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Collectivize Time, Redistribute the Future

JONAS STAAL

Our present moment is shaped by violent forces of global precarization, rising authoritarianism, and ecosystem collapse. In that context, we face a chronopolitical struggle: a struggle over the politics of time. This addresses the question of who, in racial-ecocidal capitalism, owns time?¹ Who controls the means of production of time, its access and distribution? And what is the role of art and cultural work to plant different time seeds, organic and imaginative time machines, to contribute to the struggle over the means of production of the present and future? What is the role of art and cultural work in expanding time, solidarizing different time scales: to collectivize time, and to redistribute the future?

I want to explore these questions through my artistic practice, starting with the chronopolitics of the trillion dollar company, followed by the chronopolitics of interplanetaryism, the chronopolitics of intergenerationality, and the chronopolitics of radical pedagogy, closing with a reflection on the chronopolitics of geology.

Witnessing the Future

In October 2021 the Facebook corporation faced two major setbacks. The first was a connection crisis that made Facebook's platforms Facebook, Messenger, Instagram, and Whatsapp inaccessible for a period of six hours (keep in mind that the Facebook platform alone has 2.8 billion users). The second was the testimony at a U.S. Senate Hearing by Frances Haugen, a former Facebook product manager of the company's civic misinformation team, who released a wide array of documents that shed further light on the company's active algorithmic pushing of misinformation to maintain social media addiction, sometimes with genocidal consequences as a result.

Both events highlight the maddening chronopolitics in the age of trillion dollar companies. First, in the form of the enormous dependency of companies, large and small, and precarious labour, on platforms like Facebook for their income: being down for six hours put the livelihood of millions under threat. Second, it made additionally clear how our dependency on the platform equals Facebook's own income. Being down for six hours of use caused an estimated seventy-nine million dollars in lost revenue for the company—not yet counting the lost value of plunging stocks—because all of us registered as users of Facebook and its various companies are Facebook data workers.

In 2020, human rights lawyer Jan Fermon and I launched the collective action lawsuit *Collectivize Facebook*. In our indictment against Facebook, which we will be submitting to the United Nations Human Rights Court in Geneva, we claim that Facebook infringes upon the right to self-determination of peoples and individuals in various ways.

We argue that the corporation instrumentalizes users as neo-feudal data workers, as our data constitutes Facebook's profit model. Facebook employs racist algorithms, and is used in various surveillance capacities that infringe upon privacy and further impact democratic elections in disproportionate ways, of which data capture and the targeted campaigns of Cambridge Analytica are a well-known example. And the corporation enables genocidal campaigns in Myanmar, amongst other places, and has willfully advised authoritarian regimes such as that of Duterte in the Philippines.²

As a result, we state that the very structure of ownership of Facebook is what essentially undermines our individual and collective right to self-determination. Therefore, our demand is to have Facebook recognized as a public domain, and consequently transfer its ownership to the 2.8 billion Facebook users active on the platform today. As unpaid data workers, we worked for it: now we must own it. It is time to socialize so-called social media. And that also means to collectivize the levers it holds over our time.³

To clarify: to collectivize Facebook does not mean to reform Facebook or to nationalize Facebook. We aim to turn trillion-dollar companies into new models of transnational cooperatives, collectively owned and governed by their users. This is a potential pathway to create transnational unions beyond the corporation and the state.

In the past year, Fermon and I have organized various pre-trials to introduce our indictment and invite publics to join our case as co-claimants, but also to invite witnesses to witness the future that becomes possible if we win the case. Witnessing the future is an essential part of our case, because while our indictment aims to provide a legal framework to reclaim common ownership over trillion-dollar companies, that still leaves open the question of how we would govern these collectively as transnational cooperatives. What would be the decision-making structures for 2.8 billion co-owners of Facebook? Do we ban advertisement and ensure encryption? Do we decentralize servers, or even dismantle its infrastructure as a whole, considering its heavy reliance on extractive industries?

