shown and acquired by the Museum of Modern Art in 1941. Sitting beside Mike Mosco's *Miner's Head* (1936), Walsh's work is sculpted from cast iron, historically associated with iron deposits explored in Minnesota and Michigan. With his downward gaze and compressed features, *Miner's Son* evokes the exhaustion and vulnerability of working in underground conditions. As seen in the work of Nellie Stockbridge, mining shaped the lives and environments of American communities, and *Miner's Son* reflects the indivisibility of family and industry. The work stands as both a historical artifact and reminder that extraction is inseparable from questions of labor, survival, and the human experience.

6¬
MIKE MOSCO
b. 1921, University Settlement, New York City, NY

- *Miner's Head*, 1936
  Bronze
  × 9 3/4 in high
  The Museum of Modern Art, New York.
  Gift of A. Conger Goodyear, 1936

Established in 1931 by the Roosevelt administration during the New Deal, the Works Progress Administration created the Federal Art Project, which organized the *New Horizons in American Art* exhibition at the Museum of Modern Art in 1936. Promoted as "the first time in American art history a direct and sound relationship has been established between the American public and

the artist," the exhibition reached across nearly four floors of the museum and comprised over 150 objects. In addition to established artists, the show included works by youth, and among them was fifteen-year-old Mike Mosco. Little is known about Mosco, but *Miner's Head* (1936) offers a striking portrait of labor at a moment when mining shaped the landscape and identity of the United States. Within *Sentient Earth*, the sculpture stands as a meditation on the human costs embedded within mineral economies. Mosco's decision to sculpt a bust shifts viewers' attention to the individuals who absorbed the mental and physical pressures of the harsh industrial system during the early twentieth century.

7¬
BERND & HILLA BECHER
b. 1931, Siegen, Germany
d. 2007, Rostock, Germany;
b. 1934, Potsdam, Germany
d. 2015, Düsseldorf, Germany

- Left: *Preparation Plants*, 1966–68
  9 silver gelatin prints
  × 56 × 68 in framed
  Copyright Estate Bernd and Hilla Becher, represented by Max Becher
  Courtesy Sprüth Magers

- Right: *Typology Pennsylvania Coal Mine Tipples*, 1974–78
  9 silver gelatin prints
  × 56 × 68 in framed
  Copyright Estate Bernd and Hilla Becher, represented by Max Becher
  Courtesy Konrad Fischer Galerie, Berlin/Düsseldorf

Bernd and Hilla Becher began taking photographs together in 1959, documenting architectural forms they collectively referred to as "anonymous sculpture." As a nod to Marcel Duchamp's readymades, the Bechers referred to the industrial buildings as found objects, capturing their portraits from straightforward, objective points of view. Arranged in a grid, the two typologies selected for *Sentient Earth* are powerful images of mining technologies on the verge of obsolescence. The Bechers' monumental practice captured industrial architecture from around the world including blast furnaces in Germany, cooling towers in Belgium, grain elevators in France, coal mines across the United Kingdom, and water towers in American towns. *Preparation Plants* (1966–68) comprises images of seemingly abandoned coal preparation plants in South Wales. *Typology Pennsylvania Coal Mine Tipples* (1974–78) showcases the makeshift mineheads or "tipples" in Eastern Pennsylvania following the Great Depression. Both typologies are portraits of mining legacies, revealing the inevitable ghosts of industry in the absence of human labor.

8¬
SIMON DENNY
b. 1982, Auckland, New Zealand
Lives and works in Berlin, Germany

- *Output 0971*, 2025
  Plotted acrylic and inkjet on canvas
- × 47 1/4 × 47 1/4 in
  MAN Collection, Montreal
  Courtesy the artist and Petzel, New York

In recent years, defense tech—the development of advanced weapons systems—has become a growing financial investment category for states and companies. Simon Denny has spent the last several years interrogating the cultural logic underpinning this shift, making paintings using artificial intelligence, a technology integral to these new companies. *Output 0971* (2025), part of Denny's *Machine Paintings* series, is an AI-generated composition painted by reprogrammed pen plotters, CNC machines, and inkjet printers. Denny trained an AI image model with promotional materials from defense tech companies and images of Italian Futurist paintings to create digital-analog works that echo Futurist aesthetics. *Output 0971* gestures toward these ideologically laden compositions, moving fluidly between artistic creation and mechanical production, human and machine vision, rendering them virtually indistinguishable. For Denny, "training datasets for AI is a form of history building that reaches from the past in order to deploy to the present," demonstrating how technology continues to inform political and aesthetic regimes.

9¬
MARINA PINSKY
American, b. 1986, Moscow, Russia
Lives and works in Berlin, Germany, and Brussels, Belgium

- *February 17–March 16, 2022*, 2022
  Cast bronze train tracks
- × 25 5/8 × 11 3/4 × 1 1/8 in each
  Courtesy the artist, 303 Gallery, New York, and Galerie Greta Meert, Brussels

These cast bronze train tracks were informed by research Marina Pinsky undertook in the Belgian National Railways' archives. In an exhibition Pinsky organized in 2021 at the abandoned railway museum in the Brussels-North station, she created an elevated railway system using a self-created gauge. This rail line connected historical models of stations, constructed by signalmen in training, with works by architects and contemporary artists. Instead of using molds, each of these hand-formed tracks were sculpted by the artist individually, resulting in a series of unique sculptures. Each track is stamped with the date of its production, but rather than strict linearity, the timeline contains skips, gaps, and doubles.

Rail infrastructure has historically been inseparable from industrialization and mining, where tracks enabled the efficient transfer of raw materials from sites of

excavation to industrial centers and ports. Displayed near Nellie Stockbridge's nineteenth-century photograph of wooden toy railroad tracks and Isaiah Davis's steel trolley, these works evoke the movement of coal pulled along rail lines, both conduits of connectivity and underground-to-surface transportation.

10¬
NELLIE STOCKBRIDGE
b. 1868, Pana, IL
d. 1965, Wallace, ID

- *Mr. Shannon's Wooden Rail Model*, ca. 1894–1964
  Archival pigment print
- × 40 × 32 7/8 in
  Courtesy Barnard-Stockbridge Photograph Collection, University of Idaho

In the early twentieth century, Nellie Stockbridge documented life in Idaho's Coeur d'Alene Mining District, also known as the Silver Valley. Stockbridge moved to Wallace, Idaho, in 1898 to assist local photographer Thomas N. Barnard, eventually taking over the business in 1908. Amid anarchy and insurrection, Stockbridge tirelessly captured the turbulent lives of miners and the changing landscape of the American West. The photograph selected for *Sentient Earth*, entitled *Mr. Shannon's Wooden Rail Model* (ca. 1894–1964), is unique in its unusual intimacy. Instead of her typical mining subjects, Stockbridge captured a small wooden rail model for an unknown Mr. Shannon. The subtle abstraction of this studio photograph distinguishes itself from Stockbridge's archive of field documentation, revealing a more contemplative meditation and constructed language of industrial modernity. By transforming the language of industry into something strangely precious, such as wooden toy railroad tracks, the photograph is an uncanny echo of infrastructure translated into miniature form.

