



Aqueous Humours: Fluid Ground (Fluid Mapping)

Kirsten Cooke

Bodies of Water

We are bodies of water (60%), embedded in Gaia (Isabelle Stengers) and must learn to listen and compose with water

We are entangled with this largely overlooked terraforming actor (Astrida Neimanis) rather than existing above/outside of it (Hydrological Cycle)

We are not figures above ground but bodies in air (Stacey Alaimo)

We relate to water both materially (physically) and abstractly (conceptually), it is tangibly encountered via lived experience and is accompanied by stories which should be multiple rather than singular (Jeffrey Jerome Cohen)



Performance still: Linda Stupart (2019) accompanying their *Watershed* (2024) commission for *Aqueous Humours: Fluid Ground* publication (curated by Kirsten Cooke)

From Mapping Water to Fluid Mapping

Mapping:

- Produces relations to the world not only through the focus (terrain) but the lens (position/approach of the mapper) deployed in the model

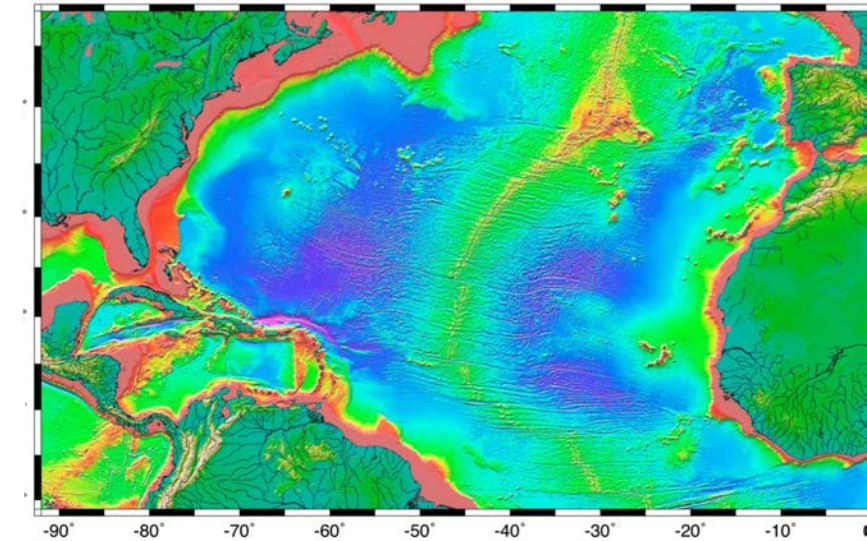
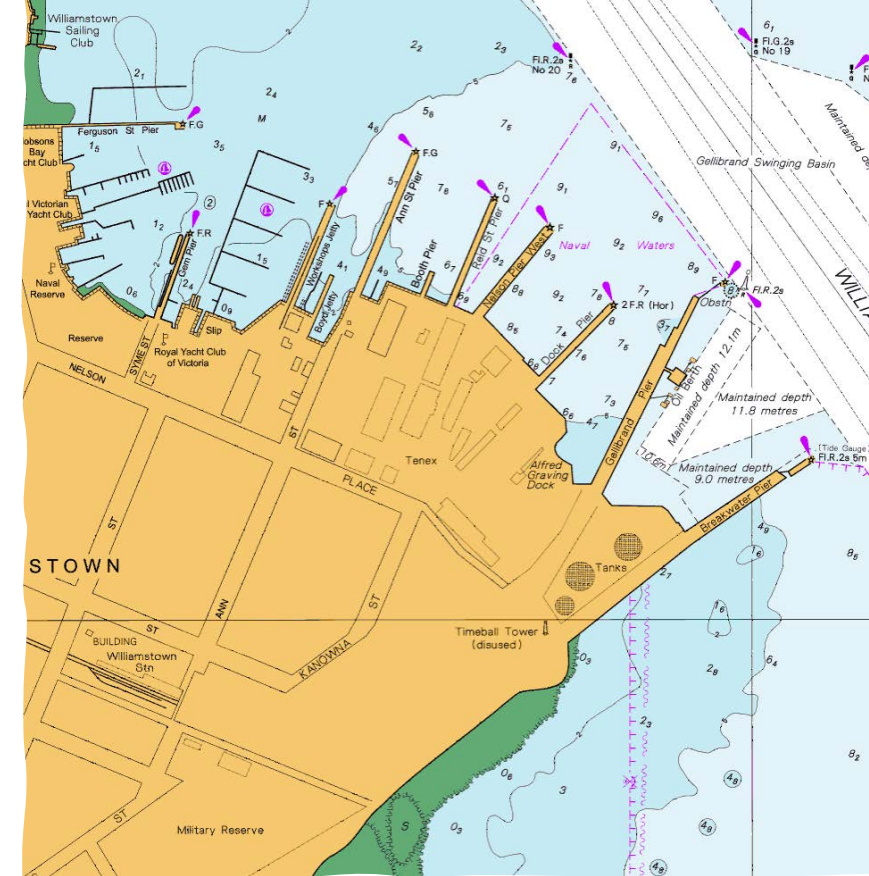
Normative Mapping:

- Produces terrains that are captured, abstracted from their context and scientifically presented as answering their own questions (Isabelle Stengers)
- Positions the cartographer and viewer outside the terrain of the map and undermines the intra-actions that are composed through the map-making relation (Karen Barad)

Fluid Mapping:

- Enters a fluid relation with mapping where we learn how to map with water, affirms that water is also an agent in the mapping that is produced
- Is co-constructed with embodied subjects who are not mapping from an imaginary perspective that exists outside of the terrain of water, but as co-writers that are intra-acting in the constantly shifting mapping that water (inc. watery inhabitants and technologies) brings into being (Cecilia Chen)

Above: Marine Navigational Chart, Australian Hydrographic Service
Below: Topography of the Atlantic Sea Floor, NASA/CNES



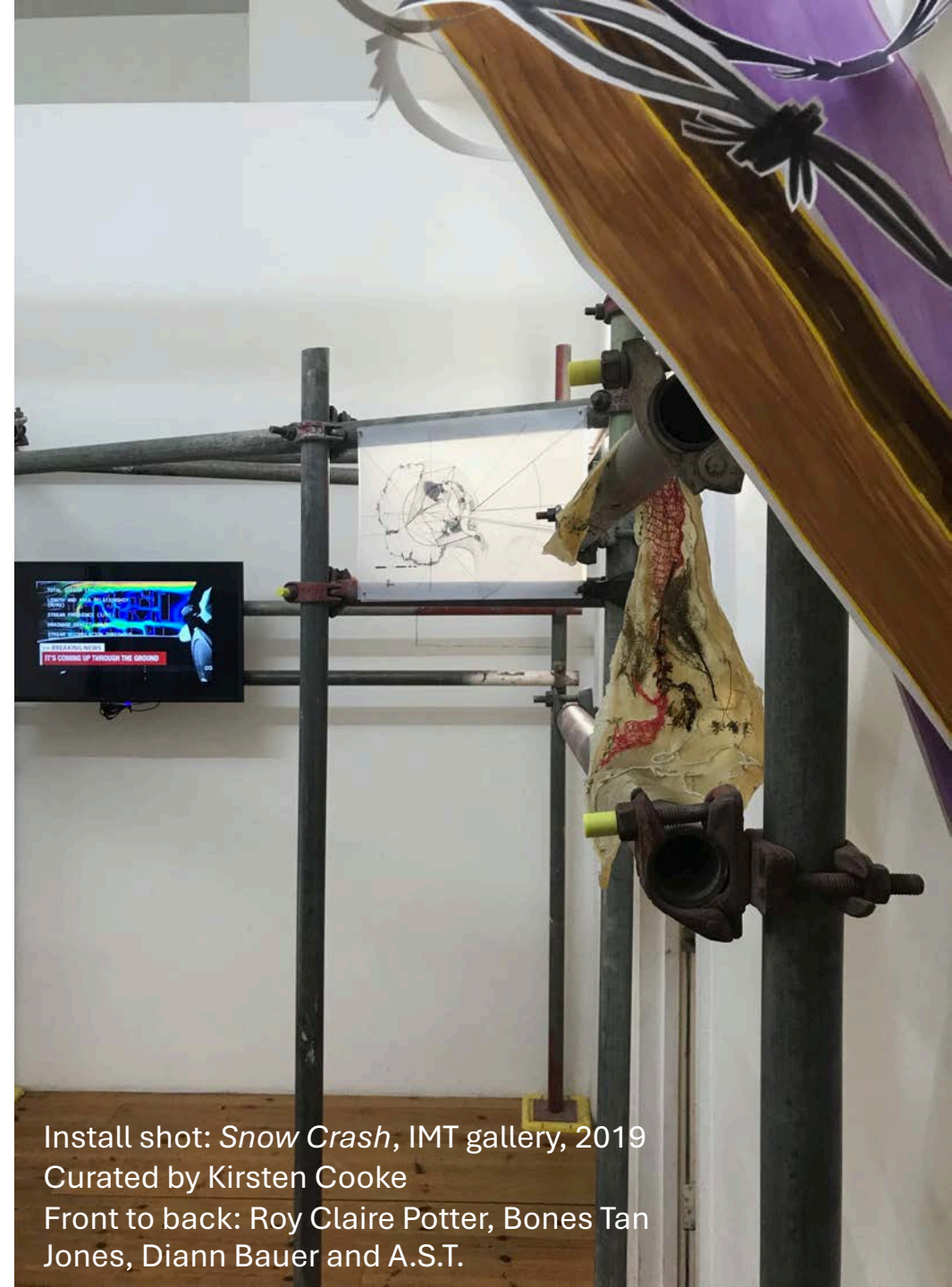
Curating as Picturing Relations (Mapping)