Time Seeds

Another recent example of chronopolitical struggle in the domain of the trillion-dollar company was Amazon CEO Jeff Bezos's temporary departure from Earth in his New Shepard rocket ship, which is part of his company Blue Origin that aims to capitalize on space travel and interplanetary mineral extraction. Most telling was a press conference in which he thanked the workers and consumers of his trillion-dollar company for making it possible for him to leave Earth's atmosphere. His literal quote: "You paid for all this."

And indeed, they did pay for it, most brutally in the form of heavily precarized, underpaid, non-unionized temp-workers in the Amazon gulags who are forced to piss in bottles and shit in diapers in order to meet their maddening targets. The ruthless destruction of their time is what enables Bezos's time into deep space—the annihilation of the workers' present funds the future time of the spacefaring colonists consisting of the earth's 0.1 per cent ruling elites.

As an artist, I am part of the global *Make Amazon Pay* campaign, for which I developed the visual identity. On Black Friday, 27 November 2020, this campaign coordinated by UNI Global Union and Progressive International organized parallel strikes, demonstrations, and projections at Amazon warehouses across the world in India, Bangladesh, Australia, Brazil, Mexico, various European countries, and the United States—including at CEO Jeff Bezos's mansion.



1. *Make Amazon Pay*, 2020. Organized by UNI Global Union and Progressive International. Visual identity and public intervention design by Jonas Staal in collaboration with Remco van Bladel. Photos: Uni Global Union/ Progressive International.

The visual identity of the campaign consists of a doubling of the Amazon icon that can be read both as a smile and a forward arrow. Placed on a red canvas, it emphasizes the demand to return: return rights to Amazon workers; return their labour by providing fair income, social security, and the right to unionize; return the environmental costs of carbon excess; and return profits made through tax avoidance—return our collective time. Simultaneously, hijacking and socializing the Amazon visual identity also aims for a first step towards replacement: opening a visual portal—a collectivist time machine—towards a future Amazon that is owned and governed by its workers and users. A Collectivized Amazon.⁴

Of course, Bezos’s Blue Origin is far from the only attempt to flee the collapse of earth-based ecosystems and corporatize outer space—and here I would like to deepen a bit further the chronopolitics of interplanetaryism. One of the most prominent actors in the endeavour to turn humans into an interplanetary species is the organization SpaceX, founded by Elon Musk, which aims to terraform Mars as a “back-up planet” in case of environmental or nuclear catastrophe on Earth. Apart from the deep cynicism of sending workers to terraform a back-up planet for the 0.1 per cent, it is important to consider the vocabulary used by organizations like SpaceX, which shamefully replicate colonial language by declaring a new generation of “pioneers” and the “Mars colony.”

My project *Interplanetary Species Society* (2019), which I developed together with the Posthumanist Hub in Stockholm—amongst others—takes the form of an alternative, experimental biosphere and instead calls for humans to think of ourselves as “guests” rather than pioneers, and to engage in interplanetary “cooperation” rather than colonization. Most of all, it calls for us to engage our thinking of interplanetary into a form of *intra-planetaryism*: a deepening of our role and comradely bonds within ecologies that can sustain us on Earth.

This project was located in the Reaktorhallen, a former underground nuclear facility in Stockholm. It seemed relevant to me that building the facility underground was once intended to protect the surface from radiation, while in the course of the unfolding climate collapse, we will be forced underground—deeper within Earth, intra-planetary—to protect ourselves from the radiation of the surface.

Our biosphere gathered humans with neo-constructivist ammonites, proletarian plants, and meteorites to enable a form of assembly not only with the ecologies of our present, but also with those of the deep past. The neo-constructivist ammonites, for example, are fossils of ammonites—a family of octopus and squid that lived between 300 and 66 million years ago, and perished in the fifth mass extinction.

It might seem that human life and ammonite life is vastly different in terms of its lived time and organic composition. But the ammonites are witnesses of the fifth mass extinction, just as we are witnessing the sixth. They are fossils and we are fossils in the making. Further, the ammonite is literally the fossil in fossil fuel: millions of years of aggregated decomposed bodies of animals and plants that racial ecocidal capitalism burns to accelerate the present and undo the possibility of a future in which humans can survive in a meaningful way.