11¬
ISAIAH DAVIS
b. 1992, New York, NY
Lives and works in New York, NY

- *Quick*, 2025
  Steel, aluminum
- × 39 × 41 × 31 in
  Courtesy the artist and King's Leap, New York

Sitting on heavy-duty yellow castors, *Quick* (2025) is a steel trolley, reminiscent of minecars used to transport rock, ore, and materials in coal mines. The work is made of I-beams and triangular plates inscribed with "QUICK-LOOT/ FAST-PLUNDER," a direct instruction from the Book of Isaiah. Isaiah Davis foregrounds extraction through materiality, reflecting, "in the metal shop, working with steel, what motivated me is a confrontation with the self. I'm battling against this rigidity." The work echoes his

larger investigation into the politics of masculinity and embodiments of self through the materiality of steel. Sitting alongside Nina Canell's *Mother of Dust* (2023), *Quick* grounds the space in its perceived immovability.

12¬
CAULEEN SMITH
b. 1967, Riverside, CA
Lives and works in Los Angeles, CA

- *Mines to Caves*, 2023
  Single-channel video, color, sound
- 9:47 min loop
  Courtesy the artist and Morán Morán, Los Angeles

Mines to Caves (2023) is a film that wrestles with the impacts of geological extraction. Partially shot on 35mm and 16mm film, Cauleen Smith pairs music by BBY KODIE and The Rolling Stones with a succession of names of minerals such as granite, lapis lazuli, and molybdenite, a key component in electronic manufacturing. The film's incantatory rhythm registers the relentless physical circulation of mined materials that echo throughout the 315 Maujer gallery. "There was a time when we knew how to navigate the terrain, much like the animals you see elegantly and efficiently navigating the land today," Smith says. "I want viewers to imagine a world where we don't view caves as places of extraction, but rather as places of shelter." Instead of being sites of profit and removal, Smith repositions caves as spaces of reflection and interconnection. Ultimately, Smith attempts to return the mine to the mountain, urging the viewer to realign themselves with the planet.

13¬
NINA CANELL
b. 1979, Växjö, Sweden
Lives and works in Berlin, Germany

- *Mother of Dust*, 2023
  Cultured pearls, broom, modified conveyor belt
- 280 × 35 × 23 in
  Courtesy the artist and 303 Gallery, New York

Nina Canell's sculpture *Mother of Dust* (2023) employs a modified conveyor belt with a small broom attachment and a scattering of pearls. As the belt moves, the pearls bounce off the broom's bristles, seemingly unable to progress beyond them. Harnessing the build-up and release caused by the broom's constraint, the pearls enter into variable relation with one another. The slowed-down machine invites the viewer to take in Canell's production line, transforming the gallery into a system of continuous motion that is both circular and unpredictable. The conveyor belt functions as a value-producing machine, yet the sculpture's long body and short legs create a strange sentience, as if

its stature rests on back-breaking labor. Cultivated on an industrial scale since the late 1800s, pearls form naturally when particles intrude into a mollusk's soft body parts. While the pearl industry grew out of a desire for perfectly spherical pearls, Canell's assemblage embraces their irregularity as a vehicle for ambivalence and indeterminacy. Foregrounding dust as an origin, byproduct, and end, *Mother of Dust* is a meditation on material circulation in an age of extraction and exhaustion.

14¬
LES LEVINE
b. 1935, Dublin, Ireland
Lives and works in New York, NY

- *Wedges: The Eating Unit*, 1967
  Injection molded styrene
- 12 × 12 × 12 in each
  Courtesy the artist and Ulrik, New York

Pioneer of media, video, and conceptual art, Les Levine explores the relationship between technology and interactive systems. Emerging in the 1960s, Levine challenged the distinctions between commodity and artistic production. He coined the phrase "disposable art" to describe objects made from expandable polystyrene, the soft plastic often used in packaging and coffee cups. *Wedges: The Eating Unit* (1967) was made from hard injection molded styrene and was part of his "disposable experience." They were made in six colors, each an equilateral triangle, as an alternative to conventional dinnerware. *Wedges* was created at the request of the Museum of Merchandise in Philadelphia in 1967. The triangular dishes could be arranged in an endless number of systematic patterns. Levine stated, "I wanted to make a consumer product that would allow anyone to participate in artistic choices," reflecting his interest in the mechanization and production of everyday objects during the height of postwar consumer culture. In the '60s, Levine began using plastic as his primary medium, interested in its moldable properties as well as its expendability, earning him the nickname "The Plastic Man." Derived from petroleum, plastic carried the promises of postwar modernity, redefining everyday patterns of use and disposability. By the '80s, Levine placed 3,000 premium square ads in NYC Subway cars with the slogan "Consume or Perish." In *Wedges*, Levine engages with processes of consumption, lifecycles, the dinner table, and intelligent interactive consumer products.

15¬
MAREN KARLSON
b. 1988, Rostock, Germany
Lives and works in New York, NY, and Los Angeles, CA

