

‘A Future of Many Futures’ⁱ

Artistic Practices between Resistance and Spaces of Possibility

This text originates within the framework of *One Another*, a new exhibition format at Fotomuseum Winterthur conceived as a series of presentations developed in close collaboration with contemporary artists, in dialogue with the museum’s collection. The first iteration, shaped around Kara Springer’s artistic practice, is the outcome of a rich, year-long exchange between the artist and myself, in my role as the museum’s collection curator – a process that gave rise to unexpected resonances and constellations across different practices and works.

As this is Springer’s first exhibition at a Swiss institution, the collaboration offers visitors a unique opportunity to encounter the breadth of her multifaceted practice, while providing a fresh lens through which to view and (re)discover the museum’s own collection.

One Another: Kara Springer and the Collection of Fotomuseum Winterthur

Our present is unfolding in a constant state of alert: pandemic emergency, climate crisis, financial breakdown, the resurgence of authoritarian and far-right tendencies and the rise of new conflicts – these are but some of the many forces shaping a society that seems on the verge of systemic disruption.

In a globally interconnected, technologically mediated world defined by accelerating resource depletion, all living beings, human and non-human alike, are exposed – albeit in vastly different ways and degrees – to exploitative, extractivist, and commodifying practices through which advanced capitalism continues to accumulate and generate value. Moreover, asymmetries in power relations remain central: differences based on gender, ethnicity, class and ability continue to reproduce deep-seated inequalities that disproportionately impact vulnerable communities.

Against this backdrop, rather than lingering in what has been described as ‘hopeful pessimism’ or ‘undefeated despair’, imagining new possibilities and futures becomes a way of resisting both apocalyptic paralysis and naïve utopianism.ⁱⁱ Art can trace such gestures, suggesting perspectives beyond established categories and dominant narratives and opening up spaces in which to question how we are connected to one another and to the earth.

This relational dimension lies at the core of Kara Springer's artistic practice, presented in dialogue with selected pieces from the collection of Fotomuseum Winterthur. Springer's multimedia work, which ranges from photography and sculpture to site-specific installations, deals with power structures and diasporic experiences, as well as the complex interplay between human interventions in nature and the impact they have on us. As a Canadian artist of Jamaican and Bajan descent, based in New York and Toronto, Springer articulates a practice shaped by the tensions and dualities within her own biography: on the one hand, 'errantry' as a quintessential Caribbean paradigm,ⁱⁱⁱ on the other, an engagement with minimalism and abstraction informed by her industrial design background.^{iv} The first aspect, errantry, a sense of precariousness, is already present in Springer's earlier work, articulated through media such as neon signage, plastered objects and ephemeral interventions in public spaces like *A Small Matter of Engineering, Part 2* (2016), which was installed in the courtyard of Temple University's Tyler School of Art and Architecture in Philadelphia where she was completing a Master of Fine Arts degree, specializing in sculpture.^v This work functioned as an allegory, confronting and reflecting on the experience of Blackness within social and physical spaces – what the artist referred to as 'broken systems' – marked by the coercion of white institutional structures. In this regard, the work echoes what Nicholas Mirzoeff terms a 'strike against whiteness': an act that 'refuses this extractive system', that 'unbuilds the static field of white sight, constituted by the screen, statue, state, and its statutes', and whose actions 'include imagining, refusing, unbuilding, and tearing white reality' – 'reclaim[ing] time from the plantation, factory, bureaucrat, school, office, or welfare system'.^{vi}

Precariousness, understood as a condition of 'agility' and constant shifting, continues to underpin Springer's approach.^{vii} Her recurrent use of wooden structures made of poplar – light, flexible, and easy to assemble and disassemble – hints at the idea of being 'just enough to hold'.^{viii} These fluid qualities subtly evoke the diasporic experience, where adaptability and readiness to reset quickly emerge as defining traits of a life in constant transformation, often in a state of permanent fugitivity and dispossession, far from the familiar. In this state of continuous flux, diasporic experience inherently gestures toward futurity – a pivotal notion in Springer's practice – toward the capacity to envision and inhabit alternative worlds that are yet to come.

