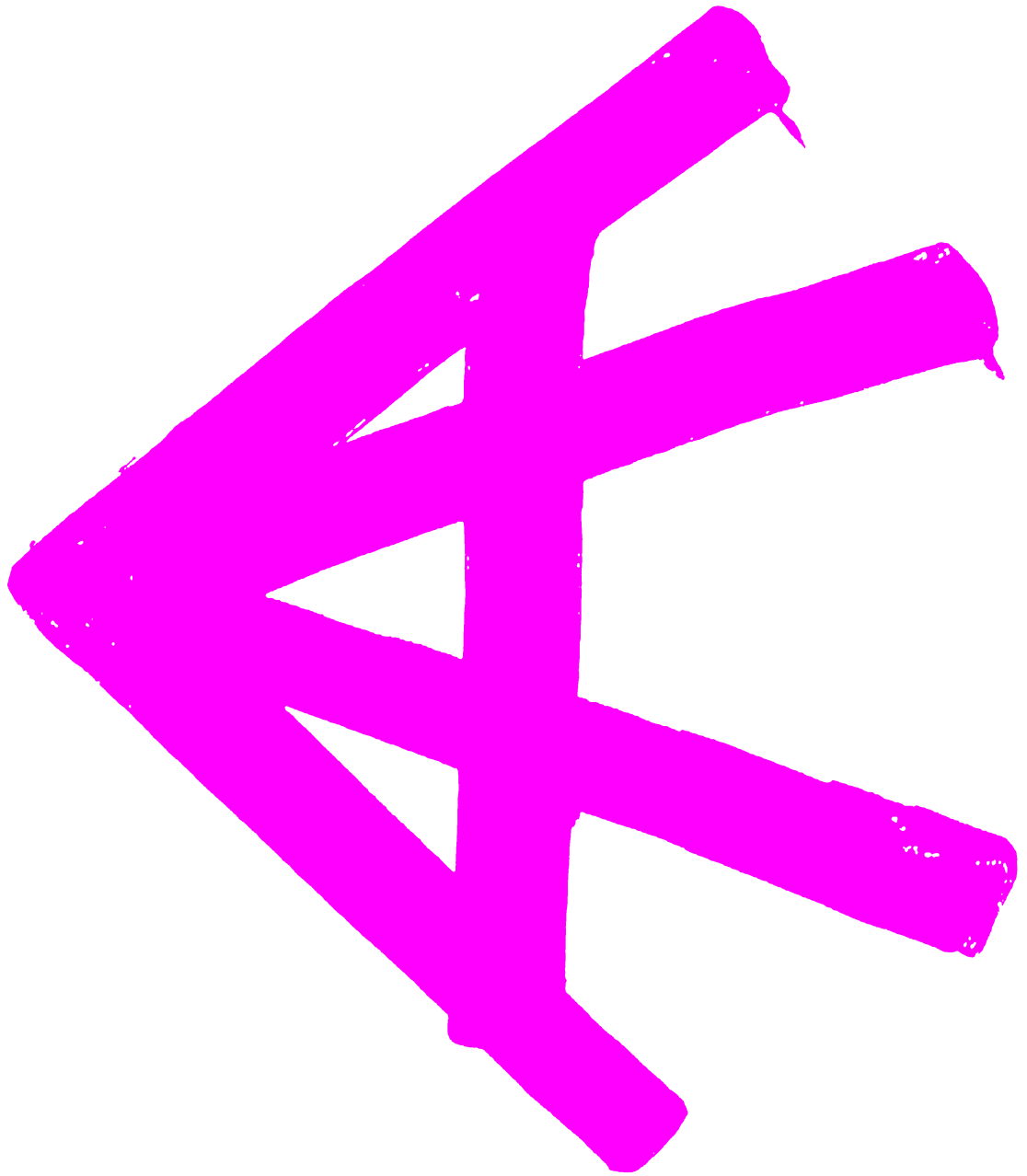


environments



COYOTE

## environments

This publication is part of the ongoing project *Environments: from root ∞ to transplant* growing over the following cycles:

*Dreaming the Dark*

Collective workshop in Athens and Hydra, September 2017.

≈ *Language as Magic as Language* ≈

Performed conversation, as part of Relectures Festival, hosted at Khiasma, Paris, October 2017. With allies Olivier Marboeuf, Lotte Arndt.

*From Seed to Sea*

Critical meal hosted with the support of BAR Project, Barcelona, July 2018. With allies Veronica Valentini, Juan Canela, Andrea Rodríguez Novoa.

*COYOTE × VTF*

Public workshop led in collaboration with Velvetyne Type Foundry at La Générale, Paris, December 2018. With allies Raphaël Bastide, Clément Baudouin, Benoît Brient, Cássia D'Elia, Julien Imbert, Ariel Martin Perez, Anton Moçlia, Cadine Navarro.

*Environments*

Publication-as-exhibition, workshop, and shared meal within the Full Moon Phase of Contour 9 Biennale, Mechelen, May 2019. With allies Louis de Bruyn, Koen De Wit, Voice of Mechelen, and Youth for Climate Mechelen.

During this period, COYOTE developed a series of collaborative experiences that deepen, expand and transform their research on agricultural practices and their respective vocabularies-imaginaries. This research takes form as an open-ended typographical ensemble, *Environments*, a collection of visual signs as propositions for thinking, acting and remaining in an increasingly devastated and toxic world.

Commissioned by Contour 9 Biennale “Coltan as Cotton” curated by Nataša Petrešin-Bachelez

Designed by COYOTE using exclusively open-source and free fonts:

Bagnard by Sebastien Sanfillipo

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𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋 ENVIRONMENTS

digitized from drawings made during

*COYOTE × VTF* by Velvetyne Type Foundry

COYOTE gratitude to Nataša Petrešin-Bachelez, Alyssa Decq, Fleur van Muiswinkel and Contour 9 Biennale; Olivier Marboeuf, Maria Lúcia Cruz Correia, Cadine Navarro, Velvetyne Type Foundry, Louis de Bruyn, Koen De Wit, Basim Akasha and Voice of Mechelen, Eline Arlt and Youth for Climate Mechelen.

In different regions of North America, we have seen the appearance of hybrid beings: coywolves—a crossbreed between wolves and coyotes. Defying classical biology, this new interspecies is actually fertile, and capable of breeding.

Native American populations sharing today common territory with the coywolf did not yet account, in their mythologies, for these new inhabitants, and hence have started to re-tell their stories, transform their foundational myths, something they call the return of mythical time.

This is the time of myths. The time when metamorphic beings, operating within and out of this world, continuously works upon us. The time of metamorphosis, of instability, of incertitude, of unstable statuses and shared confusion. Our current period, as such, is one of environmental metamorphosis (global warming, climate change), where real-time and mythical time collapse together and metamorphic beings proliferate.

Re-telling and re-writing our foundational myths animates a liberation of our practical imagination, forging new relations, new forms, and deploying new metaphors, interspecific resistances.

—A shorthand variation on *Narratives of a Near Future*, conference by Baptiste Morizot at HEAD Genève, December 14, 2017.

[—What is a myth?]

—If you were to ask an American Indian, it is very likely that s/he would answer: it is a story about a time when humans and animals did not yet distinguish themselves from one another. This definition seems to me to be very profound.

—Eduardo Viveiros de Castro, 2015, quoting Claude Lévi-Strauss, 1964.  
[gendered variation by authors]

## environments

Si nous continuons à nous parler le même langage, nous allons reproduire la même histoire. Recommencer les mêmes histoires. Si nous continuons à parler le même, si nous nous parlons comme se parlent les hommes depuis des siècles, comme on nous a appris à parler, nous nous manquerons.  
—Luce Irigaray, 1976

Environments is an open-ended environmental lexicon in the form of a collection of visual signs as propositions for thinking, acting and remaining in an increasingly devastated and toxic world. As an assemblage of *thought-forms* destined to be ever-growing, they strive to translate and interpret the re-earthing of territories and identities inviting us to write alternative narratives for a planet in deep transformation.

Environments is neither a native nor foreign language, neither an endemic nor an exotic species, but rather an impure, sly and vernacular visual language, a language as tricky and often solitary as is the coyote.

Environments stands in the threshold between calligraphy and drawing, it is at once a form of writing and a font that gradually grows and transforms itself alongside its usage and deviations.

Environments is a coming together of the myriad territories investigated and speculated upon by the members of COYOTE: the forest of Romainville, the surroundings of the exclusion zone in Fukushima, the deforested territories of Meta in Colombia, collapsed mining industries in Brazil as well as the industrial and organic agricultural fields of Mechelen in Belgium.

Environments are a set of representations, but representations that arise from situated conversations, environments, territories, winds, airs, earths. Indexical traces of a presence, like footsteps on the sand, they are bound to shift, change or disappear.

Environments is a vehicular language:  
a *lingua franca*,  
a bridge language,  
a relational language  
between disciplines, matters and people.

Environments tries to find graphical notations to concentrate thought-experiments—without naming, pointing, or defining in an enclosed way. Something that revolves around and lurks in the peripheries of meaning. Akin to ideograms, it shortens language while simultaneously rendering it opaque. Not so much language, but instead the production of collective forms, collective works: ideograms as social sculpture; the result of negotiations among several people in order to name what are the tools and usages most adequate to themselves. More than a shared vocabulary, a shareable method.

—A shorthand variation of  
a correspondence with Olivier Marboeuf.

Thought-forms is a term borrowed from neopagan writer and activist Starhawk, in her book *Dreaming the Dark: Magic, Sex and Politics* (1982). Thought-forms are Starhawk's propositions for a corporeal, indexical and experiential language connecting matter and meaning, body and language.

## environments

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Printed in Risograph using soy-based inks on Metapaper Rough Warmwhite 90g/m<sup>2</sup> and 150g/m<sup>2</sup> by Frau Steiner Studio, Ixelles, Belgium in an edition of 150 copies.