The constructivist bodies and slogans of the ammonites of course refer to the work of the constructivist and productivist artist in the Soviet revolution. This might seem paradoxical, as these artists embraced the industrialist paradigm. But artists such as Lyobov Popova, Varvara Stepanova, and Alexander Rodchenko also developed a theory of the “object-as-comrade,” the idea that in revolution, commodities would not just become collective property, but revolutionary agents in their own right.⁵ In *Interplanetary Species Society*, this idea is expanded into the political recognition of the non-human comrade, with whom we share an ecology from deep past to the present and an urgent struggle to enable deep futures.

The proletarian plants in *Interplanetary Species Society* consist of historical images from socialist posters in which not heroic human workers, but plants themselves, become the main proletarian agents. Of course, such a recognition of non-human workers—non-human comrades—has little to do with the reality of the mass



2. Radha D'Souza and Jonas Staal, *Court for Intergenerational Climate Crimes*, 2021. Photo: Ruben Hamelink. Produced by Framer Framed, Amsterdam.



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agricultural and industrialist embrace of real existing socialism. But these poster images are nonetheless planted as *time-seeds*, as kind of imaginative time machines, that call on the awareness that the egalitarian socialist paradigm must apply to all ecosystem workers, human and non-human alike.

Simultaneously, in the centre of the biosphere—in the hole where the nuclear reactor used to be—an assembly of three meteorites was present, dated up until 4.5 billion years ago, meaning that the meteorites pre-date the existence of Earth as such: the surface on which they assembled in the ISS did not exist at the time that the meteorites themselves came into being. From the hole where our nuclear driven future used to be—a future that would make the future impossible—one encountered a gaze of deep past, pre-dating Earth, staring back at us. A call for cosmic assembly stretching—expanding—time.

Intergenerational Comradeship

The extraction of labour-time by trillion dollar companies can of course not be disconnected from the material extraction that precarizes time for all human and non-human workers in our violated ecosystems. This chronopolitics of intergenerationality is something that I address in the work *Court for Intergenerational Climate Crimes* (2021), a more-than-human tribunal that prosecutes climate criminals—we could also say, *time criminals*—in the form of transnational corporations and states, which I developed together with writer, academic, lawyer, and activist Radha D’Souza.

The *Court for Intergenerational Climate Crimes*, or CICC, confronts a fundamental absence in existing legal institutions, namely the category of the *future*. Courts can prosecute the present based on evidence past, but they cannot prosecute the present for the violence done upon unborn humans, plants, and animals of the future. As such, transnational corporations—like Unilever, ING, or Airbus, with the complicity of states—can “store” their ecocidal crimes in the future: store crimes in time. The “Intergenerational Climate Crimes Act” drafted by D’Souza, which forms the legal foundation of the CICC, instead calls for a redefinition of time in the context of the struggle for climate justice: past, present, and future are interdependent.⁶ Ancestors, ancestors of the future, and unborn successors must be recognized as fundamentally equal and simultaneously present in the public hearings we hold against transnational corporations and the states than enable them.⁷

The form of the court consists itself of evidence of intergenerational climate crimes. It is populated by extinct animals and plants as well as ammonite fossils. At



3. Radha D'Souza and Jonas Staal, *Court for Intergenerational Climate Crimes: Extinction Wars*, 2023. Photo: Jonas Staal. Commissioned by Framer Framed (Amsterdam, NL) and co-produced in collaboration with the Gwangju Biennale Pavilion. Hosted by the Gwangju Biennale Foundation and Gwangju Metropolitan City in cooperation with the Gwangju Museum of Art.

the centre of the court, a large ammonite fossil is placed in a hexagonal shaped pool of refined oil—shaping a maddening chronopolitical arena in which the clash between millions of years of inherited earth memories and the burning present manifests. It is an arena that equally challenges us to demand not just two or three generations more—as the political class tends to do—but a million more years of living, comradely worlds.