Futurity, in this sense, refers to the ways in which the future is imagined, anticipated, or enacted in the present, as a site of ongoing resistance. In doing so, it challenges linear notions of progress by opening up alternative temporalities and speculative horizons, thereby questioning who has the power to shape the future and how it can be reimaged. As T. J. Demos articulates in his text *Radical Futurisms*, it entails 'a future of many futures'^{ix} – 'one modeling among many possible, implicitly resisting the definitive and exclusionary'.^x In that sense, Springer's work resonates deeply with Demos's thinking:

Radical futurisms remake time. They derail temporal trajectories from present tracks, casting the what's-to-come into the undetermined not-yet... They de-essentialize and de-normalize time,...reanimating suppressed pasts as much as inventing potential futures... Radical futurisms resituate and expand time's operation as contestable, reinventable, and multiply structured... Radical futurisms posit the *future as disruption*.^{xi}

In Springer's view, the potential of futurity unfolds in the mountains, conceived as a site of refuge, liberation and projections of possible futures. Their rugged, often inaccessible

terrain has historically offered protection from colonial violence and oppression, as exemplified by the Maroon communities of Jamaica. Following the English conquest of Jamaica in 1655 – which ended Spanish colonial rule – enslaved Africans fled plantations to seek sanctuary in the island’s remote mountainous interiors, notably the Blue Mountains, the John Crow Mountains and the Cockpit Country. These regions offered the natural resources and strategic advantages necessary for the Maroons to establish and maintain autonomous settlements, free from colonial control.^{xii} Beyond this historical dimension, mountains also prove to be places of refuge in the context of climate change, providing cooler habitats that sustain life as temperatures rise and offer protection to endangered species. Against this backdrop, Springer’s engagement with mountains takes on a layered meaning: seen through this lens, they become a space where survival, resilience and the promise of alternative futures converge.

Within this framework, her six-month residency in Switzerland in 2022, when she had her first encounter with the Alps, became a moment of reflection on Jamaica’s mountains – landscapes that shaped her mother’s childhood in Kingston and are of deep significance in Jamaican colonial history. This experience marked the start of an ongoing process of exploration, articulated in the multi-part project *The Shape of Mountains* (2023) and further pursued in her more recent pieces, such as *My Mother’s Mountains* (2025).

The Shape of Mountains is a series of installations featuring large double-sided photographic prints on Japanese rice paper, suspended from a simple poplar-wood structure that can either stand on the floor or be mounted on the wall. The images, which take on an abstract quality, derive from high-resolution scans of clay that has been fired repeatedly. Through this process, the artist draws attention to the material structures of the earth itself – mountains and clay alike shaped by transformative forces within the planet’s outermost layer, the crust. In dialogue with the work of Etel Adnan, Springer creates a link between mountains and spaceships^{xiii} – conjuring a vision of a world that is at once harsh and unfamiliar, in which landscape becomes a site of estrangement and encounter, while constituting, for Springer, something that ‘bears witness to the violence, both visible and immaterial’.^{xiv}

It is precisely through this lens that Springer’s work reverberates through the Fotomuseum collection, casting it in a new light. Beyond this shared sensitivity to the landscape and the layered relationship with our environment, however, the dialogue is enriched by other strands, focused on the constructed nature of historical narratives, power structures and shifting identities. Within the diversity of perspectives and artistic approaches, a shared thread unfolds as the central concern of this presentation: What paths connect us both to one another and to our environment?

The enduring tensions between humans and their environment have been debated for centuries. Against the backdrop of climate change and the capitalist logic of exploitation, however, this discourse has acquired renewed urgency in recent years across many disciplines, encompassing the humanities, sciences and the arts. Even within the specific field of the arts, the breadth of publications and thematic exhibitions underlines the pressing relevance of this issue, whereby the main focus is on the ‘toxic dynamics’ between ecological, social and political realms.^{xv} Particular emphasis has been placed on the ‘larger choreography of in/visibility at play in environmental crises’.^{xvi} Indeed, given that phenomena such as climate change often resist visualisation – or are deliberately rendered invisible to obscure their entanglement with broader forces such as capitalism

and colonialism – the challenge is ‘to produce a counter-knowledge’ and ‘de-naturalize the structural conditions that underpin and refract environmental violence’.^{xvii}

Over the past decades, a range of visual artists have engaged in counter-strategies that open up new pathways to address such invisible dynamics, escaping the logic of spectacle and bringing these latent forces to light. Within the Fotomuseum collection, John Divola, David Goldblatt and Gordon Matta-Clark stand out as key examples of artists who confront these tensions in distinctive ways, tackling invisible forces ranging from market-driven transformations of territory and the toxic legacies of industrial waste to the dynamics of gentrification.