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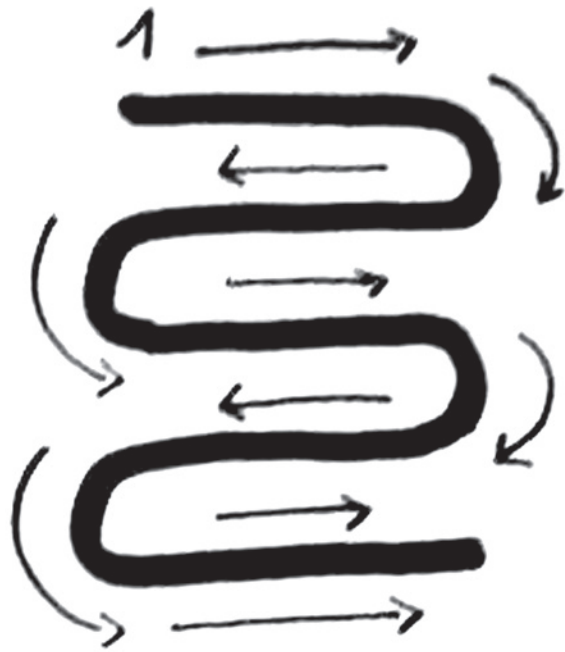
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ms



DUCTUS

1. continuous curve

*start top-left and move left-to-right; when reaching the right margin, curve downwards, and continue right-to-left; reaching the left margin, curve downwards once more and continue left-to-right; reaching the right margin, curve again downwards and continue right-to-left; and reaching yet again the left margin, curve downwards and continue left-to-right until you reach the right margin; stop here or continue ad infinitum.*

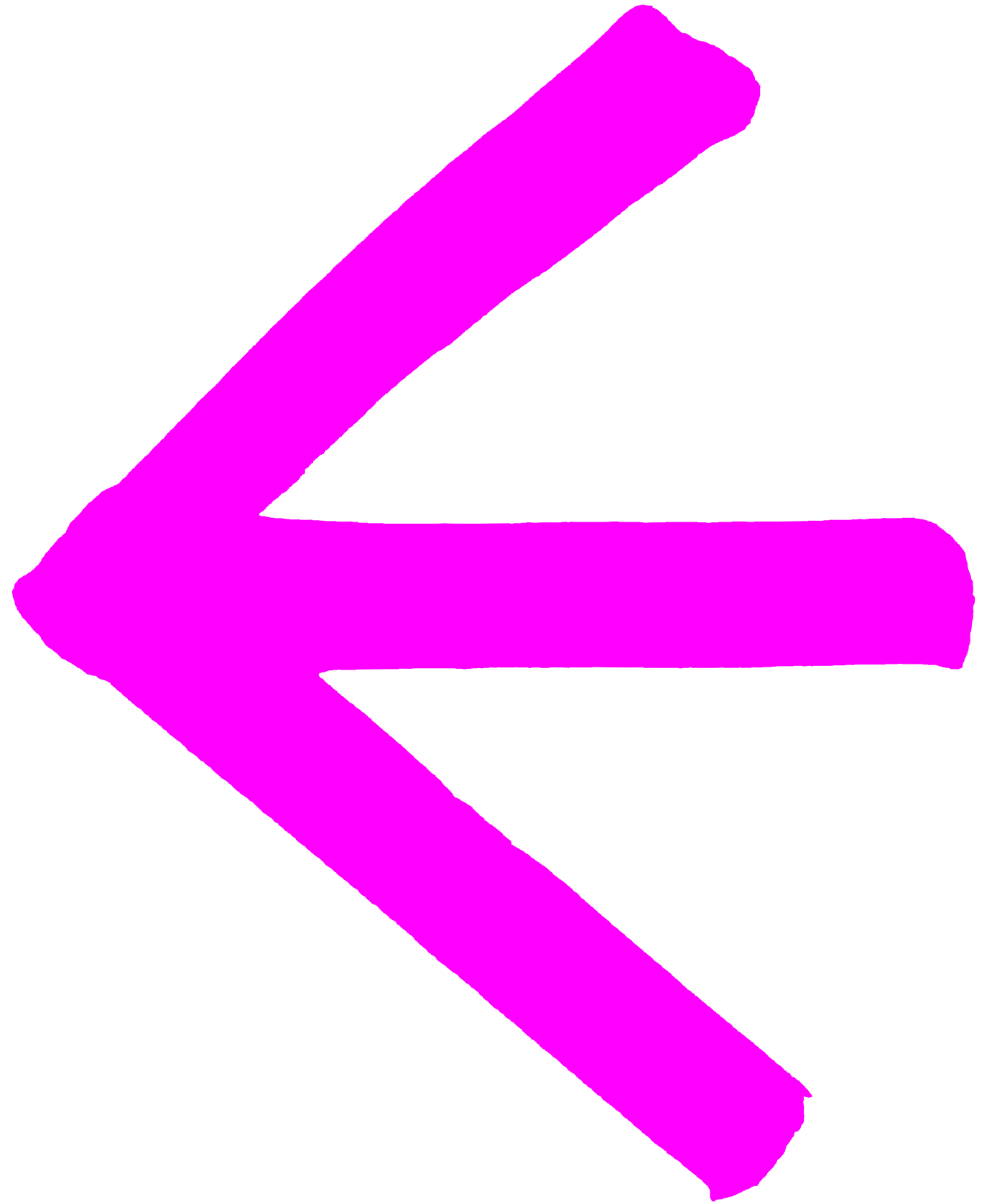
YOU TRY TO START FROM THE BEGINNING. YET IT FEELS LIKE AN ENDING. A sunny morning. Athens. The last day of our trip. There you are, trying yet again to find ground in a foreign place. Walking along the streets of Athens: an endless game of hide and seek. You feel you know this word. You no longer know this word. You feel you speak this language only you can no longer identify where it came from. You no longer remember its intention. You receive a package without a sender. You mimic the shape of your mother's tongue. Your tongue deviates from its previous contour. You cannot control this. You spend a large amount of time on the dictionary, yet you continue not knowing where this language comes from. In what land did it take shape? Under which air pressure did it begin mumbling? Would it rather be a language (a land-gauge) you are looking for? You are walking together towards the Epigraphic Museum. This was meant to be the last visit of your reunion. So far, nothing was holding. You had tried to meditate together using Starhawk's "thought-forms" exercises. Close your eyes. "The first thing is to begin where you are, not where you think you should be." You struggle to really know where you are. Athens. Clear skies. Recognizable architecture everywhere. The art of postcards. Yet, you still don't really know where you are. You stroll together continuing the game, can you read this? Φάρμακον reads pharmakōn reads pharmacy. Finally, you arrive. The entrance to the Epigraphic Museum

reminds you of somewhere else: modernist international style. You go in. The Epigraphic Museum is known to be one of the largest collections documenting the changes in writing in the Greek language from their very first stone engravings dating from 8th century BC until the late Roman period. All these stone engravings are gracefully placed within the museum's ample 1960s glass corridors, drenched in light, surrounded by vegetation. The Museum's smallest and most surprising wing is dedicated to the "earliest attic graffito on stone from the Acropolis. Two lines written in Boustrophedon."

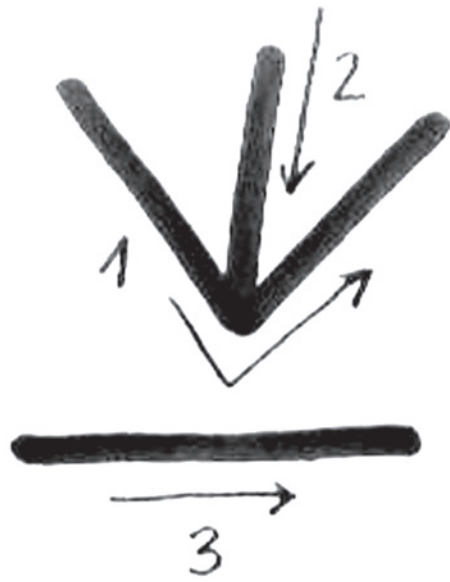
From the Ancient Greek βουστροφηδόν, boustrophēdón "ox-turning" from βους, bous, "ox", στροφή, strophē, "turn" and the adverbial suffix -δόν, "like, in the manner of"—to write in the manner of an ox ploughing a field. ≡ designates a style of writing and reading based on a continuous shift from right/left alternatively from one line to the next. The style was experimented by the Greeks and Etruscans around the 6th century BC bringing together Arabic and Hebrew left-to-right writing with Romance language's right-to-left. As an ox ploughing a field, or a serpent sinuously crossing a land, the ancient βουστροφηδόν refers to a writing form that owes directly to an agricultural gesture.

We could read the continuous ≡ going backwards and forwards as a philosophical parable showing that the future, going forwards, and the past, looking backwards, are inextricably intertwined. A style of writing that directly connects the body and language, a gesture and a concept—a pure thought-form. Clouds. Serpent. Skies. The Boustrophedon wing of the Museum also comprised written documentation on the various alphabets that preceded the stabilized

Greek modern alphabet. Once, myriad cycladic alphabets in multicolor: blue, red, green. You remember the vast landscapes of languages and forms that populate the continent where you come from—Autochthonous languages. Did you know that "ancient Athenians considered their ancestors the primordial inhabitants of their land, as if sprung from the very soil of the region they inhabited? Their word for any true-born Athenian, *autochthōn*, itself springs from *auto-*, meaning 'self,' and *chthōn*, meaning 'earth'". Earth-self. 6am: your dry eyelids struggle to focus on the airport line curving around you. A repeated mantra: laptops, liquids, shoes, belts. A sea of plastic water bottles. You struggle and persist in order to read: Μεταφορά. Metaphor: "to transfer, to carry over." A boat crossing between Cycladic islands reads in large letters Μεταφορά. Suddenly, the very meaning of the word becomes concrete, in action. In Boustrophedon-style you curve ahead at the airport line. You look backwards to the Epigraphic Museum. You look forward: raise your hands to a full body X-ray scan. Sunrise. Leaving Athens. You ask yourself: have we started already? Is this it? There you are, trying to find ground yet again, only you have taken off already. You curve your hands to draw the ≡ as a serpent until you run out of ink. The line fails and yet it continues, faintly on the page. Your pen has bursted. THE STONE CARVER REACHES THE END OF A LINE AND TURNS. THE OX REACHES THE END OF THE FIELD AND TURNS. YOU REACH THE END OF .ΝΙΑΓΑ ΝΙΓΕΕ ΟΤ ΥΝΙΟ ΤΡΙΤ ΡΟΥΟΥ THERE YOU ARE, TRYING YET AGAIN TO FIND GROUND IN A FOREIGN PLACE. YET IT FEELS LIKE AN ENDING. YOU TRY TO START FROM THE BEGINNING.



## ∇ transplant



### DUCTUS

#### 1. v-shape

start top-left in an downwards oblique left-to-right direction; at the middle point, go upwards in an oblique left-to-right, until reaching the same height where it started.

#### 2. vertical

start same height as v-shape, and go down vertically until meeting the vertex of the V.

#### 3. horizontal

keeping some distance from the v-shape above, start left and end right.

**Transplant:** graft; displaced person; transfer; displacement or re-implantation of a person, organ or vegetable from one place to another, from one body to another.