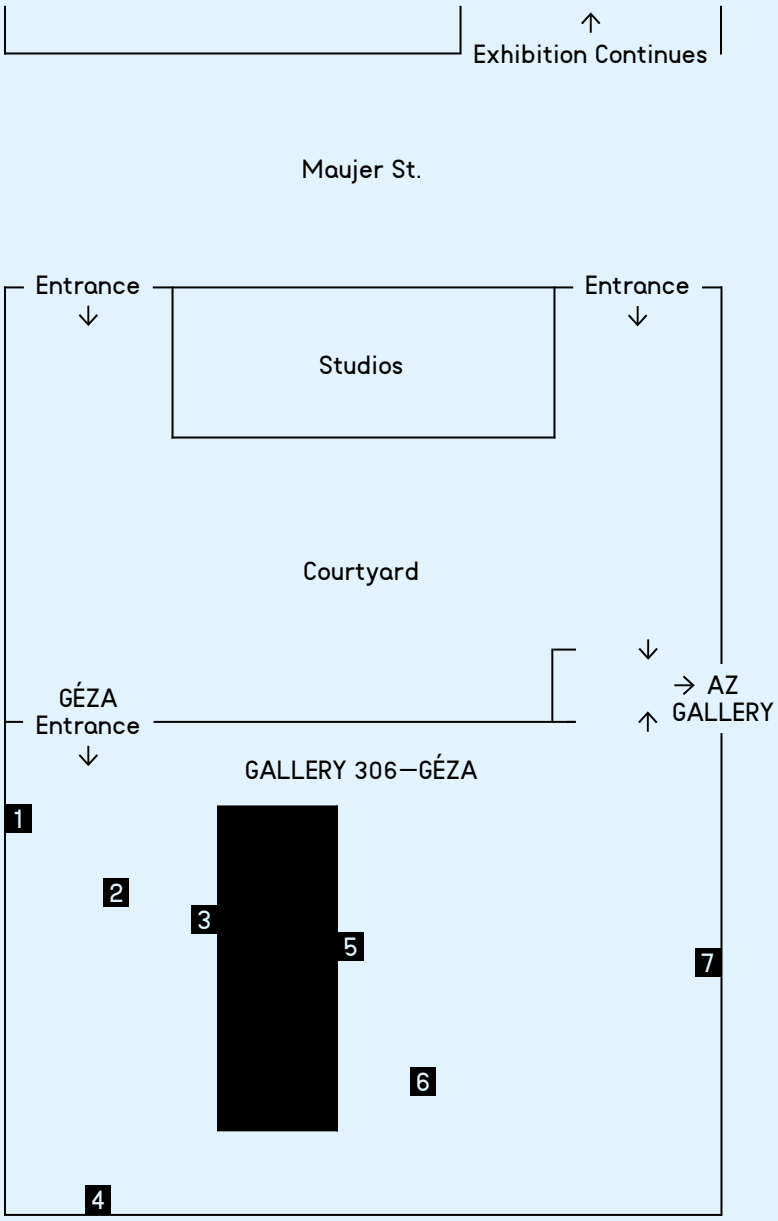
- *Staub (Holes) #6*, 2024
  Oil, ash, and graphite on canvas
- Diptych, 15 × 62 3/8 in
  Courtesy the artist and Hoffman Donahue, New York/Los Angeles

- *Staub (Holes) #15*, 2025
  Oil, ash, and graphite on canvas
  × Eight parts, dimensions variable
  Courtesy the artist, Soft Opening, London and Hoffman Donahue, New York/Los Angeles

- *Staub (Holes) #16*, 2025
  Oil, ash, and graphite on canvas
  × Eight parts, dimensions variable
  Courtesy the artist, Soft Opening, London and Hoffman Donahue, New York/Los Angeles

These paintings are part of Maren Karlson's ongoing *Staub* series, drawn from her research in the archive of the East German secret police, also known as the Stasi. Karlson works from the declassified images she finds there, rephotographing, anamorphically compressing, and painting them in oil and ash. At 315 Maujer, these paintings align with the building's structural openings, fold around corners, or sit embedded into the wall. Some of these distortions resolve only from a vantage the viewer cannot reach; in one, the word "Staub!" surfaces. *Staub (Holes) #15* (2025) distorts a 1964 photograph of uranium dust settled over fresh snow in the Ore Mountains, near the Wismut mine, where the extracted material fed the Soviet nuclear program. Into the dust and snow, an unknown hand wrote "Staub!" – "Dust!". *Staub (Holes) #6* (2024) and *Staub (Holes) #16* (2025) begin with a 1975 photo of a fire at East Germany's Greifswald-Lubmin nuclear power plant. Both photographs, taken by the Stasi as evidence of suspected sabotage, belong to a continuum of holes: the mine itself; the almost invisible undermining as seen in "Staub!"; the 1951 Wismut miners' upheaval; and holes made in a police precinct with rocks carried up from the mine.

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1¬
COUMBA SAMBA
b. 2000, New York, NY
Lives and works in New York, NY, and London, UK

- *Radiator*, 2024
  Metal, metal paint, sealant
- × 23 5/8 × 34 7/8 × 3 3/8 in
  Collection of Olivier Babin
  Courtesy the artist and Arcadia Missa, London

Originally part of a larger installation wherein the color of each work was taken from a photograph from the first Russia-Africa Summit in 2019, Coumba Samba's *Radiators* are symbols of resistance. The syndicate of African nations that participated in the summit sought to deepen diplomatic ties with Russia despite mounting exploitation and extraction across the African and European continents. In *Sentient Earth*, Samba's *Radiator* (2024) reveals how natural processes register at the level of the home, the body, and lived space. The painted radiator is both an endpoint and a signifier of the Russian gas industry's current entanglement with Africa and Europe. The color is a synthesis of references from the summit, communicating the tension between resources and alliances. Repurposing a radiator, designed to mediate heat, fuel, and bodily comfort, Samba transforms an object of utility into a point of convergence for histories of colonialism, migration, and material dependency.

2¬
RACHEL FÄTH
b. 1991, Berlin, Germany
Lives and works in New York, NY

- *Lockers*, 2025–26
  Welded steel
- × 15 × 22 × 27 in each
  Courtesy the artist

These sculptures were made in a community workshop in New York that Rachel Fäth used in lieu of a private studio. There, she worked in a shared metal shop during the day and stored her works-in-progress in an onsite locker overnight. To assemble each sculpture, Fäth wheeled it on a dolly into the metal shop. As it developed, it became increasingly difficult to move in and out of the locker. The locker imposed a practical limit not only on the sculptures' dimensions but also on their weight and the amount of material that could be added. These constraints came to determine the form of each sculpture, as she amalgamated varied scraps to fill units of space measuring 15 × 22 × 27 in. The *Lockers* are constructed from found and gifted fragments of steel, leftovers from the metal shop, pieces from the street like fences, railings, parts of hydrants, manholes, and pieces of the artist's own older artworks that she integrated into the sculpture. Fäth follows no hierarchy in the assemblage of these pieces. Through a process of accumulation and liquefaction within the parameters of the locker, she fits

as much material as possible into the available volume. By removing industrial steel from its utilitarian context and presenting it in freestanding sculptures, Fäth recasts a material historically associated with permanence and modernist monumentality as contingent on the conditions that shape her daily life.