John Divola’s *Occupied Landscape (Yosemite)* (1989–1992) explores the commodification and touristic exploitation of Yosemite Valley, revealing the complex interplay between a yearning for untouched nature and the human impulse to control it. Tiny, blurred figures remind us that there is nothing pristine about this landscape – it has already been appropriated and exploited. The composition of the images evokes the aesthetic of surveillance footage, subtly referencing Yosemite Valley’s reconfiguration as a commodified attraction, sustained by a network of roads, hotels, car parks and scenic viewpoints – elements deliberately excluded from the frame. The figures thus move through a landscape that appears unspoiled, yet is profoundly shaped by human intervention. This calls into question the very concept of ‘wilderness’ itself and the historical notion of the pristine landscape, which is destabilised by the fact that such landscapes have long shaped by Indigenous societies.

David Goldblatt, instead, turns his attention to the enduring ecological violence of colonialism and apartheid in South Africa, where extractive industries and toxic waste dumping persist beneath the surface of seemingly ordinary landscapes. In *Blue Asbestos fibres, Owendale Mine, Northern Cape, 26 October 2002* (2002) the sheeny residues of blue asbestos lend an unsettling allure to an otherwise unspectacular scene, contrasting with the toxic reality of a land scarred by trauma. The camera’s proximity to the contaminated material generates a sense of unease, intensified by the knowledge that it is found in the immediate vicinity of inhabited settlements. The landscape becomes a haunting testament to how capitalist uses of the land – marked by appropriation and abuse – impact both human bodies and the environment.

Conversely, Matta-Clark’s *Conical Intersect* (1975) centres on the urgency to bring to light the social functions of architecture, along with the subtle forces driving urban transformation. Through his radical interventions into existing structures (known as *cuttings*), Matta-Clark reveals gentrification as a process of displacement fuelled by predatory real estate speculation that results in the rapid ousting of vulnerable residents. By confronting subtle and often invisible forms of oppression, these artistic practices closely align with the concept of ‘slow violence’, as articulated by South African author Rob Nixon in *Slow Violence and the Environmentalism of the Poor*:

By slow violence I mean a violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all. Violence is customarily conceived as an event or action that is immediate in time, explosive and spectacular in space, and as erupting into instant sensational visibility. We need, I believe, to engage a different kind of violence, a violence that is neither

spectacular nor instantaneous, but rather incremental and accretive... In so doing, we also need to engage the representational, narrative, and strategic challenges posed by the relative invisibility of slow violence.^{xviii}

In the aftermath of 9/11, the vivid spectacle of violence reshaped public perception, prioritising dramatic threats over slow, unseen harms.^{xix} This shift delayed recognition of gradual crises such as climate change, whose effects unfold over years, decades or even centuries, and might only be perceived by generations to come. Such forms of slow violence inflicted by human interventions compel us to reflect on how those activities, as exemplified by oil extraction, exert a far-reaching impact on the environment, setting in motion cycles of harm that inevitably return to plague us. This 'expansive web of injury' is what artist and author Sunaura Taylor defined as 'disabled ecology':^{xx} 'networks of disability that are created when ecosystems are corrupted and profoundly altered' whose impacts fall unevenly across poor and racialized communities and, again, are intimately tied to histories of imperialism and colonialism.^{xxi}