To transplant means to move or transfer—a person, a plant, a thing—to another place or situation. In modern Greek, transfer is still written μεταφορά (*metaphorá*): “a transfer, a carrying over,” from the Ancient Greek μετά (*metá*, “with, across, after”) + φέρω (*phérō*, “I bear, carry”). In its turn, transplant comes from Middle English *transplaunten*—a verb describing the repositioning of a plant—, from Latin *trans-*, “across” + *plantare* “to plant.”

A plant is characterized by the soil it takes root in, the seed it grows from, and the climate it lives in. It is adaptive and these three parameters define its metamorphic zone.

∇ = soil + seed + climate

## transplant ∇

Graft in horticulture is a technique whereby tissues of two different plants are joined together, so as to continue their growth together. In most cases, one plant is selected for its roots—and it is called the *stock* or *rootstock*; and the other plants selected for its stems, leaves, flowers or fruits, and it is called *scion*.

∇ = 2 stems = 1 root

Graft in medicine refers to the surgical procedure of moving tissue from one site to another on the same body, or from another body—either same species or different—but without bringing its own blood supply with it.

“I have—who?—this ‘I’ is precisely the question, the old question: what is this enunciating subject? Always foreign to the subject of its own utterance; necessarily intruding upon it, yet ineluctably its motor, shifter, or heart—I, therefore, received the heart of another, now nearly ten years ago. It was a transplant, grafted on. My own heart (as you’ve gathered, it is entirely a matter of the ‘proper,’ of being one, or one’s ‘own’—or else it is not in the least and, properly speaking, there is nothing to understand, no mystery, not even a question: rather, as the doctors prefer to say, there is the simple necessity of a transplantation)—my own heart in fact was worn out, for reasons that have never been clear. Thus to live, it was necessary to receive another’s, an other, heart.”

—Jean-Luc Nancy, 2000

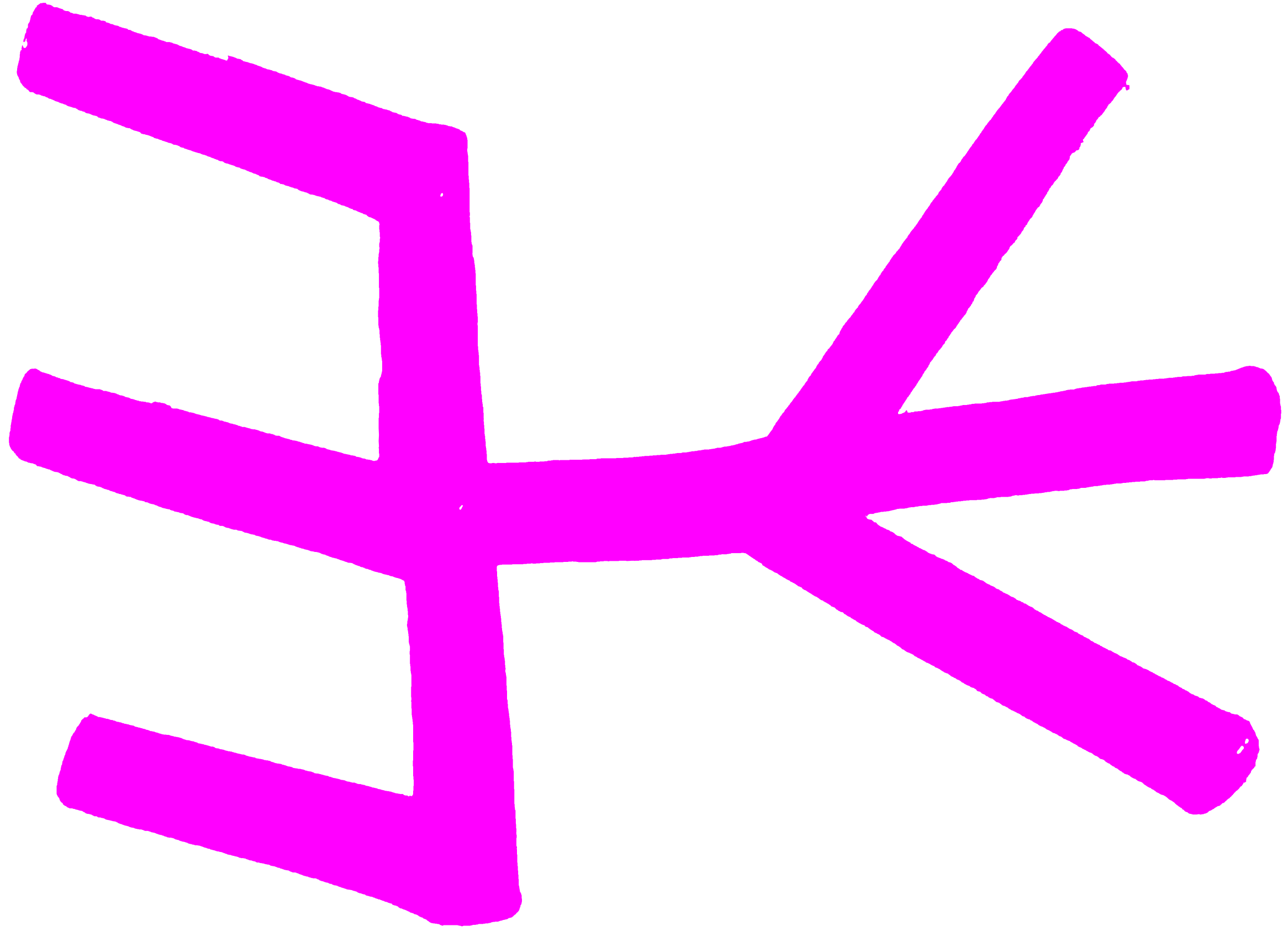
The transplant is a metaphor for the world we are living in: a world reshaped by globalisation and migratory flows; where we can speak of neither endemic nor exotic anymore.

The ∇ is an agent of change and a binder, creating an exchange between the here and the elsewhere by reconstituting territories, roots, and alliances. It is a term that finds itself in tension with that of root: the local and the displaced, the border and the migrant, the native and the foreign, the endemic and the exotic.

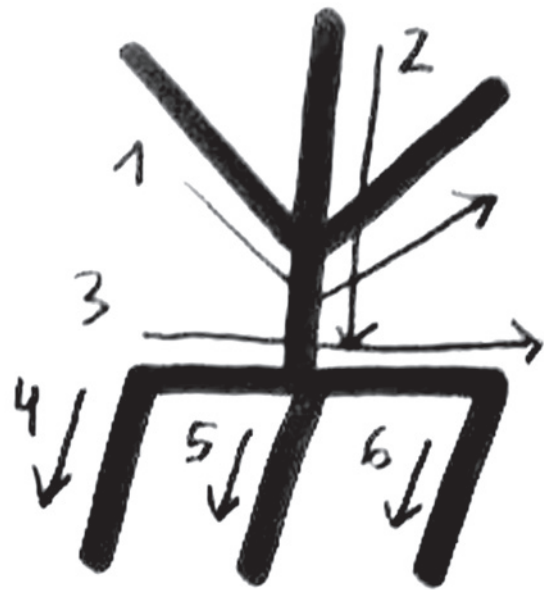
The ∇ is an agent of change and/or contamination; symbiosis and/or infection; a colonizing agent and/or refugee. The distance between endemic and exotic are blurred by the exchange of genes, cells, nutrients and other fluids.

The ∇ is an answer to the rise of eco-fascism and the revival of nationalism in Europe and throughout the world: it fosters hybridization, transformation and becoming; it attests for mobile species, unstable environments and encounters, that change who/what we are. Migration as a mode of inhabiting the world. Contamination as a form of collaboration. We are all transplants (except for the ones who are not). We are all Earthlings (except for the ones who are not).

The most widely grown vegetables in Belgium nowadays are, in order: tomato, paprika, cucumber, lettuce and zucchini. However, these vegetables are not native of Europe: tomato first grew on the Andean plateaux of Peru and Chile; paprika comes from Central America; cucumber from Iran and Iraq; zucchini from Asia and Middle East. All these species are transplants and their stories are closely intertwined with human histories and exchanges. Tomato and paprika followed the routes of colonization and were brought to Europe by Christopher Columbus’s expeditions. Some of this trajectories are still overlaid by contemporary global trade routes, mirroring the impact of colonization and its mono-culture plantation system since 1492.







DUCTUS

1. v-shape  
*start top-left in an downwards oblique left-to-right direction; at the middle point, go upwards in an oblique left-to-right, until reaching the same height where it started.*
2. vertical  
*start same height as v-shape, and proceed vertically down through the vertex of the v-shape; stop when the vertical is the same length on both sides of the v-shape.*
3. horizontal  
*from left to right, crossing the the lowest point of the vertical; keep the length of the v-shape.*
4. oblique  
*from the left-end of the horizontal, draw an oblique that goes downwards right-to-left.*
5. horizontal  
*from the point where the vertical meets the horizontal, draw an oblique that goes downwards right-to-left.*
6. horizontal  
*from the right-end of the horizontal, draw an oblique that goes downwards right-to-left.*

Always begin where you are, not where you think you should be. [...]  
Start grounded, end grounded. To ground ourselves means to connect with the earth, with what *is*, to start where we are, to root ourselves. The earth is energy congealed; we could speak of it as a great storehouse of energy. When we move energy, when we raise power, we draw it up from the earth and let it drop to the earth. We never try to hold on to it, because energy always cycles and returns; as it moves in cycles, waves, it rises and falls. It cannot move indefinitely in one direction.  
—Starhawk, 1982