3¬
JOHN KELSEY
b. 1964, Boston, MA
Lives and works in New York, NY

- *Google Data Center, The Dalles, OR II.*, 2013
  Watercolor, mounted on aluminum
- × 18 3/4 × 24 3/4 in framed

- *Facebook Data Center, Rutherford County, NC IV.*, 2013
  Watercolor, mounted on plexiglass
- × 18 3/4 × 24 3/4 in framed

- *Google Data Center, St. Ghislain, Belgium II.*, 2013
  Watercolor, mounted on aluminum
- × 24 3/4 × 18 3/4 in framed

  Courtesy Galerie Buchholz, Berlin/Cologne/New York

John Kelsey's three watercolors are pastoral landscapes with data centers, a contemporary substitution for a common windmill, signifying human ingenuity in a post-industrial age. Despite being painted over a decade ago, they serve as a haunting reminder of data centers' permanence and physicality. Kelsey's decision to paint in watercolor was intentional, as watercolors were "what the creative ones in the family did while summering...[a] way of avoiding each other by the sea." This engagement in parallel activity, working independently while existing simultaneously, speaks to forms of alienation amid communal existence mediated by technological advancements. Additionally, water plays a vital role in cooling and regulating the temperature of data servers. This reliance on natural resources and land to store intangible information and its contemporaneous ubiquity is paradoxical, fueling debate around data centers' viability and sustainability.

4¬
IGNACIO GATICA
b. 1988, Santiago, Chile
Lives in New York, NY, and Santiago, Chile

- *Sunsets*, 2024
  Live financial data commodity price indexes, LED screens, artist's frames
- × 15 1/2 × 15 1/2 × 4 1/2 in each
  Courtesy the artist

This series of LED screens by Ignacio Gatica depicts a bright sun setting behind a mountain at different moments in a day's cycle. The broad blocks of color are characteristic of the work of Lebanese American poet, painter, and philosopher Etel Adnan (1925–2021), whose paintings of California's Mount Tamalpais, which she began after returning to the Bay Area in 1977, Gatica reproduces here. Adnan repeatedly returned to the mountain in texts such as *Journey to Mount Tamalpais* (1986), where landscape becomes inseparable from histories of exile, war, and migration across the Mediterranean and Pacific. In Gatica's works, the silhouettes of Adnan's meditative horizons, composed of the small illuminated green, blue, and red dots of LED grids, move slowly according to data tracking the future market prices of natural resources historically tied to Latin American mining industries, such as copper extracted in Chile. Gatica programs these movements using data from trading platforms, which forecast the value of mined gold, oil, and copper based on supply chains, political climates, and other forms of market speculation. The *Sunsets* reflect Gatica's way of moving between historical and personal experience: natural forms trace the directional lines of stock-trading charts, both fleeting and volatile, recalling Adnan's ruminations in her text *Shifting the Silence* (2020), where the sunset that breaks nightfall reveals a vanished landscape conjured solely through memory.

5¬
NOHEMÍ PÉREZ
b. 1964, Tibú, Colombia
Lives and works in Bogotá, Colombia

- *Panorama Catatumbo (7)*, 2018
  Charcoal on canvas
- × 71 × 197 13/16 in
  Courtesy the artist and Instituto de Visión, New York

Drawing inspiration from the moist forests of the Catatumbo region of northern Colombia, Nohemí Pérez examines the centuries-old scars caused by war, industrialization, and deforestation. The work selected for *Sentient Earth* is from a series of ten panoramic charcoal drawings depicting hazy vegetation, haunted by finely penciled figures. Using locally sourced coal, *Panorama Catatumbo (7)* (2018) engages with the material entanglement between landscape, extraction, and image-making as the drawing accumulates and disperses across the panoramic field. For Pérez, charcoal carries both symbolic and physical resonance. Charcoal—made from burning wood at extreme temperatures—reflects the Catatumbo region's history of environmental devastation while serving as a reminder of its natural regeneration. While the forest turns carbon dioxide into breathable oxygen, charcoal is the result of depleting wood of oxygen to become carbon. Pérez's large-scale drawing stands as a monument to the centuries-old forests that have stood resilient in the face of destruction.

6¬
NINA CANELL
b. 1979, Växjö, Sweden
Lives and works in Berlin, Germany

- *Brief Syllable (Heavy)*, 2016
  Subterranean cable, acrylic, concrete
- × 44 1/2 × 6 3/8 × 6 3/8 in
  Courtesy the artist and 303 Gallery, New York

Brief Syllable (Heavy) (2016) is a piece of subterranean high-voltage cable suspended in acrylic, revealing the metal conductors inside—the cable's internal "organs." Part of a large body of work, Nina Canell considers how subsea and subterranean data and electricity cables are carriers of capital, labor, and knowledge physically moving through the Earth. Tethering the intangible, they enable a conflation of experience: rather than articulating technology as being fluid and friction free, cables are on the contrary physical and territorial. In a society that largely considers electricity second nature, the orthogonal slice that is on display points to some process outside itself, outside the work, exposing the physical pathways of intangible energetics. Spanning geographies and transcending geopolitical power structures, Canell's cut is a signifier of interruption, a loss of signal that seems to contradict itself by signaling potential.

7¬
LIU YUJIA
b. 1981, Chengdu, Sichuan, China
Lives and works in Beijing, China

- *Treasure Hunt*, 2021
  Single-channel 4K film, color, stereo sound
- ▸ 53:14 min
  Courtesy the artist

Liu Yujia's single-channel film *Treasure Hunt* (2021) traces a contested borderland shaped over time by successive waves of migration, trade, and extraction. Liu overlays two excavation narratives separated by a century: the expeditions of Hungarian-born British archaeologist Aurel Stein in the Kunlun Mountains and the Hotan region of Xinjiang (1900–1916), and the artist's own footage of jade mining in the same landscapes, shot on two field trips in the summer of 2009 and the winter of 2019. A fictionalized English voice-over, defined as Stein's voice, runs throughout the film. The film's documentary cinematic language captures glaciers, dried riverbeds, Buddhist ruins buried beneath the Taklamakan Desert, mechanical jade-mining operations, and Uyghur laborers digging for jade in the Karakash riverbed, a landscape already exhausted by previous generations of gold rushes. We learn that the Uyghur miners dig the riverbed by hand for little or no reward, a slow and inefficient form of unearthing treasure practiced for centuries. Liu ends the film with a TikTok

livestream at a jade market documenting the Han traders, referred to by locals as "Earth plunderers," who profit from this labor. In the film's layered temporal architecture, geological time, historical time, personal time, and the accelerated present coexist.