In Springer's work, these forms of slow violence are vividly articulated in works such as *Do I Have to Build You a Fucking Pyramid?* (2021), created during a two-year fellowship at the Museum of Fine Arts, Houston. The pyramids present close-up views of thick, jet-black oil, photographed from the rooftop of her studio in Houston – a city inextricably linked to the oil industry.^{xxii} Springer's involvement with this theme becomes even more pronounced in her sustained engagement with Jamaican history – a heritage that encompasses not only the legacy of the Maroons but also the island's contested present. Here, neoliberal policies enact a form of 'displacement without moving (or stationary displacement)', closely tied to the socio-environmental impacts of tourism and neocolonial fantasies, which intensify pressures of performativity and labour on local communities.^{xxiii} It is once again within the context of her ongoing explorations of Jamaican history – of the mountains as places of refuge and of their resonance with her own biography – that, this year, Springer conceived two new pieces, *Judith Mae, Part V* and *My Mother's Mountains*. In both works, the motifs (a portrait of her mother at the age of seventeen and a view of the Blue Mountains near Kingston in Jamaica) are shown in series as double-sided paper prints, which the artist presents in rolls – a subtle reference to the aesthetics of the archive and its traditional function of data preservation and classification. The images in each case remain deliberately fragmentary, and only parts of them are recognisable. Viewers are invited to keep connecting and combining the visible fragments anew – an endeavour that can never reach a conclusion: the promise of a complete visual unfolding is left unredeemed. In other words, the artist 'teases viewers by purposefully withholding the satisfying completion of visual pleasure by forever freezing the work in a space of denial.'^{xxiv}

This act of hindering the clear legibility of her subjects reveals a subversive potential: it can be read as Springer's way of shielding her subjects from voyeurism and an exploitative gaze, rendering them undecipherable and undetectable. The attempt to withhold both the Caribbean landscape and the body of its inhabitants from hypervisibility and flat legibility resonates with the concept of 'opacity' formulated by Caribbean philosopher Édouard Glissant in *Poetics of Relation*. Glissant calls for the 'right to opacity', a rejection of the transparency that, through definition and classification, disregards the more nuanced and multifaceted aspects of the self.^{xxv} By embracing opacity, he destabilises identity hierarchies, liberates individuals from the confines of labels and advocates the richness of diversity. Springer's photographs echo this very idea:

remaining elusive and undefinable becomes a means of resistance, a way to break free of the repressive perspectives that have historically tainted or flattened Caribbean identity. At the same time, the tension between visibility and invisibility subtly evokes the processes governing the memory: What does it retain? What does it suppress? And what are the narratives that come out of this? Narratives – both personal and collective, real and fictional – emerge as an additional dimension in the dialogue between Kara Springer and the Fotomuseum collection.

The constructed nature that informs historical narrative is a defining theme in *The Russian Ending* (2001) by Tacita Dean, which depicts dramatic scenes such as explosions, burials, funerals and natural disasters. The title refers to an early 20th-century Danish film industry practice in which two alternative endings were produced to suit the political and cultural beliefs of particular countries: the happy endings designed to appeal to the US market were replaced with tragic ones for Russian audiences. Dean prompts us to question the 'before' and 'after' of the images, the selective processes of memory and how collective events may be perceived and interpreted differently according to cultural context and the prevailing zeitgeist in which they occur.

In the same spirit, Joel Sternfeld invites us to speculate on what might have happened in scenes such as *After a Flash Flood* (1979). His critique of the American way of life uncovers latent tensions and violence beneath the deceptive utopian facades of rural life and suburban idylls. On closer inspection, this carefully composed yet seemingly unremarkable scene reveals unsettling details. The suburban house, precariously 'hanging' above a landslide, and the wreck of a car swallowed by the earth become potent metaphors for a society on the brink of collapse. The image recalls the fraught atmosphere of the late 1970s and 1980s, when nuclear accidents, hostage crises and fuel shortages made apocalypse feel imminent – a sense of unease that endures in the post-9/11 and Covid era.

The reflection on the role of fictional narratives in shaping our perceptions and belief systems finds a new articulation in Springer's recent work *Mapping the Mountains of Kong* (2025). The title refers to a West African mountain range that appeared on European maps in the 19th century, first charted by an English cartographer in 1798. Though later revealed as fictitious, it endured on maps for nearly a century, conveying a distorted view of the region into the early 1900s. Drawing on this compelling example, the work asks to what extent landscapes are not just geographical formations but cultural and imaginative constructs. The Mountains of Kong are emblematic of the fabricated character of knowledge, exposing the limits of cartography and the enduring authority of imagined realities. Starting from photographic enlargements of fired clay and ceramic fragments – tangible traces of remains – Springer moves toward abstraction, producing an installation that explores the complex interplay between fact and fiction, material reality and its narrative reimagining. Alongside the human-nature relationship and constructed narratives, questions of shifting identities stand at the heart of the dialogue between Springer's practice and the Fotomuseum works. The human body stands out as the great absence in this exhibition, and yet it is continuously hinted at in a variety of ways, whether through its traces in the landscape, its physiological manifestation in acts such as breathing or its traditional entanglement with notions of identity, where the body has long been a marker of social and gendered norms.