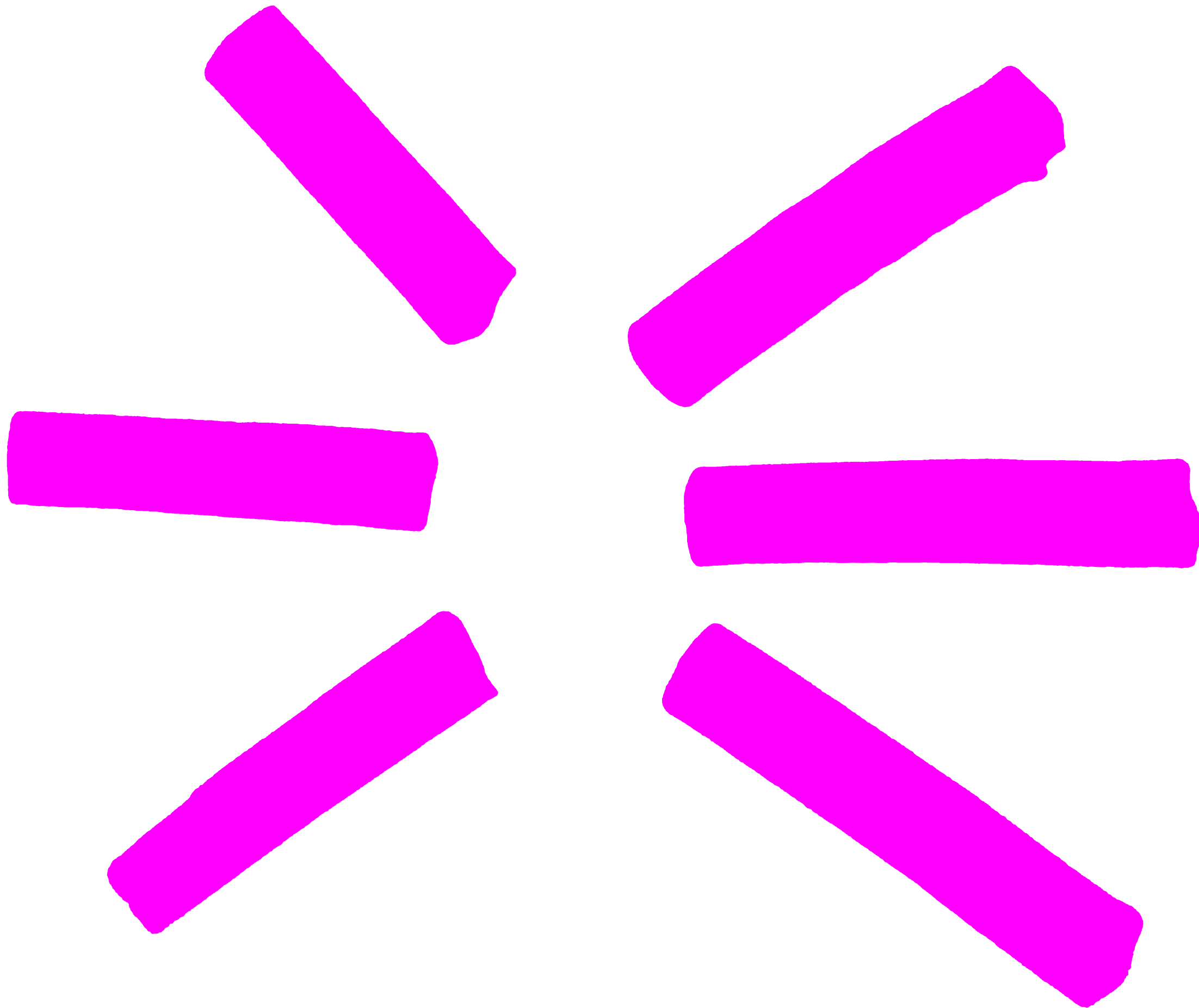
To ground:  
To earth; to physically connect to the Earth via a conductive material, physically driven into the ground. The Earth's conductive surface provides an electrically neutral body, and a reasonably constant potential reference. The ground is idealized as an infinite source or sink for electrical charges, a simple path for the leakage current through low-resistance wires, i.e. to remove power from failing electrical equipment; limiting the build-up of static electricity, or as one of the conductors in an electrical circuit.  
Ground comes from Old English *grund* meaning "bottom; foundation; surface of the earth," as well as "abyss, Hell," and "bottom of the sea." Its electrical sense of "physical connection with the Earth" became widespread in the 1870s with regulations on electricity and telegraphy.

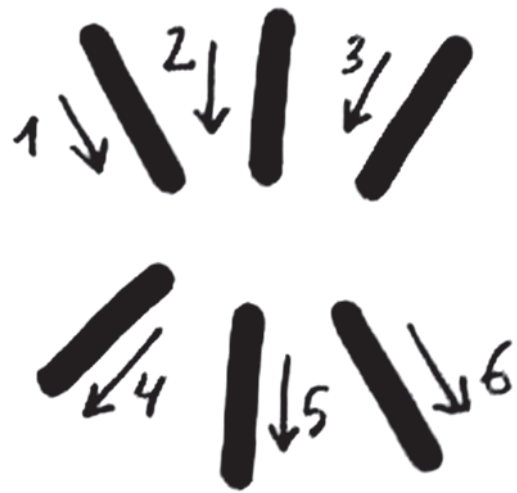
Grounding comprehends the need for redoing, retrieving, and recreating one's roots within a mobile life. This vegetal metaphor is a powerful inspiration for us to reconsider otherwise our relationships with our immediate environments; to inscribe ourselves in the territories to which we belong—hybrid, physical, geological, conceptual and imaginary. Root comes from old Norse *wrot*, meaning "below the ground"—where *grunn* "ground" would mean "a shallow place." In French, *racine*—meaning "root"—derives from the greek and the latin *radix*, "that which is found underground." It shares the same etymological root with "radical": nowadays, those who—or that which— affect(s) the fundamental nature of something through complete change. Going back to its etymological root, it literally means grasping things at the root.

"To be radical (etymologically speaking) is to return to one's root."  
—Angela Davis

It is necessary to take things by the root to undo preconceived histories and narratives built on centuries of exclusion and exploitation. It is necessary to take things by the root to tell stories otherwise, to reclaim and re-appropriate the stories left untold, left unheard. Situating yet again:

"The newfound virtues of our inherent dependencies."  
—Bruno Latour, 2017





DUCTUS

1. oblique  
*from top to bottom, left-to-right, until reaching an imaginary central oval.*
2. vertical  
*from top to bottom, until reaching the same imaginary oval.*
3. oblique  
*from top to bottom, right-to-left, until reaching the imaginary oval.*
4. oblique  
*start at the left downside of the imaginary oval, and go downwards right-to-left.*
5. vertical  
*start at the middle downside of the imaginary oval, and go downwards.*
6. oblique  
*start at the right downside of the imaginary oval, and go downwards left-to-right.*

*Pouvoir-du-dedans* in French becomes power-from-within in English. It refers to the American neo-pagan witch and author Starhawk who distinguishes three types of power: “power-over,” referring to domination and control; “power-from-within,” meaning personal ability and spiritual integrity; and “power-with,” pertaining to influence among equals.

Power-from-within is close to empowerment, emancipation. It makes us capable of and gives us ♁.

“Power-from-within is the power of the low, the dark, the earth; the power that arises from our blood, and our lives, and our passionate desire for each other’s living flesh. And the political issues of our time are also issues of spirit, conflicts between paradigms or underlying principles. If we are to survive the questions becomes: how do we overthrow, not those presently in power, but the principle of power-over? How do we shape a society based on the principle of power-from-within?”

—Starhawk, 1982

Power-from-within is opposed to power-over, to an enslaving power imposed from the outside.

It reverses domination and makes us alive, allowing us to re-exist—it is a mode of resistance and existence.

Empowerment is a driving and spiritual force, a transformative energy, a creative power, a circular and amplifying movement from the outside to the inside, and from the inside to the outside.

This is not a power we acquire and capture, but a power we built with others—environments, beings, life forms—it is an art of commoning. Of developing solidarity.

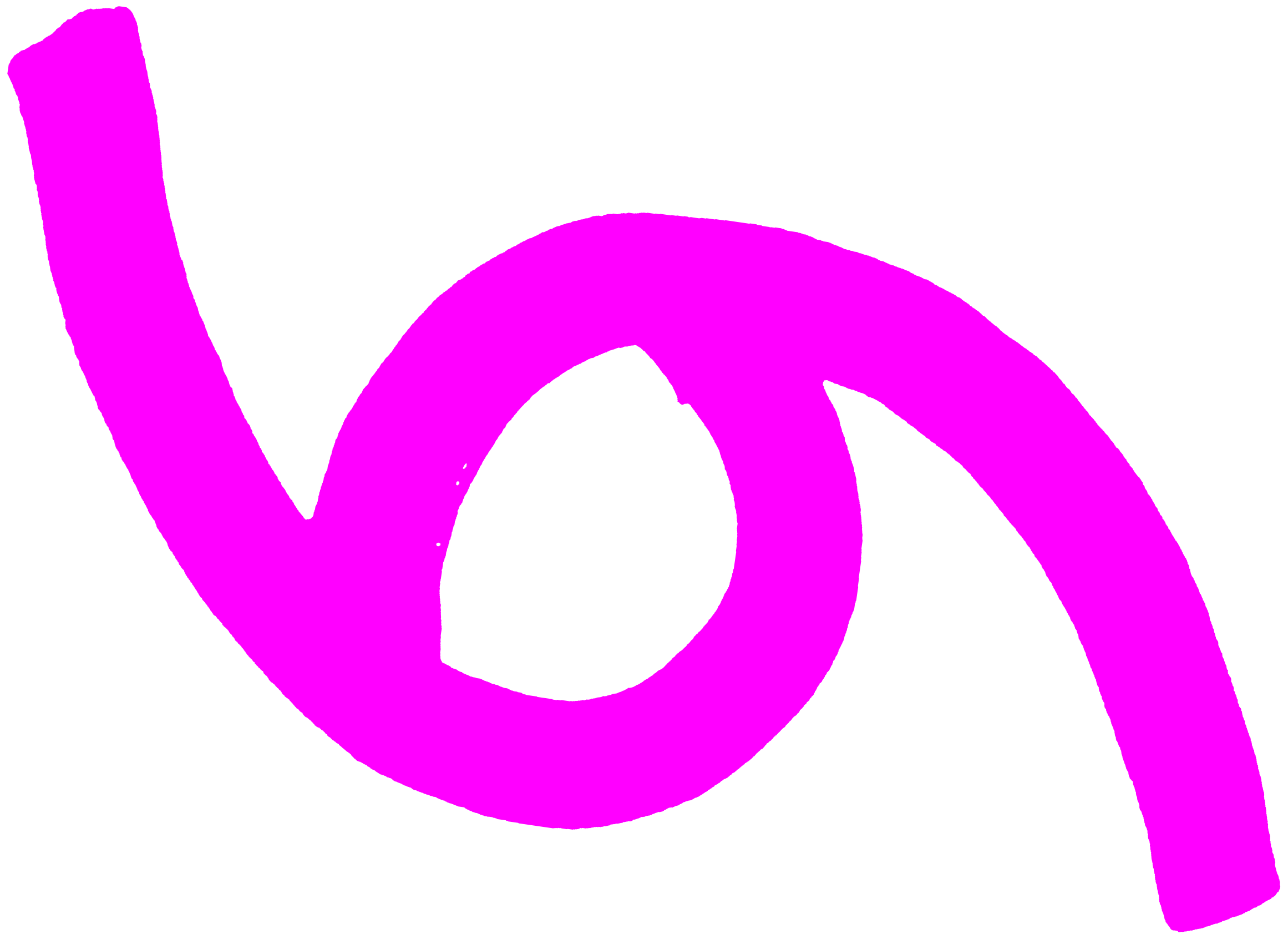
It is an art of metabolization: to be radically grounded.