TIERRA CATALOGUE (2022) emerges as a book out of time, a relic from a future that seeps quietly into the present. Its pages, conjured by artificial intelligence, gather phantoms of artworks and the architectures meant to cradle them, vitrines fogged with radioactive mist, plinths heavy with gooey residues, rooms where the air is held in a hush of toxic dusk. The catalogue becomes an orgiastic, sedimented dream, a form of archaeology of the world as it is unearthed and reshuffled beneath our own feet.

Within these galleries, the castoffs and the things we cling to meet in uneasy communion. Industrial slag and the slow poison of residues, the patient minerals of the Earth, lie entangled with bone, spore, silt, rot. Each surface an eerie palimpsest of what supposedly endures and decays. It speaks in the language of matter, a chorus of thousands, organic and synthetic, their boundaries dissolved, no longer valid, so that uranium nestles against the soft tissue of mushrooms, ferrofluid glimmers beside the brittle memory of a coral skeleton. Beneath the studied calm of curated light, contamination reveals itself as the strange treasure we cannot help but keep.

The work proposes the museum as a structure for the planet's afterlife, a site where the residue of extraction is contained, displayed, and contemplated, as though the Earth's wounds had been enshrined yet fully exposed. Concurrently, archiving contamination also admits that it carries memory, that pernicious sediment and minerals of deep time are themselves records of the Earth's expressiveness, and that the ground surely remembers what was done to it and holds that knowledge, materially and spiritually, in its body.

This is a planet that does not simply yield but absorbs, regurgitates, hurls, and endures, a sentient Earth whose senses are mineral, whose memory is written in the slow chemistry of grief, each sorrow pressed into stone, only to come to life anew. Artificial intelligence arrives here as a new layer of sediment, a technology steeped in the residue of human longing, summoning apparitions that hover between the real and what is perhaps possible. These images shimmer as hallucinated evidence, asking what it is to let the machine dream our ruins, and whether, in its dreaming, the Earth, as we know it, is cherished or consumed. What lingers are the relics of an uncanny sentience we have hesitated to completely recognize, a quiet insistence that the planet was never mere scenery but a cognizant body, secretive while forever archiving itself, unmoved by our attempts to decipher its script.

TIERRA CATALOGUE unveils this archive in its unfinished, tentative state, a future in which the Earth's contamination is transfigured into art, memory, and monument. It asks if we can see ourselves in this gathering, if we can recognize and grapple with the sediment and debris as our own reflection.

- Text written in May 2026. Images from *TIERRA CATALOGUE* (2022), designed by Christian Proença.

















EXCERPT¬

BONE, NANOFILTRATION CONCENTRATE, CERAMIC POWDER, BENTONITE WASTE, ENSTATITE, TUNGSTEN ORE, BISMUTH BROMIDE, POTASSIUM OXIDE, ORANGE, TURBINE GRADE OIL, NEUTRAL TAILINGS, HUSKING WASTE, BLOW FLY LARVAE, ZINC ORE, ACTIVATED CHARCOAL SORPTION WASTE, WINE LEES, OIL DEODORIZATION RESIDUE, IRISH MOSS, PHARMACEUTICAL WATER CONTENT FAILURE, CENTRIFUGE TAILINGS, POLYETHER-BASED SYNTHETIC FLUID, TERNE PLATE, FATTY ACID BYPRODUCT, POLYALPHAOLEFIN (PAO) OIL, CERIUM, NUCLEAR WASTE, DICYCLOHEXYLMETHANE DIISOCYANATE (H12 MDI), RAPESEED OIL, ALKALINE LEACHATE, BARLEY BRAN, SMITHSONITE, TANTALUM CARBIDE, PHYSICAL VAPOR DEPOSITION (PVD) SYNTHESIS, TECHNICAL HCH, YTTRIUM COMPOUNDS, NITRATE SLAG, PELLET MANUFACTURING WASTE, LITHOGRAPHY, PETROL, POLYESTER COATING WASTE, ANTIMONY SULFIDE, MARBLE WASTE, MALACHITE, PAPAYA, SODIUM COMPOUNDS, GUM TURPENTINE, CARROT TOPS, TANNIN, DICHLOROPHENOL (DCP), POLYCHLORINATED ALKANE, TUNGSTEN CARBONATE, SYNTHETIC OIL, ALUMINUM WIRING WASTE, TALC, DYE WASTE, SLAG TILE, SULFATE SLAG, ACTINOLITE, TORBERNITE, MINERAL OIL, AROMATIC POLYURETHANE, COPPER, TERPENE SOLVENT, ANTIMICROBIAL NANOPARTICLE WASTE, POLYVINYL FLUORIDE, OXAZOLE WASTE, POLYETHER GLYCOL, GLYCIDYL ETHER EPOXY RESIN, ENDOTOXIN CONTAMINATION, PROMETHIUM COMPOUNDS, CONCHIOLIN, EXTRUDED POLYSTYRENE (XPS) WASTE, KRILL OIL, URETONIMINE, PLANT COMPOST, SWEET POTATO, PLASTER BOARD WASTE, DISTILLERY BARLEY, SORPTION MATERIAL WASTE, NANOSTRUCTURED SURFACE, PATINA, MOLECULAR DISTILLATION RESIDUE, MINERAL SALT PROCESSING WASTE, HEXACHLOROBIPHENYL, SILK DEGUMMING WASTE, CHLORINATED PARAFFIN, SPENT ADSORBENT, BIODEGRADABLE SOLVENT, OYSTER BYPRODUCT, VANADIANITE, LEAD, PLATINUM, P'-DDT MANGANESE DIOXIDE, ALKYLPHENOL ETHOXYLATE (APE), FAUX FUR, PHARMACEUTICAL BUFFERING AGENT WASTE, NUT, PROMETHIUM, P`-DDE, STRONTIUM-90 SOURCE WASTE, SUPRAMOLECULAR HYDROGEL WASTE, STARCH, RADIOACTIVE MIXED WASTE, SOIL BLENDING RESIDUE, MICROENCAPSULATED PCM WASTE, PEAR POMACE, NETTLE FIBER WASTE, UNDERCOAT WASTE, BACTERIAL FERMENTATION WASTE, THULIUM OXIDE, POLYDIMETHYLSILOXANE FLUID, VITRIFIED WASTE, VINYL CHLORIDE WASTE, ENAMEL PAINT WASTE, RHENIUM TRIOXIDE, OKRA, CARBONATE SLAG, FERROELECTRIC MATERIAL WASTE, EXTREME ULTRAVIOLET (EUV) LITHOGRAPHY, DYEING EFFLUENT, OXYCHLORDANE, LIME SLAG, HARDPAN, CHESTNUT, LEEK, LICHEN THALLUS, GEOPOLYMER STABILIZATION RESIDUE, LIGNIN, SLAG FINES, MORDANT DYE WASTE, CLAWS, BEER BREWING BYPRODUCT, PHARMACEUTICAL MANUFACTURING WASTE, PHARMACEUTICAL DISSOLUTION FAILURE, TEXTILE PRINTING WASTE, SOIL WATER, ACOUSTIC PRINTING, PHARMACEUTICAL OPTICAL ISOMER WASTE, ORANGE PEEL, FOUNDRY SLAG, NETTLE