The concept of the self as fluid, mutable and ultimately indefinable underlies Roni Horn's series *Some Thames* (2000), creating a nuanced resonance with Springer's large-scale installation *I / must be given words* (2022), which borrows its title from the poem *Negus* by Barbadian poet and scholar Kamau Brathwaite. Horn captures the surface of the River Thames in London in shifting light and fleeting moments, quietly alluding to the imperceptible passage of time. Springer, in turn, engages with another elusive phenomenon: the act of breathing. Working with a group of engineers, she connected a series of lightboxes to a sensor that monitored her breathing throughout her exhibition at the Patel Brown Gallery in Toronto. Each inhalation caused the installation to illuminate, while each exhalation caused it to dim, so that it was essentially breathing with her inside the space. The surface of the double-sided lightboxes features high-resolution scans of both ceramic slabs and her skin – the latter transformed through simple colour inversion into oceanic blues that unexpectedly conjure Horn's shifting waters.

For Horn, water acts as a mirror and a metaphor for the self – ever-changing and indefinable. She is drawn to its contradictions: power and vulnerability, stillness and force, transparency and opacity – a subtle allusion to identity's ungraspable nature. In this sense, these water landscapes, like much of Horn's work, can be read as a kind of abstract self-portrait.

A similar logic underpins *I / must be given words*: without the artist being physically present, yet continuously evoked through her breath and her skin, the work unfolds as a self-portrait in absentia. Wearing a device that monitored her breathing around the clock for a month, Springer explains, 'made me focus on my breathing...in a way I didn't in the breathlessness of my life... It's absurd to need to be powering this elaborate installation in a gallery somewhere in order to recognise the act of breathing as productive.'^{xxvi}

Ricarda Roggan offers a complementary perspective that builds on this exploration of the unseen and the significance of discreet presence. Focused on things that often go unnoticed, her work reframes the everyday to invite renewed attention. Devoid of fixed indicators of time or place, images such as *Stall* (2006) prompt reflection on the deeper meaning of spaces and the objects within them and on how we relate to those presences. Roggan works with found spaces and their furnishings, dismantling existing arrangements and carefully reconfiguring them, often in reduced form. In doing so, she relocates objects into new contexts while preserving traces of their histories. This creates a tension between the old and the new, the familiar and the unknown, clarity and uncertainty, suggesting reflection on how the ordinary and often overlooked – whether an object, a space or, as Springer reminds us, even our own breath – can unfold as something profoundly transformative.

It is precisely these transformative forces that fuel the longing for a space of possibilities, for a plurality of visions and forms of existence yet to be realised. Springer's artistic practice, along with those discussed above, channels this vital urge for openness and creation – a yearning in defiance of any closed or predetermined system – resonating deeply with the powerful words of Gilles Deleuze: 'Something possible, otherwise I will suffocate!'^{xxvii}