The movement radiating from ✧ is an attempt to connect the sky and the earth. It invites to reduce the distance between the head and the feet, between the brain and the heart—to think and act emotionally. To answer to the global ecological crisis reclaims a shift from our modern paradigm: we feel we need to combine a sensitive and practical perspective to a philosophical approach. How to forge ties between divergent realms—political action and conceptual thought—and between different scales—personal and global.

✧ is a way to re-member and re-build communities, and bring inhabitants of a specific place together. It is necessary to arouse common places in order to re-create sustainable modes of existence.

The current development of organic farming is one of the answers to the crises of the extensive agricultural production methods. This is not just about agricultural techniques, soil knowledge, and skills. It is about care. It deals with re-connecting eaters and growers within local food strategies.

The Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (IPBES) released a report after the 7th session of its Plenary in Paris, beginning of May 2019. It announced that at least one million animal and plant species are currently threatened with global extinction. Industrial agriculture and meat consumption are the main causes of this decline. The report calls for a change in the agricultural model and the recognition of indigenous peoples in order to prevent extinction.





DUCTUS

1. curve

*start top-right and curve downwards left, first outwards, and then suddenly veering inwards and up, in a semi-spiral shape; stop mid-way.*

2. curve

*start from the left leaning part of curve 1—before it veers inwards—and draw an outward spiraling curve towards the right, before suddenly veering downwards and left.*

“The ethnography of indigenous America is peopled with references to a cosmopolitical theory which describes a universe inhabited by diverse types of *actants* or of subjective *agents*, human and non-human—gods, animals, the dead, plants, meteorological phenomena, very often objects and artefacts too—all equipped with the same general ensemble of perceptive, appetitive and cognitive dispositions, in other words, of a similar ‘soul’.”

—Eduardo Viveiros de Castro, 1998

Agency, agents, actants: immanent force of transformation situated in myriad forms of life—human, non-human, extra-human. Agency is the capacity of an actor, being or force to act, interfere and change their environments in visible or invisible ways. § is the capacity, condition, or state of acting or of exerting power.

All situated perspective is a potential actant.

⌘ is all about acknowledging multiversal §. Willing or not, if *it exists*, it *thinks*, it *acts*, it *transforms*.

“[W]e learn of humans and nonhumans positioned as interchangeable co-actants in exchanges that both produce and threaten their ongoing relations, and also their distinct worlds—and not just by way of

anthropomorphism. Each entity naturalizes the other’s capacity to engender feeling that both transports social action and transforms social relations.”

— Deborah Battaġlia, 2014

Agency and action are non-identical twins.

To have agency may not imply direct action, but often will call upon it. *Environments* learns much in witnessing the bloom of the climate youth movements call to action, exerting full ☺.

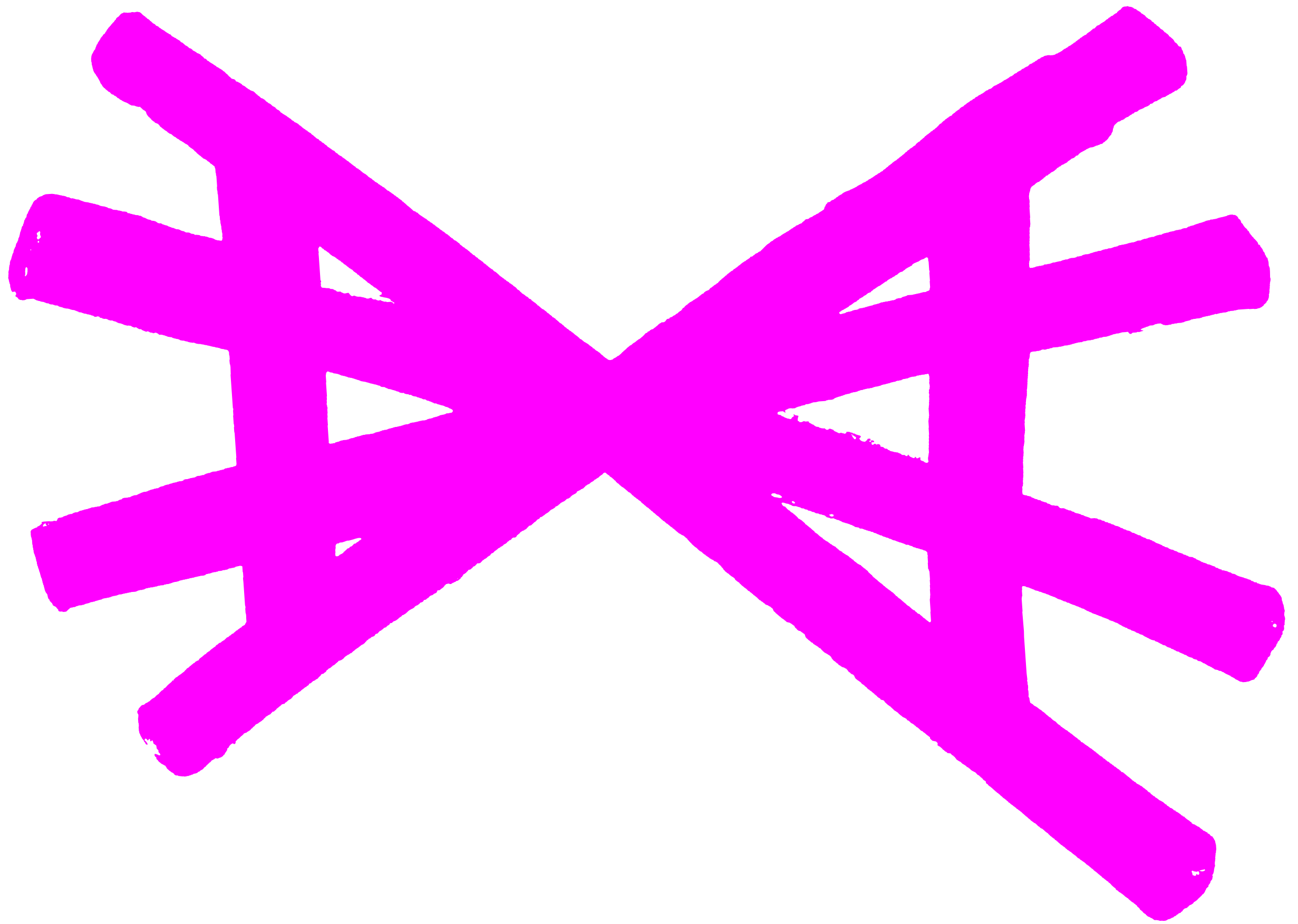
“The witches’ ritual chant—‘She changes everything / She touches, and everything She touches changes’—could surely be commented on in terms of assemblages, since it resists the dismembering attribution of agency. Does change belong to the Goddess as ‘agent’ or to the one who changes when touched?”

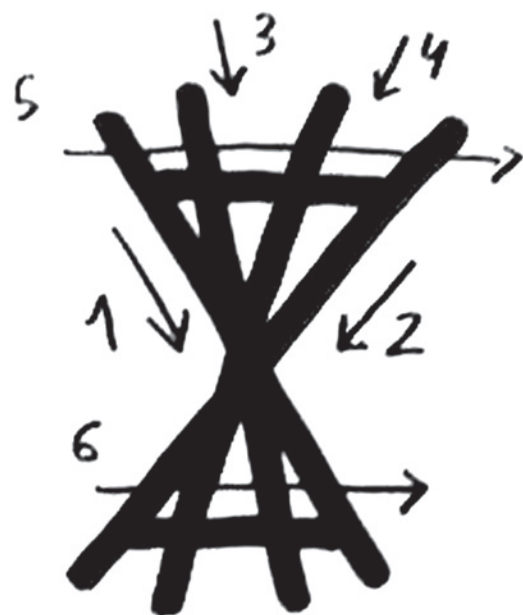
—Isabelle Stengers, 2012.

“They say the same things over and over.

First they tell us about everything they already did, and then they list the reasons why they can’t do more.”

—Youth for Climate’s Anuna de Wever, school striking and marching in Louvain-la-Neuve, on meeting with politicians and officials of the EU parliament and EU commission.





DUCTUS

1. oblique  
*start top-left, end bottom-right.*
2. oblique  
*start top-right, end bottom-left.*
3. oblique  
*start right of 1, and end left of 1, passing through the crossing of 1 and 2.*
4. oblique  
*start left of 2, and end right of 2, passing through the crossing of 1, 2 and 3.*
5. horizontal  
*halfway between the top and the crossing of the X, start at 1 and end at 2, left-to-right.*
6. horizontal  
*halfway between the bottom and the crossing of the X, start at 1 and end at 2, left-to-right.*

“Typically, in normal conditions, humans see humans as humans and animals as animals. Predator animals and spirits, meanwhile, see humans as animals of prey to the same extent that animals of prey see humans as spirits or predator animals. Gerhard Baer, writing about the Machiguenga, notes, ‘a human being see him- or herself as such. However, the moon, the snake, the jaguar and the mother of the smallpox, see him or her as a tapir or a peccary that they kill.’

Seeing us as nonhuman beings, animals, and spirits see *themselves* as human. They perceive themselves to be or become anthropomorphic when they are in their own houses or villages and experience their own habits and characteristic in the form of culture. Thus they see their food as human food (jaguars see blood as manioc beer, the dead see crickets as fish, vultures see the maggots in rotting flesh as grilled meat, etc.). They see bodily attributes (fur, feather, claws, beaks, etc.) as adornments or cultural instruments, as they see their social system as organized in just the same way as human institutions (with chiefs, shamans, rituals, marriage rules, etc.).

In sum, animals are people, or see themselves as persons.”

—Viveiros de Castro, 2015.

Enlarging Descartes’s “Cogito, ergo sum,” it is not so much a matter of *I think, therefore I am*, but rather *It exists, therefore it thinks*; or rather *If it exists, it thinks*. Viveiros de Castro’s analysis of Amerindian Perspectivism thence becomes a philosophical instrument for cosmopolitical thinking; for and with the multitude of beings that constitute our existence, as well as their crucial relevance for our collective survival. Perspectivism

is the vehicle that allows for an indefinite, savage and continuous re-distribution of agents, beings and worlds.