Surrounding the centre of the court, signs are raised depicting extinct animals placed on a radiant yellow background, each termed “comrade” in a different—sometimes near extinct—language. In between them, woven banners of extinct plants are present, each equally termed comrade. Upon closer look, one might see how the outer forms of the plants are maintained through small tapes and wires, traces of the attempts by scientists to maintain the ghostly shape of these massacred ecosystem workers. They are violent reminders that the perverse notion of colonial “discovery” is inherently tied to *erasure*.⁸ For the colonial death-form cares not to know, only to *own*. And ownership—and the so-called “right” to ownership that the CICC fundamentally rejects—equals death.

Honouring non-human ecosystem workers as comrades is a key political recognition central to the CICC that emphasizes interdependent struggle against the reductive regime of rights that dominates our present legal institutions. If one harms

comrade river, one harms all comrades—animals, plants, humans—that live in interdependency with that river. How can rights ever be individual, or only human, or only animal, when the reality of our struggle as ecosystem workers is one in which our collective self-determination so fundamentally relies on one another?⁹ We are comrades—across the human and non-human world—because we are part of an existential struggle between our defense of living worlds past, present, and future, against the racial-ecocidal capitalist death-form.

Training Futures

You will have noted that much of my work takes an organizational form, which is a practice that I term “Organizational Art”: artworks in the form of alternative emancipatory institutions, whether these be alternative tribunals, transnational campaigns, or experimental biospheres.¹⁰ They are attempts to pre-enact and institute alternative futurities through spatial and performative morphologies, attempts to re-organize our collective relation to—and shared ownership of—time.

Working in this field of organizational art is simultaneously a response to the overwhelming infrastructures available to trillion dollar companies and the states that enable them. They control and monopolize our lived time, and our time is their capital. That manifests not only through massive data centres, transportation networks, paralegal assaults on our juridical institutions, and tax havens, but also through endless think tanks and elite schools that aim to maintain—across generations—the vested interests in the racial-ecocidal capitalist paradigm. Those of us who dedicate their lives and work to emancipatory politics need infrastructures of our own. This is where the chronopolitics of radical pedagogy comes into play.

When I founded the *Training for the Future* camp with Florian Malzacher in 2018, we felt it was essential to expand emancipatory infrastructures to train and practice alternate futurities. To “reclaim the means of production of the future,” as we phrased it.¹¹ Our faculty of trainers consists of art-activists, protest choreographers, autonomist organizers, zoölogists, progressive hackers, data communalists, futurological herstorlographers, social interrogators, care collectivists, emancipatory memologists, pan-socialist agitators, and many others. And while the trainer/trainee divide might suggest a disciplinary relationship, our trainers equally participate in other trainings as trainees, and effective trainings turn trainees into trainers. Naming a division of power in the training is meant to overcome that very division.



4. Jonas Staal, *Training for the Future*, 2019. Photo: Ruben Hamelink. Produced by Ruhrtriennale, Bochum. CHOREOGRAPHIES OF TOGETHERNESS training by Public Movement (Ma'ayan Choreosh & Hagar Ophir.)

But what does it mean to train for the future? For us, it means to fundamentally dismantle the dystopian normativity underlying our present day culture resulting from the intersecting crises of rising authoritarianism, economic precarity, and environmental catastrophe that have diminished the idea of a future to nothing but a worsening of the present. But training for the future also means to acknowledge the differences in our pasts and presents. We train for *futures* in the plural, but we also seek to solidarize these various futurities in the process of reclaiming a many-world for all.¹²

The localities where our training camps are held matter. In 2018 and 2019 they took place amidst the industrial remnants of the Ruhr area in Germany—archaeologies of a future driven by a belief in industrial progress. This location embodies a history of proletarian consciousness and unionization, a history where humans recognized their agency in shaping future-history. But it equally forms a history of predatory class oppression, and of an extractivist industrial paradigm that denied agency to non-human comrades and burnt livable futures for all. The two training camps that we organized in these ruins of the future took the form of neo-constructivist landscapes, where hybrid training objects propagated fragmented slogans of the past as part of a collective exercise to train the future. As such, the location and the form of our camps together enacted a critical, dialogical, and morphological solidarity.