Curatorial Picturing (thinking and doing) and its Hauntings:

- Art History: Timeline (Giorgio Vasari, G. W. F. Hegel, Heinrich Wölfflin, and Clement Greenberg)
- Disciplines under Modernism: Painting, Sculpture, Theatre (Greenberg via Immanuel Kant)
- White Cube and Critical Distance: Neutrality and the Text (Brian O'Doherty and Kant)

Alternative Curatorial Picturing:

- Curatorial intra-actions (Karen Barad) are registered in the exhibition, or writing, horizontally alongside art works
- Exhibition, or publication, is encountered viscerally rather than curated as an essay, and is accompanied by multiple entanglements



Install shot: *Snow Crash*, IMT gallery, 2019
Curated by Kirsten Cooke
Front to back: Roy Claire Potter, Bones Tan Jones, Diann Bauer and A.S.T.



Aqueous Humours: Fluid Ground

Commissioned artists and writers in this publication to explore Dorset (and wider) waters through experimental nonfiction, fiction, diagram, image and scent:

Charlie Franklin

Carl Gent

Melanie Jackson

Ezra-Lloyd Jackson

Harun Morrison

Joseph Noonan-Ganley

Maggie Roberts

Lucy A Sames

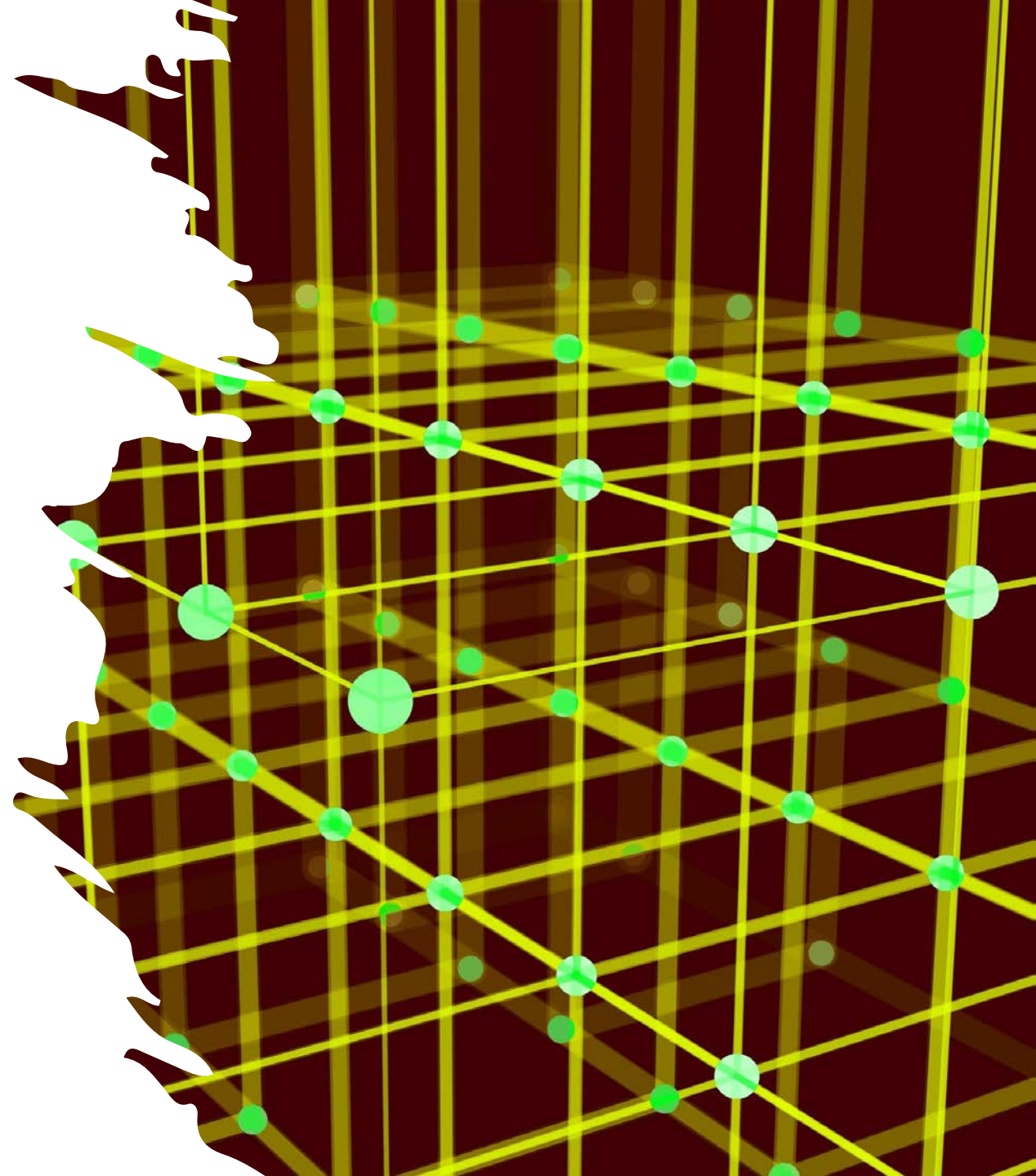
Linda Stupart

Michelle Williams Gamaker