“A perspective is not a representation because representations are a property of the mind or spirit, whereas the point of view is located in the body.”

—Viveiros de Castro, 2015.

All perspectives are bodily, *to see is to be somewhere*, to perceive is to interpret from some-where, some-thing, some-body. *Environments* is an attempt to vinculate a some-where to language—a land-guage. Thence, a truly cosmopolitical land-guage would be a language of immanence, of perpetual mutation, of situated disorder. A living language? A language that is *as inconstant as the savage soul*.

We could return to the infamous account documented by explorer and colonial soldier Hans Staden upon encountering the Native Tupinambás in the coast of the land to be named after its principal resource, (Pau) Brazil [Brazilwood]. A Tupinambá chief justifies his taste for human flesh stating:

“*Jauára Ichê* [I am a jaguar]. And this meat is delicious.”

To be or not to be, or rather:

“Tupi or not Tupi? that is the question.”

—Oswald de Andrade, 1928.

Oswald de Andrade, the Brazilian modernist author, poet and crucial trickster of the Anthropophagic Movement, cannibalizes Hamlet in a gesture of perspectival shift: the Amerindian Tupinambá—the Tupi—become the symbolic nexus that roots this shift in perspective; radicalizing Descartes and Shakespeare in one gesture; situating it within a horizon of neither Western nor Cartesian ontologies.







DUCTUS

1. circumference  
*draw a small circumference clockwise.*
2. circumference  
*draw a large circumference clockwise, concentric with the small circumference.*
3. curve  
*divide the circumference in 6 parts, and from each point draw an outward curve left-to-right, starting at the small circumference, crossing the large one, and continue curving outwards.*
4. curve  
*repeat above starting from the next point.*
5. curve  
*repeat above starting from the next point.*
6. curve  
*repeat above starting from the next point.*
7. curve  
*repeat above starting from the next point.*
8. curve  
*repeat above starting from the next point.*

The diagram that gives shape to the thought-form  $\otimes$  is taken from “a (meta)fantasy that emerged in an e-mail exchange between Eduardo Viveiros de Castro and José Antonio Kelly about three figures of pseudo-binarism discovered by Lévi-Strauss, namely, the canonical formula of myth on the one hand, and the ‘concentric’ and ‘perpetual disequilibrium’ dualisms on the other.”

In this essay, Viveiros de Castro re-enacts the following *drawing turned thought-form* based on a description made by leading anthropologist-archeologist Reichel-Dolmatoff of the Desana people, indigenous group living on the bank of the Uaupés River and its tributaries in the Colombian Amazon. Here is Reichel-Dolmatoff’s description in the words of Lévi-Strauss:

“The Desana see, in an increasingly twisted construction of sticks and slats used to transport clay receptacles, a cosmic model of the upper and lower worlds, with ours represented by the narrow part. Viewed from above, the object has the appearance of a hollow vortex. This motif evokes the idea of transformation, which indigenous thought associates with whirlpools, birth, rebirth, and more generally, with female fertility.”

—Claude Lévi-Strauss, 2001

The particularity of  $\otimes$  is that it is composed of *two points of view* of the *one structure*. A first point of view drawn frontally, and a second point of view drawn from above, in bird’s eye view. Despite this two-fold representation being an architectural convention, it nonetheless begs us to remember there is always *at least two points of view* upon a singular structure, object or being. And that this

is not as a case for dualism, but rather a case of “minimal multiplicity”: “all binary opposition, in short, is the degeneration, in the mathematical sense of the term, of a ternary structure”.

Lévi-Strauss is known to speculate and identify upon structural tribal foundations based on the “village morphology” of indigenous groups. Rising from the very shape and distribution of the village design, the anthropologist draws on a series of cosmological, political, social and gendered configurations for each group he analyzes. His structural diagrams are not indicative of a simple binary system, but rather of complex entangled relationships between spheres, poles and systems that feed one another.

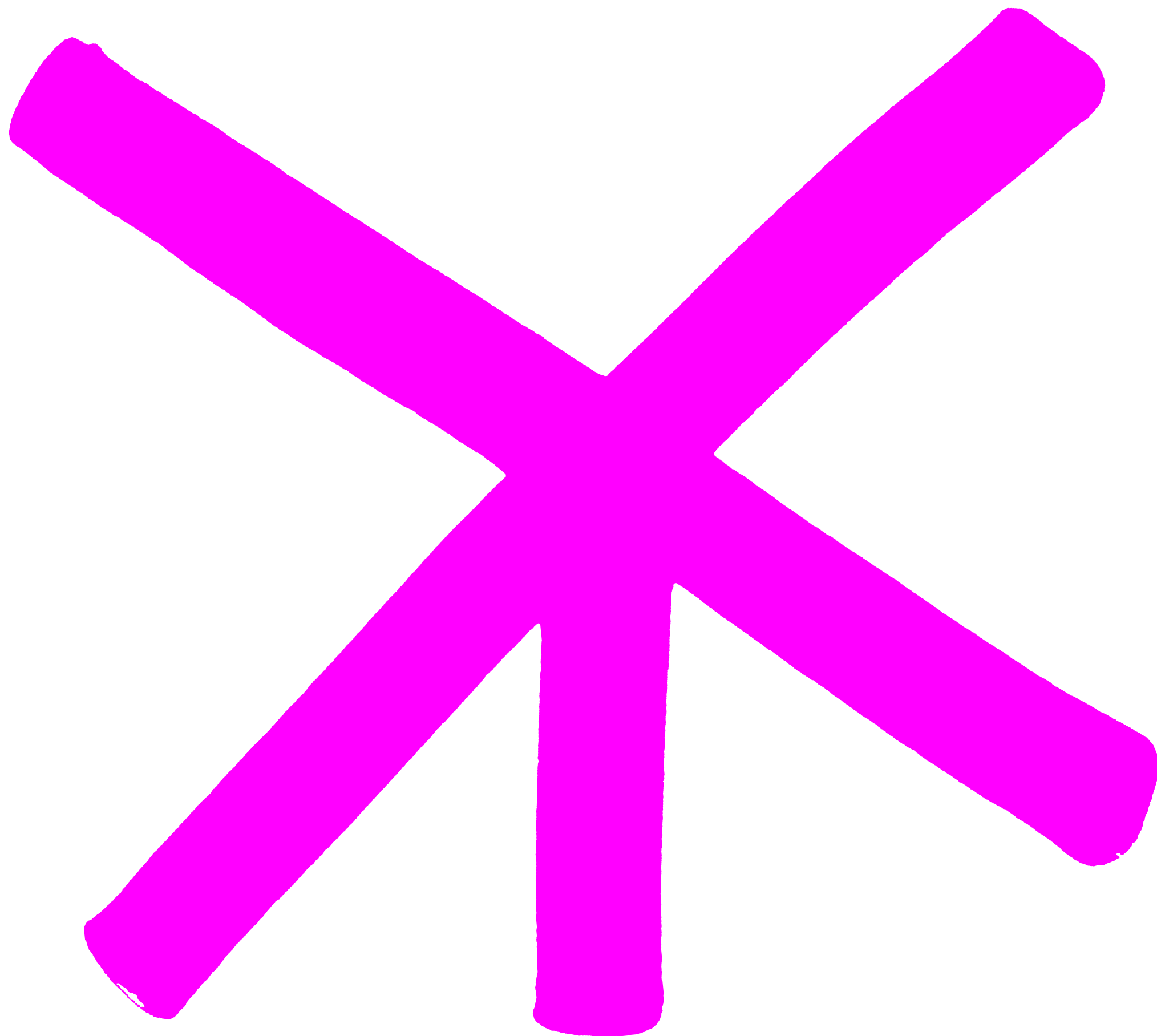
If  $\otimes$  can be drawn based on a structure that is always already at least dual, a drawing that assumes multiplicity from its very root, then this would mean that *to perceive, to see, to be, is always a being in relation to, a seeing from the perspective of—seeing is always “at least two.”*

“The sexes as we know them today have only one model, a singular and universal neutrality... But the idea that sexual difference entails the existence of at least two points of view, sets of interests, perspectives, two types of ideal, two modes of knowledge, is yet to be considered.”

—Elizabeth Grosz, 2006

“We are luminous. Neither one nor two. I’ve never known how to count. Up to you. In their calculations we make two. Really, two? Doesn’t that make you laugh? An odd sort of two. And yet not one. Especially not one. Let’s leave one to them: their oneness, with its prerogatives, its domination, its solipsism: like the sun’s.”

—Luce Irigaray, 1977





## DUCTUS

1. oblique  
*start top-left, end bottom-right*
2. oblique  
*start top-right, end bottom-left*
3. horizontal  
*start at the intersection of 1 and 2, and go outwards left-to-right.*

From the latin *mutans*, present participle of the verb *mutare*: “to move, change, alter, modify, transform, vary, diversify.”

The mutant is an organism that is different from others of its type or species, because of a permanent change in its genetic code. Something or someone who has mutated presents one or more characteristics which fork from the norm; a result from deviance (change, transformation) in ancestry, capable of breeding and increasing further alterations.

Mutation is one of the strongest forces of evolution, it fuels genetic variation and allows for evolutionary change.

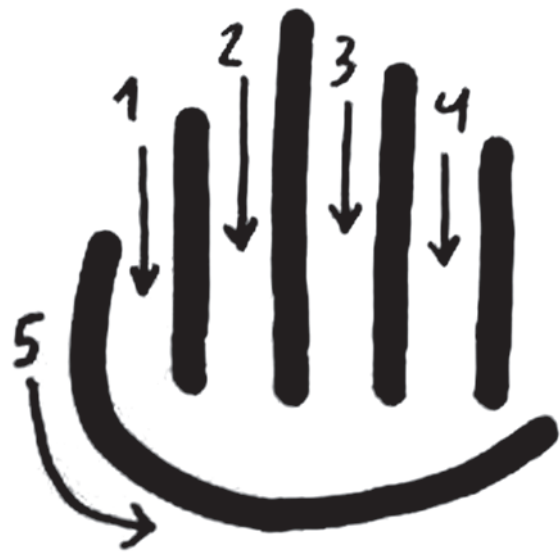
Some synonyms listed for ✕ are: deviant, freak, monster, and oddity, among others. Antithetical to difference, normativity abhors the un- and the not-known; it breeds intolerance, fear and hate against the deviated, equating mutation with sickness and disease, mistaking mutation for infection or contamination.

Most industrial storage centers for fruits and vegetables, such as the one of Bel’Orta in Mechelen, sort out mutant vegetables as “imperfect” produce: carrots with two legs, twin tomatoes or potatoes with outgrowths are usually cast away and rarely make it to the supermarket shelf. How fruits and vegetables look is decisive when they are to be classified as sellable or eatable in the European Union, as strict aesthetic standards are built into EU regulations.