FIBER, GLASS FIBER WASTE, SCALLOP SHELL, DINONYL PHTHALATE (DNP), ARTICHOKE, MINERAL EXTRACTION RESIDUE, VEGETABLE PROCESSING WASTE, PHARMACEUTICAL-RELATED SUBSTANCE FAILURE, BYPRODUCT, FLOTATION FROTH, POLYMER ENCAPSULATION RESIDUE, BROMINATED POLYIMIDE RESIN, THREE-DIMENSIONAL PRINTING (3DP), BIOSOLID, VOC WASTE STREAM, CHOCOLATE COOLING WASTE, GALVANIZING ASH, STEAM INJECTION WASTE, CSPBI3 PEROVSKITE, SILICONE OIL, SOIL WATER RETENTION, CORK, MANURE, SHOCHU DISTILLERY BYPRODUCT, WOOL FIBERS, CAULERPA, BLOCK COPOLYMER TEMPLATE, POLYDIETHYLSILOXANE, ENRICHED URANIUM, POLYCHLORINATED BIPHENYL ETHER (PCBDE) WASTE, SPROUTED VEGETABLE, TRIPHENYLMETHANE DYE WASTE, LIME-SILICA RESIDUE, MOLYBDENUM OXIDE FUNGAL CULTURE WASTE, TURQUOISE, BITUMINOUS SAND, TISSUE, DIBENZO[A], BORON NITRIDE COMPOSITE WASTE, BERYLLIUM NITRATE, CERIUM OXIDE, MILK FAT BYPRODUCT, SALT REPOSITORY, WRINKLE RESISTANCE CHEMICAL WASTE, ACETATE RAYON WASTE, SOIL ORGANIC SULFUR (SOS), PLATINUM SLAG, POLONIUM-210 SOURCE WASTE, YTTERBIUM, MUSHROOM CAPS, PLANT CELL CULTURE WASTE, CARBON-14, CADMIUM PLATING, PLUTONIUM SEPARATION WASTE, CUTTING OIL, BORON-TREATED WOOD WASTE, WOOL WEAVING WASTE, GROUNDWATER, CORN SILK, CORAL SKELETON, 3, SILICA-RICH WASTE, SOIL CO2, BLOCK COPOLYMER SELF-ASSEMBLY WASTE, MOLYBDENUM, FLAX FIBER WASTE, DECORATIVE COATING WASTE, SANDING DUST, MILK LACTOSE WASTE, KUNCREET, HIGH-LEVEL RADIOACTIVE WASTE (HLRW), LATEX, MULTI-WALLED CARBON NANOTUBES (MWCNT), COCONUT MEAL, TRANSPORTATION CASK, YTTRIUM, ASH UTILIZATION, PALLADIUM NANOPARTICLES, POLYMETHYLSILOXANE, NEURAL IMPLANT WASTE, GRAPHENE TEXTILE WASTE, BIOCHAR SORPTION WASTE, SILICA XEROGEL WASTE, DOUBLE-NETWORK GEL WASTE, RHODIUM OXIDE, PERFLUOROOCTANOIC ACID (PFOA), PHARMACEUTICAL CONTENT UNIFORMITY FAILURE, DRYWALL SCRAP, CARCASS, ENDIC ANHYDRIDE RESIN, MERCURY AMALGAM, CATALYTIC CRACKING RESIDUE, FLOWERING PLANT, GRAY PODZOLIC SOIL, GLEYSOL, ARAGONITE, TANTALUM NITRIDE, PERCOLATION LEACHATE, TUNGSTEN NANOPARTICLES, SISAL FIBER WASTE, PLUTONIUM FLUORIDE, VINYL ACETATE POLYMERIZATION RESIDUE, MECHANICAL DAMAGE VEGETABLE, PHARMACEUTICAL SWEETENING AGENT WASTE, SAKE DISTILLERY BYPRODUCT, GRAPEFRUIT PEEL, RADIOACTIVE DIAGNOSTIC WASTE, BROKEN CONCRETE, CADMIUM, PCB-CONTAMINATED SEDIMENT, POLYCHLORINATED ALKYL-SUBSTITUTED BIPHENYL, ALICYCLIC POLYURETHANE, POLYGLYCOLIC ACID SCAFFOLD, CUCUMBER TIN IODIDE, SHALE REPOSITORY, SHORT-CHAIN CHLORINATED PARAFFIN (SCCP), PENTACHLORODIBENZOFURAN (PECDF), POLYSACCHARIDE MANUFACTURING WASTE ...

After several years of container ships being sunk on a regular basis, taken out by drone torpedoes of ever-increasing speed and power, the shipping industry had finally begun adapting to the new situation. It was adapt or die; there were only about eleven thousand container ships afloat, only two hundred of them in the Very Large class, and after forty of those were sunk the verdict was clear, the writing on the wall. They weren't going to be able to stop the saboteurs, who still remained unidentified. Maersk and MSC (a Swiss company) both began to rebuild their fleets, and all the big shipyards followed. It was that or die. That one of the biggest shipping companies on Earth was a Swiss company says something about the Swiss, and the world too.

An ordinary container ship was massive but simple. They were very seaworthy, being so big and stable that even when caught in cyclones and hurricanes they could ride them out, as long as their hulls kept their integrity and their engines kept running. And of course their capacity for cargo was immense. They were well-suited to their task.

So the first attempts at transitioning to ships the saboteurs wouldn't sink involved altering the ones that already existed. Electric motors replaced diesel engines to spin the props, and these motors were powered by solar panels, mounted as giant roofs over the top of the cargo. This could work, though the speed of the behemoths was much reduced, there being not enough room on them for the number of solar panels needed to power higher speeds. But if the supply chain of commodities was kept constant, in terms of arrivals at destination ports, these reductions in ship speed, and thus in economic efficiency, were just part of the new cost of doing business. "Just in time"—but which time?

