

APPROACHES TO UNDERSTANDING AND CONSTRUCTING KNOWLEDGE

TIMES OF WASTE

DIEGO INESTRILLAS

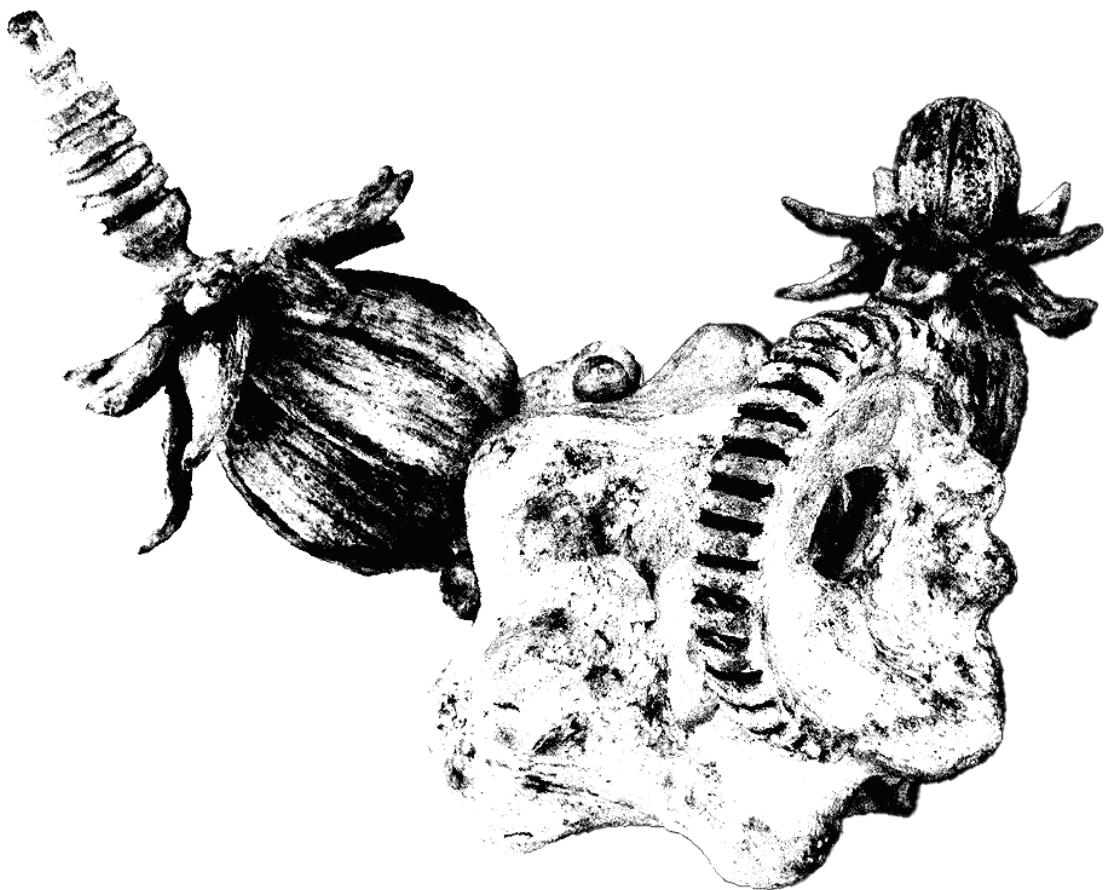
FIRST DRAFT



Why do we insist on projecting different futures? What does it really mean to inhabit the present if it is based entirely on a conception of the past and a prediction of the future? The present is a catalyst for memory and longing, it is both a reality and an illusion, it is a moment in which we imagine based on what we remember, where we feel what once was and what could be. It is a moment of transformation, a metamorphosis that offers no final form, which implies accepting what is no longer there and what we do not yet know how to name. We do not perceive nature as it is, but as we have learned to see it; the ecological crisis is epistemic rather than environmental.

Within this new imaginary, life is suggested through form, where recognizable objects appear, interactions between forms that suggest moments of transformation, metabolization, consumption, extraction, and life. Within this space, it is not clear who consumes whom; we observe how life transforms, how it consumes, without judgment between the actors, without preference for different natures. The work allows for a moment that seems to be happening before our eyes, stuck in an uncomfortable moment between creation and destruction. It faces a moment that obstructs the path of indifference and allows for reflection on new ontologies of life and nature.





I realized for the first time, however obvious it may be, how similar our skeleton is to that of other now extinct beings. Humanity's existence seems as sensitive to subtle changes in our environment as that of other beings who inhabited this territory before us. We are surrounded by material ironies that reveal how absurd the system we have created is. We transform fossil-based petrochemicals into small dinosaur toys that are sold for a few coins. We have the capacity to be so cynical that our own extinction seems to be completely normalized by commercial media.

We do not conceive of our end as a reality, and it is difficult to think that things will end when we have built such a prosperous and lasting future in our collective imagination. These promising futures, more than utopias, have become shared fictions and hegemonic narratives. It is a belief system that defines our relationship with our environment, and our salvation comes at a cost.

For a long time, I wondered what an organic-industrial metabolic system would look like. The answer already existed around every city, in the form of factories that seem to be some kind of intestine or organ that processes organic materials. We have built an entire system of machinery to process the materials we extract, to transform them and then discard them. In this sense, it seems relevant for me to use the body as a digestive instrument to understand with the body and not with the mind. Ingesting artworks becomes a process of metabolic understanding, not intellectual, in which understanding is part of undoing and not preserving, it is destroying in order to be. We stop controlling how we look and the work loses control, it becomes digested and discarded. Ideas, however immaterial they may seem, do not pass through us intact.