A study published by the University of Edinburgh in 2018, estimates that over a third of the total produce of fresh fruits and vegetables in the EU is lost for aesthetic reasons every year. The researchers state that the discarding of “ugly vegetables” both stems from the political regulations and the oligopolistic state of the market, where only a few supermarket chains hold control of a large share, applying their own cosmetic rules in addition to the ones imposed by the European Union. The result is the throwing away of over 50 million tonnes of fresh produce every year, according to the same study.

However, these fruits and vegetables are increasingly found either for sale or for free under the label “ugly produce.” Initiatives such as Fruta Feia in Portugal, and Full Harvest in the United Kingdom, specialize in buying up discarded produce and passing it on to eaters for a lower price. In this context, the “imperfectness” of carrots, tomatoes and potatoes seems to provoke less and less scepticism.





DUCTUS

1. vertical  
*from top to bottom.*
2. vertical  
*from top to bottom, start higher than 1;  
stop at the same level.*
3. vertical  
*from top to bottom, start lower than 2  
and higher than 1; stop at the same level.*
4. vertical  
*from top to bottom, start lower than 1;  
stop at the same level.*
5. curve  
*start left and lower than one; curve downwards  
left-to-right, until reaching a horizontal  
position; stop there.*

Hand, from Old English *hond*, *hand* “the human hand;” also “side, part, direction” (in defining position, to either right or left); also “power, control, possession” (on the notion of the hand’s grip or hold), from Proto-Germanic *handuz*.

In French, *main* derives from the latin *manus*, which itself derives from the greek *manós*, meaning “non-compact, open” indicating the open hand, in opposition to the closed hand, the fist.

Part of the body; extremity of the arms; the prehensile and sensorial organ, provided with five fingers in the case of various mammals, including humans, apes and monkeys, among others.

Considered an instrument or tool.

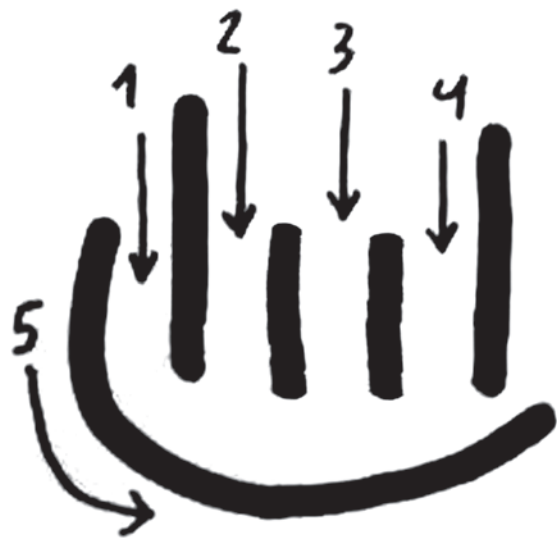
Figuratively: help, force, vigor and action.

“They call negative hands the paintings of hands found in the Magdalenian caves of southern Atlantic Europe. The edges of these hands—pressed outspread upon the rock—were soaked in colour. Most often in blue, and black. Sometimes red. No explanation has been found for this practice.”

—Marguerite Duras, *Les Mains Négatives*

It seems that the hand receives one third of the information recorded by the body.





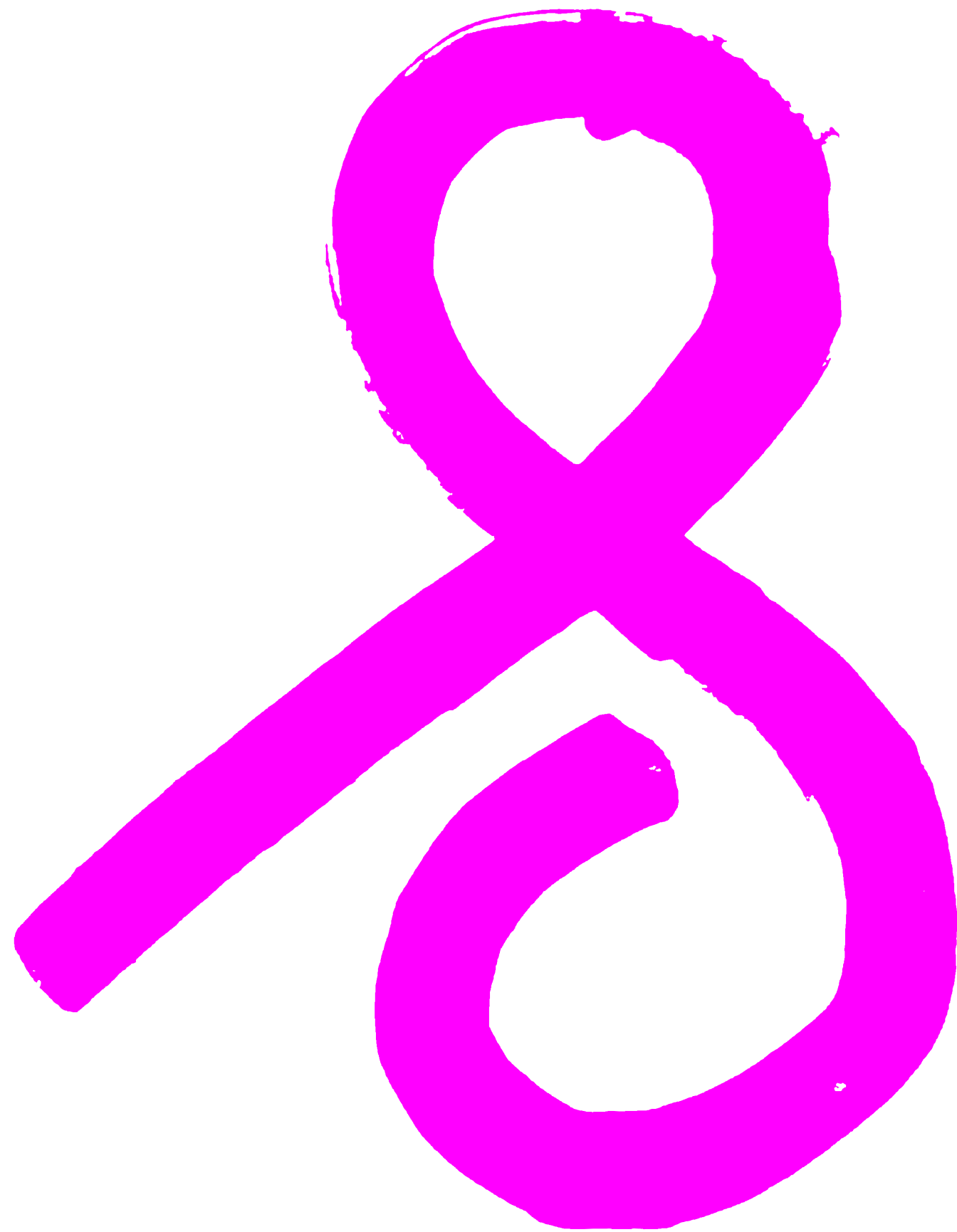
DUCTUS

1. vertical  
*from top to bottom.*
2. vertical  
*from top to bottom, start much lower than 1;  
stop at the same level.*
3. vertical  
*repeat 2.*
4. vertical  
*repeat 1.*
5. curve  
*start left and lower than one; curve downwards  
left-to-right, until reaching a horizontal  
position; stop there.*

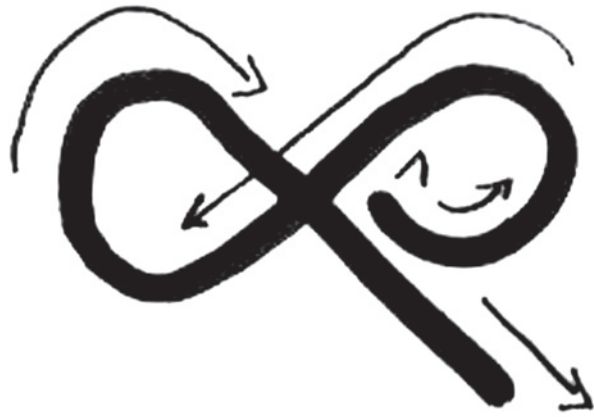
*Corna* (horns in Italian) is a gesture whose meaning and usage is different in various cultures, ranging from approval and good fortune, to vulgarity and offense. It is unclear whether the gesture originated as an image of horns or as a “poking-out-the-eyes” gesture (against the *malocchio* or “evil eye”), but ancient lunar goddess charms depicting animal horns were used for similar protective purposes and are probably related to the gesture. Commonly depicted on charms against the evil eye in Naples, the fortune derived from rubbing the object-symbol of the horns can be traced back precisely to the phallus as a representation of abundance and fecundity. In Italy, it is made to ward off bad luck: when pointing downwards, it offers protection, against the evil eye. But pointing upwards and addressing a specific person, it traditionally meant to indicate their spouse’s infidelity without saying it.

The use of the 𐄂 as a symbol of satanic belief is recent, and has evolved from its initial use in the heavy metal scene. This has triggered its widespread usage in contemporary popular culture, as heavy metal’s initial defiant position against the status quo and conservatism was increasingly normalized, and accepted in normative discourse.

Also used occasionally by Wiccans as a symbol of the “horned God” or as the horns of the Moon Goddess, depending on tradition.







## DUCTUS

## 1. curve

start at a middle point left-to-right, curving downwards; then upwards and curving left until reaching the top point of the curve; then, downwards, continuing left, until reaching the bottom point; then, curve upwards and right, until reaching the top point; then, downwards and curving left, until crossing itself; continue in a downwards oblique, avoiding the initial curve, and resolving into infinity.

The chiasm comes from the greek χιασμός *khiasmós*, which means “crossing, diagonal arrangement,” and from χιάζω *chiazō*, “to shape like the letter X.” The chiasmus is a figure of speech that consists of a “reversal of grammatical structures in successive phrases or clauses,” displaying inverted parallelism creating antithesis and rhythm.

On the margins of manuscripts, the X-shaped sign X (*khi*) indicates fragments either disapproved or requiring editing.

The X here does not mark the spot, an error or a disapproval but draws inter-relations between elements.

At the heart of the chiasmus is a paradox: two opposite conditions are placed in seeming contradiction, yet both are integral to each other’s truth.

In this sense, ∞ must be perceived as a continuous process, much like the mathematical symbol for infinity embodied in the figure of eight ∞.