Due to the COVID-19 pandemic, the locality of the 2021 training camp took a decentralized form, highlighting the way in which the pandemic further intensified

dystopian normativity. Additionally, “vaccine apartheid” has made the vast disparities in wealth and livability even more visible, exacerbating the unequal pasts, presents, and futures we carry. This pandemic period showed staggering quarterly figures for trillion-dollar companies like Amazon, providing proof for all to see that our common crisis is the capital accumulation of the 0.1 per cent that make up the ruling elite. The age of climate crisis-fueled pandemics—its beginning marked by COVID-19—shows us the endgame of disaster capitalism, in which remnants of the future will remain the sole property of tech elites hiding in underground luxury bunkers in New Zealand or self-exiled to the terraformed backup planet Mars.

Yet in the face of disaster, questions of redistribution and collectivity gain additional urgency. This is why, under the title *Collectives, Collectivity and Collectivizations*, we organized parallel trainings in Argentina, Colombia, the United States, the Philippines, South Africa, Rojava (Western Kurdistan), Italy, and Switzerland. Through developing a decentralized version of our training camp, we attempted to contribute to the reclaiming of futures as a common, and to do so at exactly the moment when the commons are being stolen from us in the most violent manner.

The COVID-19 pandemic demanded each trainer to revisit the conditions within which collectivity was to be shaped in a moment of deep atomization and isolation. As such, each training proposed a methodology to redefine what it means to assemble and do collective work when the systems we inhabit and the catastrophes they produce fragment us so profoundly. The result of this decentralized training camp was a collective choreography across different geographies, and different pasts, presents, and futures.

94 Million Years of Collectivism

For those on the side of emancipatory politics, time always seems to be against us. The trillion-dollar companies own our time. Our precarious lives undermine time to organize and build lasting counter-power infrastructures of our own. Extractivism burns the time we used to call the future. But even the *past* seems poised against us.

The origin of life, so we are told, is based on predation—so why are we so naïve to think it could be any different? In this way, racial-ecocidal capitalism is essentially naturalized. It’s not just that capitalism is presented to us as the lesser of evils, but as an expression of what life is—as that which we, for good or bad, *are*. What is important to recognize here is that the chronopolitical struggle does not just concern our future, our present, and our recent past—but the narratives of *deep past* as well:



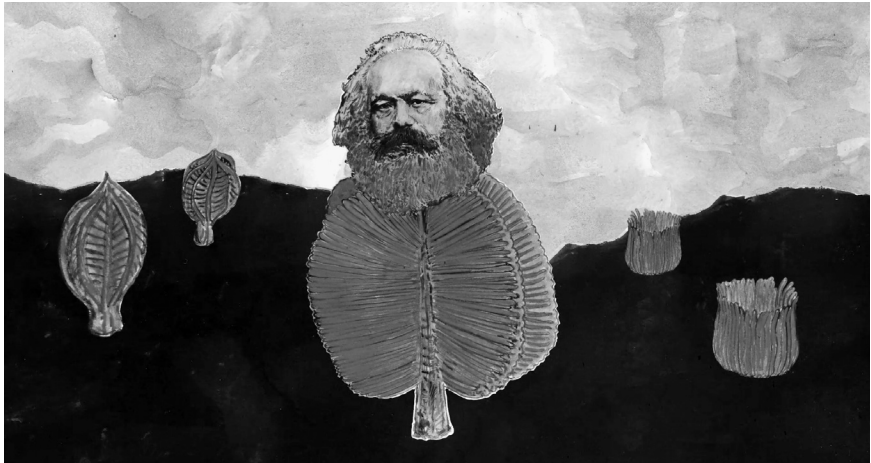
5. Jonas Staal, *94 Million Years of Collectivism*, Video Study (2022), 13:14 min., produced by Mardin Biennale.

narratives that define our concept of what life is or could be. Here I want to address the chronopolitics of geology.