Because they were slow. Fairly quickly there emerged specialized shipyards devoted to taking in container ships and cutting them up, each providing the raw material for five or ten or twenty smaller ships, all of which were propelled by clean power in ways that made them as fast as the diesel-burners had been, or even faster.

These changes included going back to sail. Turned out it was a really good clean tech. The current favored model for new ships looked somewhat like the big five-masted sailing ships that had briefly existed before steamships took over the seas. The new versions had sails made of photovoltaic fabrics that captured both wind and light, and the solar-generated electricity created by them transferred down the masts to motors that turned propellers. Clipper ships were back, in other words, and bigger and faster than ever.

Mary took a train to Lisbon and got on one of these new ships. The sails were not in the square-rigged style of the tall ships of yore, but rather schooner-rigged, each of the six masts supporting one big squarish sail that unfurled from out of its mast, with another triangular sail above that. There was also a set of jibs at the bow. The ship carrying Mary, the *Cutting Snark*, was 250 feet long, and when it got going fast enough and the ocean was calm, a set of hydrofoils deployed from its sides, and the ship then lifted up out of the water a bit, and hydrofoiled along at even greater speed.

They sailed southwest far enough to catch the trades south of the horse latitudes, and in that age-old pattern came to the Americas by way of the Antilles and then up the great chain of islands to Florida. The passage took eight days.

The whole experience struck Mary as marvelous. She had thought she would get seasick: she didn't. She had a cabin of her own, tiny, shipshape, with a comfortable bed. Every morning she woke at dawn and got breakfast and coffee in the galley, then took her coffee out to a deck chair in the shade and worked on her screen. Sometimes she talked to colleagues elsewhere in the world, sometimes she typed. When she talked to people on screen they sometimes saw the wind scatter her hair, and were surprised to learn she wasn't in her office in Zurich. Other than that it was a work morning like any other, taking breaks to walk around the main deck a few times and look at the blue sea. She stopped work for birds planing by, and dolphins leaping to keep up. The other passengers aboard had their own work and friends, and left her alone, although if she sat at one of the big round tables to eat, there were always people happy to talk. Her bodyguards left her alone. They too were enjoying the passage. If she wanted she could eat at a small table and read. She would look up and observe the faces talking around her for a minute or two, then go back to her book. Back out on deck. The air was salty and cool, the clouds tall and articulated, the sunsets big and gorgeous. The stars at night, fat and numerous—the salty air more than compensated for by the truly dark skies. Then the new moon fattened, night by night, until it threw a bouncing silver path out to the twilight horizon, sky over water, indigo on cobalt, split by a silver road.

It was beautiful! And she was getting her work done. So—where had this obsession with speed come from, why had everyone caved to it so completely?

Because people did what everyone else did. Because first no one could fly, then everyone could fly, if they could afford it; and flying was sublime. But also now a crowded bus ride, a hassle. And now, on most of the planes Mary flew on, people closed their window shutters and flew as if in a subway car, never looking down at all. Incurious about the planet floating ten kilometers below.

On the eighth day her ship sailed into New York harbor, a dream of a harbor, Cosmopolis itself, and she debarked on a Hudson dock and took a cab to Penn Station and got on a train headed west.

Okay, this was less interesting. But still she could work, sleep, look out the window. And the Americans had finally gotten some high-speed rail built, including this cross-continent line, so it was only another day and then she was in San Francisco, coming out of the ground and walking over to the Big Tower and taking an elevator up to the top, where she had met with the central bankers years before. Her trip had taken nine days, and she had worked every day as if home in Zurich, except that she got more done. And the carbon burn, as calculated by Bob Wharton's own personalized calculator, had been the same as it would

have been if she had stayed at home. And the ocean crossing had been beautiful. She had sailed across the Atlantic! And now stood before a picture window in the Big Tower, looking across a huge wedge of the Pacific. Amazing!

"We've been so stupid," she said to Jane Yablonski, still chair of the Federal Reserve; she had been reappointed by a new president who had been terrified by all the changes. Yablonski looked mystified as she tried to parse which stupidity Mary might be referring to. Mary did not elucidate.

Not immediately, anyway. She needed to hear how they thought things were going first.

The group talked over events they often named—the Heat Wave, Crash Day, the Little Depression, the Transition, the Intervention, the Strange Times, the Super Depression—and she saw it again: these were the rulers of the world, if indeed anyone could be called that. Maybe not, maybe that was the change they were trying to catch with all their glib names: the system as such had escaped them. Change itself was changing.

Still, they undoubtedly held a lot of whatever power remained. No doubt about that. Because money mattered.

Now they were gathered to discuss the first years of their big experiment, what Bob Wharton called their Hail Mary: the carbon coin. It was very like meetings convened to discuss the Indians' Pinatubo interventions: climatologists in those meetings, bankers in this one. Here too they had made an experimental casting into the air, in this case of gold dust. What had happened?

They listened to their assistants give reports on that for a couple of hours. Abstract after abstract, information crushed to crystalline density. Then it was back to them, looking at each other around the big table. Time for reckoning: had it done what they hoped it would? Had it worked?

Yes and no and maybe. The usual answer to any question these days. But in many senses, yes, it had worked. This was what Mary heard them saying to each other, cautiously and indirectly. Around this table set so high above the beautiful city, looking at each other, she saw that their faces were pleased, even when expressing nervous concern.

They agreed on these points:

The new carbon coin had stimulated many short-term investments in carbon sequestration projects, and many longer-term investments in the coin itself. It had caused some of the biggest carbon owners to cash out and keep fossil carbon in the ground, or use it for plastics if they could. Coal had become just a black rock you could turn into money by leaving it alone. They had created and paid out trillions of carbon coins, and yet had seen no signs of inflation, or deflation, for those who held that theory; no noticeable price change.

There were currency exchanges where they had seen efforts to manipulate the value of the carbon coin against the values of other currencies, including people trying to drive it down in value, in hopes of buying low and selling high later on. Combatting those efforts, if they needed to do that, had been best accomplished by attacking the manipulators in ways that would cause them to desist, while also warning others away from such actions. Tools existed to strongly sanction those who tried it. One report on this had used the phrase *financial decapitation.*

As part of altering the investment climate further, their staffs had written up draft legislation to propose to their governments several related reforms, including strong currency controls; attacking and eliminating tax havens; shifting all money from cash to digital forms tracked by blockchain technologies; and mounting the pressure on carbon by way of increased taxation and regulation. A lot of momentum on those fronts now.