In paradoxical kinship, we find:

Coyote (*Canis latrans*); Kingdom *Animalia*; Phylum *Chordata*; Class *Mammalia*; Order *Carnivora*; Family *Canidae*; Genus *Canis*.

In Amerindian mythologies, one never let’s the coyote speak first. The coyote

is a liar. In Nahuatl, a language from North and Central America, *ti coyotl* [you are a coyote] is a current expression translatable as “you are telling lies.” Deceiving means being capable of endowing the other with intention and believe. We are all liars.

According to anthropologist Roy Wagner, the coyote is the figure of the anti-twin, the anti-double. In *Coyote Anthropology*, Wagner redefines his practice and discipline according to what is invisible, unknown, unsaid: what is not there is as important as what is. The coyote is a creature of the interstice, of the equivocal, a trickster—and the equivocal is what allows communication by difference. The figure and the myth of the coyote become a motif of the threshold, a symbol of liminality between the collective and the individual, night and day, the one who traverses frontiers and joins worlds—a go-between.

The coyote becomes ∞ due to the necessity of reclaiming the space of the in-between, of non-affirmation and ambivalence; the space of collective medi(t)ation, the space of trouble.

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## post coyote

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Olivier Marboeuf <[REDACTED]>

Dim, 15 oct 2017, 17 h 44

To: COYOTE <[REDACTED]>

Cc: Lotte Arndt <[REDACTED]>

Chers Coyotes,

Je reviens un peu à chaud sur la belle présentation d’hier pour partager avec vous deux remarques et pistes.

Je mets dans la boucle Lotte Arndt qui, je pense, s’intéresse également à la question.

On se dit toujours que la conversation doit se poursuivre mais on manque souvent de temps pour le faire ensuite et c’est dommage.

Je reste convaincu que la fonction des rencontres à Khasma est de composer des espèces de montées en puissance qui doivent pouvoir se poursuivre sous la forme d’autres intensités ensuite, sous d’autres formes et ailleurs... avant de revenir une nouvelle fois dans l’espace.

### 1. Racine / enracinement

J’ai l’impression qu’il y a peut être besoin de préciser cette question de racine comme nous l’avons esquissé hier soir.

Il me semble que l’idée de Starhawk pourrait plutôt se traduire par le principe d’ancrage plutôt que de racine. C’est-à-dire de se situer quelque part et pas partout à la fois – comme le dit aussi Haraway. C’est quelque chose qui est très présent dans la pratique du Pilates également – comme me l’a rappelé Laurence ma femme qui est professeure. Je pense que l’ancrage est une chose plus mobile que la racine. Cela signifie plutôt un état de présence et d’attention à ce qui se passe maintenant et à ceux qui sont là autour de nous, à un moment donné. Il me semble que les exercices de Starhawk comme beaucoup d’autres pratiques visent un état de présence dans un moment provisoire.

J’appellerai ça “faire lieu” pour rejoindre des questions qui constituent l’espace Khasma. C’est-à-dire l’idée que les dynamiques de co-présence font lieu sans faire institution (qui est un dispositif matériel et symbolique fixe et autoritaire, de ce fait).

J’ai vraiment expérimenté à titre personnel la difficulté de faire Khasma en n’habitant plus aux Lilas, combien cela pouvait devenir artificiel et j’ai dû rechercher une manière de renforcer mon état de présence pour continuer à faire lieu quand j’y suis.

Je pense donc qu’il est important dans la perspective de votre travail qui repose sur des forces dispersées, d’avoir le temps de faire lieu à chaque fois que vous vous réunissez, avoir le temps de façonner votre espace. C’est ce que je retiens de cette invitation qui me donne le désir de vous laisser encore plus d’espace et de temps à l’avenir pour construire votre expérience. Je réfléchis de mon côté aux moyens à rassembler pour construire une telle invitation / résidence.

### 2. Alphabet

Je suis très intéressé par votre recherche sur les signes mais là encore j’ai l’impression qu’il faut trouver la bonne manière de nommer les choses.

Je crois qu’il s’agit de trouver des formes graphiques qui concentrent sans les nommer / les pointer / les définir de façon fermée des expériences de pensée. Quelque chose qui tourne autour et rôde dans les périphéries du sens.

Donc quelque chose qui a à voir avec l’idéogramme, comme quelqu’un l’a dit, qui raccourcit et à la fois rend opaque le langage.

Je me demande si ce n’est pas simplement une production de formes / d’œuvres collectives qu’il faudrait assumer comme telles, plutôt qu’un langage qui engage du coup beaucoup d’autres questions. L’idéogramme comme sculpture social, résultat d’une négociation entre plusieurs personnes pour nommer des outils et des usages qui leur sont propres. Du coup, ils valent plus comme exemple d’une pratique à reconduire par d’autres, méthode, que comme vocabulaire partagé.

Donc l’idée pour moi est que ce qui se partage le plus directement est plutôt la méthode que les lettres-formes de l’abécédaire.

Et regarder ces objets comme les singularités d’un groupe, le langage Coyote.

J’aimerais en tout cas poursuivre, c’est clair. Même sous la forme d’une correspondance. A discuter.

Bien à vous tous.

Olivier

in order of appearance

contributors

*inspirers*

Ana Vaz

Clémence Seurat

Elida Høeg

Nuno da Luz

Tristan Bera

Velvetyne Type Foundry

*Baptiste Morizot*

*Eduardo Viveiros de Castro*

*Claude Lévi-Strauss*

*Luce Irigaray*

Olivier Marboeuf

*Starhawk*

*Athens Epigraphic Museum*

*Jean-Luc Nancy*

*Bruno Latour*

*The Intergovernmental Science-Policy*

*Platform on Biodiversity*

*and Ecosystem Services*

*Deborah Battaglia*

*Isabelle Stengers*

*Elizabeth Grosz*

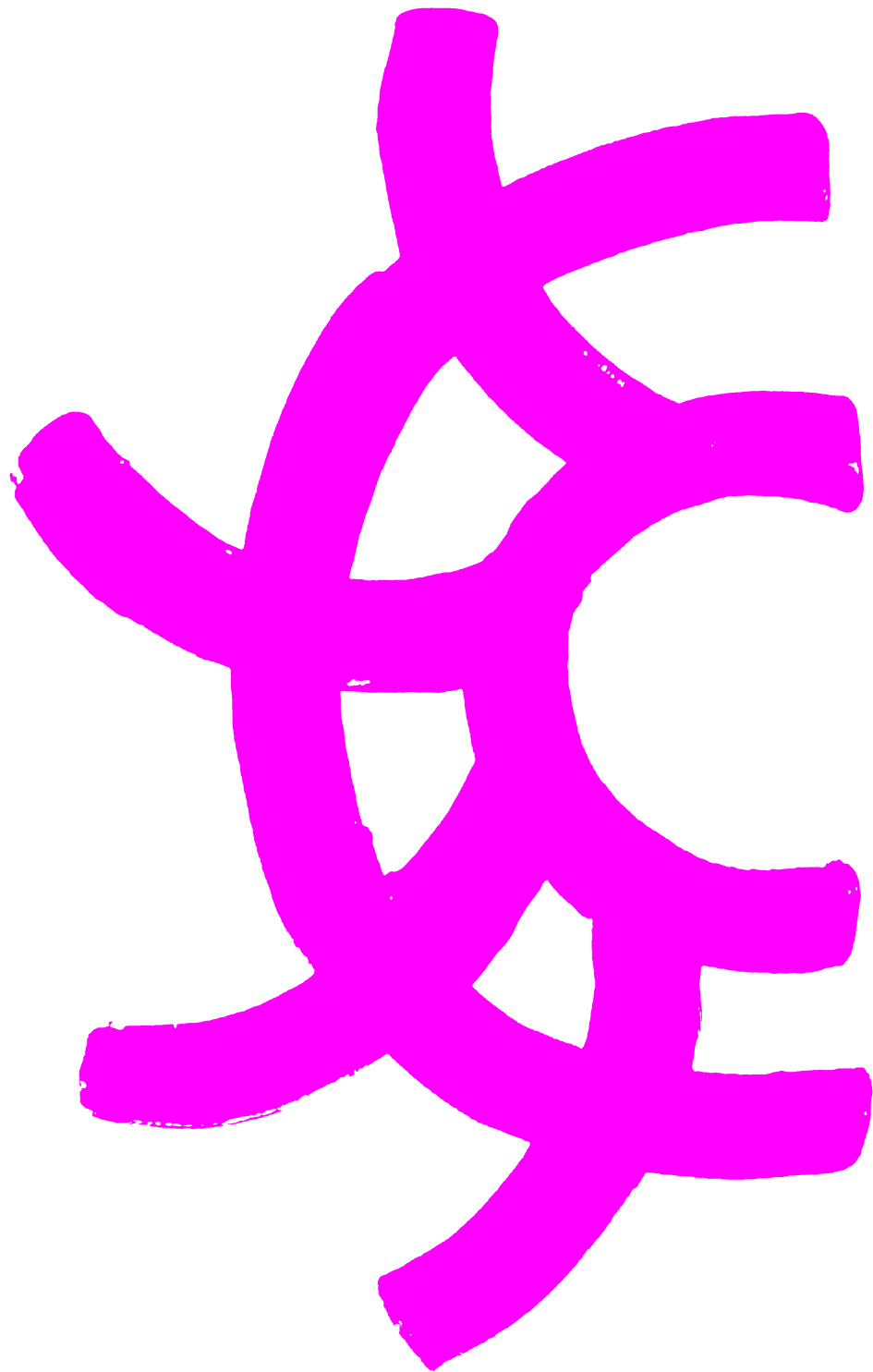
*Youth for Climate (Anuna de Wever)*

*Oswald de Andrade*

*Marguerite Duras*

COYOTE is a collective of variable geometry, a co-operation between beings and affects, a crystallisation of zones of affinities. Each year since 2015, COYOTE follows the lead of one of its members (Paris, Lisbon, Athens, Barcelona) and explores a new territoriality. The collective takes intersectionality as a method and subject, working at the crossing of experimental and conceptual forms (printed matter, radio, conversations, critical meals). It was founded by Tristan Bera, Elida Høeg, Nuno da Luz, Clémence Seurat and Ana Vaz, following their joint experience at the École des Arts Politiques (SPEAP) led by Bruno Latour. The collective has presented its work in cultural institutions throughout Europe: Théâtre Nanterre-Amandiers, Khasma (Paris), Syntax (Lisbon), BAR Project (Barcelona) and CCS – Centre Culturel Suisse (Paris). In 2019, COYOTE takes part of the Contour Biennale 9, curated by Nataša Petrešin-Bachelez.

COYOTE



environments