For about a century, geologists claimed that the carnivorous “Cambrian Explosion” that occurred 541 million years ago was the evolutionary leap that resulted in complex life on Earth. But they ignored facts that contradicted this view—which might have something to do with their inability to imagine that complex life could result from anything other than capitalist predation.

However, in the geological era immediately preceding the predatory Cambrian Period—known as the Ediacaran Period—complex life forms coexisted in a collectivist, nonpredatory oceanic world. The Ediacaran Period lasted from 635 to 541 million years ago, ninety-four million years. The multicellular Ediacaran life forms had no shells, for they did not have a reason to protect themselves from one another. This is why their fossil record is so sparse. Earth seems more equipped to fossilize the history of predation than that of non-predatory life forms, which has resulted in a misrepresentation of its own memory for the benefit of racial capitalism’s origin of life story.

The Ediacaran’s morphologies resembled disks, worm-like shapes, and elegant plant-like forms, characterized by a quilted body architecture. Progressive geologists



6. Jonas Staal, *94 Million Years of Collectivism, Video Study* (2022), 13:14 min., produced by Mardin Biennale.

maintain that the Ediacarans can be classified as neither plants nor animals, their existence defying biological or gendered classification.¹³ The Ediacaran fossils give testimony to a vast timeframe of complex life forms coexisting in a cooperative, collectivist ecology without any traces of predatory relationships between them: an interdependent ecology shaped through photosymbiosis, chemosymbiosis, and osmotrophy declared the Cambrian arm's race of shells, spikes, and teeth useless. The beginning of complex multicellular life was the result of other-than-human collectivist work. Today, we can proudly declare that our egalitarian desires represent Earth heritage, an other-life origin of ninety-four million years of collectivism.

The Ediacaran is named after the Ediacaran Hills in South Australia, home of the Adnyamathanha people, which evokes the Aboriginal concept and practice of the Dreaming, where ancestors and descendants coexist.¹⁴ Do Ediacaran biota share a Dreaming with Karl Marx? Do they share the same dream, or dream of one another, beyond time and across space?

Did the Ediacaran dream with Karl Marx in the way the Aboriginal peoples of Australia, whose language named this collectivist geological era, practice the Dreaming as a space where ancestors, descendants, and successors co-exist across space and time? Did the Ediacaran dream with Vladimir Lenin in its relentless drive to shape the means of production for common life systems that do not merely turn the predator extinct, but remove the preconditions of its emergence? Did the Ediacaran dream with Alexandra Kollontai, as her horizon of a new revolutionary sexuality—an expanded collective family, a symbiotic sensuality, a redistribution of

love—mirrors the non-gendered neither-plant-nor-animal life forms of the Ediacaran? Did the Ediacaran dream with Hồ Chí Minh of a classless paradigm of interdependence, specific to place, but interconnected through pan-oceanic currents of nutrients in solidary circulation? Did the Ediacaran dream with Thomas Sankara of a communalization of ecology of more-than-human proletarians, enabling new symbiotic collectives of Earth workers?

This Dreaming is not a fantasy, or the dream of sleep that processes the fragments of one's past and day-to-day life and desires. This Dreaming is a chronopolitical revolt that links material struggles for egalitarian life forms across space and time. Neither did Marx dream up the Ediacaran, nor did the Ediacaran dream up Marx. Yet in the Dreaming their struggles converge intimately, comradesly, materially. Against the capitalist origin-of-life mythology, this collectivist Dreaming affirms the material reality of egalitarian life forms made possible through the dedicated struggles of non-human and human ecosystem workers.

The study of the Ediacaran belongs to the field of "proletgeology": earth-memory studies of other-than-human proletarian and collectivist life forms.¹⁵ A collectivist geology is a geology not merely of rock and solid earth, but a geology of shared ecosystem work, of possibility and the collective imaginary. A collectivist Dreaming that ties other-than-human work to the present and our struggles for deep futures for all. A Dreaming of a different *time* that was and will be.