This all sounds good, Mary said at the end of the day. So now, what else can you do?

They regarded her. You tell us, they said. What kind of thing did you have in mind? And why?

Mary sighed. They were never going to be the source of change. It just wasn't in their DNA, either institutionally or individually.

She ran down a list that Dick and Janus Athena had made for her. Outlawing dark pools and killing them off. Putting significant delays in high-frequency trading. Creating high-frequency trading taxes big enough to get trading back to human speed. Calculating basic necessities needed and providing these gratis to under-served communities.

Oh dear oh my! Not what central banks do!

Their first response, as always. But they had already strayed far out of their lane, as one of them put it.

More like a bull over the pasture fence, she thought. A herd of big bulls off into the wild, looking around, didn't see any more fences—this then so scary a sight that at first they tried to conjure back some fences, enclosure being so much more comfy than freedom. Of course trust in money must be protected, as their prime directive; and that directive itself was a fence, hurray!

But wouldn't killing the dark pools create more trust in money, Mary inquired, rather than less?

They had to agree. And in general, less autonomy for loose money might increase trust in fiat money generally.

And high-frequency trading, Mary asked, wasn't it simply rent, parasiting on productive exchanges?

She found it funny to be speaking of rent as if it weren't the fundamental action of the economic system these people upheld, but they liked to think otherwise. Anything

to get them to screw their courage to the sticking place. And courage was always necessary when contemplating regicide. Could anyone kill King Capital? Mary doubted it, but if anyone could do it, it was surely these insiders, the people running the system. These thirteen people were close enough to the royal body to get the knives in before anyone could stop them. Et tu, Brute? Yes, Caesar, me too. Die. Into the ash can of history.

So now they nodded as they discussed things, and translated Mary's proposals into more respectable policy formulations. They avoided any large conclusions that would make them aware of their temerity. Just numbers, juggling some numbers, and all for the sake of stability. And since this was partly true, she could let them get on with it, encourage them more.

At the end of the meeting, the Chinese finance minister, Madame Chan, joined her at the west window, where the late sun was making the Farallons again look like a sea serpent's spine. What was that rising, there in the west?

These are just trims, she said to Mary with a smile. Buttoning up the coat you already made. Surely you don't mean to stop there?

What do you have in mind?

We've been looking at what India is doing. They're leading the way now in all kinds of things.

They were radicalized, Mary said.

Yes, and who wouldn't be? We don't want what happened to them to happen in China, or anywhere else. So now they're teaching us regenerative agriculture, and we need it. But of course it keeps coming back to how we pay for these good things.

I suppose, Mary groused.

Chan smiled. Of course. Think of it as land reform. That's a financial arrangement too. So, land taxes, which in China means a tenure tax. Creation of a commons for every necessity. Also, simply the legal requirement that private businesses be employee-owned.

Mary shook her head skeptically as she listened, but she was smiling too, thinking that now the baton had passed to this woman. A woman with real power, huge power. We'll back you, she said happily. Take the lead and we'll back you. And Madame Chan nodded, pleased with her.

Afterward Mary had been planning to fly home, but she cancelled that, and got her team to book a train sleeper and then a clipper ship, New York to Marseille. She worked all the way home.

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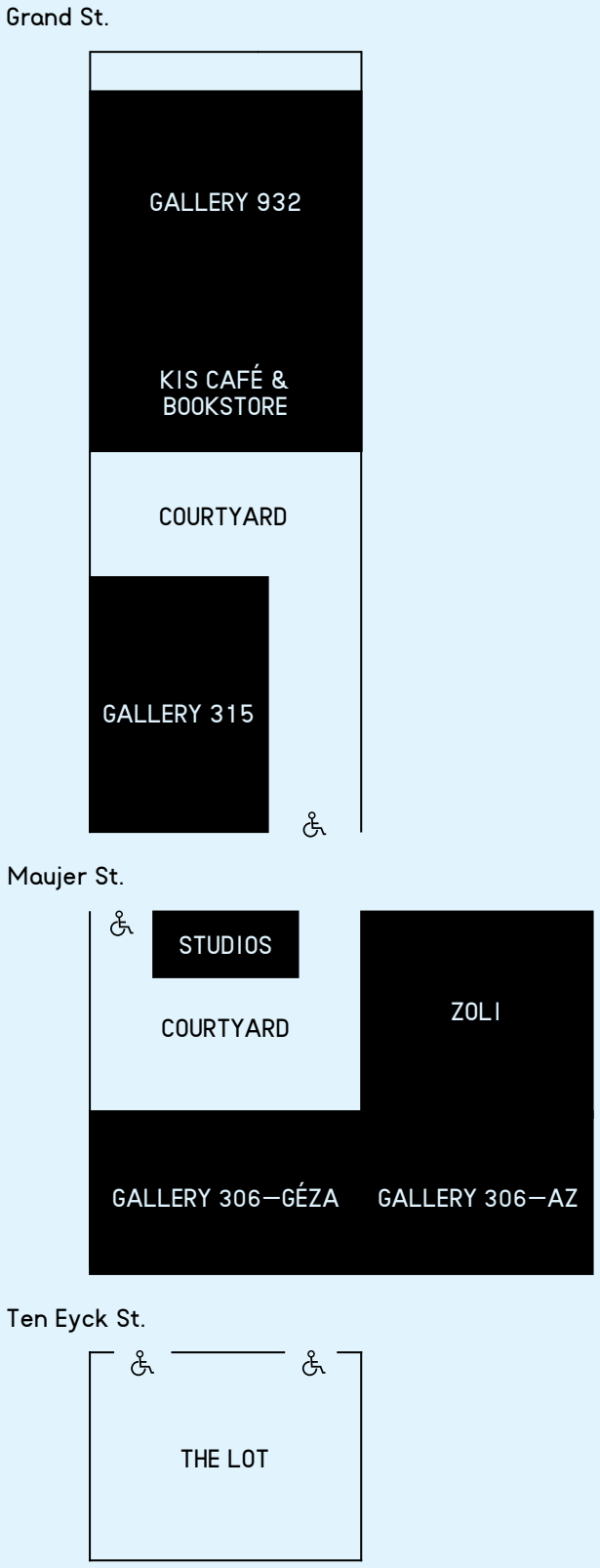
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Sentient Earth will tour to The Power Plant Contemporary Art Gallery in Toronto, where it will open in April 2027.

CAMPUS MAP



ADA accessible entrances

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THUR–SUN : 9 AM–8 PM

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