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- ⁱ T. J. Demos, *Radical Futurisms: Ecologies of Collapse, Chronopolitics, and Justice-to-Come* (London: Sternberg Press, 2023), 37.
- ⁱⁱ T. J. Demos refers here to expressions used, respectively, by Yarimar Bonilla and John Berger. See *ibid.*, 28.
- ⁱⁱⁱ See Claire Tancons, 'Retinal Errantry and Spacial Precarity: Kara Springer's The Earth and All Its Inhabitants', in *The Visual Life of Social Affliction* (New York: The Small Axe Project, 2019), <https://smallaxe.net/vlosa/issue-01/pdfs/VLOSA-CATALOGUE-106%20Claire%20Tancons.pdf>.
- ^{iv} The artist in conversation with the author, 10 July 2025.
- ^v The work originated in the summer of 2016, when Kara Springer joined members of *Black Women Artists for Black Lives Matter* at the New Museum in New York City and was struck by the phrase 'White people, do something', which emerged during one of the group's performances. A few weeks later, moved by the urgency of this message, Springer installed a black sign bearing these words in white lettering in the courtyard of Temple University's Tyler School of Art and Architecture in Philadelphia. Created without official authorisation, the image of the sign rapidly circulated online, prompting a range of responses, from enthusiastic support to sharp criticism. As the artist explained, 'In my art practice, I am interested in putting language into public space in different ways. In north Philadelphia, I was in an area that is predominantly Black and is being displaced in many ways by the university.' Ron Fanfair, 'Kara Springer's Practice Explores the Intersections of the Body and Industrial Modes of Production', Ron Fanfair, 15 August 2022, <https://www.ronfanfair.com/home/2022/8/15/os6bc361cbx18n6of8ftq3ptc3zj81>.
- ^{vi} Nicholas Mirzoeff, *White Sight: Visual Politics and Practices of Whiteness* (Cambridge, MA: The MIT Press, 2023), 14–15.
- ^{vii} The artist in conversation with the author, 10 July 2025.
- ^{viii} *Ibid.*
- ^{ix} Demos, *Radical Futurisms*, 37.
- ^x *Ibid.*, 26.
- ^{xi} *Ibid.*, 19–20.
- ^{xii} For historical context, see Mavis C. Campbell, *The Maroons of Jamaica, 1655–1796: A History of Resistance, Collaboration & Betrayal* (Granby, MA: Bergin & Garvey, 1988) and Michael Sivapragasam, 'After the Treaties: A Social, Economic and Demographic History of Maroon Society in Jamaica, 1739–1842', PhD thesis, University of Southampton (2018), <https://eprints.soton.ac.uk/423482/>.
- ^{xiii} 'Tamalpais became a space-ship ready to take off. Tamalpais is my space-ship.' Etel Adnan, *Journey to Mount Tamalpais: An Essay* (Sausalito, CA: Post-Apollo Press, 1996), 19.
- ^{xiv} Muriel N. Kahwagi, 'And When We Came Down from the Mountain', Artists Alliance Inc., February 2024, <https://www.artistsallianceinc.org/and-when-we-came-down-from-the-mountain/>.
- ^{xv} Maja and Reuben Fowkes, *Art and Climate Change*, World of Art (London: Thames & Hudson, 2022), 8.
- ^{xvi} T. J. Demos, Emily Eliza Scott and Subhankar Banerjee, eds., *The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change* (New York: Routledge, 2021), 216.
- ^{xvii} *Ibid.*

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- ^{xviii} Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge, MA: Harvard University Press, 2011), 2.
- ^{xix} 'Our sensorial and perceptive systems are being refashioned at rates that we can barely keep up with... We daily experience what used to be a sublime moment.' Heather Davis and Etienne Turpin, eds., *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies* (London: Open Humanities Press, 2015), 11.
- ^{xx} Sunaura Taylor, *Disabled Ecologies: Lessons from a Wounded Desert* (Oakland: University of California Press, 2024), 7.
- ^{xxi} Ibid.
- ^{xxii} Tejaswini Abhijna Medicharla, Lensa Ali and Rana El Kadi, 'Oil Extraction, Disability, and Survival: A Review of Kara Springer's "Do I Have to Build You a Fucking Pyramid?"', Medium, 6 September 2023, <https://awe401.medium.com/oil-extraction-disability-and-survival-a-review-of-kara-springers-do-i-have-to-build-you-a-7dec1dad2a23>. For a more detailed discussion, see also Mel Evans, *Artwash: Big Oil and the Arts* (London: Pluto Press, 2015) and Timothy Mitchell, *Carbon Democracy: Political Power in the Age of Oil* (London: Verso, 2011).
- ^{xxiii} Nixon, *Slow Violence*, 19.
- ^{xxiv} Ayanna Dozier, 'Out of Sight: Black Femmes and Explicit Acts', in *Going Dark: The Contemporary Figure at the Edge of Visibility*, exh. cat., ed. Ashley James (New York: Guggenheim Publications, 2023), 64–75, here: 71.
- ^{xxv} Édouard Glissant, 'For Opacity', in *Poetics of Relation*, trans. Betsy Wing (Ann Arbor: University of Michigan Press, 1997), 189.
- ^{xxvi} 'Studio Coordinator of Ceramics Joanne Lee and Visiting Artist Kara Springer', Anderson Ranch Arts Center, streamed live on 3 July 2023, YouTube, 48:03–48:32, <https://www.youtube.com/watch?v=ZEkfhdhfmwK>.
- ^{xxvii} Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (1989; Minneapolis: University of Minnesota Press, 1997), 170.