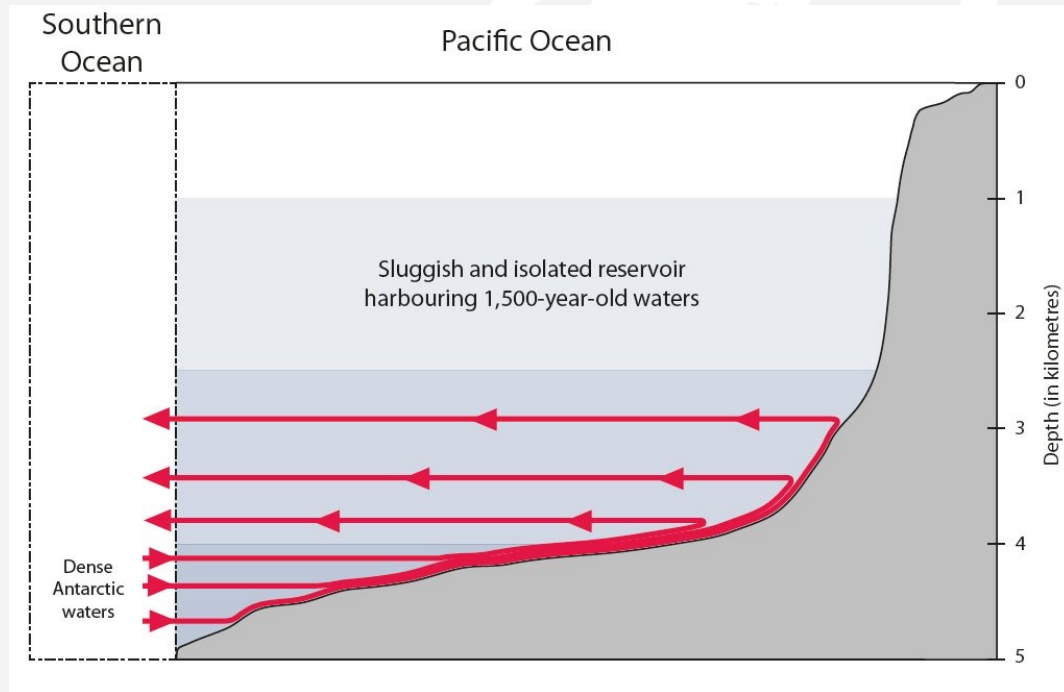
Plotting the Site

‘Arising as a speculative surplus from the nexus of the ‘spatial, geometrical and topographical’ and the ‘strategic, deliberative and pragmatic’ senses of plot, therefore, is a very distinctive schema of a ramified series of sites, situations, or spaces, each one an information environment coupled with perspectival orientation, each one’s autonomy compromised by its ultimate contiguity with a manipulative outside.’

Mackay, Robin, 2015, ‘The Barker Topos’ in *When Site Lost the Plot* ed. Robin Mackay, Falmouth: Urbanomic Media Ltd. (p. 264)



Shadow Zone



Schematic illustration of water currents.
Credit: Fabien Roquet and Casimir de Lavergne.

Performing an 'agential cut' across three of the works in *Aqueous Humours: Fluid Ground*, which produces a partial reality that is echoed in the 'shadow zone' of the Pacific Ocean:

The shadow zone is an area of almost stagnant water sitting between rising currents caused by the rough topography and geothermal heat sources below 2.5 kilometres and shallower wind-driven currents closer to the surface in the North Pacific. This is the oldest water in the ocean in the North Pacific and has remained trapped in a shadow zone around 2 kilometres below the sea surface for over 1,000 years.

In Joseph Noonan-Ganley's, Maggie Roberts', and Michelle Williams Gamaker's works a shadow zone appears in which water's temporal entanglements, ancient and contemporary waters co-exist, are harnessed and subjectively explored.



Fig 11. The year 2024: the octopus fossil is uncovered. La Sirèn resonates out into the Braid.
Time Marker: Spirals, compression and sudden revelation. The cliffs ooze and slide.



Fig 3. The year 2024: the trough portal that still collects Anchoress Wite's healing spring water.
Time Marker: 831 begins a cultus for a wonder worker (after her murder, devotion to the Anchoress for her healing powers was intense all along the Dorset, Somerset and Devon coasts).

Several Dimensions of Octopus, The Numinous Wite and a Topographical Anomaly, Maggie Roberts

The End of the River,
Michelle
Williams
Gamaker



FUTURO 1973 – 1839..., Joseph Noonan-Ganley

Left: Archived newspaper clipping of Lyme Regis Land-slip (1839) from Dorset History Centre
 Right: Catalogue clipping of Futuro costumes (1973) from FIDM's Rudi Gernreich archive



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