NOTES

1/ The term racial-ecocidal capitalism is used by Radha D'Souza and I in the context of our organizational art project *Court for Intergenerational Climate Crimes* (CICC), building on Jason W. Moore's work on the notion of the "Capitalocene" and Françoise Vergès's definition of the "racial capitalocene." See Jason W. Moore, "The Rise of Cheap Nature," in *Anthropocene or Capitalocene: Nature, History and the Crisis of Capitalism*, edited by Jason W. Moore, PM Press, 2016, p. 85; Françoise Vergès, "Racial Capitalocene: Is the Anthropocene Racial?," *Verso Blog*, 30 August 2017; and Françoise Vergès, "Capitalocene, Waste, Race, and Gender," *e-flux journal*, no. 100, May 2019.

2/ For further reading, see Siva Vaidhyanathan, *Antisocial Media: How Facebook Disconnects Us and Undermines Democracy*, Oxford UP, 2018.

3/ See Jan Fermon and Jonas Staal, "Collectivize Facebook, Indictment," 2020, in English, German, and Spanish translations, collectivize.org/.

4/ See Global UNI, Progressive International, et al., "Make Amazon Pay: Common Demands," 2020, cloud.progressive.international/s/W9Td3D592F5NY4x/download.

5/ See further: Christina Kiaer, *Imagine No Possessions: The Socialist Objects of Russian Constructivism*, MIT Press, 2005.

6/ See Radha D'Souza, "The Intergenerational Climate Crimes Act" in Radha D'Souza, *Court for Intergenerational Climate Crimes Guide*, edited by Jonas Staal, Framer Framed, 2021, pp. 24-29.

7/ See the full recordings of the public hearings at the Court for Intergenerational Climate Crimes against the Dutch State, Unilever, ING, and Airbus that took place from 28-31 October 2021 at Framed Framed Amsterdam, [youtube.com/user/FramerFramed/videos?app=desktop](https://www.youtube.com/user/FramerFramed/videos?app=desktop).

8/ See Radha D'Souza and Jonas Staal, *Comrades in Extinction*, Framed Framed, 2021, jonasstaal.nl/site/assets/files/2109/comrades_in_extinction.pdf.

9/ See further Radha D'Souza, *What's Wrong with Rights: Social Movements, Law and Liberal Imaginations*, Pluto Press, 2018.

10/ A term further explored in the Artist Organizations International congress that I co-organized with Florian Malzacher and Joanna Warsza from 9-11 January at HAU Theater, Berlin. See artistorganisation-international.org/. See further: Jonas Staal, *Propaganda Art in the 21st Century*, The MIT Press, 2019, pp. 135-41.

11/ *Training for the Future Handbook*, edited by Florian Malzacher and Jonas Staal, Sternberg Press, 2021, pp. 6-8.

12/ The many-world references the Zapatista Army of National Liberation's declaration for a "world of many worlds." See EZLN, *Zapatista Encuentro: Documents from the First Intercontinental Encounter for Humanity and Against Neoliberalism*, Seven Stories Press, 1998, pp. 29-30.

13/ Mark A.S. McMamin, *The Garden of Ediacara: Discovering the First Complex Life*, Columbia UP, 1998.

14/ The painter Doreen Reid Nakamarra describes the Dreaming this way: "In so far as the Dreaming has an ontological status, I argue that it cannot be comprehended outside of the acts which constitute it [...] Works which are *about* the Dreaming literally bring the Dreaming *into being*. Ancestral potency arises within these paintings and is actively produced by them" (qtd in. Stephen Gilchrist, "Everywhen: The Eternal Present in Indigenous Art from Australia," *Everywhen: The Eternal Present in Indigenous Art from Australia*, edited by Gilchrist, Yale UP, 2016, p. 25).

15/ See further: Jonas Staal, "Collectivizations," *e-flux Journal*, Issue #118, May 2021, e-flux.com/journal/118/394239/collectivizations/